THE 2021 VIRTUAL WIT EXCHANGE • SPLIT-TURNED CANDY ORNAMENT • MAKE A HOLLOW SPHERE ORNAMENT

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

December 2021 vol 36, no 6 • woodturner.org

KIP CHRISTENSEN: A LIFE DEDICATED TO HELPING OTHERS

THE ART OF WOOD A NEW ZEALAND EXHIBITION

TURN YOUR FIRST BOWL: A NO-CHUCK, NO-GOUGE APPROACH

THE MULTIAXIS HOLLOW FORMS OF PETER HROMEK

Ulf Jansson Sweden

I try to make use of both sides of my brain when woodturning—the left, mechanical, and the right, artistic. I see woodturning as applied mathematics. The trigonometric function A*sin*(ωt) reminds us that lower lathe speeds require less force than higher speeds. Understanding the rotational forces and focusing the cutting action using appropriate angles on the tools are the simple basics we woodturners must understand. I have found that using very sharp tools and a low lathe speed allows for good control and opens possibilities.

I think of bowls as information objects. Minor alterations to the rim will have a major impact on the design. I prefer simple forms with eye-catching elements created through cuts, color, and the addition of suitable materials. ■

Ulf Jansson has works displayed in the Swedish National Museum of Fine Arts. For more, follow Ulf on Instagram, @svarvulf.

32.4 mph, 2020, Birch, egg-oil tempera, artist oil paint, linseed oil, titanium, 7" × 3" (18cm × 8cm)

Linear, 2018, Birch, linseed oil, egg-oil tempera, artist oil paint, 4" × 3⅜" (10cm × 9cm)

Yellow Needle, 2020, Birch, egg-oil tempera, artist oil paint, linseed oil, leather, 2¾" × 5" (7cm × 13cm)

Breaking Apart, 2020, Birch, egg-oil tempera, artist oil paint, paper, linseed oil, 4" × 5" (10cm × 13cm)

On the Ear, 2019, Birch, pottery, egg-oil tempera, artist oil paint, copper, glass, ebony, bog oak, linseed oil, 4" × 3½" (10cm × 9cm)

An Exciting Moment!, 2020, Birch, egg-oil tempera, artist oil paint, euonymus, wire, linseed oil, 6" × 6" (15cm × 15cm)

My grandfather brought this translucent Arkansas honing stone back to Sweden from the U.S. at the turn of the 20th century. He was a carpenter who built the interiors of railway coaches at the Pullman factory. Now I use this honing stone every day. It is good for the tools and also for my soul.

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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

American Woodturner (ISSN 0895-9005) is published bimonthly by: American Association of Woodturners, 222 Landmark Center, 75 5th St W, Saint Paul, MN 55102-7704

Periodicals postage paid at Saint Paul, MN, and at additional mailing offices.

POSTMASTER: Send address changes to *American Woodturner*, AAW, 222 Landmark Center, 75 5th St W, Saint Paul, MN 55102-7704

office: 651-484-9094
toll free: 877-595-9094

email: memberservices@woodturner.org
website: woodturner.org
gallery website: galleryofwoodart.org

Yearly General membership in the American Association of Woodturners is $60 and includes a subscription to *American Woodturner*. Dues for international members are equivalent to USA amounts before exchange rates are applied. All electronic-journal memberships are $50 yearly or USA equivalent.

Send dues to:
American Association of Woodturners
222 Landmark Center
75 5th St W
St. Paul, MN 55102-7704 USA

Or join online at woodturner.org

Printed in the USA by Quad/Graphics, West Allis, WI

MIX Paper from responsible sources FSC® C084269

Inside This Issue

December 2021 vol 36, no 6

FEATURES

12 Turn Your First Bowl: A No-Chuck, No-Gouge Approach
If you are new to turning and not yet "rubbing the bevel," Scott Belway offers a simpler approach.

20 Make a Hollow Sphere Ornament
A lovely holiday ornament, not to mention a great skill-building project—with an accompanying video, by Walt Wager.

25 Inlaid Sphere Ornament
A fun variation on the hollow sphere ornament, by Rick Fox.

26 Split-Turned Candy Ornament
Split-turning is simple and has many uses. Here's a fun one for the festive season, by John E. Brady.

32 Ripples Become a Tsunami: The 2021 Virtual WIT eXchange
A review of this year's Women in Turning collaborative event, by Linda Ferber and Marie Anderson.

38 *The Art of Wood*: A New Zealand Exhibition
An online exhibition of turned works organized by New Zealand's National Association of Woodworkers, by Trefor Roberts.

42 Kip Christensen: A Life Dedicated to Helping Others
A teacher, demonstrator, ambassador for the craft—not to mention a fine maker in his own right, Kip Christensen in profile, by Terry Martin.

48 Student Turning Talent Recognized: 2021 Turning to the Future
Creative works by student turners were once again on display at the 2021 AWFSFair® in Las Vegas, by Tib Shaw.

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

ASSOCIATION NEWS

4 Editor's Note
Joshua Friend

4 President's Letter
Mike Summerer

5 AAW's 36th Annual International Symposium

6 AAW Board of Directors Call for Nominees

6 Chapter Scholarships on Hold

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

7 Call for Entries *Bridging the Gap: The Craft and Art of Turning* 2022 AAW Member Exhibition

7 Call for Videographers
AAW Symposium 2022

7 Call for Online Presentations: "AAW Presents"

7 Prize Drawing for AAW Members

WOODTURNERS CHATTER

8 In Memoriam: Leo Doyle

8 In Memoriam: Myron W. Curtis

9 SWAT Symposium Draws Record Number of BoC Donations

9 HCT Rallies for Mason County Courthouse

10 Tips

11 Calendar of Events

GALLERY

1 Gallery
Ulf Jansson

53 Members' Gallery
Tom Ronayne
Karl Hansen
Peter Hromek

71 Advertising Index

COVER

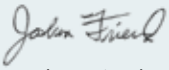
Cover – Peter Hromek, *Paradise*, 2017, Maple, watercolor pencils, 14½" × 12½" × 12½" (37cm × 32cm × 32cm)

Back Cover – Eli Avisera

Editor's Note

If you are looking for a fun holiday gift for your woodturner friends—or for yourself—here's a great idea! We've taken some of the best Tips from the pages of *American Woodturner* and compiled them in a book, *Tips & Tricks for the Woodturner*. Tips are fun to read; they are short, thought-provoking, and immediately useful. The Tips are organized by chapter: Workholding, Tool Storage & Organization, Tool Making & Sharpening, Sanding & Finishing, Project Tips, Lathe Fixtures & Accessories, and Other Great Ideas! As I write this Editor's Note (early November), the purchasing details for the book are not yet available, but they will be by the time you read this. So look on the AAW website, woodturner.org, and for AAW emails for additional details.

Our What's Funny About Woodturning cartoon punchline contest came to a close at the end of September. Thanks to all who submitted ideas! The three winners—Dave Morgan, Steve Hilfiker, and Debra Higley—have received an AAW cap as a prize. Their cartoon ideas have been drawn up, and we'll use them in future issues of the journal as space allows.



—Joshua Friend

From the President

Returning to in-person meetings

During the pandemic, your local chapters, like the AAW, have had to adapt to an unfamiliar environment—and these adaptations have accelerated changes that will not go away. Many clubs have been able to meet virtually via Zoom and other platforms and have taken advantage of IRDs (interactive remote demonstrations) made available by accomplished artists as well as talented local members. The AAW Chapter Leaders forum has been very active with suggestions for how to manage the need for broadband access and good audio and video production. A few clubs organized a series of collaborative meetings in July to talk about best practices in this new environment. Recordings of those sessions are available on the Chapter Leaders forum.

Unfortunately, a small number of clubs have struggled to maintain activity, and a few are at risk of shutting down. Hopefully, that will change in the coming months. After a year or so of gathering online with gradually diminishing attendance, my own club (Eastern Maine Woodturners) has started meeting in-person once again, in a new venue, with masks required for everyone. Unfortunately, attendance remains low, and I can speak from personal experience that it is difficult to articulate clearly and project one's voice while wearing a mask. The good news is that we have several new and enthusiastic turners who are eager for mentoring and advice.

On that note, the AAW's online programming for November, *Woodturning FUNdamentals LIVE!*, has just finished. Its content, focused on beginning and intermediate turners with presentations by Kip Christensen, Beth Ireland, Eric Lofstrom, and Kimberly Winkle, will be available to registrants for the next three months. These recorded demonstrations will be useful for individuals who are getting started and for clubs who are helping those folks along. Of course, lots of other *FUNdamentals* content is always available online for members at woodturner.org.

The New Year

As 2021 winds down, the AAW Board and its committees are reviewing the past year and planning for the next. We have set a budget, continued to organize events and offerings despite uncertainty, and are looking at some new offerings for the membership. The Long-Term Planning Committee, in particular, has reviewed the challenges and opportunities anticipated in coming years and is recommending priorities for consideration by the Board. None of these are radical, but you should continue to see improvements in all of our services to the members and affiliated clubs—and potentially an expanded scope of influence for the AAW in the broader woodworking community. Our virtual offerings will continue, and all of us are looking forward to an outstanding Annual Symposium in Chattanooga (June 23-26).

Our annual fundraising campaign is underway, and I encourage you to consider AAW in your year-end giving plans. Contributions from our member community at any level do have a vital impact when making up the difference between our dues revenues and the total cost of membership benefits.

Lastly, a reminder that there are opportunities to serve. If you have an interest in working with the AAW on one of our committees, contact any Board member. And if you would like to run for the Board, instructions for applying are available on page 6 of this issue of *American Woodturner* and on the AAW website. Visit tiny.cc/Board for more information about AAW's leadership.

Keep turning,

Mike Summerer
President, AAW Board of Directors

AAW'S 36TH ANNUAL INTERNATIONAL SYMPOSIUM

Chattanooga, Tennessee • June 23-26, 2022

Reunite and connect with friends old and new!

Photo: Andi Wolfe

TOGETHER AGAIN!

Whether you're a NEW TURNER or a PROFESSIONAL… Reunite and connect with other turners who share your interests. You'll find demonstrations targeted to your skill level. Over 3½ days, you'll have 100 compelling presentations to choose from to help you enrich your woodturning experience, including:

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

A WORLD-CLASS LINEUP

Experts from around the globe will come together again to share their techniques and insights to help you bring your woodturning abilities to the next level. You'll find demonstrations targeted to your skill level and areas of interest from these incredible featured demonstrators:

- Trent Bosch
- Kip Christensen
- Jimmy Clewes
- Cindy Drozda
- Keith Gotschall
- John Jordan
- Michael Kehs
- Eric Lofstrom
- Glenn Lucas
- Mike Mahoney
- Hans Weissflog

Many more demonstrators and panelists to be announced in early 2022!

Symposium Venue

Chattanooga Convention Center
1 Carter Plaza
Chattanooga, TN 37402

Host Hotel

Chattanooga Marriott Downtown
Two Carter St.
Chattanooga, TN 37402

DETAILS AND REGISTRATION

For more details and to register for the event, visit our Chattanooga Symposium webpage, tiny.cc/AAW2022!

Photo: Courtesy of Chattanooga Convention Center

Kip Christensen providing instruction for the next generation of turners, AAW Youth Turning Program, Raleigh, 2019.

Photo: Andi Wolfe

AAW Board of Directors

Call for Nominees

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

The AAW has a volunteer nine-member Board to represent the membership and move the organization forward. If you have been a member in good standing for the past three years, you are eligible to apply. The Board is most effective with a diversity of skills represented. Members with experience such as working with nonprofit organizations, especially in the areas of finance, strategic planning, nonprofit governance, or legal matters, are especially encouraged to apply. After a review of application materials and conducting phone interviews, the Nominating Committee will select six highly qualified candidates from the applicants. From these six, members will elect two candidates, and the Board will appoint the third candidate, to serve a three-year term beginning the following January.

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

—Linda Britt, Chair, Nominating Committee

If you are interested in serving on the board, please email the following to the executive director (phil@woodturner.org), no later than May 1, 2022:

- A statement of intent, 300 words or less, including qualifications and reasons for applying. Applications demonstrating past nonprofit organization experience and leadership are highly desirable.
- Current resume
- Letters of recommendation from two individuals who can attest to your organizational and leadership abilities
- A high-resolution head-and-shoulders photograph of yourself

A statement by each of the six candidates, along with photos, will be published in the August issue of *American Woodturner*. The AAW will assist the six candidates in producing a brief individual video statement posted to the AAW website. Voting will occur during the month of August. Election results will be announced by mid-September.

Chapter Scholarships on Hold

The AAW annually offers financial assistance to selected chapter members for quality woodturning instruction at either Arrowmont School of Arts and Crafts or John C. Campbell Folk School. Note that new scholarship awards, typically solicited now, are on hold until 2022 due to the effects the COVID-19 pandemic. Chapter leaders, please monitor the new AAW Chapter Leadership Community on the AAW website for official updates.

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. The theme 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.

Application details

- Full application/submission details can be found in the August 2021 issue of *American Woodturner* (vol 36, no 4, page 9).
- Apply online at tiny.cc/Calls between December 1, 2021, and January 15, 2022, 11:59 p.m. CST. All artists will be notified by January 31, 2022.

For more, check the woodturner.org Calls for Entry page, tiny.cc/Calls, or contact Tib Shaw at gallery@woodturner.org. To see past exhibition catalogs, visit galleryofwoodart.org.

Call for 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.

Application details

- Full application/submission details can be found in the August 2021 issue of *American Woodturner* (vol 36, no 4, page 8).
- Apply online at tiny.cc/Calls between January 1 and March 15, 2022, 11:59 p.m. CST. All artists will be notified by March 31, 2022.

For more, check the woodturner.org Calls for Entry page, tiny.cc/Calls, or contact Tib Shaw at gallery@woodturner.org. To see past exhibition catalogs, visit galleryofwoodart.org.

Call for Videographers
AAW Symposium 2022

The AAW seeks videographers for its 36th International Symposium in Chattanooga, Tennessee, July 23-26, 2022. Applicants must have experience with video camera equipment, possess technical competence, and be able to make decisions regarding what is being turned, camera position, shooting angle, etc. The application process will be open from December 15, 2021, through February 15, 2022. Videographers are required to help set up or tear down and do six rotations to receive a free Symposium registration. Selected videographers will be notified by March 2022. For more information or to apply, visit tiny.cc/CallVideo.

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.

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)

In Memoriam: Leo Doyle

The loss of founding AAW Board member Leo Doyle on August 12, 2021, was a hard blow to me, for it was at our first Board meeting in 1986 in Washington, D.C., that I met him. Leo was a Professor of Art at California State University, San Bernardino, running the Studio Art Woodworking program. He was well suited to the AAW Board and served as vice president. Leo earned a BFA from Rochester Institute of Technology's School for American Craftsmen (SAC) in 1969 and went on to receive an MFA from SAC in 1971.

A memento Leo made for each Board member at the first AAW Board meeting.

Mahogany Jewelry Box, 1975, Honduran mahogany, 22" (56cm) diameter

Leo and I hit it off from the start; we were both furniture makers with a woodturning problem. We were both influenced by Tage Frid, who started the School for American Craftsmen in the 1950s. After graduation, Leo rebelled against Frid's precise workmanship, instead building art furniture that was affordable, beautiful, innovative, and kitschy. His furniture always incorporated turnings and often found objects. Our time together included visiting antique shops, thrift stores, and yard sales in quest of just the right object. One year, our outings were in search of boat oars, canoe paddles, and small anchors.

A motif Leo commonly added to his art was wooden birds. He bandsawed them to shape, sanded them, then applied paint. He worked fast and made thousands of them in his lifetime. Leo was a gifted paint artist, and paint was a cornerstone of his furniture. Just the right color and value, meticulously applied—always with a brush. Leo, may your gouge always be sharp, your paint dry instantly, and the brush wash itself. ■

Leo Doyle, 2017.

—Ernie Conover, AAW Member #4

On May 27, 2021, Leo Doyle was the special guest of the Lancaster Area Woodturners' Thursday Coffee Hour via Zoom. You can view the recording of that online session at tiny.cc/LeoDoyle.

In Memoriam: Myron W. Curtis

Photos by David Heim.

Myron W. Curtis, whose long career in woodturning included the founding of one of the most active AAW chapters, died September 17, 2021, in Virginia Beach, Virginia. He was a few weeks short of his 101st birthday.

In 1987, Myron helped establish the Tidewater Turners of Virginia and was the chapter's mentor-in-chief. Among many other things, Myron developed the chapter's signature tool: the drop-nose scraper. In 2016, when the chapter hosted a surprise birthday party for Myron, members hailed his arrival by raising their scrapers in salute.


Myron's favorite tool was a roundnose, or drop-nose, scraper.


The Tidewater Turners gave Myron a surprise party for his 95th birthday. It began with members raising their drop-nose scrapers to salute his arrival.

Myron enlisted in the Navy in 1939 and spent twenty-one years in the service. He then spent two decades teaching woodworking and drafting, earning degrees in vocational education.

In the early 1970s, he developed the drop-nose scraper when his school couldn't afford new gouges. Myron reground some metalworking cutters and had them brazed onto the old tools. Over the years, he arranged to make and give away more than 350 drop-nose scrapers.

In the early 1980s, Myron and his wife Sue Barton Harris built their house in a secluded area of Virginia Beach. Myron did the building, Sue did the designing (she was an art teacher in the Norfolk schools). She also designed many of the products that Myron produced in his career as an architectural woodturner. Sue survives him, along with sons Alan and Michael.


Myron and his wife, Sue Barton Harris. He absolutely adored her and always called her his greatest teacher.

Myron demonstrated at eight AAW Symposia and taught at the Arrowmont School of Arts and Crafts. He called teaching his main purpose, saying, "The other purpose is the wife." He regularly used words like "blessed" and "lucky" to describe his marriage to Sue.

For years, he hosted regular sessions with Tidewater members, who came for storytelling and time at the lathe. One of the participants remembered the last session this way: "A group gathered in his shop to make Scandinavian shrink boxes. He sat and watched some of us struggle, and finally got his favorite drop-nose scraper and showed us how to deftly cut some wood." ■

—David Heim

SWAT Symposium Draws Record Number of BoC Donations

The outpouring of sympathy and caring was overwhelming at the 2021 Southwest Association of Turners (SWAT) symposium in Waco, Texas. Attendees visiting the symposium's Art Gallery were amazed to see so many Beads of Courage (BoC) boxes, which were lovingly made for children undergoing serious medical treatments.

Although this year's attendance was lower than usual for a SWAT symposium, a total of 419 BoC boxes were donated—the largest number ever. These donations will go to children in hospitals throughout the region comprising the SWAT consortium of clubs.

Multiple long tables like this one displayed Beads of Courage boxes proudly made by SWAT-affiliated chapters.

A total of 419 BoC boxes were donated—the largest number ever.

SWAT began collecting BoC box donations in 2012, when Craig Fyock of Wood World of Texas approached the SWAT board and said he would like for the organization to participate in collecting BoC boxes. He volunteered to showcase the collection in his booth at the symposium. From that first year, when a few dozen boxes were exhibited, the charitable endeavor has grown to hundreds of boxes for children. Now the BoC donations occupy a huge percentage of the space in the symposium Art Gallery.

In the Beads of Courage program, a child receives a bead after each medical treatment, and many children literally have hundreds, even thousands. The boxes are designed to hold the beads. Unfortunately, all too often one box is not large enough for one child's beads. SWAT encourages both new and advanced turners to participate in the Beads of Courage box-making endeavor. For more, visit beadsofcourage.org. And for specific information about making turned box donations, visit beadsofcourage.org/bead-bowls. ■

—Janice Levi, Texas

Thank You, SWAT Chapters!

On behalf of the children in this region who are undergoing various types of treatment, SWAT would like to thank all of the generous woodturners and clubs that made donations this year. Following are the donations by club:
Central Texas Woodturners, Austin: 133
Oklahoma Woodturning Clubs: 92
Mid South Woodturners Guild, Memphis: 76
Brazos Valley Woodturners, Waco: 66
North Texas Woodturners, Ft. Worth: 26
Hunt County Woodturners, Greenville: 12
Coastal Bend Woodturners, Corpus Christi: 8
East Texas Woodturners Assoc., Tyler: 5
Non-affiliated: 1

HCT Rallies for Mason County Courthouse

Members of the Hill Country Turners (HCT), of Kerrville, Texas, have come together for a worthy cause: donating turned bowls and pens to help raise money for the rebuilding of the Mason County Courthouse (Mason, Texas). The courthouse, built in 1910, was burned down on February 4, 2021, and three large pecan trees that stood nearby were severely damaged and had to be removed.

I have a personal history with Mason, Texas. My great uncle planted those pecan trees in the 1920s. When I heard about the fire and the loss of the trees, I thought immediately about getting some of the wood, turning bowls to give back to the courthouse for fundraising, and creating one of a kind, historically significant pieces from the pecan wood. I shared my idea with George Taylor, our club president, and we quickly found twenty turners who wanted to participate.


A one-of-a-kind commemorative bowl, turned and pyrographed by hand by club member Roger Arnold.

I contacted Judge Jerry Bearden, who connected me with people who could help salvage wood from the burned trees. They even delivered the wood to my home. I cut up the huge pieces with my battery-powered chainsaw, sealed the ends, piled them in my truck, and delivered them to my fellow club members.

We are donating our turned bowls and pens to the Friends of the Courthouse, a group that will use them in auctions and other fundraising efforts that will go toward the rebuilding of this iconic courthouse. For more information, visit friendsofthecourthouse.com. ■


The Mason County Courthouse, Mason, Texas, burned down February 4, 2021.


Members of the Hill Country Turners proudly turned bowls to raise money for the rebuilding of the Courthouse.

—Marcy Dunn, Hill Country Turners

Tips

Magnets position dust hose

I have always struggled with dust collection at the lathe. I didn't have a good way to mount the dust hose to the lathe, have it stay in place, and be easily repositioned. My solution came from a jig I had made for use with my straight-line rip sled at the table saw. I discovered it could be easily adapted to other areas of my shop, including the lathe (*Photo 1*).

The secret to the jig's portability is two "switchable" magnets (mine are made by Magswitch™ and are available through most woodworking suppliers). The magnets are designed to work with ¾"- (19mm-) thick material and sit in 20-mm holes (*Photo 2*). The switches on the magnets turn them on and off, so the jig can be repositioned easily anywhere on the lathe. A single pair of magnets can be used in multiple jigs around the shop.

The jig can be made from scrap wood, and construction is fairly simple. First, make an L-bracket using your choice of joinery, with two 20mm holes for the magnets in one leg and a ¼"- (6mm-) diameter hole in the other leg. Next, make a lollipop-shaped upright with a hole sized to fit your dust fitting—4" (10cm) in my case—and a ¼" mounting hole. The upright should be long enough to bring the dust hose near the work. I used a 2"- (5cm-) long × ¼"-diameter carriage bolt and a star knob to hold the upright to the L piece. Put the magnets in the holes and mount it to the lathe (*Photo 3*). You can either screw the magnets into the bracket or leave them loose. When you are finished sanding at the lathe, the jig can be relocated to an out-of-the-way place on the lathe.

—Joe Maiorano, Vermont


1


2


3

Adjustable bandsaw table support

I noticed that when cutting a heavy piece of wood on my 14" (36cm) bandsaw, the outside edge of the table tilts down from the weight as I am cutting. My solution was to make an adjustable brace to hold the table solidly in place.

The brace is made from a piece of wood with a deep hole drilled into it to accept a length of ⅜" (10mm) threaded rod. The wood end is tucked under the bandsaw table, and the rod end is inserted into a shallow hole in another piece of wood at the bottom to keep it from moving. Two nuts and a washer on the threaded rod are used to increase or decrease the tension of the brace against the bottom of the bandsaw table. The first nut is tightened against the washer to hold the wood at the correct height, and the second nut locks the first nut in place.

—Leon Olson, Utah

Plastic bread bag masks chuck

Here is a very simple way to mask off a chuck while air brushing paint or finishing at the lathe (with the lathe off). Just place a plastic bread bag over the chuck. Simple and effective.

—Lyndal Anthony, Iowa

PVC flap sander

Here is a new take on an old idea. I recently was working on some open-ended turnings and needed to sand the inside. The old idea of sandpaper on a slotted stick—a flap sander—came to mind. My new take on this idea was to use a slotted piece of PVC mounted in a chuck on the lathe. I can roll up the sandpaper inside the PVC and feed it out as needed. It works great for reaching inside open-ended forms. ■

—Jim Meizelis, Illinois

Calendar of Events

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

Alaska

April 2–3, 2022, Alaska Woodturners Association 17th annual woodturning symposium, Anchorage Glass Sash & Door Supply, Anchorage. Demonstrators to include Pat Carroll (Ireland), Emiliano Achaval (Hawai'i), and two local turners. Event to feature eight demonstrations per day, instant gallery, door prizes, and more. For more, visit AKWoodturners.org.

Florida

February 18–20, 2022, Florida Woodturning Symposium, RP Funding Center, Lakeland. National demonstrators to include David Ellsworth, Mark Gardner, Carol Hall, and Avelino Samuel. Regional demonstrators to include Kent Hariss, Keith Larrett, Jack Roberts, and Kent Weakley. New venue this year. For more, visit floridawoodturningsymposium.com.

Illinois

September 22–25, 2022, The 7th Segmenting Symposium, Crowne Plaza Hotel, Northbrook. Demonstrators to include Malcolm Tibbetts, Jerry Bennett, Curt Theobald, Tom Lohman, Robin Costelle, Jim Rodgers, and Bob Behnke. Event to include instant gallery, companion activities, and tradeshow. For more, visit segmentedwoodturners.org.

Maine

September 17, 2021–January 5, 2022, *Straight from the Heart*, Center for Furniture Craftsmanship's Messler Gallery, Rockport. *Straight from the Heart*, a farewell exhibition curated by the CFC's outgoing founder and executive director, Peter Korn, is Korn's homage to mentors and peers whose work he greatly admires. It presents superlative pieces made by seventeen renowned furniture makers, turners, and sculptors. In addition to being on view at the Messler Gallery, the exhibition can be viewed on the Center's website, woodschool.org.

Minnesota

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

- 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.

New York

March 26, 27, 2022, Totally Turning Symposium, hosted by the Adirondack Woodturners Association, Saratoga Springs City Center, Saratoga Springs. Demonstrators to be announced. For the latest info, visit totallyturning.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 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.

September 23–25, 2022, The Mid Atlantic Woodturning Symposium, Lancaster Marriott Hotel and Convention Center, Lancaster. For more, visit mawts.com.

Tennessee

January 28, 29, 2022, Tennessee Association of Woodturners' 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.

Washington

March 19, 2022, Northwest Washington Woodturners presents its 11th annual all-day demo: A Day with Nick Agar, Anacortes First Baptist Church, Anacortes. Nick will spend a full day demonstrating the many techniques of turning, texturing, and coloring that he is internationally known for, including his Viking Sunset Bowl. For more, visit nwwwt.org. Questions, email info@nwwwt.org or call Phil Kezele at 206-372-5123.

Photo: Tib Shaw/AAW

Bob Stocksdale, *Salad Bowl Set*, 1974, Teak, 3¾" × 10" (10cm × 25cm)

AAW Permanent Collection, donated by Norman and Nora Stevens in honor of Tib Shaw.

This bowl set was in the landmark *Craft Multiples* exhibition at the Renwick Gallery in 1975. The original price was $45. Stocksdale refinished the bowl in 1995 for $10, plus $6 shipping and handling.

SKILL-BUILDING PROJECT

TURN YOUR FIRST BOWL

A No-Chuck, No-Gouge Approach

Scott Belway

I have taught this bowl-turning project to more than 500 beginning woodturners over a twenty-year period, and I'm proud to say my students have had excellent success with it. If you have never turned a bowl, this project is a good one to start with; you'll shape the bowl using only scrapers, and no chuck is required—just a faceplate, which comes with most lathes. It's true that scrapers tend to cause more tearout than a gouge, but if you are just getting started, the scraper can be less intimidating and simpler to use.

Mount blank, true edge

(*1*) A faceplate is screwed to the bowl blank.

(*2*) The work is mounted on the lathe, and the outer edge trued using a roundnose scraper.

Choose the wood

Since the shaping of this bowl is done with scrapers, choose a hardwood, such as maple, walnut, cherry, or oak, that has been dried to a moisture content of 14% or less. Scrapers do not cut wood effectively in green or partially dried wood. They also tend to tear out the endgrain of soft woods such as cedar.

Start with a round blank about 10" (25cm) in diameter and 2¼" (6cm) thick. This is a good size for a functional bowl.

Attach faceplate

Always inspect your blank before mounting a faceplate to it. Consider the grain, defects, and figure. Try to imagine the shape of your completed bowl and how it would best fit in the cleanest parts of the blank. Consider that you can turn away minor defects during the shaping process, as long as they don't impede on the area that will become the finished bowl.

Sharpening a Scraper

Sidebar photos by Edmund Lin.

Edge up or down?

Most turners sharpen their scrapers with the cutting edge up—so the grinding wheel strikes the top of the tool first. I prefer the opposite approach, with the cutting edge down (*Photos a, b*). In this orientation, the direction of the grinding wheel naturally produces a burr on the bottom of the grind, which in this case is the cutting edge. It is this burr that produces the cut on the wood, so there is no need to hone a scraper. Try presenting the tool to the grinder both ways, and see what burr you prefer.

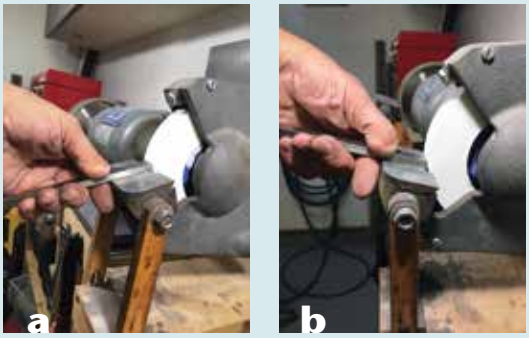
A traditional scraper has one bevel. Adjust the grinder's toolrest angle to produce your desired bevel angle (typically 70 to 85 degrees). For a square-end scraper, gently press the bevel into the wheel, then glide it across the rest using gentle pressure from the back to maintain contact.

For a roundnose scraper, you will need to stand back from your grinder far enough to pass the tool handle in front of you (*Photos c-e*). With the grinder off, practice swiveling the tool 180 degrees without pausing. The key pressure point is the tip of the index finger, which helps hold the tool flat on the rest. Then try it with the grinder on, keeping the tool in contact with the wheel at all times.

The story of the sparks

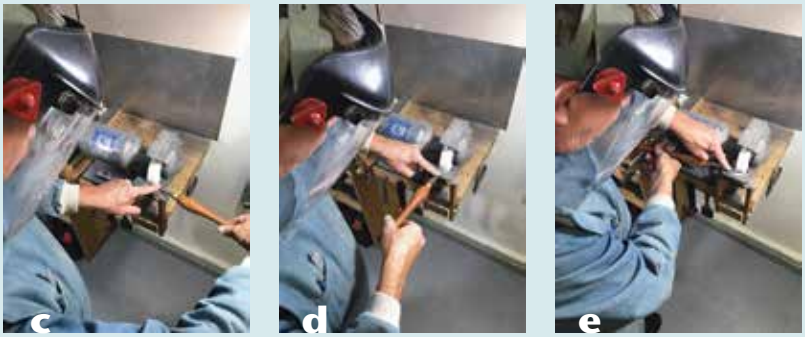
How do you know when you are done sharpening? The sparks tell a useful story. If the top of your tool bevel is not touching the wheel, the sparks will go down, under the tool. Use this as in indicator: when the sparks begin to come over the top edge of the scraper, you'll know you are making contact with the entire bevel, top to bottom. Inspect your tool after each pass. When you have achieved a single facet on the bevel, from bottom to cutting edge, you are ready to get back to the lathe.

Edge up or down?



The typical method is to present the scraper cutting edge up (left). The author takes the opposite approach (right) and prefers the burr produced in this manner.

Roundnose scraper



The roundnose scraper must be swung 180 degrees in a fluid motion. Press the tool flat on the toolrest using your finger.

I use a 6"- (15cm-) diameter faceplate to mount the work to the lathe. Mount the faceplate to the side that will be the top of the bowl, as you'll turn the bottom/foot first. Find the center of your blank, and use that center to place a compass point and draw a circle slightly larger than the diameter of your faceplate. This helps to center the faceplate.

While holding the faceplate in place, drill a ⅛"- (3mm-) diameter hole about 1" (25mm) deep in one of the faceplate's outer holes. I use a self-centering bit, which ensures the holes are positioned properly. Four 1"-long screws will safely hold this blank during turning. It is fine to initially drive the screws with a drill, but always finish by hand-tightening each screw with a screwdriver and double-checking that there is no movement in the faceplate before mounting it on the lathe (*Photo 1*).

Rough it round

During initial roughing, I set the lathe speed to about 500 rpm. If your lathe has a pulley-and-belt system, rather than electronic speed control, use the slowest setting possible to start. A small amount of lathe movement, or vibration, is normal when the blank is not yet trued up. Nonetheless, never stand in the direct line of the mounted blank; stand at the foot or head of the lathe when turning it on, and have your hand on the stop button, just in case the vibrations are too great. Having a well-rounded blank and a centered faceplate will help reduce initial vibration.

Set the toolrest slightly below the center of the wood, and use the tip of a bullnose, or roundnose, scraper to make tiny cuts along the blank's outer edge until you are cutting wood continuously with no intermittent gaps (*Photo 2*). Stop the lathe on occasion and check that ▸

the tool marks made by the scraper cover the entire width of the edge's circumference.

Now bring the toolrest to the bottom of the bowl, at a height that puts the tip of the scraper at the center of the blank, with the back of the tool slightly elevated. Starting from the center and cutting outward to the left, make gentle passes along the bottom face. Cut a little deeper with each pass, until you are cutting all wood with no intermittent gaps. Now the blank should run true, so you can increase the lathe speed to 1000 to 1200 rpm. This higher speed will produce a much cleaner cut. If your lathe vibrates too aggressively at the higher speed, however, reduce the speed to a safe level before proceeding.

Form a rough foot

Mark the outside edge of the foot by measuring out from the center. My rule of thumb for a functional bowl is to make the foot slightly smaller than half the diameter of the bowl. So for this 10" bowl, I marked a 4¾"- (12cm-) diameter foot. Then add another line ¼" (6mm) outside the foot mark (*Photo 3*). This second line will

Relieve foot


3


4

After truing up the face of the blank, the author marks lines to relieve the foot.


5


6

Use a square-end scraper to make plunge cuts up to the pencil lines.

Relieve rim


7


8

Draw pencil lines to relieve the bowl's rim.


9


10

Use a square-end scraper, approaching from the outer edge, to remove wood from within the pencil lines.

become useful later, when shaping a smooth transition to the foot.

Next, draw a line on the outer edge of the bowl, ¼" from the bottom surface. Using half the blade of a square-end scraper, or about a ¼" of the blade, make a slow gentle plunge cut into the bottom surface, up to the ¼" depth. Continue making cuts like this, working toward the center, until you are just shy of the mark for the foot (*Photos 4-6*). Try to keep your cuts consistent and flat.

A plunge cut with a square-end scraper should begin slowly, with gentle but consistent pressure from the right hand. Just as the cut nears the bottom, slow your feed rate and finish just as the unused part of the blade touches the wood.

Rough in the rim

Bring the toolrest back around to the outer edge of the bowl. Always try to set the toolrest so you are not working at its ends; applying the tool as close to the center of the toolrest is best, as that is where you'll have maximum support.

Mark a line on the outer edge ½" down from the top surface (*Photo 7*). Then draw a line on the bottom surface 7/16" (11mm) from the outer edge (*Photo 8*). Starting at the bottom, use a square-end scraper to make a series of plunge cuts into the outer edge, ¼" deep. Work your way toward the rim, until you are just shy of the ½" line. Make multiple passes until you reach the 7/16" depth line (*Photos 9, 10*). Wood is much more resistant to cutting or scraping in this orientation, and you will notice this in your plunge cuts. Take a lesser cut, don't push as hard, make sure your tool is sharp, listen to what your lathe is telling you, and find a happy place.

Shape the bowl's profile

To shape the outside of the bowl, we will connect the two elements you just defined—the edge of the foot and the bottom of the rim.

Use the tip of a roundnose scraper to begin rounding the profile (*Photo 11*). These are sweeping cuts, and working from the bowl's bottom to the top works best. After just a few cuts, your toolrest will be too far away from the cut to be safe; stop the lathe and move the toolrest as needed, keeping it about ¼" from the wood.

The next step is to round off the foot and rim. Start at the bottom of the foot's edge, and engage a cut about 1/16" into the wood. Carry the cut from foot to rim, all along the bowl's shape. When the edge of your tool begins to cut the rim, ease off and pull the tool away. A couple of cuts like this, and the lines of the foot and rim will blend into the bowl smoothly (*Photos 12-14*).

The beauty of the roundnose scraper is that you can cut any part of the bowl in any direction without a catch—as long as the tool is presented flat on the toolrest, with the handle slighted elevated, and moved with gentle pressure.

Cut foot recess

Mark a line ⅝" (16mm) inside the foot rim. Using a roundnose scraper, press the tip firmly into the center of the blank. The tool should begin to create a hole. Stop pushing but maintain the depth of cut, then drag the tool to the left ▸

Shape outside profile

With the foot and rim defined, use a roundnose scraper to round off the bowl's profile.

Again, the roundnose scraper is used to ease the transition to the foot and under the rim.

to widen the hole (*Photo 15*). Stop cutting just shy of your ⅝" line, and repeat this process until you have reached a depth of ¼" (6mm).

Now use a square-end scraper to flatten the bottom of the recess. When the bottom is flat, use the long point of a skew chisel to make the last cut at the outside edge (*Photo 16*). Strive to make this cut square and in a single push, stopping just as you reach the bottom.

Use a square-end scraper to turn the foot flat, and use the edge of a small ruler to confirm flatness (*Photo 17*).

Sand the outside

Scrapers are easy to use, but it can't be denied that they do not shear the wood like a gouge. As a result, scrapers tend to tear endgrain and, in doing so, create the need to begin sanding at a coarser grit. The most important thing to know about sanding is that rough grits like 60, 80, and 100 shape wood and remove defects like torn grain. Grits 120 and finer are best for removing the marks that the shaping grits create. All the torn grain and tool marks must be removed with the coarse grits before moving on to the finer grits.

Start with 80 or 100 grit. Tear a 2" (5cm) strip of sandpaper and fold it to better insulate your fingers from the heat that will develop during sanding. Always keep the sandpaper in motion on the wood, sand with the lathe turning at a slow speed, and use your fingers to bend the sandpaper to the contours of the bowl.

Turn recess, flatten foot


15


16


17

(*15-16*) A roundnose scraper is used to form a recess within the foot. The outer edge of the recess is defined by using the long point of a skew chisel, presented flat on the toolrest.

(*17*) Ensure the bottom of the foot is flat, as it will become a temporary glue joint when the bowl is reverse-mounted for hollowing.

Turn mounting block


18

With the bowl removed from the lathe, a wasteblock is mounted. Transfer both the inner and outer diameters of the bowl's foot.


19


20


21

Use a square-end scraper to "part in" to the line from the outer edge, then form a shallow spigot, or tenon, that will fit into the recess on the bowl's bottom.

Turn the lathe off before you proceed to the next grit. Spin the bowl by hand and inspect the entire surface. When you see only the lines from the current grit and no tearout, move on to the next grit. Proceed in the same fashion through the grits, up to 220. The final sanding should be done with the lathe off and in the direction of the grain where possible.

Sand the entire outside of the bowl, but not the very bottom of the foot. That surface should remain perfectly flat, and hand-sanding could round its edges.

Reverse-mount for hollowing

Since we are making this bowl without a chuck, the way I reverse-mount the bowl for hollowing is to fit the foot's recess onto a tenon turned from scrap wood. The trick is to apply glue to only the bottom surface of the foot (no glue in the recess). After you hollow the bowl, it is easy to part it from the scrap wood.

The scrap wood I use is a 5½" (14cm) length of dimensional 2"×6" lumber. I use my bandsaw to cut off the corners. Mount a faceplate onto the scrap wood, then mount it on the lathe.

The object is to turn a peg, or tenon, that fits snugly into the recess in the foot of the bowl. Start by truing the face of the scrap block, then transfer the diameter of the foot's recess and the outside diameter of the foot to the scrap block (*Photo 18*).

From the outer edge, make plunge cuts with a square-end scraper, up to the outer foot line. Now draw a line on the outer edge, ¼" from the front surface, and part down to this line, starting from the outer edge and working toward the inside pencil line (*Photos 19-20*). Ensure this area is flat, as it will be the mating surface for gluing the wasteblock to the bottom of the foot.

To form the tenon that will fit into the foot's recess, bring the toolrest to the side and use a parting tool to gradually shape the tenon to a slight wedge (*Photo 21*). Now test fit the bowl foot on the wedge.

Glue bowl to wasteblock

(*22*) Apply glue only to the wasteblock, on the surface that will mate with the bottom of the bowl's foot. Note that the author has applied oil in the recess of the bowl's foot, so it will not adhere to the tenon on the wasteblock.

(*23*) The author uses the lathe as a clamping device, pressing the bowl onto the wasteblock tenon using the tailstock.

Drill to depth, mark first cut

(*24*) A Forstner bit is used to drill a depth hole.

(*25*) Lines are drawn to indicate the depth and diameter of the first "step."

You want just the top of the wedge to fit in the foot's recess. Now mark the point on the wedge where the recess becomes too tight to advance any further. Cut squarely from this mark to the bottom of the tenon and retest the fit. If the bowl does not seat to the bottom of the tenon, use 150-grit sandpaper to fine-tune the fit. This will ensure a snug fit of the bowl on the tenon.

When the bowl fits on the tenon with no movement side to side, it is time for glue-up. But first, I apply a coat of oil (in this case, Minwax Antique Oil) inside the recess, both to the bottom and the sidewalls. This will prevent any excess glue from adhering to those surfaces and will allow an easy parting of the bowl later. I use five-minute epoxy and apply a generous layer to the scrap block around but not on the tenon. The idea is to apply glue only to the bottom of the foot. Press the pieces together using firm pressure (*Photos 22, 23*).

Hollow the bowl

When the leftover epoxy in the mixing cup is hard, the bowl is ready to turn. Confirm this by trying to twist the two components apart. If everything feels solid, it is safe to proceed.

To determine the depth the bowl should be hollowed, measure the distance from the top of the foot to the top of the bowl. Mine is 1⅞" (5cm). I ▸

Turn steps

(*26-27*) A square-end scraper is used to plunge to the indicated depth at center. Then that depth is carried outward by making successive plunge cuts to the pencil line.

(*28*) Make additional depth and widening cuts until you reach the bottom of the center hole. A series of "steps" should result.

would like the walls of the bowl to be ¼" thick, so I subtract that from 1⅞" and determine I need to drill a depth hole 1⅝" (4cm) deep. I do this using a Forstner bit with a piece of masking tape on it to indicate the depth (*Photo 24*).

With the lathe running, peer over the top edge of the bowl on the left-hand side, and use a pencil to mark the outside edge of the bowl, minus the width of the rim. Then add another line ½" inside that mark. Mark the inside of the center hole at ½" deep (*Photo 25*). Start the plunge cut at the edge of the hole, and carry that depth to the innermost line near the rim (*Photos 26, 27*). Now make another ½" mark at the edge and inside the center hole and repeat the next plunge cut, carrying the new depth from center to the line near the edge. When you reach the bottom of the center hole, leave the indent from the drill bit for now. This process should have created a series of "steps" leading down to the bottom of the bowl (*Photo 28*).

Complete hollowing

Use a roundnose scraper to take off the corners of the "steps," resulting in a smooth curve from rim to bottom. A couple of light passes with a freshly sharpened scraper will dramatically reduce the amount of sanding needed.

Now switch to a freshly sharpened roundnose scraper to turn away the tops of the "steps" until they are all level with the bowl wall (*Photos 29, 30*). Stop the lathe and pinch the wall up and down to feel the thickness. Don't just look *into* the bowl—peer *over* it to gauge the shape of the outside relative to the inside. Strive to make the two contours similar.

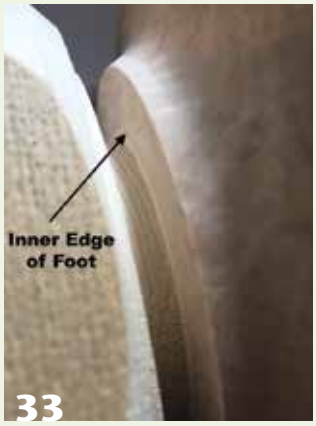
You can move the scraper in either direction inside the bowl—from rim to bottom or bottom to rim. Make the top of the bowl wall a thickness that feels right to you, then carry this thickness to the bottom. Once the walls are close to their finished thickness, cut away the indent left by the drill bit, blending this area with the sidewalls. It is important to stop cutting the bottom as soon as the indent is gone.

Again, since we are using only scrapers for this project, some coarse sanding may be required to remove tearout. Sand through the grits, as you did on the outside of the bowl.

Part bowl from wasteblock

To remove the bowl from the wasteblock, it is a simple matter of parting through the glue joint at the foot. But this should be done slowly

Part bowl from wasteblock



With the bowl hollowed and sanded, part the bowl from the wasteblock. First, part in just to the left of the glue line. Then, with the tailstock supporting the bowl (not shown), make a final parting cut angled inward to remove the glue joint. Finally, remove the tailstock and pull the bowl off the tenon.

and carefully. I bring up the tailstock with a large cone center, wrapped in electrical tape, to support the bowl without marring it.

Use a parting tool to begin removing scrap wood from behind the bowl, under its foot. Remember, the foot is ⅝" wide, so these cuts must go at least that deep in order to separate the bowl from the scrap. Sneak up on the glue joint, so that the final thin cut just removes the glue line where the bowl and scrap meet (*Photos 31, 32*).

Guide the tool in at a slight angle toward the bowl, leaving the outside of the foot a bit higher. Once you see the foot of the bowl end and a tiny bit of the scrap emerge, stop cutting (*Photo 33*). The bowl can now be removed from the lathe by retracting the cone center and pulling the bowl off the tenon by hand. The oil inside the foot's recess should have stopped the tenon from adhering to the bowl.

I like to use a hardening oil, such as Minwax Antique Oil, as a bowl finish. In this case, an oil finish is best since I had already applied oil in the bottom recess. ■

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

Alternate Foot Design

Here is an alternate foot idea that looks great when using contrasting woods. It can be produced easily, with just a few variations from the basic bowl process.

Separately (not shown), turn a ring in a contrasting species. Rather than forming a foot with a recess in the middle, make a groove to accept the foot ring you have turned. Ensure your chuck jaws will fit into this groove.

Mount the bowl for hollowing using a chuck, either in compression or expansion mode. Hollow the bowl as described in the article.

Glue the ring into the groove for an elegant foot.

SKILL-BUILDING PROJECT

Make a HOLLOW SPHERE ORNAMENT

Walt Wager

Every year, I make a batch of Christmas ornaments for Tallahassee's Market Days Art Sale. One of the best sellers—and most fun to make—is a hollow sphere ornament. There are three basic parts to this ornament: the sphere and a bottom and top finial.

Turn and hollow the sphere

To turn the sphere, start with a small cube of wood about 2" (5cm) on all sides. It can be a larger cube, as long as it can fit within the jaws of your chuck. Trap the block in a four-jaw scroll chuck, with the end-grain facing the tailstock, and bring up the tailstock with a live center for safety (*Photo 1*).

Using a small spindle gouge, rough the block to round about half-way to the chuck. When turning a sphere, it is helpful to know where the center of the block is, so use a caliper to measure the length of the block and draw a pencil line in the middle of the blank (*Photo 2*).

Start by rounding half the sphere, from the centerline toward the tailstock. At the start of the cut, the bevel of the gouge is facing straight up (open position), and the handle is down (*Photo 3*). Then roll the gouge to the right and raise the handle while twisting the gouge clockwise, so that the flute ends up facing the live center (closed position), as shown in *Photo 4*. You are essentially turning the right side of a large bead.

It might take three to five passes to round off half the sphere (*Photo 5*). Don't worry, the shape doesn't have to be perfect. You'll have the chance to clean up the sphere in later steps.

Next, drill a ½"- (13mm-) diameter hole all the way through the piece. It helps to make a small divot in the center of the end of the blank to guide the drill bit straight into the sphere (*Photo 6*).

Round block, mark center

The sphere begins as a cube mounted in a scroll chuck.

Rough the cube round, then measure and mark the centerline.

Turn half the sphere


3


4


5

Turning half the sphere is like rolling half a large bead. Start at the centerline with the spindle gouge's flute facing up, engage the cut, and roll the tool to the right until the flute is facing the tailstock.

The next step is to hollow the half sphere you just shaped. I use a small bent hollowing tool and put a piece of tape on the shaft as a depth gauge (*Photo 7*). This will tell me when I have reached the middle of the block.

When hollowing with a tool like this, position the toolrest far enough away from the workpiece so that the straight part of the shaft, not the bent part, is on the toolrest (*Photo 8*). If the bent part is on the toolrest, the tool may be more "grabby" and you could get a catch. The height of the toolrest should put the cutting edge at spindle height. Work the tool into the half sphere until it is hollowed to the middle. The cutting direction is from the drilled center hole toward the left side of the sphere.

After hollowing to the center, remove the blank from the chuck. The challenge now is how to hold the half-completed sphere to round off and hollow the other side. I do this using a shopmade cup chuck, as shown in *Photo 9*. The cup chuck is made from a blank of wood about 1" (25mm) larger in diameter and an inch longer than the sphere you are making.

Orient the cup chuck blank so that its grain runs parallel to the lathe bed. To hollow the cup chuck, start by drilling a 1"-diameter hole with a Forstner ▶

Drill through


6

Drill a ½"-diameter hole all the way through the half-turned sphere.

DRILLING AT THE LATHE

EXPLORE!

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

Hollow half sphere


7


8

Hollow the half sphere. Note the masking tape on the tool shaft, which acts as a depth indicator.

Turn 2nd half in cup chuck

The author's shopmade cup chuck, turned from scrap wood.

Insert the rounded half-sphere into the cup chuck, and hold it in place with the tailstock. Turn the second half of the sphere, again cutting from centerline toward the tailstock.

Hollow 2nd half

Before hollowing the second half, give the sphere a tap with a dead-blow hammer to ensure a snug fit. Then hollow the second half as you did the first half.

Confirm wall thickness, remove sphere

The author's shopmade thickness gauge can be made from a wire coat hanger. Bend the wire so the ends are facing each other and ½" apart.

The lathe's knock-out bar is useful for removing the sphere from the cup chuck.

bit, ½" deeper than the diameter of the sphere. Then widen the hole with a spindle gouge so that the top edge is about ⅛" (3mm) smaller than the diameter of the sphere and the sides are tapered toward the bottom.

To use the cup chuck, insert the side of the sphere you just completed and trap it in place with a cone center placed in the hole you had drilled (*Photo 10*). The centerline of the sphere should be just shy of the front edge of the cup chuck. Using a small spindle gouge, round off the second side of the sphere, just as you did the first (*Photo 11*).

Now you are ready to hollow the second half of the sphere. Obviously, you must remove the tailstock to do this. To ensure the workpiece stays securely held in the cup chuck, give it a tap with a dead-blow hammer (*Photo 12*). If the workpiece comes out of the chuck while you are hollowing, it will stay on the hollowing tool. Simply stop the lathe and re-set the sphere back into the cup chuck. One technique to get a more secure hold is to moisten the inside of the cup chuck with water before re-setting the sphere.

Hollow the second half the same way you hollowed the first (*Photo 13*). I use a wire gauge, easily made from a wire coat hanger, to judge the wall thickness of the sphere. Shape the wire gauge so it has a

½" gap. When the point inside is against the wall of the sphere, you can judge the thickness of the wall by looking at the gap between the edge of the sphere and the end of the wire gauge (*Photo 14*).

To remove the hollowed sphere from the cup chuck, use your lathe's knock-out bar by inserting it through both sides of the sphere and pulling down (*Photo 15*).

Refine sphere shape

Now it's time to refine the outer shape of the sphere. Make a tapered jam chuck and trap the sphere between the jam chuck and the live center. A square-end negative-rake scraper can remove any tool marks and round off any mis-matched areas (*Photo 16*).

Sand the sphere. I begin using 150-grit sandpaper and progress through the grits to 600. If you wish to apply a finish at the lathe, now is the time to do it. I typically apply a thin coat of cyanoacrylate (CA) glue as the finish.

Turn the finials

I use a scroll chuck with spigot jaws to hold the blank for the finials. A pen blank ¾" (19mm) square and 6" (15cm) long is sufficient for both the bottom and top finials.

Trap about 1" of the pen blank in the spigot jaws, making sure they are securely tightened and all four jaws are touching the wood. Then use a spindle-roughing gouge to taper the blank from the headstock side toward the tailstock (*Photo 17*).

After tapering the spindle, I like to form a small teardrop shape near the end. I do this by cutting "downhill" back towards the chuck using a small skew chisel. Then use the skew, cutting toward the tailstock, to further reduce the finial above the teardrop (*Photo 18*).

I make the bottom finial about twice as long as the diameter of the sphere. In this case, the sphere is about 2" in diameter, so the finial is 4" (10cm) long. Mark the length on the tapered shaft with a pencil, then shape the upper end of the finial (*Photo 19*). ▸

Refine sphere shape

Remount the hollow sphere between centers, using a scrap block in the chuck, cut to a taper, as the drive. A negative-rake scraper is a finesse tool that can smooth out tool marks and refine the shape.

Turn lower finial

Turn the lower finial to shape, working from tailstock toward the headstock to maintain maximum support.

Undercut shoulder, form tenon, part off

Undercut the shoulder at the top of the lower finial so there will be no gaps when the parts are assembled. Turn a ½" tenon and, with the lathe off, cut the finial away using a fine-tooth saw.

At the shoulder, where the finial will make contact with the sphere, you'll want to undercut, rather than cut straight in. Undercutting will cause the outer edges of the shoulder to make good contact with the sphere, with no gaps. I undercut the shoulder using a small skew presented on its side (*Photo 20*).

Sand and apply a finish to the finial. Then use a parting tool to turn a ½"-diameter tenon that will fit into the hole in the sphere. When parting off the finial, leave about ⅛" of the tenon on the waste block, as this stub will become the tenon for the top finial. I cut the bottom finial off using a thin-kerf saw (*Photo 21*).

Undercut the shoulder of the top finial, just as you had done for the bottom finial, so it, too, will meet the surface of the sphere with no gaps. Then finish shaping the top finial (*Photos 22, 23*).

Closing thoughts

To assemble the ornament, I use the lathe as a clamping device. I drilled a small hole in my cone center, so it can fit over the end of the bottom finial without damaging it (*Photo 24*). With the top finial still mounted in the chuck, position the sphere on its short tenon, then add the bottom finial by inserting its tenon into the hole in the bottom of the sphere. With the pieces glued, use the lathe to apply gentle gluing pressure (*Photo 25*). After the glue dries, I buff the ornament and add a screw eye so it can be hung with pride.

With some practice, this project can be completed in less than an hour. If you are making multiple ornaments at the same time, an efficient approach is to perform each individual operation (like hollowing one half of the sphere) on multiple blocks before moving on to the next operation. This saves the time of having to change chucks back and forth for each step. I also find it easier to make a bunch of finials at one time and assemble them into the spheres later, again saving time with changing chucks.

Enjoy the season with your new hollow sphere ornaments. ■

Turn upper finial


22


23

You can use the remaining waste wood to make the small upper finial. Start by undercutting the shoulder, then shape the finial. Leave the finial attached in the chuck, so you can assemble the ornament on the lathe.

Assemble ornament parts


24


25

The author uses the lathe as a clamping device to glue the pieces together.

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.

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 hollow a sphere and turn a top and bottom finial. View the video at tiny.cc/WagerOrnament, or scan the QR code on your mobile device.

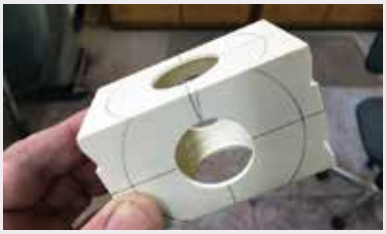
INLAID SPHERE ORNAMENT

Rick Fox

In 2016, I saw a YouTube video by the Gwinnett Woodworkers Association on making inlaid Christmas ornaments. George North, Dan Douthart, and Jimmy Rocker presented the various parts of the project, and I was truly inspired. I bought a scroll saw and turned a dozen inlaid ornaments. You can view the video that inspired me at tiny.cc/Gwinnett. Here is a quick snapshot of the concept. Size the components to your liking.

Rick Fox is a member of the Chapel Hill Woodturners, the Woodturners Guild of NC, and the AAW.

1. Make the core



I used holly for the core to contrast with the purpleheart side panels. It is not essential to hollow the core, but doing so makes the ornament much lighter. Ensure the sides of the block are square to one another. Each side is drilled with a Forstner bit to allow access for hollowing from the sides.

2. Inlay side panels

My ornaments have a different image on each panel. Use double-sided tape to adhere a layer of holly onto a layer of purpleheart. Print the image you want to use and adhere it to the top layer, then cut out the pattern at the scroll saw. When the layers are separated, the cut pattern from the top will fit perfectly in the bottom. Glue it in place.

3. Glue and turn

Glue the side panels onto the core. End holes in the top and bottom of the core are used to mount the assembly on a pen mandrel. Turn the sphere. After the sphere is turned, make a top and bottom finial to complete the ornament.

A family heirloom

To make an inlaid silhouette ornament, take a photo of a person using a lit background. I used computer software (DeltaCAD) to trace and scale the image, so I could print it out and glue it onto an ornament side panel. From there, the process is the same, except that I added a slice of dark veneer under each panel, so a round "frame" would be revealed when the piece is turned.

SPLIT-TURNED CANDY ORNAMENT

John E. Brady

Special thanks to Erik Brady for photographic assistance.

I've been making lathe-turned ornaments for over fifteen years. At first, they were just something special for my wife; then at some point, the gifts expanded to the family. Eventually, it turned into a yearly ritual to hand them out at Thanksgiving dinner, so they could be hung on the tree and enjoyed over the holidays. But after fifteen years, it gets harder each year to come up with a new idea. I searched online and came across an image of the iconic peppermint candy. I wanted to make something whimsical, so I decided to figure out how to make one on the lathe.

The shape is symmetrical, but it's also thin and flat. The obvious question that comes to mind is, how can you turn a flat form? The answer is by making a split turning—adding waste blocks on both sides of the workpiece using a temporary glue joint, then splitting the blank apart after turning to reveal the flat ornament in the middle. With this idea in mind, I was off and running.

Sizing the turning blank

To decide on the size of the finished ornament, I downloaded the candy image I had found online and imported it into a graphics program so I could easily resize it. After some trial and error, I settled on an overall finished size of 1⅝" wide × 3⅝" long × 5⁄16" thick (4cm × 9cm × 8mm).

The 5⁄16" thickness is based on resawing a ¾"- (19mm-) thick board in half, then planing both sides. Much thinner and you won't be able to shape the folds in the "wrapper" on the top and bottom. At these dimensions, the center circle for the candy is 1½" (38mm) diameter (*Figure 1*).

The mounting method determines how long the block should be. I decided I would mount the blank between centers to round it, turn a tenon on one end, and then remount it in a chuck. Since the twist areas will be quite thin, I thought this chucking method would place the least amount of stress on those areas. I made my turning blank 5½" (14cm) long. Depending on your mounting method, be sure to leave enough length in the blank to account for any waste wood.

Ornament dimensions

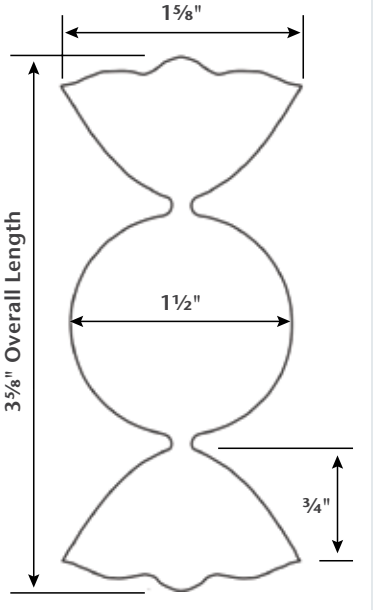


Figure 1

I resawed and planed ¾"-thick material, which yielded two pieces of 5⁄16"-thick ornament stock. Along with ¾"-thick waste blocks, paper, and glue, the turning blank was approximately 1⅞" (5cm) thick, slightly larger than the width needed for the ornament. Note that the turning blanks don't have to be exactly square after glue-up, so if it's easier, you can just cut everything to 2" (5cm) wide.

Because the "twist" area of the ornament is very thin, be sure to use straight-grained wood for the ornament part, but any wood will do for the waste blocks. I chose poplar.

Glue-up

Split-turning requires a gluing method that allows for disassembly after turning. The method requires placing paper between the wood layers. A brown paper bag works well for this, as does thick card stock. But avoid writing paper—the idea here is to be able to split the paper in half to separate the parts, so it requires thicker paper. Use yellow or white wood glue. The glue-up (in order from bottom to top) consists of a waste block, paper, ornament blank, paper, and another waste block (*Photo 1*).

Since the glue joints are temporary, I decided to use a simple rub joint. A rub joint pulls the pieces together with friction, allowing you to skip clamping. To make the assembly, first apply glue to one of the waste blocks and spread it evenly with a brush or roller, then apply the paper layer and smooth it out (*Photo 2*). Next apply glue to the ornament block in the same manner, then press the two together and gently twist or "rub" the pieces for a few seconds (*Photo 3*). The rubbing creates a little suction that helps pull and hold the pieces together. Then glue on the other waste block in the same manner. Be sure all the pieces are aligned, then set the blank aside until the glue dries thoroughly.

Turn the ornament

If you are turning multiple candy ornaments all the same size, you'll want to create a few patterns for checking the shape periodically as ▸

A temporary glue joint

The turning blank comprises two outer waste blocks, an inner ornament blank, and layers of thick paper in between. The author uses a simple rub joint, rather than clamping the assembly.

Full-size template

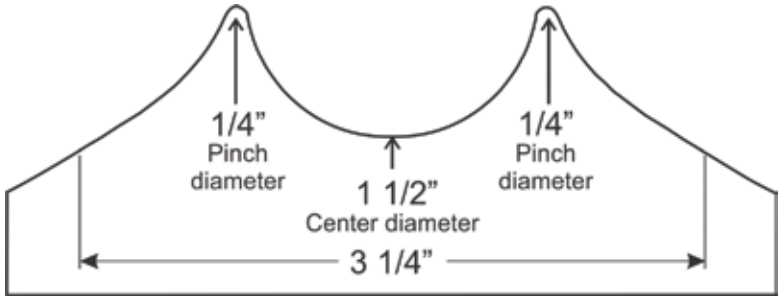


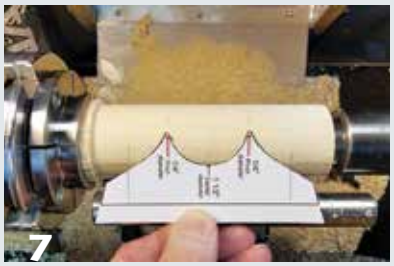
Figure 2. Photocopy this template at full size, then cut it out for use at the lathe.

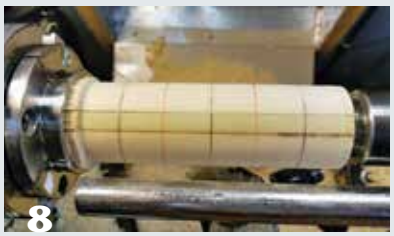
Mount between centers

Make sure to mark the dead center of the middle section to avoid pushing the cellophane "twists" off center.

Mount the blank between centers and form a tenon at the tailstock end to fit your chuck.

Mark the sections





Use the photocopied template (from *Figure 2*) to lay out the ornament sections.

Part down slightly to define the center area, and reduce the center's diameter to 1½".

you turn. I made a pattern that can be used in two ways (*Figure 2*). It can be folded in half to use as you work on each half of the shape, or use the full pattern to check the final shape when your ornament is near completion.

With the turning blank and pattern in hand, it's time to mount the blank on the lathe. Although the ornament may appear a little challenging, it's fairly easy because the only critical dimension is the center sphere. The shape at the top and bottom can vary from the pattern but should be symmetrical.

Mark the centers on the ends of the blank, mount it between centers, and turn it round, keeping as much diameter as possible. Then turn a tenon on one end to fit in your chuck jaws (mine are dovetailed) and remount the work in a chuck (*Photos 4-6*).

Reduce the diameter to the 1⅝" finished width of the cellophane ends. Then use the unfolded pattern to transfer the guidelines to the blank (*Photo 7*). I centered the pattern on the blank, which left about ⅝" (16mm) excess at each end. I used a red pencil to highlight the two twist area lines (*Photo 8*).

Next use a thin parting tool to cut in at the two red lines, just deep enough to mark the locations. Confirm that the center area for the sphere is 1½". With the center area established, cut the twists a little deeper so you can then reduce the center to 1½" diameter to match the width (*Photo 9*). Pencil in the sphere's centerline again.

Now you can begin shaping the "cellophane" at the tailstock end, removing material from the end toward the center. I used a small spindle gouge to shape this area, then switched to a thin wide-blade parting tool to shape the rest, using the top edge as a scraper (*Photos 10, 11*).

Cut deeper into the twist as you go, but not to the full depth yet. Fold the template and use it to check the shape (*Photo 12*). The thin diameter at the twists can vary slightly, but try to keep them consistent. I was able to trim them to ¼" (6mm) diameter without any issues.

Shape the center sphere. Since the center area is already at its final diameter, work from each side up to the centerline, but don't remove it. You can remove the sphere's centerline during sanding. I shaped the sphere and the other cellophane end using the same wide parting tool as a scraper. Check the shape with the center part of the template and make any necessary adjustments (*Photo 13*).

Once you have the upper end formed, check the entire shape with the unfolded template. I like to mark off and leave an extra ¼" at each end. This extra material will come in handy when shaping the ends later. Cut in about halfway at these new end lines to delineate the overall length (*Photos 14, 15*). ▸

Begin shaping


10


11

The author first uses a spindle gouge to roll the "wrapper" from right to left, toward the center section. He then switches to a wide parting tool, using its edge as a scraper to shape the right side of the center sphere.

Gauge progress


12

The template in *Figure 2* can be folded to gauge the curves on the right or left side.


13

The center section of the template gauges the candy sphere.

Leave extra length


14

Leave an extra ¼" of material at each end.


15

Part in to delineate the overall length, then sand and part off the lathe.

Split away waste


16

(*16-17*) Using a chisel or stiff knife, split the turning blank apart, leaving the center section intact as the candy ornament form.


17


18

The author uses a stationary belt sander to clean off the remaining glue and paper from the glue joint.

When you are satisfied with the shape, sand the ornament and part it from the lathe. You can either finish cutting in at each end to part-it off or remove it as is and cut away the remaining waste with a saw.

Split the blank

With the turning removed from the lathe, split the waste pieces from the ornament using a chisel or stiff knife. They should break off with just a little persuasion (*Photos 16, 17*). You'll have to remove the remaining paper and glue from the ornament. I do this by running it across the top of a stationary belt sander (*Photo 18*), but you could also rub it across a sheet of sandpaper laid out on a flat surface.

Shape the wrapper


19

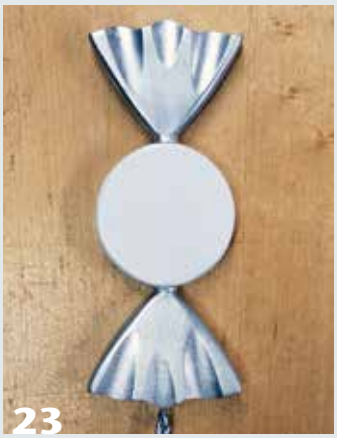

20


21

A disk and spindle sander help to shape the "cellophane" wrapper.

Paint base layers


22


23

After painting the center candy area white (and letting the paint dry), mask the area off and paint the wrapper area silver.

Shape and paint

Now it's time to do the final shaping. The ends of a candy wrapper have what I would call ruffles, and I wanted to mimic that on my ornament. I did this by first pressing each side of the ends against the outside edge of disk sander. The object is to press firmly on the upper portion (below the twist) to add a slight inward taper (*Photo 19*). The taper isn't much, just enough to give the wrapper a slightly thinner profile.

Next, draw and shape the curved "ruffles" at each end. I used a small bandsaw to cut away most of the excess material, then finalized the shape on a spindle sander with a ½"- (13mm-) diameter sleeve (*Photos 20, 21*). You could also use a scroll or coping saw to cut away the excess, then a piece of sandpaper wrapped around a dowel to sand the ruffles. They don't have to be perfect or the same—it's just crinkled cellophane!

To bring the candy to life, it needs a few embellishments. After hand-sanding the ornament, I applied a coat of spray shellac to seal the wood, followed by a light sanding with 320-grit sandpaper. Wipe off the dust using a tack cloth.

To add the colors, first paint the center (circle) with white spray paint. Make sure to get the edges, especially around the twists. Don't worry about overspray on the ends, as they will get paint next. After the white dries, mask off the center only, keeping the tape tight around the base of the twists (*Photo 22*), then spray the cellophane ends with silver paint, including the twists (*Photo 23*).

I decided to use the lathe to apply the swirl to the center candy part. I made a mounting jig using a short piece of 1½" ID PVC pipe

to hold the ornament with the flat sides facing out (*Photo 24*). I turned down the outside diameter until the wall thickness matched the gap at the twists, then cut two notches across the center. If your ornament ends up a little smaller, you can use 1¼" ID PVC instead, but then enlarge the inside of the pipe to the diameter needed. If the notches end up a little wide, that's OK. Just apply some masking tape to tighten the gap.

To keep the ornament from twisting in the jig, add a backer block behind it. Anything will work, even a piece of foam. Then install the ornament in the jig, making sure it's secure, and bring up the toolrest for support (*Photo 25*). It's a good idea to rotate the lathe by hand before turning it on to make sure the ends of the ornament don't catch your toolrest.

I applied the swirl with a red medium-point enamel paint pen by sliding the pen across the toolrest with the lathe running slowly (135 rpm). I set the toolrest height so the tip of the pen was at dead center. But before using the pen, I marked the center with a pencil as a guide. The paint went on very smoothly, leaving crisp lines (*Photo 26*). I suggest practicing first—I applied some paper disks to an ornament with double-sided tape to do a trial run. Be careful not to overcharge the pen or the paint could splatter. If your lathe can run in the reverse direction, you could paint the opposite side in reverse. I doubt anyone will notice if both sides are in same direction, but it would be a nice touch anyway.

I wanted the ornament to have that glistening "cellophane" look. So I applied a final coat of brush-on craft glitter (*Photo 27*). The type I used had the glitter suspended in a thick gel, so I dabbed it on with a small flat artist's brush, then smoothed it out.

The final step is to install a screw eye, and you're ready to hang your new ornament or give it to someone special as a gift. ■

John E. Brady is a former member of the South-Central Pennsylvania Woodturners. A lifelong woodworker, he started turning wood eighteen years ago as a means of staying active when a back injury restricted his activities. Although he enjoys turning a variety of items, his specialty is custom fountain pens, which he advertises through his website, jebspens.com.

Add a peppermint swirl

(*24*) The author's shopmade PVC candy holder. Note the backing inside the PVC, which prevents the ornament from going off center, and the notches to accommodate the twisted wrappers.

(*25-26*) The ornament is held in the PVC chuck and spun at a very slow lathe speed. A red paint pen moved along the toolrest from center to edge creates the candy's spiral.

Add glitter

As a final embellishment, the author adds a bit of glitter paint.

RIPPLES BECOME A TSUNAMI

WIT EXCHANGE VIRTUAL 2021

The 2021 Virtual WIT eXchange

The AAW's Women in Turning (WIT) committee created the WIT eXchange in 2018 as a woodturning collaborative challenge for women. Like many innovative ideas, it started small, with just thirty-three in-person participants. That eXchange was held at Arrowmont School of Arts and Crafts, and by the end of the three-day event, the participants were infused with creative energy and armed with new supportive friendships they had developed.

The ripples commenced from that beginning, and soon after, the first local eXchange was held. Now, just four years later, WIT eXchanges based on our original model are happening worldwide, including makers of all genders using various media. The ripples have developed into a tsunami of creativity—crossing borders and breaking barriers of language and gender.

What's it all about?

So what's the big deal about participating in the WIT eXchange? What makes the eXchange an asset to the AAW?

FOR FURTHER READING

EXPLORE!

Log on at woodturner.org and use the Explore! tool to find these *American Woodturner* articles about past WIT eXchanges and WIT's approach to creativity.

- "Uproarious Reciprocation: The 2018 Women in Turning eXchange," by Lynne Yamaguchi and Kathleen Duncan, February 2019 (vol 34, no 1, page 42).
- "Abundant Imagination: A Case Study in Fostering Creativity" by Lynne Yamaguchi, August 2019 (vol 34, no 4, page 37).
- "Breaking Boundaries and Removing Limitations" by Linda Ferber and Marie Anderson, April 2021 (vol 36, no 2, page 42)

Team Absolute Zeros (Nicole MacDonald, Debra Higley-Feldman, Jan Brown)

Inspiring Curiosity, Maple burl, oak, pine, fused and dichroic glass, crystals, stones, beads, fossils, preserved and imitation moss and lichen, 12" × 9" (30cm × 23cm)

Team Busy Bees (Suzette Edwards, Jana Patka, Louise Butler)

Bountiful Generosity, Hickory, plywood, cloth, acrylic paint, glass, metal, 15" × 11¾" × 11½" (28cm × 30cm × 29cm)

Why do we host these eXchanges? Why is this specifically the *Women in Turning* eXchange?

In general, people join the AAW to learn, socialize, share, and expand woodturning so it will continue on for future generations. Most people don't know that women make up less than eight percent of the AAW membership. The WIT committee was formed to encourage more women to join. We know that women learn and socialize differently than men, and the WIT programs are designed to fulfill the needs of women. The eXchange offers a supportive environment where women can ask questions, get answers, and feel empowered to take risks and learn from the inevitable "design opportunities."

Many of the women who have participated in WIT eXchanges have had previous experiences where the learning atmosphere was unsupportive and challenging. During the eXchanges, these same women gained confidence in their skills, supported by the other participants. This has fostered a community that is thriving and growing worldwide. Although many of these women have joined the AAW, there is still much work to be done.

To be sure, there are chapters that have done a great job of encouraging and welcoming women into their groups. There are also numerous chapters that would benefit from adding women (or more women) members. Unfortunately, there are still women who are intimidated when they walk into a room full of men. The reasons cover a broad range and may not be limited to women. While the AAW membership has grown over the years, the proportion of women to men has remained fairly constant. It's not that women are not interested in turning, or in ▸

Team Ambitious Anxious Worriers
(AAW) (Brenda Miotke, Debra McLeod, Amanda DeNoyer)

Pointed Abundance, 2021, Ash, basswood, acrylic paint, maple, acrylic dowel, steel rods, paper clips, lacquer, 6" × 10½" × 6" (15cm × 27cm × 15cm)

Team Creative Confluence
(Martha Bird, Tina O'Brien, Sally Ault)

Harmonious Pathway: Embracing the Unexpected, Kooboo rattan, Dorset sheep wool, merino sheep wool, flax plant fibers spun into linen, magnolia wood, 5" × 13" × 10" (13cm × 33cm × 25cm)

Team Confetti
(Louise Wilde, Lynn Walker, Crystal Earley)

Neglected Fragment, Wood, glass, 18" × 14" (46cm × 36cm)

Team Irregular Flatliners (Andi Wolfe, Dianne Looker)

Horizontal Rhythm, Various woods, onyx beads, nylon thread, 19" × 22" × 13" (48cm × 56cm × 33cm)

Team KAM-a-lot (Anne Ogg, Mary Getchall, Kimberly Winkle)

Energized Independence, Wood, horse and mule hair, paint, 12" × 20" × 5" (30cm × 51cm × 13cm)

the AAW—it's that some women just don't see themselves in the organization. The WIT eXchange has begun to change that by offering a safe learning environment—a place where women learn from other women and receive an introduction to the AAW that reinforces that woodturners (men and women) are open and sharing people.

Some eXchange participants have shared that the event was their first exposure to the AAW. In this way, the WIT eXchanges put into action AAW's diversity statement, which reads in part: "The AAW strives to cultivate an organization built on mentorship, encouragement, tolerance, and mutual respect, thereby engendering a welcoming environment for all." To read AAW's full Diversity Statement, visit tiny.cc/AAWDiversity.

Team Earth, Wood & Fire (Anna Duncan, Kate Chenok, Kim Wolfe)

Fragile Silliness, Wood, clay, 6" × 18" × 6" (15cm × 46cm × 15cm)

An international event

The 2021 Virtual WIT eXchange brought together eighty-eight women from seven countries (including eight different time zones), speaking eight languages. With twenty-seven collaboration teams, these women were challenged to safely push their creative limits to achieve new levels of potential.

The kickoff for registration for the 2021 Virtual WIT eXchange opened on International Women's Day, March 8, 2021, a day that celebrates the social, economic, cultural, and political achievements of women. ▸

Team Mystical Makers
(Julia Swyers, Ana Marie Lappegard, Lisa Pritchett)

Luxurious Gesture: A Gift of Gifts, Walnut, maple, shell, acrylic, milk paint, walnut oil, 4½" × 6¼" (11cm × 16cm)

Team The Travelers
(Heather Marusiak, Martha Diefendorf, Dima Tawakkol)

Inspiring Aggregate, Cherry, oil paint, 14" × 14" × 14" (36cm × 36cm × 36cm)

Team Turned HerStory (Robin McIntyre, Stacey Pellom, Tracey Lee, Marie Anderson)

Robust Evolution, Wood, fiber, paint, 12" × 18" × 4" (30cm × 46cm × 10cm)

In Their Own Words

"I got involved in the AAW's Women in Turning Virtual eXchange this year, and it was the absolute best experience. It catapulted my turning skills and concept of what is possible on the lathe."

"Hours alone in my shop can feel isolating. The WIT collaboratives change that in so many ways. Now I'm surrounded by women... eager to grow friendships."

"I was very reluctant to try [this], and I am truly glad I did! The two ladies I was paired with were extremely wonderful, and we really hit it off."

"As an artist from outside the woodturning community, I felt so welcome!"

"What a delight! Just when you think you cannot fit another thing into your life, along comes WIT eXchange—smiles, laughter, comradery, support, and challenge—and time is created."

This day also marks a call to action around the world for accelerating gender parity.

The WIT committee used social media to promote the event, posting photos from earlier eXchanges, which generated some buzz and created interest in the event. For the first time, event organizers reached out directly to various women artists using different media and were successful in recruiting women whose main focus was pottery, metalsmithing, basketry, glass, fiber, paint, vinyl, and more. This served to enhance the creativity and push the woodturners in the group to look at their projects from different perspectives.

Team Triple Dares (Linda Ferber, Rosanne Gold, Daryl Gray)

Artistic Strength, Birch, maple, walnut, elm, paper, paint, 12½" × 11" (32cm × 28cm)

Team Wood Whisperers (Stinne Lund Vestergaard, Kathleen Duncan, Christine Wenzhöfer, Ellen Starr)

Dimpled Idea, Wood, metal, glass, 13¾" × 9½" (35cm × 24cm)

Collaborative teams

As in the past, participants were put into teams of three or four to work collaboratively. The process (not the finished projects) has always been the main point of the eXchange. Each year, the teams document their processes as they work on their projects. Sharing these processes throughout the event creates a trust that grows as the teams work through their respective challenges. The teams collectively become a supportive community. By the time the Presentation of Projects event is held at the end, teams are filled with anticipation and are eager to share the stories that helped shape their final projects.

Building on the success of the 2020 Virtual WIT eXchange, the 2021 event's Presentation of Projects again used the five-minute speed talk format. Some of the teams focused on current events such as the pandemic and climate change, some addressed women's issues, and some took a

Team The Time Travelers (Cindy Pei-Si Young, Kandie D. Candelaria, Jean LeGwin)

Moving Scenery, Resin epoxy, LED lights, SpectraPly, clay, felted alpaca and merino fibers, brass wire, poplar, maple, cherry, milk and acrylic paint, rocks, twigs, lichen, glue, O-rings, plywood, beech, padouk, walnut, walnut veneer, cherry veneer, oak veneer, 12" × 11" (30cm × 28cm)

more whimsical slant. The teams included a range from non-turners to professionals, artists to scientists, young to seasoned. There were static art pieces, sculpture, moving artistic machines, and more. Not your typical art presentation, but without question it was educational, inspirational, and entertaining.

The WIT eXchanges, both in-person and virtual, encourage a dialogue, foster community building, and facilitate self-confidence among women makers. They offer an opportunity for makers in any media to expand and explore their creativity. Supportive, empowering, motivating, and encouraging, the eXchange demonstrates that women at all skill levels can work, learn, and ultimately thrive together. Lasting friendships and a broad range of connections have begun through these eXchanges, combating the isolation of women working in craft.

Ripples grow

What began as inspirational ripples, the WIT eXchanges have become like a tsunami, introducing (or in some cases, re-introducing) countless people to woodturning. There is an opportunity to encourage women, children, and makers in other genres to look at woodturning as an outlet for their creative endeavors. We know that hands-on making stimulates the brain, helps with problem-solving, and is fun. So we encourage you to invite someone new to your local club, host a WIT event (possibly an eXchange), or simply pass on your woodturning knowledge and skills through your local club—virtually or in person. If you need help or encouragement, please reach out to the AAW or your local chapter. ■

The WIT committee is deeply grateful to Ruth Niles (nilesbottlestoppers.com) for sponsoring the 2021 Virtual WIT eXchange.

—Linda Ferber and Marie Anderson

2022 WIT eXchange and More

Please watch for details and plan to join us in 2022 for the next iteration of the WIT eXchange.

Visit tiny.cc/WIT to learn more about AAW's Women in Turning program, view video recordings of past WIT Presents artist talks, read WIT newsletters, and see the full array of collaborations from the virtual 2021 WIT eXchange.

Team Turnin, Burnin, Stitches (Julie Schmidt, Jeannie Ureno, Penny Clifton)

Brilliant Community, Ash, fabric, ink, burning, buttons, paint, copper, wire, solder, Swarovski crystals, feathers, 21½" × 17¼" × 15½" (55cm × 44cm × 39cm)

The Art of Wood
A New Zealand Exhibition

With the pandemic-induced cancellation of in-person exhibitions over the last two years in New Zealand, up stepped the National Association of Woodworkers, a not-for-profit entity run by volunteers, to fill the void. *The Art of Wood* is an exhibition born as an online event for all New Zealand residents. Pieces were made between August 2019 and July 2021 for entry in seven categories. The exhibition featured 294 pieces by woodcrafters throughout New Zealand.

The works in this exhibition were judged by turners of international renown: Neil Turner (Australia); Joey Richardson (United Kingdom); Chris Ramsey (USA), and Trefor Roberts (New Zealand).

Following are the prize-winning works from each category. The entirety of the exhibition is available to view online; visit exhibition.naw.org.nz. ■

—Trefor Roberts, President, National Association of Woodworkers, New Zealand

BOWLS

1st Place

Stephen Petterson,
Koru, Wenge, maple,
3" × 10" (8cm × 25cm)

Shallow bowl in traditional Koru design, inspired by artist Gordon Walters.

2nd Place (and 2nd Place Novice)

Emma James-Ries, *Lambton Worm*, Poplar, pyrography, gilders paste, 3" × 9¾" (8cm × 25cm)

Imagery inspired by the English tale, "The Lambton Worm."

3rd Place

Troy Grimwood,
Iron Clad, Oak, rust paint,
4" × 5¼" (10cm × 13cm)

Inspired by the iron clad ships of the American Civil War.

BOXES

1st Place

Kerry Snell, *Veneered Box*, Rimu burl, various veneers, bone, 3¼" × 11" × 11" (8cm × 28cm × 28cm)

Art Deco-style box with solid brass hardware.

3rd Place

John McKenzie, *Wabi-Sabi*, Macrocarpa, apple burl, pyrography, 5" × 4¾" (13cm × 12cm)

A three-footed Asian-style pet urn, inspired by the work of Troy Grimwood.

2nd Place (and 1st Place Novice)

John McKenzie, *Shōga Bamboo*, Macrocarpa, pyrography, 6" × 4¾" (15cm × 12cm)

A ginger-jar-shaped pet urn, inspired by the work of Bill Clark.

DOMESTIC WARE

1st Place

Ray Scott, *Spiral Vase*, Purple heart, wenge, maple, rosewood, sapele, 8" × 10½" (20cm × 27cm)

A segmented spiral vase.

3rd Place

Neil Joynt, *Caratacos Knot*, Rewarewa, tanekaha, 24k gold, rhodium

A writing gift set in a rosewood display box. *Caratacos* is a male Celtic name meaning love.

2nd Place

Pepi Waite, *Squirrel Nut Bowl*, Blackwood, macrocarpa, acrylic paint, 10¼" × 12" (26cm × 30cm)

German-ring-style-turned squirrel, with hollow acorn.

HOLLOW FORMS/VASES

1st Place

Graeme McIntyre, *Pot*, Copper beech, acrylic paint, pyrography, 8½" × 6½" (22cm × 17cm)

A textured, burnt, and painted pot.

2nd Place

Garry Jones,
Young Puriri, Puriri,
3½" × 6" (9cm × 15cm)

A hollow vessel made from a young puriri tree, native to New Zealand. The lighter sapwood contrasts with the natural dark brown of the heartwood.

3rd Place

Garry Jones,
Turned Under Form,
Rewarewa,
2½" × 6" (6cm × 15cm)

A hollow form with a deep turn under to show off the beauty of the wood.

NATURAL

1st Place

Michael Walker, *Beneath the Crust*, Apricot,
6¼" × 7" (16cm × 18cm)

A form evoking earth's movement and flowing volcanic curves. Carved feet symbolize tectonic movement. Beneath the thin crust, magma voids wait to erupt.

2nd Place

Jack Armstrong, *Blackfeet*, Jacaranda,
pyrography, 4" × 8" (10cm × 20cm)

A natural-edge bowl whose rim is deeply undercut to a wall thickness of just 3mm.

3rd Place

Dick Veitch, *Sad Silkworms*,
Mulberry, 11" (28cm) diameter

A natural-edged bowl of mulberry, with apologies to the excluded silkworms.

ORNAMENTAL

1st Place (and Supreme Exhibit Award)

Robbie Graham, *Nexus 5*, Black maire, pyrography, iridescent acrylic paint, 9½" × 7" (24cm × 18cm)

3rd Place

Robbie Graham, *Chalice 2*, Rhododendron, pyrography, iridescent acrylic paint, 14" × 4½" (36cm × 11cm)

Turned on two axes, with the area between the legs carved out.

2nd Place

Wayne Herbert, *Tui*, Tupelo, brass, glass, pyrography, acrylic paint, driftwood, magnolia, 23" (58cm) tall

A tui is perched upon a driftwood and magnolia base.

PLATES/PLATTERS

1st Place

Ray Scott, *Wenge Platter*, Wenge, maple, 1½" × 15¾" (40mm × 40cm)

A wenge platter with maple inlay.

2nd Place

Jim Lowe, *Forged in Fire*, Fastigata, 14" (36cm) diameter

A platter of fastigata, carved, burned, and sandblasted.

3rd Place

Michael Walker, *Depths of Geldingadalir*, Heart rimu, 2¼" × 17½" (6cm × 44cm)

Crusted rock, deceptively cool. Molten heat radiates underneath. A connection of elemental power with the beauty of natural timber.

KIP CHRISTENSEN:
A Life Dedicated to Helping Others

Photos courtesy of Kip Christensen unless otherwise noted.

Terry Martin

Looking back, it seems I had always been aware of Kip Christensen's quiet presence—a man who never pushed himself ahead of others but was ready to step up if needed. Most people who know Kip might think of him as a dedicated turner and turning teacher, and Kip confirms this impression when he talks about turning: "I'm a total woodturning nerd, and I always have to be making something. Also, I can't resist the sound of a chainsaw, and I have to go see what is being cut. I could never use up all the wood that I've got."

This impression is also confirmed when you watch Kip in action as a demonstrator. When I first saw him give a demonstration of basic technique at an AAW Symposium, I concluded it was the clearest demonstration I had ever seen. He was showing how the movements of turning can be broken down into three axes—lift, swing, and rotate—and he explained these movements in a very clear article that every beginner should read (see *Articles by Kip sidebar* at the end of this story.) It would be tempting to assume Kip's turning achievements are his main professional focus, but the truth is far more interesting than that.

Family and community

It is not possible to separate Kip the teacher, the turner, and the person from his community, the Church of Jesus Christ of the Latter-Day Saints. Kip was born in 1955 in Banida, Idaho, a small farming community of around 100 people, most of whom were members of Kip's church. He explains how all of this has guided his life: "We lived on a small dairy farm, which I loved. We were a close-knit family with six children, and I was the third. I'm very thankful I was raised on a farm, because my parents taught me to enjoy work and to squeeze what I could get out of every day." It comes as a surprise to learn that the very careful Kip we now know was once a natural risk-taker: "When I was a teenager, for my mother the most worrisome things I did often involved something dangerous, like jumping fifty feet off a bridge into a river, or water skiing with a cast on my leg. The worst my mom could threaten me with was that she hoped someday I would have seven young boys just like myself."

Much of Kip's childhood sounds like a bygone era, a simpler life that many yearn for today. "My first three years of school were in a small three-room schoolhouse with one classroom where our teacher simultaneously taught around thirty students from grades one through six. We also had a library and a gym, but there was no indoor plumbing, and outside we had one water spigot and two outhouses."

A maker in the making

"I started making things very early," says Kip. "When I was five, I used to rummage through the ash pile from the coal stove to find the pieces left over from used-up pencils. Then I would whittle willow saplings and press the lead into the pith to make new pencils. It was my own idea, and I suppose it was my first experience of manufacturing. I just had to be making things."

Kip's idyllic farm life ended when he was twelve years old and his family moved to Spokane, Washington, where his father started a cabinet factory, something that had a profound influence on the direction his life would take. "I

was not impressed that we had to leave Banida," explains Kip, "but I soon learned to love the new life." The family business started out with six employees that eventually grew to 175, and at the peak of production, they were making cabinets for over 2,000 homes a year. "From age 14 to 18, I worked in almost every area of the shop, part-time during school and full-time in the summers. It was my introduction to woodworking machinery, materials, and manufacturing principles. That was how I paid for my education, and while I was working on my bachelor's and master's degrees, I continued to design and sell kitchens for the company."

Something that was noticeably missing was woodturning: "It might surprise people to learn that I never had any kind of shop or woodworking class during my junior high or high school years," says Kip. "They had me figured for an academic track, and I really regret that they never introduced me to the wood and metal shops."

Education at BYU

By the time Kip went to Brigham Young University (BYU) in Provo, Utah, he had not decided what he wanted to pursue as a career. "I was interested in making things, and I was also attracted by the idea of teaching, but my main interest was in qualifying as a teacher of religion." However, Kip chose BYU's Industrial Education program "because they had woodworking classes," and that choice changed his life: "I took the first woodworking class I had ever taken, and that was the end of any other plans. I had found my passion, and there was no looking back."

It was also at BYU that Kip first tried turning: "I put a piece of green cherry wood on the lathe to make a lamp base for my wife. I had no clue about what I was doing, but the shavings were coming off, I was creating shapes, and it smelled so good. And the thought came to me: 'This is going to be significant in my life.' Since then, if I count my production items, I guess I've turned about 60,000 pieces, and I have sold many, but I've never turned for a living."

In 1976, Kip met Dale Nish, who was a professor in the Industrial Education program. "He took me under his wing as my unofficial but very engaged mentor," Kip recalls, "and I will always be thankful for that. Dale had me work as a teaching assistant, and I saw how he found ways to give students opportunities that went way beyond the classroom. That's something I tried to carry on in my own teaching. He used to invite people up to his house to socialize, and while everyone else was talking, I'd spend hours looking at his collection of turnings. So while I was teaching, I used to invite students to my home for a barbeque and they'd see my collection of turned pieces." See Kip's profile of Dale Nish, "We Don't Collect Woodturnings, We Collect Friends," in the Summer 2004 *American Woodturner* (vol 19, no 2, page 18).

Kip's thesis for his master's degree was *Improving the Working Properties of Spalted Wood Through Impregnation with Methyl Methacrylate*. He explains, "Mel and Mark Lindquist had been pioneering the turning of spalted wood, so Dale suggested I could do my thesis on that. Dale asked Mel to send us some roughed-out bowls to stabilize." Mark Lindquist remembers cutting the blanks and Mel roughing them out before they sent them to Dale and Kip. "When they came back after being treated," writes Mark, "I rigged up a dust extraction unit with a special filter to keep the dust from filling the shop, particularly since we used abrasive power-sanding to finish shaping the pieces." Kip says his study was the first on record involving the stabilization of spalted wood.

Starting a career

After Kip finished his master's degree, he taught as a lecturer from 1982 to 1984 at Humboldt State University in California. For Kip, it was a very different experience from life at BYU: "Humboldt State is in the heart of the redwoods," says Kip, "and back then it was the hippy center of the USA. I was probably the only guy on campus who didn't have long hair and a beard, and I looked like I was a teenager, but I had two great years there. After that, I worked with my father again until 1988, when a position came up at BYU. I ▸

Kip demonstrating to participants of the AAW youth hands-on workshop, Raleigh, North Carolina, 2019.

Photo: Andi Wolfe

Kip offers helpful guidance in one of many valuable teaching moments.

Kip discussing bowl design in a beginning woodworking class at Brigham Young University, Provo, Utah, 2013. He encourages students to cut out paper templates to try on the wood blank.

"Turning curly fries with my granddaughter Becca." Kaneohe, Hawai'i, 2020.

returned to teach there for thirty-two years, until 2020."

The Utah Symposium

The longest running woodturning symposium in the world was the Utah Woodturning Symposium. It was started by Dale Nish, and the first event was in 1979. Dale continued to organize the event for nineteen years, with Kip often acting as his reliable assistant. When Dale stepped down, Kip took over and directed the event for nine years. Over the last eleven years, there were three different directors: Mike Mahoney, Susan Hendricks, and Jay and Vernita Brown. During those eleven years, Kip was on the event's Board of Directors, and he focused on promoting turning for young people by coordinating the Youth Scholarship and the Youth Workshop.

Inlaid Box, 2004, Boxelder burl, spalted boxelder burl, ebony, 3" × 4½" (8cm × 11cm)

Kip's early involvement with the Utah Symposium had a deep influence on his development as a turner: "For nearly four decades, I became friends with so many of the world's top turners that it's hard to remember them all now. I remember in one of Del Stubbs' demonstrations, he described his "ten principles of clean cutting." I was so impressed that over the years I developed my own list of principles and wrote an article about it for *American Woodturner*."

Many of us remember those early photos of David Ellsworth turning while seated astride his lathe, so when David came to the Utah Symposium, Kip was interested to see what would happen. "That's exactly what he did!" says Kip. "I was so interested to try, and he let me use his tools while he was at lunch. I still have the little hollow vessel I made."

One of the turners who most influenced Kip was Richard Raffan. When Kip was a student, Dale Nish invited Richard to give a demonstration for his class: "Richard had a pedestal grinder next to the lathe so he could easily take a quarter-turn to sharpen his tool. As soon as it lost even a bit of its edge, he would turn and sharpen it freehand, and he never turned the grinder off! It only took a couple of seconds, and he was back on the lathe. It was a tremendous lesson in efficiency."

Richard remembers Kip very well from the beginnings of the Symposium and later as its director: "You don't get drama around people who are well organized, and Kip is a particularly good planner. During my early years as a regular presenter, I knew Kip as a reliable part of the small team that ensured everything was in place. He was always floating around, sorting out situations before they became problems, and if he found demanding presenters irritating or frustrating, he didn't show it. I'm sure

if Kip has a motto it's, 'If you do it right, you do it once, and it lasts.'"

Bonnie Klein, who demonstrated at the Utah Symposium for over thirty years, has enormous respect for Kip: "I have known Kip for a very long time. My first Symposium was about 1981 and I attended them for over thirty years. I have watched Kip demonstrating many times and what always impresses me most is his attention to detail and his striving for perfection. His pieces are perfect!"

Kip says one of his most memorable achievements was organizing the 25th anniversary Symposium in 2004. There were thirty-four presenters from twelve countries, and more than 700 attendees who were able to choose from 130 presentations: "It was roughly like doing three regular symposiums, but I'm so glad that we did it. The list of presenters was a "who's who" of woodturning at the time. We also produced a book and had a significant exhibition at the Brigham Young University Museum of Art, which I helped curate." Mike Mahoney, who took over organizing the Symposium after Kip stepped down, knows better than most what Kip put into it. "Running the Utah Symposium was a labor of love," says Mike, "and Kip is one of the fairest and most thoughtful people you will ever meet."

Family

I was fortunate enough to have been invited by Kip to the 25th anniversary Utah Symposium as a demonstrator. I remain grateful that he gave me the chance to take part in that landmark event, and it also changed my impression of Kip because I saw how his relentless energy was tempered by gentle calm that settled the nerves of everyone around him. But one of my strongest impressions of Kip, and his family, came from meeting Preston, one of Kip's five children. Kip had arranged for Preston to be my assistant. Although he was still in his teens, he impressed me with his quick intelligence, helpfulness, and calm demeanor. Truly, the seed doesn't fall far from the tree.

Preston recently offered me some insights into his father's life that are deeper than any outsider could ever know: "Many teachers find it easier to be patient when teaching other youth than their own children, but I never felt this way with my dad. He was incredibly patient with me, even when I went through the bottom of a bowl he had roughed out twenty years earlier and had told me he 'preferred' I didn't turn until I had a little more practice turning bowls." Kip's patience with his son paid off, as he proudly told me, "Preston has really become an accomplished turner, with pieces in juried exhibitions and published in books."

Because Preston also took his father's woodworking classes, he has further insight into Kip's professional life: "Dad doesn't get settled into ruts. Many professors get a class to a 'good enough' level, and once they hit tenure, they don't change it much. I took my dad's woodworking classes about halfway through his time as a professor and it seemed every year after that he would mention some change, usually minor, that he was going to make to the class to make it a better learning experience for the students."

Kip is eternally grateful to his wife Kim for her support and how she opened their home to his students. She recalls how often they came for barbeques and what she calls all-you-can-eat activities. "Kip often required them to design and turn ▸

Antler Box, 2008, Elk antler, African blackwood, turquoise, 2½" × 3½" (6cm × 9cm)

Kip pioneered the creative use of antler material in turning.

an ice cream scoop," she says, "and then they'd test it by scooping hard ice cream into a cone. Also, on the final day of class, Kip had a tradition of teaching the students how to turn a potato on the lathe to make curly fries. The shavings were quickly cooked and eaten."

Preston told me that his parents' role in helping students is reflected in an endowed Kip and Kim Christensen Scholarship at BYU. "It's funded by generous donations of many people, including my parents," he says. "The scholarship has been used to assist students in several ways, including helping them afford nicer materials for woodworking projects, trips to student woodworking competitions and conferences, and even for buying lathes, woodturning tools, and accessories for the campus."

Teaching and mentoring

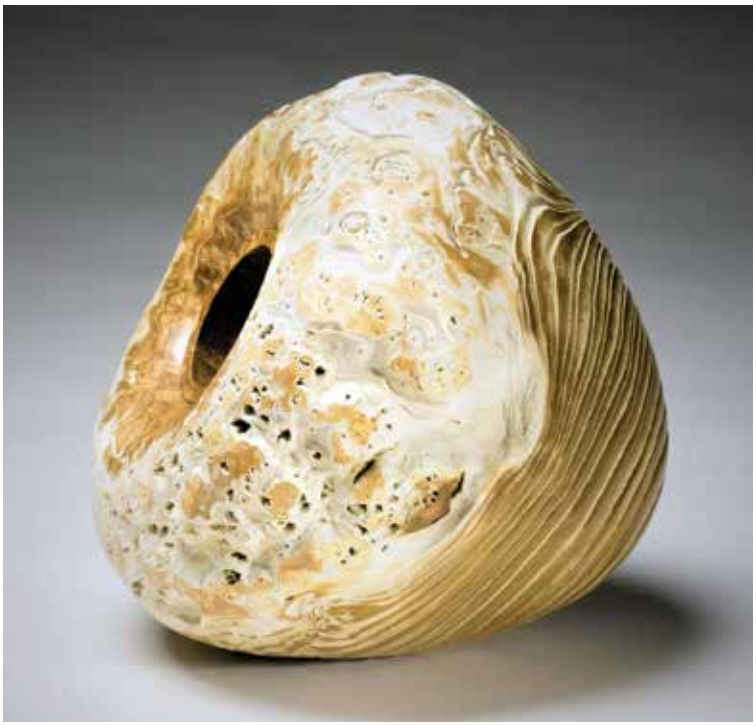
It will come as a surprise to many that Kip never taught regular woodturning classes at BYU, but he did conduct some turning classes in the evenings for students who wanted that: "I mentored them on the side while I was teaching my regular classes in woodworking, furniture design, and manufacturing using metals, plastics, and wood."

This mentoring of young turners and educating others also has had a major impact outside of Kip's professional life: "All of the books and all of the videos that I have done have been about that, and most of the workshops I teach are for beginners. I've done a lot of promoting turning in public schools in Utah, and I'm happy to say there is still a lot of turning being done in those schools as part of more general manufacturing classes. Even a small project like turning a pen gives a student experience in using a bandsaw, a drill press, a sander, and a lathe. It's challenging but so rewarding when you see the light go on."

Kip is very proud that during the twelve years he taught furniture design, many of his students got national recognition in competitions and publications: "That was the most satisfying thing for me, and it was an experience the students would remember for the rest of their lives."

Kip's students fondly recall their years under his guidance. One former student, Amy Costello, describes her time at BYU: "One of the most important things about Kip was just how welcoming he was and what a natural drive for community-building he has. He always encouraged me to engage with the woodturning community and found opportunities for me to show my own work and teach what I know. It's pretty intimidating to come into the field as a young person, but Kip did an excellent job of making me feel like I belonged."

Another of his former students, Mitchell Ogden, agrees that Kip is an outstanding mentor: "Kip has a calm, straightforward approach. He has two most prominent facial expressions: the serious



(*Left*) *Tower Box*, 2009, Amboyna burl, African blackwood, turquoise, 7" × 3" (18cm × 8cm)

"Detail is something you don't see if you're standing a few feet away."

(*Right*) *Whited Sepulcher Vessel*, 2015, Russian olive burl, 6" × 8" (15cm × 20cm)

Kip made *Whited Sepulcher Vessel* in a robust departure from the precision more typical in his turning.

Kip figures he has turned more than 50,000 items for sale or as gifts. An intuitive level of skill develops with that amount of experience, which Kip has shared freely over the course of his teaching career.

this-is-how-it's done mode, and the *twinkle-in-his-eye* look that he wore most of the time." Mitchell was mightily impressed with Kip's turning ability: "I remember the first time I watched him turn. As a very young "professional," I had made a few turned pieces, but I was mainly scraping. Kip proceeded to cut a bead with a skew. It was quick and clean, needed very little sanding, and my mind was blown because I had no idea it was even possible. It was then that I knew he was the real deal, especially because he does it all with a sense of humility that makes him very approachable."

Kip is an extraordinary ambassador for woodturning and has given more than 300 presentations at different workshops and symposia. He has also been instrumental in the development of turning in the AAW. Linda Ferber, a long-time staff member recently retired from the AAW, says she can't speak too highly of Kip. "He has a passion for sharing knowledge and skills," she says. "Kip has been pivotal in providing education and support for future woodturners. He developed lesson plans for youth and beginners, and his hands-on programs for our Symposia have been amazing. Kip is developing a pilot program for woodturning with Skills USA, so I believe the future is brighter because of Kip's guidance."

Kip's own work

In his own turning, Kip tries to focus on form and detail in design: "I think form is the most important thing," he says. "I see so many pieces that are great in every aspect except form. Also, detail is something you don't see if you're standing a few feet away—you have to have the piece in your hand. I'll put chatter work inside boxes or underneath lids, or put small pieces of turquoise inside a box or some very small beads that you can't see until you are very close. That's my style, what I do naturally. Kevin Wallace wrote that my work is aesthetically pure and technically precise, and I was pleased about that because that's what I hope people will notice."

ARTICLES BY KIP

EXPLORE!

Writing and publishing has been an important part of Kip's involvement in woodturning. Many of his articles are must-reads for beginners. Find his articles in both *American Woodturner* and *Woodturning FUNdamentals*. Log on at woodturner.org and use the Explore! search tool.

- "Ten Principles of Clean Cutting," *AW* February 2016 (vol 31, no 1, page 14)
- "Build Your Skills and Train Your Eye by Turning a Sphere," *AW* August 2016 (vol 31, no 4, page 20)
- "The Scales and Chords of Spindle Turning," *AW* February 2017 (vol 32, no 1, page 14)

In praise of teachers

In a turning world where the accolades often go to those who push themselves forward, dedicated woodturning teachers are not given the status they deserve. Kip Christensen has contributed more than most, but he always felt that seeing his students succeed is the best reward he can receive. His legacy will survive as they, in turn, hand on all that they have learned to new students. So this story is written both as a tribute to a remarkable teacher and in praise of all those teachers who help new turners discover the wonderful world of woodturning. ■

Terry Martin is a woodturner and writer working in Ipswich, Australia. Visit his website, terrymartinwoodartist.com, or contact him at tmartin111@bigpond.com.

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

Turning to the Future

Student Turning Talent Recognized

2021 Turning to the Future

Photos by Alan Harp/AWFS, unless otherwise noted.

Every other year, thousands gather in Las Vegas, Nevada, for one of the largest wood industry tradeshows in the world, the AWFSFair®, a showcase for woodworking machine manufacturers from the USA, Asia, and Europe. Walking the aisles of the AWFSFair, where huge machines make short work of cutting, planing, carving, and finishing cabinetry and furniture components, is an extraordinary experience. A highlight of the show for many attendees is the Fresh Wood and Turning to the Future exhibition area, where work by talented young woodworkers and woodturners is displayed.

With the pandemic closing many school shops, pursuing turning projects was a challenge for the Turning to the Future applicants. In recognition of this fact, we are including work by all of this year's finalists: their dedication under difficult circumstances was remarkable. Prize winners were selected by artist and furniture maker Scott Grove, who also designed the Fresh Wood award.

Woodturner Stuart Batty drew crowds with his woodturning demonstrations, with proceeds from the sale of demo pieces going to the AAW's Youth in Turning program and SkillsUSA. Special thanks to Christian and Jeri Brisepierre of the Woodworker's Emporium, who provided lathes and logistical support. ■

—Tib Shaw, AAW Arts Administrator/Curator

GRAND PRIZE

Grand Prize $700

Brett Garrett, Iowa State University, Instructor: Chris Martin

Breath, Terror, Ash, white oak, cherry, walnut, resin, LED lights, each: 14" × 6" (36cm × 15cm)

"The inspiration for this work comes from my own experiences with anxiety. Breath and Terror are the two embodiments that rely on the other for strength that we seek to have control over. Terror is overtaking and arises on its own as it sees fit. Breath is centering and calming but must be fostered to properly be utilized. The main technical goal for this work was to turn two inside-out forms that work as opposites to define each other. The design for each is made from three separate turnings that define the form of the next. The turned resin core dictates the shape of the inside turning, which then dictates the outside turning."

HIGH SCHOOL DIVISION

First Place $500
Charlie Hamilton,
Miles E. Godwin High School
Instructor: Lori Hamilton

Ablaze, Cherry burl, epoxy, dye, 10" × 20" × 19" (25cm × 51cm × 48cm)

"I always let the wood and nature inspire my work. For this piece, I found a beautiful, large cherry burl on a fallen tree in my neighborhood. I tried to shape the bowl in a way that would maximize the display of its natural beauty. After shaping its form, I decided to color the wood in a way that would resemble the natural warm tones of flames."

Second Place $100
Sebastian Montagano,
Abington Junior High School
Instructor: Ann Custer

Hidden Beauty, Coyote (aka, rosewood and granadillo), walnut oil, 1½" × 9¼" (38mm × 23cm)

"Going into this project, I knew it was going to be a platter, but I didn't know what shape it was going to be. As I started shaping the piece, a hidden bark inclusion was revealed. I got inspired to form the platter to highlight the beautiful bark, which was hidden in just a regular blank. My goal after I uncovered the bark inclusion was to highlight the bark and figure around it and to make a functional piece from it, not artistic."

Charlie Hamilton: On a Mission

Turning to the Future award-winning turner Charlie Hamilton is a young man on a mission to end hunger. Now a freshman in the Industrial Design program at the University of Cincinnati, Charlie has made and sold his turned items since sixth grade, reinvesting most of his profits in new and better tools. When the pandemic hit, Charlie was inspired to raise funds for Feeding America, one of the nation's largest foodbank organizations. He has since sold more than 130 bowls, raising over $13,000 to donate to Feeding America.

Charlie started the project while he was a junior at Miles E. Godwin High School in Henrico, Virginia. He is quick to point out that he isn't doing this alone—he is supported in his efforts by childhood friend Charlie Unice, who has handled the marketing and online sales, and since then he's recruited additional friends, allowing him to scale up the operation.

Charlie shares this advice: "Find a cause you are passionate about. Make products that relate to that cause. Market them to people who also care about the cause. Sell the products, cover your costs, and donate the rest. I recruited and trained eight of my friends to help run the operation. Getting friends that also woodwork would make this process easier, so that you don't need to train people how to woodwork to help make products. Try to get local news outlets to help promote the project."

Like many woodturners, Charlie carries a chainsaw in the trunk of his car, ready to gather materials whenever fortune presents the opportunity. His website features bowls in cherry, maple, and walnut. He plans to continue the effort at least through next summer and is thinking about expanding into other kitchenware items. So far, Charlie and his partners have provided an estimated 130,000 meals through their efforts. Definitely a young turner to watch!

For more, visit Charlie's website, servingbowls.org, where you can view a video about Charlie and purchase bowls. See also feedingamerica.org.

POST-SECONDARY DIVISION

First Place $500
Noah Schuerman, University of Idaho
Instructor: David Schmidt

Turn to the Future, Curly oak, 14" × 4" (36cm × 10cm)

Photo courtesy of the artist

"I wanted to explore the current expression of the masks we have been wearing through an artistic piece. I was inspired by the correlation of mask wearing and what that represented to my home, city, state, nation, and the world. The goal of this piece was to give the viewer a different viewpoint—to allow the art to take their place. This goal includes the ability to trigger viewers' personal story of their use of masks."

Second Place $100
Joyce Kunz, Brigham Young University
Instructor: Ryan Tirrell

Golden Waves, Poplar, Waterlox finish, 2¾" × 10" (7cm × 25cm)

"When I saw this rather large piece of wood, I pictured a beautiful bowl. The grain of the wood was most spectacular. I worked hard to make the bowl show off the beautiful golden waves. My goal was to show the beauty of one of God's creations to the fullest degree and to the best of my ability."

FINALISTS

Sean Quinlan, Center for Furniture Craftsmanship
Instructor: Beth Ireland

U.S.S. Bowl, Maple, walnut, cherry, beech wood, beeswax and walnut oil, 6¼" × 9¾" (16cm × 25cm)

"This was my first big segmented piece, and I wanted to do something fancy. While I was looking at the marina near my house, I saw a sailboat and decided to try to replicate it. My class was doing a segmented bowls unit, and I wanted to give myself a challenge by making a bowl with a segment that I have never done before."

Joyce Kunz,
Brigham Young University
Instructor: Ryan Tirrell

Mirrored Grain, Catalpa, 5½" × 10" (14cm × 25cm)

"When I was little, we had a large catalpa tree in our yard. The leaves were huge and beautiful. I played with the long "pens," too. Recently, a family near us cut their catalpa tree down, and I rushed to get a piece of it. After a couple of years, the wood dried enough for me to start turning it. My goal was to turn a deep bowl because I had a large piece of wood."

Vicki Branagan, Edinboro University, Instructor: Karen Ernst

Bean Stools, Hard maple, each: 12" × 20" × 11" (30cm × 51cm × 28cm)

Photo courtesy of the artist

"I enjoy using a bean shape to make playful furniture. I designed these foot stools to be visually soft and inviting. My project goal was to design a pair of foot stools that were identically constructed, but visually different. I utilized hand-carved texture and selective burning to achieve the contrast."

Chris Miles,
Center for Furniture Craftsmanship
Instructor: Beth Ireland

Feng Shui Salad Bowl Set, Cherry, milk paint, largest: 3" × 12" (8cm × 30cm)

Photo courtesy of the artist

"This set was made for my sister, who has an interest in Feng Shui. In Feng Shui, there is a unique color and shape for each of the four directions as well as the center. Using those principles, I created a unique pattern for each of the salad bowls as well as the central bowl. My goal was to make four bowls the same size and shape."

Noah Schuerman, University of Idaho
Instructor: David Schmidt

Fire and Water, Cedar burl, 5" × 8" (13cm × 20cm)

"I was inspired to explore the beauty of the wood, instead of forcing the material. Each pass with my tools unlocked the next step, allowing me to try to give voice to the wood. I wanted to allow for the biggest volume while also emphasizing the wood grain and figure. I wanted the life of the tree to speak."

Sebastian Montagano,
Abington Junior High School
Instructor: Ann Custer

Speckled Sunshine, Camphor burl, 3¾" × 4" (10cm × 10cm)

"My woodturning club had an auction, where I bought this piece of wood. I was wondering what to do with it, when I saw a video on turning a deep burl bowl with a foot. I also like adding in very small details using burn marks, so I added one to separate the foot. My goal was to make a beautiful bowl, with the burl, and not to do such a complex form, or a shiny finish as to distract from the beauty of the wood."

Chris Miles,
Center for Furniture Craftsmanship
Instructor: Beth Ireland

Cookie Monster Platter, Poplar, milk paint, paste wax, walnut oil, beeswax, 2" × 11" (5cm × 28cm)

Photo courtesy of the artist

"I dropped this platter and broke the edge as I was applying the finish. To salvage the piece, I carved the border to look like a bite was taken out of the cookie platter."

Savannah Stanton,
Oregon State University
Instructor: Dr. Seri Robinson

Sweet Dreams, Black walnut, wild hazelnut, colored with fungal pigments, CA, lacquer, 10⅞" × 7" (28cm × 18cm)

"The inspiration for this piece resides in childhood memories. I wanted to create a piece that captured the imagination and vivid curiosity with which kids experience the world around them. This is an interactive piece, where people can pick up the ice cream scoops and shavings and rearrange them, spread them out, or create a spilled mess of color and texture! As we age, many of us lose sight of our inner child. I designed this piece to confront that and encourage people of all ages to remember what it is like to be curious and full of whimsy."

Anesu Nyamupingidza,
Bucks County Community College
Instructor: Janine Wang

Three-Legged Planter, White oak, cherry, acrylic, polyurethane, 12" × 14¾" (30cm × 37cm)

"The finish came before the design. I was inspired by the idea of *shou sugi ban* and how it strangely reminded me of home. Although I did not end up using cedar, I knew that my finish was going to be charring. I have always had a love for contrasting colors and material, so when it came down to finishing the product, I decided to keep the legs and the inside of the bowl uncharred. My goal, although broad, was to produce a functional and practical object, an object that is not touched often but is useful to have around."

Kristi Williams, San Diego State University
Instructor: Adam Manley

Blanket, Claro walnut, bocote, bay laurel, holly, silk, alpaca wool, shellac, 1⅛" × 75" × 14"
(29mm × 191cm × 36cm)

Photo courtesy of the artist

"This weighted blanket was inspired by my younger sister and her chromosomal disorder. She, like many others on the autism spectrum, feels comforted by pressure and weight. I overcame my fear of turning with the intention of giving that to her.

The goal of this project was to transform something challenging into beauty and strength. I hoped to keep my footprint small while doing it and used only scraps I had access to. This was my first ever turning project, so I had great fear of the lathe to overcome! I was happy to learn along the way that *bead* stems from the word *bede*, which translates to prayer."

Brett Garrett,
Iowa State University,
Instructor: Chris Martin

3S, Sycamore, walnut, polyurethane, 8" × 6"
(20cm × 15cm)

"This was an exploration in deconstruction and reconstruction of turned elements, inspired by the work of Malcolm Tibbetts. It is made from two bottomless bowls that are cut and reassembled into an S curved on a sphere."

Joyce Kunz, Brigham Young University
Instructor: Ryan Tirrell

First Light, Poplar, Waterlox finish, 1½" × 13"
(38mm × 33cm)

"For years, I was looking for a large piece of wood so I could turn a platter. I finally found this beautiful piece. My goal was to turn a platter with a lip on it for easy handling. I drew several different patterns on the board to see what design I liked best."

Chris Miles,
Center for Furniture Craftsmanship
Instructor: Beth Ireland

Segmented Bowl, Walnut, ash, oak, beeswax and walnut oil, 5" × 12" (13cm × 30cm)

"This was one of my first segmented pieces, and I wanted to create a pattern that was traditional yet a bit more complicated. Native American basket and pottery designs have always intrigued me, and I feel this piece has a bit of those designs in it."

Members' Gallery

Tom Ronayne, Ireland

Since my first visit to the megalithic tombs in the Boyne Valley, County Meath, Ireland, over forty years ago, I have been awestruck and fascinated by Irish megalithic art. I have made many gifts in 3,000- to 5,000-year-old Irish bog oak and have often replicated Irish megalithic designs in my work, especially on wall hangings.

In 2017, I spent two wonderful days with Nick Agar in his workshop. This one-on-one experience opened my eyes and, more importantly, my mind to how to express myself in woodturning. I created *Influences* under Nick's tutelage, and the sectional nature of this piece led me to explore designs turned in square blocks. Eventually, I settled into a system of turning nine blocks held in a jig that allows the blocks to be repositioned and re-turned. *Out of the Dark* was made in this way, using a gouge.

In subsequent pieces, I found it was nearly impossible to recreate the cuts with a gouge when I removed and replaced some of the squares, so now I use a router, with the workpiece held on the lathe and rotated slowly by hand.

By turning and then rotating the blocks, I found I could create geometric patterns, which developed into *Loughcrew – Cairns I & T*, which shows megalithic designs. An infinite number of patterns can be created, limited only by your imagination.

Influences, 2017, Carved, wire-brushed, textured, and burned white oak, ebonising lacquer, acrylic metal paint, verdigris wax, 14⅝" × 11⅝" × 2¾" (37cm × 30cm × 7cm)

Out of the Dark, 2017, Burned, textured, and wire-brushed white oak, spirit stains, acrylic and other paints, 11½" × 11½" × 1⅝" (29cm × 29cm × 4cm)

The author's router/lathe setup, along with a jig that holds nine squares that can be repositioned to make varied patterns.

Loughcrew – Cairns I & T, 2021, Textured, burned, wire-brushed, and carved white oak, milk paint, gold paint, wax, lacquer, 15⅜" × 15⅜" × 1" (39cm × 39cm × 25mm)

Karl Hansen, Utah

I was first exposed to woodturning when I was 8 years old (1958), watching my grandfather turn on an old Craftsman lathe, and I have been excited about woodturning ever since.

Ancient societies have always intrigued me. Even though it was a daily struggle just to survive, the people of those civilizations still felt it important to record their lives through art. Baskets, vessels, potter—all painstakingly created, not just to serve their needs but also to make a statement about their lives. My inspiration comes from symbols those societies used to mark events in their lives—whether it be daily life with nature, social gatherings, or catastrophes. I consider those images and create a design of my own, exploring both what they might have experienced in their culture and what we see in our lives today.

See more of Karl's work on Instagram, @gibbsartwood.

Aztec Rain, 2020, Hard maple, India ink, pyrography, 9½" × 9" (24cm × 23cm)

Members' Gallery

Peter Hromek, Germany

When I began turning wood in 1986, I did not know anyone who could teach me, so I taught myself. Quite a few times, I wanted to give up because it was frustrating. But I think almost everyone knows these problems—the road is often paved with mistakes. But those mistakes ultimately teach you.

It took me a long time to break free of the compulsion to turn functional items, which I did for many years. Now I prefer to turn sculptural vessels. They are still receptacles, like a bowl, but their practical function is secondary.

The shape became more important than spectacular grain. The wood is the carrier of the shape, so I now look for materials with rather quiet grain. My work could be done in ceramics or any other medium, but I love to work with wood.

One of the most important aspects in my search for self-expression has been playing with ideas and having fun. After thirty-five years of woodturning (almost half my life), I challenge myself to create vessels of clarity, beauty, and peace.

Venus, 2005, Maple, 12¼" × 13½" × 13½" (31cm × 34cm × 34cm)

Form tenons on multiple axes

A multilobed hollow form like *Paradise* (front cover) begins between centers, so a tenon can be formed on the central axis. Then additional tenons are formed on three different axes, 120 degrees apart.

Tripod, 2003, Maple, 17¼" × 11" × 11"
(44cm × 28cm × 28cm)

Nest, 2014, Maple, 8¼" × 14½" × 8¼"
(21cm × 37cm × 21cm)

Ceremonial Vessel, 2004, Walnut, ebony,
10" × 19½" × 19½" (25cm × 50cm × 50cm)

Hollow and shape lobes

As each tenon is held in the chuck, a corresponding lobe is first hollowed and then its outside profile shaped. Finally, the central tenon is used to remove the three additional tenons, which are no longer needed. The form is then refined using an angle grinder with small disks.

Every Lathe Tells a Story

"And we like to think that's why people choose Robust lathes. The ergonomics, the build quality and the sturdiness allow you to concentrate on your work, and not the limitations of your tools."

Brent English, owner and designer, Robust Tools.

Butch and Cyndi Kraus in their immaculate shop showing off their matching American Beauty and Scout lathes.

Ask any woodturner about their lathe and you'll hear a story; who they got it from, when and where they picked it up, and perhaps even the reasons they chose it. We doubt you'd hear the same affectionate response about a belt sander.

Why is that? We think that, much like you play a musical instrument, you "play" a lathe. You use all your senses to turn and you alone control the path of the tool. In contrast, you only "operate" a table saw. A lathe is a tool you create a lasting relationship with.

And we like to think that's why people choose Robust lathes. The ergonomics, the build quality and the sturdiness allow you to concentrate on your work, and not the limitations of your tools.

What's your lathe story?

American Beauty standard bed with optional 3HP motor, Tilt-Away and Gas Shock Assist – our most popular lathe.

ROBUST®

Better by design. Enjoyed for a lifetime!

Email: info@turnrobust.com
Phone: 608.924.1133 • www.turnrobust.com

advertisingindex

Airbrushing Wood.....68
858-395-0562 - airbrushingwood.com

American Association of Woodturners.....57/71
651-484-9094 - woodturner.org

Arrowmont School of Arts and Crafts.....57
865-436-5860 - arrowmont.org

Artistic Wood and Tool Supply Inc. (Woodchuckers).....68
800-551-0192 - woodchuckers.com

The Beall Tool Company.....56
800-331-4718 - bealltool.com

The Berea Hardwoods Co. Inc......60
216-898-8956 - bereahardwoods.com

Big Island Engraving.....69
808-982-9987 - bigislandengraving.com

Buffalo Woodturning Products.....69
716-391-2001 - buffalowoodturningproducts.com

Carter and Son Tool Works.....65
206-878-7672 - carterandsontoolworks.com

Carter Products Company.....67
616-647-3380 - carterproducts.com

Center for Furniture Craftsmanship.....56
207-594-5611 - woodschool.org

Chefwarekits EZ Jigs.....68
267-888-6216 - chefwarekits.com

Craft Supplies USA.....62
800-551-8876 - woodturnerscatalog.com

Dayacom Industrial Co., Ltd......58
886-2-2532-3680 - dayacom.com.tw

Easy Wood Tools.....66
859-246-0294 - easywoodtools.com

Ellsworth Studios.....57
215-527-7928 - ellsworthstudios.com

Finishing Solutions LLC.....69
612-419-4124 - stoplossbags.com

Frugal Vacuum Chuck.....68
847-561-7795 - frugalvacuumchuck.com

GluBoost.....65
201-331-3730 - gluboost.com

Griffin Exotic Wood llc.....69
970-241-2827 - exoticwood.biz

Hannes Tool LLC......69
802-353-0523 - hannestool.com

Hunter Tool Systems.....69
612-718-7926 - huntertoolsystems.com

John C. Campbell Folk School.....63
828-837-2775 - folkschool.org

John Jordan Woodturning.....68
615-941-1247 - johnjordanwoodturning.com

Klingspor's Woodworking Shop.....59
800-228-0000 - woodworkingshop.com

Laguna Tools.....73
800-234-1976 - lagunatools.com

Lyle Jamieson Woodturning LLC......65
231-947-2348 - lylejamieson.com

MDI Woodcarvers Supply.....66
800-866-5728 - mdiwoodcarvers.com

Mike Mahoney.....68
530-417-5535 - bowlmakerinc.com

Oneway Manufacturing.....63
800-565-7288 - oneway.ca

Packard Woodworks.....67
800-683-8876 - packardwoodworks.com

Penn State Industries.....62
800-377-7297 - pennstateind.com

Premier Gauges.....65
918-344-1939 - premiergauges.com

PS Wood Machines.....69
800-939-4414 - pswood.com

RIKON Power Tools.....61
978-528-5380 - rikontools.com

Ring Master.....69
910-399-7508 - ringmasterlathe.com

Robert Sorby.....64
0044 (0) 114 225 0700 - robert-sorby.co.uk

Robust Tools.....70
608-924-1133 - turnrobust.com

Rudolph Lopez Woodturning.....69
813-416-0404 - rudolphlopez.com

Stainless Bottle Stoppers.....56/64
570-253-5152 - stainlessbottlestoppers.com

Teknatool USA, Inc......59
727-954-3433 - teknatool.com

Tennessee Association of Woodturners.....64
tnwoodturners.org

Tradesman Grinder.....57
800-417-2171 - tradesmangrinder.com

Trent Bosch Tools.....68
970-218-6453 - trentboschtools.com

U-C Coatings.....57
716-833-9366 - uccoatings.com

Woodcraft Supply, LLC.....58
800-225-1153 - woodcraft.com

Woodfinder.....68
877-933-4637 - woodfinder.com

Woodpecker's, Inc......72
440-238-1824 - woodpeck.com

The Woodturning Store.....60
631-421-8665 - thewoodturningstore.com

Woodturning with Tim Yoder.....56
918-508-6425 - wtwtim.com

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

ULTRA·SHEAR™
WOODTURNING TOOLS
by Woodpeckers®

MADE IN USA

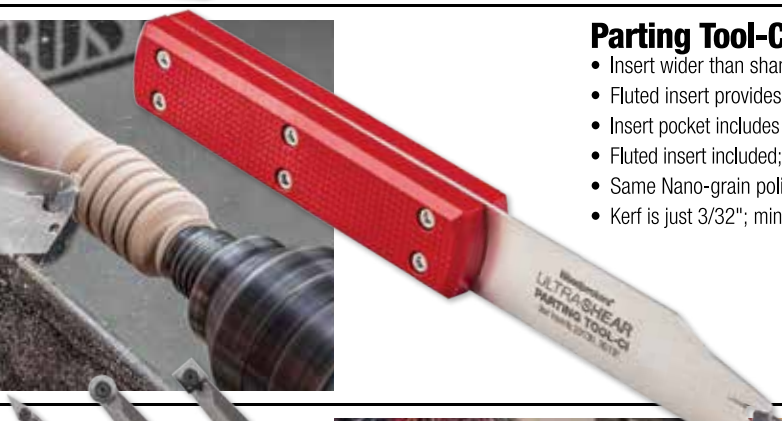
Pen Mandrel System
- Complete mandrel system includes both drive and live centers.
- 12-Segment collet keeps mandrel shaft perfectly centered.
- Hollow drive and live center keep the support close to your work.
- Works with most bushings on the market. *Sold separately.*

Precision Pen Turning Bushings
- Precision Pen Turning Bushings made from ChroMoly steel.
- Wear indicator shows remaining life of the bushing.
- Bushing I.D. engraved for easy identification.

Pen Mandrel System.....$139.99
Precision Pen Turning Bushings 11-Piece Set.....$139.99

Pen Mill-Ci
- Carbide insert technology integrated into the pen mill.
- Same Nano-grain polished inserts used on our pen tools.
- Remarkably clean cuts in exotic woods and acrylics.
- Hundreds of clean trimming cuts from each set of edges.
- 4 Sets of edges on every pair of inserts.
- 12 Pilot/Reamer shafts cover most popular pen kits.

Pen Mill-Ci 13-Piece Set.....$169.99



Parting Tool-Ci
- Insert wider than shank insures clean cuts and no burning.
- Fluted insert provides tear-free entry of the cut.
- Insert pocket includes specialized insert retention design.
- Fluted insert included; Optional square insert for flat bottoms.
- Same Nano-grain polished carbide as our turning tools.
- Kerf is just 3/32"; minimal cutting resistance and stock loss.

Parting Tool-Ci.....$79.99

Woodturning Tools
- Nano-grain polished carbide inserts eliminate sharpening.
- Square profile for convex surfaces and roughing cuts.
- Round profile for concave surfaces and bowl hollowing.
- Detail tool creates crisp accents and sharp transitions.
- Patented shaft design enables flawless shear scraping.
- Full-Size, Mid-Size and Pen Tools cover every turning style.

Full Size Set of 3 Woodturning Tools.....$379.99
Full Size Square, Detail -or- Round Woodturning Tool.....$139.99
Mid Size Set of 3 Woodturning Tools.....$269.98
Mid Size Square, Detail -or- Round Woodturning Tool.....$99.99
Pen Size Set of 3 Woodturning Tools.....$219.99
Pen Size Square, Detail -or- Round Woodturning Tool.....$79.99
Master Set of 9 Woodturning Tools.....$799.99

For more sizes & ordering options for these tools plus hundreds more, visit ***woodpeck.com***

ELI AVISERA
JERUSALEM, ISRAEL

When I teach woodturning, I like to offer a combination of techniques, so students can add more interesting elements in their projects. I also do this in my own work, such as the dolls shown here. Using several advanced techniques, including multiaxis turning, piercing, pyrography, and airbrushing with acrylic paints, I was able to create these dynamic figures. In addition to woodturning, I also enjoy carving, sculpting wood, making furniture, and building stringed instruments.

Like many woodturners, I find inspiration all around me, but especially in glass and ceramic objects. Above all, the *idea* is important to me—to pursue an original and beautiful design.

Dolls, 2020, Olive wood, cocobolo, maple, acrylic paint, tallest: 12" (30cm)