

MAKE A TIMELESS AND ELEGANT HOURGLASS • HOLLOWING THROUGH THE BOTTOM • TURN A CARVING MALLET

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

August 2021 vol 36, no 4 • woodturner.org



**MICHELLE
HOLZAPFEL**
2021 POP MERIT
AWARD RECIPIENT

FINDING THE CENTER
2021 AAW MEMBER
EXHIBITION

.....
BEGINNING OR ENDING?
A TURNED INFINITY CUBE

.....
LATHE-MOUNTED
SHARPENING STATION

VOTE NOW
FOR AAW BOARD
CANDIDATES
(PAGE 10)

Neil Turner

Western Australia

Photos by Suellen Turner, unless otherwise noted.

Woven through all of my work is a deep respect for wood and for the natural forces that have acted upon it. I work mostly with Australian timbers and approach the material in a sympathetic way, allowing the wood's natural features, such as grain direction, blemishes, and voids, to inform the finished piece.

I am inspired by the quiet ripples eroded in soil by wind, the delicate patterns left by eddies, and the swirling lick of flames. To convey these natural features in wood, I frequently incorporate negative space, piercing and carving turned works to leverage light and shadow and create fluid forms from solid wood.

Ultimately, I hope to create pieces that inspire close inspection and that are at peace in their surroundings. ■



Untitled, 2021, 500+ year-old jarrah, 17½" x 11" (44cm x 28cm)



Fire Ball, 2019, Marri, 10" (25cm) diameter



Sea Urchin Boxes, 2020, Sheoak, Each: 2½" x 3" (6cm x 8cm)





Photo: Rae Fallon

(Top left) Untitled, 2020, Sheoak, 2¾" x 11" (7cm x 28cm)

(Top right) Collaboration with Hubert Landri, Untitled, 2020, Jacaranda, 4¾" x 3½" (12cm x 9cm)

(Bottom left) *Consequences II*, 2020, Sheoak, marri, 8" x 7" (20cm x 18cm)

FROM THE AAW ARCHIVES

EXPLORE!

Don't miss Malcolm Zander's excellent articles on piercing and the use of negative space. They both appeared in the April 2018 issue of *American Woodturner* (vol 33, no 2). Log on at woodturner.org and use AAW's Explore! search tool.

- "The Ins and Outs of Piercing" (vol 33, no 2, page 22)
- "A Look at Negative Space" (vol 33, no 2, page 28)



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information, and organization to those
interested in woodturning

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AMERICAN WOODTURNER

Journal of the American Association of Woodturners

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COVER

Cover – Michelle Holzapfel, *Self Portrait*, 1987, Cherry burl,
15" x 9" x 8" (38cm x 23cm x 23cm)
Center for Art in Wood Museum Collection, Gift of Bruce and Marina
Kaiser Photo: John Carlano

Back Cover – Scott Belway



woodturner.org

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

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Index to previous articles:

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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/AWADiversity*

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



What's funny about woodturning?

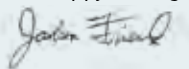
You might have noticed that sometimes we use single-frame cartoons as a filler in the journal layout. See page 6 of this issue for a current example. We regularly use a few cartoonists who can draw up any ideas we like. The challenge is coming up with ideas for cartoon gags/jokes. So

here's a fun, casual contest...

What do you find funny about woodturning? Do you sometimes think to yourself, "Now *that's* funny!" or "Wouldn't it be funny if...?" Email me your gag/punchline cartoon ideas at editor@woodturner.org by

September 30, 2021. Describe a funny scenario and write a punchline for it. Remember, it has to fit in one frame, so keep it short. You can submit as many as you like. At the end of September, I'll choose the top three gags and have them drawn up by our professional cartoonists for use in *American Woodturner*. Those three winners will receive an AAW-logo hat as a prize!

I hope you enjoy this issue of the journal. As always, happy reading and happy turning!



—Joshua Friend

From the President



Vote for Board candidates

During August, all AAW members are invited to vote for Board members whose term will

begin in 2022. In the past, we have had great candidates to choose from, but this year, the slate is outstanding. All the candidates bring unique skills that would ensure the organization continues to evolve and meet the needs of our changing membership.

Board members are elected for a three-year term and have the opportunity to run for a second three-year term. They are expected to chair and be members of committees and reach out to the membership and appoint committee members whose skills are specific to the needs of the committee. The Board and committee members work closely with the executive director, staff, and contractors to act as a leadership team that is well equipped to meet the needs of the membership. And if, on occasion, this team needs outside consultation while setting or changing course, they have a group of seasoned leaders, the AAW Board of Advisors, to help them "fine tune."

I am in my seventh year on the Board (having served more than six years because I was appointed to complete another Board member's term) and am amazed at the changes that have

occurred during that time. Monthly Board meetings used to include a large stack of printed materials. And each AAW member was sent a hard copy member directory. Not only did many members use paper ballots to vote for Board candidates, they paid their dues with checks using USPS. Our financial situation was dire, and changes such as eliminating the hard copy member directory saved \$150,000 annually.

Our digital evolution taxed our aging technology, which we replaced with a new IT infrastructure, allowing for continual improvements in communications, administration, and education digitally. WIT Presents (online studio talks by members of Women in Turning), monthly IRDs, and Virtual Symposia complete with live demos, panel discussions, and an Instant Gallery were not on our radar screen and would not have happened without forward-thinking leadership willing to recognize the need to use technology to meet tomorrow's needs.

So why are the current Board election and subsequent committee appointments so important? The changes we've experienced in the past few years are, I believe, minor to what we will experience in the years to come. We will need leaders who are open to change, be willing to go outside their comfort zone, and plan for not only today's members but the wants of our members three, five, even ten years out. We don't

necessarily need younger leadership, but, I believe, younger-thinking leaders.


Please vote in the current Board election during the month of August; the future of AAW depends on you. See page 10 to read the candidates' statements and to find voting instructions.

Keep learning

Like all of you, I'm looking forward to getting back with my fellow turners at our local chapter meetings. Classes at craft schools and those provided by our professional turners are starting up again. It's time to learn new turning skills or polish your old ones. A few hours with a professional instructor will accelerate your abilities more quickly than years of self-learning. Keep watching remote demos, including those available through AAW and your local chapter.

For me, and possibly others, the only way to keep young is to keep learning. Wait, another way to remain youthful is to never stop wanting new tools. It's the old joke, "I am just one tool away from greatness!" Look at the ads in the back of this publication, contact one of our vendors, and give them your credit card number.

Looking forward,



Greg Schramek
President, AAW Board of Directors

SAVE THE DATES!



AAW'S FALL 2021 VIRTUAL SYMPOSIUM

November 6-7, 2021

- Whether you're starting a new hobby or plan to become a pro, the projects, techniques, and tips from this Virtual Symposium will help you build *foundational* woodturning skills.
- This online event will focus on beginner and intermediate instruction and projects.
- Learn from the best woodturning instructors from around the world, right from your own home.



DETAILS COMING SOON! Please visit tiny.cc/AAWVirtual or scan the QR code to find the latest information and to register for the event.



Photo: Andi Wolfe



AAW'S 36TH ANNUAL INTERNATIONAL SYMPOSIUM

Chattanooga, Tennessee
June 23-26, 2022

REUNITING IN PERSON!

Did you know Chattanooga is located within a day's drive for more than half the population of the United States? The Chattanooga Convention Center is centrally located downtown and attached to the host hotel, Chattanooga Marriott Downtown. Just minutes from the Chattanooga Riverfront, Tennessee Aquarium, and other area attractions, Chattanooga is the perfect location for an in-person woodturning reunion and a vacation for the entire family.

Join woodturners from around the world for the valued Symposium experience you look forward to:

- Learn from world-class demonstrators, live and in person
- Evaluate and buy the latest tools/accessories at the vendor tradeshow
- Share your work in the Instant Gallery
- Get inspired by professional and AAW member exhibitions
- Collect gorgeous, unique work from the auctions
- Connect with members with similar interests
- Youth program

Symposium Venue

Chattanooga Convention Center
One Carter Plaza
Chattanooga, TN 37402

Host Hotel

Chattanooga Marriott Downtown
Two Carter Plaza
Chattanooga, TN 37402



Symposium tradeshow, not to be missed!

Photo: Joshua Friend



AAW Symposium Youth Program, Raleigh, 2019.

Photo: Andi Wolfe

MORE DETAILS TO FOLLOW



Many more details to follow. Please watch this space in future issues of *AW* and visit our Chattanooga Symposium webpage, tiny.cc/AAW2022 for the latest info!

AAW Annual Financial Statement for 2020

Dear AAW Member,
Calendar 2020 was a tough year for all of us, but we survived!

There were some unsettling uncertainties around the pandemic and the subsequent cancellation of the Louisville Symposium, but these triggered some long-lasting changes in member services and outreach to underserved communities: indeed, a new paradigm.

The numbers shown here reflect our financial stability at the end of 2020. Net income, unrestricted reserves, and cash balances increased as a result of fiscal measures introduced early in the year to mitigate economic impacts brought on by the pandemic. These measures included Symposium cancellation insurance, a virtual component to Symposia, much stronger chapter networking through Zoom meetings, IRDs, etc. Healthy reserves will be critical going forward because the Omaha Symposium cancellation and other projections indicate fiscal year 2021 will also be a challenging year.

Holding the same rudder in changing winds and current will not work, and the path ahead is anything but certain. Your trust in the Board for the financial management of the AAW has afforded us the flexibility to react to changing times, and I thank you, the membership, for this. I believe the numbers presented here justify this trust.

There is "light at the end of the tunnel." I, and the entire Board, staff, and Finance Committee, are looking forward with optimism. Again, I thank you all for your understanding and extend my best wishes to all.

—Joe Dickey, AAW Treasurer



"I spent my entire career as an arborist, but now it's strictly lathe work for me!"

Revenues and Expenses

Income

| | |
|------------------------------|-----------|
| Annual Dues | \$758,623 |
| Symposium | 114,998 |
| Publications & Products..... | 265,753 |
| Contributions..... | 342,897 |
| Government Grants | 77,700 |
| Other Income..... | 291,142 |
| Investment..... | 44,358 |

Total Income..... \$1,895,471

Expenses

| | |
|------------------------------|-----------|
| Symposium | \$156,181 |
| Publications & Products..... | 482,489 |
| Gallery & Exhibitions | 104,526 |
| Scholarships..... | 17,750 |
| Professional Outreach | 27,609 |
| Other Programs | 17,948 |
| Administrative..... | 307,207 |
| Fundraising..... | 5,170 |
| Member Development..... | 255,559 |

Total Expenses \$1,374,439

Net Income \$521,032

Restricted Portion \$25,888

Unrestricted Net Income \$495,144

Balance Sheet (as of 12/31/20)

Assets

| | |
|----------------------------|-----------|
| Checking & Savings | \$614,776 |
| Accounts Receivable | 4,931 |
| Grants Receivable | — |
| Inventory | 28,275 |
| Prepaid Expenses | 55,693 |
| Investment Securities..... | 1,032,705 |
| Total Art Collections..... | 448,690 |
| Property & Equipment..... | 78,997 |

Total Assets..... \$2,264,067

Liabilities

| | |
|------------------------|----------|
| Accounts Payable | \$27,845 |
| Accrued Expenses | 31,368 |
| Deferred Revenue | 593,531 |

Total Liabilities \$652,744

Net Assets

| | |
|---------------------------------|-------------|
| Without Donor Restriction | \$1,011,168 |
| With Donor Restriction | \$600,155 |

Total Net Assets \$1,611,323

Total Liabilities & Net Assets \$2,264,067



2022 POP ARTIST SHOWCASE OPPORTUNITY

Application period: August 15 to October 1, 2021

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

Artist applications are invited for the 2022 AAW Symposium in Chattanooga, Tennessee. Applications will be juried by the POP committee. The application period is August 15 to October 1, 2021; see online application at tiny.cc/Calls.

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 online series, AAW Presents. For full details and application, visit tiny.cc/Calls. Questions? Contact Tib Shaw, tib@woodturner.org.

2021 Best Chapter Newsletter/Best Chapter Website Contest Results

Congratulations to the following AAW local chapters for winning the website contest:

1st Place

Greater Vancouver Woodturners Guild
gvwg.ca
Steve Hansen, Webmaster



2nd Place

Nutmeg Woodturners League
nutmegwoodturnersleague.org
David Heim, Webmaster



3rd Place

Capital Area Woodturners
capwoodturners.org
Cyndi Reece, Webmaster



Want to enter next year's competition?

Visit tiny.cc/chapterwinners to find contest rules and to submit your newsletter or website. Links to the websites of past and present winners are also posted on this webpage.

Congratulations to the following AAW local chapters for winning the newsletter contest:

1st Place

Tri-State Woodturners
tristatewoodturners.com
John Dekle, Editor



2nd Place

Central Ohio Woodturners
centralohiowoodturners.org
Max Kackstetter, Editor



3rd Place

Woodturners of St. Louis
wtstl.com
Charles Sapp, Editor



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.

2021 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)

Call for Entries

Bridging the Gap: The Craft and Art of Turning

2022 AAW Member Exhibition

Application Period: January 1 to March 15, 2022

The theme for the 2022 AAW member show is *Bridging the Gap: The Craft and Art of Turning*. The themes for the annual member show traditionally draw from the host city or state where the AAW will hold its Symposium. Next year, the Symposium will be held in Chattanooga, Tennessee, a city of many bridges. The 2022 theme also refers to the continuum of work being created by our members, from primarily functional to completely sculptural, and all points in between.

As always, the theme is open to many interpretations, whether your motivation is metaphor, material, techniques, or just the pleasure of turning! This year's theme opens the door to creating a Symposium exhibition that showcases the full scope of excellent work being created by woodturners, and we hope you will apply.

There are two cash prizes for this exhibition: \$300 Masters' Choice, selected by the jurors, and \$200 People's Choice, selected by Chattanooga Symposium attendees.

Eligibility/application details

- The show is open to any current AAW member and to fulltime students in art, design, or industry-related degree programs, regardless of AAW membership status.
- Work for the annual AAW member exhibition is juried through photographs; all entries are anonymous. Accepted works that differ from the submitted images may be refused at AAW's discretion.
- All types of turnings are welcome: sculptural, functional, segmented, ornamental, green-turned, traditional, etc.
- Collaborations are also welcome.
- Entry fee: \$25 for up to three submissions. The application fee is waived

for fulltime students in art, design, or industry-related degree programs.

- A theme statement of up to 100 words is required. Describe how the work fits your interpretation of the theme.
- You are free to use any media, but the work must be created at least partially on the lathe.
- Work must have been created in the past two years (between March 2020 and March 15, 2022).

Where and when to apply

- Apply online at tiny.cc/Calls.
- Application period: January 1 to March 15, 2022, 11:59 p.m. CST. All artists will be notified by March 31, 2022.

Other info

Images

Submit digital images in .jpg or .jpeg format, maximum size 4 MB per file. You may submit up to three images for each entry. The main image should be an overall shot; the remaining two images can include details or alternative views. Since the show is juried through photographs, it is important that images be clear, properly exposed, and in focus. A plain background is recommended. Do not watermark or include your name on the images.

On view

Bridging the Gap will premiere at the AAW's Annual International Woodturning Symposium in Chattanooga, Tennessee, June 23 to 26, 2022. The exhibition will then travel to the AAW Gallery of Wood Art, Saint Paul, Minnesota, where it will be on display until the end of 2022.



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

Photo courtesy of the artist.

Delivery and display

Accepted work can be shipped ahead to the Symposium site in Chattanooga to arrive by, or hand-delivered on Wednesday, June 22, 9:00 a.m. to 5:00 p.m., or Thursday, June 23, 9:00 a.m. to noon. Artwork must be in excellent condition, be as shown in the entry images, and ready for installation. All work must be freestanding or with an easel or other support provided. Support subject to approval.

Sales

Displayed work need not be for sale, but for pieces that are sold, the AAW/artist split will be 45%/55%. Sold work must remain with the show until it closes in Saint Paul at the end of December 2022. Sold work may be replaced at the curator's discretion.

Awards

Masters' Choice Award of \$300, People's Choice Award of \$200.

Catalog

A full-color catalog will be available. Participating artists will receive a complimentary copy.

For more, check the woodturner.org Calls for Entry page, tiny.cc/Calls, or contact Tib Shaw at gallary@woodturner.org. ■



Call for Entries *The Space Between:* 2022 POP Exhibition and Auction

Application Period: December 1, 2021, to January 15, 2022

The Professional Outreach Program (POP) is pleased to announce its 2022 exhibition and auction theme, *The Space Between*. As POP brainstormed ideas for the 2022 show, the theme of “negative space” was a popular one. At its most basic, negative space is the space between, within, and surrounding an object in an image. Sometimes it is subtle, sometimes obvious, sometimes playful, like the classic image of the vase and faces.

The Space Between suggests negative space, but also allows for a wide range of interpretations. It could be applied to personal relationships, social distancing, politics, generational differences, the passage of time, juxtapositions of form and color, or a striking silhouette, just to start.

As always, the POP exhibition is small scale, with a 6" × 6" × 6" (15cm × 15cm × 15cm) size limit.

Eligibility/application details

- The juried portion of the show is open to any AAW member and to full-time students in art, design, or industry-related degree programs, regardless of membership status.



Elisabeth Mezieres, *Who Nibbles My Planet?*, 2020, Hackberry, acrylic paint, 4 $\frac{3}{8}$ " × 5 $\frac{1}{2}$ " (11cm × 14cm)

Photo: Tib Shaw/AAW



Steve Loar, *Inner Vistas*, 2021, Collected turned wood artifacts, 5 $\frac{1}{2}$ " × 5 $\frac{1}{2}$ " × 5 $\frac{1}{2}$ " (14cm × 14cm × 14cm)

Photo: Tib Shaw/AAW

- All types of turnings are welcome: sculptural, functional, segmented, ornamental, green-turned, etc.
- All entries must include turning, but any material may be used.
- Work, as it will be displayed, must fit into the area of a 6" cube. No exceptions.
- Up to three works may be entered. Only one piece per artist will be exhibited, if chosen.
- Entry fee: \$25 for up to three submissions. Fee is waived for full-time students in art, design, or industry-related degree programs.
- A theme statement of up to 100 words is required.

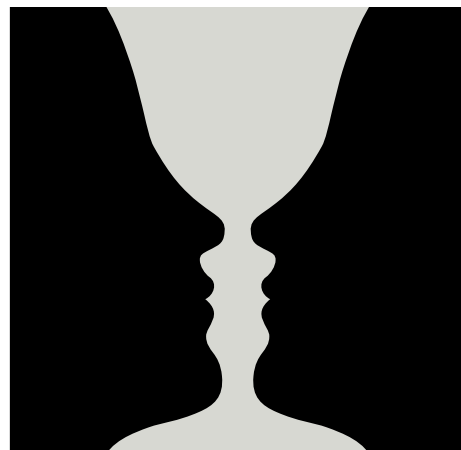
Where and when to apply

- Apply online at tiny.cc/Calls.
- Application period: December 1, 2021, to January 15, 2022, 11:59 p.m. CST. All artists will be notified by January 31, 2022.

Other info

Entry images

Submit digital images in .jpg format, less than 4 MB per file. You may submit up to three images of each entry. The work is juried through photographs, so it is important that images are clear, properly exposed, and in focus. A plain background is recommended.



On view

The Space Between will premiere at the AAW Gallery of Wood Art in Saint Paul, Minnesota, and be on view March 27 to May 29, 2022, before traveling to Chattanooga for the 2022 AAW Symposium, June 23-26.

Delivery and display

Accepted work must be shipped to arrive at the AAW Gallery of Wood Art in Saint Paul by February 28, 2022. Artwork must be ready for installation—freestanding or with an easel or other support provided. Support subject to approval.

Sales/auction

This show concludes with a live and online auction at the AAW Symposium. Funds raised support POP programs, including the Instant Gallery awards, critiques, fellowships, Artist Showcase, panel discussions, and other professional development initiatives. Artists may set a reserve price and retain up to 50% of the proceeds.

Catalog

Artworks will be professionally photographed and compiled in a full-color catalog. Participating artists receive complimentary copies.

For more, check the woodturner.org Calls for Entry page, tiny.cc/Calls, or contact Tib Shaw at tib@woodturner.org.

2022 Board Candidates

The Nominating Committee is pleased to present the following six candidates, who are running for the AAW Board of Directors. AAW members elect a nine-member Board to volunteer their time and energy to represent the membership in moving the AAW forward. Board members may serve two

consecutive three-year terms.

You may vote for up to three candidates. Starting this year, you can vote only by electronic ballot, available on the AAW website at tiny.cc/BoardVote (case sensitive).

We encourage you to participate in the voting process and hope you will help make

this election turnout significant. Your vote must be cast electronically or received in Saint Paul between August 1, 2021, and midnight CDT August 31, 2021.

—Joe Dickey, Chair, Nominating Committee

Carlos Angulo, California



I started working at Kentucky Fried Chicken in San Francisco when I was 15 years old. By 19, I was managing my own restaurant, being responsible for hiring, training, and coaching employees, along with

food quality and cleanliness. Over the years, I have had the opportunity to train, motivate, and mentor many managers and employees. My forty-year career with Kentucky Fried Chicken taught me to be honest and sincere, give praise for hard work, and trust your team. I have been fortunate to receive numerous

awards and accolades for top performance. As my career progressed, more opportunities arose, including managing partner, owner operator, and franchise consultant. I will bring the same focus, energy, and enthusiasm I had for Kentucky Fried Chicken to AAW and woodturning.

When I started woodturning, I enjoyed it so much that I decided to teach classes. I feel the first year is “make it or break it” in a new turner’s journey. I make sure to talk about things I wish I had known my first year, such as riding the bevel on a bowl gouge.

I belong to Gold Country Woodturners and NorCal Woodturners in Northern California. I am involved in many

committees: mentoring, wood gathering, youth woodturning, public outreach, club demonstrations, and audio/video.

As a Board member, I want to enhance the outreach program for youth and would contact YMCA, Boy Scouts, Girl Scouts, Boys and Girls Clubs, and foster care youth. Also, I would like to motivate club members throughout the United States to join AAW for the vast array of knowledge, tutorials, resources, and publications available.

As a Board member, I would use my talents of organization, teaching, mentoring, and thinking outside the box to build a great team and gain membership to help AAW move into the future.

Chuck Lobaito, Michigan



I have been turning since 2005, and my family joined the Detroit Area Woodturners in 2012. I have been the treasurer of our club since 2014 and held other positions. I also joined the Bluewater

Area Turners this year. My family attended the 2013 Tampa and 2016 Atlanta AAW Symposia. At both events, I volunteered to assist for at least one class per day in the youth room. In 2016, my entire family assisted in taking down and packing up the lathes in the youth room.

I believe my business and financial experience would benefit the AAW directly, but I could also be a resource for local affiliates on financial issues clubs face. I have been an accountant/CPA for over thirty years, with a diverse business background. I spent fifteen years at two CPA firms and the last sixteen years as a controller. For the last twelve years, I have been the controller of two membership-based organizations and their affiliates. I am responsible for all financial and many operational parts of our organization, including taxes, accounting, our annual audit, business insurance, budgeting, financial analysis, building maintenance, and large statewide

event planning and logistics. I am also responsible for working with our volunteer treasurers and officers on financial matters at our 90+ local affiliates.

I started like all other turners, making pens and moving on to small bowls. Since joining the club, I have become a proficient turner in bowls, platters, boxes, and other items. Joining the club has given me the opportunity to learn beyond my wildest expectations. I believe local clubs are a fantastic resource for new turners.

When I join the Board, I want to promote the value of local clubs and participate in financial matters and long-term planning.

Kimberly Winkle, Tennessee



I have been involved with the AAW in several capacities since 2003. I remain impressed by its dedication to woodturning education and to creating and sustaining its community. I am similarly dedicated and driven by a firm commitment to craft and craft education, which is why I am interested and well prepared to serve as a Board member.

My twenty years in higher education, specifically in the arts, have developed my range of skills and experiences that would positively serve the AAW. Additionally, my twelve years

of serving on the board of a statewide arts non-profit have provided added and relevant skills, such as committee work, fundraising, program development and assessment, strategic planning, budget planning, public relations, and community building.

Having strong and meaningful community connections is an important component of my leadership and professional activity and is an area of interest to me regarding the AAW. I’m interested in developing relationships with organizations and groups to help grow the organization, progress the conversation of woodturning, and broaden the population that the AAW serves. Diversity, equity, and inclusion are priorities, and I feel they should

be included in conversations surrounding topics and programs of the AAW. My workshop teaching at several major craft institutions, as well as participation in a variety of craft-oriented organizations and symposia, have allowed me to become engaged in a large and meaningful group of artists and organizations with whom partnerships might be forged in support of the AAW and towards a goal of diversity and equity.

I am inspired by the possibility to join a Board that helps lead the AAW to success. My experience, passion, and motivation provide me with the qualifications to successfully support and grow an organization where creativity, learning, and community are the priority.

VOTE NOW!tiny.cc/BoardVote

August 1 – 31!

CANDIDATE VIDEOS

To view video interviews with each of the candidates, visit tiny.cc/BoardVote or scan the QR code with your mobile device.

**Mike Summerer, Maine**

I was honored to be appointed to the AAW Board in June of 2020 to fill an unexpired term. Since then, I have been a member of the Long-Term Planning Committee, the Finance Committee,

and I chair the Demonstrator Selection and Program Planning Committee, which, with staff support, has been bringing us the AAW online program offerings. I am also currently the AAW Board vice president. A woodturner for over thirty years, I have been a member of West Michigan Woodturners, the Nutmeg Woodturners League, the Association of

Revolutionary Woodturners, and Eastern Maine Woodturners. In retirement, I hold regular basic woodturning classes in my own shop in Downeast Maine, sponsored by a local arts organization.

I am pleased to be considered for continued membership on the Board of the AAW. During my career in medicine and hospital management, I have had experience working both for and on non-profit boards, addressing quality and financial challenges for these organizations, and was successful in leading teams to prepare them for the future. This involved strategic and financial planning, dialog with other healthcare and political organizations, development of training programs for leadership in physician groups,

and mentoring of young physicians and administrators. My experience in working with these service-based non-profit organizations translates well into helping support the mission and growth of the AAW.

As I write this, we are recovering from a pandemic that has turned our normal operating models and assumptions upside down. COVID-19 has accelerated changes that permanently affect how the AAW serves its membership. I believe my skills and experience are well suited to help the organization in its ongoing journey, and I know I can help support the Association as it strives to meet the future needs of its members and chapters.

Thank you for your consideration and support.

Ron Day, North Dakota

I am honored and humbled to be selected as a candidate for the AAW Board of Directors. The AAW is such a unique organization! Where else can an individual from North Dakota, who

has a passion for woodturning and a desire to give back, be afforded such an opportunity?

Recently retired from thirty-plus years in the oil industry (Manager of Environmental, Health, and Safety and Public/Government Affairs), I look forward to devoting my

time, energy, and experience to serve as a member of the AAW Board of Directors and advocate for the AAW membership.

I became a member of my local AAW chapter (the Dakota Woodturners) and the AAW in early 2003. Since joining the Dakota Woodturners, I have served as newsletter editor, vice president, and two terms as president. One of the highlights of my time in leadership with the Dakota Woodturners is the development and growth of our annual "Hands-On" Symposium. The annual "Hands-On" Symposium is a unique approach to delivering educational information to our membership. I have also volunteered during

the AAW National Symposia as a mentor for the Youth hands-on sessions and as a videographer/demonstrator helper. I was able to work as a demonstrator helper for the late Dale Nish at the AAW Symposium in Saint Paul, Minnesota. Being able to interact with one of the great woodturners of my time is a memory that I treasure to this day.

I know I would gain so much more from serving on the AAW Board of Directors than I could ever hope to give back to the AAW. If elected, I would commit to helping the AAW work through this period of unprecedented challenges and to continue to create value for the membership.

Sally Burnett, England

My life has revolved around the world of craft and the world of sailing. Both have provided an income, taught me a wide range of skills, and provided supportive communities. Twenty-

five years as a partner in a ceramic design company, and more recently six years building a business as a maker in wood, enable me to bring diverse business skills to the Board, including marketing, brand promotion, and financial management. For eight years, I was secretary general of the International Optimist Dinghy Class, a global nonprofit organization.

I handled day-to-day operations, including working with more than 100 national class associations, over-seeing championships from bids to event delivery, accounts, press, and sponsorship.

I have been a volunteer for over thirty years with the Royal Yachting Association (U.K.) and World Sailing, officiating at international championships and serving as a mentor, committee member, and chair. I am also currently a member of the committee of my local woodturning club.

The AAW has enabled me to grow from a novice maker in wood to a professional full-time artist. The AAW's stated aim is to "advance the craft and art of woodturning both nationally and internationally,"

and as an AAW member from the U.K., I am at least in part a product of that aim. I have attended four AAW Symposia, usually volunteering in the Instant Gallery. I regularly submit pieces to AAW exhibitions and recently delivered a "WIT Presents" talk.

During this COVID crisis, our turning community has become closer, as we embrace technology for IRDs, virtual club meetings, and symposia, increasing AAW's global reach in the process. This provides an exciting opportunity to increase membership and adopt ways of combining the actual and the virtual, increasing participation and providing real value for all members. I would like to help make this happen, thank you.



In June, I attended the Open Bowls to Hollow Forms workshop presented by David Ellsworth and assisted by Nigel Howe at the Arrowmont School of Arts and Crafts. I was lucky enough to win an AAW scholarship for this class in 2020. Arrowmont's woodshop is set up to handle fourteen lathes, although with COVID-19, our class was limited to six students. We turned live-edge, cut-rim, and hollow-form bowls from green wood, including poplar, maple, and cherry. I would characterize the workshop as five days of intense woodturning, both learning and doing. David's teaching technique is down to earth and practical. I appreciate the opportunity the AAW scholarship gave me and encourage other woodturners to take advantage of this program. If possible, jump at the chance to study at Arrowmont under David Ellsworth.

—Paul Demmert, Nittany Valley Woodturners, Pennsylvania



I just finished my second project based upon articles in the February 2021 *American Woodturner* (vol 36, no 1). I completed a functional vase based on Dennis Belcher's article, "Functional Vase from a Board." I used bubinga and am pleased with how it turned out. Dennis's article was spot on, and I am sure I will make several more vases once my friends see this one.



Based on the article by Dean Humphrey, "Clean and Efficient Turning Station," my turning area is now much easier to keep clean. I had several flooring boards left over from a flooring project, so I have a great cork floor to stand on when I turn. Yes, the sawdust on the floor is from when I finished turning the bubinga vase.

—Ron Torrence, Washington

For several years, members of the Massachusetts South Shore Woodturners have donated turned items for The Home for Little Wanderers (The Home) silent auction during its Voices and Visions annual fundraising gala. The gala was held virtually for the past two years, yet supporters of The Home donated \$1,000+ for five to six turned items we donated. This year, eight turned items brought in silent auction proceeds of \$1,350!

The Home is the nation's oldest child welfare agency, with roots dating back to 1799, when it was established as an orphanage for young girls. It now assists about 7,000 families per year. For more, visit thehome.org.

—Peter Soltz, Massachusetts



Donated pieces by (clockwise from top left) Wayne Miller, Ed O'Riorden, Joe Centorino, and Peter Soltz.

I am president of the Desert Woodcrafters, an AAW chapter in Tucson, Arizona. We are proud to have been number one in making pens for Turn for Troops seven of the past ten years. In 2020, we made and donated 2,872 pens (second place was 1,555). Since we started participating in the program through our local Woodcraft, we have donated 24,014 pens.

Most of the pens are turned in members' shops, but we also hold group turning sessions after meetings a couple times per year. In 2020, we were only able to do this at the beginning of the year, due to the pandemic.

Martha Garcia chairs this program, and without her efforts, the program would not be as successful as it is.

—Paul Swane, Desert Woodcrafters



Club members Chris Roads and George Lewis assemble pens to donate under Woodcraft's Turn for Troops program.



The Central Ohio Woodturners recently hosted an interactive remote demo (IRD) and a follow-up clinic on Zoom by Dennis Belcher. Dennis gave a great demo based on his August 2015 AW article, “When Good Wood

Cracks” (vol 30, no 4) and worked with each of us in the clinic. I was delighted to learn how to insert bowties across cracks in my pieces but was totally captivated by an approach Dennis called “cut it out,” which can also be used on bowls that aren’t cracked. Cutting into a rim, shaping it, and adding color absolutely transforms a bowl, and this has led me to make a series of bowls solely for the joy of having a rhythmic, dancing rim instead of a “normal,” uneventful rim.

—Tom Robbins, *Central Ohio Woodturners*

I really enjoyed Janine Wang’s October 2020 AW article, “Weaving Basketry into Woodturning” (vol 35, no 5, page 31). For years, I’ve admired aboriginal basketry from all across the world; some woven baskets are works of art and many are also utilitarian. It had never occurred to me that basketry and woodturning, two distinctly different art forms, could be blended together.

Here is a photo of some things I’ve made, inspired by Janine’s article. My daughter is an artist and spent quite a lot of time staying here during the pandemic. She helped with the first few and had fun doing it.

I enjoy *American Woodturner* immensely—THANKS!

—Dick Powell, *Oregon*



Thirty-three members of the Cape Cod Woodturners met in a restaurant parking lot for a wood swap fundraiser organized by Bob Reynolds and Clarke Buchanan. Clarke and Bob brought a trailer packed with wood and other members also brought wood from their stashes. All of the wood was donated, and members made cash donations to the club totaling \$693. Despite masks and having occasional difficulty recognizing people after over a year of not seeing each other in person, it was a wonderful time to socialize outside, talk turning, get some great turning stock, and support the club.

—Robin McIntyre, *Cape Cod Woodturners*



Jim Christiansen Wins Lifetime Achievement Award

AAW member and renowned woodturner/artist Jim Christiansen has been awarded the Mayor’s Arts Award for Lifetime Achievement from the City of Moscow, Idaho.



Photo: Virgil Aurand

The Moscow Arts Commission and the City of Moscow started the Mayor’s Arts Awards in 1998 to recognize individuals and organizations who have shown substantial support of and excellence in the arts. The event is biennial, with a nomination and selection process facilitated by City of Moscow Arts staff and members of the Moscow Arts Commission.

Lifetime Achievement Awards are reserved for individuals whose contributions to the arts, over a lifetime, have made a lasting and profound impact on the artistic and cultural life of the Moscow area. Awardees demonstrate a record of community participation, industry and peer recognition, and high-quality, original approaches to art-making and advocacy. Each person who has received one of these awards over the history of the program has spent a lifetime dedicated to the development and support of the arts. Jim Christiansen’s nomination came with the support of almost thirty individuals who admire not only his work, but also his role as a mentor and community builder. It’s an honor to have Jim as part of this community and now as part of the awardee roster for the Mayor’s Arts Awards.

—Megan Cherry, *Arts Program Manager, City of Moscow, Idaho*

Club Challenge Benefits Cancer Survivors

The Atlantic Shore Woodturners (ASWT), a New Jersey-based AAW chapter of about sixty-five members, sponsors a monthly turning challenge project to keep our members engaged. With the onset of COVID-19 and its effects, we were looking for a good project to help us give back to our community. Our treasurer, Douglas Cummings, pitched merging the challenge project with a charity drive. We selected a turned wig stand as the project and offered them to a local women's cancer charity, the Breast Cancer Resource Center (BCRC), in Princeton.

The BCRC provides women going through chemotherapy with wigs and other items, including blankets, hats, scarves, and wig stands—all free of charge. Hair loss is one of the difficult challenges many cancer survivors deal with, so we felt creating beautiful hand-turned wig stands would be the perfect club project.

Inviting other chapters

Since the BCRC had a large need for wig stands, we invited three other AAW chapters to participate: The



Club members pose with their turned wig stands, ready to be donated to the Breast Cancer Resource Center, Princeton, New Jersey.



Wig stand by Kevin Seiler.

New Jersey Woodturners, the Hudson Valley Woodturners, and the Southern Bayou Woodturners. We have shared other ideas, challenges, and demos with these clubs, so a joint charity project was a natural fit.

Measurements for both children's and adult wig stands were provided on our website. Members were free to choose a unique design, material, and finish to achieve a close interpretation of the needed wig stands. The creativity of all members really shone though, and

together we have made nearly seventy unique and beautiful wig stands.

We hosted a Saturday collection of the wig stands at our sponsoring church. The highlight of the day was when one recent cancer survivor came to our gathering and explained to us the challenges she faced in her battle with the disease. She assured us that our efforts would bring a smile to the cancer survivors receiving our wig stands. ■

—Kevin Seiler, Atlantic Shore Woodturners

CFC Offers Free Woodworking Video Library

The nonprofit Center for Furniture Craftsmanship (CFC) in Rockport, Maine, has launched a free online library of best practices in woodworking at [woodschoolorg/videolibrary](https://www.woodschoolorg/videolibrary). “Welcome to Woodschool” is a series of fifty professionally filmed, instructional videos that feature best-practice techniques from the Center’s professional-track curricula, presented by Lead Instructor Tim Rousseau. Topics range from tool sharpening and hand-cut dovetails, to five different

ways of machine-cutting tenons, to building forms and laminating curves.

“Filming these videos gave us a way to share the incredible depth of knowledge that hundreds of outstanding woodworkers from around the globe have contributed to our curricula through teaching,” says Peter Korn, CFC Founder and Executive Director. “Making this knowledge accessible to the world at large, regardless of financial, geographic, or cultural barriers, goes right to the heart of our mission as a nonprofit school.”

The videos were filmed in the spring and summer of 2020, while classes were suspended due to the pandemic. They were instrumental to the safe reopening of CFC in September 2020, as they allowed students to maintain social distancing while watching demonstrations that require close-up viewing. The Center hopes to expand the free library in future years with additional instructors and topics. ■

—Victoria Allport, Center for Furniture Craftsmanship

Calendar of Events

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

New Zealand

August 1–September 30, 2021, *The Art of Wood Exhibition*, a National Association of Woodworkers, Inc., online exhibition of work by New Zealand-based woodcrafters. Show prizes to be awarded; judges include Chris Ramsey, Joey Richardson, Neil Turner, and Trefor Roberts. View the exhibition at naw.org.nz and/or exhibition.naw.org.nz.

Colorado

CANCELLATION NOTICE: The Rocky Mountain Woodturning Symposium, which was scheduled for September 17–19, 2021, at The Ranch Larimer County Fairgrounds, Loveland, has been cancelled. The event will be rescheduled in September 2022 (dates to be determined). For more, visit rmwoodturningsymposium.com.

Hawai'i

July 16–August 8, 2021, *Volcano Wood Show and Exhibition*, Volcano Art Center, Volcano. The first of a new juried, semi-annual exhibition featuring one-of-a-kind furniture, sculpture, and wood art made in indigenous Hawaiian woods by local artists. Event will include various items for sale and woodworking demonstrations. For more, visit volcanoartcenter.org.

Illinois

CANCELLATION NOTICE: The 7th Segmenting Symposium, which was scheduled for September

23–26, 2021, at the Crowne Plaza Hotel, Northbrook, has been cancelled. The event will be rescheduled in 2022 (dates to be determined). For the latest, visit segmentedwoodturners.org.

Indiana

August 27–29, 2021, Hoosier Hardwood Festival, Marion County Fairgrounds, Indianapolis. A celebration of Indiana's hardwood lumber industry, showcasing logging equipment, machinery, chainsaws, sawmill equipment, woodworking equipment and tools. Educational sessions and live demonstrations. Event to feature lumberjack shows, woodworkers, artisans, crafters, beer garden, festival food, and live entertainment. For more, visit hoosierhardwoodfestival.com.

Minnesota

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

- June 20–August 29, 2021: *Art from the Lathe—Selections from the Permanent Collection*
- September 5–December 30, 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.

North Carolina

November 5–7, 2021, North Carolina Woodturning Symposium, Greensboro Coliseum, Greensboro. At the time of this writing, North Carolina was planning to be fully open for business by July 30. We are planning to hold our 7th biennial Symposium and expect to offer forty-eight demonstration periods in eight rotations, a large tradeshow, instant gallery, and more. For more, visit ncwts.com.

Pennsylvania

September 10, 2021–February 6, 2022, *Daring Design: The Impact of Three Women on Wharton Esherick's Craft*, James A. Michener Art Museum, Doylestown. Curated by Laura Turner Igoe, Ph.D., and Mark Sfirri, this exhibition will explore the significant impact of three women—Helene

AAW PRESENTS/ VIRTUAL EDUCATION



View interactive demonstrations from the comfort of your own home. Visit tiny.cc/AAWPresents for more details and to register.

2021 DATES

Aug 28: Laurent Niclot –
Miniature Teapot

Sept 25: Simon Begg –
German Ring Turning

Oct 23: Beth Ireland – Lathe-Turned
Stringed Instruments

Fischer (1879-1970), Hanna Weil (1900-1985), and Marjorie Content (1895-1984)—on the artistic development and career of sculptor and studio craftsman Wharton Esherick (1887-1970). For more, visit michenerartmuseum.org.

CANCELLATION NOTICE: The Mid Atlantic Woodturning Symposium, which was scheduled for September 24–26, 2021, at the Lancaster Marriott Hotel and Convention Center, Lancaster, has been cancelled. The next event is scheduled for September 23-25, 2022. For more, visit mawts.com.

Tennessee

January 28, 29, 2022, Tennessee Association of Woodturners' 33rd Annual Woodturning Symposium, Marriott Hotel and Convention Center, Franklin. Featured demonstrators to include Mike Mahoney, Jason Swanson, Kimberly Winkle, and Lyle Jamieson. Now in its 33rd year, this event is one of the longest-running and most successful regional symposia in the U.S. The 2022 Symposium will feature a tradeshow, instant gallery, people's choice awards, and Saturday night banquet with auction. For more, visit tnwoodturners.org or email Greg Godwin at tnwoodturningsymposium@gmail.com. Vendors, contact Grant Hitt at tawvendorinfo@gmail.com.

Texas

August 27–29, 2021, SWAT (Southwest Association of Turners) annual symposium, Waco Convention Center, Waco. Lead demonstrators to include Nick Agar, Jimmy Clewes, Nick Cook, Scott Grove, Jeff Hornung, Joanne Sauvageau, and Don Ward. For full event details, including regional demonstrators, and to register, visit swaturners.org.



Rude Osolnik,
Untitled
Candlesticks,
Undated,
Walnut, tallest:
12" (30cm)

AAW Permanent
Collection, Gift
of the family, in
memory of Rudy
Osolnik

Photo:
Tib Shaw/AAW

"Design should be a simplified whole that balances ornament against plain surface." —Rude Osolnik, 1985

Tips



Impact driver aids in chuck tightening

About five years ago, I noticed that getting the chuck tight enough was getting to be a problem. My solution was to put a hex driver on an impact drill. It took all the stress off my wrist and got the chuck tighter than I was able to by hand. Note: The hex driver must be inserted all the way into the chuck to avoid stripping the socket.

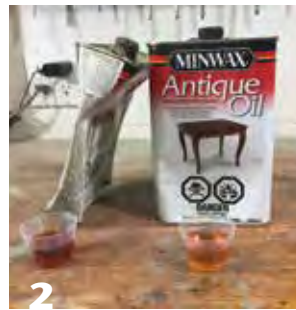
—Harvey Fein, New York

Crush tins to preserve finishing oils

After using some oil-based finish on a project, I put the tin in a vise with the lid off. Then I slowly and gently crush the tin until the level of the finish inside rises back to the top of the container. This pushes all the air out of the container before you put the lid back on (*Photo 1*). As a result, the oil inside stays like new, even if it is months between openings. The tin on the left in *Photo 2* was eighteen months old when the photo was taken. The oil I poured out of it was a little darker but perfectly useable.

Hope this tip saves you some money and frustration. I have been doing this for about twenty years with great success.

—Scott Belway, British Columbia, Canada



Tenon sizing gauge

To practice using my new CNC machine, I made gauges to assist in sizing tenons. These are made from thin hardwood scraps I had on hand. Each gauge has a semi-circular cutout indicating the ideal tenon size, and rectangular cutouts indicating the maximum depth the tenon can be without bottoming out in my chuck. With the CNC, I was able to incise lettering to identify the tenon size. I have also made these to accurately size a recess into which the chuck jaws can expand. My students find these much easier to use than calipers or eyeballing.

—Andrew Kuby, Illinois



Continuous airflow clears chips during hollowing



When I'm working on a hollow form, I hate to stop frequently to clear out accumulated chips and shavings—about as much fun as sanding. Constantly stopping, removing the cutting tool, and grabbing my compressed air gun to clear the chips breaks my rhythm. To solve the problem, I hooked up a flexible coolant hose and nozzle to my air compressor and positioned it at the mouth of the hollow form. The setup allows me to continuously shoot compressed air down the center of my turning during hollowing, causing the chips to fly out.

Depending on the depth of the workpiece, its shape, and your lathe speed, you may reach a point where the centrifugal force of the turning will keep the shavings inside the hollow form. When you reach that point, just stop the lathe, pull out your hollowing tool, and the chips will once again shoot out. No reaching for the air hose.

While you'll have to figure out the best way to mount the flexible hose on your lathe, I found one that came packaged with a magnetic base, which I mounted on my hollowing rig. It also came with a lever-operated valve to regulate the airflow.

—Rich Sabreen, Connecticut

SKILL-BUILDING PROJECT

Turn a CARVING MALLET

Walt Wager



Recently, I was looking for my dead-blow hammer, and when I couldn't find it, I picked up my woodcarver's mallet and used it to set a spur drive into the end of a spindle blank. The carving mallet is an indispensable tool for a woodcarver. It is better balanced than a hammer and won't "mush-room" the end of your chisel handles. It occurred to me that this would be a good project for teaching and practicing spindle turning skills. Here, I describe the process of making a woodcarver's mallet using three tools: a spindle-roughing gouge, a parting tool, and a skew chisel.

Start with a blank 3" (8cm) square and 9" (23cm) long. Mount the wood between centers. If you are just learning to use a skew chisel, I suggest a medium-density hardwood like cherry or soft maple. And if you are new to spindle turning, you might want to use a safety, or cup, drive center like the one shown in *Photo 1*. This allows the wood to "slip" in the drive if you get a catch. You can regulate the amount of pressure on the safety drive using the tailstock. A safety drive encourages you to use a light touch when using the skew.

Rough it round

The first step is to round off the edges using a spindle-roughing gouge. This tool is formed from a flat blank of steel, and it has a formed tang mounted in

Safety drive



In the event of a catch, a safety drive, or cup center, allows the wood to stop even though the spindle continues to rotate. The greater the tailstock pressure, the greater the catch required to stop the wood.

a handle. The flute has a semi-circular profile. The cutting edge is perpendicular to the flute, and the bevel is most often sharpened at a 35- to 45-degree angle, straight across (*Photo 2*).

There are many different sizes of roughing gouges. Shown in this article is a 1" (25mm) gouge, meaning the flute is 1" wide. This tool should be used only for spindle turning, where the wood grain is running parallel to the lathe bed. Never use it on a crossgrain bowl because the broad cutting edge can grab into the endgrain and cause a bad catch. Also, the metal tang inside the handle is

Spindle-roughing gouge



A typical spindle-roughing gouge. This tool should never be used on wood mounted in "faceplate" orientation, with the grain running perpendicular to the ways. But it is well suited to wood mounted in spindle orientation, with the grain running parallel to the lathe bed.

relatively short and might not withstand the forces of a catch in endgrain.

Set the toolrest to the same height as the tailstock live center and check to see that the corners of the blank clear the toolrest when rotated by hand. Check again to see that the tailstock is firmly secured and the blank is held tightly between the drive and live centers. I set the lathe speed to about 800 to 1000 rpm; if you have an electronic variable speed lathe, start it at the lowest setting and bring it up to speed gradually.

A good habit for new turners is to use the ABC approach to turning: A stands ►

for Anchoring the tool on the toolrest; B is for riding the Bevel on the wood; and C stands for raising the handle to pick up the Cut. In short, Anchor – Bevel – Cut.

Anchor the tool by placing it firmly on the toolrest with the handle down and bevel of the gouge not touching the

wood (*Photo 3*). Raise the handle so that the bevel bounces on the corners of the blank as it spins. Then pull the tool back a bit and raise the handle until the edge of the tool starts to cut the wood.

With the cutting edge engaged, you can move the tool to the left or right to pare

away the corners. This is called roughing the blank round.

There are several ways to hold a roughing gouge. I am right-handed, so I hold the gouge handle in my right hand. My left hand has an underhanded grip, with my index finger running along the front of the toolrest (*Photo 4*). When cutting, I move my whole body to the right and left, keeping the orientation of the tool consistent as it moves across the toolrest.

The round shape of the roughing gouge provides different opportunities for cutting angles. Held 90 degrees to the blank, straight on, the cutting action is like peeling the wood from the blank (*Photo 5*). The cutting edge is going to cut a groove as you move it across the surface, cutting directly through the surface of the wood fibers.

Positioning the handle to the left or right, at an angle of 45 degrees to the blank, will provide a different cutting action, shearing the wood fibers as it moves across the surface (*Photo 6*). The cut can be made in either direction, to the left or right, but strive to keep the bevel on the wood.

I generally begin with the straight-on peeling cut to remove the sharp corners and then change to a planing cut by angling the handle in the direction of the cut. Now the cutting edge contacts the wood at an angle and shears the fibers

Anchor, Bevel, Cut!



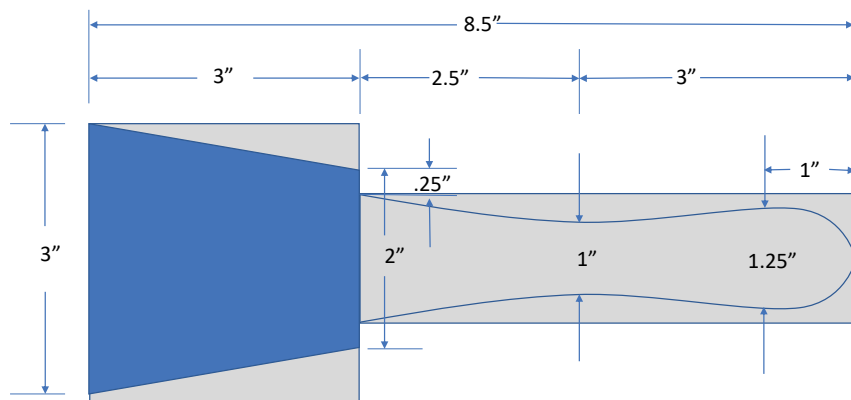
The A-B-Cs of woodturning. Anchor the tool on the toolrest with the handle held low, rub the Bevel without yet cutting, and lift the handle to engage the Cut.

Peeling vs. shearing



With the spindle-roughing gouge held straight on to the wood (90 degrees), a peeling cut results. When you angle the gouge (either left or right), the cutting edge shears the wood fibers and results in a cleaner surface.

Transfer dimensions



Use the full-sized drawing to transfer key dimensions to the wood blank.

(Left) Figure 1. Dimensions for a user-friendly mallet. Download and print a full-sized version of this drawing at tiny.cc/AWextras (after logging in at woodturner.org).

as it travels across the blank, leaving a smoother finish than the peeling cut.

Mark blank

After roughing the blank round, mark the dimensions of the mallet parts on the blank. This can be done by eye, using a ruler, or by transferring the layout from the dimensions shown in *Figure 1*. You can download a full-sized drawing as a PDF from the AAW website (tiny.cc/AWextrass) or from my website (waltwager.com). Printed at full size, this drawing makes it easy to mark the lengths of the mallet head and handle on the wood (*Photo 7*). As shown in *Figure 1*, this mallet comprises a shaped 3" x 3" (8cm x 8cm) head and a 1½" x 5½" (38mm x 14cm) handle.

Rough out handle

Begin by removing the waste wood just below the mallet head, down to the largest diameter of the handle. Set a caliper to 1½", and use a parting tool to cut a groove between the mallet head and the handle (*Photos 8, 9*). Then make a second groove at the end of the handle 1½" in diameter.

The handle diameter never exceeds 1½", so the handle, from the mallet head to the end of the blank, can be roughed to that diameter. A skew is a good tool for this job. The skew is basically a knife at the end of a blank of steel (*Photo 10*). The size of a skew is noted by the width of the steel blank, so a 1" skew is 1" wide, and ⅛" to ⅜" (3mm to 5mm) thick. There are two bevels, one on each side

of the cutting edge. If the platform of the grinder is set to 25 degrees, the included angle between the bevels will be 40 degrees, which works well for most purposes.

The mallet handle can be roughed to dimension by making a peeling cut

with the skew. Anchor the tool flat on the toolrest with the cutting edge parallel to the wood blank, as shown in *Photo 11*. With the handle down, rub the bevel on the wood, then raise the handle to start the cut and "peel" the wood from the blank (*Photo 12*). ▶

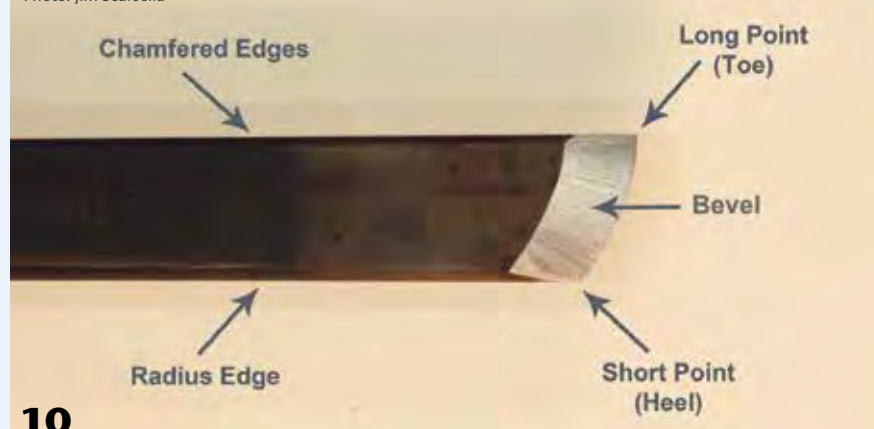
Transfer maximum handle diameter



The author uses a spring caliper to gauge and transfer key dimensions.

Parts of the skew chisel

Photo: Jim Scarsella



10

Peeling cut with skew



11



12



13

The A-B-C approach applies to the skew as well. Anchor the tool with the handle low, rub the bevel without cutting, then lift the handle until the cutting edge engages the wood. The peeling cut goes straight in, removing wood quickly.

Learners get in trouble with the skew if they contact the wood with the cutting edge before gaining bevel support.

Do not engage the full width of the cutting edge in the wood at first. Start by peeling a ¼" (6mm) width from the blank until you get the feel of it, then widen the cut if the tool is cutting well. Peel down about ½" (13mm) deep and repeat this cut as you move toward the headstock until you reach the bottom of the mallet head. Then go back to the tailstock end of the handle and repeat until you have reached the desired dimension (*Photo 13*).

Taper mallet head

A peeling cut can remove wood rapidly, but it leaves a rough surface on

the wood. To achieve a better surface, I use a planing cut with the skew, which slices the fibers as it moves across the wood, leaving a nice smooth surface. Anchor the skew on the toolrest so that the cutting edge is at a 45-degree angle to the wood (*Photo 14*).

The bevel contacts the wood with the heel (short point) down and the toe (long point) up, but the cutting edge is still not engaged. To do this, the skew no longer sits flat on the toolrest, but is twisted slightly so the bevel rides on the wood. The bevel should be contacting the wood between the center and the heel. To pick up the cut, raise the

handle slightly (*Photo 15*). As soon as the edge begins to cut, maintain bevel contact with the wood and move the skew in the direction you are cutting. Learners get in trouble with the skew if they contact the wood with the cutting edge before gaining bevel support. If the cutting edge of the skew gets into the wood without bevel support, it will dig in and send the skew scooting backward. This happens instantly and leaves a spiral trail across the surface of the wood.

You can use the planing cut to taper the head of the mallet from 3" to 2" (8cm to 5cm) in diameter. But first use a parting tool and caliper to make a 2" groove at the end of the mallet head as a guide (*Photo 16*). Then start the taper about 1" from the bottom of the mallet head, working from left to right so you are cutting "downhill" (with the grain). Take shallow cuts, starting each one further toward the headstock and working toward the tailstock, until you achieve the desired taper (*Photo 17*).

Shape handle

Transfer two dimensions from the full-sized drawing to the handle. The first is where the handle narrows to 1" (the cove), and the second is where the handle rounds off at the end (*Photo 18*).

Use a parting tool to define the depth of the cove. Then use planing cuts with the skew to taper the handle from the end of the mallet head to the middle of the cove, and, in the other direction, from where the handle rounds off to the middle of the cove (*Photos 19, 20*). The final cut on the handle is to round off its end, as shown in *Photo 21*. Start with the bevel on the wood near the end of the handle and use the heel of the skew to round it off.

Final shaping and sanding

The skew can also be used as a negative-rake scraper. Laying it flat on the toolrest and raising the handle above the cutting edge, cut a chamfer

Planing cut with skew



14 A pencil line at a 45-degree angle indicates the correct angle of the skew's cutting edge. Rub the bevel first, then lift the handle to begin cutting (in this case, left to right).



15

Define and taper mallet head



16 The author uses a parting tool and caliper to define the diameter of one end of the mallet head.



17 A planing cut with a skew does a nice job of tapering the mallet head, shearing the wood fibers to a smooth finish.

on the top and bottom edges of the mallet head (*Photo 22*).

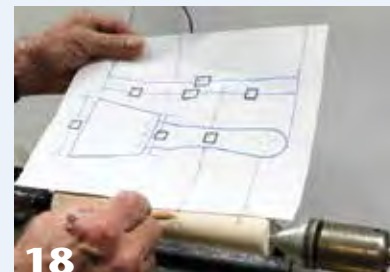
Use the skew, toe down, to slice off the top of the mallet head. The technique here is to start the cut straight in with the skew 90 degrees to the wood surface, then ride the bevel against the surface of the wood. The inner bevel should point in the direction of the cut (*Photo 23*).

If you did a good job with the skew, you might be able to start sanding with 220-grit abrasive. I typically sand to 400 grit. After sanding with

the lathe on, turn the lathe off and sand in the direction of the grain. Apply the finish of your choice, and enjoy this new shop tool. ■

Walt Wager, Professor Emeritus at Florida State University, has been turning for nineteen years and teaching for eight years at Camelot's Woodworking Studio in Tallahassee, Florida. Due to closures related to the COVID-19 virus, he now offers interactive remote demonstrations via Zoom and private lessons in his shop in Monticello, Florida. Walt can be contacted through his website, waltwager.com.

Locate handle transitions



18

Locate the middle of the cove and the round-over near the end of the handle.

Shape handle



19



20



21

The author uses a parting tool and caliper to define the diameter at the middle of the cove, then uses planing cuts with the skew to form the cove and round over the end.

Final cuts



22

Use a skew chisel as a negative-rake scraper, presented flat on the toolrest, to form a small chamfer at both ends of the mallet head.



23

The skew does an exceptional job of cleaning up endgrain. With the long point down, point the bevel in the direction of the cut.

You read the article—now see the video!



Walt Wager has created an instructional video to accompany this article. See him in action as he demonstrates how to turn a simple but useful carving mallet. View the video at tiny.cc/WagerMallet, or scan the QR code on your mobile device.



MORE LEARNING ONLINE!

EXPLORE!

The following articles take a deeper dive into related subjects. Log on at woodturner.org and use the Explore! tool to find these and other articles and videos.

- “Build Your Skills by Understanding the Skew,” by Jim Scarsella, *AW* April 2015 (vol 30, no 2, page 28)
- “Skew Chisel Primer: Learn the Basic Cuts,” by Keith Tompkins, *AW* April 2015 (vol 30, no 2, page 32)
- “Humanizing the Skew Chisel,” by Russ Fairfield, *AW* October 2010 (vol 25, no 5, page 32)
- “Turn a Better Mallet,” by Janet Collins, *AW* February 2017 (vol 32, no 1, page 24)





SKILL-BUILDING PROJECT

Make a

Scott Belway

TIMELESS AND ELEGANT HOURGLASS

Design and materials

The first step is to measure the glass you are going to use and calculate the size of wood needed for its structure. For this sample project, the height of the glass, not including the knobs at the ends, is $7\frac{7}{8}$ " (19cm), and its largest diameter is $3\frac{1}{4}$ " (8cm). I like to make a scale drawing, or paper template (*Photos 1, 2*). This process takes only about twenty minutes, and it saves a lot of frustration and mistakes down the line.

For this glass timer, you will need two ends, or bases. (Both end disks are considered "bases" because the timer is flipped repeatedly in use.) Each base is $\frac{3}{4}$ " (19mm) thick and $6\frac{1}{4}$ " (16cm)

in diameter. You will also need three spindles, each $\frac{7}{8}$ " (22mm) in diameter and $8\frac{3}{8}$ " (21cm) long.

Don't cut your wood to these final sizes at the start. Always allow a fudge factor for truing things up on the lathe. For the two bases, I generally leave $\frac{1}{8}$ " (3mm) extra thickness and a $\frac{1}{4}$ " (6mm) extra diameter. For the spindles, add $\frac{1}{8}$ " to the diameter, but it's OK to cut them to final length— $\frac{3}{4}$ " longer than the length of the glass to allow for a $\frac{3}{8}$ "- (10mm-) long tenon at each end.

It is important to choose wood that is thoroughly dry. Even slightly green wood will shrink over time, and this would likely cause the glass timer to

Buying a Glass Timer

When shopping for a glass timer online, search for an "unmounted" hourglass to find the glass only, without a supporting structure. Most of the hourglasses available online are flat-bottomed and are meant to stand alone, but a cup or recess can be turned on both bases to accept the ends of the timer.

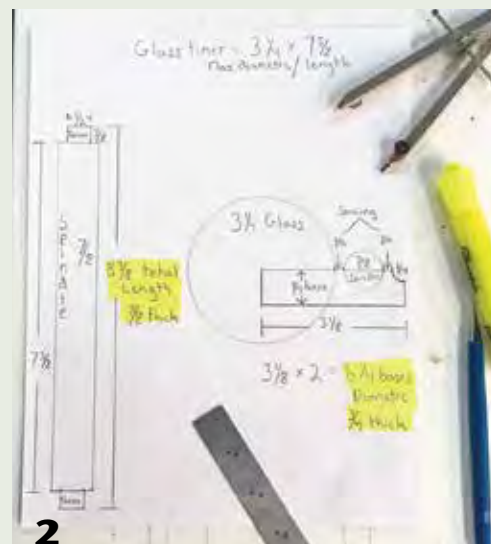
In my experience, U.K.-based Day-Impex, Ltd. (day-impex.co.uk) and Wisconsin-based T & K Young (tkyoung.com) produce the finest hand-blown hourglasses available, but they do cost more. The times range from one minute to three hours. Best to purchase a timer that suits the needs of the owner-to-be, or just stick with the traditional one-hour timer. Glass timers also come in a variety of sand colors, and in a wide variety of shapes and sizes.

Given the low cost of timed glasses with a structure on the Internet, it would be reasonable to purchase one, cut away the wood structure, and use the glass timer in your own hourglass design. This way, you can choose some beautiful wood and turn the wooden parts to a higher standard.

Measure glass, draw plan



1 Measure the length and largest diameter of the glass you will be using. Draw a plan to determine base and spindle dimensions.



Mount and turn bases



3

The author mounts both bases on separate faceplates with glueblocks.



4



5

(4, 5) Turn the bases to their final diameter, compare for good measure. A reference mark across both bases indicates grain alignment, as these pieces came from the same board.

crack. I was able to cut all the pieces from a single slab of dry, nicely figured broadleaf maple. By using a single piece of wood in this manner, all the elements of the structure will have similar color and grain.

Turn and drill the bases

My favorite way to mount the bases on the lathe is with a glueblock attached to a 2" (5cm) faceplate. I use two faceplates with glueblocks for added efficiency and ease of comparing and remounting the two bases while they are in progress. I attach the glueblocks to the bases using five-minute epoxy (*Photo 3*).

Once the outside edges of both bases are trued to 6¼" diameter and the fronts and backs are flattened, compare them. When their sizes match up, align the grain and scribe a single pencil line across both pieces (*Photos 4, 5*).

Using my paper template, I determine that the center of each spindle is 2⅜" (6cm) from the center of the base. With the lathe running, I transfer this measurement to the base.

There are three spindles on a traditional hourglass. Having marked the distance of their holes from the center of the base, I now have to determine their even spacing and exact locations. I do this using the indexing head on my lathe, along with a jig that holds a mechanical pencil at center height. Divide the

Locate spindle holes



6

Tailstock view. Use the indexing head on your lathe to divide the circle into three sections.



7

Draw a circle that identifies the distance of the holes from the center. Then, using a jig that holds a pencil at center height, mark the hole locations.

Transfer and indent hole locations



8

Carry the hole locations from one base to the other. Use an awl to indent the hole locations deep enough to remain after sanding.



9

circle into three equal parts and apply those marks to one of the bases (*Photos 6, 7*).

Now align both bases and transfer the spindle hole divisions from one base to the other (*Photo 8*). This

process ensures that the grain on both bases will run in the same direction on the completed project. Then I use a sharp awl to indent the location of all six spindle holes (*Photo 9*). Make sure these punctures ►

Drill center hole



10
The author drills a recess in the center of both bases to accommodate the knobs at either end of the glass timer he is using. Based on the glass you use, you might need to turn a cup or other recess.

Form cove, sand



These bases receive a simple cove at the edge. Sand flat using a block.

Shopmade Sanding Blocks

Perhaps the best way to sand wood flat on the lathe is with the aid of a sanding block. You can make your own double-sided sanding blocks by adhering sandpaper to opposite sides of a block of medium-density fiberboard (MDF). I made two blocks, one with 100- and 120-grit sandpaper and another with 150- and 200-grit paper.

Cut the sandpaper $\frac{1}{8}$ " larger than the block on all sides. Use a spray adhesive to join the sandpaper to the block, one side at a time, working in a well-ventilated area and following the instructions on the adhesive spray can. When the adhesive has dried, use a pair of scissors or a sharp knife to trim away the excess sandpaper.



are quite deep because they need to endure through the sanding of the bases.

Next, drill a hole in the center of each base to accept the knob at each end of the glass timer. (If your glass doesn't have knobs, turn a cup or

recess to accept the ends of the timer.) I determine that a hole $\frac{9}{16}$ " (14mm) in diameter and about $\frac{3}{8}$ " deep allows the knobs to seat nicely in the wood. Mount a drill chuck in the tailstock of your lathe and use a Forstner bit to drill this hole in each base (*Photo 10*).

For a simple embellishment on the bases, turn a cove at the outer edges using a small bullnose scraper (*Photo 11*). To sand this cove, I wrap sandpaper around a small drill bit and apply it to the spinning wood. I then sand all the flat areas using sanding blocks (*Photo 12*). (See *Shopmade Sanding Blocks sidebar*.) Start at 100-grit abrasive and progress to 220.

To remove the base from the waste block, part halfway through the scrap wood, then, with the lathe off, use a handsaw to cut the base free (*Photos 13, 14*). Do this for both bases, leaving as little scrap wood as possible. A piece of 60-grit sandpaper pulled over a block of wood quickly removes any sign of the extra wood and glue from the waste blocks. Use the shopmade sanding blocks to work your way back to a 220-grit surface on the top of both bases. Always finish your sanding by

Remove base from glueblock

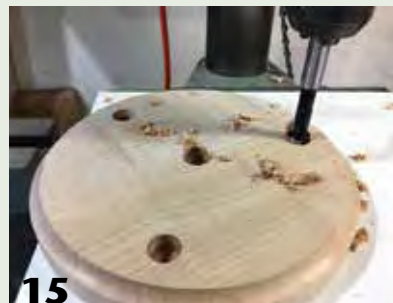


13
The author parts halfway into the glueblock, then cuts the base free using a handsaw with the lathe off. The remaining glue and scrap wood is sanded off by hand.



14
The author parts halfway into the glueblock, then cuts the base free using a handsaw with the lathe off. The remaining glue and scrap wood is sanded off by hand.

Drill three spindle holes



Drill the spindle holes, or mortises, at the drill press to maintain right angles.

moving the block back and forth in the direction of the grain.

Use the drill press to bore the six spindle holes using a 1/2" (13mm) bit, drilled 3/8" deep (Photo 15). Leave the bit in the drill press for now, as it might be necessary to make the holes deeper after the spindles are turned.

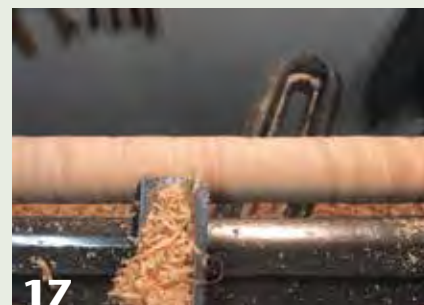
Turn the spindles

Before mounting the spindles on the lathe, I like to mark and drill a center hole in both ends of the blank. These holes help to accurately guide the placement of my spur drive and live center. Use a drill gauge to find the right size bit for the points in your drive and live center. The center points should fit in the hole but still leave the spur blades and live center cup ever so slightly off the wood.

Turn a cylinder



Make several parting cuts along the spindle to your desired diameter, checking with a caliper, then use a spindle-roughing gouge to "connect the dots."



Mount one of the spindle blanks on the lathe and turn it round. Set a caliper to 7/8" and use a parting tool to cut to that depth. Do this about every inch along the spindle. Turn away the excess wood until you reach the bottom of the parting cuts (Photos 16, 17). Repeat this process on the other two spindles, comparing measurements along the way.

Measure and mark the center of each spindle, then measure out from this line to either side to achieve the overall length needed for the glass you are using (7 5/8" for this sample project). The wood left on the ends can now be cut to the tenon diameter, 1/2" (Photos 18, 19).

Cut away any scrap at the end of the tenons with a sharp knife, and ►

Remounting Tip!

You will likely need to remount and tweak these spindles several times to get the length just right for the glass timer you are using. If the spindles are too long, the glass will have a loose fit; too short, and you'll crush the glass during assembly. To make remounting the spindles easier and more precise, grind a small nick in one of the blades on your spur drive. This nick leaves a tell-tale sign on any blank you mount and compress. If you need to remount a blank, the exact orientation of the spur should be obvious.



Measure spindle length, form tenons



Measure left and right from the center to locate the tenon shoulders. It is critical that this span is identical on all three spindles.



Test fit, undercut shoulder



21

Test the fit of the three spindle tenons in their mortises. It may be necessary to deepen the holes and/or reduce the diameter of the tenons.



22

Use the long point of a skew to undercut the tenon shoulders so that only the outermost edge will contact the base.

test fit the tenons by placing them in the holes drilled in the bases. The tenons should be slightly loose in the holes, and the shoulder of the tenon should lay flat on the base (*Photos 20, 21*). It may be necessary to drill the holes deeper or remount the spindle to reduce the tenon diameter.

A simpler approach is to make the spindles tapered at the ends, without using a tenon and shoulder. This way, you can simply trim the ends of the spindles in order to get them to the perfect length for your glass. Adding a tenon and shoulder

makes the project more technically challenging—you have to make the three spindles exactly the same length shoulder to shoulder, or there will be gaps where the shorter spindles meet the bases. But a tenon/shoulder effectively hides the glue hole, is a more elegant solution, and is my preferred method.

Once you achieve the perfect lengths, remount the spindles and slightly undercut the tenon shoulder at both ends. This undercut ensures that only the outside of the spindle shoulder touches the base. This cut is best made with a small skew (*Photo 22*).

Dry-fit components



23

Dry-fit the assembly with a weight on top. The glass should be trapped between the bases but will “float” and not receive glue.

Dry-fit the glass timer

Now you can dry-fit the glass timer with the wood pieces to test the fit. I like to place a heavy object (about 5 lbs.) on top to press all the elements together and provide a good reference for inspection before glue-up (*Photo 23*). Check that you can easily spin the glass in this compressed setup. Then check to see if the glass can be moved up and down. If there is too much play vertically, the spindles will need to be uniformly shortened. Check that all six of the tenon

shoulders are touching with no gaps where they meet the bases. Remount the spindles and reduce their length with tiny cuts on the ends until this is achieved. The tip of a small skew does this job well.

Considering that wood moves with changes in humidity, it is always better to have a timer that is a little loose than one that is too tight.

When you have a good fit of the glass with the wood, remount the spindles and form small grooves on all the tenons. I do this using the long point of the skew (*Photo 24*). These grooves increase the strength of the glue joint of the tenons. This is also a good time to sand the spindles, using a sanding block to maintain flatness (*Photo 25*).

Apply finish, assemble hourglass

Before gluing the wood pieces together, apply your finish. I prefer a hand-rubbed oil such as Minwax's Antique Oil.

I prefer to glue one base at a time, rather than the entire assembly all at once. First, I apply some fresh oil around the glue holes and at the ends of all three spindles (but not on any gluing surfaces). Then I mix up some five-minute epoxy and apply a liberal amount into all three holes and on the three tenons. Once the hourglass is reassembled and the 5-lb. weight is set on top, the excess epoxy oozes out of the glue joints (*Photo 26*). This is the perfect time to twist the spindles until the grain direction lines up with the base.

The undercutting of the tenon shoulders and the application of fresh oil around the glue joints now come into play. The outside of the tenon shoulder “cuts,” or separates, the excess epoxy, and the extra oil creates a surface that the epoxy

can't bond to. It's just a matter of waiting until the epoxy goes from sticky and elastic to the consistency of a rubber eraser. I poke the epoxy continually to monitor its consistency. When the glue resists the pick, I can pull away all the excess epoxy, leaving three clean joins (*Photo 27*). Then I do a vigorous rub with a clean rag to remove the fresh oil I had just applied. I can then insert the glass and repeat this process for the other base. Note that the glass does not receive any glue; it "floats" between the two bases.

Final thoughts

Understand that most people pick up an hourglass by a single spindle to flip it and get the sand running. Keep this in mind as you design your hourglass and decide on the diameter of the spindles.

I now typically make my hourglasses with a removeable end, in case the glass should need to be replaced. This is accomplished with threaded inserts in the ends of the spindles and decorative feet that serve to hide the screws (*Photos 28-30*). ■

Scott Belway is a woodturner based in British Columbia, Canada.

Add glue grooves, sand spindles



24



25

Remount the spindles between centers to add glue grooves on the tenons and sand using a flat sanding block.

Glue one base at a time



26



27

After applying a finish to the wood, the author glues the three spindles into one of the bases. Allowing the epoxy to firm up to just the right consistency allows him to pull away the excess, leaving a clean join.

Advanced design—removable base!



28



29



30

An advanced design allows for the removal of a base so that the glass can be removed and cleaned, or the base resized should the glass become tight over time. Threaded inserts are embedded in the ends of the spindles, and screws are hidden by the addition of feet.

HOLLOWING THROUGH THE BOTTOM

Wes Jones



After making a number of bowls and spindle projects, many woodturners want to try their hand at hollowing. Hollowing techniques are primarily scraping methods and are most useful for making vases and other forms where conventional cutting methods with a gouge cannot be used. The typical approach is to hollow through the top of the vessel. I'd like to offer an alternative—hollowing through the bottom, which allows you to leave a very small (or even nonexistent) hole at the top.

After hollowing, a plug is glued into the hole in the bottom. By making the plug from similarly oriented wood from the same log and carefully fitting it into the hole, you can disguise the hollowing method very effectively. In this article, I

show how to make a teardrop-shaped hollow form with a $\frac{3}{8}$ "- (10mm-) diameter hole in the top, but since this technique lends itself to a variety of vessel shapes, you can apply this method to any form of your choosing.

Wood selection

I like to use green, or wet, wood for these vessels, although dry wood can also be used. Position the log so the pith is exactly in the center of rotation at both ends. That way, the wood will dry and shrink concentrically and any warpage of the hollowform will be minimized. Select a freshly cut log with no cracks radiating out from the pith. The log section shown here, maple with some ambrosia markings, is about

10" (25cm) in diameter and 12" (30cm) long (*Photo 1*).

If you prefer, you can quarter a log and use a section of wood without the pith. But it is likely the piece would warp into an oval shape. If you do this, leave extra wall thickness to true up the vessel after it has dried.

Rough-turn vessel

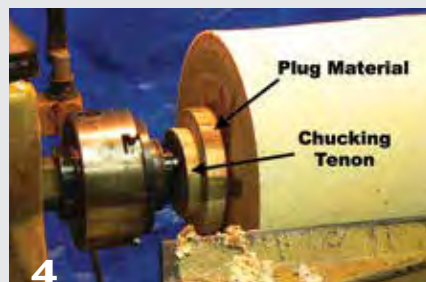
Carefully position the log with the drive and live centers on the pith. For driving log sections, I find a 2"- (5cm-) diameter, two-flute drive center to be ideal; mine is made by Best Wood Tools, and it fits in my scroll chuck. Holding the drive

Straight from the log



Mount a freshly cut log with the turning centers on the pith. Rough out a cylinder and true up the ends.

Make a plug



4 Use a parting tool or bedan to create a chucking tenon and a disk of material to later use as a plug. Using wood from the bottom of the workpiece will blend seamlessly with the vessel.



5 The author parts most of the way through next to the plug material, then finishes the cut with a hand saw with the lathe off.



6 Mount the plug material in a chuck and form a 10-degree taper to the approximate diameter of the hole you will hollow through.

center in your chuck is a great time saver. When you are ready to quit holding the work between centers and mount it in the chuck, the chuck is already in place.

Use a spindle-roughing gouge or large bowl gouge to turn away the bark. **Safety Note: A faceshield is a must when turning away bark because large pieces can fly off and strike you in the face.** If the log is very out of round, you may find a bowl gouge to be safer than a spindle-roughing gouge. Once the bark is removed, you can switch back to the spindle-roughing gouge to form a cylinder. Next, position the toolrest at one end of the workpiece and use a bowl gouge to true up the end (Photos 2, 3). True up the other end of the cylinder in the same manner.

Remove plug material

Mark off 1" (25mm) from the end of the cylinder to indicate the bottom of your vessel. The 1" thickness of material will be parted off and used to make the plug. Use a bedan or long parting tool to reduce the diameter of this material to the approximate diameter you expect to need for the plug. Then form a tenon to fit your

chuck (Photo 4). It is very important to align the grain of the plug with the grain of the hollowform, so before removing the slice, draw a radial line on both ends of the cylinder from the center outward. These lines will be used later to align the plug properly.

Using your parting tool, begin to part off the 1" slice, widening the cut as needed so that the parting tool does not bind. Stop cutting when you have just a small section of wood connecting the slice to the rest of the cylinder. With the lathe off and the workpiece sitting on the bed of the lathe, complete the separation using a hand saw (Photo 5). Don't try to twist the slice off from the cylinder, as wood fibers would be pulled out of the center.

Remount the cylinder between centers, being careful to position the drive center exactly on the pith again. True up the cylinder once more if necessary, then form a chucking tenon on both ends of the cylinder. Remove the workpiece from the lathe.

Form the plug

Mount the plug material in the chuck. Using a small bowl gouge begin to form a 10-degree taper on

the plug. This angle will make it easier to get a good fit in the bottom of the hollowform later. The angle of the taper is approximate and not critical at this point. I use a skew chisel as a scraper to ensure the surface of the taper is straight (Photo 6). Remove the plug from the chuck and wrap it in a brown paper bag to slow the wood's drying and prevent it from cracking while you are working on the hollowform. ►



Drill spout, shape vessel



Mount the cylinder in a chuck, holding the tenon at the bottom. After some initial shaping, the author drills into what will become the neck, or spout.



With the tailstock brought up for added support, continue shaping the hollowform.

Drill and shape bottom



Reverse-mount the vessel, now holding the spout tenon in the chuck. Drill a larger hole through the bottom.



Use a bowl gouge to form a tapered opening.

Shopmade Bevel Gauge

You can make your own bevel gauge from a thin piece of aluminum attached to a strip of wood with a screw and wing nut. Its adjustability makes reading and transferring bevel angles a snap.



Hollow the vessel



The author's hollowing rig, a captured boring bar system.

Drill and turn vessel

Mount the cylinder in the chuck, using the tenon at the bottom of the workpiece. Position the live center on the pith at the tailstock end, as before, to ensure proper alignment, and tighten the jaws securely. Then remove the live center and install a drill chuck in the tailstock with a $\frac{3}{8}$ "-diameter twist bit. With the lathe running slowly, drill through the pith to form a hole that will be the spout at the top of the hollowform (Photo 7). Drill as deep as the drill bit will go, backing the bit out frequently to clear the chips. Remove the drill chuck and once

again install the live center in the tailstock.

Bring up the tailstock to support the cylinder while shaping the outside of the vessel. Using a bowl gouge or small roughing gouge, begin to define the outside profile, leaving the neck of the vessel extra thick to provide support during the hollowing operation (Photo 8). Do not reduce the diameter of the neck any smaller than the diameter of the tenon at the top.

As you shape the bottom of the vessel, be careful not to get too close to the chuck. The shape of the bottom does not have to be perfect because

you will have an opportunity to refine it later. The tenon on the bottom will eventually be removed.

Reverse the workpiece, now clamping the top tenon in the chuck. Tighten the chuck jaws loosely and rotate the workpiece by hand to make sure it will run true. The live center can be brought up to help align the workpiece. If it is not running true, lightly tap the bottom to improve the alignment. When the workpiece is running true, tighten the jaws securely.

Once again, remove the live center and install the drill chuck in the tailstock, this time with a large bit

Refine plug hole



12



13



14

Set a bevel gauge to match the plug taper. Then transfer this angle to the opening at the bottom of the vessel. Refine this angle as needed using a skew as a scraper.

for drilling out waste from inside the hollowform. I use a 1½" (38mm-) diameter ship auger bit, but you could also use a large Forstner bit with an extension to get enough depth. Carefully measure where you want the drill bit to stop. Hold the drill bit up to outside of the workpiece and determine the depth. You will have to imagine what the finished shape of the neck of your vessel will look like. Mark or apply a piece of tape on the shank of the drill bit (or extension) at the bottom of the hollowform. Now mount the bit in the drill chuck and drill out the waste through the bottom of the vessel, being careful to stop at the indicated depth (*Photo 9*). Remove the drill chuck.

Hollow vessel

Before you get your hollowing tools out, use a small bowl or spindle gouge to enlarge the drilled hole at the bottom (*Photo 10*). Make a tapered opening a little smaller than the diameter of your plug. But don't fit the plug just yet—you'll need to hollow out the workpiece first.

Any small- or medium-sized hollowing system will work on a vessel of this size. I use a shopmade "D-handle" captured boring bar system (*Photo 11*). As you hollow,

leave the wall thickness at about ½", enough to allow for some truing up of the outside after drying if needed. There is no need to make the walls very thin, as the interior cannot be seen once the plug is glued into the bottom. The primary purpose of the hollowing process is to ensure the piece does not crack as it dries.

As you hollow into the neck, or spout, area, visualize the finished shape of this section. Strive for a smooth transition from the body to the drilled ¾"-diameter hole in the top. No sanding of the inside surface is required.

Now shape the tapered opening in the bottom to accept the tapered plug. I use a very simple bevel gauge to help

get the angles to match (*see Shopmade Bevel Gauge sidebar*).

Set the bevel gauge to match the angle of the taper on the plug. Then check the taper of the bottom opening and adjust as needed. Once you have the correct angle, it is a simple matter of gradually increasing the size of the opening until the tapered plug fits. You can scrape with a skew chisel to get the tapered surface straight (*Photos 12-14*).

Glue in plug

One of the keys to hiding the joint where the plug is glued into the bottom is to align the grain perfectly. Remember the vertical, radial lines you drew on each end of the cylinder? You can use these lines to rotate the plug in the tapered hole to get a really good match of the woodgrain. Mark the proper position of the plug at the joint.

This glue joint is going to be established in wet wood and must be strong and reliable since we are going to drive the workpiece using the tenon on the plug later. I have found that polyurethane glues work very well in this application. Coat the mating surfaces with glue, carefully rotate the plug to align the grain, and use the tailstock to clamp the plug in place (*Photo 15*). The ►

Glue in plug



15

Glue the plug into the bottom of the vessel, aligning the grain to its original orientation. The tailstock provides clamping pressure.

polyurethane glue will foam as it reacts with the moisture in the wood and will fill any slight irregularities in the mating surfaces.

Shape the neck

After the glue has dried, you can begin the final shaping of your hollowform. Chuck the workpiece by the tenon on the plug. Bring up the tailstock (using a cone center if possible) on the spout to align the workpiece before tightening the chuck jaws. True up the outside of the vessel if necessary.

Using a bowl gouge or small spindle-roughing gouge, shape the neck of your hollowform (*Photo 16*).

As you do this, try to visualize the shape you made as you hollowed the inside. Remember that you have a $\frac{3}{8}$ " hole in the spout. Remove the live center and shape the spout using light cuts, bringing the outside diameter at the top to $\frac{1}{2}$ " to $\frac{5}{8}$ " (16mm).

Sand the vessel

Sand the outside of the vessel (*Photo 17*). If the wood is too wet to sand, you may have to wait a couple of days for it to dry a little. One drying trick I use is to put a small air hose connected to an aquarium air pump into the spout. Let it run for a day or two. The

slow airflow will help to dry out the hollowform from the inside. Put the vessel into a brown paper bag and scrunch the top of the bag around the spout to equalize the moisture content around the vessel and slow the drying rate of the outside surface.

Shape and complete bottom

To turn the bottom of the vessel, we need a way to hold the work and drive it from the spout. I use a small jam chuck with a rubber O-ring to grip the outside of the spout. You can purchase a thick O-ring from your local hardware store; look for one with an inside diameter of about $\frac{3}{4}$ " (19mm).

To make the jam chuck, cut a square piece of wood that will fit into your chuck. If necessary, turn a tenon on the jam chuck for mounting. Depending on your chuck, turning this tenon may not be necessary. Chuck the piece of wood and drill a clearance hole through the center. Then, using a skew chisel or scraper, turn a small recess around the hole to accept the O-ring. Make sure the clearance hole is large enough that it will not bind on the spout when it is pushed into the O-ring. I use thick or medium cyanoacrylate (CA) glue to hold the O-ring in place (*Photo 18*).

Put the spout into the O-ring chuck and bring up the tailstock against the bottom to hold the vessel (*Photo 19*). Use gentle pressure with the tailstock. We only want it tight enough to drive the vessel without slipping.

Using a small bowl gouge, turn away the tenon on the bottom and shape the bottom of the vessel, leaving a small nubbin of wood under the live center. Then undercut, or dish out, the bottom slightly so the vessel will sit flat without rocking (*Photo 20*).

Refine neck area, sand



16 With the vessel now held in the chuck by the base tenon, refine the shape of the neck/spout.

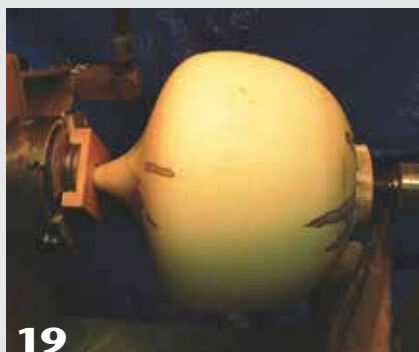


17 Sand the exterior of the hollowform.

Reverse-mount vessel



18 A shopmade O-ring jam chuck allows the author to remount the piece to complete the bottom. The spout fits into the jam chuck hole, and the tailstock holds it in place.



19 Use gentle pressure with the tailstock. We only want it tight enough to drive the vessel without slipping.

Complete the bottom



20

Turn away the plug tenon and shape the base of the vessel. Leave a small nubbin under the live center.



21

Carefully placed V-grooves help to hide the glue line of the plug, leaving no evidence of how the piece was hollowed.



22

With the workpiece removed from the lathe, use a small hand saw to cut off the remaining nubbin of wood. A piece of cardboard protects the base.

Use the point of a skew to form a small V-shaped groove at the glue line. Make one or two other V-grooves on the bottom to help disguise the actual location of the glue joint (Photo 21).

Use a small spindle gouge to cut the nubbin down to a little cone. Then remove the vessel from the lathe and use a small saw to cut off the nubbin. I typically place a small piece of lightweight cardboard with a hole in the center over the nubbin to prevent the saw from scarring the bottom of the vessel (Photo 22).

Final steps

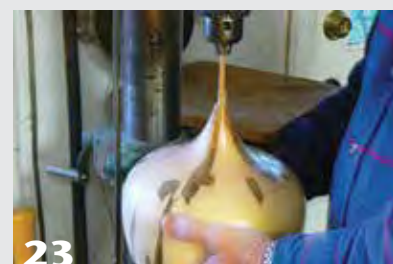
Use a small sanding disk in a drill press or hand drill to finish-sand the bottom of the hollowform. Hand-sand the vessel in the direction of the grain if needed. The inside of the spout can be sanded also, using a small custom flap sander. Using a ¼" - (6mm-) diameter dowel 6" (15cm) long, cut a slit with a fine saw in one end about 1½" long. Put a small piece of sandpaper in this slit and wrap the paper around the dowel. Chuck this dowel in a drill press or hand drill to sand inside the spout (Photo 23). Be sure the sandpaper wraps around the dowel in the direction it will rotate.

Sign your vessel on the bottom and finish it with your favorite finish. I like to apply several coats of a hand-rubbed oil finish, such as Waterlox, over several days. When the finish has built up sufficiently and does not show any "flat" areas, you have put on enough finish. You can then buff it out if you want a high gloss finish. I have also used walnut oil to provide a lower luster finish.

Your completed vessel is sure to prompt lots of questions at your next club meeting. When your friends ask how you hollowed it through such a small opening, just smile and say, "Trained termites." ■

Wes Jones has been a lifelong woodturner and woodworker. Living in Lawrenceville, Georgia, he is a member of three woodturning clubs in the Atlanta area and has served the clubs in various leadership positions. Wes has taught and demonstrated woodturning and has published more than a dozen articles on the subject. For more, visit wesjoneswoodturner.com, or contact him at wwjones@comcast.net.

Sand inside the spout



23

A custom flap-sander made from a dowel reaches inside the spout.





LATHE-MOUNTED SHARPENING STATION

John Lucas

Years ago, when I bought a Shopsmith multipurpose tool, I was excited about its lathe function. To sharpen the turning tools, I used the machine's disk sander and loved the convenience of having an all-in-one setup. Now, like most turners, I use a stand-alone lathe, and after trying just about every sharpening system available, I decided to revisit the disk sander concept and made a lathe-mounted version for convenient sharpening.

One advantage of this setup is that it is an inexpensive and easy way for a new turner to get ready to sharpen. Plus, if you mount the sharpening disk on the lathe's handwheel, on the outboard side of the headstock, your sharpener is always just a step away, so you can quickly touch up your tool and resume turning.

Inboard vs. outboard

When I first learned to use a disk sander for sharpening, I installed the disk on the inboard side of my lathe spindle and used the lathe's toolrest to support the tools. Like many new turners, I thought it was OK to use my tools for a month or so before resharpener. With this mindset, I accepted that the inboard lathe spindle

had to do double duty—driving wood during turning and serving as a sharpening station. But soon I learned the truth, that tools need to be sharpened often, and mounted my sharpening disk on the outboard side of the headstock. This meant I wouldn't have to stop my turning project to convert the lathe to sharpening mode, a significant inconvenience.

Another disadvantage of sharpening on the inboard side of the headstock is that it is difficult, if not impossible, to swivel the tool handle without hitting the lathe bed. This is especially true on minilathes. Tool handle interference is not an issue when the disk is mounted on the outboard side of the spindle—as long as the lathe is not mounted on a workbench that would restrict tool handle movement.

Whether sharpening on the inboard or outboard side, one advantage of sharpening on an abrasive disk is that you can use the variations in surface speed to your advantage. The surface speed of a spinning disk gets higher the farther you move away from the center. If you are sharpening a high-speed-steel tool and want to remove metal quickly, just use an area of the disk toward the outer edge (*Photo 1*).

If you are sharpening an older tool made of steel with higher carbon content, you can avoid overheating the metal by sharpening it closer to the center, where the surface speed is slower (*Photo 2*). This slower surface speed is also useful for sharpening very small tools, whose edge shape could easily be ruined at higher speeds.

A disk sharpener also gives you the flexibility to sharpen in either direction. One side of the disk is moving downward, and the other side is coming up. For some tools, it is safer to sharpen with the abrasive moving upward. And for some scrapers, the upward rotation raises a better burr (*Photo 3*).

Turn an outboard sharpening disk

Note that your lathe may be different from mine, so you'll need to customize this concept for your own application.

To make a disk sander, use plywood and/or medium-density fiberboard (MDF) glued in layers for added thickness. Turn a rebate, or recess, that will fit snugly over the lathe's handwheel on the outboard side. Then turn the board around and mount it on a chuck in expansion mode. True up the face of the disk, ensuring it is flat. Check for flatness

Disk surface speed and direction



(1-2) Disk surface speed is higher near the outer edge than at center, a useful insight. Tools that are more subject to overheating can be sharpened near the center. Slower speed means less heat.

(3) One half of the disk moves upward, and the other half, downward. An upward-moving abrasive can produce a better burr on scrapers.

Turn the disk



Ensure the wood is dead flat before installing an abrasive disk. The author uses a metal straightedge to confirm flatness.

with a straightedge and mark any high spots (*Photos 4, 5*). I shear-scrape those areas to fine-tune the disk's surface.

Since this disk will be mounted on the outboard handwheel, I suggest drilling a hole in the center so you can use the knockout bar without having to remove the disk (*Photo 6*). But to make the disk easily removeable as needed, I drilled and inset six magnets, which hold the disk to the handwheel. To keep the disk from slipping during use, I glued in two pins that line up with holes in the handwheel on my lathe (*Photo 7*).

I use pressure-sensitive abrasive disks, which can be peeled off easily when they become worn and need to be replaced. I prefer the blue ceramic disks because they are designed to grind steel and stay sharp much longer. Plus, similar to grinder wheels, abrasive disks come in a variety of grits. For general sharpening, I use a 120-grit disk. A 60-grit disk is useful for grinding a new shape on a tool, as it will remove metal much faster. A 350-grit disk will leave a very fine surface on the tool.

Make a toolrest

I built my outboard toolrest in two parts. The lower section is an open box

Mount on outboard handwheel



A turned recess fits snugly over the outboard handwheel and is held in place with inset magnets. Two pins align with holes in the handwheel to prevent the disk from slipping during use.



A versatile outboard toolrest

The author's outboard sharpening toolrest comprises two sections, a lower "box" mounted to the lathe and an upper removeable assembly with angle-adjustable platform.

Split-turned toolrest platform



The toolrest, or platform, is made from a split-turned cylinder. Gluing up a blank with a newspaper glue joint allows you to split the turning and use half of it as an adjustable platform.

of sorts that attaches to the lathe itself. The upper toolrest assembly then bolts onto this box using a threaded T-nut and screw knob (*Photos 8, 9*).

The toolrest itself is made from a split-turned cylinder, so it has one flat side and one round side. This allowed me to make the toolrest angle adjustable, which is important for sharpening a variety of tools. The round side of the toolrest can swivel and be locked in place. Glue two boards together with a newspaper joint. Then turn a cylinder with 1½" (38mm-) diameter tenons on each end. After turning, use

a knife and mallet to split the cylinder in half. Clean off the paper and glue using a paint scraper (*Photos 10-12*).

The toolrest sits on two uprights with U-shaped cutouts to match the curve of the toolrest. I made the cutouts by drilling a 1½" hole through the uprights and later cutting away the upper portion of the holes.

A smaller hole in the uprights, below the U-shaped cutout, receives a threaded T-nut, so screw knobs can be used to lock the toolrest at the desired angle. Swivel guides with a curved slot are attached to the ends of the toolrest ►

and serve as part of the locking mechanism (Photos 13, 14).

Sharpening

To sharpen most tools, simply adjust the toolrest to the angle you want and place the tool on the rest. Rotate the tool as needed to grind the edge. I sharpen my spindle gouges using a 35-degree angle for the tip and don't swing the handle very far side to side; I just want to bring the corners of the gouge back a little (Photos 15, 16).

For scrapers, it is worth trying the right or left side of the disk to see which direction raises the best burr. This setup is handy when I'm sharpening negative-rake scrapers, as the burr must be refreshed quite frequently. I set the toolrest to the angle of my scraper's bevel and then go to the disk as often as needed. I like to sharpen carving tools or tools that have a very acute angle on the "uphill" side of the disk (where the abrasive is moving upward). Most other tools

I sharpen either on the downward side or near the upper middle. Sharpening using only the toolrest without a V-arm jig is also safer, as it is almost impossible to get a catch. This is especially true on tools that have a blunt angle, like the spindle-roughing gouge. If the tool is trapped in a V-arm and you get too close to the centerline of the wheel on a standard grinder, you can get a dangerous catch. This isn't a problem when you are sharpening freehand (Photo 17).

To sharpen bowl gouges, I built a shopmade version of the Ellsworth bowl gouge jig. By removing the upper toolrest assembly, I can insert the jig into a hole I drilled in the lower box. This allows me to swing the tool handle as needed to sharpen bowl gouges with an Ellsworth, or Irish grind (Photo 18).

I hope these ideas help you get started on the road to sharper tools. For me, there is no greater joy than touching the wood with a really sharp tool and feeling it cut with ease. If you have any questions about my disk sharpening setup, feel free to write me (johnclucas45@gmail.com), as I'm happy to help fellow turners find a solution to their workshop challenges. ■

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



Adjustable-angle toolrest

Threaded T-nuts and screw knobs, along with a creative design, allow the toolrest angle to be adjusted and locked in place.

Sharpening freehand



With the toolrest angle set to the tool's bevel angle, the author sharpens a spindle gouge, requiring only minimal tool handle swing.

Spindle-roughing gouge



The spindle-roughing gouge is sharpened freehand, without a V-arm jig. Set the toolrest angle, and rotate the tool.

Shopmade bowl gouge jig



To sharpen bowl gouges with swept-back wings, the author uses his shopmade version of the Ellsworth grinding jig.

Safety Notes!

- Grinding/sharpening tools causes sparks, which could pose a fire hazard. As with any grinder/sharpening setup positioned close to the lathe, be aware of the proximity of wood shavings to the sparks generated by sharpening tools. Clear away wood shavings before sharpening at the lathe.
- Do not use dust collection when sharpening at the lathe. A dust collector could draw in sparks, which could ignite dust collected in the bag.

Beginning or Ending?

A Turned Infinity Cube

James N. Duxbury



Never-ending. Boundless. Infinity. The concept of something that can go on without ending can be mind-boggling. I always have some half-designed woodturning plans in my head, waiting to emerge and become a reality. This turned “infinity cube” is one of those designs. In this case, I enjoyed the challenge of finding a way to connect turned spindles, so they can extend and turn, and turn again, until the path leads back to the beginning.

This infinity cube presents an interesting illusion of depth and balance. The construction technique could be used to make art objects as well as functional pieces such as table bases and lamps.

Design considerations

Because there are eighteen pieces with miters forming a continuous, twisting loop, each miter has to be cut with precision. If the cut is off by half a degree from 45, after thirty-six cuts, the last joint assembled could be off by as much as 18 degrees. But the concept is straightforward: the miters on both ends of each spindle are either a mirror image of each other or twisted 90 degrees to each other (*Figure 1 and Photo 1*). That is the reason almost all infinity cubes are made from square stock. Round stock, such as tubing or pipe, is more difficult to index and clamp to achieve precise 45-degree cuts, and to keep these cuts in exact relationship from end to end. In this case, I simply cut the angles for the splined miter joints before turning the pieces round.

Infinity cubes can be made any size and of almost any material. The cube shown here, made of poplar with cherry splines, is 9½" (24cm) square. Drawing complicated pieces to scale is time-consuming, but doing so has

many advantages and often saves time in the long run. Drawings reveal the majority of problems and proportions that need attention ahead of time.

They also tell me exactly what the piece should look like when completed.

A drawing is also helpful in making a materials list. In this case, all the spindles are 1½" (38mm) in diameter. There are only two different lengths required. The length of the twelve long spindles equals the size of the cube (9½"), minus the spindle diameter (1½"), minus the spacing (½", or 13mm), to give you a

length of 7½" (19cm). The length of the six shorter spindles equals the long spindle length (7½"), minus the spacing (½"), minus the spindle diameter (1½"), to give you a length of 5½" (14cm).

Prepare spindle stock

To achieve the 1½"-diameter spindles, start with stock 1⅝" (41mm) square. As noted, cut twelve pieces 7½" long, and ▶



Parts list and key features

There are twelve longer pieces and six shorter pieces. All are mitered at both ends, but the miters on the shorter spindles, on planes 90 degrees to one another, are critical to the cube's twisting, circuitous path.

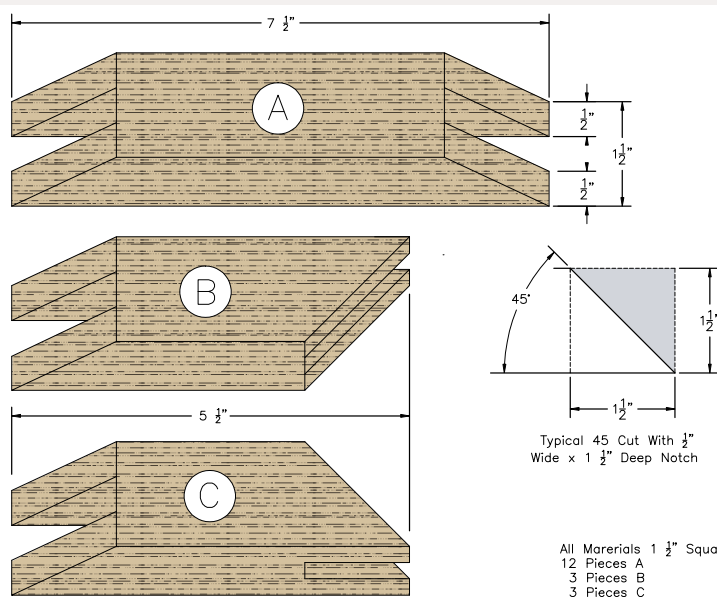


Figure 1.

Cut spline slots, miter ends



The author first forms slots for splines using a table saw tenoning jig, then miters the ends at the chop saw.

six pieces 5½" long. All of these pieces receive a 45-degree miter on both ends. A 90-degree joint alone may be strong enough for an art object, but adding a spline greatly increases the strength of the joint, expanding potential use of the completed form. For these splines, I used eighteen small blocks of cherry to contrast with the poplar spindles. I cut the splines 1⅝" square and ½" thick.

The spline slots at the ends of the spindles are ½" wide and 1½" deep. You could cut these slots by hand or on the

bandsaw, but I used a shopmade tenoning jig on the table saw and a ½"-wide dado blade (*Photo 2*). The twelve long spindle blanks receive slots in both ends, and the slots are the same at each end. The six short blanks also receive slots in both ends, but twisted 90 degrees to each other, as shown in *Figure 1*.

When all the slots have been cut, miter the ends of the spindle blanks with a 45-degree cut (*Photo 3*). The twelve long blanks receive miter cuts tapered inward toward one side. The six short blocks are

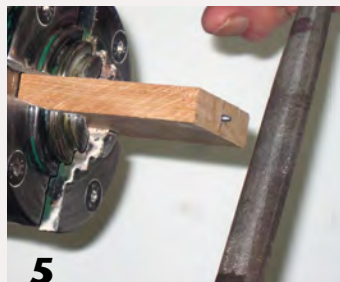
mitered similarly, but one end's miter is 90 degrees to the other—three are lefts and three are rights.

Custom workholding

After you slot and miter all the spindle blanks, it is time to turn them into spindles. Spindles are usually turned between centers, but the slots and miter cuts require a special holding method.

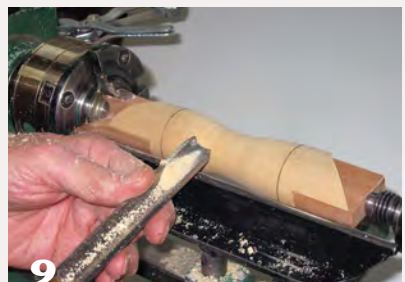
Since the center of the blank is in the bottom of the ½" slot, a filler must be made for both ends in order to mount the work between centers. At the drive end, I used a block 1½" wide, ½" thick, and 3" (8cm) long as a filler piece. I held this piece in the chuck jaws and used the tailstock to aid in centering (*Photo 4*). I drilled a ⅜" (2mm) hole in the center about 1" deep, then drove a nail slightly larger in diameter than the hole, and cut it off with a hacksaw, leaving about a ⅝" (4mm) protrusion. Then, with the lathe off, I filed the nail to a sharp, centered point, which served as a drive contact deep inside the slot (*Photo 5*).

Creative workholding



To mount the mitered workpiece on the lathe, a filler block is used at each end. The drive-end block is held in a chuck and features a short nail filed to a point for positive registration inside the slotted miter cut.

Turn spindle features



Turn the spindle round, then add features as desired. The author finds the center of the spindle, defines its depth, and then forms a long cove. A burn line is also added at the center of the cove (not shown).

At the tailstock end, I inserted a block 1½" square by ½" thick in the slot, marked the center, and then mounted the first long spindle (*Photo 6*).

Shape the spindles

With a long spindle mounted, turn it to 1½" diameter, as shown in *Photo 7*. You can get creative with any spindle features you'd like to employ, such as beads, coves, burn lines, etc. I chose to turn a long cove in each spindle and add a burn line.

Mark the center of the spindle, and part down to 1⅞" (29mm) (*Photo 8*). Mark lines ⅜" (9.5mm) from the bottom of both slots toward the center, and with a spindle-roughing gouge, make gentle sloping cuts (*Photo 9*). The ⅜" spacing from the bottom of the slots allows for a full-sized, smooth miter joint. Beads and coves can actually be cut into the joint area and will look great, but be sure to measure accurately for proper alignment when assembled. Some carving will be required on both sides of the spline to continue the design all the way around (*Photo 10*).

When the spindle is completely turned, sand to 320-grit abrasive. *Photo 11* shows what a long and short spindle will look like when completed. Turn the remaining spindles.

Finish and assemble cube

Once all the pieces are turned and sanded, mask off all glue surfaces and apply a coat or two of finish to keep the pieces clean. This will also make glue clean-up easier. I used lacquer.

Now the fun starts—assembly. *Photos 12-15* show a logical gluing sequence. Note that the terminating miter joints in each assembly must face in the proper direction. Every joint has to be pre-fit for ease of assembly and exact alignment.

Clamping round miter joints presented a challenge. I tried all kinds of clamps, jigs, and rubber bands to no avail. I found the only method that worked fairly well was to spread wood glue on both miters and the spline, lay them on a flat surface, and press them together firmly. I held the

Optional corner feature



It is possible to turn features such as grooves or beads near the end, within the splined joint. But measure and turn accurately so they match up when the parts are assembled.

joint in place for a couple of minutes, then gently released my grip without moving the parts. Be sure to hold all the pieces flat and square during assembly. Allow the glue to dry for half a day or more.

Allow partial glue-ups to dry thoroughly before joining larger sections, as shown in *Photo 12*. At this point, shape and finish the spline ends on all twelve of the completed miter joints. An oscillating multipurpose tool with a fine-tooth blade is very helpful in removing and shaping the square ends of the splines. Final shaping can be done with rasps and sandpaper.

Pre-fit and glue up three more miter joints to make three pre-assemblies. Masking tape can be used around glue joints to aid in clean-up and mark joints for assembly (*Photo 13*).

Now take two of these assemblies, pre-fit them, and glue them together (*Photo 14*). After the glue dries thoroughly, pre-fit both remaining joints so they fit perfectly and go together easily. Make the two final glue joints and once again, let the glue dry thoroughly (*Photo 15*). Then complete any final sanding and apply more finish as needed.

As with this infinity cube, there is just no end to the fun. ■

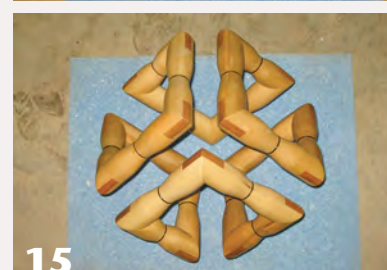
Jim Duxbury, a woodturner and inventor, prides himself on creating wooden items that function with precision and stimulate creativity, while retaining the qualities and beauty of the wood grain. For more, visit duxterity.com/ec.

Long and short pieces, ready for glue-up



Examples of the basic components prior to glue-up. You'll need twelve long pieces and six short pieces.

Gluing sequence



Assemble the infinity cube in stages, allowing the glue to dry before joining the sections together.

FINDING THE CENTER

2021 AAW Member Exhibition

Working with the idea of **center** is essential to turning: the spinning axis defines what we do, and the act of “finding the center” is one of the most basic operations. But during the pandemic year, when this show was formed and most of the pieces were created, many AAW members found their center in a chaotic time through turning. The work selected, as always, showcases the diversity of techniques and materials being used today, but as many of the statements indicate, the theme—chosen *before* the pandemic—unexpectedly tied in with a time of extraordinary reflection and introspection.

Jurors were Sally Burnett, wood artist; Gwynne Rukenbrod Smith, artist, Director of Community and Creative Work at the American Craft Council; and Margaret Lospinuso, turner, collector, and member of the AAW Board of Advisors. The jury selected eighteen works, made during 2020 and 2021, from sixty-five submissions.

Finding the Center “opened” during the AAW Virtual Symposium in July and will be on display at the now-open-to-the-public AAW Gallery of Wood Art in Saint Paul, Minnesota, from September 5 to December 30, 2021.

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



Dan Stevenson

Sand Dollar,
Norfolk Island pine,
5" × 18½" (13cm × 47cm)

Turning Norfolk Island pine is often about placement of knots within the form, almost like capturing a moment in time. Conversely, my goal in creating *Sand Dollar* was to allow the viewer to see the entire branch growth that has previously remained hidden within the center of the tree. *Sand Dollar* captures the knots traveling inwards towards the pith, both above and below on the form. The organic shape and natural radiating branch design are reminiscent of the sand dollars that live here in Tampa.

Mark Jundanian

Offering, Maple, Honduran mahogany,
5" × 10½" (13cm × 27cm)

One of a series of works in which the center is at first lost and then rediscovered in a suspended form. Four swans, heads high, extend their treasure to the heavens.





John Beaver

Coil, Walnut, maple, walnut burl, resin, 4¼" × 13" (11cm × 33cm)

This tapered, grooved, wood coil spirals to "find" the bowl in the center. Running your finger along the groove brings you to the center not only visually but in a tactile way. The bowl can sit upright or at a tilt, showcasing the design.

Tom Sampson

Event Horizon, Oak, India ink, rock powder, 13" × 8" × 10" (33cm × 20cm × 25cm)

A black hole is an area in space where gravity is so strong that light cannot escape. They are present at the center of many galaxies. The boundary of a black hole where light is captured inward to the center is called the event horizon. Black holes are believed to accrete and consume matter and emit radiation. I have used the turning of a thin, distorted endgrain disk to evoke a black hole. Colored tubes simulate radiation emission, while hemispheres and rods represent the chaos that might be present.

All matter in the universe may ultimately end up in the center of a black hole.



Bob Rotche

Heart of the Forest, Cherry, acrylic paint, 7¾" × 7" (20cm × 18cm)

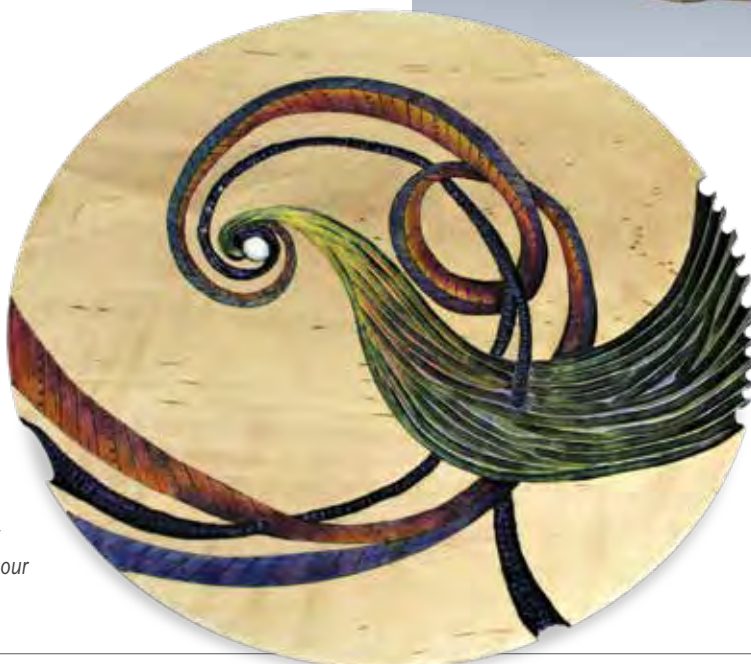
In these Covid times, it is more important than ever to find our center. It might be a place, an activity, or a state of mind. Something that helps us feel grounded and connected in a world where our usual mooring points have disappeared. For me, the forest serves this purpose. I am fascinated by its interconnectedness, as evidenced here by the intertwining branches and shared canopy, and also by the effects of human influence, represented here by the angular and geometric patterns.



Janice Levi, Linda Ferber, Sally Ault

Pathways, River birch, pyrography, acrylic paint, pearl, 2½" × 15½" (6cm × 39cm)

When the world is in chaos, how will we find our way, our goal, our purpose? Will the path be rough or smooth, straight or twisted, consistent or broken? At the beginning of our journey, the goal may be hard to envision. There are distractions and diversions, but as we seek the path toward our goal, we feel the support and influence of others—our family, our friends, our community. Together we are stronger, and the pathway becomes clearer. At last we find it, our goal—peace and balance. And our world begins to re-center itself.





Linda Ferber, Janice Levi, Rebecca DeGroot

Joyful Passage, Cherry, maple, paint, 6½" × 13" × 8" (17cm × 33cm × 20cm)

Throughout our lifetime, we are often blessed, often disappointed, often overjoyed, sometimes overwhelmed, but every single thing that happens to us shapes us, molds us into the persons we become. All of those experiences, all of what we are, become rolled into a gift we long to pass on to the next generation. We hope that at least some of what we are will hit the mark, find the center, and leave a positive imprint on those who will follow us.



Clifton Chisum

A Peak Inside,

Weathered white oak,

3½" × 14" × 7" (9cm × 36cm × 18cm)

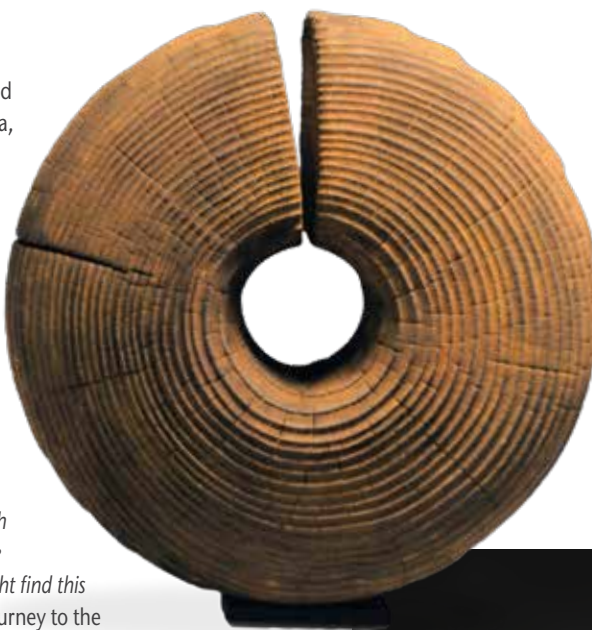
Sometimes we know our center, sometimes we think we know. Looking toward other places, other things, other people, we sometimes see only what we want to see.

We get as far as the exterior and stop. Why? It is not familiar, not like us, not smooth, not pretty... A Peak Inside shows what might be found if we take a moment and look past a rough, weathered exterior, toward the center. What secrets discovered? What treasures to be found? It reminds us that, taking a moment, if we look, we might find a hidden, beautiful center.

Rick Crawford

Jules Verne's Center Finder, Repurposed Douglas fir, steel, ferrous oxide patina, 10¾" × 10¾" × 4½" (27cm × 27cm × 11cm)

Jules Verne was born in France in 1828. His mother was of distant Scottish descent. In 1858, Jules took a sea voyage to Scotland, where he met a distant Scottish relative who was an archaeologist. When that relative learned of Jules' keen interests in science, travel, geography, and archaeology, he offered the gift of an ancient porthole slab stone, which had high iron content. With this gift, he offered the enigmatic caveat, "You might find this interesting." In 1864, Vern published *Journey to the Center of the Earth*. Herewith, I present to you, Jules Verne's Center Finder.



Joshua Salesin

Wand, European boxwood, ¾" × 11¼" × ¾" (19mm × 29cm × 19mm)

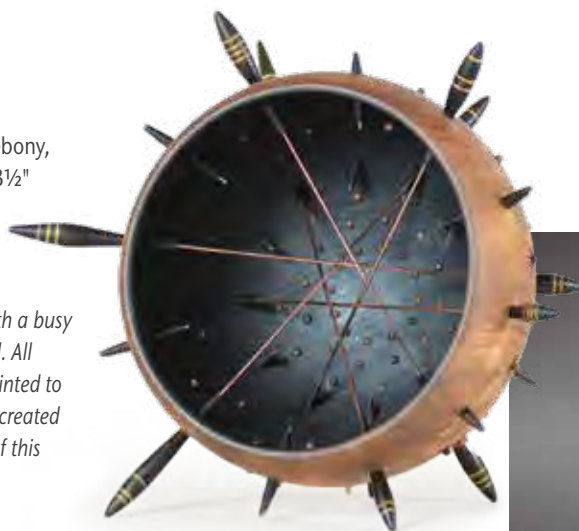
Whether casting a spell, conducting an orchestra, or highlighting a point, the wand centers one's energy and attention to the task at hand—and those in its midst! Found within the center of this piece is a helix within a helix, highlighted by various patterns and produced entirely on a 185-year-old Holtzapffel lathe—a tour-de-force of ornamental turning technique.



Cindy Pei-Si Young

Center Star, Camphor, cypress, walnut, ebony, beech, red copper, brass, 4¾" × 5¾" × 3½" (12cm × 15cm × 9cm)

Sometimes it is hard to tell the center(s) of a turned piece. With the spindles and dots on both sides, a star with a busy exterior and a quieter interior was created. All the boisterous elements on the outside pointed to the heart of the sphere and inadvertently created a hexagonal star that framed the center of this turning for its audience.



Jay Shepard

Two Edges on a Line: Center, Center Left, Center Right, Maple, acrylic paint, lacquer, 5¼" × 4½" (13cm × 11cm)

In the political world, the rhetoric says, "Reach across the aisle." "We can compromise at the center." In reality, between left and right, no matter how close to the center you go, no matter how far you bend your line to curve to the center, there are always two edges on a line that separates the parties.



Ena Dubnoff

Centrifugal/Centripetal, Walnut, dyed maple, bleached maple, 3" × 10¼" (8cm × 26cm)

Opposing forces meet at the center and unite.

Kai Muenzer

Spaceship, Ash, padauk, 13" × 17" × 8" (33cm × 43cm × 20cm)

On the mission to find the center, you need a proper spaceship. This all-turned football-shaped spaceship has sufficient space for your crew and various scientific equipment you might need to complete the mission. There is enough elasticity in the turned and steam-bent feet that in case of a hard landing, you will not lose sight of the mission. Spaceship features two openings that pivot upwards, such that you can escape safely even if your mission takes you to the water. You always believed that there was water anyway.





Robert Clague

Perversion by White,
Poplar, milk paint, gilder's paste, Danish oil,
10" x 7" x 1½" (25cm x 18cm x 38mm)

A reflection by a white male, after contemplating a more complete version of American history. I see a culture of white preference that swirls in dizzying circles of systematic exclusion and hard access to the societal center. This wall-hanging piece shows the age and systematic cruelty of the arrangement we call normal. Some surfaces are polished but dilapidated underneath the shine; others are left rough intentionally. This is a set of relationships between groups, where none can fully thrive, and even the celebrated center is not a place of wholeness and joy. Enlarge a new center: thrive together.



Steven McLoon

An Ambiguous Center, Silver maple,
7¾" x 4½" x 4¼" (20cm x 11cm x 11cm)

The concept of a center initially seems so simple and straightforward. However, the reality is often much more ambiguous, whether it is regarding geography, life, or a turning. We usually turn around a center axis. For most turnings, there is a single center axis, which is easily identified in the finished piece. An Ambiguous Center defies the norm. It was turned on five centers. At first glance, it is a simple turned vase. But as you study it, it becomes clear that a single center axis cannot be identified. Am I a turner, artist, or teacher? The center is often ambiguous.



Janice Levi

Family Tree, Bradford pear, pyrography,
7" x 5" (18cm x 13cm)

The world is an imperfect place full of pitfalls, cracks, voids, and other diversions. Yet families grow, sometimes struggling to provide for each other, sometimes striving for success, sometimes just enjoying what we have. As our families grow, we reach out to others, forming new bonds, new families. Never perfect in this imperfect world, some members struggle, some fall and need help to get back up. But there are always others reaching out to provide help and support. Together, we will overcome the seemingly impossible, to find the answer to life's struggle—acceptance, peace, balance—our center.



James Thurman

My Name Is Red, Lathe-turned "Thurmanite" (blank made from pages from Orhan Pamuk's novel, *My Name is Red*), sterling silver, garnet, recycled dyed mother-of-pearl beads, hand-forged pewter chain, spun and hammered pewter, 4" x 2" (10cm x 5cm)

*This piece relates to the theme, Finding the Center, both literally and conceptually—the central stone of the pendant is placed in the center of the vessel when not worn, but also my meditation on its namesake book, *My Name Is Red*, helped me find my personal balance/center. This piece is part of my Vessel+Wearable series, where the wearable jewelry becomes the lid of the vessel. The pendant is made of pages from the book, laser etched and dyed red. The rest of the hand-forged necklace is contained inside the lathe-spun pewter vessel.*

Creative Workholding Solution

Tom Grimm

For me, woodturning is all about the wood. My goal is to find and highlight its natural beauty while minimizing my impact on it. So when I recently came across some buckeye burl, I wanted to maintain the wood's natural, irregular exterior on the underside of a turned bowl form.

The challenge was to mount the burl on the lathe with minimum visual impact or evidence of workholding. Previously, I had mounted similar burl pieces by gluing them to a plywood plate and then sawing off the completed bowl. But that required removing some of the wood's natural exterior, and I didn't want to do that in this case.

Creative workholding

I considered various options, but hanger bolts turned out to be the key to mounting the burl on the lathe. Hanger bolts have a wood screw on one end and a machine screw on the other. I centered each hanger bolt on one of the burl's natural "dimples," being careful to place the bolts outside of the planned bowl's diameter to ensure there would be no break-through. I then used the hanger bolts to attach the workpiece to a plywood plate, which in turn was mounted on a faceplate (*Photos 1, 2*).

Rim and feet

As much as I wanted to keep the entire natural shape of the original burl, my lathe would not accommodate its size once mounted at the bowl's center, so I had to reduce its diameter before turning (*Photo 3*). The trimming cuts were nearly vertical, so the next question was how to create a pleasant rim while maintaining the burl's natural features. I gradually blended the top surface and the cylindrical trim cuts to create smooth, flowing sides (*Photo 4*).

After turning the bowl, I replaced the hanger bolts with permanent feet. I decided that a simple steel pin in each hole was the appropriate solution (*Photos 5, 6*). ■

Tom Grimm is a consumer product designer and engineer who plans to retire to woodturning. He is a member of the Wine Country Woodturners in northern California, where he receives helpful guidance from the club's many skilled and artistic turners.

Hanger bolts to the rescue



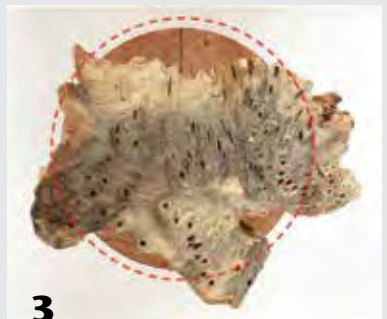
1



2

After drilling pilot holes, the author screwed hanger bolts into the burl, strategically placed among the irregular "dimples." The work was then mounted on a plywood disk, which was screwed to a faceplate.

A flowing rim



3



4

The faceplate-mounted burl was too big for the author's lathe, so he trimmed the sides before turning, then blended the rim to create flowing sides.

Modest feet



5



6

After the bowl and sides were turned, the hanger bolts were replaced with steel pins for feet.

MICHELLE HOLZAPFEL

Albert B. LeCoff
and Tina C. LeCoff

*Photos by David Holzapfel,
unless otherwise noted.*

Michelle Holzapfel turning
wood on her metal lathe,
Vermont, 1985.

2021 POP Merit Award Recipient



The AAW's Professional Outreach Program (POP) has awarded Michelle Holzapfel its prestigious Merit Award for 2021. Receiving the award delighted and surprised Michelle, who modestly quipped, "Why? I'm retired. I'm past the main part of my career." But her resume reveals an extensive legacy of over fifty museum and gallery exhibitions, thirty museum collections, and stacks of publications. In 2019, she was awarded the United States Artists Fellow in Craft. As a storyteller, technician, woodturner, and carver, she has entertained unusual ideas in wood art and has been able to manipulate her materials in remarkable and profound ways to convey strong, haunting messages. Her body of work—spanning five decades—is personal, story-driven, and beloved by viewers.

Early on the scene

Michelle Holzapfel has spent her long career in wood art working

from her home studio, Applewoods Studio & Gallery, in Marlboro, Vermont. I (Albert) became aware of Michelle's work early in my career of studying, organizing, and promoting wood art through the Wood Turning Center (now The Center for Art in Wood). In 1981, Michelle applied to participate in my very first exhibition, *The First North American Turned Object Show*. Michelle's piece was a thin-walled, cherry-burl bowl with small natural holes retained in it.

Only a handful of women were turning wood in the 1970s. Although woodturning was largely dominated by men, Michelle had already launched a world of work, made from her soul, body, and hands. She presented booths of her work at craft shows from the late-1970s to the early 1990s. At events such as the American Craft Enterprise's (ACE) Craft Show, she was often asked when her husband would return to the booth

and talk about his work. Imagine their surprise when she revealed that *she* had created the entire body of work and could tell them about every inch of every piece.

Veteran wood artist Merryll Saylan remembers early shows, saying, "I first met Michelle and her husband David at an American Craft Show in the early 1980s. I was selling turned bowls and sculptures, David was selling furniture, and Michelle turned vessels. There were so few women in those days and I loved meeting them."

Michelle and David, a teacher and woodworker, started a business at their rural homestead to sell work along the busy highway past their property. Their first business name was Applewoods Tables and Treen. Michelle says, "There may have been some intermediate names, but the one we've been using for the last twenty years or so is Applewoods Studio & Gallery. Surrounding the



Cherry Burl Bowl #1, 1980, Cherry burl, 5½" × 8¼" (14cm × 21cm)

Albert and Tina LeCoff Collection

Photo: Mats Nordstrom



Michelle and David in their Gallery, 1985.

Photo: Peter Mauss

homestead in summer are acres of tall sunflowers and long bands of birch trees, the peaceful natural surroundings that nurtured much of Michelle's work.

Art and technique

Their quiet, rural homestead facilitated Michelle's studio work while they raised their family. David was a full-time teacher and did his own woodworking on the weekends. He often cut big pieces of local wood for Michelle to work with. She roughed out her turned pieces on a metal lathe she inherited from her father. Like all metal lathes, it was equipped with a tool holder and carriage with slides to move the cutter on multiple axes. This is how she turned wood, rather than using a wood lathe and holding the tool by hand. Michelle's metal lathe was described in a 1982 issue of *Fine Woodworking*, and is now included in the digital archive she is creating to document her career.

David says Michelle has an uncanny ability to visualize forms in 3D. She often sketches an idea and then turns with that full vision

in mind. The vision, or story, is her motivation, and she masters her metal lathe to rough it out. Imagine the manual dexterity required to manipulate a cutter on a metal lathe, steering the tool on multiple axes simultaneously to make the cuts she wants. Then the piece is removed from the lathe for carving.

Inspiration comes not from unfamiliar commissions, but from her life—her

emotions, observations, and experiences—and the natural surroundings near her home. Michelle also sought to capture the history and anthropology she read about. She recounts as influences the life and growth forms of plants, including the practice of vegetable gardening, domestic family life, the photographs of Karl Blossfeldt, the illustrations of zoologist Ernst Haeckel, women's history, Roman and Greek ►

Thought Becomes Object



Elemental Vase, 1992, Cherry burl, 7" × 15" (18cm × 38cm)

Boston Museum of Fine Arts Collection, Gift of Carolyn J. and Robert C. Springborn

"In making *Elemental Vase*, I've taken some liberties with aspects of both of Eastern and Western thought. When I first encountered Chinese cosmology, I was immediately struck by its concept of five basic elements: wood, fire, earth, metal, water. In contrast to the foursquare structure of Western thought, this more circular concept mirrored the interiority of Eastern thought. This sense of fiveness I transposed onto the four traditional elements of the West—earth, air, fire, and water—by adding a fifth, wood. This piece suggests that wood is an embodiment of the other four elements. The figures on the surface are familiar mythological symbols: the Mermaid of water, the Dragon of fire, Zephyrus the west wind, the Adder with its ear to the earth, and the Green Man, who embodies the fusion of the tree with the human." —Michelle Holzapfel

(Left) Michelle creates patterns on her work using a pencil grinder.

(Right) Woven Birch Platter, 1984, White birch burl, 3" x 14" (8cm x 36cm)



mythology, the sewing arts, art histories of the world, everyday life, everything, and anything.

In modesty, she recalls, "I just wanted to make things and help the family. The selling takes energy, but it's just part of the deal." But it is clear she was also committed to her creativity. A friend recalls Michelle writing, "I'd hate to see the quirky, idiosyncratic bunch of people who work hard to make imaginative, beautiful, well-crafted objects in wood become tamed and domesticated by the powers of commerce."

Beyond the lathe

Michelle's trajectory didn't stop at woodworking. Long after she began

turning, she embarked upon the Bachelor of Arts degree she had deferred as a wife and mother of two boys. By this time, she had created work in her home studio and sold it at craft fairs and through galleries. The Applewoods Studio & Gallery she ran with David provided lots of fodder for her curriculum. Michelle's first semester of credits was earned by presenting and dissecting the workings of their business. She realized her wood career had taught her documenting, bookkeeping, advertising, and taxes. Michelle says, "That semester was like getting an MBA in small business." To complete her degree, she read post-modernists, wrote for hours, and ultimately wrote

a history of her own life. Her college degree led her, ultimately, to her current work, including the creation of an online archive of her career.

The respect of her peers

By participating in craft shows, exhibitions, and publications starting in the 1970s, Michelle met other makers, as well as collectors and curators, who learned about her technical mastery, her multi-faceted artistry, and her signature storytelling.

David Ellsworth (wood artist, AAW co-founder)

"I first encountered Michelle Holzapfel's work at the mid-1980s ACE



Cauliflower, 1982, Cherry burl, 5½" x 5½" x 6" (14cm x 14cm x 15cm)

David Ellsworth Collection



XL Screw Wall Necklace (in progress), 1995, Sugar maple, walnut, gold leaf, 12" x 12" x 96" (30cm x 30cm x 2.4m)

Collection of Ron Sackheim, XL Screw Corporation

Craft Shows in Baltimore. What I recall most were her turned and carved plates, where she had manipulated their surfaces, sculpted if you wish, that broke the definition of what a plate 'should be' into a feeling of, 'Wow, a functional plate that no longer functioned in the traditional sense.' As I watched her work evolve over the next few decades, it became clear that Michelle's art was to invent a language in wood at a time when most other woodworkers were focused on good design adjacent to good ideas. In effect, Michelle's work was a blend of both image and content. Her ideas became a manifest of expressions of ideas in a three-dimensional context: an 8' (2.4m) necklace not meant to be worn; a wooden pillow that defied being used; a wooden cauliflower that drew on humor—all personal expressions that caused the viewer to consider her creative mysteries, and caused artists to ask questions relative to their own ideas."

Curt Theobald (wood artist)

"The first piece I studied was a wooden bowl being cradled by carved oak leaves [*Oakleaf Bowl*, 1989]. The oak leaves appear to be holding, protecting, presenting, or offering up the bowl. Another work I remember is a wonderfully turned maple bowl sitting on what looked like a beautiful, embroidered pillow with tassels at the corners, complete with braiding surrounding the cushion. Upon closer examination, I discovered what I thought was a pillow was actually wood carved to resemble a pillow."

Betty Scarpino (wood artist)

"I first heard of Michelle through a 1982 article in *Fine Woodworking*. Discovering a contemporary woman woodworker/carver/artist/sculptor made a huge impression in my early career. She was a role model I could relate to. I saw her work frequently in museum exhibits, gallery shows, and magazine articles—



Oakleaf Bowl, 1989, Oak, 7 1/4" x 14 1/2"
(18cm x 37cm)

Museum of Fine Arts Boston Collection,
Gift of Mr. and Mrs. William White Howells

Cushioned Bowl 1,
1991, Sugar maple,
7" x 12" x 12"
(18cm x 30cm x 30cm)

Hajims Collection



always splendid and serving as a role model. The piece of hers I like the most is *Lockheart Vase*. Vessels are very much part of the turning field, yet there is so much potential for exploring ideas and concepts of what vessels represent, which is still only beginning to happen in the turning field. With *Lockheart*, Michelle combines the concept of a wooden vessel with human hearts, both containing so much potential, yet there is a lock. The significance and meaning of that lock is to be interpreted by the viewer."

Andi Wolfe (wood artist)

Andi Wolfe says she discovered carving through Michelle's work. "When I first started exploring techniques for going beyond a simple turned form (about twenty years

ago), I discovered the work of Michelle Holzapfel, first through the Renwick Gallery during a visit to D.C., and then via a nice article in *Fine Woodworking*. I was gobsmacked by the realism in her carving and how she integrated it with the turned form. I knew nothing about carving and had never attempted it ►



Lockheart Vase, 2002, Red maple burl, Yale lock, 7" x 13" x 13" (18cm x 33cm x 33cm)

Fuller Craft Museum Collection, Gift of
Michelle and David Holzapfel



myself at that time. However, in Michelle's work I saw the potential of going beyond the form, which led to my adventures in teaching myself to carve."

Craig Nutt (furniture maker)

"A decade or so ago, I was reading an essay by Michelle Holzapfel in which she described someone as a polymath. I thought, 'It takes one to know one.' Michelle not only knows a lot about a lot of things, but she has the hand skills to do something about it. Her formidable carving skill is well known, but she can also sew up a bespoke shirt, and I have seen a photo of her sewing salmon skins together. A recent email signature referring to herself as a 'compost maker' is only half in jest—her vegetable garden is a veritable agro-lab. Among my strongest olfactory memories is being met at the Holzapfel front door by the perfume of a half-dozen varieties of heirloom apples baking in the oven. By the time dessert dishes were cleared, the table was strewn with books referenced during a meeting with a wide-ranging agenda but no particular purpose. I see it all in her art—her knowledge, her skills, her

curiosity, her keen intellect—her polymathy."

Beth McLaughlin (curator)

Fuller Craft Museum Artistic Director and Chief Curator Beth McLaughlin remembers, "I had the pleasure of working with Michelle Holzapfel during her 2014 exhibition at the Fuller, and to this day I consider her among the field's most intuitive and skilled artists. A consummate problem-solver, Michelle demonstrates a deep understanding of wood as artistic material and its potential to evoke the complexities of the human condition."

Quercus, 1998, Red oak burl, 15½" × 12" × 11" (39cm × 30cm × 28cm)

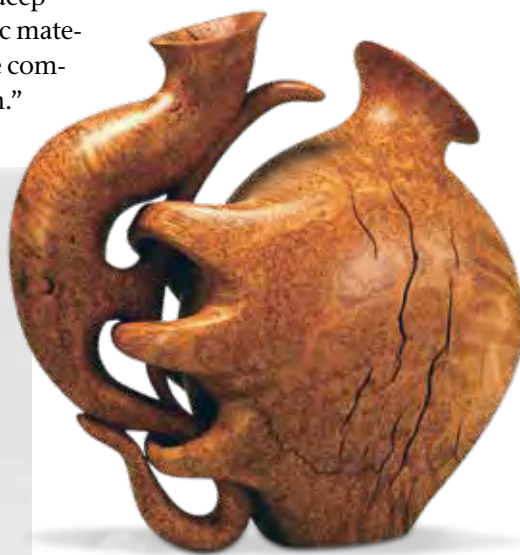
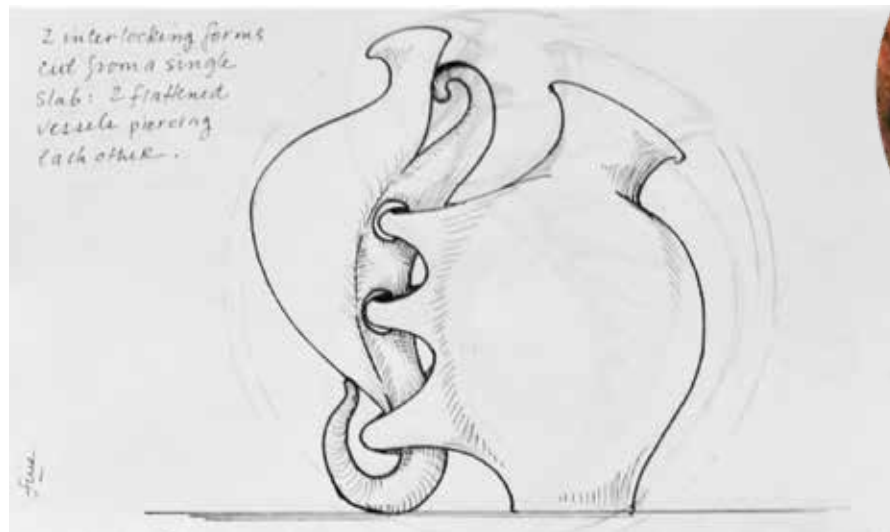
Mint Museum of Craft + Design Collection, Gift of Jane and Arthur Mason

Michelle Holzapfel in her Vermont studio, 1991.



Glenn Adamson (curator, author)

Glenn Adamson notes, "Michelle has extraordinary storytelling capability. She can include as much narratively in a compressed space as any artist I know. And then, the way she preserves the sense of the material, even when working over its surface—interesting how she often leaves sections of wood to speak for themselves. Her objects always have a gravitas, a sense of history, in spite (or perhaps because)



Duet Vase, 2001, Cherry burl, 13" (33cm) tall

Minneapolis Institute of Art Collection,
Gift of Ruth and David Waterbury



(Left) *Ingenue Vase*, 2000,
Butternut, 10" × 6"
(25cm × 15cm)

Ken Spitzbard Collection



(Right) *Domestic Violence I*,
1987, Hardwoods,
glass, 30" × 30" × 14"
(76cm × 76cm × 36cm)

of their everyday subject matter. She's really infusing the tradition of still life with totally new energy and providing windows of perception into the texture of daily experience."

Jane Mason (collector)

"Every summer as Washington, D.C., heated up, Arthur and I would drive north to a cooler climate to visit friends, including Michelle Holzapfel. David would greet us in the driveway and take us into the studio. One year, Michelle was looking outside at oak trees, carving them on a beautiful bowl. Even unfinished, it was magnificent! We told her we wanted to purchase it when it was finished, whatever the price. Michelle named the finished piece *Quercus*, after the genus of the oak tree. Arthur and I loved that piece so much and thought it so important that we included it in the collection we gave to the Mint Museum of Craft + Design."

David and Ruth Waterbury (collectors)

The Waterburys, too, visited the Holzapfels, saying, "Our real

introduction to Michelle was a visit to her studio in Vermont, where we were warmly welcomed by this delightful artist/philosopher and her husband, David. Michelle's imagination and creativity find expression through a spectrum of techniques, including multi-axis turning, carving, and multiple methods of surface treatments, all executed with patience and precision. A huge surprise was that all of her turning was done on a metal lathe, not on a wood lathe. We've yet to see one of her objects that we didn't want to own."

Len Kreppel (collector)

Len Kreppel, a New York collector, made a colorful discovery of Michelle's work. He recalls, "I was walking on

Madison Avenue, and as I cleared the corner of 85th Street, I saw something that would forever change me. In the window of the Carlyn Gallery, a tree branch was smashing through a farmhouse window reaching for a piece of fruit pie as if to protect it. I was amazed that this tableau [*Domestic Violence I*, 1987] was lifelike and made out of wood. I was totally blown away by the thought behind the piece and the quality of the *trompe l'oeil* effect."

Ken Spitzbard (collector)

Ken Spitzbard notes, "Michelle Holzapfel is the artist most responsible for my introduction to the world of lathe-turned and carved wood sculpture and my ultimate decision ►

“Michelle's influence can be seen in the works of today's artists, combining turning and carving techniques focused primarily on sculptural expressions through personal creative styles. They all point directly back to Michelle's work. —David Ellsworth



Captive Vase, 1996, Red maple, 13" x 13" x 3"
(33cm x 33cm x 8cm)

Ken Spitzbard Collection

to collect the field in depth. Prior to seeing Michelle's work, I had only seen and/or purchased lathe-turned vessels at a few craft shows. While I was taken by these beautiful objects and acquired a few, my motivation was primarily to decorate, not collect. Everything changed when I saw Michelle's exhibition, *Family Jewels* [Peter Joseph Gallery in Manhattan, 1996]. I acquired Michelle's *Captive Vase*, a beautiful and fascinating sculpture, which ignited in me a multi-decade pursuit of lathe-turned and sculpted wood objects. Perhaps my favorite piece is *Ingenue*. In

addition to the obvious technical carving mastery, there is a warmth about this sculpture. It reminds me of a father or grandfather relaxing on a chair, reading the Sunday paper, and watching TV."

Kevin Wallace (curator, author, editor)

Kevin Wallace, excerpted from the *20 Years—Still Evolving* exhibit catalogue and essay: "Michelle Holzapfel's *Self Portrait* [front cover of this issue] is one of the most important works in the history of woodturning. As portrait, it represents what she was doing at the time—elevating the stature of



Domestic Violence II, 1987, Assorted hardwoods, acrylic, 29" x 18" x 14"
(74cm x 46cm x 36cm)

Yale University Art Gallery Collection



Michelle Holzapfel (woodcarver), **David Holzapfel** (photographic documentarian), **Donna Cunningham** (bookmaker), **Dan MacArthur** (cabinetmaker), **Kim Thayer** (logger), **Steve Smith** (sawyer), **Brown & Roberts Hardware Store** (hinges and clasps), *Story Book*, 2002, American walnut, wild cherry, basswood, curly maple, sugar maple, Baltic birch plywood, parchment, leather, linen, silk, paper, pencil, ink, 15½" x 23¼" x 21¼" (39cm x 59cm x 54cm)

Museum of Arts and Design Collection

the turned wood bowl both conceptually, by employing narrative, and technically, with sophisticated carving techniques. Created in the mid-1980s, it captures a moment in time when the field was being lifted into the realm of sculpture, so it is to an extent a portrait of the field at a particular point in time... Holzapfel brought the wood turned object into the realm of figurative, narrative and conceptual art.”

Patricia Kane (curator)

Patricia “Pat” Kane, Friends of American Arts Curator, American Decorative Arts, Yale University Art Gallery, states, “Michelle Holzapfel’s *Domestic Violence II* was a truly revolutionary work in the field of wood art when it was created in 1987. It was sculptural but made no reference to the vessel, the norm for other contemporary work that ventured into the realm of sculpture. Largely carved of hardwoods native to New England, the assemblage of swirling elements is seemingly sucked into a funnel. Atop the sculpture is a timer in which the grains have run out. Like the hourglasses found in seventeenth-century Dutch still life paintings, it is a reminder of mortality and, in the case of this sculpture, a reminder of how women’s tasks of every life—preparing and presenting food, cleaning up, sewing on buttons—consume precious time. It is a tour-de-force of carving that delivers a cogent message.”

Fleur S. Bresler (collector, docent)

Collector, Renwick docent, and philanthropist Fleur Bresler states, “Throughout her career, Michelle has always made herself available to others for workshops, symposiums, lectures, and the creation of timely and informative written articles that share her talents and experiences. Michelle’s verbal and articulate

Documenting a Career

Michelle Holzapfel encourages artists to keep documentation, photographs, text, and other materials to record their development and career, and to generate an official archive. You can view the online archive of Michelle’s career at michelleholzapfel.omeka.net.

writing skills are always understandable and at times, poetic. My direct relationship with her, other than collecting and treasuring her work, is in the education area. When I was serving as president of the Wood Turning Center, Michelle volunteered and served as the Center’s exhibit and program chairperson. She developed an historical concept for a wood art show, *Cabinets of Curiosities* (2003), and assisted in the development of an innovative catalogue and DVD for the exhibit that traveled to fifteen venues. The artwork Michelle created for this exhibit, *Story Book*, is now in the permanent collection of the Museum of Arts and Design in New York City.”

The current chapter

For the past two years, Michelle has been working on creating a digital archive of her career and art. The breadth and quantity of documentation generated over the years, both by her and others, astonishes her. Norm Sartorius, a noted spoon carver, recently discovered Michelle’s archive, and noted, “I love Michelle and her work. I took her class in Annapolis many years ago. I liked her class and carved a coconut spoon in response to her work. That is likely where I gave her the unfinished walnut spoon she has in her archive.”

As an artist and ambassador of wood art, Michelle has had a broad and lasting impact. She gently and collegially voiced her experiences and observations over decades, using wood and words as her media. David

Ellsworth notes, “Michelle’s influence can be seen in the works of today’s artists, combining turning and carving techniques focused primarily on sculptural expressions through personal creative styles. They all point directly back to Michelle’s work.” ■

For more, visit holzapfelwoodworking.com.

Albert and Tina LeCoff, both trained in art and design, have been married and writing collaboratively since 1990. Work for The Center for Art in Wood (formerly the Wood Turning Center, which Albert co-founded), inspired joint articles for *Turning Points*, exhibition catalogs for the Center, and other publications covering early wood artists. Architecture, sculpture, folk art, and long-time friendships with artists are all major inspirations.

Craft in America, “Nature” Video

Michelle Holzapfel explains more about her craft, with visuals, as part of a *Craft in America* episode titled, “Nature,” recorded in 2017.



To view the video, visit tiny.cc/Holzapfel or scan the QR code.



MEMBERS' GALLERY

Julann Troiano, New York

I work with wood because each timber is unique. I find the varying lines of the grain absolutely beautiful, and I delight in the scent of wood shavings. I turn wood because I find symmetry to be so pleasing to my eye. Prior to woodturning, I would throw pottery on a wheel for the same reason. I find the creation of balanced shapes to be extremely gratifying.

Most recently, I have been experimenting with epoxy in the rims of wooden bowls, along with items found in nature. After shaping a bowl on the lathe, I form a channel at the top edge, insert dried flowers, foliage, and seashells, and fill it with epoxy. After the epoxy dries, I put it back on the lathe to complete the final shape and polish the resin to reveal the floating treasures.

Since much of the epoxy is cut away during the shaping process, it is never certain which items will "live" in the final rim. This makes the final reveal to be both surprising and exciting. What I love most about this process is the way it captures nature in a moment of time.



Maine Shore, 2020, Maple, epoxy, flowers, foliage, shells, 1 3/4" x 8" (4cm x 20cm)



Floating Forever, 2020, Maple, epoxy, flowers, foliage, shells, 3 1/2" x 8" (9cm x 20cm)

Jennifer's Garden, 2020, Maple, epoxy, flowers, foliage, 2" x 8 1/2" (5cm x 22cm)

Paul Hannaby, England

I have always made things. When I was a teenager, I used to "turn" balsa wood bodies for fishing floats with a power drill, a craft knife, and plenty of abrasives.

I like the immediacy of woodturning and knowing I am transforming a natural material into something either useful or pleasing to look at, or sometimes

both. I enjoy the tactile nature and warmth of wood. I'm not sure I would say the wood's features influence the final design, but once I know what I want to make, I find a piece of wood with features that will complement the design.

My texturing and coloring processes continue to evolve, but more recently I

have shifted my focus toward special pieces of wood simply turned and finished. Rather than becoming stale, I think working with wood for more than twenty years has instilled a reverence in its infinite variability.

For more, visit creative-woodturning.com and hannaby.com.



Burr Nest, 2020, Burr elm, largest: 6" x 16" (15cm x 41cm)



Square Bowl, 2020, Ebony, 3" x 13" x 13" (8cm x 33cm x 33cm)



Tribute to Ray (Ray Key collaboration), 2019, Brazilian tulipwood, 4" x 6" (10cm x 15cm)

Ron Giordano, Texas

I've always enjoyed making flatwork keepsake boxes. Last year, I bought a midlathe and began to explore woodturning through the Dallas Area Woodturners club and the AAW's interactive remote demos. For my latest box, I combined traditional flatwork and lathe work.

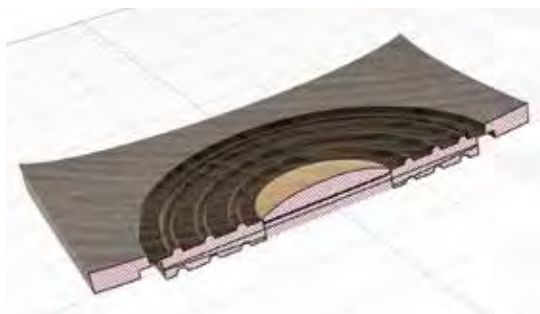
I designed this box to mimic the rippling, radiating waves made by a stone thrown into a pond. The lid, with ripples and "stone" at the center, was turned on the lathe. The inside of the lid mirrors the ripples on the top and gives the impression of viewing the stone from beneath the water. The swirls on the quilted maple veneer sides remind me of reflections on water.

I made CAD drawings of the design prior to turning the lid. These drawings allowed me to visualize the angle of the swept top as well as the depth of the ripples. I enjoyed making this box because it combined my newly acquired knowledge of woodturning with my prior experience in flatwork.

For more, visit rongiordano.com.



Reflections, 2020, Quilted maple veneer (sides), spalted maple ("stone" insert), walnut burl (lid), 3½" × 5½" × 5½" (9cm × 14cm × 14cm)



The underside of the box lid. CAD drawings helped the author visualize the box top prior to turning it at the lathe.

Peggy Schmid, Georgia

After using a variety of embellishment techniques with my woodturning, I began using polymer clay to create unique surface designs. I was introduced to the technique by Cindy Boehrns, who was using polymer clay to create beautiful pens. We expanded the process and began making small boxes with clay on the lids. It has been an ongoing experiment and has led to new ways for me to add interest to my woodturnings.



Polymer clay is made into variously shaped canes, sliced with a knife in very small sections, and applied to the wood surface.



The Rose Egg, 2019, Maple, polymer clay, 3" × 2½" (8cm × 6cm)



Untitled, 2019, Maple, polymer clay, 3" × 2¾" (8cm × 7cm)



Stained Glass Box, 2021, Maple, polymer clay, 3" × 2½" (8cm × 6cm)

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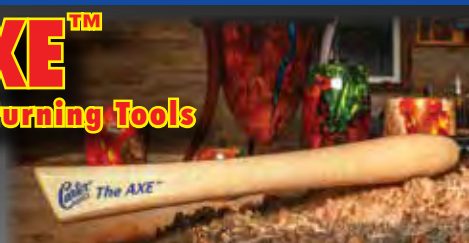
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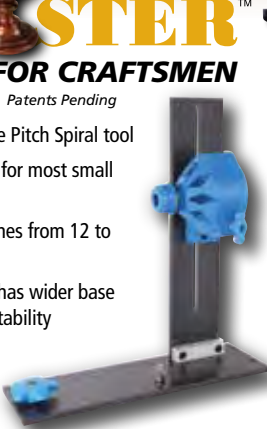
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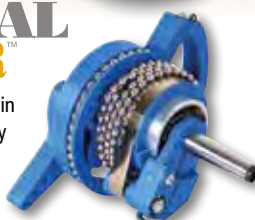


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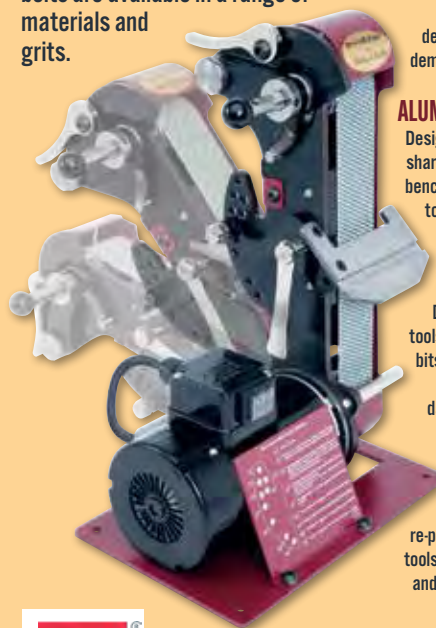
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If your objective in turning is to make something people want to own, there are two main choices—functional items or art. I tend toward pieces that will be used in a practical way, as they appeal to a much wider audience. Plus, there is no better feeling as a turner than when a customer or friend tells you they use your turned item every day and can't imagine their life without it.

Sharp details, beautiful wood, and an elegant design are always my goal. The path to such refinement can be achieved only through years of practice, an intuitive understanding of wood, quality finishing skills, and sharp tools. For most turners, that can be a long road, but the rewards are there for those who wish to embark on the journey.

MORE INSIDE!

Learn the steps to make your own elegant hourglass! See Scott Belway's article on page 22 for a beginner-level approach to this project.



Hourglass (60-minute timer), 2019, Lilac (spindles), figured claro walnut (bases, suspended balls), hand-blown glass, threaded brass inserts, 10" x 6" (25cm x 15cm)

