HELPFUL TIPS FOR MARBLING ON WOOD • TURN AN ELEGANT NECK TORQUE • DOUBLE-OFFSET BREAD KNIFE

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

August 2018 vol 33, no 4 • woodturner.org

SPINDLE-TURNED PENCIL BOX

COMING
FULL CIRCLE
THE INSPIRING CAREER OF CHERYL SAMUEL

TURNABOUT
WOMEN AT THE LATHE

PAINTED RAINDROP EFFECT

VOTE NOW
FOR AAW BOARD CANDIDATES
(PAGE 8)

Professional Outreach Program

Instant Gallery Awards

Portland Symposium 2018

Unless otherwise noted, photos by Andi Wolfe.

Each year at the AAW International Symposium, the Professional Outreach Program (POP) celebrates accomplishment in woodturning by awarding select works on display in the instant gallery, where all attendees can show their work. At this year's Symposium in Portland, Oregon, there were about 1,000 woodturned items in the instant gallery; following are the works chosen for this special recognition.

For more on the POP, visit tiny.cc/AAWPOP

Alex Ross II,
My First Twig Pot, 2017,
Spalted sycamore,
4" × 3" (10cm × 8cm)

Youth Awards

Maddie Welin,
Untitled, 2018, Bigleaf maple, lacquer, acrylic paint, 3" × 11" (8cm × 28cm)

In addition to a POP award, this piece also won the People's Choice Award in the Youth category.

Collegiate Awards

Amy Costello,
Dragon's Keep Mancala Board, 2018,
Basswood, walnut, bloodwood,
2½" × 14" (6cm × 36cm)

In addition to a POP award, this piece also won the People's Choice Award in the Collegiate category.

Todd Halleman, *Faded Fire,* 2018, Vasticola burl,
2" × 11" × 8" (5cm × 28cm × 20cm)

Excellence Awards

Jim Piper, *Root Impressions,* 2017, Cherry, maple, dye, acrylic paint, 3⅛" × 6" (8cm × 15cm)

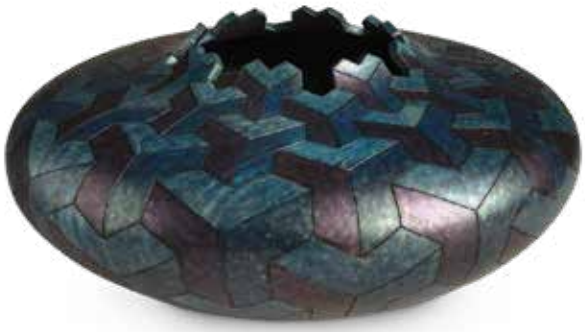
Rebecca DeGroot, *Strain,* 2016, Ebonized walnut, 9" × 8½" × 6½" (23cm × 22cm × 17cm)

Cliff Johns, *Pod Series,* Koa branch, 2018, 43" × 6" (109cm × 15cm)

Bob Rotche, *Reclamation,* 2018, Cherry, acrylic paint, 11" × 11" × 2" (28cm × 28cm × 5cm)

Photo: Courtesy of the artist

Larry Stevenson, *Walking on Air,* 2018, Figured bigleaf maple, dye, acrylic paint, interference paint, Krylon® Matte Finish, 5½" × 12" (14cm × 30cm)



AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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

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

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

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

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

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

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

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

Or join online at woodturner.org

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

MIX Paper from responsible sources FSC® C084269

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Journal of the American Association of Woodturners

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EDITORIAL

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

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For address changes or journals damaged or lost in the mail:
Contact the AAW office at inquiries@woodturner.org or call 651-484-9094 or 877-595-9094 (toll free).

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Download a free complete *American Woodturner* index (PDF format) at tiny.cc/AWindex*.

To order back issues:
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ADVERTISERS

For rates and specifications, contact:
Pierre Productions & Promotions, Inc.
Erica Nelson
763-497-1778 • erica@pierreproductions.com
Betsy Pierre
763-295-5420 • betsy@pierreproductions.com

The AAW does not endorse any product featured or advertised in this journal.

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

Your AAW membership is much more than just the *American Woodturner* journal. Readers sometimes refer to their "subscription to the magazine," which is a typical way of thinking about it. In reality, you have paid for a *membership* in a unique association, and the journal is only one of many member benefits.

Have you seen the digital publication *Woodturning FUNdamentals* lately? John Kelsey has been doing a fantastic job as editor. Your association membership also includes a searchable online archive with articles dating back to 1986. You won't find a more extensive library of woodturning information anywhere else.

Beyond published information, your association membership offers opportunities for involvement in exhibitions, community discussion and camaraderie, chapter activities, online and in-person learning, and so much more. The AAW is dedicated to "providing education, information, and organization to those interested in woodturning." I urge you to explore the breadth of your membership, well beyond these journal pages. Log on at woodturner.org and begin connecting, participating, contributing, learning, teaching, and generally reaping the full benefits of your membership.

—Joshua Friend

From the President

A New Roster: Not Your Father's Chapter

When my mother passed some years ago, I found among her possessions a bowl I turned in the fifth grade. It had screw holes from a faceplate, a little tear out on the endgrain, and many scratches from use. However, it was my introduction to turning through the school system and many years later it was the seed that brought me back to turning. Many of you have a similar story. Even if it wasn't woodturning, most of us learned to make things with our hands when we were young. Some activities were by gender: sewing or knitting for the girls, woodworking or mechanics for the boys.

The world has really changed. The gender barriers were quickly, or not so quickly, broken. Rosie Grier, a Hall of Fame football player, spent his idle time in the locker room crocheting. I promise you, no one made fun of him! Unfortunately, most schools no longer offer home economics or industrial arts. Making things with one's hands became passé and store-bought items had more value than handcrafted ones. In the last decade or so, even social interaction has become less important, as the computer and the Internet provide much of our entertainment.

What does this have to do with the AAW? I believe the pride of making things with our hands and the confidence in our abilities have, over the years, played a big role in filling our membership roster. Remembering their experiences with a lathe in school, people found that joining AAW and a local chapter came naturally. So do we assume membership will decline with newer generations? Many chapter leaders I talk to don't believe so.

Think hands-on experience; think smaller projects; think lower entrance cost; think membership diversity—the results may be a dynamically growing chapter.

It's exciting to complete your first piece on a lathe, no matter your age. Mentor new members, and have your club get a mini-lathe, a chuck, and a few tools the chapter can lend or rent for a month or two. A small investment might hook a new member for life. An hour or two with an experienced member, including some emphasis on safety, may prove the ultimate gift.

Many people are downsizing and don't have space for a large shop. Have your club focus more on smaller projects, including pens, ornaments, boxes, and jewelry. It often takes as much skill for small projects as for large pieces. Many of Cindy Drozda's pieces could be completed on a smaller lathe, and her talent compares with the best of the best.

One of our vendors plans to offer a turning starter package to help customers get involved in turning without melting the credit card. AAW may consider a membership promotion with that package. Don't downplay carbide tools; they work and you don't have to spend money on sharpening equipment. Talk to Hunter Tools, EasyWood Tools, or any of our member vendors.

Finally, reach out to children, couples with children, women, and other groups who might not have been exposed to turning. Many of our chapters have evolved into "old white man" clubs. They are great clubs but could be so much better, and bigger, with the enthusiasm these new members will bring. By the way, let those new members take on leadership roles. New ideas and enthusiasm might take the work burden off our long-term leaders. Maybe we can get back to turning instead of just talking about it.

AAW is at its highest membership level yet and I am satisfied we have not reached a plateau. Likewise, chapters willing to reach out and provide experiences, education, and a welcoming atmosphere will ensure woodturning will continue to grow and evolve.

Board vote

By the way, don't forget to vote in the Board election; voting closes August 31. See pages 8 and 9 of this issue for information about the candidates.

Looking forward,

Greg Schramek
President, AAW Board of Directors

AAW Annual Financial Statement for 2017

Dear AAW Member,
I am very pleased to report another good year for the AAW.

The financial health of the AAW is a responsibility and a priority of the Board and staff, and this stewardship is clearly working. Congratulations to all. And for the membership, this means we are in a position to improve and expand services. Our award-winning, flagship publication, *American Woodturner*, continues to be the world leader, our very popular *Woodturning FUNdamentals* continues to address the needs of beginners under professional editorship, and our Annual International Symposium is the premier gathering for woodturners around the world. And, finally, congratulations to you, the membership, for your continuing support.
—Joe Dickey, AAW Treasurer

Revenues and Expenses

Income

Annual Dues	$870,372
Symposium	471,824
Publications & Products	265,753
Contributions	211,368
Government Grants	–
Other Income	17,538
Investment	32,958
Total Income	**$1,869,813**

Expenses

Symposium	$554,471
Publications & Products	439,375
Gallery & Exhibitions	100,471
Scholarships	46,603
Professional Outreach	41,946
Other Programs	27,022
Administrative	335,401
Fundraising	4,703
Member Development	163,461
Total Expenses	**$1,713,453**
Net Income	**$156,360**
Restricted Portion	**$37,883**
Unrestricted Net Income	**$118,477**

Balance Sheet (as of 12/31/17)

Assets

Checking & Savings	$490,476
Accounts Receivable	12,862
Grants Receivable	–
Inventory	27,861
Prepaid Expenses	111,386
Investment Securities	539,172
Permanent Collection	213,690
Property & Equipment	24,166
Total Assets	**$1,419,613**

Liabilities

Accounts Payable	$ 29,126
Accrued Expenses	12,854
Deferred Revenue	666,579
Total Liabilities	**$708,559**

Net Assets

Unrestricted	$ 97,631
Temporarily Restricted	232,193
Permanently Restricted	381,230
Total Net Assets	**$711,054**
Total Liabilities & Net Assets	**$1,419,613**

2019 POP Artist Showcase Opportunity

Application period: August 15, 2018, to October 1, 2018

Each year the Professional Outreach Program (POP) showcases two wood artists at the AAW's Annual International Symposium. They are either experienced artists who have made significant contributions to the woodturning field but have not received appropriate recognition or emerging artists who have the potential for making significant contributions to the field. The two selected artists each give two demonstrations and receive free Symposium registration plus a small honorarium. Their work is displayed prominently in the Instant Gallery. The 2018 artists were Sally Burnett and Vivien Grandouiller.


Sally Burnett


Vivien Grandouiller

Photos: Andi Wolfe

Artist applications are invited for the 2019 AAW Symposium in Raleigh, North Carolina. Applications will be juried by the POP committee. The application period is August 15, 2018, to October 1, 2018; see online application at tiny.cc/Calls.

Prize Drawing for AAW Members

One of the many benefits of membership in the AAW is our monthly prize and year-end grand prize drawings. Thank you to the vendors who donated this year's prizes, which include tuition scholarships, $100 certificates, sanding supplies, DVDs, chucks, grinding jigs, symposium registrations, and lathes. Contact Linda Ferber if you would like to contribute a prize, linda@woodturner.org.

When you patronize our vendors, please thank them for their support of the AAW. To see a listing of each month's prizes and winners, as well as hyperlinks to the vendors' websites, visit tiny.cc/AAWDrawings.

At the end of 2018, we will draw another name from our membership roster to give away a Powermatic 3520B lathe. That winner will name a local chapter to win either a JET 1642 or five JET mini-lathes. The Powermatic and JET lathes are donated by Powermatic/JET. Included is free shipping in the continental USA; international winners will be responsible for shipping costs from the U.S.

2018 Donors

(Others may be added during the year.)

Vendors

- Backgate Industries (backgateindustries.com) Salt/Pepper Mill Kits
- David Ellsworth (ellsworthstudios.com) Set of four DVDs
- Mike Mahoney (bowlmakerinc.com) 16 oz. utility oil
- Thompson Lathe Tools (thompsonlathetools.com) $100 gift certificate
- Hunter Tool Systems (huntertoolsystems.com) $100 gift certificate
- Trent Bosch (trentbosch.com) Trent Bosch DVD
- Nick Cook Woodturner (nickcookwoodturner.com) Nick Cook DVD
- Big Monk Lumber (bigmonklumber.com) $25 gift certificate
- Glenn Lucas (glennlucaswoodturning.com) Series of 5 DVDs "Mastering Woodturning"
- The Walnut Log Studio and Supply (thewalnutlog.com) Jeff Hornung DVD
- Powermatic/JET (jpwindustries.com/brands) Lathes

AAW Chapters/Symposia (each donating an event registration)

- Tennessee Association of Woodturners
- Totally Turning Woodturning Symposium

Continuum: AAW's 2019 Themed Member Exhibition Call for Entries

Entry period: January 1 to March 4, 2019

The AAW is pleased to announce an open juried call for its 2019 member exhibition, *Continuum*.

Theme description

Although our annual theme often relates to the Symposium host city or state, the theme for 2019 is more universal: *Continuum*. Life is a journey. We all start somewhere and end up somewhere else. Depending on where we are born and when, on the influence of others, and on sometimes seemingly random events, our course is influenced and shaped.

As a turner, you are part of a legacy that stretches back more than 2,000 years. You are also practicing an evolving craft that looks forward into the future, kept vibrant and ever evolving by technical innovations and new creative discoveries. Woodturning is a part of our life experience, shaped by who and what we know. For the theme *Continuum*, we are asking that you create new work that reflects what you have learned and who (or what) has inspired you.

Application details

- **Apply online:** Application is by online form at tinyurl.com/AAW2019.
- **Entry period:** is January 1, 2019–March 4, 2019, 11:59 p.m. CST. All artists will be notified by March 30, 2019.
- **Eligibility:** Open to any AAW member and to full-time students in art, design, or industry-related degree programs, regardless of membership status. All types of turnings are welcome: sculptural, functional, segmented, ornamental, green-turned, traditional, etc.
- **Entry fee:** Artists may submit up to three works for consideration. Accepted works that differ from the submitted images may be refused at AAW's discretion. Entry fee: $25 for up to three submissions. The application fee is waived for full-time students in art, design, or industry-related degree programs.
- **Entry images:** Submit digital images in jpg or jpeg format, less than 4 MB per file. You may submit up to three images of each entry. The main image should be an overall shot; the remaining two images can include details or alternative views. The show is juried through photographs, so it is important that images are clear, properly exposed, and in focus. A plain background is recommended. Do not watermark or include your name in the images.
- A **theme statement** of up to 100 words is required: Describe how you came to make the work you are submitting and how it fits your interpretation of *Continuum*. You are free to use any media, but the work must be created at least partially on the lathe.

Eleanor Lakelin, *Balanced Voids,* 2018, Horse chestnut burl, left: ebonized and flash-burned, 10½" × 17¾" (27cm × 45cm); right: bleached, 9" × 17" (23cm × 43cm)

Balanced Voids, part of the 2018 AAW member exhibition *Dia•Log*, won the People's Choice Award at the AAW Symposium in Portland, Oregon.

Other info

- **Delivery and display:** Accepted work may be shipped ahead (location TBD) or delivered to the Symposium site Wednesday, July 10, 9:00 a.m. to 5:00 p.m., or Thursday, July 11, 9:00 a.m. to noon. Artwork must be in excellent condition, as shown in the entry images, and ready for installation. All work must be free-standing or with an easel or other support provided. Support subject to approval.

2018 Best Chapter Newsletter/Best Chapter Website Contest Results

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

- **1st Place: Tidewater Turners of Virginia,** tidewaterturners.net, Steve Wilson, Editor
- **2nd Place: Smoky Mountain Woodturners,** smwts.org, Bob Law, Editor
- **3rd Place: Chesapeake Woodturners,** chesapeakewoodturners.com, George French, Editor

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

- **1st Place: Ohio Valley Woodturners Guild,** ovwg.org, Dave Kratzer, Webmaster
- **2nd Place: Chicago Woodturners,** chicagowoodturners.com, Scott Barrett, Web Design
- **3rd Place: Smoky Mountain Woodturners,** smwts.org, Jim Vogelsang, Webmaster

- **Sales:** The AAW/Artist split is 45/55. Sold work must remain with the show until it closes in Saint Paul at the end of December 2019. Sold work may be replaced at the curator's discretion.
- **Awards:** There will be a Masters' Choice Award of $300 and a People's Choice Award of $200.
- **Catalog**: A full-color catalog will be available. Participating artists will receive a complimentary copy.
- **On view:** *Continuum* will premiere at the AAW's Annual International Woodturning Symposium at the Raleigh Convention Center, Raleigh, North Carolina, July 11–14, 2019. The exhibition will then travel to the AAW Gallery of Wood Art, Saint Paul, Minnesota, where it will be on display until the end of the year.

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

Traces: 2019 POP Exhibition Call for Entries

Entry period: December 1, 2018, to February 4, 2019

"Every animal leaves traces of what it was, man alone leaves traces of what he created." —Joseph Bronowski, scientist, mathematician, historian

Theme description

Initially developed as an invitational exhibition with an emphasis on showing established, emerging, and international artists, the annual Professional Outreach Program (POP) exhibition was broadened several years ago to include a limited number of juried pieces. The 2019 exhibition and auction will feature original small-scale work in the theme *Traces*.

Traces can be interpreted in any number of ways, as a noun (something left behind or immeasurably small, the harness traces of a horse) or as a verb (to seek, or to set in context, to outline). It can be perceived in relation to science, history, art, life. How the theme is interpreted, and in what materials, is up to the artist.

To be considered, work must be of excellent quality, created for the exhibition, and relate to the title theme. The only other requirements are that it be 6" × 6" × 6" (15cm × 15cm × 15cm) or smaller in size, original, created at least in part on the lathe, and accompanied by a statement of up to 100 words on how the work relates to the theme.

Application details

- **Apply online** at tinyurl.com/2019POP.
- **Application period:** December 1, 2018, to February 4, 2019, 11:59 p.m. CST. All artists will be notified by February 15, 2019.
- **Eligibility:** Open to any AAW member and to full-time students in art, design, or industry-related degree programs, regardless of membership status. All types of turnings are welcome: sculptural, functional, segmented, ornamental, green-turned, etc.
- **Entry fee:** Artists may submit up to three works for consideration. Accepted works that differ from the submitted images may be refused at AAW's discretion. Entry fee: $25 for up to three submissions. The application fee is waived for full-time students in art, design, or industry-related degree programs.
- A **theme statement** of up to 100 words is required.
- **Entry images:** Submit digital images in jpg or jpeg format less than 4 MB per file. You may submit up to three images of each entry. The main image should be an overall shot; the remaining two images can include details or alternative views. The work is juried through photographs, so it is important that images are clear, properly exposed, and in focus. A plain background is recommended.

Other info

- **Delivery and display:** Accepted work must be shipped to arrive at the AAW Gallery of Wood Art, Attn: Tib Shaw, 222 Landmark Center, Saint Paul, MN, 55102, by March 1, 2019. Artwork must be in excellent condition, as shown in the entry images, and ready for installation. All work must be free-standing or with an easel or other support provided. Support subject to approval.
- **Sales:** All work in the exhibition will be offered in a simultaneous live and online auction at the AAW Symposium in Raleigh, North Carolina, Saturday, July 13, 2019. Artists may set a reserve price and retain up to 50% of the sale proceeds.
- **Catalog:** All work will be professionally photographed and compiled into a full-color catalog. Participating artists will receive complimentary copies.
- **On view:** *Traces* will premiere at the AAW Gallery of Wood Art in Saint Paul, Minnesota, and be on view March 10 to June 23, 2019, before traveling to the AAW International Woodturning Symposium in Raleigh, North Carolina, July 11–14. The auction will be held on July 13. Funds raised support POP programs, including the Instant Gallery awards, fellowships, Artist Showcase, panel discussions, and other professional development initiatives.

Pascal Oudet, *Diabolo 21*, 2012, Sandblasted and ebonized oak, 6" × 3½" × 4¼" (15cm × 9cm × 11cm)
Photo: Tib Shaw/AAW

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

2019 Board Candidates

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

You may vote for up to three candidates. There are two ways to vote: 1) by electronic ballot, available on the AAW website at tiny.cc/BoardVote (case sensitive) or 2) by paper ballot. If you would like to cast your vote by paper ballot, please request a paper ballot be sent to you by calling or emailing the AAW at 877-595-9094 (toll free) or inquiries@woodturner.org.

We encourage you to participate in the voting process and hope you will help make this election turnout significant. Your vote must be cast electronically or received in Saint Paul between August 1, 2018, and midnight CST August 31, 2018.

—Kathleen Duncan, Chair, Nominating Committee

Andy Cole, Hawai'i

Why in the world would you want this thankless job? This was a question presented to me during the interview process for the AAW Board of Directors. The answer is simple. I want to give back in any way I can. I've been a member of the AAW for almost twenty years and have participated in the last fifteen consecutive Symposia. I currently serve on the demonstrator selection committee and as the co-chair of the Professional Outreach Program (POP) committee.

I am passionate about turning, demonstrating, teaching, and helping others to do the same. My demonstration experience includes regional, national, and international symposium venues. I have been teaching regularly at Woodcraft of Honolulu, the Honolulu Museum of Art, and Marc Adams School of Woodworking. I have helped to organize many events, such as local demonstrations and Hawaii's Woodshow™, and I am the founder of the Honolulu Woodturning Symposium.

Other related skills include business administration and property management. I enjoy working with people and building teams, and I find problem-solving to be one of the most rewarding challenges. I believe that my skills can be a great asset and will complement the current AAW Board of Directors.

If elected to the Board, I will serve to the best of my ability to improve how the organization can meet the needs of the general membership and find new ways of reaching the next turning generation. Please vote for the candidates that you believe will best represent your interests. Aloha, Andy

Harvey Rogers, Oregon

Turning wood delights me. The AAW's services have added greatly to my delight, and I would like to help the AAW bring that kind of delight to new turners.

AAW's members currently benefit from the active participation of many groups: artists, collectors, demonstrators and instructors, toolmakers, suppliers, professional turners, and hobbyists like me. With so many groups actively participating, turners are enjoying an explosion of inspiration and opportunity.

All those groups are important, but I am especially interested in helping the AAW add new members who do not come to woodturning on the traditional path. The traditional path to woodturning—good early experiences in the woodshop of a parent, grandparent, or high school—is available to fewer and fewer. I would like the AAW to do more to help local chapters inspire people who wouldn't otherwise start turning, and to give those people more hands-on experiences. Adding new turners should add new members to chapters and the AAW, and that should help continue the explosion of opportunity and inspiration that benefits all woodturning groups.

I practiced a rather odd kind of law for more than forty years: I mostly helped people work together to achieve common goals. I learned to be a good listener and to find solutions to complex problems that have some benefit for everyone.

I am a member of two local AAW chapters and the safety officer and immediate past-president of one. I also help update and manage its website, write a monthly safety article (some have been published in *Woodturning FUNdamentals*), and often operate the camera during club demonstrations. I am on the AAW Safety Committee and assist the group that sponsors our regional woodturning symposium.

If you think my interests and skills would benefit the AAW Board, please vote for me.

Joe Dickey, Maryland

"Son, you're going to be turning for a long time." — Mel Lindquist, Arrowmont, 1982. I was the newbie.

I have been on the AAW Board (treasurer) since 2015 and would appreciate the opportunity to continue and complete a few projects: specifically, grant-writing and planned-giving programs. I was a founding member of the Chesapeake Woodturners (1992), co-organizer of a woodturning conference (Annapolis 1991), chair of the AAW Ethics Committee (during the executive director changes 2010–2012), administrator and primary instructor of the Woodturning School and co-op at the Maryland Hall for the Creative Arts (Annapolis 2000–2014), and teacher of a woodturning design course at the John C. Campbell school in North Carolina.

I've twice been president of the Maryland Federation of Art (MdFedArt.org), a Maryland-based non-profit promoting artists and art. The second tenure of this was crisis management; i.e., form a board from scratch, hire staff, and deal with bankruptcy issues. They've emerged as one of the pre-eminent art organizations in Maryland.

In a past life, I was active in the governance of the Acoustical Society of America, forming and chairing its first Long Range Planning Committee and serving as Membership Chair for a decade. I'm now retired from a research/teaching career in physics (Navy labs and Johns Hopkins University). I was a Congressional Science Fellow in 1984–1985.

In yet another life, I play banjo in several bluegrass/folk bands; and, in still another life, I tend an American Chestnut restoration orchard under the auspices of the American Chestnut Foundation. And, oh yes, I still turn wood!

The AAW has emerged as the global leader in the field of woodturning and needs a variety of talents to maintain this leadership. I encourage everyone to keep this in mind as they read the bios and vote accordingly.

VOTE NOW!
Cast Your Vote
August 1 – 31!

CANDIDATE VIDEOS

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

Ken Ledeen, Massachusetts

Candidates for the AAW Board invariably say, "The AAW has been good to me, now it's time to give back." Given that this is true for all of us, it doesn't help anyone decide who might make a real contribution to the Board.

I've turned for twenty years. I'm a decent turner, but not a pro. Then again, the AAW Board does not really need turners. The AAW is facing a host of challenges and opportunities, and it needs Board members with the experience and commitment to help meet them.

The AAW serves its members principally through its publications, the website, and the annual Symposium. Each of these is at a crossroads. The online resources are extensive, but hard to navigate. They aren't nearly as useful to members as they could be. How should the AAW Symposium relate to excellent regional symposia? We need new sources of revenue, and we need to grow our membership, all while ensuring the AAW serves the unique needs of Professional Outreach Program (POP) members and vendors. The active participation of those two groups is essential to our larger mission.

My own experience aligns directly with these challenges. Fifty years of experience working as a senior executive, primarily as the CEO of several software companies; more than thirty years doing fundraising; involvement with my local chapter (recently as president); leadership of a large volunteer organization; strong personal relationships with many notable turners around the globe; and membership on the AAW Advisory Board have all prepared me to be an active, effective, contributing member of the Board.

About ten percent of AAW members vote in the Board election. I urge you to review the candidates carefully and vote for the people you believe will be able to help the most. I hope I will have the opportunity to contribute.

Lou Kinsey, Tennessee

A 300-word Board candidate statement... Since I was in the print business when it was ink on paper and typesetting machines the size of a VW bug, it seems overwhelming. And yet it frees me to get to the heart of why I put my name forward. I love the AAW. I found woodturning at a time I desperately needed something to do while rehabilitating my very messed up ankle. From there, well, I've enjoyed meeting so many people in so very many different states in my travels following my wife around the country with my small lathe, making pens. So very many folks from clubs I've visited have inspired me to try things—things I never thought possible.

And so today, I promise to serve for the betterment of this organization, for its growth, for its expansion into diversity. For all the things we know will make a difference for the next thirty-plus years. And assist to build the organization that our founders never dreamed could be possible over thirty years ago. It's possible, and therefore it is enough to reach for those goals. To be welcoming to the most unassuming young artists from anywhere, who have a passion to use the lathe to create what they see in their mind.

The responsibility to the future is not just fiscal but also advocacy. Thanks for reading. Please read all six statements and vote for three Board members. Your vote counts, every chance we get to use it.

Shaun McMahon, Kansas

I am very pleased to be running for the Board of the AAW. The AAW is the most professional organization I have ever belonged to. The prospect of assisting it in remaining that way is positively exciting.

After working as a professional counselor with a private practice and before that as a teacher, I was looking for something to do in retirement. My wooden Hallmark pen was broken, the lifetime guarantee had expired, and I wanted another wood pen. I discovered the Kansas City Woodturners (KCWT).

They got me more involved with turning and, shortly after joining them eleven years ago, I became a board member. That meant joining the AAW. What a treat both have been! Retirement has become one creative activity after another and each day a delightful challenge. It is invigorating to be around such talented and creative people.

KCWT was in existence for fifteen years before I joined. It was functioning well. I brought a long-term vision to the table, improved the quality of the newsletter through my photography, and have been the editor for the past ten years.

In 2017, I was the local liaison working with the AAW in presenting the International Symposium in Kansas City. I enjoyed gathering the talent and experience of the four local organizations and putting that together with the goals and expertise of the AAW to make the Symposium the success that it was. I thrive on creating involvement and organizing activities and was instrumental in getting KCWT involved with the Maker Faire and The Kansas City Irish Fest. I believe in consensus decision-making. The AAW is, and needs to remain, the preeminent organization for the promotion and support of woodturning, and I want to assist that ongoing process. I sincerely appreciate your vote. ■

Student Wins Gold in Prestigious Award Program

Arthur "AJ" Harmath, a senior at Red Creek High School in Red Creek, New York, has become a 2018 National Medalist, winning a gold medal in the sculpture category in the Scholastic Art & Writing Awards, a long-running, prestigious recognition program for creative teens. AJ's instructor and mentor is Michael Malecki, a member of the AAW and the Central New York Woodturners chapter.

AJ began woodturning in his tenth-grade woodworking class and soon after purchased his own lathe. He recalls, "Mr. Malecki sparked my interest in the lathe when I was a sophomore. I really enjoy making things with my hands, and the lathe allows you to turn such a variety of objects—from pens to bowls—on a single machine. I have multiple interests in woodworking, so for my *Cherry Pour* sculpture, I wanted to incorporate different areas of woodworking, including carving, segmenting, and turning."

According to Michael Malecki, "AJ has a very personal relationship with the objects he creates. Whether he's turning on the lathe or restoring old hand tools, his intimate experience reflects how he really enjoys the creation process as much as the final form. Now that AJ is a senior and is turning multiple times a week at his home, I find myself asking him how he would turn a specific piece or how he would lay out the cuts on a burl. His knowledge in the subject has far surpassed what I teach in basic woodworking."

AJ's sculpture, a Scholastic Gold Key award winner, also earned the prestigious Tracy L. Haylor Craftsmanship award, given to only one student throughout Central New York. National gold medals were awarded June 7, 2018, at a ceremony at Carnegie Hall, New York City. AJ's sculpture will spend the next twenty-four months touring the country at various artwork exhibitions and museums with other Gold Key winners. ■

High school senior AJ Harmath with his sculpture made in his Advanced Design and Drawing class.

> "Whether AJ is turning on the lathe or restoring old hand tools, his intimate experience reflects how he really enjoys the creation process as much as the final form."
>
> —Michael Malecki

—Michael Malecki, Red Creek (New York) Technology

For more on the Scholastic Art & Writing Awards, visit artandwriting.org.

AJ roughs out a spindle turning.

AJ Harmath, *Cherry Pour,* 2017, Cherry, walnut, 15" × 9" × 7" (38cm × 23cm × 18cm)

JOURNAL ARCHIVE CONNECTION

EXPLORE!

This is the second year in a row one of Michael Malecki's students has become a National Medalist in the Scholastic Art & Writing Awards program. Last year's story can be found in the June 2017 issue of *American Woodturner* (vol 32, no 3, page 17). Log on at woodturner.org.

GCWA's 21st Annual Spring Retreat

In March, the Gulf Coast Woodturners Association (GCWA) held its 21st annual Spring Retreat at the Montgomery County Fairgrounds, Conroe, Texas. Midi- and mini-lathes were set up throughout the building in groups of seven, to form ten separate teaching and demonstration areas (six students and one instructor in each area).

This year's event attracted about 100 club members, who enjoyed four-hour hands-on classes, demonstrations, catered lunches, and door-prize drawings. The classes were taught by club members and ranged from topics like pens and bottle stoppers, bowls and platters, and production bowl turning for the Empty Bowls charity, to finishing techniques. There was even a class on using the rose engine lathe. Classes were also a mix of beginner, intermediate, and advanced skill levels to ensure members at all levels had plenty of choices. In all, there were thirty different classes taught by twenty-seven instructors, plus several demonstrations. We had seventeen beginners, all of whom came away with a turned spindle and a bowl.

The GCWA thanks the Montgomery County Fair Association, which provided the 35,000-square-foot, air-conditioned building that was wired to accommodate all our lathes turning at once. And thanks to the Houston Woodcraft stores for bringing ten JET midi-lathes for our use during the retreat. ■

—Walter Mooney, Gulf Coast Woodturners

Members of the Gulf Coast Woodturners Association gathered for a weekend woodturning retreat in Conroe, Texas, 2018. Multiple class areas were set up for concurrent learning.

Thank You from Stuart Mortimer

I would like to thank the woodturning community for their heartwarming response to the sudden death of my dear wife Linda Mortimer, March 13, 2018. Linda was a wonderful wife, my best friend, soul mate, and rock. As a non-turner, she forged my career in woodturning and became very much loved by woodturners around the world.

We married in 1968. During my career with the police, I started to turn wood as a hobby. Linda had an eye for shape, detail, and design and always showed an interest in my work; she was my best critic.

When I retired from the police in 1989, she convinced me, through Alan Mitchell, then editor of *Practical Woodworking*, to demonstrate my twisting work for the magazine and write a book on the subject. Linda always said I would do very well with my signature twisted pieces and was forever trying to convince me to travel to America, following an invitation from Dale Nish and David Sloan to demonstrate at the Utah Symposium and for the *American Woodworker* magazine. I eventually gave in after she willingly agreed to travel with me. Dale Nish said that Linda "radiated an inner beauty" and "to meet her was to love her."

Linda arranged our travels; all I had to do was make stuff. Over the years, we traveled worldwide and she was a hit wherever we went. It was Linda who convinced me I could make a sound contribution to the craft. She was instrumental in forming the Young Turners Training and Development Program in the U.K. with support from the Association of Woodturners of Great Britain (AWGB) and the Worshipful Company of Turners. She also arranged my involvement in the Help the Heroes turning program.

Linda died suddenly at age 70, just before we were to retire from our woodturning business and sixteen days before our 50th wedding anniversary. I am very grateful for how the woodturning community welcomed Linda and me like family; thank you. ■

—Stuart Mortimer, Andover Hants, England

(Above) Stuart and Linda Mortimer at an *American Woodworker* event, Los Angeles, 1998.

(Left) Linda Mortimer with Frank Sudol, Ann Arbor, Michigan.

School Kids Receive Spontaneous Demo

In April, the Prescott Area Woodturners (PAW) welcomed Eric Lofstrom to demonstrate for our club. PAW has long maintained a connection with the woodworking program for grades four through eight at Franklin Phonetic School in Prescott Valley, Arizona. We had the spontaneous idea to introduce the kids in that program to Eric, who in addition to being a well-known woodturning demonstrator, teaches physical education at the elementary school level.

The timing of Eric's return flight home would allow for a visit to the school, so we contacted the program instructor. He was eager to take advantage of a visit by Lofstrom, but the school was involved in standardized testing that day. However, if we could get Eric to the school at 7:30 a.m. the next day, they would gather a representative group of woodturning students to be in the woodshop until 8:00 a.m. We made it work, and a group of curious students soon filed into the room.

Eric talked with the students as he began to set up a lathe. He introduced them to the skew chisel and explained that the word *skew* means "at an angle." He stressed the need to respect tools and equipment and quickly had everyone's rapt attention.

Within the very few allotted minutes, Eric created a spinning top. He explained the qualities that made the top spin so evenly and demonstrated that the top could continue to spin, even as students held and tipped the board on which it was spinning—and even while they stood on one foot and with their eyes closed!

Students in the woodworking program at Franklin Phonetic School, Prescott Valley, Arizona, were treated to an unexpected and entertaining visit by Eric Lofstrom.

—Marge Hunt, Prescott Area Woodturners

DSWT Holds First Basic Woodturning Workshop

Earlier this year, the Diamond State Wood Turners (DSWT) of Jacksonville, Arkansas, held its first beginners' woodturning workshop for new members and for those who felt they were at the beginning of their woodturning careers. Participants ranged in age from 15 to 60 years old.

The workshop was the result of the hard work of Brenda Clark, our club secretary who recognized that newer members felt uneasy with their turning abilities. Brenda read an *AW* article by Alan Miotke from the Chicago Woodturners about that club's successful beginners' woodturning class. She made contact with Alan, who offered advice and sent her a copy of their workshop syllabus. The idea was now growing into a plan.

Thomas Dunn, a longtime chapter member and experienced woodturning instructor at the Arkansas Craft School, agreed to be our lead instructor. Five other chapter members volunteered to be one-on-one mentors, so we could accept six students. Lathes were borrowed from our own chapter members and from our sister chapter, the Central Arkansas Woodturners.

Response to the idea was great, and we quickly had a waiting list for this and future sessions. The class included two full days of demos and hands-on activities in spindle turning, beads and coves, and basic bowl-turning techniques. Each student left with a beginners' tip book with information ranging from choosing wood to finishing. Plans are in the works for workshops on more advanced bowl turning, platters, and hollowing.

Since the announcement of this class, our chapter membership has grown by almost fifty percent. Attendance at the January 2018 meeting was at an all time high, with seven new visitors, and the February meeting was even larger. Thank you to all those who donated wood, lathes, tools, and their time to help make this a reality.

Club member and secretary Brenda Clark turning her first natural-edge bowl during a hands-on learning session.

Fifteen-year-old Ethan Anderson learning the ins and outs of beads and coves, while his mentor Bill Marlow looks on.

—John Clark, President, Diamond State Woodturners

For more, visit https://diamondstatewoodturners.club.

Tips for Bringing in International Talent

The Thames Valley Woodturners Guild of Ontario, Canada, founded more than twenty years ago and now with a membership of nearly 100, is a dedicated group of woodturners focused on education and safety. In addition to our monthly educational program, we also invite outside turners to demonstrate. Recently, renowned Irish turner Glenn Lucas spent the day with us, demonstrating for more than forty attendees.

Our club thoroughly enjoyed our time with Glenn, and we consider his visit a success. When inviting a turner from outside your country, there are numerous details to consider. The following guidelines are by no means complete but might offer some helpful tips for your guild or chapter:

- Establish either a contract or agreement in writing.
- Agree that after a certain date prior to the demonstration, no further major changes in the plan should occur.
- State the lodging agreement in detail. Include both location and a maximum room allowance. Often a guild member is kind enough to host our demonstrators, enabling a cross-cultural exchange and cost savings.
- Wood supplies. When traveling internationally, it is difficult if not impossible to transport wood species across borders. Include an agreement on type and dimensions needed. Plan to have extra, in case the need arises.
- Tools. It can be difficult for the international turner to transport turning tools. If he or she requires specific types of tools, allow time to locate them.

Members of the Thames Valley Guild of Ontario, Canada, enjoy a demo by Glenn Lucas.

- As with any demonstration, it is beneficial to have a very good audio/visual system. Professional turners are accustomed to this and rely on it for clear communication.

Considering details such as these ahead of the demonstration will help avoid uncertainty and lead to a very successful day, like we had with Glenn. ■

—John Scott, Vice President, Thames Valley Woodturners Guild

Friends Don't Let Friends Breathe Dust

As woodturners, we all intellectually know we need to protect our respiratory systems from the dust we create when turning, sanding, and cleaning up our shops. But how many of us are as attentive to the warnings as we should be? At Cape Cod Woodturners, one of our members (a safety engineer) has talked about respiratory protection as part of the safety tips portion of our regular meetings. But sometimes it takes someone to meet you emotionally to get you to change your behavior.

A woodturning friend and club member Toby Lorenzen visited my shop when he and my husband were working on a project. The minute he walked in the door, he said, "This is not good. There is too much fine dust in here." My husband repeated the comments to me later, and I got busy. I blew out my dust control filters, blew out my shop vac filter, and vowed to myself to vacuum more faithfully.

The next day, a PowerCap® powered air respirator appeared on my doorstep. Toby was going on vacation for two weeks and loaned me his PowerCap to try while he was gone. I used it for the entire two weeks, and, after initially adjusting to the slight increase in weight compared to my faceshield, I liked it and bought one, which I now use faithfully.

At the next club meeting, I brought my PowerCap and shared the story with my other woodturning friends. The moral of the story was, "Friends Don't Let Friends Breathe Dust." Twelve members tried the PowerCap on, and turners who already owned them shared their opinions on the unit. Other turners discussed their own respiratory-protection devices.

The Cape Cod Woodturners took the initiative to support each other in protecting respiratory health.

A meaningful campaign

Since then, our club has initiated a campaign to consistently practice what we now preach. We have a feature in our newsletter called, "Friends Don't Let Friends Breathe Dust," which has various monthly tips to remind each of us to introduce fresh air into the shop often, vacuum thoroughly, and wear respiratory protection during turning, sanding, and shop cleanup.

One member offered to put together a group order for the club, and suddenly nine more friends gained protection. One friend bought a PowerCap for another friend, who wasn't taking the initiative. We are taking care of each other, our health, and our lungs. ■

—Robin McIntyre, Cape Cod Woodturners

Calendar of Events

October issue deadline: August 15

Send information to editor@woodturner.org. For a more complete listing, see the AAW's Woodturning Calendar online at tiny.cc/AAWCalendar.

New Zealand

October 4–7, 2018, Woodturning New Zealand International Symposium, Wesley College, Paerata, Auckland. Demonstrators to include Eli Avisera, Dixie Biggs, Sally Burnett, Philippe Cristophini, Stephen Hughes, Neil Joynt, Richard Raffan, Chris Ramsey, Ken Rays, Keith Tompkins, Neil Turner, and Derek Weidman. For more, visit sawg.org.nz.

Colorado

September 14–16, 2018, Rocky Mountain Woodturning Symposium, The Ranch Larimer County Fairgrounds, Loveland. Symposium to include forty-two demonstrations, large tradeshow, Beyond the Bark gallery display, and live and silent auctions. Demonstrators to include Mike Mahoney, Dale Larson, Jason Breach, Sally Ault, Merryll Saylan, Trent Bosch, Brian Gisi, Doug Schneiter, and Michael Roper. For more, visit rmwoodturningsymposium.com.

Florida

February 8–10, 2019, The 2019 Florida Woodturning Symposium, Lake Yale Baptist Conference Center, Leesburg. Event offers onsite accommodations with meals included, silent auction, raffles, vendors, and workshops. National demonstrators to include Derek Weidman, Peggy Schmid, Jason Clark, Graeme Priddle, and Melissa Engler. Regional demonstrators to include Al Hockenbery, Ken Thurman, Rudolph Lopez, and Franck Johannesen. Workshops led by Dixie Biggs, Steve Cook, Barry Reiter, Walt Wager, and Steve Marlow. For more, visit floridawoodturningsymposium.com or facebook.com/myfws.

Georgia

September 21–23, 2018, Turning Southern Style Symposium, Dalton Convention Center, Dalton. Three-day event includes demonstrations, banquet, instant gallery, tradeshow, and spouse activities. Attendees are invited to bring a youth guest at no cost. Featured demonstrators to include Nick Agar, Graeme Priddle, Melissa Engler, and Mark Palma, with local demonstrators Peggy Schmid, Frank Bowers, and Mike Peace. Discounted price of $155 until August 21; plus Saturday-only rates available. New this year: Special Interest Night. For more, visit gawoodturner.org, email symposium@gawoodturner.org, or follow Turning Southern Style Symposium on Facebook.

Illinois

August 3–5, 2018, Turn-On! Chicago 2018 Symposium, Conference Center at the University of Saint Mary of the Lake, Mundelein. A three-day woodturning symposium sponsored by the Chicago Woodturners, includes fifty demonstrator rotations plus hands-on pen turning, a tradeshow, all meals, banquet, and auction. Demonstrators to include Rudolph Lopez, Betty Scarpino, Kip Christensen, Harvey Meyer, Jennifer Shirley, and others to be announced. For more, visit turnonchicago.com.

Massachusetts

March 31–November 18, 2018, *Tricks of the Trade: Illusions in Craft-Based Media*, Fuller Craft Museum, Brockton. An exhibition featuring *trompe l'oeil* ("fools the eye" in French) work in multiple media; wood artists include Michelle Holzapfel, Lincoln Seitzman, Tom Eckert, and Miriam Carpenter. For more, visit fullercraft.org.

Minnesota

Ongoing, The AAW Gallery of Wood Art in Saint Paul features four to six woodturning exhibitions per year, including works from AAW's annual themed member and POP exhibitions. Remaining in 2018: *New Horizons*, August 5 to September 30, and *Dia•Log*, October 7 to December 28. *New Horizons* is an exhibition wherein artists were asked to produce work outside the signature style for which they are known. See newhorizonswoodart.org. On continuous display at the Gallery of Wood Art is the "Touch This!" family-friendly education room. For more, visit galleryofwoodart.org or email Tib Shaw at tib@woodturner.org.

Missouri

October 11–14, 2018, The 6th Biennial Symposium of the Segmented Woodturners, Marriott St. Louis West, St. Louis. Three days of demonstrations, a banquet, instant gallery, tradeshow, raffle, and camaraderie with some of the finest segmenters currently turning. Confirmed demonstrators include Malcolm Tibbetts, Curt Theobald, Michael Hosaluk, Robin Costelle, Tom Lohman, Lloyd Johnson, Al Miotke, Bob Behnke, Jim Rodgers, Pete Marken, Martha Collins, and Jim Driskell. For more, contact Russ Braun at Russ@deforestinc.com or visit segmentedwoodturners.org.

Montana

September 29, 30, 2018, Yellowstone Woodturners Symposium, Roaring 20s Club House, Billings. Featured demonstrator/instructor will be Stan Record (instructor for Craft Supplies USA), specializing in embellishing platters, bowls, and boxes using grinder, colored paste, texturing tools, rotary tool, relief carving, and color applications. For more, visit yellowstoneturners.org/wp or call Tim Morgan at 406-690-8730 or Dr. Van at 406-545-0777.

Pennsylvania

September 28–30, 2018, Third Annual Mid Atlantic Woodturning Symposium, Lancaster Marriott, Lancaster. Event includes a tradeshow and instant gallery. Demonstrators to include John Jordan, Malcolm Tibbetts, Art Liestman, Beth Ireland, Mark St. Leger, and Michael Kehs. For more, visit mawts.com.

Tennessee

January 25, 26, 2019, Tennessee Association of Woodturners' 31st Annual Woodturning Symposium, Marriott Hotel and Convention Center, Franklin. Featured demonstrators to include Al Stirt, Ashley Harwood, Jacques Vesery, and Todd Hoyer. Celebrating its 31st TAW Woodturning Symposium, this event is one of the longest-running and most successful regional symposia in the U.S. The 2019 Symposium will feature a tradeshow, instant gallery, people's choice awards, and Saturday night banquet with auction. Registration opens September 1, 2018. For more, visit tnwoodturners.org or email symposium@tnwoodturners.org. Vendors, contact Grant Hitt at vendorinfo@tnwoodturners.org.

September 5–7, 2018, Women in Turning (WIT) Exchange, Arrowmont School of Arts and Crafts, Gatlinburg. Three-day immersion into the creative process, with opportunities to work with and get to know people in small collaborative teams. All levels of experience are welcome. For more, visit tiny.cc/WIT.

Texas

August 24–26, 2018, Southwest Association of Turners (SWAT) Symposium, Waco Convention Center, Waco. Lead demonstrators to include Stuart Batty, Keith Gotschall, George Hatfield, Dan Tilden, Craig Timmerman, and Alan & Lauren Zenreich. Also vendors, instant gallery, hands-on area, banquet, and drawings. Lunches are provided. For more, visit swaturners.org.

Virginia

November 3, 4, 2018, Virginia Woodturning Symposium, 279 Expo Rd., Fishersville. Biennial event featuring forty-one rotations for turners of all levels. Featured demonstrators to be Cindy Drozda, Rudolph Lopez, Donna Zils Banfield, Nick Cook, Barry Gross, Frank Penta, Graeme Priddle, Joe Fleming, Mark St. Ledger, and Lyle Jamieson. For more, visit virginiawoodturners.com.

Washington

September 20–23, 2018, Ornamental Turners International Biennial Symposium, Doubletree Suites, Seattle. Includes lectures, demonstrations, and gallery. Gallery open to the public September 22, 1:00 to 4:00 p.m. Registration fee includes meals and banquet. For more, contact Brad Davis, braddavis@netins.net.

Tips

Custom-width masking tape

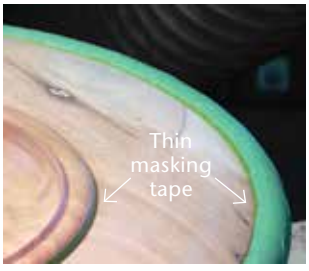
Masking tape works well for painting straight lines on flat surfaces, but we turners rarely have that luxury. Typically, masking tape won't go around small radii or adhere to the compound curves found on turned forms. I needed a masking tape that would maintain clean lines in tight corners and on compound curves.

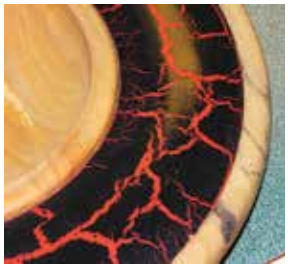
I reasoned that if the tape were very narrow, it would be flexible enough to get the job done. Narrow tape is available for purchase, but I decided to make it myself—on the lathe. By making a tapered mandrel to hold the tape roll on the lathe and supporting it with a wide live center, I was able to drive the tape roll accurately and cut it with a skew. The procedure was simple and effective, and I could cut any custom width I wanted.

I found that tape about ⅛" to 3⁄16" (3mm to 5mm) wide conformed to compound curves and tight corners easily. That's not wide enough for many painting situations, but it is a simple matter to add additional rows of narrow tape, with short strips of full-width tape stepping around the curve, to complete the masking.

—Ed Pretty, Canada

Cut a masking tape roll to the width you need.





Mask and paint.

Get a grip

Adding a layer of elastic mesh sleeve is a cheap and easy way to get a better grip on your woodturning tools. My friends and students like it. You can purchase mesh sleeve from mcmaster.com (I purchased item #5969K23). It is made of 1⁄16"- (1.5mm-) thick polyethylene plastic and comes in different sizes and colors. The mesh I bought would cover handles with an outside diameter (OD) of 1" to 1½" (25mm to 38mm).

—Carl Ford, New York

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

Handy boot scraper

My shop is in the basement of our home. My boots have deep treads that invariably get clogged with chips while I'm working at the lathe. Out of deference to my wife, I came up with a boot scraper that tucks away beneath my lathe and has a deep bristle wire brush that easily clears the chips and lets me go upstairs without leaving a trail.

Between the boot scraper and the compressed air hose coiled up at the end of my lathe, I manage to leave unwelcome hitchhikers behind. ▸

—Ed Wargo, New Jersey

Shopmade depth finder

To determine how deep I have hollowed a bowl, I use a bowl depth gauge I made by repurposing an old marking gauge. I removed the metal scribe pin and cut the rule gauge flush with zero. Then I screwed the sliding depth marker to a 12"- (30cm-) long pen blank.

To use the depth finder, I lay the long blank on the bowl rim, loosen the marking gauge thumbscrew, and slide the marker to the inside bottom of the bowl. This gives an accurate measure of the inside depth, which can be subtracted from the overall bowl height to determine bottom thickness.

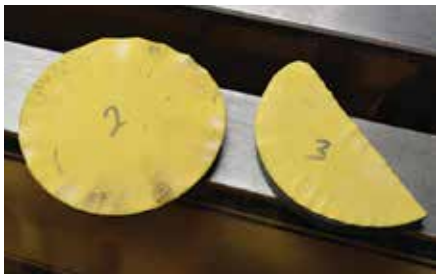
—Bill Straff, Florida

Sanding screen

When sanding at the lathe, I invariably lose my grip on the sandpaper and watch it get sucked into my dust collector hood, which is positioned close by. I found a simple fix in a piece of open mesh screen, which I placed in front of the hose opening. This is a temporary placement during sanding that can easily be removed as needed.

—Jim Meizelis, Illinois

Hand-sanding with half disks



For hand-sanding spindle work on the lathe, I like to use a 5" (13cm) sanding disk with a hook-and-loop backing pad. To get the most use out of each disk, I began cutting it, along with the backing pad, in half. With a fully round disk, the outside edges would be worn out, but the center remained mostly unused. I discovered if you simply cut a 5" disk in half, it results in less unused abrasive in the middle when you throw it away. You get much more use out of the sanding disk.

Consider that the circumference of a full 5" disk is 15.7" (40cm). The perimeter of half of a 5" disk amounts to 12.85" (33cm). You lose less than 20% of the edge of the sandpaper by cutting it in half, which means you're getting 80% more use out of each disk (using both halves). The half pad also seems more useful because you have the choice of sanding with curved or straight edges.

—Doug Brinks, Michigan

Magnetized rolling vacuum nozzle

My vacuum nozzle was difficult to maneuver on my carpeted and cement shop floors. I devised a way to keep it rolling along nicely—by adding bearings. Bearings can be found easily online; I bought a package of ten inexpensively from vxb.com.

To mount the bearings, I filed a half circle to accept a 5⁄16" × 3⁄4" (8mm × 19mm) bolt on each side of the nozzle. The bolt head goes on the inside with a flat washer. On the outside is a flat washer, a bearing, another flat washer, then a toothed washer and a nut. Tighten the assembly enough so the bearings rotate freely.

I then epoxied two magnets onto the inside top section of the nozzle. Be sure the leading edge of the magnet is above the front lip of the nozzle.

Now I can clean up an afternoon's worth of shavings in five minutes (instead of twenty), and any hex wrenches, setscrews, or other small metal parts that end up in the shavings get picked up by the magnets.

—Peter Soltz, Massachusetts

Disposable mixing bowl for epoxy

To have a small, disposable, contained dish for mixing epoxy, I use the bottoms of empty soda or beer cans. I built a can-cutting jig that uses a rotary tool for a cutter (*Photo 1*), but you could also cut aluminum cans carefully with a pair of scissors.

The circular edge of the can bottom sits in a groove turned in a 3" × 3" (8cm × 8cm) piece of scrap wood, with the middle section made slightly concave (*Photo 2*). The mixing bowls sometimes can be used several times and are easily replaced when needed (*Photo 3*).

—Dave Krumwiede, North Dakota


1


2


3

Heat-shrink tubing protects tool tips

I was preparing to fly across the country to do a demonstration and needed a reliable way to protect the tips of my turning tools. This would both protect my cutting edges and keep TSA workers safe if they were to dig through my toolbox. I've tried various tip protectors, from pieces of hose to drilled out wood. However, it was always hard to find the right size. Then I came upon heat-shrink tubing as a solution. Heat-shrink tubing shrinks by fifty percent and perfectly takes the shape of whatever it is enveloping.

I purchased some pieces in ½" (13mm), ¾" (19mm), and 1" (25mm) widths for the various sizes of my turning tools (*Photo 1*). I cut off 3" (8cm) lengths. To keep the tools from cutting through the tubing, I turned little dowels with cupped ends to fit the tips of each tool (*Photo 2*). Insert the dowel into the tubing and slide the tubing and dowel over the tool. Then use a heat gun to shrink the tubing to fit. I wrote on the tubing in silver permanent marker to identify the tools (*Photo 3*).

1

These covers can be removed and replaced multiple times before having to heat-shrink new covers.

—John Lucas, Tennessee


2

3

Soften the blow

Mallets are useful tools for woodturners in a variety of ways. When I need to soften the blow of the mallet, such as when tapping stool parts together, I wrap the head with soft, elastic adhesive tape. I use the type sold for medical use. Several layers will soften your hits, and if an even softer area is necessary, wrap the tape around some craft foam.

The tape is easily removed to return your mallet to its original form. ■

—Gary Christensen, Florida

Forgiving Shopmade COLLET CHUCK

Carl Ford

Recently, I needed some extra collet chucks to turn bottle stoppers at a Nutmeg Woodturners' Learn-and-Turn meeting. I own only two of the commercially available collet chucks and quickly decided that purchasing more was out of the question due to cost. Plus, I don't like turning something like a bottle stopper right up tight against the metal collets in a commercial collet chuck; visions of my turning tool running into that metal collet are not pleasant. I decided to make my own custom collet chucks out of ultra high molecular weight (UHMW) polyethylene plastic.

Considerations

A collet chuck needs to be solid enough to grip whatever small project you are turning. It also needs to flex a little without breaking when you tighten the four-jaw chuck down on it. I chose UHMW plastic because it turns easily with regular woodturning tools, flexes nicely, and yet is really tough. It comes in different shapes and sizes; I bought 2½"- (6cm-) diameter rod from McMaster-Carr (mcmaster.com, item #8701K53).

Custom hole sizes are no problem with these shopmade collets. I can finally make a collet with a 5/16" (8mm) hole, which is not typically included in the commercially available collet sets. Plus, you can shape the collet any way you like. I made mine with a long nose that positions anything mounted in the collet a good distance from the metal jaws of my four-jaw chuck. In the end, I decided I like my UHMW custom collets better than the commercially available ones.

I made collets that would fit in the #2 jaws of my Oneway Stronghold chuck. Consider the size you'll need for your chuck. The UHMW collet chuck will have a tenon that you'll mount in your four-jaw chuck. A single gap cut in the collet allows the plastic to grip down on a workpiece when you tighten the four-jaw chuck.

Make a collet

STEP 1

Form tenon

Mount a 2" (5cm) length of 2½"-diameter UHMW plastic rod in a four-jaw chuck. True up the end and side of the blank. Then cut a tenon to fit in your four-jaw chuck (*Photo 1*). I find that an

Form tenon

Mount the UHMW rod into a chuck, true it up, and form a tenon (coloring for illustration purposes only).

Remount, drill hole

With the tenon now held in the chuck, true the end and drill a ½" hole all the way through the collet chuck blank.

Custom-shape collet chuck

Shape your collet chuck according to the needs of the project at hand. UHMW turns easily with regular woodturning tools.

88-degree spearpoint tool works well, but you can use whatever tool you like for forming a tenon.

STEP 2

Drill

Remove the blank from the chuck and remount it using the tenon you just made. True up the end of the blank. Then drill the center hole for the collet all the way through the blank (*Photo 2*). Here, I am making a collet that will accept a ½"- (13mm-) diameter dowel. Thus, I used a ½"-diameter drill bit. When you drill UHMW, the drill tends to flex the plastic out a little. So after you remove the drill, the hole is actually a little smaller than the size hole you drilled. This is exactly what we want for the center hole in a collet.

STEP 3

Shape collet

I used a bowl gouge to shape the collet, but you can use any tool you like (*Photo 3*). A spindle gouge would also work well for shaping.

STEP 4

Cut gap

Very carefully, use a bandsaw to cut a gap, or kerf, in the new collet. Cut a gap on only one side, roughly ⅛" (3mm) wide (*Photo 4*). This gap allows the collet to close down and grip whatever is mounted in it when the four-jaw chuck holding the collet is tightened. *Photo 5* shows a ½" dowel mounted in the new ½" collet. In order for the collet to tighten properly, the gap (highlighted in red for illustration purposes) must be aligned with one of the gaps in the four-jaw chuck. ■

Carl Ford is an accomplished woodturner, a member of the Nutmeg Woodturners League (Connecticut), and loves teaching people how to turn. His website is carlford.us.

Cut a gap

4

At the bandsaw, cut a ⅛"-wide gap in one side of the collet chuck.

5

In use, be sure this gap (marked in red) is aligned with one of the gaps between the metal jaws of your four-jaw chuck; this allows the collet chuck to close properly.

Bottle Stopper Example

Here is an example of how I used my new custom collet to turn a bottle stopper.

1 Mount a bottle stopper blank in the four-jaw chuck. True up the end and drill a hole for a ½" dowel. Glue a length of ½"-diameter dowel into the hole (*Photo a*).

2 After the glue has dried, mount the dowel/blank into your new collet chuck. Be sure the bottle stopper blank is driven all the way in and seated evenly on the collet chuck (*Photo b*).

3 Turn the bottle stopper. *Photo c* shows that turning the bottom of a bottle stopper is easy because the metal jaws of a commercially available collet chuck are not in the way. If you cut into the UHMW collet, it is very forgiving and no big deal. Continue shaping the bottle stopper, removing the tailstock only to finish turning and sanding the very end (*Photo d*).

4 Complete the stopper by attaching a cork or other bottle insert onto the dowel (pictured in the *opening image*).

a

Drill wood blank and glue in dowel.

b

Mount the dowel/bottle stopper blank in the collet chuck. I used the tailstock ram to ensure the blank was seated properly. Tightening the four-jaw chuck will close the gap in the collet chuck, providing a sufficient hold for smaller projects.

c

d

Turn your bottle stopper shape. No worries if you cut into the plastic collet chuck. Keep the tailstock in place for support until your final cuts on the end.

Spindle-Turned PENCIL BOX

Beth Ireland

I often find that for students, learning to turn is the easy part, but coming up with project ideas is limited to step-by-step demonstrations, classes, and articles like this one. Where do ideas come from? Sometimes it is as simple as looking at the objects that surround you on your desk or workbench. A pencil is a great example.

Here, I will be showing you the steps to make a pencil box—a playful and useful project that uses basic spindle-turning methods. The project comprises two parts—the pencil body and an eraser cap—drilled with two different-sized Forstner bits and then friction-fitted together. There is no hollowing by hand, just drilling, making it a good production box. This simple box technique is easy to adapt to mimic other cylindrical objects that are around you all the time: pens, turning tools, markers, etc. A bit of shaping and coloring after turning can easily approximate whatever object you've taken as inspiration.

Materials and Tools

For illustrating this article, I chose to use basswood because I knew it would be easy to drill and carve. It is also similar in color to the wood in the pencil I chose to emulate. Other woods I have used include medium-density hardwoods like poplar, cherry, walnut, and soft maple, as they are readily available and require less sanding after drilling. You will also need the following:

- Drill chuck that mounts in your lathe tailstock
- 1"- and ¾"- (25mm- and 19mm-) diameter Forstner bits
- Four-jaw chuck with small jaws
- Calipers
- Rasp
- V-shaped carving gouge
- Paint and metal-colored markers

Planning and layout

The dimensions for this project are flexible, depending on the size of pencil you'd like to turn. It can be as long as you want (how many times has this pencil been sharpened?), but consider the maximum drilling depth when drilling with your lathe tailstock. You'll want the overall pencil length to be suitably longer than the interior drilled depth, allowing for a tapered point on one end and the eraser on the cap end.

For the pencil's diameter, I suggest 1¾" (4cm). This will leave enough wall thickness after the drilling of the interior spaces. You will need two Forstner bits, the larger being minimally ¾" smaller than the largest outside diameter. The smaller bit should be ¼" (6mm) smaller than the larger bit. For instance, if my rough-turned cylinder is 1¾" diameter, the larger hole (drilled in the pencil body) would be 1" diameter, and the smaller hole (drilled in the cap end) would be ¾".

With a cylinder rough-turned to approximately 1¾" diameter, lay out the pencil parts, as shown in *Photo 1*. Be sure to include space for a tenon at least ¾" long on the pencil cap, which will be friction-fitted into the hole drilled in the pencil body. Also leave an extra ¼" to allow for the width of a parting tool.

Part the cap from the pencil body, cutting down only partway and then finishing the cut off the lathe with a handsaw *(Photos 2, 3)*.

Use a center finder on both pieces to identify the center points, and then punch with an awl. The correct way to use a center finder is to make one line and then turn the center finder to the opposite side and make a second line. This makes up for the thickness of your pencil. Make two lines perpendicular to the first two in the same way, and you will find the exact center *(Photos 4, 5)*.

Drill pencil body

Mount the pencil body section in a chuck. I always use the tailstock to push the piece in and center it, so I can use two hands on the chuck key to tighten the jaws.

With the larger drill bit mounted in a drill chuck in your tailstock, drill

into the pencil body *(Photo 6)*. Leave enough solid wood at the end, so you can turn the pencil point later without interfering with the drilled cavity. I hold the drill chuck with my hand to ensure it will not spin. Make sure you use sharp bits and withdraw the bit often to clear the chips. I often wax the bit with paraffin or beeswax when it gets warm. If you see smoke when drilling, slow your lathe speed and/or get a new drill bit.

Push the tailstock cone center into the drilled hole with only gentle pressure, and true up the end with a skew, parting tool, or spindle gouge *(Photo 7)*.

Turn and drill cap

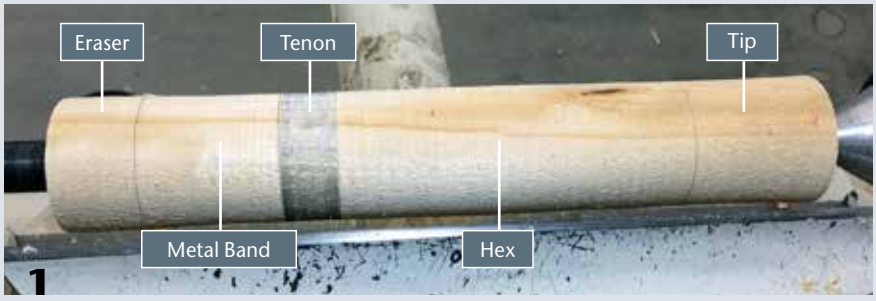
Remove the pencil body from the chuck and mount the cap blank. Set your caliper to the diameter of the larger drill bit, and part in to form a tenon of that diameter *(Photos 8, 9)*. *Safety Note: If you apply the caliper to the wood during parting, first file and sand off any sharp corners to prevent the caliper from catching in the wood.*

When considering tenon length, keep in mind the longer the tenon, the more wood contact and friction you'll have holding the cap onto the body. About ¾" would be good, but this doesn't have to be an exact dimension. I first turn a small section at the tailstock end and test the fit in the pencil body. Once the proper fit is established, you can work your way back to your desired tenon length. I also leave a little bulge in the middle so I can get a "click" fit *(Photos 10, 11)*.

Press the two parts together *(Photo 12)*. If you see a gap between them, you might need to clean and square, or undercut, the tenon shoulder before drilling the hole in the eraser-end cap *(Photo 13)*.

Using the smaller of the two drill bits, drill into the eraser cap, leaving enough solid material at the end for shaping the eraser *(Photo 14)*. ▶

Rough-turn, label, part



Rough-turn a cylinder and mark out the pencil sections. Part the pieces just right of the tenon area on the cap.

Find and punch centers

Marking the centers now will make it easier to re-mount the work later between centers.

Drill pencil body, true end

Use a drill chuck mounted in the tailstock to drill into the pencil body, using the larger of the two bits.

Place a cone center within the drilled hole for support and true the end.

Form tenon on cap section

Take the diameter of the larger of the two drill bits using a caliper. This will also be the diameter of the tenon on the cap section.

Fine-tune tenon

After you have established a good fit at the end of the tenon, extend that diameter to create a longer tenon. Test the fit to the pencil body often until a good friction fit is achieved.

Square tenon shoulder

Squaring, or slightly undercutting, the tenon shoulder will eliminate any gap between the two sections.

Drill eraser cap section

Use the smaller of the two drill bits to excavate the pencil cap. Leave enough solid material for shaping the eraser.

Turn and shape pencil

Remove the cap end from the chuck. Transfer the depth of the two drilled holes onto the outside of workpiece so you do not accidently turn through to the interior cavities. Push the parts together and re-mount them on the lathe between centers—as you would a spindle. Shape the rounded eraser end and tapered pencil point, leaving the ferrule section a little high, just as it is on a real pencil *(Photos 15–17)*.

To shape and carve the metal ferrule section, begin by turning beads on either side of a short center area, where horizontal details will be carved. You can use your lathe's indexing function to divide the horizontal lines into equal increments. Another trick is to use a length of paper with the increments marked on it. Extend a strip of paper around the circumference and cut it where the two ends meet. Measure the length of the paper strip and divide that length into equal divisions. Then wrap the paper around the workpiece and transfer the marks *(Photo 18)*. Using the tool rest as a straightedge, draw the horizontal lines *(Photo 19)*. I use a V-shaped carving gouge to cut the grooves. With your spindle lock engaged, run the V-gouge along the tool rest so you'll get a straight cut *(Photo 20)*.

I like to use a rasp to shape the flats of the hexagonal main section of the pencil body. You can use the same paper-strip method to measure and denote the six sections of the pencil's hexagon shape. Using the tool rest as a straightedge, draw the six horizontal lines onto the pencil body *(Photo 21)*.

Remove the workpiece from the lathe and separate the cap from the body. Hold the pencil body securely with clamps, on the lathe with a jam chuck, or with a vise on a workbench (my preference). File flat or rasp all areas between the pencil lines. I always try to stop short of the pencil lines, so they'll remain as a reference *(Photo 22)*.

Turn pencil shape


15


16


17

With the two sections friction-fitted together, remount the work between centers. Shape the eraser and pencil point ends, and leave a high area for the ferrule.

Shape and carve ferrule


18


19


20

A strip of paper whose length matches the circumference of the workpiece can be divided into equal sections. Transfer these marks to the ferrule using the tool rest as a straightedge, then carve the lines with a V-shaped gouge.

Next, I use a belt sander to finish shaping the eraser. Adding several flats will mimic the way a real pencil eraser looks after it has been used a few times.

Adding color

Once the turning and shaping are completed, it is time to do any final sanding and apply paint. I use milk paint, but acrylic or oil could work fine, too. For the ferrule section, I use metal-colored markers (available from art- or office-supply stores). I use graphite to mimic the pencil lead *(Photo 23)*.

Coloring the project is the fun part. Remember you are making the idea of a pencil—it does not need to be an exact replica. Have fun exploring all the possibilities this project has to offer. ■

Beth Ireland, a professional architectural woodturner and sculptor with more than thirty years of experience, lives and works in St. Petersburg, Florida. She teaches the two-month Turning Intensive at The Center for Furniture Craftsmanship in Maine, as well as workshop classes at major craft centers around the country. For more, visit bethireland.net.

Mark and shape pencil body flats


21


22

Mark the pencil's six equally spaced sections. Then use a rasp to create the flats, just as you'd find on a real pencil.

Add color


23

Color the pencil's sections using paint and markers. The "lead" is applied with the lathe spinning slowly.

JOURNAL ARCHIVE CONNECTION

EXPLORE! For another take on this type of turned and drilled box, see Joshua Friend's August 2010 *AW* article, "Wooden Tubes, Cigars, and Treasure Maps" (vol 25, no 4, page 23). Log on at woodturner.org to search and access the *American Woodturner* archives.

Spray-Painted Raindrop Effect

Dave Buchholz

Earlier this year, I was intrigued by an example of a raindrop pattern on a platter by Howard Lewis. Searching the web for ways to create this raindrop effect, I found several how-to videos on YouTube. The process is quite easy. After spraying a basecoat of paint onto a prepared surface such as a platter blank, spray or drop water onto the surface. Then spray a light-color paint at a shallow angle from one side and a dark-colored paint at a shallow angle from the opposite side. The water is then allowed to evaporate, leaving behind a painted 3D effect.

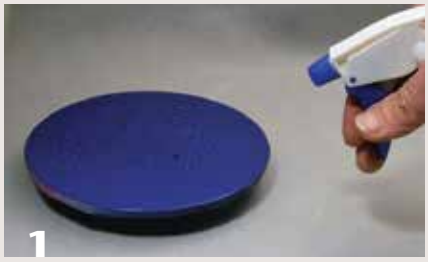
Raindrop platter

Here is the method I use to apply this effect to the wide rim of a turned platter. Attach a 1"- (25mm-) thick blank to a faceplate with short machine screws; the screw holes will be turned away later, when you hollow the center of the platter top. With the piece mounted on the faceplate, I formed a recess and shaped the bottom of the platter. After sanding the bottom, I finished it with about ten coats of a 50/50 mix of paint thinner and spar urethane varnish.

I then removed the work from the faceplate and mounted it on the chuck, expanding the jaws into the recess. Flatten the top, but don't hollow the platter's center area just yet. By waiting to turn away the center until after the raindrop pattern is applied to the rim, you won't have to mask the center and will get a clean edge between paint and wood (rim and center). I sanded the top, applied masking tape around the outer edge of the rim, and put paper on the bottom—just to keep paint off everything except the top.

Spray the top with a fast-drying oil- or lacquer-based paint. I chose a glossy finish because I intended to finish the platter with a high-gloss varnish. The basecoat should be opaque so that the wood grain does not distract from the raindrop pattern. If you want to use an acrylic paint here, you should coat it with an oil or lacquer sealant, since you will be spraying water on it. Apply several coats and allow the basecoat to dry thoroughly.

Two ways to apply water



1 Using a water bottle to spritz a raindrop pattern onto the platter.

2 Using an eyedropper to place water drops on the platter.

Just add water

I used two techniques to create water-droplet patterns. One is to spray water from a spritz bottle to create a random pattern of "raindrops" on the top surface (*Photo 1*). If you apply too much water, the droplets start to merge and create amorphous blobs that do not form nice 3D drop patterns. The second method involves creating individual drops from a water-filled eyedropper (*Photo 2*). This allowed me to create larger individual drops, but the pattern is only random if you can apply the water non-uniformly and not in identical-sized drops. If you aren't pleased with the pattern, just dry it off and apply water again until you get the pattern you want.

While the water is on the top, use a light-colored spray paint (do not use a water-based paint) at a shallow angle to spray one side of the water droplets. Carefully and immediately turn the platter 180 degrees and spray a dark-colored paint at a shallow angle to coat the opposite side of the water drops. For the platter shown in *Photo 3*, I used white and black as the light and dark colors over a base of blue.

For an easy way to experiment to see what type of pattern you will achieve, use a small piece of foam board covered with a uniform color. You can then try different water patterns and color schemes quickly before committing your results to a wood platter. I have used many different colors

from spray paint cans. I have also found specialty spray paints from craft stores, including metallic glitter, which creates an interesting effect.

As the water drops evaporate, the paint falls and sticks to the platter's basecoat surface, creating a 3D-like effect. The dark side appears like a shadow, while the light side appears as the source of light. Depending on the size of the water drops, it may take several hours for the water and paint to dry. This can be hastened by putting a heat lamp above the platter.

Complete the turning

Mount the platter again on the four-jaw chuck and turn out the center area, leaving a crisp edge between rim and center. Sand the center and apply a finish over the entire top. As with the bottom, I used a thinned spar varnish, applied with a paper towel while the platter was turning slowly on the lathe.

I found that the paint thinner in my mix would smear the raindrop effect, so the first two or three coats of varnish are sprayed from a rattle can. This won't smear the pattern and allowed me to follow the sprayed varnish with several coats of wiped-on varnish to produce a glossy surface (*Photo 4*).

Examples

Two examples are shown that were created with the water drops sprayed from a spritz bottle—*Photo 5* with a blue background and the *opening image* with a white background. The light-color paint used for this last platter was metallic silver shimmer paint.

The platter in *Photo 6* was created using larger water drops from an eyedropper. The background color was white.

The same technique can be used to apply the raindrop effect to the outside of a bowl (*Photo 7*). Since the outside of the bowl was not too steep, I was able to spray water on it while it was upside down. White and black were then sprayed from the right and left, respectively, while turning the bowl on a Lazy Susan. The top edge was isolated by a wire-burned groove about ½" (13mm) from the top, then masked to preserve the natural wood in that area. Although it is not visible, the bottom was treated similarly.

Experimenting with different droplet patterns and shadow colors is fun and easy. Enjoy using this simple but interesting technique. ■

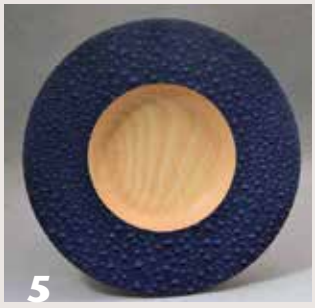
Dave Buchholz, a retired physicist, has been turning wood as a hobbyist for eighteen years. He enjoys trying new embellishing techniques. For examples of his work, visit adirondackinspiredturnings.com.

Spray paint water droplets

Spray a light-colored paint at a shallow angle on one side of the water droplets. Rotate the platter 180 degrees and spray a dark-colored paint on the opposite side.

After the spray paints have dried and the water has evaporated, finish turning the platter by turning away the center area.

Examples



(5) Maple platter with blue basecoat, water spritzed on from a spray bottle, and white-and-black 3D droplet effect.

(6) Ash platter with white basecoat, water placed on with an eyedropper, and metallic silver shimmer and blue 3D effect.

Raindrop bowl

A beech bowl with raindrop effect on its exterior: blue basecoat and white-and-black 3D effect.

Safety Note

Spraying paints, varnish, and other finishes should be done with adequate ventilation and/or appropriate personal protection equipment such as a facemask with organic filter. Breathing spray finishes and their fumes is a known safety hazard; protect your lungs, skin, and eyes.

DOUBLE-OFFSET BREAD KNIFE

Paul Coppinger

Some time ago, I spent a morning teaching turning basics to a novice turner. She left with the first bowl she had ever turned, and as a thank you, she gave me a bread knife she had made with a scroll saw *(Photo 1)*. It was built from two pieces: a bow for the blade and a handle screwed to the bottom of the bow. My wife fell in love with it. Her only comment was she wished it were turned. I looked at it and thought I could turn a one-piece version, but the project would present a couple of interesting challenges.

Because the handle is offset to allow your knuckles to clear the cutting board, I would have to make a two-axis turning. The first axis turns the bow spindle and the second turns the handle (*Figure 1*). In addition, after shaping the bosses (or arms)—one on the end of the bow spindle and one between the bow spindle and the handle—a jig would be needed to bend the bow spindle so that when the blade is screwed on, it would have sufficient tension for cutting. The knife blade itself is easily purchased from any of a variety of online sources.

Materials and layout

Your choice of wood is wide open. I started practicing on a humble piece of dimensional 2×4 pine, which made a very nice-looking bread knife. Subsequently, I have made them from walnut, ash, and cherry, with cherry being my favorite. This project is built from a piece of hardwood 1½" × 2½" × 18" (38mm × 6cm × 46cm). The maximum thickness of a slice of bread cut with this knife is determined by the 1½" starting width of the blank. To cut a thicker slice of bread, start with a thicker blank, say 1¾" (4cm) wide.

As presented, this project makes a right-handed knife. Assuming the left end of your wood blank is the bow end and the right end is the handle end (as in *Figure 1*), orient your blank so that the shorter sides are horizontal. On the left, or bow end, mark 45-degree lines from the bottom left and top right corners. For the lower left diagonal, measure ½" (13mm) from either edge, mark this point on the diagonal line, and center-punch an indent to mark the bow's turning axis. For the top right diagonal, mark ⅝" (16mm) from either edge, carry the line onto the diagonal, and punch an indent to mark the handle's turning axis (*Photo 2*). Now lay out the corresponding axis points on the handle end of the blank; the bow's axis point is in the lower right, again measured up ½" from either side, and the handle's point is in the upper left, ⅝" from either side (*Photo 3*). This way, each pair of axis points remains in a single axis, offset from and parallel to the center of the blank, as shown in *Figure 2*.

Offset-turning considerations

When turning offset items, you must confront three issues: lathe speed, touch, and safety. In general, clean cuts require that you operate the lathe as fast as possible with minimal vibration. But because the wood is offset and hence out of balance, as you increase the speed, the vibrations begin to increase. Moreover, as the offset passes the cutting edge of your tool, you will then be "cutting air" until that revolution is complete and the wood again comes into contact with the tool. So you have two factors working to decrease stability and degrade the quality of your cuts. But there is a way around this. As you increase lathe speed, the vibrations increase, increase, then decrease. This first peak of vibrations is called the first harmonic. You can either back the speed down slightly to smooth out the spinning or increase the speed past the first harmonic to the smooth range before the second harmonic. In addition, faster rotation means less time cutting air. When you find that sweet spot in speed, the result is less vibration, less tool chatter, and cleaner cuts.

While speed can help smooth out your cuts, you still want to use a light touch. Aggressive cutting would mean that during the cutting air portion of each revolution, your cutting edge would advance appreciably. When the tool again encounters the wood, this usually results in a nasty catch or a chunk of wood flying off. Unlike in normal turning where aggressive cutting results in a deeper cut, offset turning demands a more patient and incremental approach.

Finally, any offset turning risks busting your knuckles. Those spinning offset corners turn into ghosts, but they will most assuredly rap you hard if you drop your guard and ▸

Inspiration: a scrollsawn version

A handmade gift of a bread knife became a favorite accessory and inspiration for a turned version.

Project terminology

Figure 1. Anatomy of a multiaxis, lathe-turned bread knife.

Illustration: Steven Forrest

lose track of where they are. And, especially true for offset turning, always wear an impact-resistant polycarbonate faceshield; chemical splashguards will not protect you from impact.

Turn two tenons

For my first attempt, I simply placed the blank between centers using a steb drive center and a live center with a point in the tailstock. This required enough pressure from the tailstock to force the drive center to "bite in." But I discovered the pressure caused the spindle to deflect slightly as I reduced its diameter. Lots of sanding was required to clean up the resulting tool marks. What worked best was to turn offset tenons on both ends of the blank. That way, I could use a chuck with step jaws to engage the tenon and drive the wood.

Start with the handle-end tenon first (on the right end of the blank). Mount the blank between centers on the handle axis points. Using a very sharp parting tool, begin taking very light peeling cuts to form a roughly 3⁄16"- (5mm-) long tenon on the tailstock end of the blank. Reduce the diameter until you have a cylindrical tenon, approximately 1" (25mm) in diameter. Because turning the handle-end tenon removes the marked bow spindle axis point on the right end, you'll have to lay out that axis point again. Next mount the blank between centers on the bow spindle axis points and, using very light cuts, form a similar-length tenon on the drive end of the blank, approximately ¾" in diameter (*Photo 4*).

Now you are ready to mount the blank in the chuck and begin turning. Place the bow spindle tenon in the step jaws, and advance the tailstock live center into the bow spindle axis point on the handle end. Mark reference lines 1" and 10" (25cm) from the bow spindle tenon shoulder to map the length of the 9" (23cm) bow spindle. Then mark reference lines 13" (33cm) and 17" (43cm) from the bow spindle tenon shoulder to define your handle length. Make lines long and dark enough to see while turning. A storyboard makes layout quicker and easier (*Figure 3* and *Photo 5*).

Lay out two parallel axes

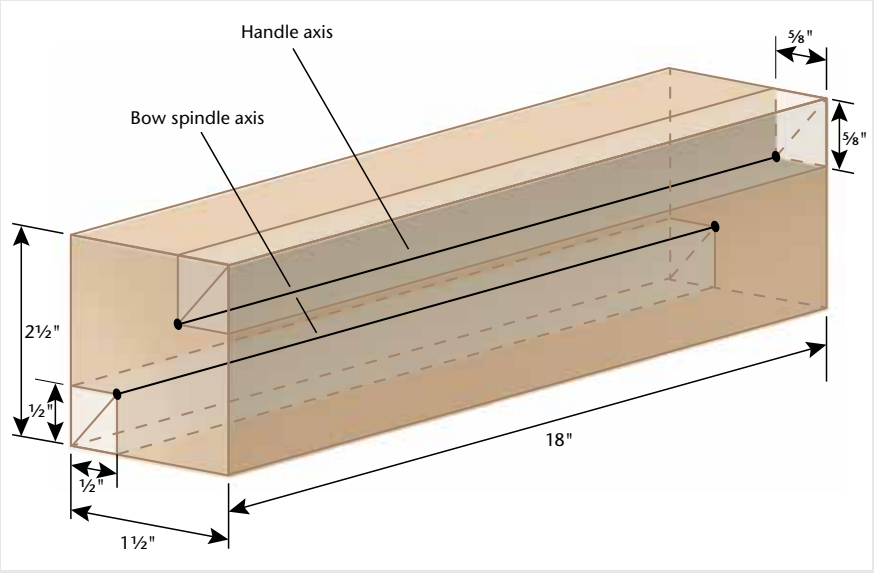
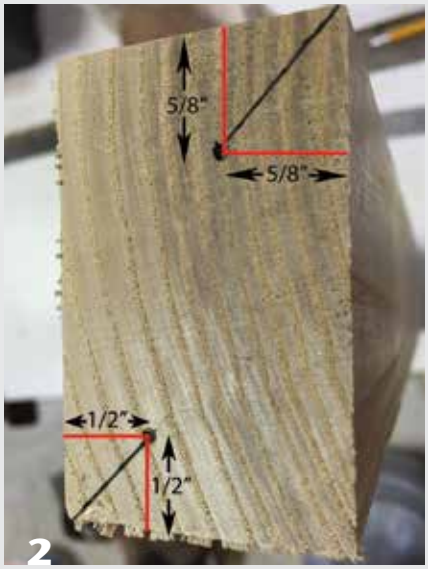
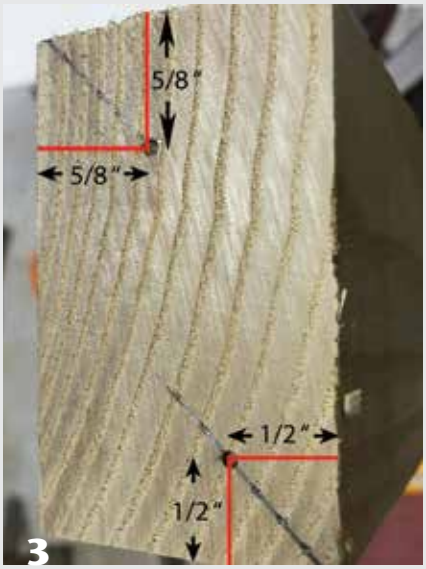


Figure 2. The two turning axes track straight through the blank. This is the layout for a right-handed knife; a left-handed version requires a mirror image.

Illustration: Robin Springett



The left, or bow, end of the blank is oriented with the shorter edges horizontal, the bow spindle axis point in the lower left corner, and the handle pivot point in the upper right corner.



The right, or handle, end of the blank carries the axes straight through, so now the bow spindle axis is in the lower right corner, with the handle axis point in the upper left.

Turn the bow spindle

Carefully adjust the toolrest to clear the offset blank. Increase the speed of the lathe to just below or above the first harmonic to minimize lathe vibration. Using a bowl gouge, begin forming the inner faces of the bow spindle bosses on both ends (*Photo 6*). Remember, cut very lightly to avoid tearout or catches. If you are a beginner, practice turning with both left- and right-handed approaches. This is the best way to "open" these bosses. Think of it as hollowing a bowl. But beware of the wings on the gouge, as they can catch on the opposite side from where you are cutting.

If the gouge is held vertically with the cutting end up and flute facing you, think of an analog clock face with 12 o'clock at the top of the handle. Most of my cutting is on the bevel between 11 and 1 o'clock. To define the bosses on each end, I essentially cut a sharp, deep cove, cutting down from the high point to the bottom of the curve on either side. Make the boss faces as vertical as possible with very smooth, clean cuts.

Using either a bowl gouge or a spindle-roughing gouge, remove the offset waste between the bow spindle arms (*Photo 7*). I use a smaller roughing gouge to reduce the chance of a catch. Increase the lathe speed if possible and continue shaping the bow spindle until it is approximately ¾" in diameter.

I use a peeling cut with a parting tool to reduce the diameter to size in the middle and near each arm. These reference depths help me obtain a consistent diameter across the entire spindle (*Photo 8*). Lay the knife blade across the bosses to be sure the span is wide enough (don't ask how I know that). If the span is too short, cut more from the handle end boss. Shape the bow spindle as desired, but don't go thinner than ½" diameter. You now have a cleanly defined spindle between two relatively coarse bosses. Sand the bow spindle and inner faces of the bosses, then apply sanding sealer if desired.

Turn handle

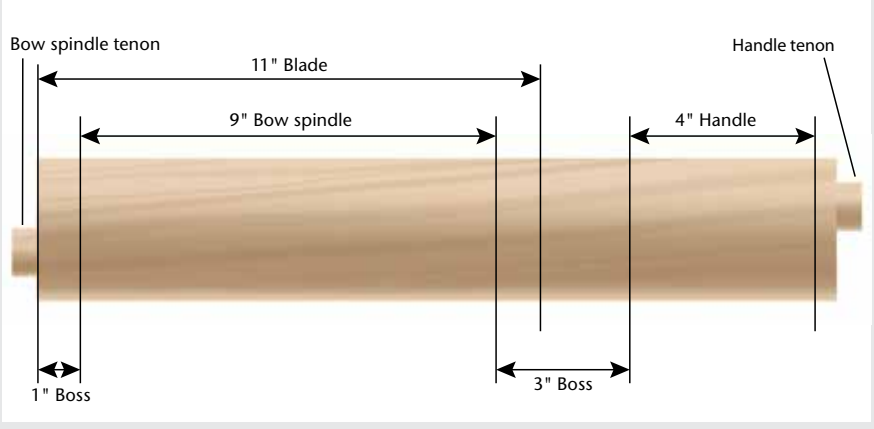
Next, you are ready to turn the handle, but remember that turning the bow spindle tenon removed the left handle axis point. As above, lay out the handle axis point opposite the handle tenon. Reverse the blank and place the handle tenon in the chuck and the live center in the opposite handle ▸

Turn an offset tenon

4

A short tenon for the handle axis on the bow end of the blank. In forming this tenon, the axis point for the bow spindle will be "erased" and will need to be reestablished.

Storyboard your project



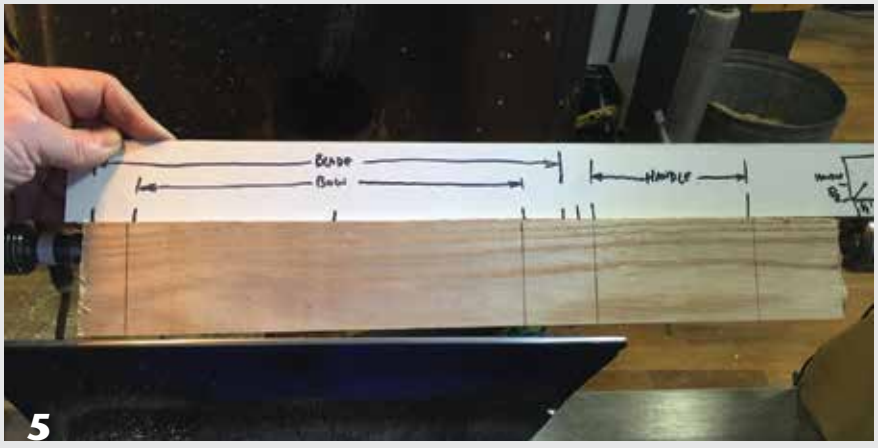


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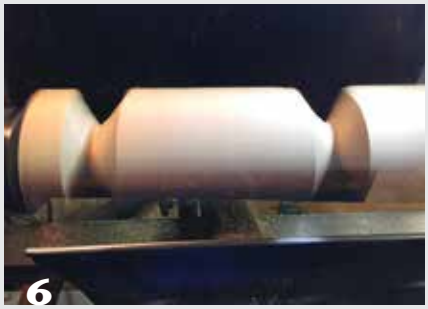
Figure 3 and *(5)*. A storyboard helps to lay out dimensions. Use something stiff but lightweight, like cardboard.

Illustration: Robin Springett

Turn bow spindle



Define the inner faces of the bosses using light, patient cuts, while being careful not to catch the wings of your tool against the blank. Note the hazardous "ghost" corners which only look like a blur, but which can bite.

A spindle roughing gouge removes waste wood on the bow spindle axis.

Cutting with a parting tool and gauging with a caliper at the ends and middle set the ¾" diameter for the bow spindle.

point. Repeating the process you used to shape the bosses around the spindle, begin shaping the boss facing the handle, then shape the handle (*Photos 9, 10*). When you are satisfied with the boss and handle, sand while still on the lathe and apply sanding sealer if desired.

To speed up the turning process, you could utilize a bandsaw with a thin blade to remove the waste before shaping the bow spindle and then before shaping the handle. But here I chose to turn away the waste to demonstrate the offset turning.

Final shaping

Now you are ready to begin the final shaping. Using a bandsaw or coping saw, remove and roughly shape the outer surface of the boss on the bow end of the spindle and remove the waste on the handle end (*Photos 11, 12*).

I use a power disk sander to complete shaping the outside of the boss at the bow end and to refine the end of the handle. Soften all edges except the blade mounting area. After all sanding is completed, lay the blade across the bosses, even with the bottom of the knife, and mark the location of the bow-end screw. Remove the blade, drill a pilot hole and screw one of the mounting screws into the hole, leaving it about ⅛" (3mm) proud. This allows you to wrap a string or piece of wire around the screw to make a hanger for finishing. I spray the wood with a clear gloss lacquer, then buff to produce a great look and smooth, waxed feel.

Turn handle

Shape the handle boss where it faces the handle, then turn the handle. Sand and seal these components while you can still spin the project on the handle axis.

Bending jig

For the knife to cut bread, it has to have the blade mounted under tension, like a metal-cutting hacksaw. Initially, I attached the blade by tightening the screws at an angle to achieve tension. This did not produce the required tension, so I designed a bending jig so the blade can be attached with the spindle flexed. When the bend is relaxed, the blade will be under tension.

I used dimensional 2×4s to make the jig shown in *Photo 13*. Drill a 2½"-diameter hole in the center of an 18"-long 2×4. Then cut the wood in half to make the two risers with cradles on top. These 9"-tall risers are screwed to a 12" (30cm) base; the spread allows the bosses of the

finished knife to rest in the half circles. Leather glued to the two cradles protects the finish on the knife bosses.

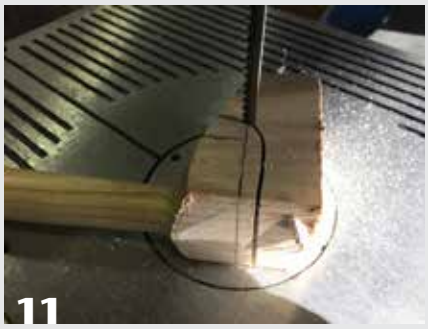
At the midpoint of the base, mount an eyebolt in a through-hole with a recess on the underside, using a locking nut and washer on the top and a nut and washer on the bottom. Attach a turnbuckle with a hook on one end to the eyebolt. The "eye" end of the turnbuckle has an S-hook placed through it. The other end of the S-hook, covered with heat-shrink tubing to protect the bow spindle finish, pulls down on the center of the bow spindle.

To mount the blade, place the bosses in the cradle with the blade-mounting flats facing up, as shown in *Photo 13*. Place the S-hook over the center of the bow spindle and tighten the turnbuckle until finger tight. This will slightly bend the wood. One end of the blade is screwed to the hole already drilled in the bow spindle end. Mark the location of the other blade hole on the handle end of the bow, drill a pilot hole, and attach the blade with the second screw. All of this is performed with the spindle bowed and under tension. When the turnbuckle is loosened, the blade should "sing" due to the resulting tension, and the completed knife is ready to slice bread (*Photo 14*).

For a left-handed version of this bread knife, reverse the orientation of the handle and spindle axis points during layout (*Photo 15*). ■

Paul Coppinger is a native Texan who turned his first piece in the ninth grade and still has it. Following a career in electrical engineering at Texas Instruments, Paul has turned his full attention to woodturning. A member of the East Texas Woodturners, he has presented at various clubs and teaches in his shop. Across a wide variety of work, Paul explores embellishment techniques and strives for the perfect finish.

Cut off waste


11


12

With a bandsaw or coping saw, remove the waste from the spindle boss and handle.

Bending jig provides blade tension


13

Built from a dimensional 2×4, the bending jig cradles the bosses while pulling down on the spindle. Mounting the blade when the bow spindle is under pressure ensures proper blade tension.

Ready to slice


14

With the blade attached, the knife is ready for use. The maximum thickness of a slice is determined by the width of the original blank.


15

Variations include different woods, as well as a left-handed version (at bottom).

Photo: Minggu Siarbawa

Turn an ELEGANT NECK TORQUE

David Springett

While traveling in Indonesia, I bought an interesting wooden neck torque, thinking I would turn something similar when I returned home (*Photo 1*). It was one of those ideas that sat unresolved as I saw only problems in its production, but the idea of turning a torque never left me.

My musing on the project led me to consider turning a large ring, which would be divided into two halves, and those halves could be rejoined to fit around the neck. My mind was fogged with complicated joining methods until I was finally struck by the obvious; use powerful magnets. But I was still not satisfied with the shape of a plain circle placed around the neck. It did not look right. The plain circle looked just... plain. I decided that if a wedge were removed from the circle, a more interesting ring and a more satisfying shape would be formed (*Photo 2*). Here is how I make a torque.

Preparing turning blanks

The blank for the torque is assembled from two sets of dimensioned lumber, one set for the neck band blanks, and one set for the angled divider. For the neck band blanks, I used two 9¾" × 3¾" × ⅜" (25cm × 10cm × 10mm) pieces of hardwood, jointed and planed with edges at 90 degrees to the face. For this example, I used zebrawood (zebrano).

For the angled divider, which is used for turning only and is not part of the final product, I used a piece of maple, 9" × 1⅛" × ⅜" (23cm × 29mm), laid out as shown in *Figure 1*. The divider's edges are also jointed and planed at 90 degrees to the face.

Evolution of an idea

The author's original inspiration: a neck torque from Indonesia. This evolved to a modified oval as the author adapted the form to the lathe.

Make an angled divider

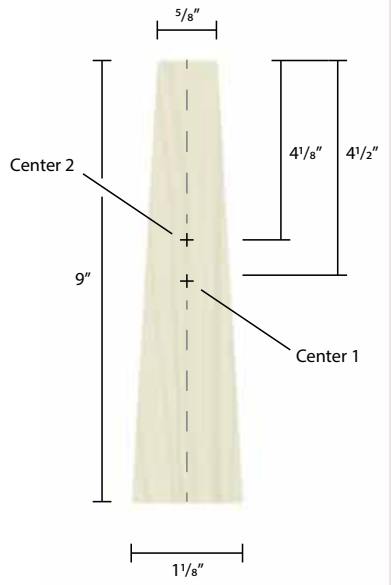


Figure 1. An angled divider is milled from dimensioned lumber to separate the two halves of the torque during turning. The divider must be strong enough to survive turning, but otherwise the species is unimportant. The piece is sacrificial and not part of the final form.

Illustration: Robin Springett

Making the assembly jig

The angled divider is set between the two hardwood neck band blanks using a newspaper glue joint. A simple jig allows the parts to be held firmly while the glue sets.

To make the assembly jig, I start with a base of plywood 16" × 12" × ¼" (41cm × 30cm × 6mm). I lay the torque components on the baseboard and position supporting blocks cut from ¾"- (19mm-) thick square stock around the top and sides (*Photo 3*). The lower supporting block is set about ½" (13mm) away from the end of the angled divider. This allows a pair of wedges to be set in the gap. The thick end of the angled divider extends about ¼" past the two hardwood parts so that the wedges, when pushed together, can apply upward pressure. When I am satisfied that all the parts are positioned correctly on the jig, the outer softwood blocks are secured with screws.

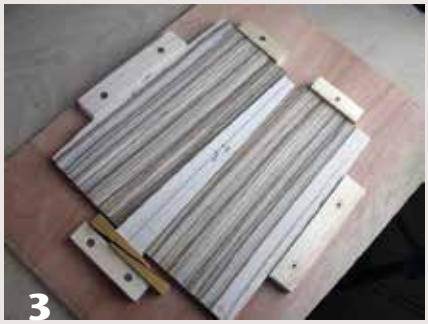
Gluing the blank

To prevent the blank from being glued to the jig, I cover the jig in plastic food wrap. I apply white wood glue to both edges of the angled divider and one edge of each of the hardwood blanks. I place a strip of newspaper between the glued edges of the divider and blanks and then lay the parts in the jig. The top end of the hardwood blanks must be in contact with the top supporting blocks, and when they are, I push the wedges into place at the bottom of the divider to apply pressure. It is important to assure all parts are firmly pressed onto the base board before leaving the assembly overnight to dry (*Photo 4*).

When the glue has dried, I remove the blank from the jig and lay it flat on the workbench. With the two turning centers clearly marked on the centerline of the divider, I set a pencil compass to 3¾" and draw a circle around Center 1. I follow this with a 2⅞"- (7.4cm-) radius circle located on Center 2 (*Photo 5 and Figure 2*). With a bandsaw, I cut out the turning blank, following the perimeter of the outer circle (*Photo 6*).

To finish preparing the blank for turning, I use a ¼" drill bit mounted in a drill press to bore holes at the points marked for Centers 1 and 2 (*Photo 7*). I then drill and countersink six holes at the screw locations identified on *Figure 2*. The precise location of the screw holes is not critical, as long as all ▸

Assembly jig aids glue-up



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Wooden wedges and dimensioned scraps of lumber secured to a plywood base clamp components in place.

4

Plastic under the components prevents gluing the blank to the jig. Note the two wedges at the bottom of the form applying pressure to all of the glue joints.

Mark blank with compass

5

(5) and Figure 2. The outer perimeter (Center 1) and inside dimension (Center 2) are drawn with a compass. The dimensions shown will fit an average-sized neck. Before committing to these dimensions, draw the diagram on cardstock. The two halves of the neck band, less the angled center divider, can be cut out and tried for size, and the dimensions adjusted to custom-fit the wearer.

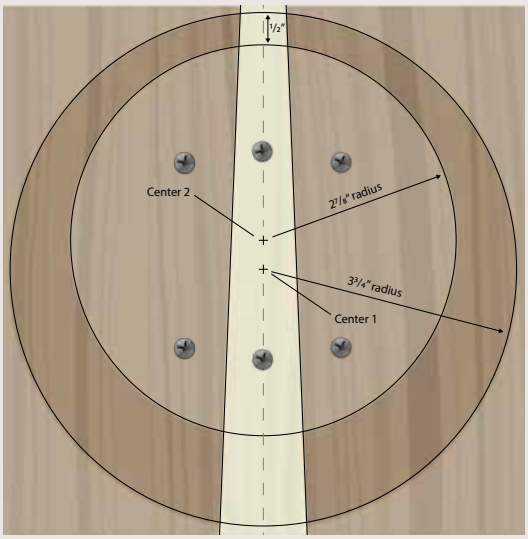


Illustration: Robin Springett

Cut out blank

6

Separate the turning blank from the glue-up using a bandsaw.

six holes are inside the marked inner circle, which is essentially sacrificial wood.

Begin turning

I mount the torque blank on the lathe with the aid of a shopmade softwood faceplate. To make the faceplate, I mount a 9" × 1" (25mm) softwood disk on a metal faceplate and true the face. With the aid of a drill chuck, I drill a ¼" hole through its center (*Photo 8*).

I align the blank on the faceplate with the correct rotational center using a short section of ¼" dowel. To start, I push the dowel through the hole at Center 1 and into the centered hole in the softwood faceplate, and then screw the blank firmly onto the softwood disk using 1" × #6 screws (*Photo 9*).

Fix the blank to the lathe

Drill ¼" holes through Centers 1 and 2, and drill and countersink six screw holes.

Mount a sacrificial wood faceplate on the lathe, turn it true, then drill a ¼" hole through its center. A ¼" dowel locates the blank on the faceplate, which is then secured with screws.

Turn the outer form

Round over the outer edge.

Clearly mark the screw locations before facing off, sanding, and finishing the area between the screws and the outer perimeter.

Turn the inside circle

Remount the blank on Center 2, this time with the aid of screws and a newspaper glue joint. Locate the cut prior to turning and remove any screws that are in the cutting path.

Plunge cut down to the wood faceplate.

Round over the inner edge.

Remove the positioning dowel and bring up the toolrest for support. After first rotating the lathe by hand to make sure nothing catches, I round over the outer edge of the blank (*Photo 10*). To make the location of the screws visible while the blank is spinning, I mark their whereabouts with a felt pen (*Photo 11*). I then true the face between the screws and the outer perimeter and sand and finish the trued face and edge to completion (*Photo 12*). The blank can now be removed from the faceplate.

Turning the inner circle

The blank will next be turned on Center 2, but this will require affixing the blank to the faceplate with a newspaper glue joint. I cut a 10"- (25cm-) diameter circle of newspaper and apply wood glue to the softwood faceplate and the underside of the blank. It is important to keep glue out of the drilled holes in the blank and softwood disk. I press the newspaper onto the glued underside of the blank, push the ¼" dowel into the hole marked Center 2 and into the hole in the faceplate. The blank should be firm against the faceplate before screwing it into place (*Photo 13*). I clamp any edges of the blank that are not in firm contact and leave the assembly to dry overnight.

The inner edge of the neck band is marked by placing a felt pen ½" in from the thin end of the angled divider and rotating the lathe by hand. Any screws that are too close to the marked circle are removed.

With a ¼"-wide square-end tool (similar to a bedan; a parting tool would also work) set to cut at center height and supported upon a shelf toolrest, I plunge-cut into the marked inner edge of the neck band (*Photo 14*). I continue the cut until I reach the softwood faceplate. I then round over the inner edge using a small gouge (*Photo 15*). Relieving material on the right side of the plunge cut improves access to the inner edge of the neck ring, but screws should be removed prior to turning this area. While the blank is still attached, sand the inner edge of the torque to completion.

Split the newspaper glue joint

The newspaper and glue joint will yield to an old dinner knife (*Photos 16, 17*). Small wood wedges can also be used to ease the joint and prevent damage to the underside of the work. Some parts of the torque are short-grain and only gentle pressure should be applied in these areas.

Next, carefully split the newspaper glue joints in places where the ▸

Remove the form from the lathe


16


17

Carefully split the newspaper glue joint with a dinner knife (preferably without serrations) and/or wooden wedges and remove the form from the faceplate.

Separate the neck torque components


18

Separate the newspaper glue joints holding the wedge-shaped divider to the two sides of the torque.

Location of magnets

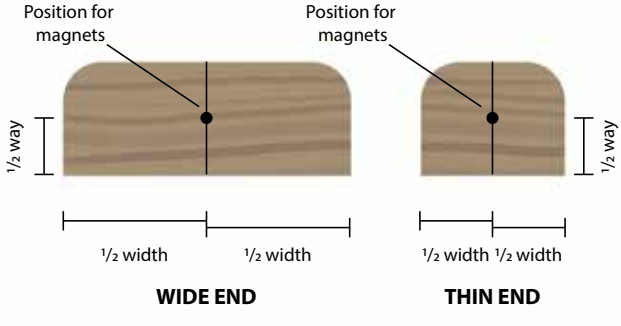


Figure 3. Locating the holes for the magnets can be tricky, as they must align in the opposing ends of the neck band. Locating the midline of each face and marking the holes the same distance in from each end is the key. A small adjustable square makes this task easy, but a ruler can also do the trick.

Illustration: Robin Springett

wedge-shaped divider meets the zebrawood and sand away any residue adhering to the end profiles and underside (*Photo 18*). A palm sander will quickly remove residue from the underside of the work. To prevent damage to the turned face, the workpiece must be laid upon a soft surface; take care not to round over any edges.

Fitting the magnets

Figure 3 illustrates my approach to locating the centers of the end faces.

Drill holes for the magnets

19

Small, shallow holes for the rare-earth magnets are easily drilled by hand-holding the torque elements. Use gentle pressure as a slip or unanticipated wood failure could lead to a painful injury.

An awl marks the centers and provides a positive start for a drill bit. At each of those marked centers, I drill a 1/16" (1mm) pilot hole. I use four 3/16"- (4mm-) diameter rare-earth magnets for each torque. Working with one side of the neck band and using a 3/16" bit, I drill a 1/4"-deep hole. I push a magnet into each of the two drilled holes, making sure the fit is tight and the magnet is flush with the surface. Glue may be needed to keep the magnets in place.

Taking up the second half of the neck band and, this time using a 7/32" (5mm) bit, I drill 1/4"-deep holes on the marked centers. Sometimes I find it easier to present the work held by hand to the drill press (*Photo 19*). These second holes are intentionally larger than the magnet diameter. This allows the magnet to temporarily "float" in the hole while it is being glued to ensure perfect alignment.

Rare-earth magnets are much stronger than ordinary magnets and should be kept at least 2" (5cm) away from all objects that can be damaged by a magnetic field, including medical equipment such as pacemakers. Because the gluing process promises to be messy, I have come up with an approach that makes the endeavor quick and neat. I place a piece of plastic wrap over both ends of the side of the torque that already has the magnets fitted. I then drop a magnet onto each of the fitted magnets with the plastic sandwiched in between. The magnets will naturally align (*Photo 20*).

Test-fit the assembly by pushing the two halves together. The exposed magnets should drop into their drilled holes. As these holes are larger than the magnets, there will be some movement, allowing the ends of the necklace to align. If the alignment is satisfactory, I move to the gluing step. If the ends do not align, the holes may be enlarged with a slightly larger bit to allow for more adjustment.

When the ends of the torque align perfectly, I mix some epoxy glue. With a little glue applied in the drilled holes, the necklace components are pushed together—magnets into the glue-filled holes—and the piece is set aside while the adhesive cures. The plastic wrap will prevent the glue from contacting all but the magnets in their holes. After the glue cures, the two halves of the necklace are separated to remove the plastic wrap.

I have made a number of these turned torques. One I turned from maple veneered on one side with blue stained curly maple. Another I turned from oak that I wire-brushed to emphasize the grain and then painted black (*Photo 21*). The ways in which these turned torques can be decorated seem limitless. I am excited to see how other turners can develop this idea. ■

Set the magnets

20

The remarkable strength of rare-earth magnets is both a blessing and a curse. Plastic wrap between paired magnets makes them easier to separate, and the plastic minimizes the mess from glue squeeze-out.

Endless possibilities

21

The turner's bag of surface-decoration tricks opens a world of possibilities, including this blue-dyed, veneered torque and one made with ebonized, textured oak.

David Springett is a British woodturner known for his inventive creations. He is the author of Woodturning Wizardry, Woodturning Full Circle, Woodturning Magic, *and, with Nick Agar,* Woodturning Evolution. *He can be reached at davidbspringett@gmail.com.*

Helpful Tips for MARBLING ON WOOD

Walter Wager

Applying marbling to a turned bottle stopper. The creative possibilities of colors and patterns are endless.

I have always been fascinated by marbled designs on paper and wanted to learn more about the process and how it can be applied to wood. There are many videos on YouTube about marbling on paper and silk, but at the time of my search not much on marbling on wood. I gathered as much information as I could, then ordered beta carrageen and alum (key ingredients), got out my acrylic paints, and tried my hand at marbling. But I ran into problem after problem, with the ink sinking, the colors running, and the paint adhering unevenly to the wood. After these failures, I became acquainted with a clothing designer who marbled silk. She gave me a lot of good problem-solving information that I will share with you in this article.

There are many different marbling techniques, employing various media and types of inks and paints. In this article, I will focus only on the one that ended up working for me. Basically, the marbling process involves a liquid medium upon which paints are floated and manipulated with a stylus or comb to create a pattern. The object being marbled, when laid on the liquid's surface, picks up the paint. This process is much simpler with flat objects like paper or silk, which can be floated on the surface, than it is with round objects like boxes, bowls, or platters. But it can work very well on 3D objects, too.

Materials and prep

I bought my marbling materials from PRO Chemical & Dye, of Massachusetts (prochemicalanddye.net). This company offers a marbling starter set, the "PRO Marbling Kit," for about $11 that contains a sampling of five paints and all the chemicals you will need to begin *(Photo 1)*. The medium they provide is methylcellulose, and the sample set provides enough of it in powder form to make two gallons of solution. The starter kit also provides clear ammonia, which you add to stabilize the methylcellulose. It also includes enough alum—a chemical that acts as a mordant to set the paint onto the surface of the object being marbled—to make one gallon of solution.

You will have to provide a five-gallon paint bucket (available from most paint stores) for the methylcellulose, ▸

Safety Note

The marbling process uses two potentially hazardous chemicals—alum (aluminum sulfate) and clear household ammonia.

Alum comes in powder form and is mixed with water before applying; it is very acidic and can be harmful if inhaled or ingested. The solution of alum can cause skin irritation. Wear a dust mask when mixing it and rubber gloves when handling it.

Household ammonia usually contains 5% to 10% ammonia diluted in water. Even in this concentration, it can cause severe irritation or burns to the respiratory system, skin, and eyes. Take the necessary steps to avoid breathing or touching it as you mix it with the medium, methylcellulose.

Starter set from PRO Chemical & Dye

This starter set contains a sample of five paints and all the chemicals you need to try marbling.

Apply alum to bare wood

Alum, applied to the wood as a preparatory step, is a chemical that acts as a mordant to set the paint onto the surface of the object being marbled.

Skim methylcellulose

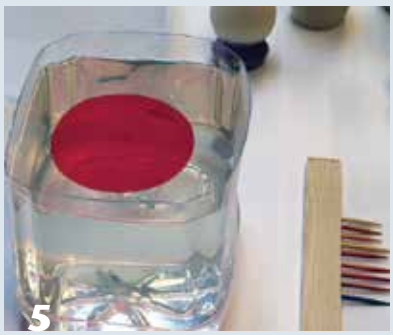
Skim the surface of the methylcellulose mixture with newspaper before and after each object is marbled.

a two-gallon container for the alum, and three gallons of distilled water. Wash out the paint bucket and alum containers with clear tap water, but don't use detergent because residual detergent might affect the chemistry of the solutions.

The first step is to mix the methylcellulose. Pour two gallons of distilled water into the five-gallon bucket. Following the directions from PRO Chemical, sprinkle 7 Tbsp. of methylcellulose on the surface of the water while stirring, then add 2 tsp. of clear ammonia. Stir for five minutes and set the mixture aside for at least two hours. The methylcellulose medium can be used for multiple marbling sessions and will last up to two months if kept at room temperature.

Next, mix the alum solution, following the instructions for marbling paper: use 4 level Tbsp. of alum in 2 quarts (almost 2 liters) of hot distilled water (120° F, 50° C), stirring until the alum is completely dissolved.

Apply paint on methylcellulose surface



Use a dropper to apply colors onto the methylcellulose solution. Multiple colors can be applied upon each other.

Preparing to marble

Of course, you have to have something to marble. For this article, I marbled a couple of bottle stoppers, small boxes, an egg, and a couple of platters. Use a foam brush to apply the alum solution to the bare wood that you are going to marble, as shown in *Photo 2*.

HELPFUL TIP: I was having trouble with the paint sticking unevenly to the surface of the wood. One thing I learned from the technicians at PRO Chemical is that you have to let the alum solution dry completely after applying it. The paint will not stick to damp alum. With wood, it is especially important to remember that the end-grain will soak in more of the alum solution than the side grain, so it takes longer to dry. Also, I found that trying to force-dry the wood with a heat gun or hair dryer does not work well.

I have also found that the lighter the wood, the brighter the colors you should use. I like to use a light-colored wood like maple. It helps to have a tight-grained wood that can be sanded smooth to 600 grit. Remove all traces of dust, apply the alum solution, and allow to dry completely.

You'll need a tray to hold the methylcellulose solution. The tray should be slightly larger than the object you plan to marble and deep enough to submerge the entire object. I find that food containers are good for small objects, and I use a shallow dishpan for larger platters. You will also need a

container of water to rinse the object after marbling it.

Cover your workspace with newspaper or a plastic tablecloth. You will need a good supply of newsprint (cut into quarter sheets) to skim the surface of the methylcellulose. Other things I use are bamboo skewers to make designs in the paint, a "comb" made from toothpicks glued into holes in a piece of wood, and something to hold the workpiece being dipped into the marbling tray.

Pour the methylcellulose solution into the marbling tray and prepare (skim) the surface by dragging a sheet of newsprint across the surface, as shown in *Photo 3*. This action removes bubbles from the surface and evens out the surface tension. You will need to skim the surface before and after marbling each piece.

The next step is to test the viscosity of the marbling paint. Position a dropper as close to the surface of the methylcellulose as possible and drip a drop of paint onto the surface *(Photo 4)*. It should float and spread out on the surface, forming a circle up to about 2" (5cm) in diameter *(Photo 5)*. Repeat this process with all of the colors you plan to use. If the paint sinks to the bottom, add two or three drops of surfactant (supplied in the kit). The surfactant is a solution that reduces the surface tension of the paint, so it can float properly on the surface of the methylcellulose. One type of surfactant is Photo-Flo, a product used in developing photographs; another is ox gall (actually the bile of an ox). Fortunately, the marbling kit provides a bottle of surfactant, so no need to hunt down Photo-Flo or slay an ox. When the paints are floating properly on the methylcellulose, you can start marbling.

After you have one color on the medium's surface, you can drip another color onto the surface, as shown in *Photo 6*. Add more drops of paint as needed to cover the surface of the medium *(Photo 7)*. Because of the surface tension of the paints, they won't mix with each other as you drop them onto the methylcellulose.

Running the comb through the colors, as shown in *Photo 8,* creates a design on the surface of the methylcellulose. That design will float on the surface until you dip the object to be marbled into the container.

The fun part, dipping

Now comes the fun part—dipping the turned object into the marbling paint. The floating paint will immediately stick to the alum-coated object. To hold the workpiece, I made a tweezers-like holder out of coat hanger wire *(Photos 9, 10)*. Also see *Creative Workholding* sidebar.

Next, rinse the marbled object by dipping it in a container of water or running it under a gentle stream of water to remove the methylcellulose (the paint will not wash off). Set it aside to dry. Handle with care, as the paint will be soft at this point and easily damaged until it dries.

HELPFUL TIP: I find it best to hold small objects in a way that allows you to plunge them through the medium surface (like the bottle stopper on a dowel shown at the start of this article). Just before Easter, I turned a couple dozen wooden eggs and marbled them. The coat-hanger tweezers worked well for the eggs, too *(Photo 11)*. ▶

Comb in patterns

7

8

When you have added all the colors you want to work with, use a shopmade "comb" to move the paint into swirl designs.

Dip object


9


10

Shopmade "tweezers" hold the object for dipping into the marbling solution.


11

The author decorated turned wooden Easter eggs with marbling techniques.

Marbling a platter


12


13


14

Using a larger tray, add paints and create patterns, just as you would for smaller objects. Note that the platter will be finish-turned after marbling.

Creative Workholding

I have been a woodturner for more than thirty years, and my wife is a book-and-paper artist who excels at marbling. We recently took a 3D (solid object) marbling class at John C. Campbell Folk School with Pat Thomas so we'd be able to collaborate on projects.

While I had seen turned objects submerged to apply simple marbling designs, I had yet to see the application of the tight designs created with multiple rakes and combs, such as the nonpareil pattern. When deeply submerging objects, the surface tension of the paint leads to a stretched and distorted design. To allow us to roll the workpiece only on the surface pattern in the marbling tray (as is done with paper), I designed a simple tool to hold the turned piece *(Photos a, b).* This tool is basically a two-part, fulcrum-based holder that tightens into the platter's chucking recess.

Now the designs we love on paper, we can apply on turned platters, boxes, and bowls.

—Richard May, North Carolina


a


b

Turn away unwanted paint


15


16

When marbling only the platter rim, marble first and then turn away any color applied to the inner portion. This will result in a clean line between marbling and wood.

Over-marbling


17

Over-marbling, or double-applying this technique, can result in enhanced patterns.

For platters, I take a different approach. For one, you will need a larger marbling tray to accommodate the diameter of your platter. I use a plastic dishpan or storage box. My approach is to initially turn only the rim of the platter, sand it, apply the alum with a foam brush, and marble it before turning the bottom and inside *(Photos 12–14)*. This allows me to turn away any paint that has attached itself where I don't want it, like in the middle of the platter *(Photos 15, 16)*. Another benefit is that I can quickly re-turn the rim if I don't like the way the marbled design looks. Remember to dip the newly marbled platter into a tray of water or run it under a faucet to wash off the methylcellulose.

Panels of marbling applied to a vase.

HELPFUL TIP: Did you know workpieces can be marbled a second time? This is called over-marbling, giving you one pattern over the other. To over-marble, you have to let the first marbling dry, reapply alum to the surface, let that dry, and then re-marble. This provides some interesting effects, such as the one shown in *Photo 17*.

Apply final finish

After the marbled piece dries, it generally will have a matte sheen. The color is a thin layer of acrylic paint and is somewhat translucent. I like this because the wood grain shows through, but I think it looks better with a polished finish. So I spray the pieces with a clear topcoat (a minimum of four coats), then buff. When buffing, be gentle with the rouge wheel or you might find your paint on the buffing wheel.

I find the marbling process fascinating. There are many different ways to create classic marbled designs, some of which are detailed in *The Ultimate Marbling Handbook,* by Diane Maurer-Mathison. I advise anyone wanting to try marbling on wood to purchase the starter kit from PRO Chemical & Dye; it will save you a lot of time, and you will discover quickly whether this is something you want to pursue to embellish your turnings. ■

Walter Wager is a fifteen-year member of the AAW and is currently the coordinator of Camelot's Woodworking Studio at King Arthur's Tools, where he teaches woodturning workshops. For more, visit waltwager.com; email waltwager@gmail.com.

JOURNAL ARCHIVE CONNECTION

EXPLORE! For more AAW resources on marbling, log on at woodturner.org and use the Explore! tool to search the *American Woodturner* archives. Here are just two results you'll find:

- Fall 2003: "Marvel at Marble," by Jacques Blumer (vol 18, no 3, page 40)
- Fall 2002: "Marbling Turnings: Fluid, Mesmerizing and Spontaneous," by Mary Thouin (vol 17, no 3, page 25)

COMING FULL CIRCLE

THE INSPIRING CAREER OF CHERYL SAMUEL

Phil Cottell

Unless otherwise noted, photos by Cheryl Samuel.

Cheryl Samuel hollowing *Tribute to the Golden Spruce*.

Photo: Gaye Adams/ Courtesy of Raincoast Conservation Foundation

In 2003, Cheryl Samuel attended a woodturning workshop at the Lee Valley Tools store in Edmonton, Alberta. She was immediately enthralled—perfect circles in wood! Before she returned home, she had bought a lathe and accessories. Soon after, the local woodturners invited her to participate in a show of their work. Cheryl's piece won first place in the "Beginners" category. And so began a period of practice, experimentation, and focused learning in her newly discovered art form.

Her work in fiber arts

Art is what Cheryl is all about. She was born in Hawai'i and named Nanilei, which means "Necklace of Beautiful Flowers." Educated at the University of Washington (with an Honors BA and Master of Fine Arts), she concentrated on fiber arts for many years. Cheryl was drawn to the creation of perfect circles, especially as seen in the weaving of the Tlingit people of the Northwest Coast—particularly their ceremonial robes. An early accomplishment for Cheryl was her analysis of the Chilkat dancing robe—a traditional art form that, by that time, was being made by only a handful of people. Her book, *The Chilkat Dancing Blanket* (Pacific Search Press, 1982), documents the history and technique in detail.

Her last Chilkat weaving was *Mitakuye O'yasin*, a contemporary robe combining different wools (buffalo, mountain goat, baby alpaca, and merino), abalone, yellow cedar, turquoise, and copper. The name translates to "all my relations" in the Lakota language. It refers to the global community and her life's work through the design elements and the materials used.

With the persistence and attention to detail of a scientist, Cheryl tracked down, studied, and documented the lost art of Ravenstail weaving. This quest took her to museums in Europe, including Leningrad, Copenhagen, and London, as well as in the U.S. and Canada. The results appear in her book, *The Raven's Tail* (University of British Columbia Press, 1987), and in the work of many students to whom she taught this rediscovered, reverse-engineered weaving art. Cheryl spent thirty years traveling and teaching weaving in remote villages in coastal Alaska. For this significant work, the families of three Nations honored Cheryl with names: the Tlingit named her Ancient Threads; the Tsimshian called her Mother of Lightning; and the Haida named her

The One Who Lovingly Kept Alive the Weaving Fragments.

To Canada and woodturning

Cheryl moved to Victoria, British Columbia, in 1976. She represented Canada in the art and culture events at the 1986 Commonwealth Games in Edinburgh, Scotland, and again in 1990 in Auckland, New Zealand. Now a dual citizen, she continued her teaching and research work in Alaska, experimenting with diverse plants and their response to various dyes. This work would have an unexpected application in her woodturning later, when she injected dye into living aspen trees. The translocated colors throughout the trees upon harvesting resulted in dream-like "pictures" in the turned bowls—a result that was reported in *American Woodturner* (vol 21, no 2, page 9). Cheryl shared her experience with our woodturning chapter, the Island Woodturners Guild, through a series of exercises on themes, shapes, colors, and decorative experiments.

Her early piece, *The Space That Wraps it Round*, is made of yellow cedar and incorporates pierced Chilkat design elements. The pierced inner bowl was an afterthought, or perhaps more correctly an evolution of concept. Cheryl carefully cut the outer bowl in half at the midline with a handsaw, inserted the smaller bowl, then glued the outer bowl back together and concealed the joint with a band of jade beads. The piece won second place in the *Underlying Spirit, Homage to Emily Carr Art Show*, which honors one of Canada's most celebrated artists.

Cheryl was soon drawn to another opportunity—combining weaving with woodturning. She wove Chilkat and Ravenstail designs around the outsides of turned bowls, in which drilled holes at the bowl rim act as a kind of circular loom. The finished weaving is then tucked into a turned rim at the bottom. An example of this work, *Kete Remembered*, appeared on the back cover of the Summer 2006 issue of *American Woodturner*. Another example where Chilkat weaving is combined with a turning is *Full Circle Story Bowl*. It has outlines of Cheryl's twin grandsons' hands made of birch bark adhered to the inside of the bowl. The great technical challenge in the case of Chilkat weaving is to blend the design with the bowl's vertical and horizontal curvatures—the turning/ ▸

Cheryl's pieces aren't simply nice to look at; they reflect deep thought, reveal her strong opinions, and present stories she feels compelled to tell.

Mitakuye O'yasin (a contemporary Chilkat robe), 2012, Various wools (buffalo, mountain goat, baby alpaca, merino), abalone, yellow cedar, turquoise, copper, 55" × 55" (140cm × 140cm)
Photo: Rob Destrube

(Above) The Space That Wraps it Round, 2011, Yellow cedar, jade beads, 6" × 11" (15cm × 28cm)

(Right) Full Circle Story Bowl, 2008, Birch, birch bark, operculum shells, merino wool, 6½" × 13¾" (17cm × 35cm)

Thalassa—Primeval Sea—Mother of Ripples and Fishes, 2012, Western maple, pen-and-ink drawing, glass plate, melted glass, paint, 2" × 15¾" (5cm × 40cm)

Tribute to the Golden Spruce, 2008, Yellow cedar, merino wool, brass and glass beads, metal cones, 21½" × 8" (55cm × 20cm)

Topped with traditional Haida-style hat; rose-engine work on its upper surface and inside.

Photo: Courtesy of Spirit Wrestler Gallery

Raven's Nest, 2008 and 2016, Birch, merino wool spun with yellow cedar bark, 10" × 20" (25cm × 51cm)

weaving *Raven's Nest* further illustrates the result.

One of Cheryl's major works is *Tribute to the Golden Spruce*, deep-hollowed then woven upon in the Ravenstail style. The celebrated tree she honored, which was illegally felled in 1997, grew in Haida Gwaii, off the coast of British Columbia near the Alaska panhandle. In 2005, John Vaillant published a fascinating book on the loss of this unique Sitka spruce, *The Golden Spruce: A True Story of Myth, Madness, and Greed*. Cheryl was drawn to the story, and, familiar with the area and its people, felt compelled to offer a memorial to this natural phenomenon.

In acknowledgement of her Norwegian and Irish ancestral roots, Cheryl has worked Celtic knot drawing into her art and teaching. This theme can be seen in *Thalassa—Primeval Sea—Mother of Ripples and Fishes*, where the pen and ink knotwork, representing water, forms a band around the rim. True to form, she developed workbooks and study programs to help students explore this ancient art. Although these resources are no longer in print, Cheryl is pleased to have noted woodturners Sharon Doughtie and Barbara Dill among those her Celtic work has influenced.

In 2011, Cheryl collaborated with Douglas Fisher on *Emergence*. Doug turned the multiaxis disk and burned the designs, and Cheryl did the Celtic-style drawings. A water-being emerges from the sea, where the varying densities of the pattern represent water and land.

In 2012, the Raincoast Conservation Foundation invited noted artists to create pieces that would celebrate the pristine coastal waters of British Columbia, raising funds to support stewardship and protection. In response, Cheryl made a remarkable bowl composition, *Everyone Waits for the Salmon*, in local Garry oak. This powerful work features a rolled rim, affixed salmon skeletons of reclaimed pewter, and an "oil slick" inside. The fish are represented in different stages of natural decay. When the glass oil slick is lifted out, precious salmon eggs are revealed. In the process of creation, the piece was not just scorched or pyrographed, it was set alight, burned deeply, and then burnished. The work highlights the central role of migrating salmon to the entire ecosystem of the West Coast, including its human inhabitants and the existential ▶

Douglas Fisher and Cheryl Samuel Collaboration, *Emergence,* 2011, Western maple, dye, drawing, burning, 1½" × 19" (38mm × 48cm)

Everyone Waits for the Salmon, 2012, Garry oak, pewter, glass plate, glass beads, 8" × 16" (20cm × 41cm)

Photo: Rob Destrube/Courtesy of Raincoast Conservation Foundation

Pleiades, the Seven Sisters, 2011 and 2016, Pacific madrone, pen-and-ink drawing, pearls, paint, glass button, 6½" × 15½" × 14½" (17cm × 39cm × 37cm)

Photos: Tim Soutar

threat posed by oil pollution. The piece is beautiful but also politically controversial and not loved by everyone; it does, however, prompt viewers to think about pertinent issues, which accomplishes the artist's goal.

Surviving a stroke

In November 2013, Cheryl had a stroke. She was found at her home by AAW friends when they arrived to pick her up for an event. She had been unconscious for fourteen hours. Initially, the stroke caused Cheryl to lose the use of her right hand and arm, as well as her ability to talk, read, and write. For three years, re-learning these basic skills consumed her—and it still does. Nevertheless, Cheryl is recovering and has returned to her work.

Prior to her stroke, Cheryl had started but didn't finish two significant pieces. Four years later, she returned to them with fresh ideas. With *Pleiades*, Cheryl takes us to the outer regions of the universe and depicts how a black hole might appear at the center of a galaxy, as it bends time and space, ultimately swallowing everything since it has a gravitational force so strong that not even light can escape. The two planes of the turning reflect the appearance of two planes of stars in the constellation, as seen from earth. What might there be on the other side, or inside, of a black hole? This informative and technically challenging turning, executed in Pacific madrone, reveals the level of skill Cheryl has attained.

The other piece recently completed is *Kuiper Belt*, in which Cheryl's vision takes us to the edge of our solar system. Pluto becomes the largest fragment of space debris in the orbiting belt, rendered in mother of pearl around the rim. The atmosphere surrounds the earth at the center. Another in Cheryl's *Universe* series is *Panspermia*; inspired by the galaxies, it represents the idea that life is everywhere in the universe.

In 2017, the Island Woodturners Guild held its first exhibition: *Turn Up*. About 200 pieces by more than thirty members were offered for show and/or sale. Cheryl assembled a cohesive presentation that was beautiful and appreciated by the local community. It revealed her ability to still contribute artistically, even though she is no longer able to regularly turn pieces at the lathe herself. Cheryl is an encouraging example to others who may find themselves physically challenged, but who want to remain actively involved. Barbara Dill urged Cheryl to try turning again—to create an egg for the 2015 Women in Turning collaboration project, which she accomplished, surprising herself that she could do it.

Cheryl admits she is a perfectionist, and she is extremely precise in her work. She's a teacher—and a demanding one. Her pieces aren't simply nice to look at; they reflect deep thought, reveal her strong opinions, and present stories she feels compelled to tell. Cheryl's

Kuiper Belt, 2012 and 2016, Western maple, pen-and-ink drawing, beads, mother of pearl, 3½" × 14" (9cm × 36cm)

Photo: Tim Soutar

Panspermia, 2011, Western maple, pen-and-ink drawing, pearls, paint, rock, copper, 3" × 14" (8cm × 36cm)

Sleeping Beauty Mind, 2017, Handmade yellow cedar papers, turquoise from Sleeping Beauty Mine (Globe, Arizona), abalone and wooden buttons, beads, pewter, 22" × 14½" (56cm × 37cm)

vision continues to be recognized and supported by collectors, museums, and galleries such as Vancouver's Spirit Wrestler Gallery, which represents Inuit, Northwest Coast, and Māori artists.

Throughout her career, Cheryl has made and collected materials such as embossed handmade paper from various fiber sources, shiny objects in wood, antler, shells, rocks, semi-precious stones, and beads—a trove that would make a West Coast raven proud. Now she's assembling these items into artistic collages. *Sleeping Beauty Mind* is her most recent such creation.

Cheryl shows us how to learn and re-learn, to make and re-make, to be resilient and patient. Since her stroke, her artistic expression is changing, and she marvels at the fact that her mind is so flexible. Cheryl is constantly amazed that her extensive collection of materials can now be utilized. We can all learn from her story—for one, the potential benefit to turners and other craftspeople of building a store of interesting materials, including roughed-out turnings. One never knows when physical challenges may arise. As Cheryl says, "You just have to keep going!" and truly she has come full circle.

Cheryl shows us how to learn and re-learn, to make and re-make, to be resilient and patient.

A circle of hands...
A circle of stones...
A fairy ring...
Within the magic line of a circle
a tremendous energy flows and this
energy tapped me when I first asked,
"How can I weave a perfect circle?"

From *The Chilkat Dancing Blanket*,
by Cheryl Samuel ■

The author acknowledges helpful input to the text by Ann Tasko regarding Cheryl's recovery.

Phil Cottell is a founding member of the Island Woodturners Guild, an AAW chapter. He turned his first bowl in 1998, after a career in forestry research and teaching. He studied forestry at the University of British Columbia and at Yale and is a life member of the Association of BC Forestry Professionals. Phil lives near Victoria, BC, with Donna, his wife of more than fifty years. He can be reached at plcottell41@gmail.com.

Turnabout – *Women at the Lathe*

Women in Turning

Women have turned wood throughout history, though their participation in this mostly male-dominated field has been relatively sparse. The AAW's Women in Turning (WIT) Committee was formed at the Annual International Symposium in Phoenix, Arizona, in 2014. Its mission is to encourage and assist women in their pursuit of turning, to share ideas and processes to further members' skills and creativity, and to increase the participation of women in the field of woodturning.

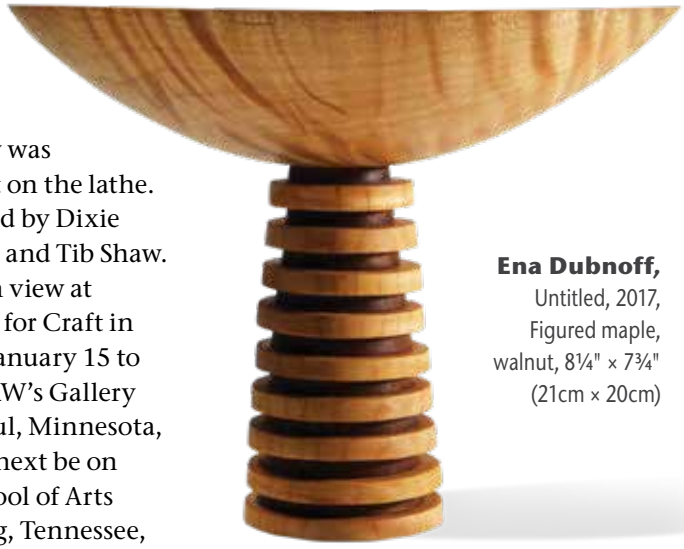
Organized and funded by WIT, *Turnabout – Women at the Lathe* is a blended invitational and juried show featuring work from both new and known makers. The twenty-seven sculptural pieces in the show were created by women artists from the U.S., England, Wales, Canada, and Taiwan who range in age from their early twenties to their eighties. All work in the show was created totally or in part on the lathe. *Turnabout* was co-curated by Dixie Biggs, Sharon Doughtie, and Tib Shaw.

The exhibition was on view at the Appalachian Center for Craft in Smithville, Tennessee, January 15 to March 12, and at the AAW's Gallery of Wood Art in Saint Paul, Minnesota, June 3 to July 29. It will next be on view at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, August 10 to October 10.

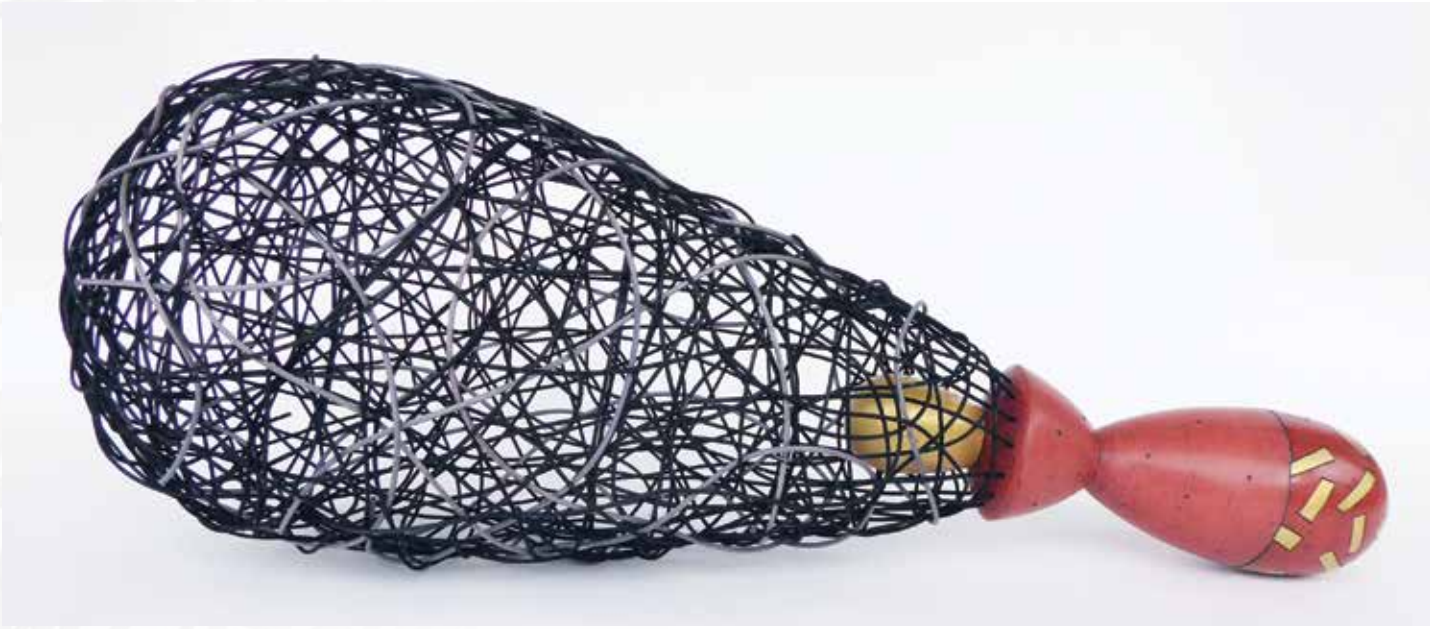
Following is a sampling of works from *Turnabout – Women at the Lathe.* ■

—Sharon Doughtie

For more on Women in Turning, visit woodturner.org/WIT.



Ena Dubnoff, Untitled, 2017, Figured maple, walnut, 8¼" × 7¾" (21cm × 20cm)



Kimberly Winkle, *Hub Basket,* 2018, Polychrome poplar, dyed reed, 11" × 30" × 11" (28cm × 76cm × 28cm)

Cindy Pei-si Young, *Pot Belly,* 2016, Maple, paint, 2½" × 4" (6cm × 10cm)

Louise Hibbert, Untitled, English sycamore, 24K gold leaf, acrylic resin, inks, ceramic mechanisms, brass knobs, each is 5½" × 2¾" (14cm × 7cm)

Janine Wang, *Grabbable Table,* 2017, Hard maple, cherry, maple veneer, plywood, brass-plated screws, 22" × 23½" × 11½" (56cm × 60cm × 29cm)

Tania Radda, *New Beginnings,* 2017, Basswood, cold-bend maple, acrylic, milk paint, 3" × 12½" × 5" (8cm × 32cm × 13cm)

Diana Friend, *Still Life,* 2017, Yew, walnut, holly, rare-earth magnets, sphere is 4½" (11cm) diameter

Grace Parliman, *For Everything There Is a Season,* 2017, Various hardwoods, crushed malachite, 2½" × 11½" (6cm × 29cm)

Members' Gallery

Rudolph Lopez, Florida

While teaching a hollow form class at John C. Campbell Folk School (Brasstown, North Carolina), I met another instructor, Pat K. Thomas, who was teaching a marbling class. Having seen marbling only on flat surfaces, I asked Pat if it was possible to apply marbling on 3D objects such as bowls or hollow forms. She thought it would be, so we gave it a try. This piece was one that we created in collaboration. We ended up marbling numerous other pieces from students in my class. Since then, we have repeated the process while teaching at Arrowmont School of Arts and Crafts (Gatlinburg, Tennessee), as well.

Our colors included turquoise, metallic-bronze, and black, with quite a bit of open area between the paints, which allowed the wood grain and spalting lines to show through and intermingle with the colors. In some areas, it is hard to tell which is which.

For more, visit patkthomas.com and rudolphlopez.com.

Rudolph Lopez and Pat K. Thomas, Untitled, 2015, Spalted cherry, ebony, paint, 10" × 5" (25cm × 13cm)

Dennis Ciesielski, Wisconsin

I have turned a variety of woods available in Midwestern Wisconsin and appreciate the beauty of their colors and textures, as well as the unique challenges they present. There is a warmth and natural beauty to wood, but that has not stopped me from looking for other fibers to turn.

I decided to turn newsprint and found that the Sunday comics were an ideal medium, with their multi-colored sheets. I designed templates to cut the newsprint circles en masse on the bandsaw. I developed a rhythm for gluing and clamping fifteen sheets at a time. The actual turning was uneventful, other than having to sharpen my tools more frequently. I find that the turned newsprint vessels are quite a conversation piece, especially when a viewer realizes they are made up of many layers (320 sheets for the piece shown).

Soon I looked for another natural fiber to turn and found cotton. I looked for fabric that was 100% cotton—initially blue jeans. I also found 100% cotton in other used clothing, which offered more colors. Wood glue works well as a bonding agent for both newsprint and 100% cotton. Synthetic fabrics can also work, but they require an epoxy, which I find has too much of a plastic feel. I have received requests to produce turnings for individuals and families using their worn garments, which become personal keepsakes.

Vessels incorporating both wood and 100% cotton (blue jeans), using wood glue as a bonding agent.

Sunday Comics, 2014, Newsprint on butternut, 2½" × 9" (6cm × 23cm)

Carol and Mark Hall, Pennsylvania

In our studio, White Light Productions, Mark and I have created jewelry, art, and furniture for thirty-two years. Five years ago, we started exploring woodturning. Mark turns and I embellish with carving, pyrography, acrylic paint, and colored pencils. We have developed a surface preparation technique that allows acrylic paint to flow freely across the surface of wood, like watercolors. I rely on heat lamps and the right combination of materials to get a colorful, filmy layering of colors. I seal the wood surface with shellac, then degloss before painting.

Story-telling is an important part of our work, inspired by tarot cards and mythology. The grain and knots in each individual form drives the design and becomes an important part of the imagery. The story moves all around the piece, including on the bottom. Working in various disciplines is invigorating, but there is a clear design thread that connects all of our art. For us, the medium is not the message.

We have been traveling to clubs and symposia, presenting advanced embellishing techniques in my demo, "Beyond Brown and Round," which includes fun hacks and creative techniques that lead to superior results. I also publish articles and tips on my website, thecarolhall.com. ▸

Full Moon, 2017, Holly, acrylic paint, pyrography, 7" × 5" (18cm × 13cm)

Redhead, 2018, Spalted maple, colored pencil, acrylic paint, 6" × 5" (15cm × 13cm)

Fish or Fowl (three views), 2017, Spalted maple, acrylic paint, piercing, pyrography, 6" × 5" (15cm × 13cm)

Members' Gallery

Chris Grace, England

Photos by Jean Grace.

I admired Binh Pho's turning from the moment I first saw his work and was saddened by the news of his passing last year. I don't aim to produce the same kind of work as Binh, as the items he created were so personal to him. However, I take great inspiration from his amazing story encapsulated in the body of work he produced. So I decided to create my personal tribute to Binh.

Early last year, I received a gift of robinia burl from a German friend and was contemplating what to make—possibly something spherical with an element of bark, but exactly what I wasn't sure. Then I learned about Binh's death, and thinking of him I decided to use this wood to pay tribute to his story.

For me, the dark base represents the communist takeover of his homeland, and the glass his journey across the water and emergence. The sphere represents Binh's incredibly well-rounded abilities, and the butterfly pays homage to a common theme in his work that, for me, recalls his generous spirit of sharing and encouragement. ■

For more, visit notjustround.com.

Generosity of Spirit: A Personal Tribute to Binh Pho, 2018, Robinia burl, polycarbonate cocktail glass, kingwood, unidentified burl, copper wire, brass wire, nail polish, 12" × 6" (30cm × 15cm)

A kingwood pen blank turned and carved provided the butterfly body. I cut bookmatched veneer wings on my bandsaw from a baseball-sized burl, revealing its inner beauty. I used nail polish to create the antennae tips and black nail polish to paint the eyes.

With this sphere, the bark limited options for turning on different axes and required careful sanding to retain crisp bark edges.

A polycarbonate cocktail glass provides the gush of water supporting the sphere. With the glass mounted between centers, I used a skew to cut the rim to size and a carbide tool for the base. Finally, the splash was cut on a scroll saw and carved to shape.

"We design and build woodturning lathes that become an extension of the turner's creative spirit."

Brent English-Owner of Robust Tools

"Heading to the AAW Symposium in Portland, Oregon this June? Come and see us in the Woodworkers Emporium booths (201-302) and check out our event specials."

At **Robust Tools** we combine skillful engineering and quality materials to produce premier woodturning lathes.

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Revolver Click Pen Kit Meticulously reproduced from an actual revolver, this nostalgically stylish pen looks and works just like a real revolver. When you press the click mechanism the pen tip extends, the trigger clip moves up and the 6-barrel cylinder rotates to replicate you loading the gun. Then, when you pull the hairpin trigger pen clip the tip retracts while the 6-barrel cylinder quickly spins to replicate you firing the gun.

4 Revolver Pen Kit Starter Set

You get one Revolver Pen Kit in Gun Metal (shown above), one in Chrome, one in Antique Brass and one in Antique Pewter. Plus, you get the bushings and drill bit you need to make the pens.

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4 Football Pen Kit Starter Set

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Love Turning But Hate Sharpening?

If you love woodturning, but don't have the time or equipment it takes to effectively sharpen your tools, you have to check out Woodpeckers® new *Ultra·Shear* line. Just like other carbide insert tools, *Ultra·Shear* tools have a short learning curve, simply keep the tool flat and level on the centerline of the workpiece and cut the shape you want.

But *Ultra·Shear* goes even further, delivering a spectacular surface finish with a technique called ***shear scraping***. Roll the tool right or left on your tool rest and you will feel it land solidly on a secondary bearing surface. This sets your cutting edge at 45° to the stock. Coming into the work at this angle, the wood fibers slice cleanly, virtually eliminating sanding. The exclusive shape of the *Ultra·Shear* shaft allows you to switch from aggressive stock removal to super-fine finishing in the blink of an eye.

The Sharpest, Longest Lasting Inserts

On the "business end", Woodpeckers® development team worked hand in hand with the best carbide manufacturer in the country to give you the best inserts on the market. It starts with a ***nano-grain*** carbide material. This extremely fine-grained carbide can be polished to a mirror finish, yielding a cleaner, sharper edge. Yet it is tough enough to hold that edge longer than virtually every other insert on the market.

Solid Support for the Insert Means Chatter-Free Cuts

The alloy steel shaft undergoes a two-step hardening process giving you a tool that floats smoothly across your tool rest and resists vibration, even when extended well over the tool rest. The tool pocket machined into the shaft supports the insert with three-point contact, not just the clamping force of the screw. You get a tool that feels and responds even better than most conventional tools.

Keep the tool flat on the tool rest and level to the ground for fast stock removal and basic shaping cuts.

For ultra-fine finishing cuts, roll the tool right or left until it lands on the 45° bearing surface. Now, take a light pass with the tool still level. You'll be amazed at the clean cut and smooth finish.

Detail tool has two styles of tips, full sharp *(supplied as standard)* for creating precise vee lines and radius point for making small beads and coves *(optional)*.

Whether you're a beginner or an experienced turner, turn large bowls, pens or tiny miniatures, you'll find *Ultra·Shear* tools will eliminate the drudgery of sharpening and dramatically increase your confidence and success at the lathe. For more details and to see the tools in action, visit our website ***Woodpeck.com/Ultra-Shear***

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JIM MCLAIN
NEW MEXICO

I started my *Chaco* series back in 1998 using glue-ups of mahogany, upon which I carved bricks throughout. Around 2005, I started using alligator juniper because it allowed for greater design flexibility and the character of the wood really brought out the best in the pieces.

Looking for new inspiration, I turned to a good friend, James Shaffner Wetherill, who had recently completed a book about the life of his grandfather, Richard Wetherill. Richard was the primary archeologist for New Mexico's Chaco Canyon National Park and Colorado's Mesa Verde National Park in the late 1800s and early 1900s—well before they became national parks. Richard also homesteaded land at Chaco Canyon and operated a trading post there in the early 1900s. The Native Americans with whom Richard and his family worked at the site referred to the people who had inhabited local structures as the Ancient Ones.

Jim McLain's work is featured at Marigold Arts in Santa Fe. For more, visit marigoldarts.com.

The Ancient Ones, 2017, Alligator juniper, turquoise, desert agate, dinosaur bone, metal acid dye, 14" × 6½" (36cm × 17cm)

The Ancient Ones has been carved to resemble the layered, crumbling walls you might find at sites similar to New Mexico's Chaco Canyon National Park (shown at *left*). The author's archeology-inspired piece includes inlays of turquoise, desert agate, and dinosaur bone, as well as brick patterns carved with a pneumatic high-speed carver, then sandblasted and colored.