TURN A DECORATIVE INLAY RING • SHOPMADE BEADING TOOL • TURN A PURSE BOX

AMERICAN WOODTURNER

Journal of the American Association of Woodturners
June 2015 vol 30, no 3 • woodturner.org

JACQUES VESERY
POP MERIT AWARD RECIPIENT

ON SET WITH TIM YODER

A FRENCH ROLLING PIN WITH FLAIR

PSEUDO SEGMENTING WITH EPOXY RESIN

Professional Outreach Program Exhibition

"Creativity in Construction: A Collaboration of Materials"

AAW International Symposium, Pittsburgh

Following is a sampling of works that will be featured in the ninth annual Professional Outreach Program (POP) exhibition at the Pittsburgh symposium. More than thirty studio artists from ten countries created small-scale works with a focus on material, either combining wood with other media or creating the illusion of multiple materials through surface manipulation. All works will be auctioned during the symposium to raise funds for POP initiatives via in-person and live, online bidding.

William Moore, *Funnel,* 2015, Madrone burl, copper, blackwood, 7½" × 6" × 8" (19cm × 15cm × 20cm)
Photo: Tib Shaw

Curt Theobald, *Rivers of Steel,* 2015, Cherry, steel, Damascus steel, 3" × 6" (8cm × 15cm)
Photo: Tib Shaw

Jason Schneider, *Homage to Prestini,* 2015, Corrugated cardboard, plaster, 8" × 8" × 8" (20cm × 20cm × 20cm)
Photo: Tib Shaw

Binh Pho, *To Be or Not To Be,* 2015, Bronze, Silver, Maple, Acrylic paints, 5" × 6½" × 6" (13cm × 17cm × 15cm)

Jeannette Rein, *Whorl Hybrid II,* 2015, Swan Valley woollybush, currant bush, leaf vein, sterling silver, 7" × 7½" × 7½" (18cm × 19cm × 19cm)
Photos: Tib Shaw

Kimberly Winkle, *Binary,* 2015, Walnut, polychrome poplar, 6" × 5" × 3¾" (15cm × 13cm × 10cm)
Photo: Tib Shaw

Trent Bosch, *Allegheny Connection,* 2015, Maple, steel, 8" × 8" × 8" (20cm × 20cm × 20cm)
Photo: Tib Shaw

Betty J. Scarpino, *Turn a Spindle,* 2015, Wood, epoxy, paper, 7" × 8" × 2" (18cm × 20cm × 5cm) Epoxy resin casting with Jim Rinde.

Turn a Spindle

(From left)

Blueprint method: Follow the detailed instructions on the BLUE PRINT.

Published in *American Woodturner:* Finish turning this spindle according to instructions contained in the journal pages glued in between the layers of wood.

Wood with predrilled 1⅛"- (29mm-) diameter hole: Mark the center on each end, mount onto the lathe, and turn a 1"- (25mm-) diameter spindle.

Highly compressed: Remove the spindle by turning away the epoxy resin. Once freed, the wood will return to its original dimensions.

Photo: Wilbur Montgomery

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
St. Paul, MN 55102-7704
office: 651-484-9094
toll free: 877-595-9094
fax: 651-484-1724

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

Yearly membership in the American Association of Woodturners is $55 USA, $60 Canada, and $70 overseas and includes a subscription to *American Woodturner*. Electronic-journal AAW membership, $45

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

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

POSTMASTER: Send address changes to AAW, address listed *above*.

Publications Mail Agreement No. 40064408
Return undeliverable Canadian addresses to:
Express Messenger International
P.O. Box 25058, London BRC
Ontario, Canada N6C 6A8

Printed in the USA by Quad/Graphics, Waseca, MN

MIX Paper from responsible sources FSC® C084269

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GALLERY

COVER

Cover – Jacques Vesery, Front and back views of *Une Triade de Mon Moi Intérieur (A Triad of My Inner Self),* 2008, Cherry, acrylics, dyed silver leaf, African blackwood, bronze, 13" × 6" × 6" (33cm × 15cm × 15cm)

Back Cover – A passive collaboration: Steve Loar with discarded material from Christian Burchard, *Chloris & Flora II,* 2015, Maple, madrone, oak, bubinga, cherry, ebony, mixed media, 40" × 18" × 6" (102cm × 46cm × 15cm)

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

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ADVERTISERS

For rates and specifications, contact:
Pierre Productions & Promotions, Inc.
Erica Nelson
763-497-1778
erica@pierreproductions.com

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763-295-5420
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A NOTE ABOUT SAFETY

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

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

*Web address is case sensitive.

Editor's Note

You may have heard *American Woodturner* referred to as a journal rather than as a magazine. What's the difference? Well, *AW* is primarily the publication of a non-profit association (the AAW), as opposed to one serving a subscribership. As such, its contents reflect the activities and mission of the organization and are not as driven by advertising dollars. This issue's contents stand as a perfect example: Many of the articles and featured work could stand on their own, as in a magazine, but also serve as a preview of what you can expect to see at the AAW international symposium in Pittsburgh this June.

Here are a few examples:

- Jacques Vesery, whose work is featured on the front cover and whose remarkable story is revealed in a profile on page 42 by Michael C. McMillan, has won the 2015 Professional Outreach Program (POP) Merit Award—a uniquely AAW distinction—and will exhibit his work at the symposium.
- The spread on the inside front cover features a sampling of pieces in this year's POP exhibition, "Creativity in Construction: A Collaboration of Materials." All of these creative works will be on display and auctioned at the symposium in support of POP initiatives.
- Steve Loar, whose recent piece *Chloris & Flora II* is featured on the back cover, is a prominent educator and creative force in woodturning. He, too, will exhibit his work at the symposium in a special exhibition, "Then and Now."
- It is my privilege to feature Andi Sullivan on page 6 and tell the story of her remarkable journey. Andi is a consummate teacher, craftsperson, problem-solver, and ambassador for woodturning—who happens to be blind. She will be at the symposium hosting a panel discussion, "Woodturning with Disabilities," among other activities.
- Did you know there is a virtual AAW chapter called Women in Turning? Members of this chapter will host a panel discussion, "Women's Perspectives," at the symposium. See page 11 for a preview of a collaborative work by these women that will be auctioned during the symposium.
- Have you ever seen one of Tim Yoder's entertaining woodturning shows on television or on the Internet? David Heim's profile of Tim on page 38 highlights this notable personality who will also be a demonstrator at the symposium.

As I reflect on these and other elements of the journal's content, I can't help but think what an extraordinary organization the AAW is. Even under the purview of a single, education-based mission, its broadly varied initiatives result in a kind of unified diversity unparalleled anywhere in woodturning.

—Joshua Friend

From the President

Symposium suggestions/ reminders

The AAW's 29th annual international symposium is nearly upon us. The planning and preparation for the event will be over shortly and then it is execution time. The local volunteer teams, along with the national volunteers, the conference coordination team, and our staff will be on-site to make the Pittsburgh symposium a safe and educational event.

Along with making travel plans for the symposium, I suggest creating a potential itinerary in the convenience of your own home. The entire matrix for the event is online at AAW's website, so you will be able to review the timeline and sketch out your plans. The site maps are worth reviewing to get acquainted with the various eateries, coffee shops, and event locations. The Guidebook app for the symposium is available for download. Your smart phone, tablet, or notebook computer can help you do much of your scheduling with ease. Time is always far too short at the event to see all the demos, meet with friends, shop at the tradeshow, and fit in other activities. You will find helpful information and links for all of these items and more at tiny.cc/symposium.

Please consider bringing tools to donate to the Turners Without Borders program. Surplus or lightly used tools contributed to this cause will help begin woodturning programs in other countries. Bowls for the Empty Bowls and lidded boxes for the Beads of Courage programs are appreciated. Your contributions to these efforts are a wonderful way to give back to the community. Please don't forget your turning contribution to the Educational Opportunity Grant (EOG) auctions. Both the live and silent EOG auctions fund our program each year. You or your chapter may have received a grant for supporting woodturning education, or perhaps you will in the future. We look forward to your turning donations and participation in the auction bidding to help make this program an ongoing success.

Finally, we can always use additional symposium volunteers. Please see page 5 for details. If you have some time that you or your significant other are willing to contribute to help at the symposium, we encourage you to let us know.

Honorary Lifetime Members

Each year, your board of directors has the opportunity to select an AAW member to be an Honorary Lifetime Member. The criteria for selection and a list of past recipients can be found at tiny.cc/honorary. While recipients can be an artist or noted woodturner, they need not be, as there are other programs that can confer this kind of recognition. The honor of Lifetime Member is meant to recognize individuals for their remarkable and ongoing commitment to the betterment of our organization. Input from the AAW membership for consideration of our annual selection is always welcome. I encourage you to bring those whom you feel worthy of this recognition to the attention of any of the board members. We take this responsibility very seriously and consider many candidates each year prior to final selection.

See you in Pittsburgh.

Best,

Kurt

New AAW Web Service Consolidates Information

AAW is excited to introduce "AAW Connects," a new service related to the 2014 recommendation report from the Chapter Relations Initiative (CRI) work group. This simple, web-based tool offers easy viewing of the following:

- General chapter information
- Chapter events and demonstration schedules
- Regional and international symposia information
- Information on and locations of woodturning schools
- Information on international woodturning organizations

The original need expressed by the CRI was for a graphical display of all our chapter locations, including brief information such as meeting times. The platform selected uses an easy-to-navigate Google Maps application. The map was released to a test audience in March 2015, and reactions were overwhelmingly favorable.

Presenting a vast amount of data in one place elevates the need for accurate source data, which feeds into the map. So for completeness and accuracy, we will need to rely on all chapters to keep their pertinent information updated.

You can access this new AAW product at tiny.cc/ConnectsMap (case sensitive). ■

The AAW Connects map helps you to search the globe for woodturning events and information.

Donate Tools to Turners Without Borders

Many turners have donated tools to the Turners Without Borders Tool Bank since the AAW international symposium in Tampa. These tools have been put to good use by students in Haiti, in a teaching project in the Dominican Republic, and more recently in our woodturning initiative in Puerto Rico, where twelve artisans were taught woodturning and will be working with Carmen De La Paz to establish AAW's first chapter in Puerto Rico.

To help Turners Without Borders continue implementing global initiatives—and to support other AAW programs like Woodturning Beyond Barriers and Turning to the Future—please bring your lightly used tools to the Pittsburgh symposium. Bowl, spindle, and roughing gouges are most needed, but all other tools are welcome. Donations will be accepted at the registration desk. ■

Call for Demonstrators AAW Symposium 2016

AAW's 30th international symposium will be held in Atlanta, Georgia, June 9–12, 2016. To apply to be a demonstrator, visit woodturner.org/Events/CallforEntry between July 1 and September 15. For additional information, call the AAW office in Saint Paul, 877-595-9094 or 651-484-9094 or email, inquiries@woodturner.org. ■

Symposium Volunteers Needed!

The success of every symposium is due to the many individuals who volunteer for a variety of tasks before, during, and after the event. If you are attending this year, please give a few hours to this vital effort. The greatest need is for demonstrator assistants, aid in the Youth Room, and help in the Instant Gallery.

To volunteer, contact John Ellis at NMWTwebman@aol.com. Volunteer early to have the best chance of being assigned your preferred demonstrator and time slot. All volunteers receive a complimentary symposium T-shirt. ■

Correction

On page 8 of the April 2015 issue of *American Woodturner* (vol 30, no 2), our list of vendors in the "Woodturning Tradeshow" section should have included Woodworker's Emporium (woodworkersemporium.com). The company will be represented at the Pittsburgh symposium tradeshow. Our apologies for this omission.

Andi Sullivan's Growing Legacy

Andi Sullivan is perhaps the most unlikely woodturner you will ever meet. "I am not the best woodturner, but I really love it. By all accounts, I shouldn't even be here," she says of the physical challenges she has endured. In addition to a genetic condition called cornea dystrophy, she has survived three strokes—the last one rendering her blind—and lives with a heart condition and lupus. "After the first stroke, I couldn't walk and they told me I would never walk again. But I went in the pool every single day and rehabbed until I could walk," says Andi, who has been blind for fifteen years and found a renewed sense of purpose in her life through the rewards of sharing with others what has made all the difference for her—woodturning.

And share it she does, with incredible energy and a sense of determination that can only be called inspiring. "My momma said 'No' was never an option," she notes.

History

Andi's life-changing entry into woodturning began in 2010, when she attended AAW's international symposium in Hartford, Connecticut, with her husband Allen. As she and Allen passed through the Instant Gallery, he described the various turnings to her verbally, as no touching of the items is allowed. Malcolm Zander, an experienced woodturner, happened to witness the two as they perused the gallery. Malcolm decided verbal descriptions were not enough to convey an appreciation for the woodturned items on display and approached with one of his own turnings for Andi to examine by touch. The experience left a lasting impression on Andi, who was inspired to learn woodturning herself.

Allen and Andi later contacted Kurt Hertzog and inquired about a class he would be teaching that year at Arrowmont School of Arts and Crafts.

At the AAW symposium in Phoenix, 2014, blind woodturner Andi Sullivan explains pen turning to Frank Vance, who is also blind.

Photo: Andi Wolfe

Although Kurt had never taught a blind student, he agreed to give it a try. Arrowmont had never had a blind student in their woodturning program, but Allen and Andi persisted and the school accepted Andi into its program.

Andi's first one-week woodturning class was a success, and she has been taking classes at Arrowmont every year since then. "The first year, everyone came by to see if I was going to leave with all my fingers," she recalls. "Now they see me as a woodturner and not just as a blind person. And that is the biggest compliment anyone could give me—to allow me to become part of the woodwork, in a good way, and accept me for something beyond my disability. Arrowmont has done that."

Success in Tampa

With a newfound sense of purpose and confidence, Andi chaired a panel discussion in 2013 at the Tampa symposium called Turners with Disabilities. Prior to the symposium, Malcolm had worked with Andi and the local LightHouse for the Blind and Visually Impaired to spread the word and encourage others to attend.

Inspired to share her joy of woodturning, Andi had also approached LightHouse of Tampa with a plan to teach woodturning to the blind and visually impaired. You can imagine the apprehension this proposal must have caused—a blind woman teaching blind students how to turn wood. With persistence, she won them over and so began a pilot program that included a panel discussion for the blind and other challenged turners; a symposium tour and touching event for LightHouse members; turning demonstrations by Andi and other panel members; a pen-turning session for the blind; and permission to begin a woodturning program as part of the Tampa LightHouse. With assistance from Chelsea Bridges, Activities Director for the Tampa LightHouse, Andi created the first woodturning program in the entire LightHouse organization.

With support from several woodturning vendors, the new Tampa LightHouse woodturning program began with a lathe, tools, mandrels, and supplies for not only teaching the craft but also producing salable items that could help support the program in the future. Andi, Allen, and Andi's father continue to teach at the Tampa LightHouse regularly, and they have trained Chelsea as an instructor, too. The program has expanded and now has a second lathe to accommodate additional students.

An expanding legacy

Andi decided the success of the Tampa program could be applied elsewhere, and she developed a plan to establish a self-sustaining woodturning program for the blind in each AAW symposium city. Her goal for each symposium is to

host a panel discussion, hold the visits and turning events for the blind and visually impaired, and work with the local LightHouse or other organizations to add woodturning as a regular, ongoing offering.

This model worked beautifully in 2014 at the Phoenix symposium. As a result of Andi's leadership there, the Arizona Center for the Blind and Visually Impaired (ACBVI) has established a woodturning program that has grown exponentially. In just the first three months of 2015, thirty students had benefitted from the program, which had a four-month waitlist. Sharon Wertz, one of the lead woodturning instructors at ACBVI, has taught others to teach woodturning and has successfully publicized the program through, among other venues, the online forum of the International Association of Penturners (penturners.org).

To continue expanding her woodturning legacy, Andi begins planning for the following year during the week after the current symposium, and her efforts to make it happen take place over the course of the year. Having succeeded in Tampa and the following year in Phoenix, Andi has made plans and preparations for Pittsburgh. "The moment we get done setting up our program for the Pittsburgh symposium, I will be calling Atlanta," she says.

Andi admits determination is not easy to maintain. "There are times when I feel sad," she explains. "When you are disabled, your life is so different and you just want to be the same. Sometimes I feel mad because I want to get in my car and drive places. I want to do everything myself. But I don't give up hope. I just find another way." This cycle plays out in Andi's woodturning, which presents a series of challenges that, when met, lead to a significant sense of empowerment.

"I'm so thankful every time I go to the Tampa school because there are people there who feel the way I did when I turned my first pen. You go home with something tangible that you made that you probably didn't think you could ever do. And you think, 'Life is going to go on because I just made this pen.' If I can help others to feel that way so they can have hope, then my purpose here will be complete," Andi says.

Frank Vance turns a bottle opener handle. Long after the AAW symposium in Phoenix, the woodturning program at the Arizona Center for the Blind and Visually Impaired will continue.

Photo: Sharon Wertz/ACBVI

ACBVI instructor Tom Beatty (left) instructs Richard Cuprak, who suffers from macular degeneration.

Photo: ACBVI

Sharon Wertz (right) instructing Justine Williams at the ACBVI, Phoenix.

Photo: ACBVI

Pens expertly made by Andi Sullivan.

Photo: Kurt Hertzog

Andi developed a plan to establish a self-sustaining woodturning program for the blind in each AAW symposium city.

Supporting the cause

Ongoing support from several woodturning manufacturers and vendors has been key to implementing a turning facility at each symposium host city. Powermatic/JET, Penn State Industries, Crown Tools, Easy Wood Tools, Teknatool, Woodcraft, Arizona Silhouette, and many anonymous donors have generously supported Andi's initiatives. Andi says her next goal is to attract a large corporate sponsor to further back the implementation of woodturning programs for the blind and visually impaired. ▸

Andi's husband, Allen, has also provided tremendous support for Andi and spends long hours preparing pen blanks for use by the Tampa group.

At the Pittsburgh symposium's Instant Gallery, pens and other items made by blind and visually impaired woodturners in the Tampa and Phoenix programs will be on display and for sale. Proceeds will go toward purchasing supplies for these two chapters' activities. Symposium attendees can support Andi's efforts by buying one or more of these pens.

Woodturning blind

Andi has become an accomplished woodturner, though her techniques by necessity are different than those of sighted turners. She has developed her own technique that allows her to turn, sand, and finish her work safely and with wonderful results.

"I often use the Easy Wood tools because they are pretty forgiving," she explains. "These tools are kept flat on the toolrest, so you automatically know that aspect of your orientation. I put tape on either end of the toolrest so I'll know how far I can go."

Since Andi needs to feel her progress rather than see it, her methods require her to turn the lathe on and off frequently. "I've blown out a lot of switches because I do that so much," she says, laughing. Andi relies on pen bushings to indicate when she has reached the end of the workpiece. "I wear those down, too," she says. "When you feel the tool on the bushing, you know to go back the other way. And that is how we teach blind people to turn. Plus, I keep my lathe slower because I feel like I have better control."

"I'm always trying to push my own skills so I can continue teaching more to my students," Andi says. She is able to use gouges and other tools beyond those designed for scraping. In addition to pens, Andi turns lidded boxes, jewelry, and other projects, some of which she has taught in the Tampa LightHouse program.

As for materials, Andi has worked with acrylics and wood, as well as her own cast pen blanks. "I enjoy turning any material, but I love the feel of wood," she confides. "I like the smell of it and the different densities you can sense while turning it."

The turned item that started it all—the one Malcolm Zander encouraged Andi to "see" with her hands in the Instant Gallery—continues to inspire Andi. Malcolm later gave the piece to her, and now she touches it every day in gratitude for their serendipitous meeting and his simple, kind gesture that day in Hartford. "Who would have thought that one little touch of a piece of wood could have started all this?" she muses.

Despite serious physical challenges, Andi Sullivan (right) has flourished as a woodturner and instructor, pictured here teaching Jan Zander to turn her first pen. Andi works ambitiously to share woodturning as a means of providing hope for others.

Photo: Malcolm Zander

—Joshua Friend

Special thanks to Kurt Hertzog for his valuable contributions to this article.

Northern Illinois Woodturners Holds Turnathon

The Northern Illinois Woodturners held its second annual Turnathon in February 2015 at Auburn High School in Rockford, Illinois. Chapter members were joined by the Junior ROTC (Reserve Officers' Training Corps) detachment from Auburn High School and several members of the local VietNow chapter. VietNow is an organization devoted to helping U.S. veterans (vietnow.com). The group turned approximately 255 pens for military personnel serving in various capacities around the world.

Fourteen lathes were in action under the direction of Terry Brown, Chapter President; Dave Alfredson, Freedom Pen Coordinator; and John Basque, an Auburn faculty member and club member. The connection between the chapter and the Auburn faculty has contributed to the addition of four lathes to the high school woodshop. Members also provided instruction to the ROTC students, who created pens of their own design. The Rockford chapter of VietNow had four members turning and assisting.

—Terry Brown

Members of the Auburn High School ROTC learn woodturning while making pens for military personnel.

Calendar of Events

August issue deadline: June 15

Send information to editor@woodturner.org

Colorado

September 18–20, 2015, 19th annual Rocky Mountain Woodturning Symposium, The Ranch Larimer County Events Center, Loveland. The event offers forty-nine rotations; demonstrators include Glenn Lucas, David Ellsworth, Sam Angelo, Michael Roper, Doug Schneider, Vince Wilson, and more. For the most recent demonstrator list and registration information, visit rmwoodturningsymposium.com.

Georgia

September 18–20, 2015, Turning Southern Style XXI, Georgia Association of Woodturners, Northwest Georgia Trade and Convention Center, Dalton. Demonstrators will include Nick Agar, Benoît Averly, Jimmy Clewes, Nick Cook, John Lucas, and Harvey Meyer. The event will include vendors, an instant gallery, a banquet, an auction, and a spouse/guest lounge. For information and registration, visit gawoodturner.org.

Maryland

July 11–August 1, 2015, Quad State Bodgers' exhibit, "Artistry in Wood," Allegany Arts Council's Saville Gallery, Cumberland. Opening reception July 11, 2:00–3:30 p.m. For more, contact Dustin Davis at ddavis@frostburg.edu.

Massachusetts

February 21–June 21, 2015, "Audacious: The Fine Art of Wood from the Montalto Bohlen Collection," exhibit at the Peabody Essex Museum (PEM), Salem. Showcasing one of the world's finest contemporary wood art collections with more than 100 pieces, the exhibit coincides with Bob and Lillian Montalto Bohlen's donation of forty-seven works to PEM. Opening day activities to include a special presentation and artist demonstrations by Binh Pho, Ron Gerton, and Stuart Mortimer. For more, visit pem.org.

Minnesota

October 28–November 1, 2015, Fresh Cut - Green Woodturning Symposium, North House Folk School, Grand Marais. The symposium will include multi-day coursework, demonstrations, speakers, mini-courses, and community gatherings. Featured demonstrators to include Robin Wood, Michael Hosaluk, and Michael Cullen. For more, visit northhouse.org.

Ongoing exhibit: "Touch This!" featuring fascinating facts about wood and woodturning, as well as pieces you can touch. For more, visit galleryofwoodart.org.

Montana

September 26, 27, 2015, Great Falls Woodturners Symposium, Great Falls College, MSU, Great Falls. Featured demonstrator Rudolph Lopez will conduct demonstrations of his extensive knowledge and creativity in woodturning. For information, call Barry Rockwell at 406-468-9857 or Sam Sampedro at 406-761-4145, or visit gfturners.org.

October 17, 18, 2015, Yellowstone Woodturners Symposium, Billings. Featured demonstrator/teacher will be Alan Carter, who will demonstrate turning long-stem goblets, suspended vessels, split-bowl vessels, and design so you can find your own creative voice. For more, visit yellowstoneturners.org or call Ron Velin at 406-679-0902.

North Carolina

November 6–8, 2015, North Carolina Biennial Symposium, Greensboro Coliseum, Greensboro. Featuring sixty-three demonstration periods in nine rotations. Featured demonstrators include Nick Agar, Jimmy Clewes, Don Derry, Ashley Harwood, Mike Jackofsky, Al Stirt, and eight regional demonstrators. Large tradeshow, instant gallery, and banquet with live auction. For more, visit northcarolinawoodturning.com.

Ohio

October 9–11, Ohio Valley Woodturners Guild's Turning 2015 Symposium, Higher Ground Conference Center, Cincinnati. Featured demonstrators to include Mike Jackofsky, Chris Ramsey, Neil Scobie, Mark St. Leger, Malcolm Tibbetts, and Derek Weidman. Event will feature a vendor area, auction, instant gallery, onsite lodging and meals, and a spouse craft room. For more, visit ovwg.org.

Pennsylvania

September 24, 25, 2016, Mid Atlantic Woodturning Symposium hosted by the Mid Atlantic Woodturners Association, The Lancaster Marriott at Penn Square, Lancaster. Eight nationally renowned demonstrators, thirty-two demonstrations, instant gallery, award banquet, and raffle. For more, visit mawts.com.

Tennessee

January 29, 30, 2016, Tennessee Association of Woodturners' 28th Annual Woodturning Symposium, Marriott Hotel and Convention Center, Franklin. Featured demonstrators to include Clay Foster, Rudolph Lopez, Glenn Lucas, and Bob Rosand. Event includes two days of demonstrations, an instant gallery, a large, well-stocked vendor area, and Saturday night banquet and auction. For more, visit tnwoodturners.org/symposium. For vendor information, contact Grant Hitt at voldad18@comcast.net. For symposium questions, contact Jeff Brockett at symposium@tnwoodturners.org or 615-973-3336.

Texas

August 21–23, 2015, Southwest Association of Turners (SWAT) 24th Symposium, Waco Convention Center, Waco. One of the largest woodturning symposiums in the U.S. Lead demonstrators: Joe Herrmann, Ed Kelle, Kurt Hertzog, Malcolm Tibbetts, Derek Weidman, and Dick Gerard. The symposium will also feature six regional demonstrators and more than forty vendors. On Sunday after lunch, there will be a raffle for valuable door prizes. For more, visit swaturners.org or contact Ken Mays, 105pltkm@gmail.com.

Virginia

November 5, 6, 2016, Virginia Woodturning Symposium, presented by the Virginia Woodturners (a group of ten Virginia clubs), EXPOland, Fishersville. Featuring international and regional demonstrators. For more, visit virginiawoodturners.com.

Washington

July 25, 2015, Woodturners of Olympia's "Creativity in Woodturning Symposium," Komachin Middle School, Lacey. The event will feature Richard Raffan, whose demonstrations will include Back to Basics, Bowls, Lidded Bowls, and Suction Fit Boxes. Additional workshops with Richard will be held July 26–29, and August 1, 2. For more, visit woodturnersofolympia.org.

Book Review: *Robin Wood's CORES Recycled*, Schiffer Publishing, The Center for Art in Wood, 2015, 136 pages

Woodturner and author Robin Wood is known as the bloke keeping the ancient craft of pole-lathe turning alive. Wood's foot-powered lathe and hooked tools adhere to traditions established at least as far back as the 9th century, and he turns out pieces that both pay homage to the sturdy treen that has served humanity for centuries and are works of artistic merit in their own right.

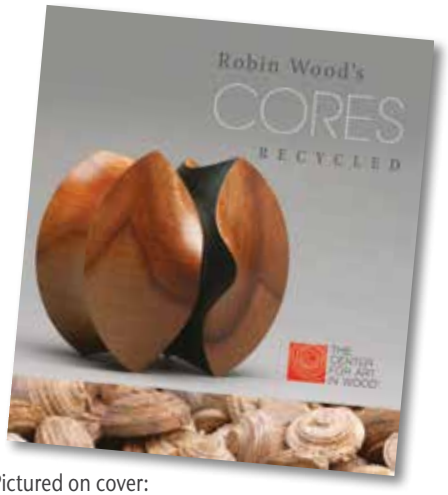
Waste material as project blank

The center of a blank turned on a pole-lathe is waste material. Producing a bowl on that contraption relies on pinning the blank between the headstock and tailstock. Hooked and curved tools are used from the top of the form to hollow down the walls, leaving a core that is then broken out of the vessel after removal from the lathe. With Wood's prolific output, this process results in a burgeoning mountain of cast-off cores—and was the genesis of the CORES art project.

As part of a collaboration with The Center for Art in Wood, about 100 of Wood's cores were offered to artists around the world. Cores ranged in size from 2" × 2" (5cm × 5cm) to 3" × 4" (8cm × 10cm). Orphaned cores must have arrived in mailboxes looking more like coprolitic cow flops than promising art projects. Max Krimmel's near stream-of-consciousness description of receiving his core and agonizing over creating an *object d'art* likely evokes the angst of many of the artists in this project. (Krimmel's solution? Make a stand for a photo of Rodin's *The Thinker*.) Undaunted, forty-nine artists rose to the challenge and returned completed projects ranging in tone—as art does—from peculiar to inspired. The resulting pieces appeared in a 2012/2013 exhibition at The Center and sales of the objects benefitted The Center's programs.

Well-documented contributions

Robin Wood's CORES Recycled documents the projects—contributing artists submitted before and after images of their cores and almost all included a statement explaining their approach to the piece. Some work is accompanied by additional photos that provide insight into the evolution of the completed pieces. Each artist's CORES contribution appears with a page of images of their work outside of this effort. Anyone interested in wood art will recognize many of the contributors, and while not intended to be career-encompassing, the additional images do offer broad context



Pictured on cover:
Luc Deroo, *Butterfly*, 2012, Core, black gesso, 3¼" × 3¼" × 3¼" (8cm × 8cm × 10cm)
Photos: Luc Deroo *(top)*, Robin Wood *(bottom)*

Yoav Liberman, *Artifact*, 2012, Core, mahogany, canvas, steel, cardboard, 6½" × 5" × 3" (17cm × 13cm × 8cm)
Photo: Yoav Liberman

Yoav Liberman's witty interpretation of the core he was given: worthy of display as is.

Installation at The Center for Art in Wood showing the bowl cores that became the inspiration for this comparative art project.

Before and after. **Neil Turner,** *Coral Core*, 2012, Core, 2⅝" × 4" (7cm × 10cm)
Photo: Suellen Turner

for each contributor's approach to the CORES project.

There is a surprising amount of playfulness and humor in this work, even when an artist seized the opportunity to address a serious topic. Each artist appears to have recognized and reacted to a slightly different joke embodied in each core. The humor is one trait that makes this book easy to recommend. Many readers will also be delighted with this reminder of the creativity that pervades the wood art world, and surely many will find inspiration to head to the workshop and continue their own explorations. It is impossible to reach the end of this collection without agreeing with Wood's assessment: "The imagination, ingenuity, and spirit of the wood art world seem to be well and I am grateful to all of the artists for engaging with the project in such a thoughtful and generous manner." We all owe a little debt to these makers whose efforts enrich us. ■

—Don McIvor

Mid-Columbia Woodturners Holds Chapter Collaboration

The Mid-Columbia Woodturners, an AAW chapter in Kennewick, Washington, held its second chapter collaboration in 2014, titled, "Turners and Decorators." It was a blind collaboration in that each team was not pre-selected. At the June meeting, the club distributed blocks of maple to members who wanted to turn an item. Each item was required to have a feature made with a lathe. The block could be used "as is" for the turning or could be cut up and reassembled for a single item or multiple items. The pieces had to be completed by the September meeting.

Each turned item was brought to the September meeting in a paper bag. The turner put his/her name on a slip of paper and left it in the bag. The next step was for members to pick a bag, without knowing whose work was in it, and then decorate the item(s) in the bag. Each decorator had complete liberty to use any process in the embellishing step, including but not limited to carving, burning, staining, painting, and application of any type of finish.

The final products were displayed at our chapter's annual Christmas party. A total of twelve items were made for this collaboration, and they were displayed at the Richland, Washington, public library. ■

—Jerry Johnson

Items made as part of a "blind collaboration" by members of the Mid-Columbia Woodturners. Participants did not know the identity of their collaborators until the work was done.

Women in Turning Chapter to Auction Eggs

Last year at the Phoenix symposium, a group of women met to discuss forming a virtual chapter of the AAW. We have done just that and the chapter is called Women in Turning (WIT). For our first activity, we decided to collaborate on a project for the Pittsburgh symposium's Instant Gallery and Educational Opportunity Grant (EOG) auction: an egg crate full of eggs turned by members of WIT. What could be more fitting?

Janet Collins from Vermont constructed the crate after design consultation with Dixie Biggs in Florida. The WIT egg crate is infinitely expandable by adding more stacks of crates, which can ultimately accommodate countless various-sized eggs. About ten women sent eggs ahead of the symposium, and their eggs are pictured with the crate.

The crate and eggs together will be sold at the EOG auction Friday night during the Pittsburgh symposium. Half of the proceeds will be donated to the EOG program, and the other half will be dedicated to helping fund a future WIT symposium at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee.

WIT members will meet at the Pittsburgh symposium's Special Interest Night (SIN) to discuss future projects, leadership positions, and ideas for the chapter. ■

—Betty Scarpino, WIT Representative

Egg Crate, 2015, cherry, various woods for the eggs, 13" × 14" × 10" (33cm × 36cm × 25cm)

Members of the virtual chapter Women in Turning turned and decorated eggs, which, housed in a fitting stackable crate, will be up for auction during the AAW's Pittsburgh symposium this year.

Photos: Randy Batista

DVD Review: *Mastering Woodturning; Sharpening Techniques*, by Glenn Lucas

Glenn Lucas, a professional woodturner since 1995, operates a production bowl- and platter-turning enterprise in County Carlow, Ireland. He also offers woodturning classes at his facility, demonstrates woodturning worldwide, and produces the *Mastering Woodturning* series of training videos, the latest of which is *Sharpening Techniques*.

Sharpening Techniques is the third video in this series. The first, *Tools and Techniques*, is directed at helping new turners acquire the tools and basic skills needed for woodturning. While providing some basic guidance for new turners, the second video, *Bowl Turning Techniques*, concentrates on the more specialized equipment, processes, and techniques associated with production bowl turning. In the present video, Glenn returns his focus to the needs of new and intermediate turners and addresses the problem of how to sharpen turning tools well and consistently. This video seems likely to have been motivated by the tool sharpening needs Glenn has encountered in his woodturning classes.

What the DVD covers

The video comprises six chapters, each selectable from a menu. The first is titled, "Sharpening Systems" and the second, "Bowl and Spindle Gouges." These are followed by four additional chapters, each of which describes in detail how to use one of four sharpening systems identified by Glenn.

"Sharpening Systems"

The first chapter summarizes the more promising sharpening options currently available. Glenn begins with a discussion of the common bench grinder and the modifications needed to turn it into an efficient sharpening system for turning tools. He considers several choices of grinding-wheel types, including the relatively new CBN (cubic boron nitride) wheels. He then discusses some commercially available, adjustable toolrests and gouge-sharpening jigs used with a bench grinder. Glenn also demonstrates and discusses the merits of the Tormek water-cooled system and the Sorby ProEdge belt sharpening system.

From all the options discussed in this chapter, Glenn identifies four specific sharpening systems for further demonstration later in the video. These include the Oneway Wolverine jig, the Woodcut Tru-Grind jig, the Tormek grinder and jig, and the Sorby ProEdge system and jig. These four systems are used regularly in his woodturning classes, so Glenn has gained keen insights into their optimal use.

"Bowl and Spindle Gouges"

In this chapter, Glenn discusses the methods by which gouges are manufactured and the implications in terms of the resulting flute profiles. Much of this chapter is devoted to showing how these gouge profiles—parabolic, U-shaped, and V-shaped—affect the sharpening approach.

This chapter also introduces "Irish," or side-grind bowl gouges and describes their initial rough-shaping and sharpening.

Detailed instruction

Each of the four final chapters offers detailed instruction on how to sharpen a selected set of tools using each of the four previously identified sharpening systems, respectively. You will learn four different methods of sharpening a side-grind bowl gouge, bowl-bottom gouge, spindle gouge, and negative-rake scraper. For each tool and system discussed, Glenn covers all pertinent settings and parameters and demonstrates the actual sharpening operation. While these chapters are quite repetitive, this presentation allows you to focus on the sharpening system of interest to you and find all the settings relative to that system in one place.

The production quality of this video continues the high standards set in the earlier installments of the series. Glenn's presentation of information is very good, and the videography provides a clear view of the action.

The Glenn Lucas DVDs are available from Craft Supplies USA, Woodworker's Emporium, or online at glennlucaswoodturning.com. ■

—Dennis J. Gooding

JOURNAL ARCHIVE CONNECTION

Dennis J. Gooding has reviewed the first two videos in Glenn's video series in *American Woodturner*. For his review of *Tools and Techniques*, see vol 26, no 5, page 16; and for *Bowl Turning Techniques*, see vol 27, no 1, page 15. AAW members can access these and all past journal articles online at woodturner.org.

Turners Without Borders Forms San Juan Chapter

When I am in the U.S. and tell people I am woodturner, most people have no clue what I am talking about. By contrast, in most Spanish-speaking countries, the response is immediate respect. In Puerto Rico (PR), this feeling is especially evident because one of its most iconic cultural symbols is the wooden mortar and pestle. Every home has at least one and they are used every day. It is the souvenir most often bought in PR by visitors, as it represents the island's ancestors, food, and artisans. Nonetheless, woodturning knowledge, tools, and equipment are minimal in PR. A few years ago, I asked artisans there what would help them to develop their work, and the answer was usually access to teachers and equipment.

An opportunity to share

When I received an invitation from the Puerto Rican government to teach woodturning at the largest art festival it sponsors in PR, I was sure the AAW was best positioned to help. I also thought, "If these artisans can't get the lathes and knowledge, then we will bring the lathes and teachers to them." And we did!

I joined forces with members of AAW's Turners Without Borders (TWB), Dale Larson, and Phil McDonald. After many months of planning, we obtained generous support from sponsors and were able to ship ten lathes, chucks, chisels, a grinding jig, abrasives, and safety equipment to San Juan.

On a November weekend in 2014, I was joined by fellow AAW members Lee Sky from Florida and Gualberto (Gil) Malave from New Jersey at the San Juan Convention Center. We were to run an intensive woodturning workshop for twelve men and one woman, all with varying levels of skill. Most had used only scrapers, and none had worked with a chuck. By the end of the workshop, all had learned the basic use of five tools, how to create a foot/tenon, chuck usage, making a bowl, and jam chucks. A few even worked on natural-edge bowls, and our star student made a small hollow form with a lid.

Our teaching space was in an acrylic-walled area in the main aisle of the festival, so huge numbers were able to watch us teaching and turning. What we heard most was, "I want to learn!" By the end of twenty-four hours of demonstrations and instruction, 100 people had expressed interest in joining a club and fifty were interested in buying lathes, chucks, and tools.

With expert guidance and encouragement from TWB's Carmen De La Paz, a Puerto Rican man expands his woodturning skills.

Lee, Gil, and I hauled, swept, demonstrated, and danced our way through the week. The Puerto Ricans fell in love with Lee and Gil, and I think Lee and Gil fell in love with Puerto Rico. I believe the knowledge we gave the thirteen turners will continue to grow.

AAW mobilizing resources

We donated six lathes, chucks, and sets of tools directly to PRIDCO/Fomento, the government office that supports artisans in PR. Those lathes went to three community centers, while the rest of the equipment was placed in storage for future TWB events and to be shared with the new AAW chapter we launched earlier this year. This new AAW chapter has access to *American Woodturner, Woodturning FUNdamentals,* and a set of AAW resource books that includes *Safety for Woodturners* and *Let's Go for a Spin*. I will work closely with the PR club so the AAW can continue to help.

It was a very moving weekend. Grown men were crying in gratitude. Lee, Gil, and I were overwhelmed by their desire to learn. One man said, "I learned more in the first day with you than I have in forty-six years on my own." I am sure our work has only just begun. As a passionate Puerto Rican and woodturner, I am honored and proud to help out—and we have a lot of turning and teaching to do.

Our experience in PR was a success thanks to Zulma Santiago, FerrinART Festival Director; PRIDCO/Fomento; Dale Larson; and Phil McDonald. Special thanks also to Oneway Mfg., Teknatool, 3M, D-Way Tools, and Hurricane Turning Tools. ■

—Carmen De La Paz

Gil Malave explains the use of the roughing gouge.

Lee Sky and Carmen De La Paz (at right) share the all-important points of sharpening.

The San Diego Woodturners' Remarkable Outreach Program

Five years ago, two members of the San Diego Woodturners (SDWT) decided there was something we could do to help our returning wounded warriors recover their sense of worth. Retired Navy nurse Nan Bushley and Dr. Ken Roth, an orthopedic surgeon and former Navy officer, understand how emotionally devastating a life-changing injury can be. They thought teaching these deserving warriors woodturning would start to heal them in ways other than physical.

Naval Medical Center

The Naval Medical Center (NMC) in San Diego is one of the primary hospitals where badly wounded warriors are brought for treatment and rehabilitation. We started our program there with five lathes, which we stored on carts in a hallway. Each time we held a teaching session, we had to move the lathes to a courtyard to use them, which was no easy task. After about a year of working in this manner, SDWT member Tom Lightner (Major General U.S. Army, retired) appealed to the commander of the NMC for suitable space where we could store our equipment and conduct woodturning classes. Soon a small metal building was made available, convenient to the main hospital.

NMC maintenance personnel installed a special ventilator fan, additional lighting, and power outlets in the ceiling so we did not have cords on the floor, and they found us some heavy-duty metal shelving for storing our tools and supplies. We have sole access to the building, which we now proudly call The Woodturning Center at NMC.

Camp Pendleton

One of the veterans we taught at NMC, who had become hooked on woodturning, was transferred to the Wounded Warrior Battalion at Camp Pendleton (a Marine base in San Diego). He worked hard to get the command staff at Camp Pendleton interested in doing a similar program, and we were invited to give a demonstration. We took our club trailer with eight midi-lathes to Pendleton and set up under a picnic gazebo. Everyone who came to see what the program was about was able to turn a pen.

In a short time, we were doing regular teaching sessions at Camp Pendleton. It became very time-consuming and physically difficult to haul the club trailer back and forth, so with generous donations we obtained eight more lathes, and the command staff at Camp Pendleton found us a space to store everything. The lathe stands were also modified with casters so moving them from storage to the turning area is easy. The program there has become so popular, it is now conducted two days a week.

Aspire Care Center

In early 2014, the U.S. Department of Veterans Affairs established the Aspire Care Center in San Diego, a residential program that provides special treatment for veterans suffering from post-traumatic stress disorder and traumatic brain injury. Tom Lightner presented a briefing on our program to the Center's director and staff, which resulted in our being asked to initiate a program there. We started with two lathes and soon had to add two more. We are now part of the Center's curriculum, teaching an average of twelve veterans once a week.

Satisfying work

We began teaching the veterans how to turn pens, though many students have moved on to bowls and other projects. We used a selection of tools, including Easy Wood tools, traditional gouges, and several gouges that had been modified with an armrest handle to allow working with only one hand or arm. Two of the lathes were modified to allow for use while seated in a wheelchair. The positive attitude of the veterans has been inspiring: many are either missing limbs or cannot use the ones they still have the way they did prior to being wounded, but they smile and work hard to master this new skill.

If your chapter can give back to those who have given so much, I encourage you to do it. It is incredibly gratifying to see someone who was hurt in the service of our country create something on the lathe and smile with pride. On one occasion, a new patient, upon finishing his first pen, said, "I didn't hurt while I was turning." ■

Wounded veterans learn woodturning at the Naval Medical Center in San Diego as part of their recovery.

Pens turned by veterans in the San Diego Woodturners' outreach program. A simple lathe project and some encouragement can make a big difference for a wounded warrior.

—Sally Ault

Book Review: *Getting Started in Woodturning,* American Association of Woodturners, 2014, 224 pages

Most editors would concur they *hope* their selected content coincides with the interests of the majority of readers. We seek to understand our readership, but the nature of periodic publishing—along with the broad diversity of the AAW membership—makes content selection a challenge. Luckily, you don't have to wait and blindly hope the next issue of *American Woodturner* will address your current areas of interest. They probably have been addressed already in past journal articles and have been conveniently compiled via AAW's Journals-to-Books series. The most recent installment is *Getting Started in Woodturning*—perhaps the ideal resource for basic information.

While all past journal articles are available to AAW members in the online archives (with a searchable index), there has been no easy way for users to compile multiple articles on one topic. The Journals-to-Books compilations have done this for you, and *Getting Started* derived from this sound business strategy: comb the journal archives for on-topic booklets for sale to members, use funds from the booklet sales to further refine the materials, then repurpose those newly laid-out pages into appealing trade paperbacks offered to the general public. Repackaging existing resources makes good business sense, especially when the material does not go out of date.

Getting Started in Woodturning is a rich, well-boiled slice of the journal's past, with articles expertly chosen and prepared by John Kelsey, a seasoned editor and woodturner. The content is organized into four main sections: "Getting Started," "Tools," "Techniques," and "Practical Projects." The best articles from *American Woodturner* since 1986 fill these sections with concise, clear information.

Beginning woodturners have important questions: What kind of lathe should I buy? What safety measures do I need to take? How to control dust? How fast should the wood be spinning? How do I attach the wood to the lathe for the kind of project I want to do? What tools will I need, and how will I sharpen them? What is the correct way to use a gouge/skew? How can I avoid a catch? What kind of finish should I apply? Which projects are best for practicing my new skills? *Getting Started* addresses these questions in one practical, eminently usable volume.

Although my goal as editor is to offer something for everyone in each issue of the journal, I know the selection of articles cannot satisfy everyone all the time. But when you consider the many other resources available from the AAW, including the Journals-to-Books compilations, I think you will find what you are looking for. ■

—Joshua Friend

In Memoriam: Gorst duPlessis, 1938–2015

The woodturning community lost an extraordinary member when Gorst duPlessis died in his beloved New Orleans in April. Gorst was born in England, moved to South Africa during WWII, then came to America and became a highly skilled doctor. He was also an accomplished ornamental turner and all-around great human being.

Gorst was a true supporter of the AAW and The Center for Art in Wood. He started turning wood at age twelve in South Africa on a pole lathe. Many years later, he acquired a Holtzapffel ornamental lathe (circa 1842), then two Armbruster rose engine lathes. Gorst enjoyed making small, intricately textured and finely detailed ornamental boxes.

His energy and warm spirit will be missed by those who knew him. ■

—Dale Larson

Ornamental turnings by Gorst duPlessis. His work is in many collections around the world, including the Smithsonian.

Gorst duPlessis in his New Orleans workshop, 2013.

Tributes

"Gorst will be remembered for his generosity, exuberance, and enthusiasm for life."
—Betty Scarpino

"I have never met anyone with his passion and absorption with his art."
—Fred Armbruster

"It was Gorst's devotion to spreading of the art form, coupled with his generosity and vibrant personality, that compelled so many to take it up."
—David Lindow

"Above all, Gorst's love of the art form and his zealous joy for spreading awareness for the esoteric niche we know as ornamental turning are unparalleled. His sharing and teaching have introduced countless turners to ornamental turning."
—Jon Magill

"He had a big, generous heart. His influence in our world of ornamental turning was beyond measure."
—Bonnie Klein

"Gorst was a generous supporter of many AAW activities. He gave me a piece to give to any person I thought was significant in China, and I publicly presented it to the principal of Wenzhou school as an important AAW gift."
—Terry Martin

Tips

Cutting board mounting disk

I had a woodturning project that involved turning both sides of a flat workpiece. Typically, I would mount the work onto a disk of plywood or recycled countertop using double-sided tape. But this method caused problems: when removing the workpiece, the surface laminate would pull away from the substrate material, leaving a rough, uneven surface (*Photo 1*).

To solve this problem, I tried using a piece of heavy kitchen cutting board attached to a faceplate. I drilled a hole in the center so I could mark the workpiece and help center it for remounting to turn the opposite side. The hole on the outer diameter allows me to hang the disk on the wall between uses (*Photo 2*).

The double-sided tape holds well to the cutting board but does not damage it upon removal.

—Jim Meizelis, Illinois


1


2

Adjustable camera mount for the lathe

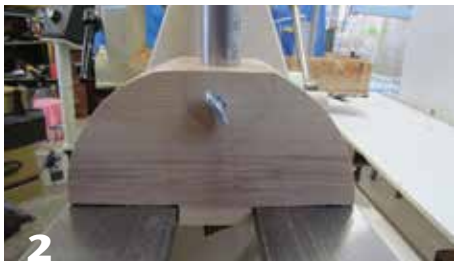
I recently needed to take a few action photos at the lathe. With both hands occupied by the turning, this can be tricky. I built a camera mount that is removable, tool-free, adjustable, steady, and inexpensive. Using the camera's timer function, I can shoot while turning (*Photo 1*). The mount is made using two, 3'- (1m-) long pieces of ¾" (19mm) conduit, a couple of hardwood blocks, several ¼" (6mm) -20 thumbscrews, and a tripod ball mount.

Cut a mounting block to fit between the bed ways of your lathe, just as the tailstock is mounted (*Photo 2*). A second hardwood block connects the two pieces of conduit, providing lateral and up/down adjustment (*Photo 3*). Using a 15/16" (24mm) drill bit, bore holes in the mounting and adjustment blocks to accept the conduit. Drill holes and tap threads in the blocks for the thumbscrews, then harden the wood threads with a bit of thin cyanoacrylate (CA) glue.

A turned piece of hardwood fit in one end of the horizontal conduit provides a spot to mount the camera (*Photo 4*). A tripod ball mount makes switching the camera from my regular tripod to this mount a breeze. If you choose not to buy a mount (mine was $38, plus shipping), a simpler mount can be fabricated to make use of the ¼"-20 threaded insert in the bottom of nearly every camera.

—Pat Miller, Washington


1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3


4

Share your turning ideas!

If we publish your tip, we'll pay you $35. Email your tips along with relevant photos or illustrations to editor@woodturner.org.

—Joshua Friend, Editor

Quick indexing reference

Like many lathes, mine has an indexing head that I find very useful. There is no easier way for me to mark or drill evenly spaced holes around the circumference of a piece. My Oneway 1640 has forty-eight holes on the headstock pulley, and I know that twenty-four evenly spaced positions equates to every other hole; sixteen evenly spaced positions equates to every third hole, etc. But the holes are numbered one through forty-seven and it has proven difficult for me to quickly determine which hole is next in the positioning sequence when using an even pattern of fewer than all the holes.

To make the process quicker and easier, I made up a chart showing all the available combinations and the actual marked number of each index point needed to locate the next hole. I taped the chart to a wall next to my lathe and haven't mis-drilled a hole since. The same could easily be done for index heads with fewer or more available points.

—Pat Miller, Washington

Marked number on index head

Number of holes																								
3	1	17	35																					
4	1	13	25	37																				
6	1	9	17	25	3	41																		
8	1	7	13	19	25	31	37	43																
12	1	5	9	13	17	21	25	29	33	37	41	45												
16	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46								
24	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35	37	39	41	43	45	47

Custom mobile base with cabinet


1


2


3

Like many hobbyist woodworkers, I have a workshop that is less-than-ideal size. So when I wanted to branch out and get into woodturning, there was a serious question as to how my moderate-sized lathe (Nova DVR XP) was going to fit. I needed it to be mobile (as is all my large shop equipment), but it also had to be extremely stable. Rather than buying a heavy base, I decided to make my own.


4

The frame is made of 2" × 8" and 2" × 4" dimensional lumber. The top is 2" (5cm) of medium density fiberboard (MDF). There are retractable casters on each leg. Everything is glued and bolted together, and of course the lathe is bolted to the top (*Photo 1*).

The base is enclosed on all four sides, with a door attached on the front with a piano hinge. The door opens to reveal a good-sized storage area, which houses my chucks, faceplates, and other accessories (*Photo 2*). The storage area has a false bottom under which there are several hundred pounds of sand for ballast.

The back and left side of the table hold my turning tools and a large length of wood that I use as a lever each time the wheels have to be raised or lowered (*Photo 3*). The right side of the table holds a variety of toolrests (*Photo 4*).

The entire setup cost me less than a good cast iron base and I am not faced with the problem of trying to stabilize wheels on the ground when the lathe is in use.

—Ira Penn, Washington ▸

TIPS

Laser bowl-depth gauge

There are a number of ways to determine how deep you have hollowed a bowl and how thick the bottom is, but I wasn't happy with any of them. I decided to adapt a laser pointer for the job. I used the laser guide that I normally use with my McNaughton Center Saver coring system.

The base is made from 4" × 4" dimensional lumber, long enough to counterbalance the weight of the laser pointer (my base is 16", or 41cm long). I used my router to make rabbets just narrow enough so the base would register between the ways of my lathe.

Attach a 2" × 4" upright drilled to accept a ⅜" (10mm) threaded rod. The upright should be at least 2" (51mm) higher than your lathe's spindle to allow room to attach the support bracket above the threaded rod, which should be at the height of your lathe's spindle. To find the correct height for drilling for the rod, put a revolving center in the headstock spindle and slide the 2" × 4" against it. The indent it makes indicates where to drill. Secure the threaded rod with nuts on either side of the upright.

I used my McNaughton laser mounting assembly to mount the laser. Alternatively, you could make your own system using conduit, pipe, or dowels. In any case, position the laser pointer higher than the swing capacity of your lathe.

To use the laser depth finder, first calibrate the laser's position so its beam is aligned with the end of the threaded rod. With these points vertically aligned, the laser will automatically indicate the bowl's depth on the outside of the bowl when the threaded rod is brought up to touch the bowl's bottom (with the lathe off). If you know how thick you want the bottom of your bowl to be, you could set the laser pointer that thickness out from the end of the rod.

—Jim Andersen, Wisconsin

Removable handles for half-inch tools

I normally use permanent handles for my tools but also like removable handles for traveling or teaching. An easy way to make adapters for ½" (13mm) tools is to use a ½" flare tubing nut and double-ended union, as shown in *Photo 1*. Chuck the union in your lathe and drill the center hole to ½". Alternatively, you could drill the union at the drill press. Mount one end of the union in a turned wood handle with epoxy and then make three equally spaced cuts in the union (*Photo 2*).


1


2


3

With your tool inserted into the adapter, slide the flare nut over the tool and tighten onto the union to lock the tool in place (*Photo 3*). Simply loosen the flare nut to release the tool from the handle. For safety reasons, drill the ½" hole in the wooden handle well beyond the union for extra support. This technique will also work for ⅜" (10mm) adapters.

—Dave Mueller, Texas

Circle template rack

If you are like most woodturners who turn green (unseasoned) wood, you probably use circle templates to cut bowl blanks out of half-logs on the bandsaw. I have a big collection of circle templates in diameters ranging from 3" to 19" (8cm to 48cm), made from various scraps of ¼" (6mm) plywood, hardboard, and paneling. I used to keep them in a stack lying on the floor but got tired of them sliding all over the place. And when I wanted one, I would have to dig through the stack to find the diameter I needed. My first solution was to use wire hooks to hang the templates on the wall. But it was difficult to get them off the wire hooks and I had to remove a bunch of them to get the size I needed. Finally, I arrived at the solution pictured here—an easily accessible rack.

Now my circle templates are off the floor and mounted at eye level, so I can easily select the size I need. The hand awl I use to hold a template on the half-log is also stored on the rack, conveniently at hand.

—Wes Jones, Georgia

Background change improves visibility

I am somewhat visually challenged and sometimes have problems seeing the workpiece on the lathe clearly. It can be difficult to see a distinct outline of the piece, and additional lighting does not always help. Recently, I was turning a small item and realized the workpiece was the same color as the plywood wall behind it—brown on brown (*Photo a*). I found a piece of white poster board and tacked it up behind the lathe. This made a huge difference: the outline of the workpiece became clear and distinct (*Photo b*). I have since made the change permanent.

—Bill Wells, Washington

Lever chuck aid

I like my lever chucks, but sometimes the levers make me wish for a third hand so I can tighten and loosen the chuck while holding onto the workpiece. It came to me that I could adapt an old-time woodworking aid called a "breast bib," which is a piece of wood hung around the user's neck like a necklace. The wooden bib allows you to use your body to put pressure on a workpiece or brace and bit without bruising your chest.

I adapted this idea using a block of wood with a stopped hole drilled in it. To adjust the chuck "three-handed," I put the bib around my neck, insert the first lever into the chuck body and its handle into the hole in the bib, and lean forward to apply pressure. Then I can use the other lever to tighten the chuck, while holding the workpiece in the appropriate position against the chuck jaws. With the workpiece in place, it is a good idea to tighten the chuck further without using the bib. When I'm loosening the chuck, the bib allows me to hold the workpiece so it won't fall onto the ways of the lathe or the floor.

—Michael Toivonen, California

David and Ruth Waterbury
Photo: Judy Chernoff

RUTH AND DAVID WATERBURY

AAW 2015 HONORARY LIFETIME MEMBERS

Judy Chernoff and Jeff Bernstein

Every year, the AAW awards the distinction of Honorary Lifetime Member to someone who has contributed significantly to the field of woodturning. This year, that award goes to Ruth and David Waterbury of Minneapolis, Minnesota. Long time supporters of the AAW and other wood-centered organizations as well as the wood art movement in general, they have passionately collected, generously donated, and tirelessly advocated for wood within the context of craft and the greater art world. Over the years, their extensive involvement in promoting wood has resulted in their recognition as ambassadors and champions of the field.

Accidental discovery

Ruth and David's involvement with wood began in 1984, during a trip to Hawaii, when they unexpectedly happened upon a display of

Ron Kent, *Vessel,* 1984, Norfolk Island pine, 4¾" × 16⅛" (12cm × 41cm)
Photo: Robert Fogt
Collection of Ruth and David Waterbury

> "This bowl was absolutely magic as we held it up to the light and could see the shadow of our hands through it. It was the first piece we bought—the outcome of a resort cocktail party we attended for the free mai tais. That party and meeting Ron and Myra certainly changed our lives.
>
> —David Waterbury

woodturned vessels. They had gone to a cocktail party and ended up seeing Ron Kent's translucent Norfolk Island pine vessels, and the rest, as they say, is history. Ron's work captivated and mesmerized their sensibilities. Not only did they end up buying a piece, but this was the beginning of what would grow into a significant and long-lasting friendship with Ron and his wife, Myra. That first purchase was the birth of an "all-consuming passion," which has fascinated the Waterburys to this day.

Over the past thirty-one years, Ruth and David have amassed an extensive, world-class, museum-quality collection of wood art objects and sculptures. Their collecting journey culminated in an exhibition and accompanying book, *Conversations with Wood: The Collection of Ruth and David Waterbury*. Debuting at the Minneapolis Institute of Art (MIA) in July 2011, the exhibition has since traveled to several other venues. The catalog features superb photography of 552 outstanding works by 132 artists, as well as engaging essays by Glenn Adamson, Patricia Kane, Albert LeCoff, Christopher Monkhouse, Jennifer Komar Olivarez, and Ruth and David Waterbury. These essays add important scholarship to a field in need of more historical perspective, commentary, and critique. In addition, artists in the Waterbury collection were invited to give their personal perspectives and memories about their pieces. Together, the scholarly essays and artists' writings add important contributions to the expanding lexicon of the wood art movement.

Contributions to the field

Perhaps even more important than the works acquired over the ▸

JOURNAL ARCHIVE CONNECTION

See David M. Fry's insightful review of *Conversations with Wood: The Collection of Ruth and David Waterbury* in the October 2011 issue of the journal (vol 26, no 5, page 56). AAW members can access this and all past journal articles online at woodturner.org.

David Ellsworth, *Atlantic Pot,* 1996, Spalted elm with spalted sugar maple inlays, 9½" × 8¼" (24cm × 21cm)
Photo: Robert Fogt
Gifted to Carnegie Museum of Art, Pittsburgh
Provenance: The Waterbury Collection

> "This is a great example of David's magic, inserting a piece to fill a void so skillfully that it seems just a part of the spalting."
> —David Waterbury

> "There was magic in the way Michelle was able to make the two parts of this object sing to each other, a real duet."
> —David Waterbury

Michelle Holzapfel, *Duet Vase,* 2001, Cherry burl, 13" × 13" × 7" (33cm × 13cm × 18cm)
Photo: MIA Visual Resources
Gifted to Minneapolis Institute of Arts
Provenance: The Waterbury Collection

years, however, have been the remarkable friendships developed along the way. Ruth and David have created wonderful ties with artists, collectors, gallery owners, and museum curators. Christopher Monkhouse commented in his catalog essay, "I often feel that they care as much about the makers of turned wood as they do about the wood objects they have so enthusiastically collected." Ruth and David have also thoroughly enjoyed having artists visit their home, traveling to see artists' studios, taking in gallery shows and wood exhibitions, participating in AAW symposiums and viewing works in the Instant Gallery, and being involved in events sponsored by the AAW, The Center for Art in Wood, and Collectors of Wood Art.

Ruth and David also have focused on sharing their love of wood with others. They have worked tirelessly with curators and museum directors to help get the word out about contemporary wood art. Through ongoing discussions concerning the importance of carrying or increasing the presence of contemporary wood objects in art galleries and museums, the Waterburys are building the future for wood. Many institutions have benefitted from their generosity, including the MIA, Yale University Art Gallery, The Art Museum of South Texas - Corpus Christi, and The Honolulu Museum of Art.

Moreover, they have actively participated in the Collectors of Wood Art and were among the original members of the organization in 1997. David and Ruth served as CWA's first co-treasurers, and both held a variety of board positions over the years. The Waterburys organized a CWA forum in 2001 in conjunction with the exhibit, "Woodturning in North America Since 1930," at the MIA. They also helped organize a CWA gathering in conjunction with the 2011 opening of their "Conversations with Wood" exhibit at the MIA. That year, they were also awarded CWA's Lifetime Achievement Award.

The Waterburys have been AAW cheerleaders, having attended most of the symposiums since 1993. They have frequently opened their home to traveling turners—both to visit their collection and to stay at their home. An investment advisor by profession, David has also done some woodturning and was a founding member of the Minnesota Woodturners Association. Ruth, a retired primary school teacher, has been very involved in the arts, including being a docent at the MIA. In addition to their involvement in the wood world, they have devoted a great deal of time and funding to other charitable and advocacy interests both locally and nationally.

Ruth and David Waterbury have made extraordinary contributions to the AAW and to the advancement of the world of wood. Their palpable passion for collecting; their generous support of artists and contributions to museums; their work as founding members and working officers for the Collectors of Wood Art; their outstanding contribution to the wood field with the publication of *Conversations with Wood*; and their central role in raising the visibility of wood art make them well deserving of this year's AAW Honorary Lifetime Member Award. ■

Malcolm Martin and Gaynor Dowling, *Vessel,* 2000, Limewood, 24½" × 9¼" × 2¾" (62cm × 23cm × 7cm)
Photo: Robert Fogt
Gifted to Honolulu Museum of Art
Provenance: The Waterbury Collection

"We found this in a gallery in Edinburgh, Scotland, and were very taken by the sculptural qualities and presence of the object."
—David Waterbury

Turn a Decorative INLAY RING

Bill Wells

We woodturners often opt for lathe-only projects and forget the connection our craft shares with general woodworking. When making a mahogany stand for a clock, I decided to add a turned ¼"- (6mm-) wide maple ring inlay around the clock face. After many failed attempts to cut neat, concentric circles in a sheet of veneer, it dawned on me that the best way to make perfect circles in wood is with a lathe. Of course!

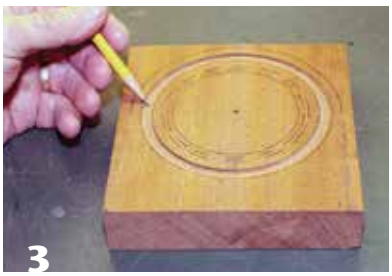
Since the inlay was to have a 4½" (114mm) outer diameter, I cut a 5" (127mm) disk of ¾"- (19mm-) thick maple on the bandsaw and attached it with double-sided tape to a waste block on my lathe's faceplate. I then marked the outline of the ring on the maple, leaving it a bit oversized (*Photo 1*).

After rough-turning the inlay ring to about ⅜" (10mm) depth, I used a scraper to bring the outside diameter (OD) and inside diameter (ID) to the exact dimensions of the recess I had routed in the mahogany clock stand (*Photos 2, 3*). After verifying I had reached the correct dimensions of the inlay ring using calipers, I parted it off and glued it into the recess in the mahogany workpiece (*Photo 4*).

When the glue dried, I sawed off the excess inlay wood and sanded the piece flush (*Photo 5*). Then I attached the base and finished the project with wipe-on polyurethane. The clock stand looks great, thanks in large part to the maple inlay ring I turned on my lathe. ■

Bill Wells is a retired engineer living in Olympia, Washington, and is a member of Woodturners of Olympia, an AAW chapter. He has been a woodworker for many years but only recently discovered that all his projects need not be square.

Mark the OD and ID of the inlay ring.



Shape the inlay ring to match the dimensions of the recess it will fill.

Glue the inlay ring into the routed recess.

Sand the workpiece flush.

TURN A PURSE BOX

Walt Wager (purse box) with Cynthia Gibson (pyrography)
Photo: Michael Gibson

Walt Wager

I first saw a picture of this kind of box on a friend's desk, but after searching the web and not finding anything like it, I set out to construct one from the photo. If you have a couple of Forstner bits and a small scroll chuck, it is a pretty simple and fun project. I call this a purse box because it seems a likely place to safely store a set of earrings or necklace, but it could be used to hold anything that will fit. The box comprises two tubes—one that slides into the other—and the parts are held closed by friction or magnets.

Turn the inner tube

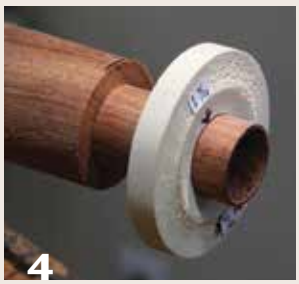
Start with a 2" (5cm) square blank 7" (18cm) long. Rough-turn the blank to round and make a tenon so you can hold the workpiece securely in a four-jaw chuck. It is important that the blank run true, so once it is chucked you may need to true it up.

With a 1$\frac{1}{16}$" (27mm) Forstner bit held in a Jacob's chuck mounted in your lathe's tailstock, drill a hole in the end of the blank 2"–2¼" (5cm–6cm) deep. This hole establishes the inside of the inner tube. The next step is to turn the outside of the inner tube

1 Drill into the purse box blank to form the inside walls of the inner tube.

2 Use a 1$\frac{3}{16}$" Forstner bit to create a visual reference for the wall thickness of the tube.

3 Carefully reduce the diameter of the inner tube.



4 A simple gauge made by drilling the appropriate sized hole in scrap wood works well for checking your progress. Just slide the gauge over your workpiece (with the lathe off).

A safe way to sand inside a tube is to use a dowel to hold the abrasive.

Indicate a section that will become the top of the inner tube. This is a good place for design elements such as beads, coves, or burn lines.

straight and parallel to the inside (*Photo 1*). This inside tube will later slide into a 1 3/16" (30mm) hole in the outer tube, so the wall thickness of the inner tube should be turned slightly thinner than 1/16" (2mm).

Using a 1 3/16" Forstner bit, drill a shallow hole (just deep enough so you can see the edge) in the end of the blank. This mark will act as a visual gauge for turning the outside of the inner tube (*Photo 2*). Bring up the tailstock live center to steady the tube and turn the diameter down to the 1 3/16" mark left by the Forstner bit. Turn the outside to the length of the hole you drilled (*Photo 3*).

A handy way to determine when you have reached the outside diameter of the inner tube is to make a ring gauge by drilling a 1 3/16" hole in a piece of scrap wood. Stop the lathe frequently to check the diameter of the inner tube using your gauge or calipers. The gauge should slide smoothly over the tube without being too loose (*Photo 4*).

This is a good time to sand the inside and outside of the inner tube. To sand the inside, make a sanding mandrel by cutting a slot in the end of a dowel to hold the abrasive (*Photos 5, 6*). Do not put your finger and sandpaper into the spinning tube, as this is a dangerous practice.

Mark off about 3/4" (19mm) for what will be the top end of the tube (*Photo 7*). A spindle gouge works well for shaping this top section before parting off the inner tube. *Photo 8* shows a small bevel, to a cove, to a bevel, and a slightly domed or rounded end, but you can use any design you like here.

Turn the outer tube

To form the outer tube, drill a 1 3/16" hole in the remaining blank to a depth of at least 2 1/4". The inner tube should fit smoothly into this hole and go all the way into the hole up to the edge of the top. If the inner tube does not slide in far enough, drill the hole in the outer tube a bit deeper.

You can finish-turn the top of the inside tube using the outside tube as a jam chuck. If the fit is too loose, wedge it in with a piece of paper towel or wax paper (*Photo 9*). I used a spiral tool to decorate the top and filled in the lines with gilt cream.

You are now ready to turn the outside of the outer tube to your desired shape and diameter. I put the inner tube back inside the box so I can turn the bottom to be symmetrical with the top (*Photo 10*). Part off the outside tube.

Other steps

Now make a 3/16"- (5mm-) long tenon on what is left of the blank still in the chuck. This tenon will become the ▸

Use a hole drilled into the outer tube as a jam chuck to hold the inner tube for finish-turning its top. If the fit is too loose, add a layer of paper towel to take up the extra space.

Turning the outer tube with the inner tube inserted provides a visual comparison of decorative elements.

Form a bottom for the inner tube by creating a short tenon on the waste material, gluing the tube onto the tenon, and then parting the tube off. This creates a closed inner tube.

Carefully apply the inner tube to a drum sander to create the box's opening.

Jam chuck the outer box onto a waste block tenon to finish-turn the bottom.

Drill holes near the edge of both tubes to accept recessed magnets, which provide a hidden method of holding the box closed.

A small crystal recessed into the top and aligned with the box's opening serves as a decorative reminder of the tube's orientation.

bottom of the inner tube. Glue the tube onto the tenon. When the glue has cured, part the tube from the waste in the chuck and you have a closed tube (*Photos 11–13*).

To make the inside tube a box, form an opening by holding it against a sanding drum. Extend the opening to about halfway through the tube (*Photo 14*).

Make a jam chuck to finish-turn the bottom of the outer tube. I finished this part the same as I did the top of the inner tube—by decorating it with a spiral tool (*Photo 15*).

Add magnets

I use two small rare earth magnets to hold the box closed. The magnets I use are 5/16" (8mm) diameter and about 1/16" (2mm) thick, so I drill 5/16" holes slightly deeper than 1/16" to recess the magnets in the tubes (*Photo 16*). I intentionally position the magnets at the edge of the inner and outer tubes because when you twist the box slightly, the two magnets will repel and push the box open. After determining the orientation of the inner and outer tubes, I use a piece of blue tape to mark the edge on the outer tube where I need to drill the hole for the inside magnet (*Photo 17*).

If the fit is smooth and snug, you may not need magnets to keep it closed, but you don't want it so tight that you have to struggle to open it.

Indicate the opening

I like to put a small jewel in the top of the inner tube so the purse box owner can quickly identify the orientation of the box opening. This prevents someone from spilling the contents when sliding the box open. I used a 7/32" (6mm) drill bit to slightly recess a decorative crystal (*Photo 18*).

The only thing left is to finish your box. For this purse box, I used a buffed wax finish. If you made a friction-fit box, be careful when finishing. A couple of layers of lacquer might make the box too tight.

Voilà—a finished product. Although there are a number of steps, this project can be made relatively quickly, and the variations on design and finish make each box unique. ■

Walt Wager, a former university professor and industrial arts teacher, joined North Florida Woodturners and the AAW in 2002. He lives in Monticello, Florida, and is the Studio Coordinator and resident instructor at Camelot's Woodworking Studio at King Arthur's Tools in Tallahassee. Walt's work can be viewed at waltwager.com.

SHOPMADE BEADING TOOL

Bob Patros

Improving your woodturning skills is a progressive journey. When you feel comfortable turning bowls, what is the next step? For me, it was finding an efficient way to add a decorative element—beads. I have tried commercially available beading tools, but the best beads I have turned were made from an old ⅜" (10mm) spindle gouge converted into a beader. Repurposing and custom-grinding tools is an inexpensive and creative way to get the results you want. So if you are ready to add a simple decoration to your bowls and have an old spindle gouge that is ready for a new life, take to the grinder and make this simple tool.

New life for an old spindle gouge

Before you start grinding your spindle gouge into a beader, know the integrity of the tool steel you are converting. If not done carefully, grinding anything other than high-speed steel (HSS) could yield problematic results. What's more, not all tools marked HSS are alike, and some may not be made of the quality of steel advertised. Tools made of carbon steel, or even HSS that contains some carbon steel, can overheat easily. "Bluing" results when a tool is overheated, and this can permanently alter the hardness of your tool steel. So the rule of thumb is to take your time when grinding to avoid overheating the tool, especially with carbon steel. Once converted, either an HSS or carbon steel tool will do the job. ▸

Hold the round profile of the gouge firmly and evenly on the toolrest to begin grinding the tool into a beader. Preventing the tool from rocking while grinding is essential for creating symmetrical points.

You have completed the conversion from gouge to beader when the two points are established.

Sharpen the beader as needed. Firmly hold the beader's bevel to a stone and hone in the direction of the length of the tool (not side to side). You can also sharpen the tool on the grinder with the toolrest set at 50 degrees (the original angle used for shaping). With either method, be careful not to round over the two points.

To start the conversion, set your grinder's toolrest to about 50 degrees. Using a rough-grit shaping wheel, place the spindle gouge flat on the toolrest with the flute facing upward and slowly push it straight in, being careful not to overheat the tool (*Photo 1*). Since the round profile of your tool is the part that is resting on the toolrest, you will have to hold it even and steady as you proceed. Take your time and grind until a flat bevel and two points are established (*Photo 2*).

A ⅜" gouge will produce a bead of the same size; use different sized gouges to vary the size of your beads. What size bead would look best for the size bowl you are decorating?

Sharpening your "new" tool is easy. You can quickly hone the tool's edge (*Photo 3*) or take the beader back to the sharpening wheel for a gentle touch up. If you sharpen the tool at the grinder, present the tool as you did when first shaping it. With either method, be careful not to round the two points.

Using the tool

It is worthwhile to plan your bead enhancement to your newly turned bowl. I have been told you should never turn an even number of beads side by side, as this detracts from the bowl's balance and aesthetics. The distance from the rim of the bowl to the bead is also worth careful consideration. Drawing pencil lines on the bowl prior to cutting will help you visualize the final look.

With the location of your bead indicated in pencil on the bowl, present the beader flat on the toolrest with the flute facing down. Ensure that both points touch the surface of the bowl at the same time (*Photo 4*). This will facilitate exact placement throughout the process.

Once you have established both point marks on the surface of the bowl, the tool action is to rock the tool gently from side to side while applying forward pressure (*Photo 5*). The tool always

Present the two points of the beader to establish the grooves, or outside edges of the bead. Note the inside of the bowl has been roughed out but not completed. The depth of the beader points is a consideration when determining wall thickness (don't ask me how I know).

While maintaining the tool's points in the grooves and the tool flat on the toolrest, gently move the handle left and right to form the curve of the bead. Fine shavings imply a sharp tool and good positioning.

Using a small, folded piece of abrasive, sand the bead from the outside groove to the top. Be careful not to hold the abrasive too long on top, which would flatten the bead.

remains flat on the toolrest with the flute facing down, and the shaft of the tool remains close to horizontal. During the cutting process, pull your tool back frequently and stop the lathe to see how your bead is taking shape. With the lathe still off, rotate the bowl by hand to ensure you are forming the bead completely. When re-engaging the beader after evaluation, be careful to present the points in their original location.

Sanding

With its flat top bevel pointing down, this beader essentially cuts like a negative-rake scraper and leaves a smooth surface that requires minimal sanding. To touch up your bead after tooling, use a small, folded piece of abrasive and sand lightly from the groove toward the top of the bead with the lathe speed at about 500 rpm (*Photo 6*). By sanding the bead within the grooves and working your way carefully toward the top, you will avoid flattening the round of the bead you have created.

Woodturners are known for making their own tools—or adapting an existing one—for the job at hand. This shopmade beading tool is no exception. It works great on bowls and spindles alike. ■

Special thanks to John Sake, Paul Fisch, and Kristin Royalty for the photographs in this article.

Bob Patros enjoys a wide variety of turning projects, including pens, bowls, and hollow forms. Living in La Crosse, Wisconsin, Bob has been a member of the Coulee Region Woodturners for ten years and of the AAW for almost as long.

You read the article—now see the video!

This article has an accompanying online video in which Bob Patros demonstrates the tool conversion described here—and the proper use of this shopmade beader. To view the video, visit tiny.cc/beadingtool or scan the QR code with your mobile device.

PSEUDO SEGMENTING *with Epoxy Resin*

Jim Rinde

Untitled, 2013, Olive, black epoxy, 5" × 4½" (13cm × 11cm)

When is a vessel that appears to be made from segments, not actually segmented? I have devised a good candidate. Using a bandsaw, I repeatedly cut into a solid piece of wood, but do not fully cut the sections into individual pieces. Instead, they remain attached to a central core, and I fill the bandsaw-cut spaces with epoxy resin. I turn the resulting block into a hollow form.

In the August 2013 issue of *American Woodturner* (vol 28, no 4), Robert Craig presented a method of cutting precise segments for stave construction. Before he passed away, Robert and I were both members of the Channel Islands Woodturners, and I saw him demonstrate this technique at a club meeting in 2012. He showed how to cut pie-shaped segments to an accuracy of +/- 0.001" on a bandsaw. He then glued these pieces back together to make wonderful segmented vessels. On seeing his demonstration, I immediately recognized that I could use his cutting method and combine it with my epoxy-casting technique to make vessels that looked like they were segmented, but in fact had never been cut into individual segments. I call it pseudo segmentation.

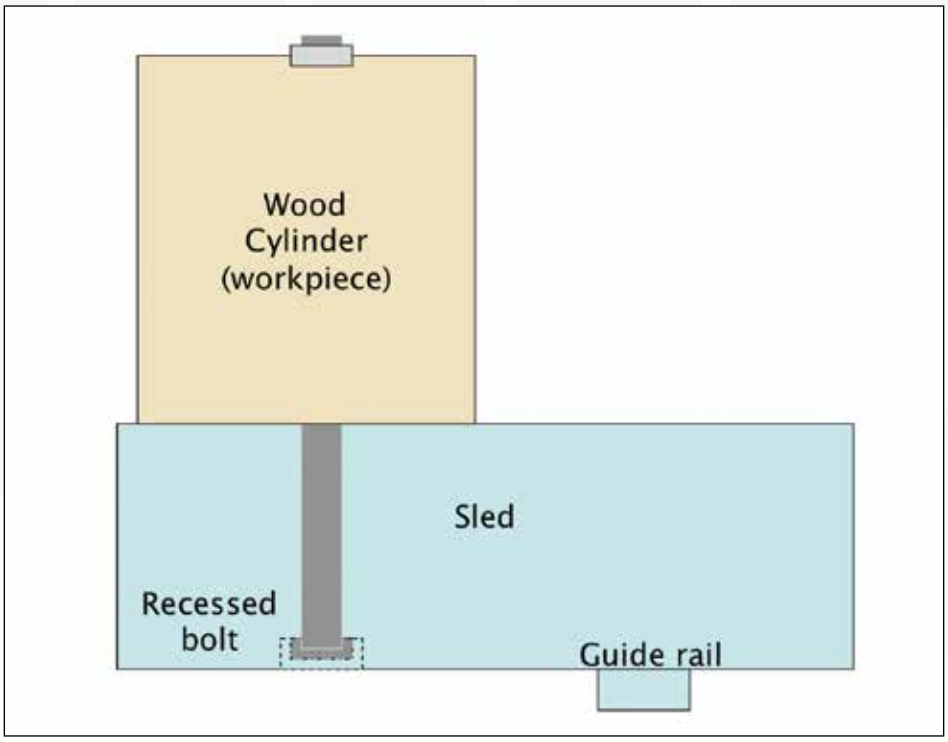


Figure 1. Cross-section of the bandsaw sled showing the location of the guide rail and the hold-down bolt.

Select and prepare wood

For a project like this, you need wood that is fairly dry and preferably a species that does not change shape or shrink a lot when drying. If you are going to make a vessel from solid wood that is nearly 5" (13cm) in diameter and about 6" (15cm) long, as I did here, the inside will not be as dry as the outer edges. I used a piece of olive wood that had been rough-turned into a cylinder, a ½" (13mm) hole drilled through the center, the ends sealed with wax emulsion, and carefully dried for about a year. The wood had distorted some, but there were no cracks and the outside was dry.

To prepare the wood for cutting on the bandsaw, I mounted it onto the lathe between centers, re-turned it to a true cylinder, and cut both ends parallel. On one end, I cut a 3"- (75mm-) diameter tenon—this

large tenon would be the reference end when making the bandsaw cuts.

I mounted the re-turned cylinder into a four-jaw chuck using the center hole for alignment. Because there had been some internal shrinkage and warping, I re-bored the center hole to ½" (13mm). This hole will be used later in the process.

To prevent the epoxy from sticking to the outer surface of the olive cylinder when the block is later cast in epoxy, I applied a coat of paste wax.

I used my lathe's indexing system to mark directly onto the wood where the lines should be cut. For accuracy, I used the setup shown in *Photo 1*. I set up a 10" (25cm) faceplate and adjusted the height to locate the point of a pencil—held in a block of wood—exactly so the pencil point is centered on the centerline of the wood.

The setup for accurately marking lines on the end of the cylinder consists of a large faceplate and a pencil held in a block of wood.

The setup for cutting grooves in the workpiece includes weights for pulling the sled uniformly and smoothly. This setup is discussed in Robert Craig's August 2013 *AW* article. A block clamped to the rear of the bandsaw table acts as a stop for the sled. After each cut, loosen the hold-down bolt, rotate the cylinder to the next cut line, and re-tighten the bolt. Remove the wrench during cutting.

The olive wood cylinder immediately after cutting the forty-eight slots. Some of the slots are wider—top of photo—at the outside surface of the cylinder because the wood has started shrinking and the stresses in the wood are pulling some of the segments to one side or the other.

The width of the saw blade was about 35 mils and the actual kerf was slightly wider. Added to this was the shrinkage of the wood upon drying. Therefore, I cut the spacer strips to about 45 mils thickness. This image shows the olive cylinder with the wood inserts in place at the corners, both top and bottom. These areas of the workpiece will be removed when turning the outside shape.

Bandsaw cuts

The bandsaw sled I use is similar to Robert Craig's, but different in some details. It is made from three layers of ¾"- (2cm-) thick wood, which are glued together, and it has a single rail to guide the sled. Its thick base provides room to recess the head of the bolt that holds the wood cylinder in place for cutting and also keeps the bolt aligned vertically. I designed the rail to fit snugly in the groove in the bandsaw bed (*Figure 1*). To allow the sled to move freely, I coated the rail with wax. With the saw blade removed, I pushed the sled back and forth until it would advance at a smooth pace, without jerks, when cutting the slots.

For cutting the slots in the cylinder, the weight used to pull the sled was 900 grams (2 lbs) and the cutting rate was about 1" (25mm) per minute. The weight was attached to the sled by a string that feeds over a smooth wood block and pulls at an angle so there is a force pulling the sled to one side and preventing the sled from wobbling in the groove (*Photo 2*). For this olive wood vessel, I cut all the slots the same length, but by cutting some slots shorter, different designs can be made.

Condition the wood after cutting

As mentioned, the olive wood was dry on the outside but had a much higher moisture content on the inside. After cutting the forty-eight slots, the thickest section of wood was about 7mm and the thinnest, about 1mm (*Photo 3*). The wood will now dry completely but will distort. To achieve uniform spacing, I inserted thin strips of wood into all the slots (*Photo 4*).

Before filling the slots with epoxy, I sealed off the center hole with caps ▸

Hollow the inside of the mold.

The olive cylinder nestles snugly inside the custom-turned mold.

I made a vacuum degassing chamber from PVC pipe with a clear acrylic lid. The container at right holds the epoxy resin.

Pour the black epoxy resin into the mold before inserting the slotted cylindrical workpiece.

I added a rock for weight so the olive cylinder would not float up while the epoxy cured at room temperature.

The redwood mold with completely cured resin. Note the center hole for accurate re-mounting onto the lathe.

turned from matching olive wood. Both caps had centering points for remounting the wood onto the lathe, accurately centered.

Mold for the cylinder

I intended to immerse the cylinder into a mold that contained sufficient epoxy to just fill the slots. I prefer to make molds from PVC pipe, but this cylinder required a 5" (13cm) ID pipe—not a standard size, and a short section would have been expensive. Instead, I turned a mold from a block of nearly dry redwood (*Photos 5, 6*).

After turning the mold, I placed it in a 100° F (38° C) oven to reduce its moisture content to below the equilibrium moisture content (EMC) at room temperature. My objective was to dry the mold and the olive cylinder to below the EMC, so when combined with epoxy, there would be no possibility of getting bubbles in the epoxy from moisture in the wood.

In addition, I coated both the outside of the olive cylinder and the inside of the mold walls (but not the bottom of the mold) with wax to prevent the epoxy from sticking to these surfaces. This was to avoid bubbles due to shrinkage of the epoxy when it cured. Epoxies shrink about five percent on curing, and by having these non-bonding surfaces, it is possible to force any voids to the waxed interfaces and not have them occur within the slotted olive block.

The epoxy

There are many epoxy resin systems available, ranging in cure times from five minutes to many hours when cured at room temperature. For an application like this one, the correct resin system should have the following properties:

- Clear when cured
- Cures to a hard resin
- Long cure time at room temperature, greater than two hours and preferably greater than four hours

- Low exotherm, meaning it does not give off a lot of heat when it cures
- Low volatility resin and curing agent, so the materials can be degassed
- Low viscosity for easy flow, mixed viscosity of less than 5,000 cP at 68° F (20° C)

The epoxy resin I used is a very slow-curing resin system used mainly for filament winding of things like large windmill blades. These applications require epoxy systems with long working times. I used Rhino Linings epoxy resin 1403, cured with Rhino's curing agent 403. The mix ratio is 100 grams of resin to 44 grams of curing agent (2/1 by volume). It is available from Rhino Linings (rhinoliningsepoxy.com). However, any epoxy can be used that is clear, cures hard, and has a long-enough working time.

Mixing the resin

With everything ready for casting, I needed to calculate the volume of resin required. In this case it was as follows: (the volume of the mold) minus (the volume of the olive cylinder before the slots were cut) plus (the volume of the forty-eight slots). This turned out to be 640 cc of epoxy. I generally mix ten percent excess resin because the shapes are not always the same as I assume, my measurements are not always accurate, and some epoxy is absorbed into the wood. Now that I had the volume needed, I calculated the weight. The density of my resin system is 1.15 g/cc; therefore, the weight required was 810 grams. For this epoxy system, a mix of 560 grams of part A plus 246 grams of part B yielded 806 grams based on a mix ratio of 100/44.

For this project, I colored the epoxy black. To do this, I added a black pigment to the epoxy. There are many ways to color epoxy resins and I have probably tried most of them. I find that dry pigments consistently provide the best results. In this case, I used Bone Black from Guerra Paint and Pigments.

To prepare the epoxy, I mixed the appropriate amount of resin with three percent by weight Bone Black pigment in a plastic container. I then put the container into a microwave oven in my shop and heated it to about 176° F (80° C). This reduces the viscosity and speeds up the vacuum degassing process.

I placed the plastic container into a vacuum chamber and reduced the pressure with a vacuum pump to about –26 inHg. This caused the epoxy to boil and foam up—the container has to have a volume of at least twice the epoxy volume to properly degass hot epoxy and as much as twenty times the epoxy volume if the epoxy is cold (high viscosity).

Why did I degas the mixture? Both the epoxy resin and the pigment contained absorbed moisture. If the moisture is not removed, it can cause bubbles during the curing process. I continued the degassing process until the mixture stopped bubbling, which required about thirty minutes.

The degassing process is best done in a vacuum chamber with a see-through lid (*Photo 7*). I made my vacuum chamber from PVC pipe with a ½"- (13mm-) thick acrylic sheet for the lid. The one shown was made from 6" (15cm) ID pipe, is about 12" (30cm) high, and has a wood base.

After degassing the black epoxy mixture, I allowed it to cool to room temperature before adding and mixing in the curing agent. After mixing in the curing agent, I put the batch of epoxy back into the vacuum chamber for a few minutes to remove both moisture and any air incorporated in the mixing process. It is this step in the process that requires the low-volatility curing agent.


11
Bottom of redwood mold before the tenon was cleaned up.


12
Clean up the bottom of the mold after truing the tenon. The tenon will be held in a four-jaw chuck.


13
With the mold mounted in a chuck, clean up the olive cylinder's tenon.

The casting process

Ready to pour the resin, I placed the mold on a flat surface and poured all the epoxy into it (*Photo 8*). The olive cylinder was then carefully inserted and allowed to sink slowly into the resin. This process forced the resin ▸

The olive cylinder's tenon is trued up and ready for mounting into a four-jaw chuck.

Turn a groove into the top of olive cylinder. The groove will be filled with epoxy resin to form a neck on the vase.

Top of the olive cylinder after the groove has been filled with epoxy resin and cured.

The top of olive cylinder with its surface cleaned up is ready for turning a hollow form.

Outside of the pseudo-segmented vessel after turning, but before finishing.

The top of vessel, before finishing.

to fill the slots, displacing the air upward and out of the casting. The epoxy has a higher density than the wood, so I pushed the cylinder down and added a weight to keep it submerged in the resin (*Photo 9*).

At this point, the casting was completed and was left sitting at room temperature overnight for the resin to cure hard. The next day, I placed the mold-and-cylinder unit into a 176° F (80° C) oven for several hours to complete the cure. The fully cured unit was then ready to be mounted onto the lathe (*Photo 10*).

Ready to turn

The centering hole in the tenon on the redwood mold was open (*Photo 11*), so I used it to re-mount the cylinder between centers on the lathe. I cleaned up the tenon on the bottom of the redwood mold (*Photo 12*) and re-mounted the cylinder into a four-jaw chuck (*Photo 13*), using the centering hole in the olive wood for alignment.

I cleaned up the tenon on the olive wood (*Photo 14*), reversed the cylinder, and held the olive wood tenon in a four-jaw chuck. I turned the redwood mold away, exposing the other end of the olive cylinder. This end would be the top of the vessel, so I turned a groove to fill with black epoxy resin (*Photo 15*).

I removed the cylinder from the lathe and filled the groove with black epoxy resin, which had a small amount of pearlescent pigment added to it (*Photo 16*). This ring of epoxy will form a contrasting band around the top opening in the hollow form (*Photos 17-19*). ■

Green Stripes, 2012, Padauk, green epoxy resin, 2¾" × 4¾" (7cm × 12cm)

Jim Rinde is a retired research chemist living in Camarillo, California. He spent twenty-five years working professionally in the field of epoxy resin and adhesives. Jim can be reached at jerinde@verizon.net.

A FRENCH ROLLING PIN *with Flair*

Tim Heil

As a spindle turner, I am always looking for functional wood-turning projects, and a French-style rolling pin surely fits the bill. This project is a good skill-builder and could be the perfect gift for your favorite baker.

French-style pins, or rods, differ from traditional pins in several ways—they are usually thinner, longer, and do not have separate, free-wheeling handles that turn on an axle. Without axle-mounted handles, this style rolling pin is pushed with the palms of your hands. Often, French rolling pins are tapered at the ends or from the center to the ends, which some say gives a better feel while rolling dough.

I like to include a disk of contrasting wood at the center of the rolling pin to add visual interest to the design. To do this, the pin is cut in half and glued back together with the accent wood in the middle. Here's how to make this simple but elegant kitchen utensil.

Getting started

I like to use curly maple, cherry, or beech for this project because those woods are strong, durable, and beautiful, but any hardwood will work as long as it is a tight-grained, closed-pore variety. Open-pored woods such as oak and ash have a greater tendency to collect and hold food particles during use.

A spindle roughing gouge, parting tool, and detail gouge are the only turning tools you will need for this project, though a skew can also be used to good effect.

Begin with a wood blank at least 1¾" (44mm) in diameter and 20" (51cm) long. Mount the blank between centers and use a parting tool to cut a tenon on each end of the blank (*Photo 1*). The tenons will allow you to remount each half of the blank in a scroll chuck later so you will be able to add the contrasting disk in the middle. Remount the blank in a scroll chuck, rough the blank round, and mark the center. With a parting tool, begin to cut the blank in half, but finish the ▸

Rough turn the rolling pin blank and form tenons on both ends, sized to fit your chuck.

Cut the blank in half safely by starting the cut with a parting tool and finishing it with a handsaw while the lathe is off.

Drill a hole in each half of the blank to receive the center accent piece.

Choose a contrasting wood for the center accent and size its tenons to fit the holes in the rolling pin's halves.

cut with the lathe off using a handsaw (*Photos 2, 3*).

Add the centerline accent

With one-half of the rolling pin still mounted in the scroll chuck, drill a ⅜" (9.5mm) hole into the center of the blank about 1" (25mm) deep (*Photo 4*). Repeat this process for the other half of the rolling pin. These holes are an essential part of the joinery that will secure the contrasting detail disk. Set both halves of the rolling pin aside.

Choose a contrasting color wood for the centerline accent so it will stand out well from the rest of the pin barrel. To make the accent disk, start by mounting a piece of 1¾"-diameter stock in your scroll chuck. Use a parting tool to shape a disk with tenons on each side. The tenons should be sized to ⅜" diameter and ¾" (19mm) long so they can later fit into the holes you drilled in each half of the pin barrel. The round disc in the middle should be about 1¾" in diameter to match up with the diameter of the rolling pin blank. Part the accent piece from the lathe (*Photos 5–7*).

I like to use the lathe as a clamp for gluing the accent disk into the rolling pin blank. Mount one-half of the pin blank into the chuck. Apply glue generously to the accent disk's sides and tenons and assemble the parts, inserting the disk's tenons into the holes drilled in the rolling pin halves. Apply ample pressure on the glue joint using the lathe's tailstock (*Photos 8, 9*).

Shape and sand the barrel

After the glue has cured, you can turn the rolling pin's barrel (and handles if you choose to incorporate them) to shape. The barrel must be smooth and flat for effective use. I use a parting tool and calipers to set a consistent diameter over the length of the barrel. Measure equal distances from the center toward each end and cut down to the diameter you have determined. A roughing gouge is the perfect tool to bring the rest of the barrel to the depth of each groove (*Photos 10, 11*).

When you have turned each half of the rolling pin as smooth and flat as possible, sand the barrel to remove any ridges or grooves that remain. I use a sanding board for this task because

Glue the pieces together, using the lathe's tailstock to apply clamping pressure.

it allows you to apply a broad, flat sanding surface, which has a flattening effect over the span of your pin. *See sidebar.*

Handles

French rolling pins typically do not have handles and simply taper all the way from the center to the ends, but I often include attached handles as part of the design. If you choose to do this, a ⅜" detail gouge works well for shaping the handles (*Photo 12*). Stop the lathe often and test the handle for comfort and appearance.

The challenge is to turn two matching handles. When you have finished one handle to your liking, use its dimensions as a pattern. Measure the left, middle, and right diameters of the finished handle and transfer these measurements to the unfinished side (*Photo 13*). As you did for indicating the diameter of the rolling pin's barrel, cut grooves into the handle to indicate the correct depth at each point (*Photo 14*). As your shaping cuts approach the groove bottoms, slow down and take light, clean cuts.

I use a ⅜" detail gouge to shape the end of each handle, leaving a small amount of wood that can be removed with a handsaw after the rolling pin has been removed from the lathe (*Photo 15*). Hand sand the very ends of the rolling pin.

It is not necessary to apply a finish to your rolling pin, but a replenishable oil could be applied to bring out the wood's grain if you prefer. ■

All photos by Tib Shaw.

Tim Heil has been a member of the Minnesota Woodturners Association and the AAW since 1999. He is primarily a spindle turner who likes to make functional items like tool handles, fishing lures, and architectural turnings. For more, visit timheilwoodturner.com.

Flat sanding board

Until you have a lot of experience at the lathe, your long straight rolling pin might have some ridges and shallow grooves off the tool. A sanding board is an easy way to eliminate those ridges since it allows you to apply a wider, flat length of abrasive with even pressure to your turned cylinder.

To make a sanding board, wrap a sanding belt from a belt sander around a flat board sized to fit snugly within the sanding belt (*Above*). I sand with the lathe rotating in reverse and use a paper towel to catch loose dust (*Photo a*).

A flat sanding board is easy to make with a board and sanding belt.

For a cylinder with flat surfaces, a sanding board does a good job of removing ridges left by the tool.

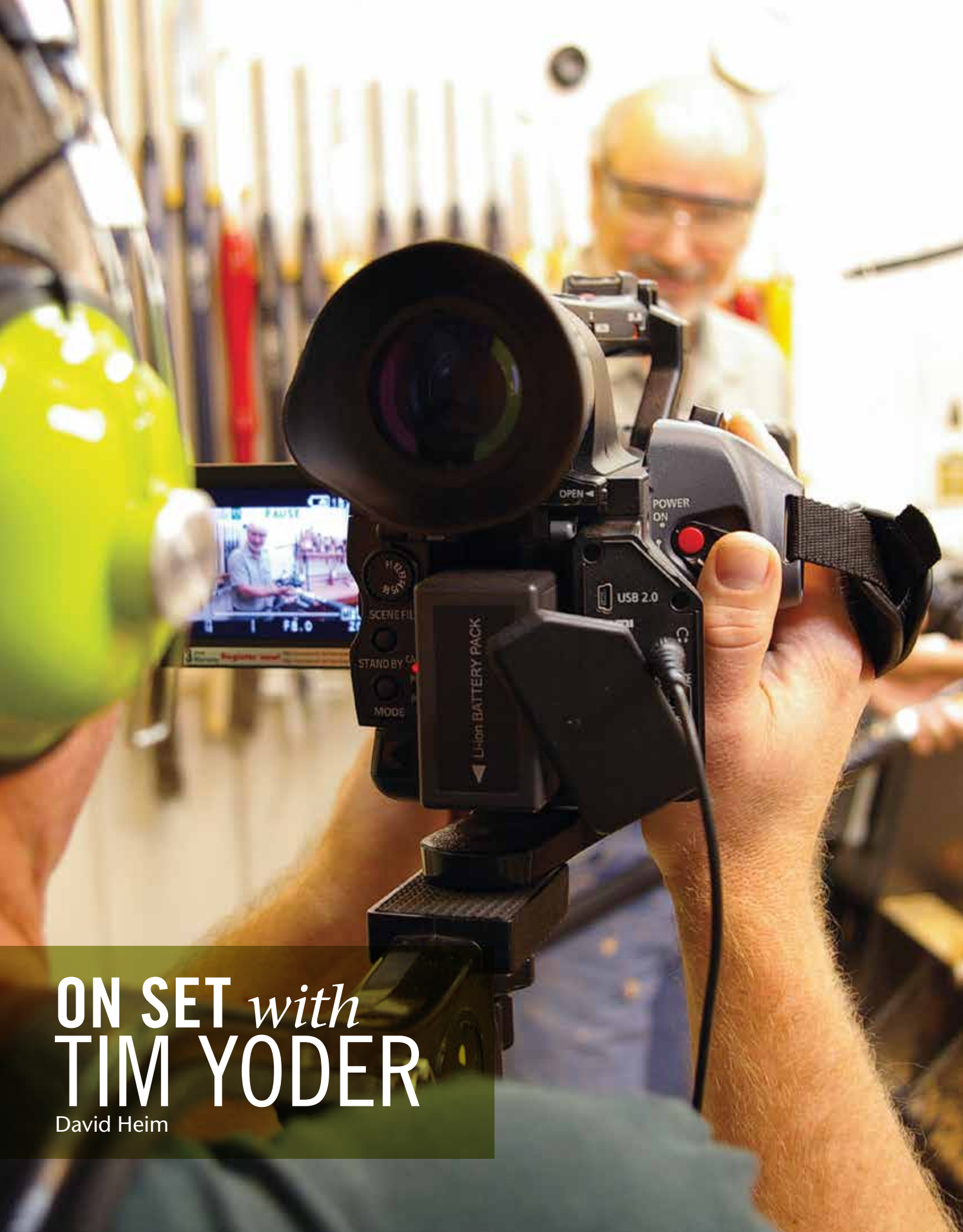
Consistently spaced grooves cut to the same depth act as guides for turning a symmetrical taper on both halves of the rolling pin.

Shaped handles are a design option.

Using calipers, transfer the dimensions of one finished handle to the other side to aid in duplication.

Grooves made with a parting tool identify the depth in each section of the matching handle.

Shape the ends of the rolling pin with a detail gouge. Remove the remaining waste material with a handsaw with the workpiece off the lathe.



ON SET *with* TIM YODER

David Heim

The most widely viewed woodturning instructor is almost certainly Tim Yoder, a native of Tulsa, Oklahoma, who also has an award-winning career photographing and producing television news programs and documentaries. A decade ago, Yoder and his collaborator, Bryan Crain, launched "Woodturning Workshop," a half-hour program syndicated nationally by Rogers State University Public TV. The weekly program quickly became a phenomenon, reaching ninety-seven percent of U.S. households at its peak. Within four television seasons, Yoder did for woodturning instruction what Julia Child did for cooking—he made it look like fun, he giggled and goofed around a lot on camera, and he was not afraid to let the audience see his mistakes.

But in 2010, as Yoder and Crain prepared for their fifth season, the station canceled the show. "The general manager said it didn't fit with the direction he wanted to take the station," Yoder recalls. "Two weeks later, the show won an Emmy."

Yoder and Crain kept their day jobs at RSU-TV, based in the Tulsa suburb of Claremore, and set up their own company to keep the show alive. They produced short video tips for their YouTube channel as well as five full-length instructional DVDs. *Popular Woodworking* magazine contacted the pair in 2013, and in April 2014 they launched "Woodturning with Tim Yoder," which appears regularly online at popularwoodworking.com/woodturning.

Anyone who has ever done a woodturning demonstration knows how hard it can be to turn wood and talk at the same time. Yoder and Crain have created more than 150 on-camera demonstrations, with plans for dozens more. Here's how they do it.

TIM YODER WILL BE A DEMONSTRATOR AT THIS YEAR'S AAW INTERNATIONAL SYMPOSIUM IN PITTSBURGH. FOR MORE, VISIT WOODTURNER.ORG.

Learning the ropes

From the outset, producing the TV programs and videos has amounted to a second full-time job for Yoder and Crain. They shot the program then, as they do now, in the tiny shop in Yoder's backyard. Yoder, who lives in a modest ranch house with his wife Melinda, spent several thousand dollars of his own money to set up the shop for TV—money he says he is only now beginning to earn back.

Yoder was initially reluctant to be on camera. "I have always suffered from stage fright," he says. But, as Crain explains, "I said to Tim, you know how to turn and the station can't afford to pay a woodturner to host, so why don't you do it?" When did Yoder begin to feel comfortable in front of the camera? "Season three," he says.

When they began, Yoder says, "I had never talked to a camera lens and Bryan had no experience shooting woodturning. We had no choice but to learn as we went along. Because of our small budget and even tighter deadlines, we had no time for do-overs. Our audience got to experience every stilted movement, stammered sentence, and awkward camera angle. We embraced our mistakes and made teaching moments of them. Our audience loves to see me mess up. It lets them know that I'm just like them." Crain adds, "You can't learn from perfect."

Probably the most spectacular mistake they caught on camera involved a "Woodturning Workshop" lesson in metal-spinning. "I had mounted this twelve-inch brass disc on a vacuum chuck," Yoder says. "I needed to turn off the lathe, but I accidentally turned off the vacuum suction instead. Now I have this big metal disc spinning off the lathe. My first instinct was to catch it, but instead I let it go bouncing across the shop. Bryan kept the camera rolling." As he tells this story, Yoder runs from behind the lathe and begins hopping across the shop, imitating Crain's movements with the camera. He eventually comes to ▸

For the past ten years, Yoder's small backyard shop has served as the set for his woodturning programs.

Yoder does not hesitate to have some on-camera fun, here pretending to swig from a Roman canteen, which was one episode's featured project.

rest somewhere near the bandsaw, just as the metal did. Neither man got hurt in the original incident or the retelling.

Yoder calls the show "the gateway drug to woodturning" and explains, "We get them hooked and then they can advance their skills by learning from the real master woodturners."

Making it work

Yoder has been at RSU-TV since 1991; Crain, since 1997. They are the consummate team. Besides the woodturning shows, they do a regular tourism series called "Green Country People & Places" as well as award-winning documentaries. One, "Will Rogers & American Politics," trumped the major TV networks to win a Special Jury Award from CINE, an organization that champions filmmakers.

Each new episode of "Woodturning with Tim Yoder" is a collaboration from end to end. The pair dreams up the projects to be featured, even though Crain has never done woodturning and says he has no interest in starting. "I try to think of stuff I like," Crain says. Yoder nods in his direction and deadpans, "Some of the best projects have been your fault."

Yoder tries to find new twists for the projects. For an episode about using bushings and a mandrel, he shows how to make a cigar-holder instead of a pen. For a Thanksgiving episode on split turnings, he makes a napkin holder shaped like half a turkey leg. A wood holder for an alarm clock sprouts turned mushrooms instead of brass bells.

> "MAKING SHAVINGS IS ONE OF THE MOST ENJOYABLE THINGS I GET TO DO."
> — TIM YODER

"We need to show how to turn classic projects, like bead work or bowl shapes," Yoder says. "But there are many facets of turning we just can't touch." Segmented turning or large hollow forms, for example, would take too long. "Techniques like airbrushing and piercing require years of practice, and I can't develop those skills in just one or two weeks," Yoder explains.

If he wants to tackle a project or technique that someone else has written about or demonstrated, Yoder gets that turner's blessing beforehand. "It is important to credit people whose work inspires our projects. I could never come up with all these ideas without help," he says.

For each project, Yoder spends up to forty hours researching and practicing until he knows how to make the piece well enough to do it on camera. "Sometimes, I'm lucky and get it right away," he says. "Otherwise, I may have to make it four or five times." He uses inexpensive wood like poplar for the practice pieces, but he then makes one in what he calls pretty wood, which is what he shows at the beginning of each episode.

"As I practice, I make notes on a tablet for steps I must include and things I must remember to do," he says. "If you come out to the shop while I'm practicing, you will hear me talking to myself. I'm rehearsing what I want to say on camera." These sessions yield one to two single-spaced pages of notes and reminders that Yoder uses during the shooting.

Action!

When it's time to record, Yoder clips on a tiny wireless microphone and dons a pair of safety glasses. Crain puts on headphones, then hoists a video camera onto his shoulder. One of them turns on a modified GoPro miniature video camera mounted over the lathe's headstock. Then they're off.

Crain usually begins shooting from the opposite side of the lathe, which gives him a good view of how Yoder has mounted the workpiece and positioned the toolrest. But as the turning progresses, Crain moves around to stand alongside Yoder. This lets him show Yoder's foot placement, tool handle position, and body movement. "He tries to be in the right spot at the right time to show viewers how turning involves more than just using your hands to make a cut," Yoder says.

The GoPro camera allows them to get extreme close-ups and to show the work from angles Crain cannot get with his larger camera. The GoPro also shoots slow motion, a feature Yoder hopes to use in his demonstration at the AAW international symposium this year in Pittsburgh. He wants to photograph catches in action with different tools, so people can see exactly how they happen.

Paying it forward

Yoder began woodturning about twenty years ago, not long after he shot a PBS segment on Ron Fleming, a well-known Tulsa woodturner. "It was like a religious experience watching the shavings fly," he says. "It hit me that the things Ron was making would outlive him and serve as his legacy. But everything I had created in my career was broadcast once and then discarded," Yoder says. "You can't hang a video on a wall."

A week later, he bought his first lathe. He also joined the Northeastern Oklahoma Woodturners Association, a fledgling club at the time but now large enough to have its own building with a demonstration area that can seat eighty. "My turning improved tremendously after just one meeting," Yoder says. "Everyone was so eager to share their techniques and tips. I never would have become the turner I am today without their help."

Not only does the show consume much of his spare time, it also takes a physical toll. Yoder suffers from a painful degenerative nerve disease that robs him of much of the feeling in his hands. He has also been battling cataracts. "I kept adding more lights to the shop because I couldn't see. When I had my right lens replaced, I said, 'Wow! The shop is really bright. I can't wait to have the other eye done.'"

So why does he do it? "Even though some days are a grind, others are as fun as all get out," he says. "Making shavings is one of the most enjoyable things I get to do. It's a great way to relieve stress and be creative." But the main reason: "It's my way to pay it forward for all the turners who helped me when I started out." ■

All photos by David Heim.

David Heim has also written about Beth Ireland's "Turning Around America" project for the journal. A member of Connecticut's Nutmeg Woodturners League, he can be reached at davidheim1@comcast.net.

Yoder spends hours at the lathe practicing what he will demonstrate when the camera rolls.

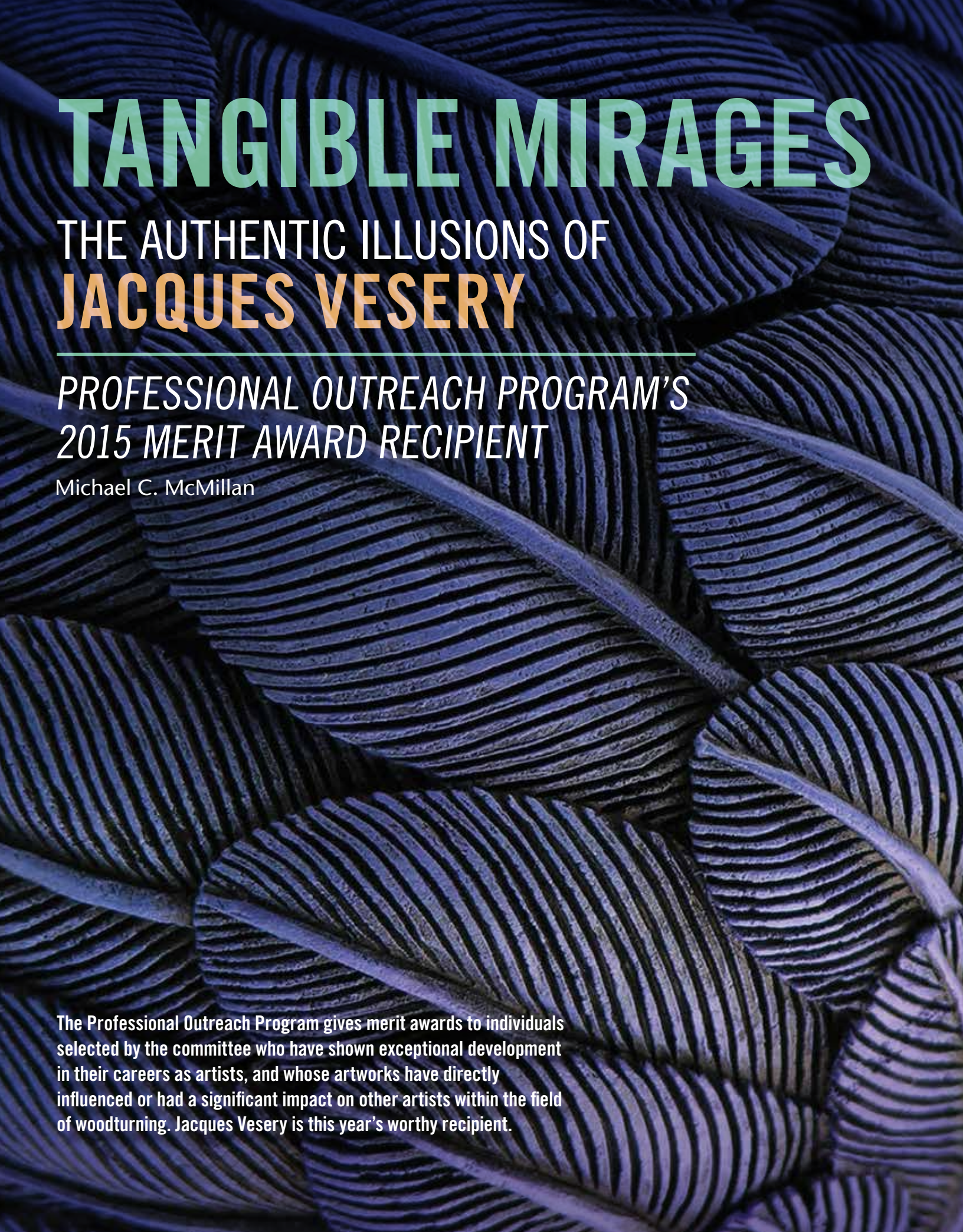
Through trial and error, long-time partners in film production Bryan Crain (left) and Tim Yoder have arrived at a successful formula.

TANGIBLE MIRAGES

THE AUTHENTIC ILLUSIONS OF JACQUES VESERY

PROFESSIONAL OUTREACH PROGRAM'S 2015 MERIT AWARD RECIPIENT

Michael C. McMillan



The Professional Outreach Program gives merit awards to individuals selected by the committee who have shown exceptional development in their careers as artists, and whose artworks have directly influenced or had a significant impact on other artists within the field of woodturning. Jacques Vesery is this year's worthy recipient.

As humans, we continually encounter pressure from the social and physical environments that make up our lives. We also have the remarkable ability to gather these familiar elements of our experience and transform them into novel ideas for practical and artistic purposes. The career of Maine's Jacques Vesery is a testament to this ingenuity, as his artistic vision over the last twenty-five years has been forged through the varied groundwork of profession, environment, community, and family.

Jacques (pronounced, "Jack") Vesery, this year's Professional Outreach Program (POP) Merit Award recipient, has made extensive and multifaceted contributions to the field of contemporary woodturning. He has captivated audiences and influenced a generation of colleagues and students through his mesmerizing fusions of reality and illusion. Vesery's fanciful and decorative amalgams of the real and imaginative evoke odd-paired reactions of familiarity and déjà vu, accompanied by feelings of wonderment and the otherworldly. There is a dichotomy always at play in Vesery's compositions, as they are strikingly familiar in the heart, but far from being fully grasped by the mind. They effectively function as Rorschach tests, evoking an assortment of interpretations from viewers. Vesery's surrealist warpings of recognizable motifs—such as leaves, water, and feathers—have layers of appeal for individuals with wide-ranging conceptual and aesthetic tastes.

These lathe-turned, textured, and colored masterworks are excitingly complex, but never suffocating. Bound in principles, but never exercises of cold calculation. Richly decorative, but with ornamentation that avoids pretension. These careful balances come to fruition thanks to Vesery's patient and disciplined temperament—a mental makeup that has resulted from a wealth of life experiences.

(Left) Detail of *Whisper Around the Wind*, 2009, Cherry, acrylic, 3" (8cm) sphere

Jacques Vesery applying fine details on a turned piece using a woodburning tool.
Photo: Joseph Cronin

Early life

Like many twenty-first century studio artists in the medium of wood, Jacques Vesery has arrived at this place of recognition through an unconventional life path. He was born in New Jersey in 1960, and it was clear from an early age he possessed the creative spark common in prospective artists. Vesery's penchant for small sculptural work began with a range of industrial arts projects pursued during his adolescence. During high school, he received more than twenty awards for work incorporating cast bronze, photography, printing, and architectural design.

Upon graduation, Vesery enlisted in the Navy and served on the *USS George Washington* in Pearl Harbor, calling that submarine his living quarters for four years. While this was undoubtedly a period of structured routine and discipline, his quartermaster duties and community-based living did not prevent him from exploring artistic passions—Vesery became the submarine's photographer and de facto illustrator. He admits the cramped quarters and imposed efficiency left a lasting impression on him ("Psychologists would have a field day writing about submariners," he quips) but maintains that those conditions have brought tidiness and discipline to his artistic practice.

Upon leaving the Navy, Vesery engaged in a notable variety of occupations. His first job outside of the ▸


Photo: Joseph Cronin

(Left) In Jacques Vesery's meticulously organized studio (Damariscotta, Maine, 2015), Jacques (right) and author Michael C. McMillan discuss the artist's remarkable career and work.

(Right) A sample of scrimshaw work by Jacques Vesery, 1984, Ivory, ebony, ink, 4" × 4½" × 3" (10cm × 11cm × 8cm)

military was as a Zamboni driver at the sole ice rink in Hawaii. He later began working as a scrimshander—and continued that work in New Jersey and on Cape Cod. In 1985, he relocated back to New Jersey where he became a Boy Scouts of America Ranger, as well as a firefighter and district fire warden for New Jersey's fire service and search-and-rescue operations. During his time as a forest ranger, he became acquainted with woodturning through experimentation on an Oliver lathe—his first in-depth foray into the craft.

In 1991, his wife Minda opened a family medical practice, while Jacques worked in the Cumberland region of Maine outside Portland. There he immersed himself into a community of studio furniture makers. The timing was right: the eighties and nineties were a time of tremendous growth for the studio furniture movement in New England, with the Rhode Island School of Design and Boston University/UMass-Dartmouth's Program in Artisanry turning out influential furniture makers and other artists in craft-based media. After a time of working on spindles and finials, Vesery was further drawn into the process and broader possibilities of the lathe, and soon he focused on promoting his own vision rather than one prescribed by the expectations of those around him.

"Why do I have to be driven by what everyone else around me is doing?" Vesery notes of his thoughts at the time. "I am a good woodturner, so why don't I just do the turning?"

A reflection of one's space

Upon moving to the Midcoast town of Damariscotta, Maine, Vesery determined he could raise his family while also pursuing the studio work he valued. Initial solo endeavors in turning began in segmented forms, a tradition that demands precision, patience, and an eye for order. However, this practice proved too limiting for the expression of his narratives and imaginative leanings. As he states in regard to his past segmenting, "There was a rigidness to it—there was too much symmetry." Nevertheless, upon arriving at Vesery's home, one might mistake his studio for that of the most formal and faithful practitioner of segmented woodturning—or perhaps a focused surgeon in wood. Every tool has its proper place. No excess is allowed. It is clear his military structure and adeptness has bled its way into his self-described "space."

The cleanliness and efficiency of Vesery's studio transforms what might be a setting of material aggression into a tranquil environment where creativity can flourish. The patience necessary for his intricate carving and application of color is undoubtedly more achievable in this atmosphere of peace. Whether constructing furniture elements, turning bowl blanks, or crafting one of his Norm Sartorius-scale wonder works, all of his initiatives are predicated on an orderly mental framework.

The sculptural forms of Jacques Vesery would appear contrary to the approaches of other turners working in motifs of the illusory. He does not shed the formality of segmented turning, but rather reinterprets and wields the underlying principles of organization through the lens of a storyteller and transcendent naturalist. Vesery's design principles, woodturning skills, and detailed textures are treated with the rigor and focus of a technician or engineer. However, this technical rigor is countered by a fusion of form,

Vesery's technical rigor is countered by a fusion of form, texture, and color that reveals the heart of a visual poet.

texture, and color that reveals the heart of a visual poet.

Despite reveling in the domains of the imaginative and illusory, Vesery's works never fly off the rails into the overwrought. No burned line or mark of the gouge ever emerges from a Pollock-esque and action-oriented approach. While Vesery's works could earn him credibility from surrealist aficionados, his compositions are always calm, balanced pieces with an overarching unity of structure—never lofty, disjointed, or pretentious. By taking objects and imagery we all know and presenting them in ways we don't, the three-dimensional canvasses draw us in for a deeper look as we attempt to understand. This is Vesery's proud calling card, an approach that echoes Oscar Wilde's statement, "No great artist ever sees things as they really are. If he did, he would cease to be an artist."

This perspective reveals itself in Vesery's *Pleiades* series, a body of work investigating the contextual elements connected to the Pleiades star cluster (also known as the Seven Sisters). Imbued with history and mythology, works such as *Second Sister from the Skyforest, The Sun Sets on Elm Street,* and *La Soeur de Transformation* have elements that look freshly stripped from natural surroundings, but embody a flowing and lyrical quality that concedes, "These forms can't be found in real life."

Perspective on material

Over the last thirty years, several influential woodturners have espoused an almost spiritual connection with the patterns, color, and natural idiosyncrasies of wood. However, Vesery's relationship with his material is void of any spiritual semantics. He tries to shed any stereotype of a philosopher-turner who adopts an emotional connection to the chosen material.

"I always laugh when people say, 'The wood spoke to me,'" he remarks. "I say, 'The wood never speaks to me.'" ▸

La Soeur de Transformation (Sister of Change), 2009, Quilted maple, acrylic, 3½" × 6" (9cm × 15cm)

Second Sister from the Skyforest, 2008, Madrone burl, curly oak, mica, acrylic, 8½" × 8½" (22cm × 22cm)

Collection of John and Patty Hill

A recycled dentistry chair provides comfort and good lighting for Jacques' precise carving/texturing process.

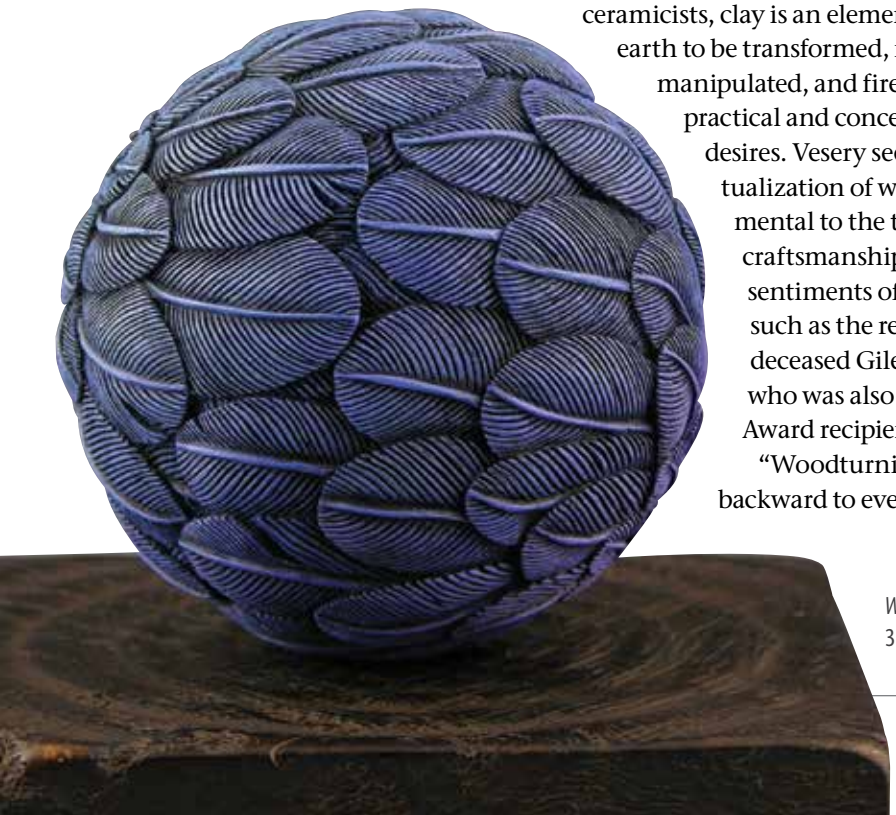
Photo: Joseph Cronin

Shifting Gears, 2010, Cherry, ash, acrylic, 3" (8cm) sphere on 4½" (11cm) square base

Jacques Vesery's approach to wood is more akin to that of a potter than of a lover of natural edge bowls. For most ceramicists, clay is an element of the earth to be transformed, rehydrated, manipulated, and fired to achieve practical and conceptual desires. Vesery sees the spiritualization of wood as detrimental to the traditions of craftsmanship, echoing sentiments of turners such as the recently deceased Giles Gilson, who was also a POP Merit Award recipient.

"Woodturning becomes backward to everything that's handmade," he states. "Life's too short to save a piece of wood."

Vesery is representative of turners like Mike Lee, Binh Pho, Frank Sudol, and the aforementioned Giles Gilson, who affirmed material as simply a means to conceptual ends. Viewed from this perspective, wood is something that can be thrown away, enacted for instruction, and used toward any objectives that fulfill personal needs. Likewise, Vesery's tools are just as open to pragmatism as his materials. The best tool to get the job done, according to Vesery, is the one that gets the job done. If a piece of rusty steel found on the side of the road were the most effective roughing gouge, he'd use it—and unashamedly at that.



Whisper Around the Wind, 2009, Cherry, oak, acrylic, 3" (8cm) sphere on 4¼" (11cm) square base

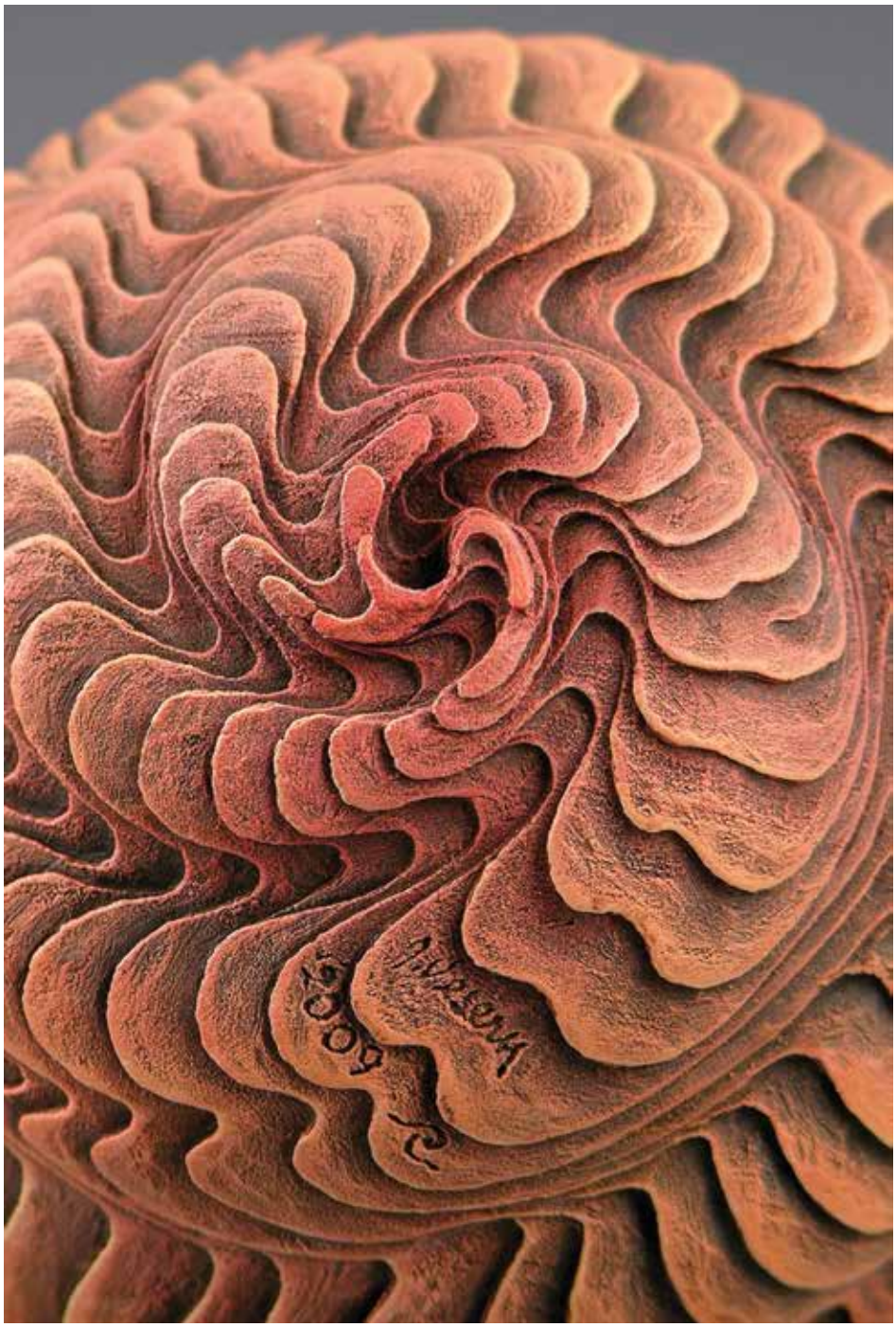
Vesery's process typically begins with turning a block of cherry, his wood of choice for its receptivity to carving and texturing and for its balance between rigidity and malleability. After turning the form, he undertakes a delicate process of low-relief carving using a small woodburning tool. Jacques does this while seated in a salvaged dentistry chair that is decorated with a playful assortment of stickers. He uses woodburning for its subtle carving capacities, not for drawing and shading. Upon completion, the wood is covered in a dark India ink wash, with the goal of getting the black ink to seep across the form and into the low-relief crevices. After this step, the wood is ready for Vesery's renowned application of color—usually a minimum of seven layers, but ranging up to fifty. The start-to-finish process can take weeks, but the final forms are nothing short of remarkable in their simultaneous embodiment of humility and dazzling wizardry.

Form and mathematics

Aiding in Vesery's success is his devotion to the "divine proportion" and "golden ratio," guiding principles that structure his compositions for conceptual purposes. Form is of primary concern in all his works, and patterning adds a sense of order. None of Vesery's pieces are a suffocating onslaught of psychedelic illustration and technical bravado for showmanship's sake. In fact, he questions the audacity of many works in today's turning world and notes, "Just because you have ten tricks, doesn't mean you put all ten tricks in one piece."

In Vesery's pieces, form, texture, and color all work toward a singular, meditative composition. This is why, despite working in illusion, he still speaks in terms of what "works" and "doesn't work," as every finished piece embodies a balance of design principles. Considerations such as the ratio of height to width, Fibonacci numbers, and material thickness may seem overly structured, yet proportions based on these accepted principles are universally appealing and seem "correct" to the human eye. With this in mind, Vesery employs a useful self-criticism: "One thing I've realized over the years is that we all look at things more subjectively than objectively. I've had to step back quite a bit and look at things more objectively. I've learned to be very good at self-criticism and looking at work in retrospect and saying, 'So what would make that better?'"

Vesery's *Diversity in the Round* series exemplifies the effectiveness of forms ▸



Eolith in My Garden, 2009, Cherry, acrylic, 3" (8cm) sphere

Vesery consistently unites the physical and the dreamlike—and clearly receives inspiration from both.

on a small scale. Whether illustrating entities of nature or everyday objects, he is always trying to see if he can "mimic form within the form." He wants his motifs of leaves, for example, to emerge naturally out of the larger turned forms. Works in this series, such as *Whisper Around the Wind, Misguided Envy of Trees, That's a Wrap,* and *Eolith in My Garden,* possess this quality of natural growth—using a vivid color palette in the realm of imagination.

The inspiration of environment

For an artist blending the intricacies of nature, order, and illusion, New England is an inspirational utopia. Here, seasons change, colors weave in and out of the landscape, and ocean waters batter and soothe the rocky shores. During my visit with Vesery on a harsh and snowy February evening, it was clear he understands the personal and artistic benefits of his surroundings, which oscillate between tranquility and ferocity. His works attest to his ability to recognize the changing aspects of his physical setting. Vesery's *Primordial Orb of the Pemaquid Rock People* is an example of his taking visual cues from the waters of nearby Pemaquid Point and infusing them with Maine's Native American heritage. Vesery consistently unites the physical and the dreamlike—and clearly receives inspiration from both.

Primordial Orb of the Pemaquid Rock People, 2008, Cherry, ash, granite, steel, gold leaf, acrylic, 3" (8cm) sphere in 6" (15cm) square frame

Collection of David Datwyler

Transition to instruction

Vesery is one of many artists exploring the narrative potentialities of wood, just as Peter Voulkos did for studio ceramics during the mid-twentieth century. Vesery is a valuable case study in turners who self-identify as craftspeople versus those who view themselves as artists. Woodturning is permeated by an emphasis on the use of the hands, appreciation of materials, and

(Above) Hot Tea with a Tan, 2009, Cherry, acrylic, 5" × 6¼" × 3¼" (13cm × 16cm × 8cm)

Collection of David and Karen Long

(Right) Bark at the Moon, 2005, Cherry, boxwood burl, maple, linen, acrylic, 6½" × 5½" × 4¼" (17cm × 14cm × 11cm)

a focus on functionality. In response, Vesery says, "It's not about what it is made of nor how it is made—it's the inspiration of function that renders and touches the soul and makes craft 'art.' Craft based on functionality and spirituality is the basis of art."

Vesery has collaborated with professional turners who embody various approaches to the practice of woodcraft, such as Hans Weissflog, Graeme Priddle, Michael Hosaluk, Bonnie Klein, Michael Lee, Christian Burchard, Trent Bosch, and Mark Sfirri. As the 2015 POP Merit Award recipient, Vesery has been able to use his knowledge and experience in the field to be an effective mentor and instructor of students and colleagues alike.

Commitment to proper form is the cornerstone of Vesery's teaching. Whether one is turning a fluted walnut bowl or using boxwood for piercing, Vesery believes in the principles of compositional balance. In many of his workshops, he will assign the same wood form to all of his students. No hollowing or advanced techniques are included—just the basic shaping. The finished forms are painted black, eliminating any emphasis on grain, natural color, and texture. This is an exercise in mass, volume, and ratio. Upon comparison of the forms, students are able to see the vast differences between supposedly "equal" forms. Similarly, assigning ten great turners to turn the same bowl could reveal a multitude of differences.

Vesery's design theories and teaching methods have been enjoyed by students around the world. He has taught at Haystack Mountain School of Crafts, Anderson Ranch, England's Loughborough University, and the Journées Mondiales du Tournage d'Art Sur Bois Congrès in southeastern France, to name a few.

His works are widely exhibited in galleries and are part of the permanent collections of institutions such as the Detroit Institute of Arts, Carnegie Museum, Peabody Essex Museum, Contemporary Art Museum of Honolulu, and the Yale University Art Gallery. An exhibition of Jacques Vesery's work can be seen at this year's AAW international symposium, June 25–28, in Pittsburgh.

JOURNAL ARCHIVE CONNECTION

Ken Keoughan profiled Jacques Vesery in a 1999 journal article (vol 14, no 2, page 30). Michael McMillan's current treatment, upon Jacques' receipt of the 2015 POP Merit Award, provides a fitting update on this remarkable artist's career. AAW members can access all past journal articles online at woodturner.org.

As someone who travels, teaches, curates, writes, and creates, Jacques Vesery embodies the spirit of the POP Merit Award. His methods will continue to influence both celebrated turners and those new to the craft, and his work will endure as an example of impeccable artistic endeavor. ■

Michael C. McMillan, Assistant Curator at the Fuller Craft Museum in Brockton, Massachusetts, can be reached at mmcmillan@fullercraft.org.

On a Dark Wing of a Wave, 2007, Cherry, oxidized silver leaf, acrylic, 2½" × 4" × 2½" (6cm × 10cm × 6cm)

Collection of Paul Cavanagh

Left: *A Celadon Sky Dream,* 2006, Cherry, gold leaf, acrylic, 2½" × 5" × 2½" (6cm × 13cm × 6cm)

Right: *Volez Mes Bleus Partis (Fly My Blues Away),* 2006, Cherry, dyed silver leaf, acrylic, 2¼" × 5" × 2¼" (6cm × 13cm × 6cm)

On a Celadon Wing, 2005, Cherry, ebony, gold leaf, 2¼" × 5" (6cm × 13cm)

Members' Gallery

Ed Zbik, California

A typical woodturner seeks to integrate a pleasing form with the natural beauty of a single piece of wood. A segmented woodturner has the added challenge of augmenting the natural beauty of wood with beauty created through painstaking construction, which involves hundreds of individual pieces of wood. This added dimension appeals to my engineering side and allows me to integrate the warmth and beauty of wood and the elegance of the turned form with infinite design possibilities.

As is the case for many segmented woodturners, my early pieces were influenced by the geometric patterns of Southwest Indian designs. My current work, including *Star Vase*, explores art deco motifs.

Star Vase, 2014, Curly maple, wenge, satinwood, bloodwood, 17" × 11" (43cm × 28cm)

Miriam Jones, North Wales, U.K.

I am first and foremost a maker, and the decorative objects I enjoy making are often inspired by the small farm on which I live in North Wales. Elements of farming make their way into my work. Most notably, rope lashings are represented in colored thread inlaid and bound into the wood. I also incorporate found objects such as sheep horns as decorative elements to contrast the woodturned form. Nothing goes to waste in the process of making—the wood shavings are used as bedding for the chickens.

For more, visit miriamjones.co.uk.

(Clockwise from top left)
Selected Vessels, 2014, Ash, cotton thread, tallest: 8¼" × 3" (21cm × 8cm)

Sheep Horn Bowl, 2014, Oak, sheep horn, cotton, 3½" × 8" (9cm × 20cm)

Bead Necklace, 2014, Walnut, sterling silver wire/chain thread

Tea Light Holders, 2014, Ash, cotton thread, each: 3" × 3" (8cm × 8cm)

Ray Frase, Michigan

In 2004, the U.S. Department of Veterans Affairs paid for me to attend Arrowmont School of Arts and Crafts for seven weeks. I have been turning fulltime since then and now chair the Detroit Area Woodturners' mentoring program. I love teaching and sharing my love for woodturning.

Sputnik, 2015, Walnut, cherry, maple, African blackwood, cocobolo, ash, 12" × 13" (30cm × 33cm)
Photo: Roger Meeker

Members' Gallery

Bitter Tea, 2015, Holly, deer antler, gold-plated copper wire, brass, 10" × 10½" × 6" (25cm × 27cm × 15cm)

Michael Kehs, Pennsylvania

I live on a wooded piece of land in upper Bucks County, Pennsylvania. I deliberately chose to live among the trees—the raw material of my passion. Being close to these giants has instilled a sense of respect and love for nature, and my artistic perspective is highly influenced by the beauty of all things natural.

The pot and lid of *Bitter Tea* are turned and carved to resemble a bald-faced hornets' nest and were airbrushed with acrylic paints. The branch started as half of a six-point buck antler, and I added two points to make it suit this project. Its surface was also carved and airbrushed. The hornets were turned, carved, and burned and then the antennae, legs, and wings were added.

For more on Michael Kehs, visit michaelkehswoodworks.com.

Dick Kelly, Arizona/Maine

I have been turning for only a few years and credit my progress to numerous programs and teachers associated with the AAW.

Since I was a carver before I was a turner, my turned work often includes hand carving. I enjoy solving puzzles in wood, like making the turning plan for a bowl or vessel suspended by outrigger panels that can be carved in the shape of birds. My recent work includes "router carving"—using a small palm router to set in my designs on different levels. I enjoy the outdoors, and my designs feature the small, natural companions that accompany us on our journey through life.

Wingfoot Bowl, 2008, Walnut, African blackwood, 4½" × 7" (11cm × 18cm)

Blackbird Vessel, 2010, Cherry, polychrome, 5" × 6" (13cm × 15cm)

Bob Rotche, Virginia

I have worked with wood, in one way or another, for most of my life. There were a number of multi-year hiatuses due to the pressures of career and family, though I never lost my love of making things. My children are now grown, and my career is more manageable—and my passion for creating has never been greater. I started turning wood in 2010, at which point my table saw became mostly just a table. I joined the AAW and my local chapter, voraciously read current and past issues of *American Woodturner,* took several turning classes at the John C. Campbell Folk School, and became a passable turner of bowls and hollow forms.

It was attending the AAW national symposia, however, that really opened my eyes to what is being done with wood art today. While I still enjoy making bowls and hollow forms, I have become more excited by the possibilities of carving and adding color, as well as incorporating non-wood materials into my work. I am still in an exploratory phase of what I hope will be a long and creative journey and am thankful to be part of such a supportive community.

(Left) Ginkgo Transcendent, 2014, East Indian rosewood, African blackwood, sheet steel, gilders paste, 7" × 8" (18cm × 20cm)

(Right) The Beast, 2011, Maple, mahogany, African blackwood, hemp, India ink, 10" × 9" (25cm × 23cm)

Members' Gallery

Linda Ferber, Minnesota

My father and grandfather, both woodworkers, were the key influences in nurturing my interest in the art of working with wood. I have been using the lathe to transform nature's gift of wood into new forms for fifteen years. I enjoy the creative process and the challenges of expressing an idea or vision through a turned piece. My work uses simple lines and allows viewers to discover the meaning for themselves.

Minnesota Rocks comprises three turned boxes with either friction fit or decorated lids that stack upon each other slightly off center—like weather-beaten, water-smoothed rocks on a Lake Superior beach. To join the boxes together and achieve a sense of balance, I engineered and built a jig to turn an elliptical dimple with a needle-pointed spire rising from the center, like a captured image of a raindrop splashing in a Minnesota lake. The spire acts as a small tenon that mates with the adjoining box.

Minnesota Rocks, 2015, Purpleheart, figured maple, ambrosia maple, black ash burl, birch, milk paint, 4" × 4" (10cm × 10cm)

Roberto Vale, Italy

I am an Italian artist with a passion for woodworking and have been turning for about eight years. To add a unique element to my work, I decided to combine woodturning with the art of mosaic, which dates back to the Roman Empire and is well known in Italy. I believe mosaic, in the form of small pieces of colored glass, adds to the natural characteristics of wood.

The mosaic decoration that circles the urn featured here comprises three colors and conveys a message in Morse code—the Latin phrase *pacis erit vobiscum*, or "peace be with you."

For more information about Roberto Vale, visit vrartedeltornio.eu.

Funerary Urn, 2014, Cherry, Murano glass, white and pink marble, 9" × 4¾" (23cm × 12cm)

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STEVE LOAR

PENNSYLVANIA

A passive collaboration: Steve Loar with discarded material from Christian Burchard, *Chloris & Flora II*, 2015, Maple, madrone, oak, bubinga, cherry, ebony, mixed media, 40" × 18" × 6" (102cm × 46cm × 15cm)

Despite several years of limited time for woodturning, I have persisted in using figured wood to mimic the beauty of lingam stones, a sacred Hindu symbol. I focused my attention on making a series of simple, contemplative pieces that would be all about unassuming subtlety. The works could stand alone or, at most, rest on minimalistic platforms of distressed wood. They would not have a narrative and would certainly lack pop-culture titles. Although my skills progressed during that time, I surrendered to my compulsion for devising complex compositions. As one sage friend said of *Chloris & Flora II,* "A 40"- (102cm-) tall purple object stretches the definition of *subtle*."

My exhibit at this year's AAW international symposium will include both established and new work. None of the pieces are quiet or simple and none are solely about woodturning. But despite the fact that the compositions contain elements that are largely not turned, woodturning is at the heart of my inspiration. With *Chloris & Flora II,* Christian Burchard's generous donation of sawn rejects provided a cache of particularly unusual materials that fueled my ideas. With most of the elements lacking any finish, I introduce low-sheen, light-absorbing surfaces in stark contrast to the luminescent, stretched stamen. If I have succeeded, the work will entice you, even in the absence of full understanding. We're not in Kansas anymore.