TURN A BIRDCAGE AWL • ZENTANGLE® FINDS WOODTURNING • FORM AND FIGURE: TURN A HAWAIIAN BOWL

AMERICAN WOODTURNER

Journal of the American Association of Woodturners
December 2018 vol 33, no 6 • woodturner.org

TURNING IT LOOSE WITH JERRY AND DEBORAH KERMODE

VESSELS FROM OUR TREES: A PHIL BROWN LEGACY

THE DYNAMIC WOBBLE STOOL

WOOD: 25 YEARS OF INNOVATION

Art Liestman Canada

Photos by Kenji Nagai.

My recent work frequently features highly figured bigleaf maple that has been "flame textured." In particular, propane or butane torches are used to convert the figure of the wood into three-dimensional texture. Some of the pieces leave the flame-textured wood looking charred (darkened). Others have the texture enhanced using multiple layers of acrylic paint applied with a dry-brush technique. ■

For more, visit artliestman.com.

Dilemma Dilemna, 2017, Curly bigleaf maple, acrylic fixative spray, height of tallest is 23" (58cm)

Popcorn Bowl, 2018, Bigleaf maple burl, acrylic paint, 2" × 7¼" (5cm × 18cm)

Slipped Disc, 2018, Bigleaf maple burl, acrylic paint, acrylic sheet, 7¼" × 7" × 1½" (18cm × 18cm × 4cm)

Keepsake Urns, 2018, Bigleaf maple burl, acrylic paint, acrylic sheet, each is approx. 4¾" × 2⅞" (12cm × 7cm)

Ruby, 2017, Bigleaf maple burl, acrylic paint, 8" × 9¼" × 2" (20cm × 23cm × 5cm)

Reverse view

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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

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Inside This Issue

December 2018 vol 33, no 6

FEATURES

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

ASSOCIATION NEWS

WOODTURNERS CHATTER

GALLERY

COVER

Cover – Alain Mailland, *Shell Dance,* 2018, Hackberry (turned, carved, sanded, steam bent, sandblasted, and bleached), 23½" × 12¼" (60cm × 31cm)

Back Cover – Melinda Aste, *Wobble Stools,* Main photo and left inset: Michael D. Wilson

woodturner.org

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

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Index to previous articles:
Download a free complete *American Woodturner* index (PDF format) at tiny.cc/AWindex*.

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

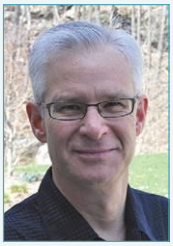
A NOTE ABOUT SAFETY

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



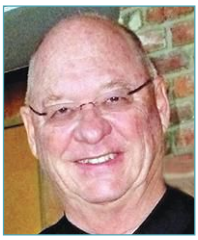
One of my hopes for *American Woodturner* is that within its pages (both those in hand and in the online archives) you will find inspiration. I hope you'll be inspired to try new projects, so you can explore processes that could be useful in any number of other projects. Techniques that can be acquired and practiced within a set of guidelines (an article) can then be applied more globally to fulfill your creative ideas.

John Lucas's angels (page 52) provide one example. John learned how to make the angels from a prior *AW* article by Nick Cook, then went on to use a host of embellishment techniques to make them uniquely his own.

I'd love to hear about (and see pictures of) the ways in which you've been inspired by past journal content. The journal is a manifestation of the woodturning community, and stories of inspiration reflect our common interests.

—Joshua Friend

From the President



New AAW Board, 2019

January is always a bittersweet time for AAW. It's the time for the first meeting of our new Board. Our Board is made up of nine elected members, who serve up to two three-year terms, and each year three members are elected. As the members have the option of running for two terms, often one or more of those elected are incumbents. The Board in turn elects members of the Executive Committee, the president, vice president, treasurer, and secretary. The president names the committee chairs, who name their committee members.

The 2019 Board is unique in that we've had one member resign after two years due to unforeseen circumstances. As per the bylaws, the Board is required to appoint an AAW member for the remainder of the term. Anyone could be appointed, but preference is probably given to an individual who has displayed an interest in serving and brings experiences and talents that would be beneficial to the Board. In summary, your 2019 Board will include three new members and one incumbent elected to a second term.

Who are the new Board members?

Andy Cole is a professional woodturner who lives in Hawai'i. He has been active in AAW for a number of years, serving on the Professional Outreach Program (POP) committee and performing auctioneer duties at our symposia. As a professional turner, he will continue to be active in professional outreach and in exhibitions. His first recommendation was that we move our headquarters to Hawai'i. However, our Minnesota staff seems unwilling to give up six months of great ice-fishing weather for the boring Hawai'i weather. Sorry, Andy.

Ken Ledeen hails from Massachusetts and is a retired senior executive from the software industry. He has been extremely effective in fundraising and has been a leader in his local woodturning chapters. His relationship with notable turners in all quarters makes him the ideal choice for leading the Turners Without Borders Committee as well as our fundraising activities. He has been a member of AAW's Advisory Board but is satisfied his youthful energy will stimulate the older Board members. We'll see, Ken.

Harvey Rogers is a retired attorney from Oregon. He is quick to point out that as an attorney his function was to help people work together for common goals. That should make him the perfect Board member! Harvey is heading up our Grants Committee and will be the liaison for the Ethics Committee. Prior to being on the Board, he guided our organization through safety issues. As a facilitator, chapter leader, and problem solver, he's our man.

Joe Dickey has served a full term on the Board, and now we are blessed with his significant financial leadership for three more years. Joe is a physicist (like the guys on *The Big Bang Theory*) and has chaired any number of organizations from acoustics to bringing back the chestnut tree. As active as he is, he still has time for banjo playing, turning, and having his hair styled at least once a week. Joe is living proof that not all intelligence is "artificial."

Leaving the Board

Now, what about our friends who are leaving the Board? Wayne Furr, the guy who ensured efficient meetings à la Mr. Rogers (rules), is the ultimate compromiser. John Ellis, the great volunteer motivator who focused on the future needs of our membership, is best described as wisdom gained from experience. And finally, Molly Winton (aka The Enforcer) holds views that are rarely wrong and never compromised. Truly, she is less The Enforcer, and more The Influencer.

I'd like to say we will miss all three people who are exiting the Board. However, all three have agreed to serve on committees in the upcoming year, so they will continue as models, ensuring AAW will remain the best organization of its kind.

Thanks to every member who makes the AAW truly a family organization.

Looking forward,

Greg Schramek
President, AAW Board of Directors

THERE IS A PLACE FOR YOU

Colwin Way, *Bowls and Platters*, 2015

Raleigh 2019
AAW | AMERICAN ASSOCIATION OF WOODTURNERS

AAW'S 33RD ANNUAL INTERNATIONAL SYMPOSIUM

Raleigh, North Carolina • July 11-14, 2019

Whether you're a NEW TURNER *or a* PROFESSIONAL...

You'll find demonstrations targeted to your skill level and areas of interest. Over 3½ days, you'll have 100+ compelling presentations to choose from to help you enrich your woodturning experience, including:

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

Wherever you are in your WOODTURNING JOURNEY...

You'll find experts from around the globe who will share their techniques and insights to help you bring your woodturning abilities to the next level. Through knowledge, tips, and inspiration, you'll be able to tap into the expertise of world-class demonstrators. Plus, the AAW is proud to offer fresh talent, with many on the roster never having demonstrated at an AAW event.

Emiliano Achaval*
Benoît Averly
Christian Brisepierre*
Max Brosi*
Janet Collins
Sharon Doughtie
Jim Echter*
Dennis Fuge*
Troy Grimwood*
Ashley Harwood
Brian Horais*
Mike Jackofsky
John Jordan
Stuart Kent*
John Lucas
Jerry Measimer*
Alan Miotke*
Pascal Oudet
Dennis Paullus
Frank Penta
Toni Ransfield
Willie Simmons*
Dick Sing
Bruce Trojan*
Colwin Way*
Kimberly Winkle*
Tom Wirsing

*First-time demonstrating at an AAW Symposium.

SYMPOSIUM FACILITY

Raleigh Convention Center
500 S. Salisbury St.
Raleigh, NC 27601

HOST HOTEL

Raleigh Marriott City Center
500 Fayetteville St.
Raleigh, NC 27601

Watch for new details at tiny.cc/AAW2019

AAW Board of Directors

Call for Nominees

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

The AAW elects a volunteer nine-member board to represent the membership and move the organization forward. If you have been a member in good standing for the past three years, you are eligible. The nominating committee will select the six best candidates. From these six, members will elect three candidates to serve a three-year term, beginning in January 2020.

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

If you are interested in serving on the board, please email the following to the executive director (phil@woodturner.org), no later than May 1, 2019:

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

The nominating committee will review application materials and conduct phone interviews. Candidates will be presented in the August issue of *American Woodturner,* and voting will occur during the month of August. Election results will be announced in late 2019.

Apply for a 2019 AAW Grant

Application deadline: December 31, 2018

Grant awards

AAW Grants are awarded on an annual basis. To be eligible, applications must be received by December 31 for grants given in the following year.

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

For 2019 grant opportunities, find detailed descriptions and applications at tiny.cc/aawgrants. **Note that all AAW grants are now consolidated and dispersed by one committee, and they all have the same deadline.** If you have questions, please contact the AAW office by calling 877-595-9094 or emailing memberservices@woodturner.org.

Traces: 2019 POP Exhibition Call for Entries

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

The Professional Outreach Program (POP) is seeking entries to its 2019 themed exhibition and auction. The 2019 POP show will feature original, small-scale works in the theme *Traces*.

Works accepted into this exhibition will be on view at the AAW Gallery of Wood Art in Saint Paul, Minnesota, March 10 to June 23, 2019, before traveling to AAW's 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.

The full call for entries can be found in the August 2018 *American Woodturner,* page 7. Application will be online at tinyurl.com/2019POP. For more information, check the woodturner.org Calls for Entry page (tiny.cc/Calls), or contact Tib Shaw at tib@woodturner.org.

Call for Videographers—AAW Symposium 2019

The AAW seeks videographers for its 33rd International Symposium in Raleigh, North Carolina, July 11–14, 2019. Applicants must have experience with video camera equipment, possess technical competence, and be able to make decisions regarding what is being turned, camera position, shooting angle, etc. The application process will be open from December 15, 2018, through January 15, 2019. Videographers are required to help set up or tear down and do six rotations to receive a free Symposium registration. Selected videographers will be notified by March 2019. For more information or to apply, visit tiny.cc/CallVideo.

Craft School Scholarships

The AAW is pleased to continue offering financial assistance for quality woodturning instruction. Twenty-eight scholarships will be awarded to selected AAW chapter members to attend woodturning-related classes at one of two craft schools. We encourage our chapter officers to widely promote the scholarships and to use this as a recruiting opportunity for AAW membership. Scholarships represent another opportunity to promote the total experience available to members of local chapters who also choose to join AAW.

Emails informing chapter officers about the 2019 scholarship program were initially sent in late October. The AAW Endowment Trust Fund (ETF), in combination with the two schools, provides funds for these scholarships.

Arrowmont

Fourteen scholarships will be awarded to Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee. Tuition only; room, board, and travel expenses are the responsibility of the recipient.

John C. Campbell

Fourteen scholarships will be awarded to John C. Campbell Folk School, Brasstown, North Carolina. Tuition only; room, board, and travel expenses are the responsibility of the recipient.

Chapter-based nominations

- Nominees must be current AAW members and be chosen through a process authorized by their AAW chapter officers. AAW guest members and those with lapsed or expired memberships are not eligible.
- Star chapters will be allotted two nominations for the first fifty members and one additional nominee for each additional fifty members. All other chapters will be allotted one nomination for the first fifty AAW members in the chapter. After that, each additional fifty AAW members will allow another nomination.

If more members are nominated than the total number of available scholarships, a drawing will determine the winners. All awards will be for courses in 2019. Chapters must provide the names of nominees, the number of chapter members, and the number of AAW members in the chapter using the online application (tiny.cc/ChapterScholarship) **no later than January 7, 2019**. Winners will be notified by January 21, 2019. ■

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, with the theme *Continuum*.

Works accepted into this exhibition will be on view at 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 2019.

The full call for entries can be found in the August 2018 *American Woodturner,* page 6. Application will be online at tinyurl.com/AAW2019. For more information, check the woodturner.org Calls for Entry page (tiny.cc/Calls), or contact Tib Shaw at tib@woodturner.org. ■

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

CALL FOR STUDENT SUBMISSIONS 2019 Turning to the Future Competition

AAW AMERICAN ASSOCIATION OF WOODTURNERS
Turning to the Future

Application period: March 1 to May 1, 2019

The AAW is pleased to announce the fourth Turning to the Future competition, an opportunity for woodturning students and schools to show off their best work. The exhibition will be held in conjunction with FreshWood, one of North America's largest student furniture-making and woodworking competitions.

The competition is intended to encourage and support students in reaching for and attaining the highest levels of skill in the use of the lathe. The contest is open to students in North America, and there is no entry fee.

Prizes include $500 first-place and $100 second-place awards in each division and category, and two lathes for the Best in Show piece in each division.

There are two divisions, High School and Post-Secondary, with three categories each: Functional, Small Turnings, and Open. Five finalists in each division category will be chosen to have their work displayed at the 2019 AWFS® Fair in Las Vegas, Nevada, July 16–20, 2019. Work will be evaluated on craftsmanship, aesthetic appeal, creativity and/or utility, and process documentation. Application period opens March 1, 2019. Deadline for submissions is May 1, 2019.

If you know a student woodturner, encourage him or her to apply. Submission details can be found at tiny.cc/Calls.

Arrowmont Establishes Endowment

ARROWMONT
school of arts and crafts

Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, received a $3.5 million grant from the Windgate Foundation to establish the Windgate University Fellows Endowment.

A Tennessee Tech University art student attending Arrowmont, 2018.

The endowment will provide funds to enable university art students to attend Arrowmont.

Arrowmont Executive Director Bill May said, "Developing programming that creates new opportunities for students and for Arrowmont is exciting. The Windgate University Fellowships fulfill important priorities of our mission by creating lasting partnerships with colleges and universities, promoting craft education, and supporting students who we believe will grow as artists from their experiences here. We are very appreciative of the Windgate Foundation's gift, which ensures that these opportunities exist in perpetuity."

Of the decision to create the endowment, Windgate Executive Director Pat Forgy said, "Arrowmont's performance, diligence and leadership has earned our respect and trust. Their dedication to supporting university art students is a key step in helping students begin to realize what may come next in their careers by providing opportunities for instruction, collaboration and interactions with a range of artists. Windgate is happy to join with Arrowmont in continued support of the University Fellows program."

The Windgate University Fellows matching grant initiative was begun in 2016 with a grant from the Windgate Foundation. The purpose of the initiative is to establish partnerships with colleges and universities, encouraging art students to broaden their skills and education by attending Arrowmont. The initiative provides two students from each of the partnering colleges and universities with tuition, lodging and meals, travel, and a materials stipend for a one-week workshop. A list of the partnering colleges and universities can be found at arrowmont.org.

Led by Outreach and Partnership Liaison Bill Griffith, the project has been highly successful, with sixty-two colleges and universities and 112 students participating in 2018.

For more, visit arrowmont.org and windgatefoundation.org.

—Fran Day, Director-Institutional Advancement, Arrowmont

In Memoriam: Ray Key

In September, the world lost yet another woodturning master with the passing of England's Ray Key. A talented author, teacher, and demonstrator, president and founding member of the AWGB (Association of Woodturners of Great Britain), liveryman of The Worshipful Company of Turners of London, and recipient of the first Master in Turning Award bestowed by the Turners Company, Ray Key was a true woodturning inspiration.

Ray's books and articles are only a small part of the wealth of knowledge he has left for the benefit of our craft. Indeed, he was a friend and mentor to all those he met, and his works reside in numerous collections around the world.

Hard work and good form

I knew Ray had not been well for some time, and it was at a 2017 meeting of The Worshipful Company of Turners that he pulled me aside and asked if I would do him a woodturning favor.

> "Without a doubt, Ray Key has become the most important emissary to the growth and education of contemporary woodturning in Britain."
> —Gary C. Dickey, 2001

Pagoda Boxes, Spalted beech, tallest is 6" (15cm)

Permanent Collection of the AAW
Photo: AAW/Tib Shaw

Ray Key, mid-1980s.

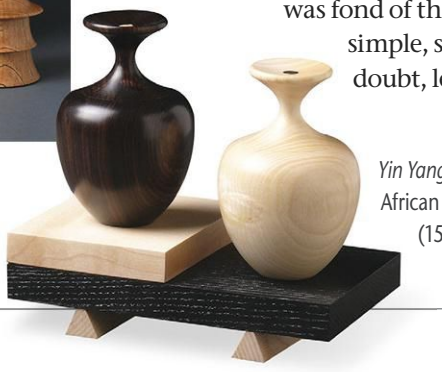
Photo courtesy of AAW.

Photo courtesy of Darren Key.

> "Back in the mid-1970s, Ray Key was one of the earliest turners to have work in major craft retail galleries. He was a fine production turner and one of the few big names in the craft able to making a living entirely from the sales of what he turned."
> —Richard Raffan

Soon after, I spent a week with Ray and his wife Liz to help finish a large order of salad bowls in ash that Ray had become too weak to complete himself. He confided, "You are someone I can trust to do it my way and to do my shape." Ray was a stickler for form and proportion and used the golden ratio to inform his design sense. I had done production turning of bowls but had forgotten the effort involved in just preparing the blanks, not to mention the turning itself. Ray's order—requiring a mix of plain hard work and attention to detail—was a reflection of his passion and commitment to woodturning for well over forty years.

Ray was able to juxtapose delicate and thoughtfully designed gallery pieces with well-turned treen and wooden tableware that would grace any environment. His work was rarely embellished, and, not being one to mince words, Ray was fond of the adages, "Keep it simple, stupid!" and "If in doubt, leave it out."



Yin Yang, 2011, White ash, sycamore, African blackwood, 6" × 5½" × 3½" (15cm × 14cm × 9cm)

Worldwide recognition

Ray Key's name has been one of the most recognized in not only British woodturning, but the woodturning world as a whole, and he was an excellent ambassador for our craft. To say he will be missed is an understatement of his influence and importance to those who knew him and those who did not. The woodturning field owes a debt of gratitude to Ray Key for all he did for so many during his career. ■

—Nick Agar

JOURNAL ARCHIVE CONNECTION

EXPLORE!

In 2001, Ray Key was awarded Honorary Lifetime Membership in the AAW. Gary C. Dickey wrote an article for the Summer 2001 issue of *American Woodturner* (vol 16, no 2, page 10), commemorating Ray's receiving the award. Use the EXPLORE! search tool at woodturner.org to access the article and learn more about Ray Key.

The AAW also produced a profile of Ray as part of its series of 30-Year Anniversary Member Profiles. You can find Ray's profile at tiny.cc/RayKeyAAW.

NEOWTA Turns 30

In 1986, six members of a woodworking club in Tulsa, Oklahoma, started talking about woodturning. Only one of them had a lathe, so they got together at that member's shop and helped each other begin to learn to turn. By 1988, several more had joined, and the Northeastern Oklahoma Woodturners Association (NEOWTA) was formed.

NEOWTA's enviable meeting place, a dedicated chapter facility donated by a generous club member in 2008.

The club's well-lit demonstration auditorium.

The club's annual tool sale is held in an ample space that can double as a gallery.

Visiting instructor Nick Cook offers guidance in the facility's well-equipped woodturning classroom.

A proper meeting place

NEOWTA became an AAW chapter in 1990, during a time when dozens of turning clubs were being formed all over the United States. The common problem for clubs was finding places to meet. The Tulsa club had ten different meeting places in twelve years. In 2008, a recently retired businessman was taken under the wing of a NEOWTA woodturner and became an enthusiastic member who immediately saw the problems with finding places to meet. He approached the chapter officers with a challenge: raise $25,000 for remodeling and he would give the club a 4,300-square-foot warehouse and land for parking that he had used in his business. The funds were raised and the building was remodeled, mostly by a core of dedicated members. Then NEOWTA's membership grew rapidly to the thriving 175 it is today.

The facility has a classroom with twelve lathes for students of visiting turners, the "learn-to-turn" program, and monthly hands-on classes for beginning turners. The auditorium, with seating for more than 100 visitors, is used for meetings and demos by visiting artists.

Community-minded turners

Turners by nature are very generous, and the Tulsans have contributed to many fundraisers for local charitable organizations. One has been a local food bank, which in eight years has received more than $80,000 from turned pieces contributed by NEOWTA members. One year, the club donated approximately 675 bowls, one for each person at the "Empty Bowls" annual banquet.

To quote the anonymous woodturner who gifted his wonderful facility to NEOWTA, "Woodturning has added years to my life and life to my years." ■

—Bob Hawks

Rita Duxbury was a lucky recipient of a craft school scholarship at Arrowmont, where she learned basket illusion techniques from instructor Harvey Meyer.

Thank You, AAW, for the Opportunity

Recently, I attended a week-long class at Arrowmont School of Arts and Crafts, with instructor Harvey Meyer teaching basket illusion techniques. The class came compliments of the AAW! Yes, I was one of the lucky recipients of a craft school scholarship from AAW, which announces a call for applicants each year through its local chapters.

Chapters nominate members according to the number of AAW members in their chapter. Those nominated are entered to win tuition scholarships to either John C. Campbell Folk School in Brasstown, North Carolina, or Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. *(See page 7 of this issue for the current announcement.)*

This scholarship program is one of the many ways AAW gives back to its membership. I encourage you to submit your name through your local AAW chapter to be eligible for this generous program. The opportunity is open to all AAW members in good standing and, who knows, you may be a lucky winner of a scholarship to further your skills, techniques, and woodturning education at one of these fantastic schools. ■

—Rita Duxbury, Carolina Mountain Woodturners

AAW Chapter Member Bridges Gap with Woodworkers

I am a member of both the Northland Woodturners of Kansas City, Missouri, and the St. Joseph Woodworker's Guild of St. Joseph, Missouri. Like many AAW chapters, the Woodworker's Guild also focuses on creating wood projects for area charities to sell or auction for their particular needs.

Some of the St. Joseph Guild members expressed an interest in learning a specific area of woodturning—how to create a segmented bowl. Because I have created several segmented bowls, I accepted the request to instruct and coach six members of the Guild in the design, calculations, construction, turning, and finishing of a segmented bowl.

Segmented bowls in process of construction.

Members of the St. Joseph Woodworker's Guild tried their hand at segmented bowls. From left: Ralph Alvarez, Allen Kline, Ed Roberts, Rick Tolbert, Darwin St. Myers, and Ken Gerber.

Lessons from the lathe

The workshop included both novice lathe turners and those with prior experience. Those with prior lathe experience slowed their pace, assisted, and encouraged those with no prior turning experience.

The woodworkers learned there were several things to consider when using a lathe to create a segmented bowl, such as overcoming anxiety and fear when tackling a new project and using expensive wood, right-handed vs. left-handed turning, patience, precision, choosing a design and type of wood, honing math skills for a segmented bowl design, and how to apply a finish. Completion of the bowls brought out a new level of confidence in everyone. Working together instilled more self-confidence and the desire to tackle additional new and different projects in the future. After two-and-a-half months, the impressive segmented bowls were proudly presented at our monthly Woodworker's Guild meeting.

Our Guild has become more sensitive to the fact that not everyone is interested in the same type of projects. We will be offering future mini-workshops based on turning projects that our members request. This gives the more experienced woodturner the opportunity to share his or her expertise with those eager to learn new skills. The next segmented bowl workshop will be for women members, per their request. ■

—John Cox, Northland Woodturners, Missouri

Tidewater Turners Wins Blue Ribbon

The Tidewater Turners of Virginia has won a blue ribbon for best demonstration at the 45th Newport News Fall Festival. Chapter members worked hard to set up an inviting woodturning display, showcasing woodturning in action at mini-lathes and finished work. Our turners were continually at work producing spinning tops and other small items for show attendees.

With seventeen turners working at eight lathes, we handed out more than 600 tops to kids. The good weather brought out a steady stream of visitors numbering more than 35,000. Our turners had groups clustered around our lathes asking many questions.

Community outreach

Tidewater Turners emphasizes community outreach as a tenet of our chapter. This takes the form of working with local charities and conducting public demonstrations at ten to twelve events each year. We see this as one way of making the public aware of woodturning. It's not unusual for someone to join the chapter after seeing one of our demonstrations.

We set up mini-lathes and each turner interacts with the people who come to watch. It's rewarding for us to see parents bring their kids to watch us create something and to hear folks say, "I used to do that in high school." ■

—Ray Kallman, Tidewater Turners of Virginia


Members of the Tidewater Turners of Virginia at their winning booth during the Newport News Fall Festival, 2018.


Tidewater Turners member Amos Peterson showing a visitor a bowl.

Finger Lakes Woodturners Teaches Youth

In 2009, Jerry Sheridan, a member of both the Finger Lakes Woodturners (FLWT) of Rochester, New York, and the AAW, wanted to get young people involved in woodturning. Jerry approached the Byron Bergen High School technology instructor and was given permission to do a demonstration for the manufacturing students. The demo, which was also attended by the school's superintendent and principal, was very well received. Jerry continued with one or two demonstrations between March and June over the next three years.

AAW grant

By 2012, it became evident that woodturning should become part of the school's manufacturing curriculum, so the program was expanded with volunteer mentors from the FLWT. Students were able to create a turned project with the use of two FLWT club lathes and the personal tools of the volunteers. With the program's early success, the next step was for the classroom to have its own lathe and accessories, and this was made possible in part by a 2015 grant from the AAW.

The value of the program was well established, and the superintendent of the school matched the AAW grant. This enabled Jay Wolcott, the school's technology teacher, to set up two turning stations with lathes, turning tools, and accessories. Each day, from March to early June, there are two mentors in the class, one for each turning station. While many schools have eliminated hands-on shop courses, Byron Bergen sees good reason to maintain some balance between cutting-edge computer technology and learning a trade by using one's hands.

Along with learning the safe use of the lathe, each student makes three projects: a Slimline pen, a spin top, and a project of the student's choosing from a list of suggestions. Chosen projects have included bowls, goblets, baseball-mitt mallets, duck calls, deer grunts, ring holders, mini-baseball bats, bowling pins, and more. Wolcott notes, "Students spend time planning and designing before they actually start turning their projects. These skills are transferred to other 'life projects' that will help them be successful after high school."

This program has been a success in the eyes of all involved. A few of the students have gone on to acquire their own lathes and continue to hone their woodturning skills.

Each year, a "Friends of Byron Bergen" award is given. This annual presentation honors and recognizes individuals or groups who contribute and assist the students of the district. FLWT was honored to have received this award in 2016. ■

—Cheri Sheridan and Debbie Hachey, Finger Lakes Woodturners

In the Students' Own Words

- "Woodturning was easily my favorite thing to do."
- "I enjoy woodturning and look forward to buying my own lathe."
- "I wish we could spend more time working on these projects."

(Left) Byron Bergen High School students who have benefited from the educational outreach of the Finger Lakes Woodturners.

Calendar of Events

February issue deadline: December 15

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

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, Don Geiger, 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

October 6, 2018–May 25, 2019, *From Tree to Treasure: Woodturnings by Al Christopher,* Oak Hill & The Martha Berry Museum, Rome. An exhibition featuring woodturnings by Al Christopher, made in varied styles with an emphasis on embellishment. For more, contact Rachel McLucas at rmclucas@berry.edu or visit berry.edu/oakhill/exhibits/temporary.

Hawai'i

March 8–29, 2019, Big Island Woodturners 21st Annual Woodturning Exhibit, Wailoa Center, Hilo. An exhibition of local work; reception March 8; Saturday demonstrations (on March 9, 16, and 23). Gallery open 8:30 a.m. to 4:30 p.m. Monday through Friday. Come see Hawai'i's finest. For more, visit bigislandwoodturners.org.

Illinois

April 26, 27, 2019, The Midwest Penturners Gathering, Schaumburg Fairfield Marriott, Chicago. Demonstrators to include Dick Sing, John Underhill, Ed Brown, Mark James, Greg Bonier, and Mark Dreyer. Two full days of pen making—from beginner to advanced. Numerous social activities, chance to win a lathe, door prizes, vendor area. For information or to participate as a demonstrator or vendor, contact MPGInfo@yahoo.com. For more, visit midwestpenturnersgathering.com.

Indiana

October 17–20, 2019, Ohio Valley Woodturners Guild's "Turning 2019," Higher Ground Conference Center, West Harrison. OVWG's biennial symposium features eleven rotations, each with five demonstrations. Pro turners will offer four unique topics over seven rotations. Pro demonstrators to include Stuart Batty, Trent Bosch, Mark Sfirri, Al Stirt, and Kimberly Winkle. Onsite housing and dining, vendors, instant gallery, and silent and live auctions. For more, contact KC Kendall at kckend@gmail.com.

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: *Dia•Log,* October 7 to December 28. 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.

New York

March 30, 31, 2019, Totally Turning Symposium, Saratoga Springs City Center, Saratoga Springs. Presented by the Adirondack Woodturners, the 2019 symposium to feature Glenn Lucas, Richard Findley, Keith Gotschall, Harvey Meyer, Ted Sokolowski, Willie Simmons, Joe Larese, Dave Lutzkanin, Kurt Hertzog, and more. For more, visit totallyturning.com.

Oregon

March 15–17, 2019, The Oregon Woodturning Symposium, Linn County Expo Center, Albany. The third edition of this biennial event features fifty rotations covering aspects of woodturning for the beginner to the expert. This year, demonstrators to include Richard Raffan, Glenn Lucas, Michael Hosaluk, Jimmy Clewes, Cynthia Gibson, Sam Angelo, Art Liestman, Jim Rodgers, Curtis Seebeck, Seri Robinson, and Dave Schweitzer. The ever-popular vendor show will also be back. For more information and to register, visit oregonwoodturningsymposium.com. Vendors go to the vendor page at the same address. Email questions to oregonwoodturningsymposium@gmail.com.

Pennsylvania

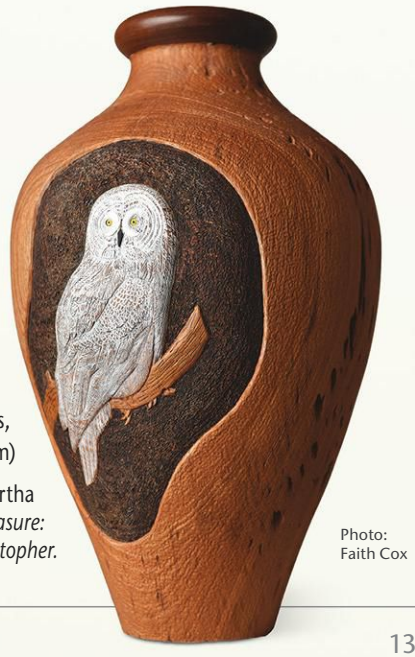
November 2, 2018–January 19, 2019, *Merryll Saylan: This Is Your Life,* The Center for Art in Wood, Philadelphia. The work of renowned wood artist Merryll Saylan in an exhibition celebrating the timeline of her career. For more, visit centerforartinwood.org.

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. For more, visit tnwoodturners.org or email symposium@tnwoodturners.org. Vendors, contact Grant Hitt at vendorinfo@tnwoodturners.org.

Washington

March 23, 2019, Northwest Washington Woodturners' 10th Annual All Day Demo, A Day with Mike Mahoney, Anacortes First Baptist Church, Anacortes. Mike will demonstrate the many techniques he has developed and refined over his lifetime as a professional woodturner and instructor. For complete information, visit nwwwt.org/MahoneyDemo.pdf, email info@nwwwt.org, or call Phil Kezele at 206-372-5123.



Al Christopher, *Owl,* 2017, Pecky cypress, mahogany, acrylic paint, 13" × 8" (33cm × 20cm)

From the exhibition at Oak Hill & The Martha Berry Museum, Rome, Georgia: *From Tree to Treasure: Woodturnings by Al Christopher.*

Photo: Faith Cox

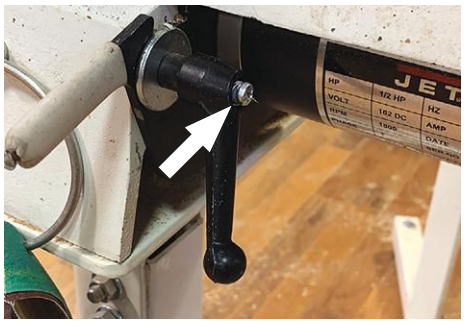
Tips

Inexpensive fix for lost parts

On my JET mini-lathe, the screw that holds the motor plate lock handle assembly tends to vibrate loose. This often results in the screw and spring falling on the floor amid wood shavings, never to be seen again. A simple drop of Loctite® or other thread lock is a good preventive measure. But if you lose the screw and spring, rather than replacing the entire assembly (about $25, including the handle, screw, and spring), you can buy the key components inexpensively at your local hardware store. I purchased an M4-0.7 × 16 mm screw, a 1.4" outside diameter (OD) × ½"-long nylon spacer, and a #6 compression spring, all for less than $1.50.

The spring was about 1½" (38mm) long, so I cut it into thirds. Using needle-nose pliers, bend a tight loop in one end so the M4 screw will fit through the loop. Place the screw through the loop of the spring, push the spacer into the spring, and insert the thread end of the screw through the handle. Place a drop of thread lock on the tip of the threads, and advance the screw into the housing. After the thread lock cures, the screw will remain in place.

—Paul Coppinger, Texas



The motor plate lock handle assembly on the author's JET mini-lathe. The affixing screw can sometimes vibrate loose.

A hardware-store replacement screw, plastic spacer, and spring save you the cost of replacing the entire assembly.

Proper tool handling

An old-timer handed me his knife, and when I handed it back to him blade first, I received a harsh lecture. He claimed I was threatening to do him harm. I learned a quick lesson when he turned the knife on me and made me grab it by the blade: Never present the sharp end of an object to another person when handing it over.

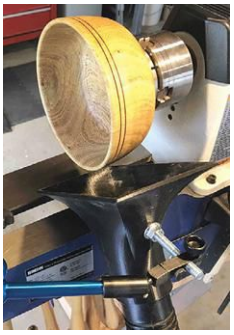
The woodturning community is one of the most courteous, friendly, and safety-conscious organizations to which I have ever belonged. However, having attended many meetings, demos, and symposia, I have noticed the majority of people hold the safe end and present the sharp end of tools to others. The cutting edges of turning tools may not be as large as some knives, but in many cases they are sharper. Common courtesy and awareness of safety dictate that we should always pass a sharp object to another person with the safe end (tool handle) towards them. And, just as important, pass it in a manner so if the other person were to pull it away suddenly, the cutting edge would not inadvertently cut your own hand.

—Randy Wright, Arkansas

3D-printed accessories

3D printing has come a long way in the last few years, with lower costs and improved ease of use. If you have access to a 3D printer (check your local library) or perhaps are considering buying one, you can save money and customize your woodturning tools easily. Make your own designs using free CAD programs or download designs from web sources like thingiverse.com. I printed all the examples shown and probably saved as much as the cost of a basic 3D printer.

—Andy Boyer, California



Dust hood

Grinder toolrest and sharpening jig

Various woodturning tools

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

Faceplate centering tool

One method of mounting wood on the lathe is to glue the workpiece to a glueblock that is screwed to a faceplate. One drawback is that after you have parted the work from the glueblock, remounting it accurately is a real challenge. When I need to remount a blank in its original position on a glueblock or mount any piece of wood that has a predetermined and marked center on a glueblock, I use a shopmade centering tool (*Photos 1, 2*).

To make the tool, turn a short plug of hardwood to a close fit inside the center hole of your faceplate. Form a shoulder that will prevent the insert from bottoming out (*Photo 3*). Drill a ¼"- (6mm-) diameter hole through the center of the plug. This needs to be as straight as you can get it; if it veers off, the tool will not function accurately. If possible, use a drill press or drill the hole on the lathe.

Cut a 6" (15cm) length of ¼"-diameter steel rod and sharpen one end to a point. You may need to sand the rod to make it slide easily through the plug, but be careful not to create excess play. I placed a piece of tape around the blunt end as a handle and to keep the rod from falling out.

When I use a glueblock, I always drill a hole through its center, usually 1" (25mm) in diameter. This allows me to feed the steel rod all the way through and locate its point on the marked center of a workpiece. This takes out the guesswork of centering a piece on a glueblock.

—Doyle McEntyre, Arkansas


1

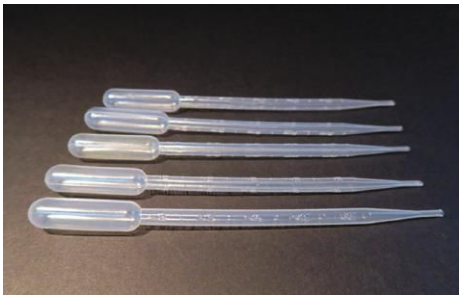

2


3

Transfer pipettes

Many turners like to mix their own "witch's brew" of custom finishes–like combinations of wipe-on polyurethane, boiled linseed oil, and mineral spirits. But pouring the raw ingredients from their original cans into a new mixing container can be messy. Moreover, when you're pouring "raw" ingredients from one container to another, it's hard to get the ingredient proportions for your custom finish exactly right. In addition, it can be challenging to mix up small batches.

So instead of struggling by pouring ingredients from one container to the next, why not "lift" them with inexpensive transfer pipettes? My friend Bill Perri introduced me to these handy items. They are like giant, flexible, plastic eyedroppers, and they're great for moving small quantities of liquid (like finishing ingredients) from one place to the next. You can get graduated pipettes with quantity markings on the sides (both imperial and metric), so you can grab the *exact* amount of each ingredient you need to make your custom finish, even in very small amounts. There's no material waste, no mess, and your recipe will be exactly as you planned.



Finally, if you really want to save money, you can clean used pipettes with an appropriate solvent, let them dry out, and use them again.

—Rich Sabreen, Connecticut

Smartphone "amplifier"

I used my lathe to create a cone-shaped "amplifier" that helps boost the sound from my smartphone speaker. The device is basically a hollowed megaphone with a slot to support the phone. You place the phone into the slot and align the phone speaker with a hole leading to cone. In my estimation, the volume is doubled by using this device. ■

—Gary Christensen, Florida

TURN A *Beautiful & Functional* FUNNEL

Tim Heil

Your kitchen is likely filled with items that could become wood-turning projects. Recently, I saw my wife using a plastic funnel and decided to challenge myself to turn one out of wood. I started by looking at a variety of already-made funnels. Some are tall and narrow, a shape you might want for pouring cooking oil from a large bulk container to a smaller, everyday one. Others are wide with a long stem, the kind you might use to pour gasoline into your lawn mower. And yet another type is small with a short, narrow spout, the size you could use to fill a saltshaker.

No matter their use, funnels can be made into beautiful, functional shapes. Plus, they make lovely kitchen displays when not in use. This project is about both the useful and the beautiful.

Getting started

Regardless of what funnel shape you choose, the basic steps for making one are the same. Any hardwood will work, and the only tools you need are a spindle-roughing gouge, a parting tool, and a detail gouge.

The goal of the example project in this article was to turn a funnel 4" (10cm) tall by 2" (5cm) wide. I started with a blank of maple 6" (15cm) long and 2½" (6cm) wide. I recycled project wood from a broken baseball bat.

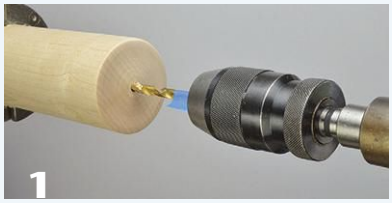
The turning process

This funnel is an endgrain turning project, so the wood grain is oriented parallel to the lathe bed. I mounted the blank between centers and used a spindle-roughing gouge to turn the wood into a cylinder. I then formed a tenon and remounted the workpiece in a scroll chuck.

Using a drill chuck mounted in the tailstock, drill a ¼"- (6mm-) diameter hole 4" deep. I use tape to mark the depth of the hole on the drill bit *(Photo 1)*.

After ensuring the stock is held tightly in the scroll chuck, true the end of the workpiece with a cut across the endgrain *(Photo 2)*. Then begin to form the opening for the mouth of the funnel, as shown in *Photo 3*. For these cuts, I use a small detail gouge with a fingernail grind and a 45-degree bevel. Hold the tool shaft parallel to the lathe

Drill funnel hole



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With the workpiece mounted in a scroll chuck, drill the funnel's hole deep enough to extend through what will be the stem of the funnel.

Hollow interior

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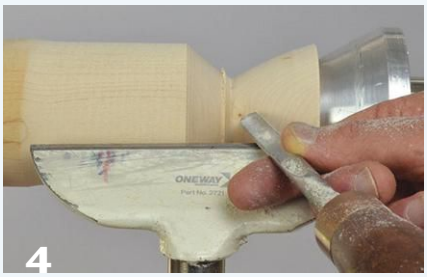
True the face of the funnel blank with a detail-gouge pass toward the center. Then begin endgrain hollowing of the interior, starting at center and pulling outward.

Shape exterior



With the interior hollowed and the workpiece supported by a cone center on the tailstock, shape the outside of the funnel, including the stem.

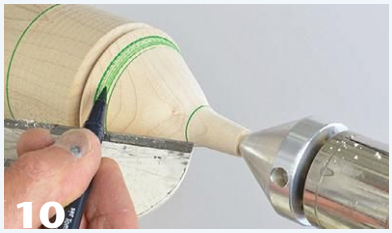
Part funnel off

Part off the funnel using a narrow parting tool.

Reverse-mount on jam chuck

Shape the remaining waste material still mounted in the chuck into a jam chuck that will accept the funnel's interior when reverse-mounted. The cone center inserted into the funnel's hole automatically realigns the work. Make final passes to turn away any off-center wobble.

Embellish with chatter work



The author uses a chatter tool and permanent marker to embellish the funnel.

bed (horizontal), and rotate the flute counterclockwise to a closed position (facing left a bit more than 90 degrees from vertical). Start at the hole opening and lightly pull the tool outward and to the left. Without tailstock support, the wood is only supported at the drive end, so take light, intentional cuts with a sharp tool. I continue this endgrain hollowing to a depth of 3" (8cm).

Now I'm ready to begin shaping the exterior, and for this process, I support the work by sliding the tailstock fitted with a cone center into the funnel's interior, as shown in *Photo 4*. The goal in shaping the exterior is to cut the wall thickness to 3⁄16" (5mm), while making the outside of the wall parallel to the interior wall. This is also a good time to begin shaping the stem of the funnel *(Photo 5)*. To do this, I often use a parting tool with the cutting edge held slightly askew.

After completing the exterior shape, I use a narrow parting tool to part off the funnel *(Photo 6)*. This allows me to rotate the funnel 180 degrees, remount it in a jam chuck, and make the final cuts *(Photos 7, 8)*.

An advantage of rotating and remounting the funnel on a jam chuck is that you can easily align the funnel's hole back to center. Because the hole is long and was drilled with a narrow drill bit, it might have wandered off center during drilling. This can be corrected by inserting the live center into the funnel hole while holding the opposite end in place on a jam chuck. With this realignment, you can cut away any wobble and put the hole back into the center of the funnel.

Final details

One last detail option is to add chatter work. I chose to cut a small band of chatter near the top and color it with a permanent marker *(Photos 9, 10)*. This subtle detail puts the project into the useful *and* beautiful categories.

I like to use an oil finish on my funnels, such as linseed or mineral oil. Now look for more woodturning project ideas in your kitchen. ■

Tim Heil was introduced to woodturning in junior high school woodshop in 1966. He joined the AAW and the Minnesota Woodturners in 2002, and that put his woodturning skills in high gear. His favorite wood is curly maple.

Turn a BIRDCAGE AWL

Mike Peace

Here is an easy and fun project suitable for beginning turners as well as anyone who needs an awl. Awls make a great gift for anyone with a toolbox! Why are they useful? Woodworkers use scratch awls for scribing lines and making starting holes for screws or drill bits. Leather workers use awls for punching holes in leather for stitching. As a woodturner, I use an awl to mark the center of a spindle-turning blank, and I use a small dedicated awl to hold my bowl templates in place instead of a nail or screw *(Photo 1)*. And, with a longer shaft and a longer, straight handle, you have an ice pick instead.

Design

See what fits your hand best for the awl's intended use. If you are a relatively new turner, I would suggest using some branch or scrap wood and experiment with the handle design by practice-turning some shapes. This will reduce your anxiety when turning that expensive exotic or special scrap of spalted or figured wood you plan to use for the handle. I prefer a large round handle that fits in the palm of my hand for a general-purpose awl. I tend to make mine about 5¼" (13cm) long overall, with the handle about 2" (5cm) in diameter and 2½" (6cm) long and the metal shaft about 2¾" (7cm) long. Scratch awls and ice picks tend to be a bit longer than a general-purpose awl, maybe 7" (18cm) with a smaller-diameter handle.

Project wood

Almost any dry hardwood blank approximately 2" square and 4" (10cm) long will do, depending on your design preference. I have used cedar elm, cherry and maple laminated together, Osage orange, dogwood, mesquite, and pear, as well as a variety of exotics such as bocote, zapote, zebrawood, Yucatan rosewood, jatoba, and many more. Figured wood and wood with prominent grain look nice, but plainer woods like maple, dogwood, and pear lend themselves to embellishing with burn rings and texturing.

The shaft

You should use a piece of high-carbon steel for the awl shaft, as it is strong and hard; do not use an ordinary nail. If you plan to make only one awl, you could use an old drill bit by burying the fluted end into the handle, but it would need to be longer than an ordinary bit. However, making these is addictive, so I recommend buying some rods of music wire, also known as piano wire or spring steel. Music wire is made of high-carbon steel that is pulled through a die at room temperature to form a thin wire, then heat-tempered. The end product is a wire that can endure high amounts of tension and stress repeatedly without losing its strength or elasticity.

Music wire, often used for landing gear on radio-controlled model airplanes, is available from hobby shops, some hardware stores, and on the Internet (at sites like Amazon or eBay). I buy K&S Music Wire 5⁄32" (4mm) diameter by 36" (91cm) long. It typically comes in a pack of seven rods for about $18, including shipping. If you prefer a sturdier shaft, you can get 3⁄16"- (5mm-) diameter rod, also in 36" lengths.

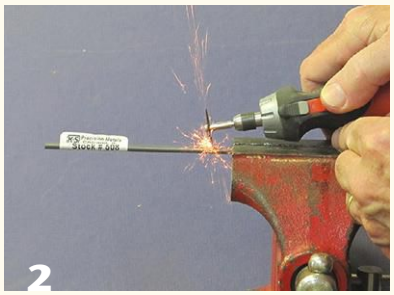
For a general-purpose awl, I cut the shaft about 4" long. I place the wire in a vise and cut it using a rotary tool with a cutoff wheel, but you could also cut it with an angle grinder with a metal cutting wheel or a jigsaw with a metal cutting blade *(Photo 2)*. Cutting music wire with a hacksaw is a challenge—the wire's hardness tends to cause the blade to skate over the surface. You should be able to get at least eight shafts from one 36" rod. So for about 32 cents per shaft, music wire is very cost-effective. The low-carbon, cold-rolled steel you might find at the larger home-supply stores is just too soft to use for an edged tool.

A tool for awl reasons

1

An awl has many uses, such as holding sawing templates in place on bowl blanks. Be sure it is driven deeply enough not to come loose.

Cut the metal shaft



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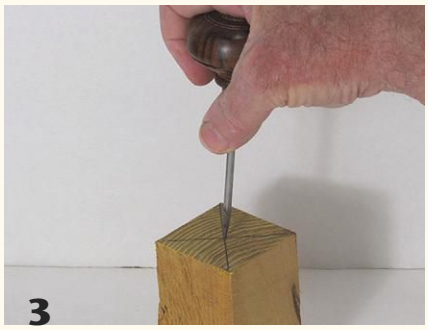
Cutting music wire is best done with a rotary tool with a cutoff wheel while holding the rod in a vise.

Prepare the handle blank



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Mark the center of the blank, then mount it between centers.

4

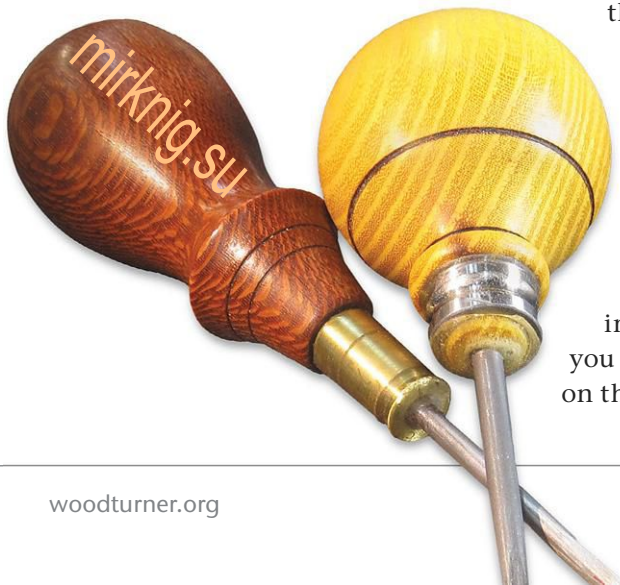
Rough the blank to round, then use a parting tool to make a tenon for remounting in a chuck.

Turn the handle

The turning tools you will need for this project are a small spindle gouge, a spindle-roughing gouge, a parting tool, and perhaps a skew or point tool to cut V-grooves. Use a ruler to draw lines diagonally from corner to corner to identify the center. Use an awl to mark the center on each end where the lines cross *(Photo 3)*. (If you don't yet have an awl, a nail set or even a nail will do to punch a center hole.) Mount the blank between the drive and live center. Use your spindle-roughing gouge or skew to turn the handle blank round. Use a parting tool to turn a tenon on one end to fit your scroll chuck *(Photo 4)*.

Reverse-mount the blank in the chuck using the tenon you just cut. Now cut a new tenon on the tailstock end with your parting tool, this time as a surface to accept the ferrule. Use the ferrule you are going to use as a guide for marking the length. Add an extra 1⁄16" (1.6mm) so the tenon will just sit proud of the ferrule even after any sanding *(Photo 5)*. A ferrule prevents the handle from splitting and provides a smooth transition from the shaft to the handle. *(See Ferrules sidebar.)* Put a slight chamfer on the end of the tenon to make it easier to slide on the ferrule and for a refined final appearance.

Fit the ferrule to the handle tenon. "Sneak up" on sizing the tenon so you will have a snug fit. When you achieve a good fit, use epoxy to glue ▸



Ferrules

You can make your ferrule from a wide variety of materials, such as a piece of copper pipe, a brass shell casing, or a brass plumbing fitting like a 3⁄16" (4.8mm) flare or compression nut *(Photo a)*. I have also used the inner ball-bearing race from a worn-out bearing from my bandsaw *(Photo b)*.

If your brass fitting has exterior threads or flats you want to reduce or eliminate, you can easily file these off by hand with the work held on the lathe. Alternatively, you can use a sharp HSS scraper or parting tool to shape the brass *(Photo c)*.

Safety Note: Keep the lathe speed about 600 to 700 rpm and take light cuts. After final-shaping, progressively sand the ferrule up to 600 grit to remove the scratches. Be careful not to transfer the dark metallic oxides from the sandpaper onto the wood.

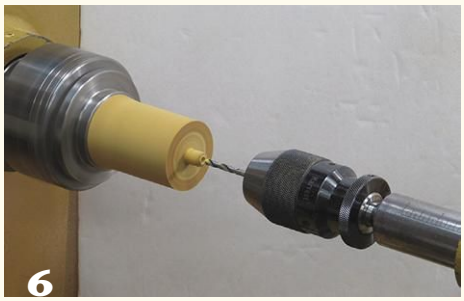
Options for making ferrules include copper pipe, brass shell casings, and brass plumbing fittings.

Even an inner bearing ring can be used as a ferrule. This one came off a bandsaw.

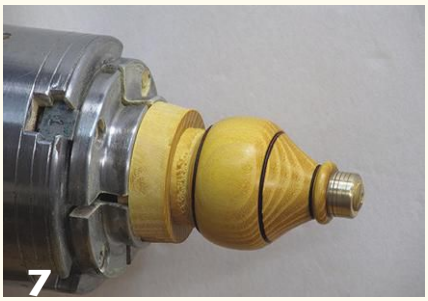
You can use a parting tool as a scraper to remove threads or flats from brass plumbing fixtures.

The blank takes shape

With the blank now mounted in a chuck, use a parting tool to shape the tenon for the ferrule.



Drill the hole for the metal shaft.



The handle after final shaping, with decorative burn rings added and the ferrule polished before parting off the lathe.

Reverse-mount the blank

Reverse-chuck the handle for finishing its bottom. The bead at the top of the ferrule acts as a bearing surface against the front face of the chuck jaws.

Dress it up

A knurling tool is one way to add a touch of embellishment. Note that this awl handle is held in a collet chuck, which is a good alternative to a four-jaw scroll chuck.

A variety of textured handles, framed with V-grooves or beads and embellished with metallic wax.

on the ferrule. I usually leave the blank mounted in the chuck and simply unscrew the chuck from the lathe for this operation. This will ensure the blank will run true when you put the chuck back on the lathe. After the glue has cured, you can finish shaping the handle. Moreover, you can shape and polish the ferrule as necessary.

Next, put a drill bit 1/64" (0.4mm) larger than the wire shaft size in a drill chuck. *(Tip: To center the drill bit in the chuck, insert and tighten it off the lathe.)* Now mount the drill chuck in the tailstock and with the lathe turning at about 1000 to 1500 rpm, drill the hole 1¼" (3cm) deep *(Photo 6)*. Clear the chips often and keep your left hand on the drill chuck when retracting. This will ensure you can shut off the lathe in time to prevent injury if you notice the drill chuck being pulled out of the tailstock. You will glue in the wire shaft later, after completing the handle and removing it from the lathe.

Shape the handle as you see fit with a spindle gouge. Remember, on a spindle project, cutting "downhill" from large diameter to smaller diameter yields the cleanest cut. Carefully shape the handle to the edge of the ferrule so there will be a smooth transition. A bead here is an attractive feature. It also helps with reverse-chucking, as we will see shortly. Finish sanding through the different grits up to about 320 for domestic woods. You may want to go up to 600 grit for exotics that do not take a finish but will polish nicely. When sanding, do not press too hard or turn too fast, or you can overheat the wood and get heat checks, especially with dense-grain exotics.

If you like, you can embellish the handle with beads, V-grooves, burn rings, or texturing. Sand the ferrule up to 600 grit to polish it, as well *(Photo 7)*. Do not reuse the sandpaper after sanding the ferrule or the black oxides from the metal can stain your wood.

Now part off the handle, or part down most of the way and make the last cut with a fine-toothed saw with the lathe off. I wrap a piece of tape around the ferrule and reverse-chuck the handle by clamping it on the inside of my chuck jaws with a bead snugly pressed up against the inside of the jaw faces *(Photo 8)*. With this chucking method, a bead or some other shoulder feature is needed to get a strong enough hold on the blank. This allows me to easily finish-sand the butt of the handle and add an optional textured feature with a texturing tool like a knurling tool, Sorby micro-spiraling tool, or even a chatter tool.

Use a knurling or spiraling tool at a speed no higher than 400 rpm. Start texturing about 3/32" (2.4mm) to the left of center. Notice that I was able to use a collet chuck as an alternative, secure holding method *(Photo 9)*. A knurling tool with 16 tpi works better in very hard woods than 12 tpi. A non-woven abrasive pad like a green Scotch Brite pad is a great way to clean off any frizzies left by the texturing tool. I like to frame the textured area with a small bead or V-groove cut with a point tool or the tip of a skew on its side *(Photo 10)*. It is a good idea to practice your texturing technique on an endgrain scrap before using it on a ▸

Glue in the shaft

Clamp the shaft in the handle while the glue is curing.

Birdcage Awl Grind

The term *birdcage awl* refers to the tool's original use for boring various-sized holes in the construction of birdcages, back when woodworkers commonly made all types and sizes of birdcages for holding and transporting exotic birds and poultry. The birdcage awl is capable of producing a tapered, round hole in wood by actually shearing the wood fibers with its reaming action.

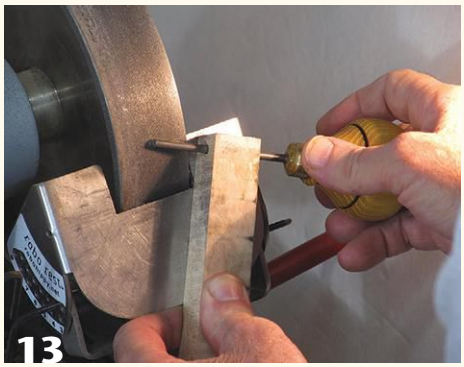
To make a birdcage awl, simply grind the point with a long, square pyramid shape from the point back 1" to 1¼" *(Photo a)*. The four sharp sides all act as cutting edges when you twist the awl into wood.

Close-up of a birdcage awl shows the micro-bevel pyramid tip and the clean, sharp edges. This awl grind is useful for quickly cutting a hole in wood.

Form and refine a point


12

Shape the awl tip with a belt sander, creating four flat facets with bevels of equal length.


13

If using a grinder to shape the tip, a jig made from scrap wood helps to hold and guide the shaft safely.


14

Use a hone for fine-tuning the tip after rough-shaping.

project. Adding a bit of metallic wax to the texturing as a final touch really makes it pop.

Make a steel shaft

As shown in *Photo 2,* cut the music wire for the shaft with a rotary tool equipped with a cut-off wheel. The length depends on your awl design. I prefer to cut mine 4" long, which allows me to bury the shaft in a 1¼"-deep hole, leaving a 2¾"-long exposed shaft. To ensure a good glue bond of the metal to wood, rough up the inch of metal that will be glued by rotating it while drawing it quickly along the edge of your grinder. Mix the epoxy with the end of the wire shaft that will go into the hole, and push it in or tap it in with a mallet. I use the five-minute set epoxy, but almost any variety will do. The glue will tend to push out the shaft while curing, so I clamp it to prevent that from happening *(Photo 11).*

Let the glue cure fully before sharpening. I use a felt-tip pen to mark 1" (25mm) to 1¼" at the tip. I find it easiest to use a belt sander for shaping the tapered point on the end of the shaft. I do this without a jig by grinding opposing sides and continually checking to ensure each side is flat and of equal length *(Photo 12).* You can also shape the tip on a grinding wheel, but if you do, I recommend using a scrap of wood with a hole in it to support the awl shaft on the grinding platform *(Photo 13).* Unless you are shaping a tip from a high-speed-steel (HSS) blank, be careful not to overheat the tip and ruin its temper. Grinding with a CBN (cubic boron nitride) wheel will generate less heat than an aluminum-oxide wheel, and the high-carbon music wire will not damage a CBN wheel. Whether using a belt sander or a grinder, use a light touch and quench the metal in water often to prevent bluing.

Because of the fragility of the tip, I use a sharpening stone or diamond or CBN hone to fine-tune it by adding a tiny micro-bevel at the very tip *(Photo 14).* Polish the shaft with sandpaper up to 600 grit. I prefer to use a "birdcage awl" grind with a four-sided taper. This grind is much better than the standard, round-tapered tip for creating starter screw holes. *(See Birdcage Awl Grind sidebar.)*

Finish

Use the finish of your choice on the handle. I typically use a couple of coats of Minwax Antique Oil, applying it off the lathe and letting it dry twenty-four hours between coats. An oil-and-beeswax finish is a good option, too. For exotic woods that do not take a finish very well, such as African blackwood or lignum vitae, you might just sand to finer grits to bring up a shine. I always put a wine cork on the tip as a safety measure if I am giving one away or storing it in a toolbox. ■

Mike Peace is active in three woodturning chapters in the Atlanta area. He is a frequent demonstrator and regularly uploads woodturning educational videos to his YouTube channel, Mike Peace Woodturning. Before retirement, Mike worked as a software project manager. After serving on active duty in the U.S. Army, he continued service in the reserves, retiring with the rank of Lieutenant Colonel. For more, visit mikepeacewoodturning.blogspot.com.

A Commemorative Urn
FOR A SPECIAL FRIEND

Kevin Felderhoff

Sometimes you meet a person who is going to change everything and make you want to be a better human being. For me, that person was my friend Gary Kendrick. Gary seemed to have never met a stranger; he loved people and learning new things. After we became fast friends in 2009, Gary found an interest in woodturning. I taught him the basics, and on his first day he turned two wooden bowls. He was so proud of those bowls that he decided to pursue woodturning and made bowls for friends and family over several years.

Earlier this year, Gary sustained a head injury as a spectator at a boxcar derby race. One of the boxcars suddenly veered off course and crashed into a crowd of onlookers. Although he fought to recover, Gary passed away one week later.

A commemorative urn

I decided to turn an urn in Gary's honor and remembrance. Choosing the wood was easy, as I had some beautiful ambrosia maple from a tree that had been removed near Gary's home. He could see this tree from his deck, so its wood was the perfect choice.

I wanted to prepare the urn in time for a scheduled gathering of friends and family to celebrate Gary's life, so I had only five days to complete it. I ordered brass insert threads right away, then found and cut the best piece of wood to use. I mounted the wood on the lathe and turned the urn endgrain to ¼" (6mm) wall thickness in hopes the wood would dry quickly.

When the brass insert parts arrived, I noticed that the urn was not going to be dry enough in time, so I needed to accelerate the drying process. I did so by using a microwave oven in short intervals and weighing the urn between each "cooking." I knew the urn was dry enough when its weight stopped decreasing. I took extreme care not to get it too hot and form any cracks.

After the urn was dry enough and the brass pieces were epoxied to the mesquite top, it was time to remount the urn, flatten its top, and glue on the lid *(Photos 1, 2)*. I then sanded all the parts and reverse-mounted the urn using a jam chuck to turn and sand the bottom. I finished the urn with oil and wax *(Photo 3)*.

Friends and family gathered at my home to enjoy a celebration of Gary's life *(Photo 4)*. We ate and drank, just like Gary would have wanted us to. At the end, we made a toast to Gary, and I privately presented the urn to his wife and daughter. ■

Kevin Felderhoff is a member of the Carolina Mountain Woodturners and lives in Brevard, North Carolina.

The urn in progress

1

2

The hollowed urn is remounted for final turning after drying. Since the urn was made from green (wet) wood and the author was working on a short schedule, he sped up the drying process by "cooking" the work in a microwave oven for short intervals.

The finished urn

3

Memorial Urn, 2018, Ambrosia maple, 11" × 7½" (28cm × 19cm)

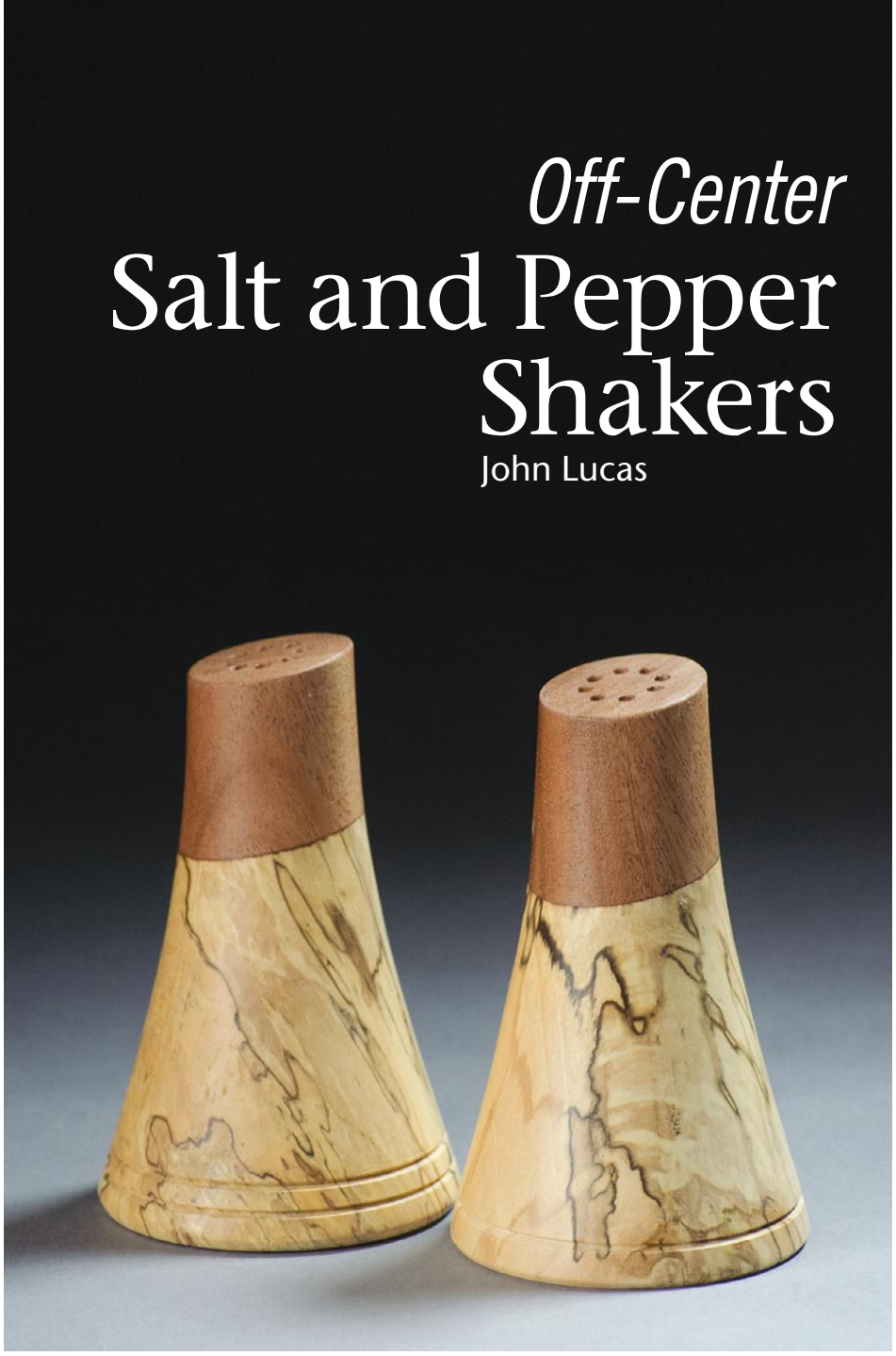
A celebration of life

4

Friends and family share a toast during a special celebration of Gary's life.

Off-Center Salt and Pepper Shakers

John Lucas



Just before Thanksgiving, I watched as my wife set the table for our guests. She made the comment, "We don't have any good salt and pepper shakers." Well, you know she might as well have said, "When will you make me a set?" The order from the commander-in-chief was now on the books. I thought I would try to design a set that was simple enough that anyone could make them, but with a bit of flare to the design. I decided on an off-center version that would be easy to turn.

I designed the set on paper so I could easily determine how big the blanks would have to be and how far off-center to mount the blanks for turning (*Figure 1*). Not being a computer person, I did my designing the old-fashioned way, with a drawing board I got from my parents as a graduation gift forty-six years ago. It still works and I have never had to reboot it or download any new software.

Prepare the blanks

I start with two blocks of contrasting wood that I glue together into a single turning blank. The bottom block is a cube that is 2¾" (7cm) in each dimension. The top block is 2½" (6cm) square and 2" (5cm) long. I cut the blocks on the bandsaw and then use a disk sander to make one end of each perfectly flat to ensure a good glue joint. I glued the blocks together so that one side aligns flush with the adjacent block's face and is equally spaced on the other three sides (*Photo 1*). Epoxy provides the strength needed for this endgrain-to-endgrain joint. Using exotic oily woods requires the extra step of wiping the glue face with naphtha and letting it dry just before gluing.

Once the adhesive cures, the small block is marked ⅝" (16mm) in from the flush side and centered on the block. The larger bottom piece is marked 1⅝" (41mm) from the flush side and centered on the block (*Photo 2*).

Rough-turn the exterior

I mount the blank between centers and turn away some of the off-center corners but resist the temptation to make the blank too small at this stage (*Photo 3*). A parting tool makes quick work of the waste material on the large (bottom) end. I turn a tenon on the small end for the 2" jaws on my Vicmarc chuck. Because the blank is off-center, the tenon may not be a uniformly round spigot, but as long as each jaw makes good contact, the blank will stay on the lathe. As a safety measure, make sure the tenon has a square shoulder that will register against the top of the chuck jaws (*Photo 4*).

With the top of the blank mounted in the four-jaw chuck, I bring up the tailstock for support

A helpful sketch

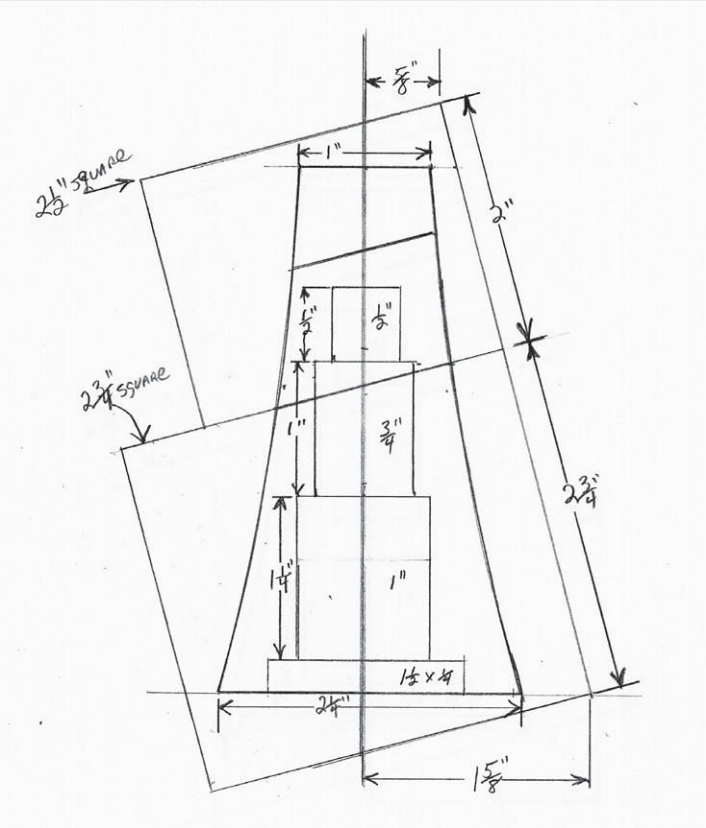


Figure 1. The author's preliminary sketch, showing block sizes, shaker shape, and interior drilling specs.

Prepare the blanks

Glue the contrasting blocks together on their sanded faces with one side aligned flush, and the gap equally distributed around the other three sides. Clamp securely until the epoxy cures.

Measure the turning centers from the flush face and mark each end: ⅝" from the edge of the smaller block, 1⅝" for the larger.

and remove waste material from the bottom of the blank until only a small tenon remains. Then I remove the tailstock and turn away the last of the tenon. I like to mark dead center using the toe of the skew to create a tiny recess, which helps the Forstner bit start on center.

Mount and rough-shape

Mount the blank between centers. The axis of rotation should pass through the blank at an angle.

Rough turn a cone and form a tenon on the small end to fit your chuck jaws.

Hollow the interior

Making interior space to fill the shakers involves a sequence of increasingly smaller-diameter drill bits that will create a series of stepped holes. I mount a drill chuck in the tailstock and, using a 1½" (38mm) bit, drill ¼"- (6mm-) deep hole (*Photo 5*). Next, I move to a 1" (25mm) bit, drilling 1¼" (32mm) deeper than the first hole. Then I chuck a ¾" (19mm) bit and drill 1" deeper. And finally, I use a ½" (13mm) bit and drill ½" deeper. At this stage, I use a bowl gouge or spindle gouge to slightly round over the edges of the 1½"- and 1"-diameter holes.

The markings on my tailstock quill are useful for measuring bit depth, but taping a ruler to the tailstock will give you a work-around if your quill is ▸

not marked. Care must be taken when drilling these holes, particularly in the final steps, as the bit is pushing against endgrain and can break the top.

A live center with a large cone centers and stabilizes the blank for the next step. If you do not have a cone center, make one out of wood to fit in or over your current live center. I turn the base diameter to 2¼" (6cm) and make a 1"-deep parting cut 3½" (9cm) from the bottom (*Photo 6*).

Finish turning the exterior

I turn a stairstep from the chuck down to the 1" parting cut to make room for the following shaping cuts. I shape the blanks to create a flowing curve, tapering from the 2¼" base to the 1" top. I use a spindle-roughing gouge until I get close to the final shape. Then I use a freshly sharpened ½" spindle gouge to make the final cuts (*Photo 7*). To distinguish the salt shaker from the pepper shaker, I form a small V-groove near the bottom of one shaker and two V-grooves on the other shaker. Some have suggested placing the dark wood on top for one and on the bottom for the other. Whatever system you devise, you still have to remember which is which and explain your logic to your dinner guests. At my age, I always grab the wrong one anyway. Pending befuddlement aside, the next step is to sand everything, including the bottom.

Cut on a bias

The top of each shaker is cut at an angle and I decide the angle should be parallel to the glue joint between the two species of wood. To determine where to place this cut, I locate the high spot where the two species join and mark the spot with a piece of tape. Then I mark the low spot with another piece of tape, followed by another piece marking the mid-point. I want the glue joint between the two species to be roughly two-thirds of the total height of the shaker. I measure the distance from the bottom of the salt shaker to the middle mark. I divide this dimension in half and set my calipers to this measurement (*Photo 8*). With my calipers, I transfer this measurement to the shaker, referencing from the high and low tape marks. I put new tape at both of these points and remove the first tape strips. The two new points indicate my cut line.

Before making the cut, I drill as close to the bottom tape mark as I can. I pull the tailstock away and measure carefully just shy of the bottom line that indicates the angled saw mark (*Photo 9*). I transfer the hole depth to a ½" bit and drill up to this mark. If you use a Forstner bit for this task, be sure to account for the length of the center spur.

I rotate the turning so the two pieces of tape are visible, then align my cut with the angle of the glue line. I use a small, fine-tooth saw to make the parting cut with the lathe off. The cut proceeds slowly near the end to avoid breaking the shaker or tearing a corner off the turning. I leave the tailstock with the drill bit loosely in place to support the turning (*Photo 10*).

Drill the shaker tops

To create a neat arrangement of holes for the salt and pepper shakers, I set a compass a little wider than ½". I lay one leg of the compass alongside the shaker top and drag the point around the outside of the piece so the pencil in the opposing leg will draw a circle on the top that is a little smaller than ½" diameter. I add four marks on the circle at 12, 6, 9, and 3 o'clock, then divide these marks equally to give a total of eight uniformly spaced marks. A center punch makes small indents at the marks to orient a drill bit (*Photo 11*).

I use a 3/32" (2.4mm) bit mounted in a rotary tool to drill the holes. The holes are easiest to start with the bit held perpendicular to the slanted surface of the shaker. Once the hole is (gently) started, I adjust the bit parallel to the axis of the saltshaker or even tilted very slightly toward the center (*Photo 12*). With all eight holes drilled, the construction is complete (*Photo 13*).

I like to use a durable finish for the outside such as lacquer or wipe-on polyurethane. I do not finish the inside. I use salt and pepper shaker bungs, commonly available from woodturning supply stores, to plug the hole in the base.

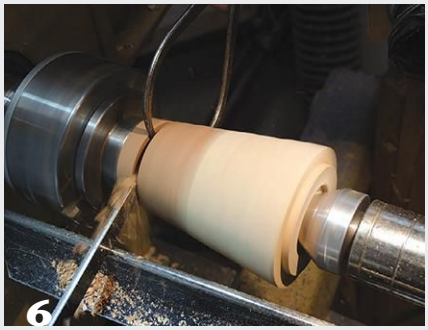
That's all there is to it. Hope you have fun with this project. ■

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

Hollow the interior

Using a series of increasingly smaller drill bits, hollow the shaker.

Finish shaping the exterior



Turn the bottom of the shaker to 2¼" diameter and mark the 3½" height with a parting cut. Then refine the flowing curve from base to top.

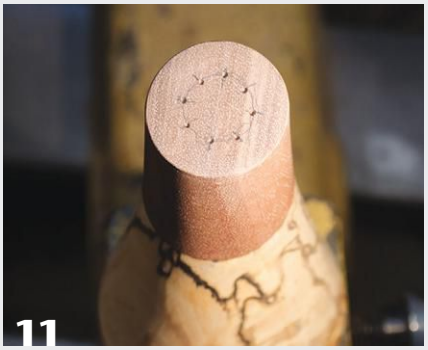
Locate the top, part off the shaker

Use the golden ratio, or rule of thirds, to place the visual transition between the blocks and locate the top of the shaker.

Once the top is located, extend the drilled hole in the base to reach just shy of the bottom of the top cut.

With the drill bit backed off to relieve pressure but still offer support (or, shown here, with the cone center in place), cut the shaker off with a fine-toothed handsaw with the lathe off.

Locate and drill the holes



Locate the dispensing holes in the top using a compass and center punch.

Neatly drill the marked holes, angling the drill bit to follow the visual line of the side of the shaker.

Form and Figure
TURN A HAWAIIAN BOWL

Pat Kramer

Turned in endgrain orientation, many Hawaiian bowls feature an "island" of sapwood strategically located on their sides.

Hawaiian bowls, or *'umeke lā'au*, may look simple to create. But with elegant curves and a semi-enclosed shape (the walls slope inward toward the rim), they represent a good "reach" goal for turners looking to expand their tool and design skills. *'Umeke* are the perfect marriage of pure form and wood figure, and this article describes my typical workflow for crafting them.

Apart from adjusting for size and depth, the methods for making many *'umeke* are similar. A *kū'oho*, shown in the opening image, is a good beginning bowl. An iconic form, it is wider than it is it tall. This classic bowl has an accessible shape and presents fewer tool-handling and sanding challenges than deeper *'umeke*.

Choosing and cutting the log

The majority of *'umeke* are turned endgrain. Hawaiian woods, with their deeply colored heartwoods and lighter sapwoods, have the perfect contrast for creating sapwood "islands" on the bowl sides. Many non-Hawaiian woods do not have this contrast, though walnut does and would be an excellent choice. It is also not mandatory to have contrasting sapwood and heartwood; other woods, such as ash, with distinct growth markings, are also suitable. The markings can create patterns that simulate the effect of a sapwood island.

Examine the end of the log. If the heartwood is irregular or oval-shaped, measure the narrowest heartwood cross section. Add about 20 percent to this measurement to determine how long to cut the log. As an example, if the heartwood circumscribes an 8"- (20cm-) diameter circle, add 1⅝" (41mm) to that and cut the log to a length of 9⅝" (24cm). This will produce a blank long enough to create a shape with good proportions, to allow a little extra length for making adjustments to the rim and bottom, and to form a tenon for mounting the bowl in a scroll chuck.

The example shown in this article is made from milo (*Photo 1*). As with many bowls turned from wet wood, it is good practice to rough it out and let it season before final turning.

Marking centers

Keep in mind when marking the centers that you ideally want the roughed-out cylinder to have a heartwood center surrounded by equal amounts of sapwood. To mark the centers on the log, I use a circle template that is a little smaller than the heartwood and center it within the heartwood on each end of the log (*Photo 2*). Note the size and shape of the heartwood. Frequently, it is larger and/or asymmetrical on one end of the log. The end with the larger heartwood diameter should become the top of the bowl, as this orientation will ensure all sapwood is removed from the rim area and, through the turning process, the sapwood islands

JOURNAL ARCHIVE CONNECTION

EXPLORE!

To learn more about traditional Hawaiian bowl forms and their specific uses, see Sharon Doughtie's October 2017 *AW* article, "*'Umeke Lā'au*: A Rich Hawaiian Tradition" (vol 32, no 5, page 45).

will be positioned toward the widest part of the bowl. At the rim, it is easy to turn away the sapwood since *kū'oho* have a fairly shallow slope and the sapwood and heartwood sections are thinly separated.

While marking the top center is critical for properly locating the sapwood islands, the bottom center placement is less critical because the wide bottom curve assures a sharp intersection between sapwood and heartwood.

If the log shape itself is asymmetrical, it is important to account for that when deciding where to mark and mount the centers. In this case, the log has a bulge on one side, so I adjust the top center very slightly toward the bulge. I can make greater adjustments at the bottom of the bowl to avoid removing too much sapwood. If there is a concave section, mark and mount the center away from the concave side of the log.

The sapwood pattern should start below the rim and remain fairly centered on the widest part of the bowl. Sapwood patterns that run off the rim and/or splash too far down the curve will compete with the pure form and have a negative impact. Marking centers with a large crosshairs makes it easier to see the centers while mounting and helps gauge changes if adjustments need to be made to the turning axis.

The sapwood pattern should start below the rim and remain fairly centered on the widest part of the bowl.

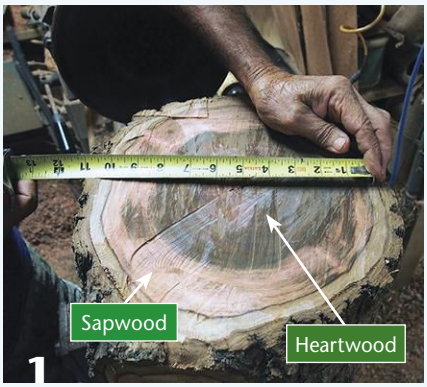
Roughing and shaping

Mount the log between centers with the top of the bowl at the headstock side. For this sized bowl, I use a 1¼" (32mm), four-prong drive center and a heavy-duty live center with a point and cup. Start by roughing the log to a cylinder, but do not completely true it up yet. As you go, determine whether the heartwood will remain centered. Also, sight down the length of the blank and ensure a good balance between the sapwood and heartwood at the widest part. To achieve this outcome, it may be necessary to adjust the turning centers (*Photo 3*).

At this point, the piece is not yet a smooth cylinder but should be completely rounded at the rim, where it is easy to see whether the heartwood is centered. With asymmetric heartwood at the rim, you could accidentally turn away all the sapwood while trying to achieve the rounded *kū'oho* form. If the rim heartwood is centered but the sapwood/heartwood balance is off down the length of the bowl, it may only be necessary to make adjustments at the tailstock end. If the heartwood is not well balanced at the rim, the mounting points at both ends may need to be adjusted. Once the blank is in its final mounting axis, establish the rim diameter and reveal the sapwood pattern splashes, which will influence the final form.

Because the blank is not yet fully trued, I begin roughing the cylinder with a ⅝" (16mm) bowl gouge. This limits the tool contact and helps to minimize the tool bounce that can happen with a roughing gouge. Turn ▸

Locate turning centers



Choosing the turning centers within the heartwood at both ends of the log is critical to ending up with sapwood on the bowl's side. The author uses a circle template just smaller than the heartwood area to locate the axis points.

Adjust axis points

Turning the blank mostly round but not fully true provides valuable insights into the placement of heartwood and sapwood. Make critical adjustments to the axis points now, before turning too much wood away.

Complete rough-turning

With the wood's natural features aligned as he wants them, the author completes the rough-turning, first with a large bowl gouge, then with a spindle-roughing gouge.

the speed as high as the unbalanced blank will safely allow. It should not be shimmying around, but a bit of vibration is acceptable. Make peeling cuts to true the tailstock end and rough in a tenon and shoulder on the bottom for remounting. A bowl gouge with a deep V-shaped flute works well at slow speeds to step cut through the off-center mass and form a coarse cylinder (*Photo 4*). When the blank is better balanced, check the tailstock tightness and increase the speed. I use a large spindle-roughing gouge to true up the cylinder (*Photo 5*).

Lay the roughing gouge on its side with the handle low to reduce the rim area with peeling cuts. As the shavings peel away, look for signs of penetration into the darker heartwood. Once the heartwood begins to show in the rim area, it is time to switch to the bowl gouge and cut the rim by truing the end of the blank (*Photo 6*).

Once the rim is established, it becomes apparent what needs to be turned away at the widest part of the *kū'oho*, and I can blend the rim into the upper curve of the vessel (*Photo 7*). I also have a good indication of how the bottom curve must be adjusted to arrive at the finished form. I do the final blending of curves using the roughing gouge on its side, taking feather-light uphill (climbing) cuts (*Photo 8*). The uphill direction resists the tendency for cutting grooves into the wood.

Before committing to the final form, pull the toolrest away and consider the entire shape (*Photo 9*). If you examine the form with the toolrest bisecting the shape, the form tends to appear slightly longer and leaner than it actually is.

Hollowing

With the bowl mounted in a scroll chuck and supported by the tailstock, I begin hollowing by coring, which is an efficient way to remove wood and create room for tool access (*Photo 10*). Of course, traditional endgrain hollowing methods of drilling, then using gouges or hollowing tools could be used as well.

After I've cored a cone-shaped block, there is still a lot of wood to remove, and I prefer the large, deep-fluted, V-shaped bowl gouge for this task. This versatile gouge doesn't clog, offers lots of ways it can be presented to the wood, and readily adjusts to varying cutting requirements. I get clean cuts and precise steering through compound curves using bowl gouges for endgrain hollowing.

I rough-shape the inside of the bowl by forming "steps" to approximate the inside curve. I cut from the center out while sighting down the outside shape to give me an idea of how much wood I need to remove. I can easily remove

Shape the outside

At the headstock end, the author uses a bowl gouge to define the rim diameter and true part of the endgrain face.

A spindle-roughing gouge is used to continue shaping the bowl's outside profile.

Examine the bowl's form

It pays to examine your progress on the form without the toolrest obscuring your view. This classic Hawaiian form features sides that slope inward toward the rim.

½" (13mm) of depth in one pass if I begin each step cut with a smooth entry. The heavy cutting load, along with the bevel pressure exerted toward the headstock, tends to keep the gouge engaged in the cut and dampen vibration. With this cut, I remove excess material from the rim down to the widest part of the inside, then switch to a ⅜" (10mm) bowl gouge to refine the inside shape and define the wall thickness (*Photo 11*).

The smaller bowl gouge is my favorite tool for cutting in areas sensitive to vibration and chatter. It cuts with very little force against the bowl wall and responds quickly to changes in cutting angle and pressure. I like to sight along the outside shape while cutting to guide me in gauging wall thickness. Then I cut with the flute facing up, from rim inward (*Photo 12*). I shave the wall down from rim to the widest part of the curve.

I frequently check the wall thickness to verify that I have a good line and do a final cleanup at the curve using light cuts or shear-scraping. The wall thickness is now a little over ⅜", and I have left a little extra thickness at the widest part to allow for blending into the bottom curve. Milo is a stable wood and, since this piece is turned endgrain, ⅜" is thick enough for drying and finish-turning later.

Next, I take a depth gauge and set it to my desired inside bowl depth (*Photo 13*). I leave the bottom thicker than the wall, somewhere around ⅝" or slightly more if I have punky areas around the pith to repair. Using the bowl gouge, I excavate the bottom section, alternating between step cuts that peel from center out and back again to the center.

I now have finished the upper curve going from the rim to the widest part and have established the depth of the bowl. At this point, it is easier to see how I must cut the bottom to blend it with the upper curve. The bottom curve tends to be the most problematic area because of the transition from endgrain to facegrain. It should be cut from the center of the bottom through the transitional area to blend in with the upper curve. For this cut, I use a ½" bowl gouge ground almost straight across with a flat and fairly short bevel (*Photo 14*). This gouge maintains good bevel contact during flat cuts across the bottom. I start with a push cut from center to left, up and through the transitional area, and slowly roll the tool into a pull cut to continue into the upper curve (*Photo 15*). I do the final cleanup and blending with an armbrace tool fitted with a teardrop-shaped scraping cutter.

The wood is still wet, so I set the bowl aside to season for a few weeks in a warm area away from moving air. In drier areas or with different woods, the walls may have to be thicker for successful drying. If you are turning a sidegrain *'umeke*, there will be a lot of warping, so the rough-turned wall would have to be thicker.

Finish-turn the outside

After the bowl has dried, I see there are cracks and a crumbly area at the pith that must be repaired before I can finish-turn. It's easier to handle this sort of repair when it is still possible to mount the bowl on the lathe. Since I'll be using a vacuum chuck for finish-cutting the outside bottom of the ▸

Rough-hollow the upper half

mirknig.su

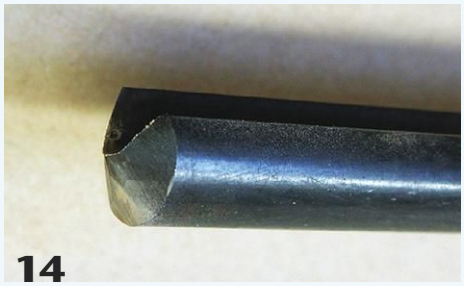
The author uses a coring setup to remove a cone-shaped block of wood efficiently. You could also accomplish the hollowing using typical endgrain hollowing methods.

Reduce the walls to your desired thickness for drying. A sidegrain bowl would call for a thicker-sided rough turning than what this endgrain bowl requires. The author first cuts from right to left, then fine-tunes the surface with an inward push cut.

Rough-hollow the bottom half

13

A simple gauge set to the desired interior depth, applied with the lathe off, indicates how much material still needs to be removed.



14

A bowl gouge with a very short bevel ground nearly straight across is useful for making supported bottom cuts. A gouge with swept-back wings and a longer bevel would not maintain bevel contact during these cuts.

15

bowl, it's important to seal any cracks or punky wood. I soak the questionable area with lacquer sanding sealer thinned with an equal part of acetone, which will penetrate the wood and harden the soft fibers (*Photo 16*). This mixture won't leave a plastic residue that will interfere with sanding and finishing and will prevent the possible staining from cyanoacrylate (CA) glue.

I prepare wedges to fill the crack and tap them in firmly enough to compress the soft fibers in the crumbly area surrounding the crack. Soft fibers that are still damp from the lacquer sanding mixture will stick together and stiffen the area. I remove the wedges, scrub wood dust into the crack, and apply thin CA glue and more wood dust before tapping the wedges back into place *(Photo 17)*. This usually does a decent job of filling any deep voids and should leave the bottom able to take a finishing cut.

After the glue has dried, I mount the *kū'oho* in a scroll chuck and lightly tighten the jaws (only tight enough to check whether the vessel is running true). With the piece turning slowly, I see there is a very minor warp at the rim, but it runs true at the foot so there is no need to shim or re-true the tenon. To ensure a solid mount in the chuck, I tighten the jaws while pressing the tenon shoulder against the chuck jaws, using a board between the bowl rim and the tailstock to apply force (*Photos 18, 19*).

To finish-turn the outside, I start with the ⅜" bowl gouge. The bowl is slightly out of round, so I run the lathe at a moderately high speed and sweep shear cuts across the rim area to whisk off high spots until it is close to running true. This is the area that is most prone to vibration from heavy bevel pressure, so this cut requires a gentle hand.

I can now continue shear-cutting further down the bowl to the widest part. I use a push cut with the flute up to true up and get a clean cut across the endgrain in the area from the widest part to the foot. Light shear cuts and shear-scraping take care of smoothing and refining the curves (*Photo 20*). It is helpful to be comfortable enough with tool handling that you can watch the shape rather than the tool; elegant curves will make this bowl come alive, but the form offers no refuge for clumsy execution.

I sand the outside using a 5" (13cm) disk sander and 180-grit abrasive to finalize the outside shape.

Reinforce the pith area

16

17

Since the bowl is turned endgrain, the log's unstable pith remains in the bottom. The author soaks the softer, crumbly fibers with thinned lacquer to stiffen the area. He then glues in wedges to fill the gaps.

Finish-turn the inside

With the lathe running at a medium-high speed, I use the ⅜" bowl gouge on the inside of the bowl. After carefully truing up the rim area with the gouge

handle low to present a high shear cut, I can start taking down the high spots that are out of round. I repeat this cut until I can use a relatively shallow cut to finish truing up the wall and make a continuous cut. I return to cutting with the flute facing up and the bevel rubbing, and make very fine cuts from the rim to the widest part of the curve.

To finish-turn the bottom curve, I once again use the ½" short-bevel bowl gouge. I push-cut from the center outward, through the bottom and endgrain to the sidegrain transition area, completing the curve by rolling the tool into a pull cut to blend into the upper curve. I leave the very center of the bottom a little proud, so I can later sand through the repair area without creating a divot or risking tearout. Final cleanup is done by lightly scraping with a teardrop scraper (*Photo 21*).

Sanding

Many *'umeke* that I make are deep vessels with limited access for power-sanding on the inside. I have several sanding extensions that allow a deep reach and can take advantage of tool-rest support. One of these extensions (*Photo 22*) is fitted with a 125-degree angle head and 2" (5cm) rigid backing pad. This setup is very effective for smoothing ripples and curves in a deep bowl. I start with 80-grit abrasive, which is aggressive but does a good job of cleaning up any kind of bruising or compressed fibers and is less likely to generate enough heat to cause checking in the endgrain. I then change to a softer backing pad and sand the inside to 320 grit.

Final thoughts

I mount the bowl onto a vacuum chuck to finish the bottom and foot, which is a simple concave area on which the bowl will rest. If you don't have a vacuum chuck, you could also do this using a jam chuck with tailstock support.

After turning the bottom and blending the foot into the lower curve, I can now finish-sand the outside of the bowl to 320 grit.

If additional repairs are needed in the areas affected by the pith's cracking, I install pewa (butterfly inlays) before applying a hand-rubbed oil finish. ■

Pat Kramer's part-Hawaiian heritage informs his work as a woodturner and sculptor, whose work includes both traditional Hawaiian and contemporary bowls. His current focus is on the sculptural possibilities of woodturning with contemporary organic forms. Pat exhibits his work in several galleries. For more, visit patkramer.net.

Remount for finish-turning


18


19

When remounting the bowl after drying, use tailstock pressure to ensure the tenon shoulders seat properly on the chuck jaws.

Finish-turn and sand


20

A shear-scraping cut refines the bowl's elegant lines.


21

The author uses an armbrace tool with a teardrop-shaped scraper to refine the inside walls.


22

Many Hawaiian bowl forms are taller than they are wide, so a sanding pad on a long extension comes in handy.

THE DYNAMIC WOBBLE STOOL

Melinda Aste

Just a few years ago, I decided to go back to school to pursue my passion for furniture design. Little did I know that I would soon adore a machine called a lathe. During my second semester, I was assigned a project to create multiple stools of the same design. The coopered form I chose may have been a tad ambitious for a person new to woodworking, but I felt confident and ready to learn. I started by researching coopering and woodturning, then hit the ground running. This was my very first lathe project, and I knew I would be utilizing the techniques for years to come. Since that first project, I have improved the process and would like to share my method of making a hollow, staved *Wobble Stool*.

The coopered body is supported by a rounded bottom, which makes this stool intentionally wobbly. When you sit on it, your feet upon the floor become stabilizing points of contact and help you control the movement of this dynamic *Wobble Stool*.

Stave dimensions

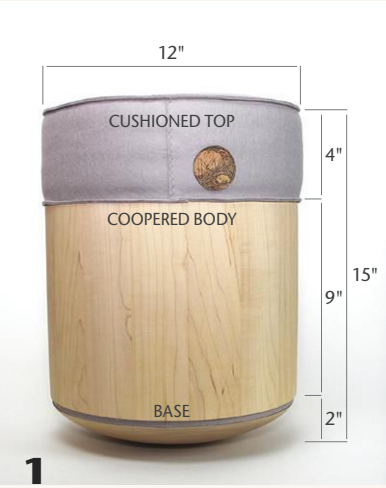
The first step is to determine your desired final dimensions, as shown in *Photo 1*. For the coopered, turned section, I aim for 9" in height, 12" in diameter and 1" wall thickness. With that information, I can figure out how many staves are needed to achieve the final diameter of the body section: I found that sixteen do the job with minimal waste. *Figure 1* shows that the staves will be 1 1/16" (27mm) thick by 2 13/32" (61mm) wide, with a mitered angle of 11.25 degrees.

Using these calculated dimensions, I then must determine how much rough lumber I will need. I use hard maple because of its strength, tonal range, grain variation, and because it turns beautifully on the lathe. I know that a 5/4 board would work just fine to achieve a thickness of a little over 1" (25mm) after milling. The boards will be rip cut so that the edge grain will be exposed for glue-up. This will add strength and visual interest due to the various grain around the form being exposed vertically. Considering my desired final stave width and that the saw blade will waste ⅛" (3mm) of material, I like to allow a little extra material for "dialing in" the mitered angle. Thus, starting with staves 2¾" (7cm) wide by 9⅛" (23cm) long provides ample material to achieve the desired final dimensions. To have sufficient material for one stool body, I will need a board that it at least 8¼" (21cm) wide by 5' (1.5m) long.

Milling and mitering

With the material needs calculated, I can mill the rough lumber to the appropriate dimensions. First, I cut the

Parts and dimensions



1

The coopered body and base are turned separately and joined.

Staved body layout

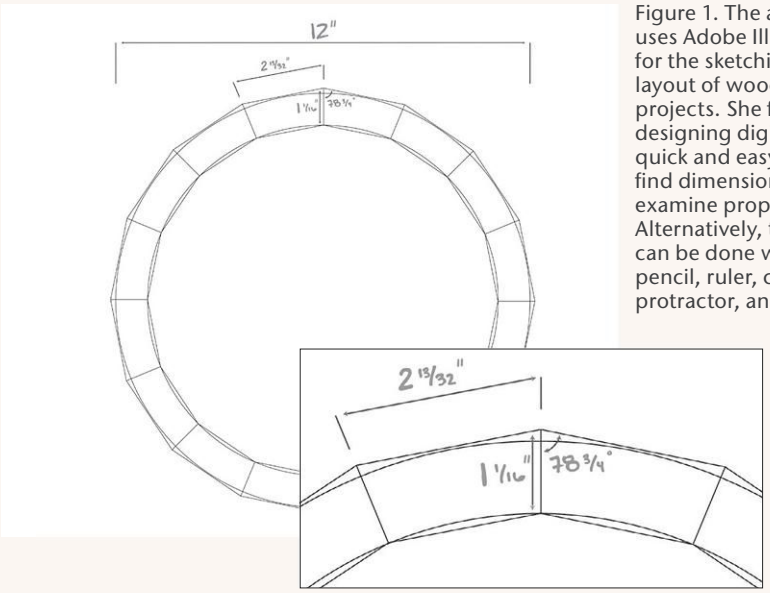


Figure 1. The author uses Adobe Illustrator for the sketching and layout of woodworking projects. She finds that designing digitally is a quick and easy way to find dimensions and examine proportions. Alternatively, this can be done with a pencil, ruler, compass, protractor, and paper.

Rabbet two staves

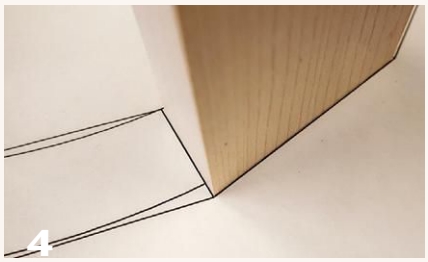
2

A dado blade can remove material quickly for forming a rabbet on both ends of two staves. Alternatively, this can be done with multiple passes on the table saw or with a router.

Angle setup

3

The digital angle guide reads 78.7°, approximately 11.25° away from 90°.



4

If an accurate drawing is not available, a bevel gauge set to the correct angle with a protractor will work. Place the angle of the stave against the inside of the bevel gauge, testing the angle by holding it up to the light to see if light shines through any gaps.

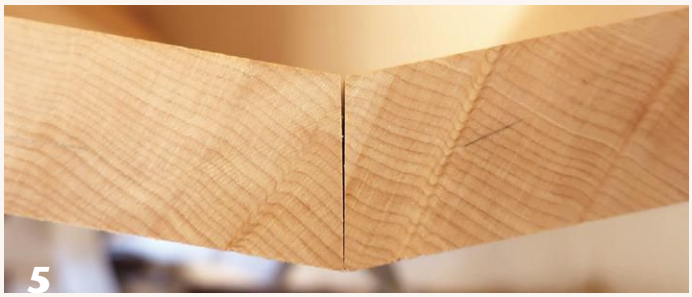
boards to size but remember to leave extra width to account for miter-angle adjustments. I prefer to ease into the final width while dialing in the correct angle on the table saw. It can be a long process getting the angle just right on a sixteen-sided form but very satisfying when all the parts fit perfectly together.

When the boards have been ripped to the correct width, I will then set a stop block on a crosscutting sled to cut the staves to final length. Then I form a ¾" × ¾" (19mm × 19mm) rabbet on both ends of two boards, which will later be used to attach cross braces, spanning both sides of the form, for easy mounting on the lathe *(Photo 2)*.

Before ripping the miter cuts, I like to have a look at all the boards to decide which surfaces I would like to be visible on the finished piece. I will stack all the boards next to the table saw with the visible side up for easy access when making all the miter cuts.

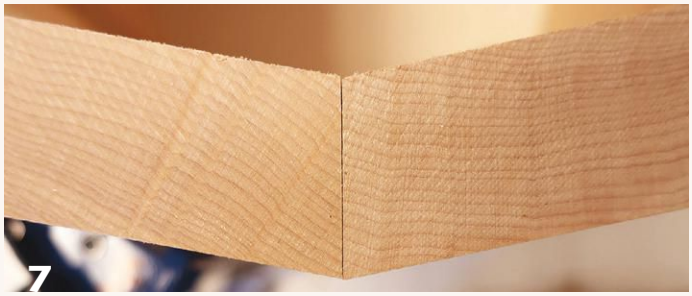
To find the correct angle on the table saw, I use a digital angle guide *(Photo 3)*. I make the first miter cut and line it up with my drawing to check for accuracy *(Photo 4)*. If the cut doesn't quite align with the drawing, I will adjust the blade accordingly. However, if it looks close, I will continue to make cuts on both sides of all my boards. Once all the boards are mitered, I tape everything together with painter's tape to check the accuracy of the joints *(Photos 5–7)*. ▸

Dial in the miter angle



The blade angle is set too low when there is a gap on the inside.

The blade angle is set too high when there is a gap on the outside.



Just right. There should be an even line down the joint that will close when pressure is applied.

Coopered glue up

Using strapping tape can be helpful in a mitered glue up to help keep the glue joints tight together without the tape ripping.

Turn the taped staves over and apply glue to the mitered edges.

Roll the assembly into a cylinder and add clamping pressure with strap clamps. Note that the two rabbeted staves are opposite each other.

Once the correct angle is verified, I will cut one side of all the staves then move the fence to the final width and cut the other side of all the boards.

Glue the staves together

When the staves are mitered correctly and cut to length, they are ready to be glued together. I line up all the boards vertically across a worktable and play with the juxtaposition of grain, arranging them in the most interesting sequence. However, it is important to remember that the two boards with the end rabbets must be placed in the first and ninth positions (opposite each other).

I pre-tape the boards together with strapping tape *(Photo 8)*, then carefully turn the boards over in preparation for applying glue. I use Titebond III wood glue to help accommodate the longer working time required *(Photo 9)*. Brush the glue onto all inside edges of the staves, then curl the staves into the round form and rotate 90 degrees to standing. I apply another piece of tape to the last connecting staves and then wrap the entire form with a piece of strapping tape for extra stability and strength. I then attach three strap clamps, one near the bottom, one near the top, and one in the middle *(Photo 10)*.

After the assembly is clamped, I use a damp cloth to clean up any dripping glue from the inside and outside of the piece. Allow the glue to dry sufficiently (about twenty-four hours) to ensure a strong bond, as there will be a lot of force placed upon the joints during the turning process and, later, during stool use.

Prepping for the lathe

After I remove the clamps and tape, I clean up any protruding dried glue. To get the form ready for mounting on the lathe, I create the cross-bracing system that fits into the rabbets previously cut on two stave ends. I use ¾" Baltic birch plywood for the braces,

Make two cross-braces

An extra mitered stave works as a template when creating the cross-braces. Scribe the angles onto the plywood braces, connect the lines, and cut out on the bandsaw.

The braces, one upper and one lower, fit into the rabbeted staves. A hardwood dowel attached across the center points helps to alleviate pressure being applied when mounted on the lathe. For extra stability, it is also possible to screw down the cross-braces to the coopered form.

starting with two pieces 12" (30cm) long and 2 13/32" wide. I then use an extra maple stave to scribe the angle on both ends of the braces. I draw lines lengthwise, connecting these scribed angles, and cut along those lines on the bandsaw *(Photos 11, 12)*.

For better stability during turning and to help counteract the pressure of mounting the piece between centers, I add a 3/8" (9.5mm) hardwood dowel spanning the height of the form and keying into stopped holes drilled in the center of the cross braces. I place the cross braces into the notches on both sides of the form, as shown in *Photo 13*.

Time to turn

Before I begin turning, I prepare a space at the lathe with all the equipment I will need. I'll use a spindle-roughing gouge and skew chisel and make sure to sharpen them at the start. Make sure to wear eye/face protection, work gloves for sanding, and a respirator. Ideal would be a dust collection system capturing the sanding dust at the source. I use the cross-bracing system to mount the form between centers *(Photo 14)*.

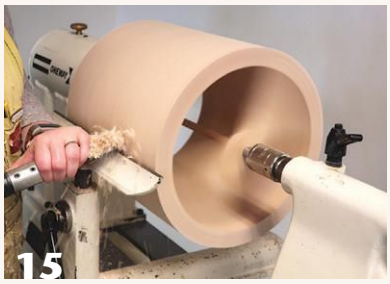
Check that the lathe speed is at its lowest setting before starting the machine, and slowly work up to an appropriate speed. With such a large piece, it is possible the machine will start rocking at higher speeds. Starting at a slow speed helps you monitor the safety of your mounting as you increase speed slowly. For this size piece, I end up with a lathe speed between 450 and 550 rpm.

Due to the staved construction of the stool body, I need to only knock off the peaks when rough-turning. I use a tool-rest that is a little wider than the form's length, allowing me to cut across the entire piece smoothly with a roughing gouge *(Photo 15)*. I strive to keep consistent pressure and angle as I flow back and forth, shifting my body weight from one foot to the other. When all the flat spots are turned away, I check the accuracy of my cut with a rigid ruler along ▸

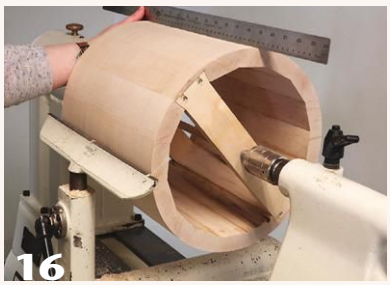
Mount between centers

The glued-up form is mounted between centers, ready to turn.

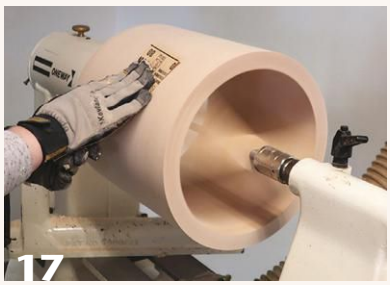
Turn and sand



Begin removing material with a roughing gouge.



Check the accuracy of your turned cylinder to make sure it is flat.



Sand the form, progressing from 80- to 320-grit abrasive.

Turn the base

18

Solid maple base with laminated plywood support. The author used a CNC router to prep the blank for the lathe and cut the dado, which is employed during stool assembly. The dado can also be formed with a table saw or hand router.

19

After the base is turned, decorative felt trim is added as a transition to the body. A hanger bolt is attached as a means of attachment to the lower brace.

Attach base to body

20

21

The center from the lathe leaves a useful indent on the lower brace, where a hole is drilled through which the hanger bolt can be inserted. The dado on the base keys into the lower brace on the form; the base is secured with a nut and two screws inside the stool body.

Attach upholstered top

22

23

The seat of the stool is made from 100% wool fiber that can offer an inviting pop of color. The top cushion is threaded into a T-nut attached at the center of the upper cross brace.

the edge to see if I have any high or low spots I need to adjust *(Photo 16)*. When I am satisfied with the shape, I switch to the skew chisel to clean up any ridges left by the roughing gouge.

To sand the piece, I first remove the toolrest, set the machine to reverse direction, and lower the speed to 350 to 450 rpm. I work my way up through the abrasive grits, starting with 80 and progressing to 320. I like to start with 80-grit abrasive because it quickly cleans up any tearout that might have resulted if the grain is very figured. Lightly pressing on the abrasive with one hand and holding its end with the other hand helps to ensure stable sanding *(Photo 17)*. Slowly glide back and forth across the form, being careful not to apply too much pressure, which can create deep scratches. After each abrasive grit, I turn the lathe off and sand along the grain with the same grit, then turn the lathe back on and proceed to the next grit. This helps to remove the scratches created from sanding across the grain while the lathe is spinning.

Final steps

Finally, I remove the piece from the lathe and prepare it for the attachment of the cushioned stool top and solid wood base. The supporting dowel must be removed prior to assembly of the stool parts. I screw both the top and bottom cross braces down to securely attach them to the body, as can be seen in *Photo 14*.

The rounded bottom of the stool is also turned on the lathe, using similar techniques for turning a bowl's bottom. *Photo 18* shows the unturned base blank. For added stability and to limit movement of the base after assembly, I cut a dado across its center that keys into the lower cross brace. The base is turned to a gentle curve *(Photo 19)*.

When I have my top and bottom prepped and pre-fit, I finish the form with a natural oil-based finish. After the finish has cured, I assemble the base to the body with a hanger bolt, a nut, and two screws *(Photos 20, 21)*.

Lastly, the upholstered top is screwed onto the upper brace with a hanger bolt and threaded T-nut *(Photos 22, 23)*.

The stave process and techniques described here can be applied easily to various projects and designs. The form can be scaled up or down, with detail being added by using bead or cove cuts during turning. ■

Melinda Aste is a woodworker and furniture designer based in Portland, Maine. Always interested in connections and figuring out how an object can come together, she is driven to problem-solve by creating unique ways to build. Originally from the West Coast, Melinda packed up everything to move her husband, two cats, and a dog across the country to pursue her dream to design and build furniture. For more, visit melindaaste.com.

ZENTANGLE®
Finds Woodturning

Janice Levi

Janice Levi, *Egg-zactly,* 2016, Maple, pyrography, markers, largest is 4" × 2" (10cm × 5cm)

Zentangle® is an artistic method developed by Rick Roberts and Maria Thomas of Whitinsville, Massachusetts. Although it seems loosely based upon the ancient Indian Madhubani style of art and everyday doodling, Zentangle is actually somewhere between these styles. A Zentangle design is more structured than doodling, as it comprises an ensemble of repetitive patterns. And, it usually does not depict any recognizable thing, as Madhubani art often does—though it can by using repetitive patterns as building blocks to represent an item.

Today's adult coloring books have been largely inspired by Zentangle but are a departure from traditional "tangles," which are drawn on small bits of white paper using pencil or black ink.

Zentangle is considered to be a meditative process and is taught in many schools to help children stay focused and increase attention. In some hospitals, Zentangle is taught to patients to aid in recovery from physical or psychiatric issues.

In the realm of woodturning, Zentangle-inspired embellishments have begun finding their way onto turned surfaces. Woodturners have created Zentangle designs with pyrography as well as ink. Both subtle and bold colors are added to platters, hollow forms, bowls, jewelry, and boxes, using formerly unadorned surfaces as canvases. I can't say whether this practice has helped turners stay focused and increase attention, but I can definitely say the process is a lot of fun. A good online resource to learn more about it is zentangle.com. ■

Janice Levi is a member of the Brazos Valley Woodturners, the Gulf Coast Woodturners, and the AAW. She frequently demonstrates at symposia, including the AAW Annual Symposium. She also demonstrates and teaches hands-on classes in her home state of Texas as well as for clubs across the nation. Janice can be reached at jlevi@rightturnonly.net, and her website is janicelevi.com.

Karen and Pat Miller, *Blue Medusa,* 2016, Maple, pyrography, 4" × 2¾" (10cm × 7cm)

Camille Wall, *Pear at Zen,* 2016, Boxelder, pyrography, 4" × 3" (10cm × 8cm)

Tom and Judy Enloe, *Zensational,* 2016, Mahogany, ink, 16" (41cm) diameter

Photo: Tim Aley

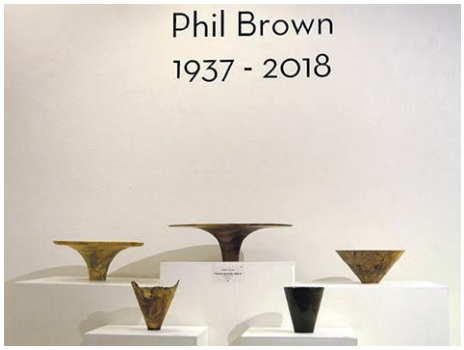
Vessels from Our Trees

A PHIL BROWN LEGACY

Gary Guenther and
Barbara Wolanin

For many woodturners, wood and art are words that roll off the tongue smoothly together, but in the larger community, not necessarily so much. As AAW members, we embrace education as a core part of our mission. A rare few make it a driving force in their lives. One such person was Phil Brown, AAW Member #105, who died in July of this year.

From the 1970s, when Phil taught himself how to turn, he recognized and admired turned wood as an art form, championed its advancement, and furthered its acceptance by entering his signature works in exhibits. Over the following years, he became a founding member of the Capital Area Woodturners and Chesapeake Woodturners and later founded Montgomery County Woodturners (MCW). He worked tirelessly to promote and set up exhibits in which turned wood was highlighted and to make sure members were aware of the possibilities. What better way to promote wood art than by personal example and encouraging others to put their work before the public in gallery settings?



A memorial display of Phil Brown's bowls served as a reminder of the exhibition's inspiration.

Photo: Tim Aley

Distinguished collectors Jane and Arthur Mason were selected to judge the show.

Photo: Rich Foa

As one last stamp in his impressive legacy, the final show Phil conceived went on as scheduled in September as a tribute to his vision and perseverance. Although he did not live to see it completed, *Vessels from Our Trees* was held in Maryland, near Washington, D.C., in the historic Popcorn Gallery at Glen Echo Park, one of three galleries curated and managed by The Glen Echo Park Partnership for Arts and Culture.

An inspiration and a plan

Vessels from Our Trees was Phil Brown's baby. For more than a year, he worked toward his goal of creating a show for the three Maryland AAW chapters nearest to Washington that would provide members an opportunity to display quality work as a group, to offer visitors an occasion to see a wide variety of turned wooden objects, and to make the community aware of the educational prospects of local AAW chapters. He was delighted when he learned he had the large Popcorn Gallery and the great September time-slot, when big crowds come to see the Labor Day art show. He got collectors Jane and Arthur Mason to agree to judge the show. Knowing that his health was failing, Phil hoped to live long enough to see it, but as he lost strength, he appreciated aid from Chesapeake Woodturners' President Rich Foa, who took over the leadership and submission process, entrusting the chapters to jury their entries.

Phil was interested in seeing the submission forms from his hospital bed. He said he only wanted one of his bowls in the show, same as everyone else, but he selected more when he learned about the tribute being planned for him, although he insisted on paying his fees like everyone else. He was actively engaged in thinking about the show, his contributions to it, and his woodturning legacy up until his last moments. He would have been thrilled with the quality of work in the show, the classy advertising card and brochure (created by Rich Foa), the prizes the Masons awarded, the wonderful opening reception, and the appreciative review in *The Washington Post.*

Exhibition winners

1st Place
Clif Poodry, *Inner Self,* 2016, Spalted maple, 8" × 9" × 5" (20cm × 23cm × 13cm)
Photo: Chris Künzle

2nd Place
David Termini, *Sassy,* 2016, Sassafras, 7½" × 13" (19cm × 33cm)
Photo courtesy of the artist

3rd Place
Eliot Feldman, *How Did You Turn That?,* 2009, Norway maple, 3" × 12" (8cm × 30cm)
Photo: Chris Künzle

Phil planned *Vessels* as a joint exhibit for the Montgomery County Woodturners, Chesapeake Woodturners, and Mid-Maryland Woodturners chapters. It was great to see the wide variety of woodturning entered into the show. The Glen Echo site is a historic amusement park that has been repurposed into a cultural arts center. The Popcorn Gallery has lots of windows and excellent natural light. Phil felt very strongly about this show and this site and worked tirelessly to ensure its success. Seventy-five pieces were exhibited. As a tribute to Phil, a memorial display with five of his bowls was also mounted in his honor to highlight the immeasurable contributions that Phil has made to the field of woodturning in the Washington, D.C., area.

Thanks are owed to Rich Foa, Tim Aley, and Dave Swiger for coordinating the efforts of the three clubs and for setting up the show, again to Tim Aley and his family for handling the opening reception, to MCW President Ellen Davis for acting as master of ceremonies, and to Barbara Wolanin, Phil's widow, for openly sharing Phil's thoughts. Thanks also to all of the contributing turners for providing their fine works of wood art, without whose participation no exhibit could happen, and to distinguished collectors Jane and Arthur Mason for their time and efforts in judging the show and selecting five pieces to be recognized for awards.

Final thoughts

MCW member Tina Chisena was presented with one of Phil's roughed and dried "flare" forms in boxelder. She carved and decorated it. The resulting bowl, *The Hole He Left in our Hearts,* is for sale, and the profits will go to the Phil F. Brown Fund at the Center for Art in Wood in Philadelphia.

Phil's appreciation of wood, form, surface, and finish was exemplary and a source of inspiration for all makers who aspire to technical excellence. Through his determination to excel, his visionary efforts in founding several woodturning clubs, his boundless enthusiasm, and continuing support for community outreach, turning, and exhibiting, Phil was a mentor and inspiration to hundreds of fellow woodturners. He continues to live within all whom he encouraged and whose lives he touched. His skills and his joy of life will be missed by so many. ■

Gary Guenther is a retired engineer and physicist and a founding member of Montgomery County Woodturners, currently serving as president emeritus. Gary enjoys providing copy for the monthly Turning Journal newsletter.

Barbara Wolanin is Phil Brown's widow and a curator emerita for the Architect of the Capitol.

Phil Brown and Tina Chisena,
The Hole He Left in Our Hearts, 2018, Boxelder maple (carved and burned), 4" × 9¼" (10cm × 23cm)

MCW member Tina Chisena carved and decorated this bowl, which Phil Brown had rough-turned. Proceeds from the bowl's sale will support the Phil F. Brown Fund.

Photo: Tim Aley

Photo: John Beaver

Photo: John Beaver

WOOD:
25 Years of Innovation

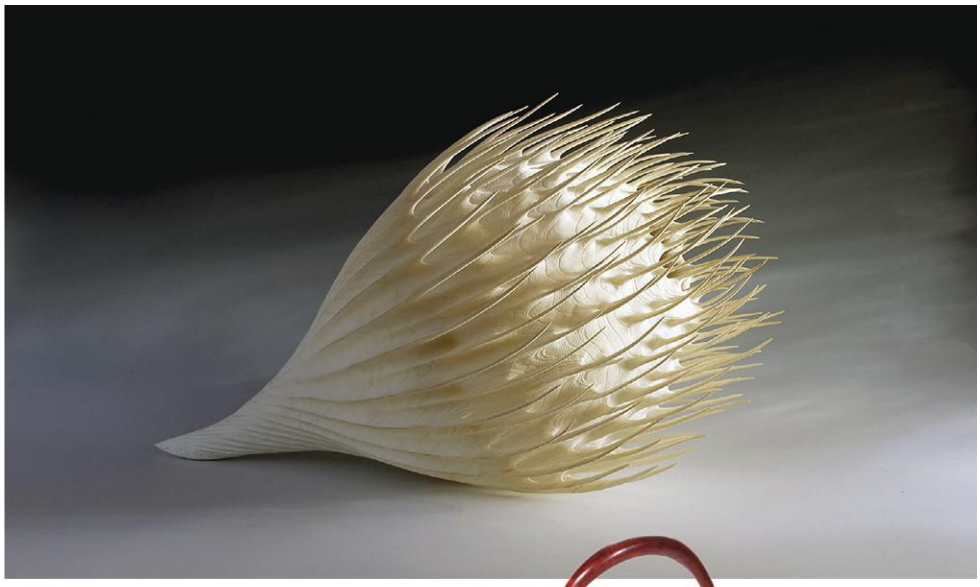
Judith Chernoff, MD

The Collectors of Wood Art (CWA) presented a special exhibition, *WOOD: 25 Years of Innovation,* at this year's SOFA (Sculpture Objects Functional Art) Chicago event, commemorating SOFA's 25th year in Chicago. SOFA is a premier gallery-presented fair dedicated to three-dimensional art and design. About every two years since 1999, CWA has sponsored and coordinated cutting-edge, wood-centered exhibitions at SOFA Chicago. CWA believes that presenting exhibitions at SOFA raises public awareness of wood as a special medium for artistic expression, highlights the work of artists using wood as their primary medium, and adds to the field's scholarship through articles and catalogs.

Background

The process of creating this special CWA exhibition began with a question: "What story about wood do we want to tell?" In the vast majority of past CWA exhibitions, a curator was responsible for selecting the theme, conceptual focus, title, and artistic works, which were chosen through submitted entries. This year, due to time constraints beyond the control of CWA, we decided to have a committee take on these responsibilities and invite artists to participate, rather than engage in an open call for submissions.

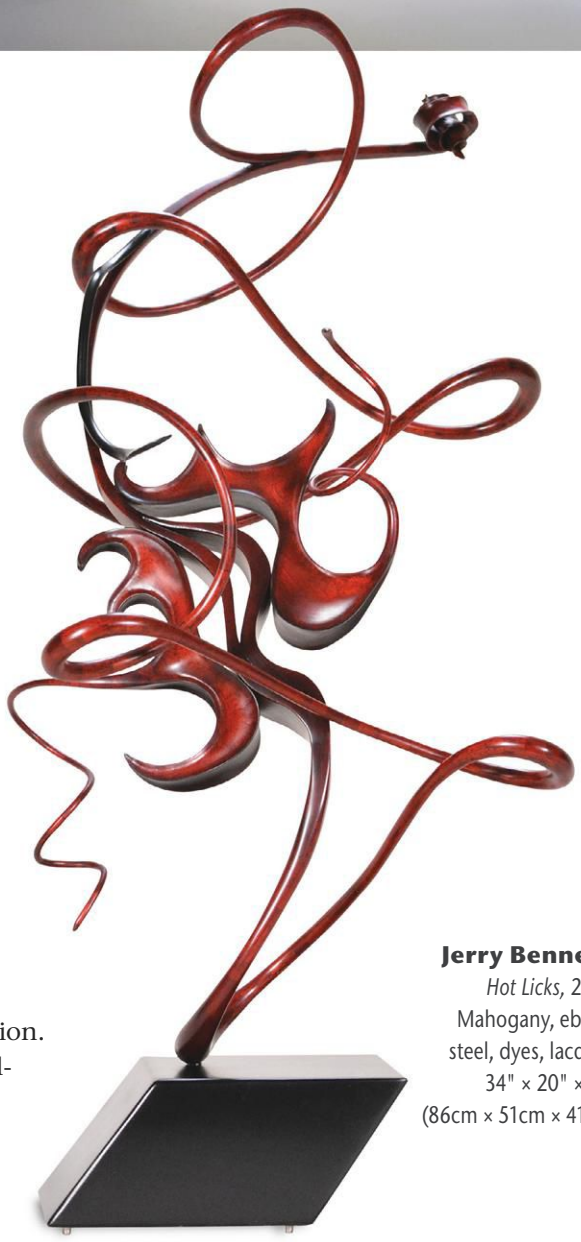
Committee members were chosen based on diverse points of view (artists in the wood art and furniture



Alain Mailland, *Shell Dance,* 2018, Hackberry (turned, carved, sanded, steam bent, sandblasted, and bleached), 23½" × 12¼" (60cm × 31cm)

Michael Hosaluk, *Bowl of Strange and Unusual Objects,* 2018, Birch, arbutus, ash, milk paint, acrylic paint and gel, bronze, hair, found materials, 8" × 36" × 6" (20cm × 91cm × 15cm)

Photo: Trent Watts



Jerry Bennett, *Hot Licks,* 2018, Mahogany, ebony, steel, dyes, lacquer, 34" × 20" × 16" (86cm × 51cm × 41cm)

worlds, educators, collectors) and knowledge of and varying expertise within the field. The theme of innovation was chosen to show how far the field of wood art has come over the past twenty-five years and to highlight the story of creativity and accomplishment.

As a primary criterion for artist selection, committee members considered who could best tell the story of innovation through works created with stellar craftsmanship, brilliant form, thoughtful use of materials, and a unique voice. The committee limited selection to artists who are living and still creating works. Artists serving on the committee removed themselves from consideration. The goal was to create a well-rounded representation of artists, including turners, carvers, sculptors, and furniture makers; those ▸

Betty J. Scarpino, *Parallel Conversations,* 2018, Sycamore, metal, acrylic (metal fabrication by Julie Ball), 54" (137cm) tall

Photo: Wilbur Montgomery

associated with key periods in the evolution of the field; and those living in the U.S. and abroad. The committee had extensive discussions about who should be selected to tell this story, and ultimately thirty-three artists were chosen. The most essential dialogue centered on three questions:

- What is innovation?
- How are we considering innovation specifically in wood art and studio furniture?
- Since there are many artists worthy of being in such an exhibition, what criteria will we ultimately use to determine inclusion?

Innovation was considered in terms of the influences of shifting perspectives, new technologies, new formats, and new materials, while still being true to a long-established set of design and craft principles. Artists who were breaking ground twenty-five years ago were considered equally alongside artists who are breaking ground today.

Selected works

The exhibition included works that can be grouped in a variety of ways. Some artists used the lathe as their primary tool, whereas others used it simply as a starting point. Some works resulted from the incorporation of new tools or the use of new materials. Techniques varied from turning, carving, piercing, sandblasting, painting, dyeing, burning, steam-bending, weathering, and segmenting to those considered cutting edge in the 21st century, such as laser-cutting, CNC routing, and other digital technologies.

Some works focused on telling the story of the wood itself, whereas others focused on telling a superimposed story. Some pieces resulted in a material's absence being equally important as its presence. Some works challenged

Tom Eckert, *Insidious,* 2018, Wood, lacquer, 18" × 38" × 3" (46cm × 97cm × 8cm)

Jérôme Blanc, *Nuvole,* 2018, Maple, dye, varnish, 2" × 16" (5cm × 41cm)

the viewer to consider larger possibilities, and some were content with making the viewer smile.

As is true with any exhibition, there are always additional artists whose work merits inclusion. After multiple factors are considered, weighed, and struggled with, difficult decisions are ultimately made, and a show is created to tell one iteration of the story. The hope here was that this grouping of pieces could offer the opportunity for viewers to see and consider how wood art has evolved over the past twenty-five years.

The complete exhibition catalog is available on the CWA website: collectorsofwoodart.org. ■

Judith Chernoff, MD, is past president of the Collectors of Wood Art. She is also a docent at the Renwick Gallery of the Smithsonian American Art Museum in Washington, D.C.

David Ellsworth, *Beech Pot – Tall,* 2004, spalted English beech, 16" × 6½" (41cm × 17cm)

Yuri Kobayashi, *Continuum,* 2018, Ash, glass, oil finish, acrylic paint, 26" × 22" × 13" (66cm × 56cm × 33cm)

Katie Hudnall,
Sea Sloom, 2009,
Found wood, fasteners, hardware, various polychrome,
30" × 60" × 16"
(76cm × 152cm × 41cm)

TURNING IT LOOSE *with*

Jerry and Deborah Kermode

Steve Forrest

Jerry and Deborah at the Sausalito Art Festival, 2016.

Stitched Expansion, 2008, Redwood, 11" × 11" (28cm × 28cm)

The fast little sailboat perches in the driveway. The antique redwood surfboard graces the living room wall. Guitars sit patiently in their stands. The shop is a roomy, open garage with lots of windows and light. The lathe is a massive Vicmarc, stained and dinged but still running like a top, left over from when Jerry imported and sold them in Hawai'i. Yep, Jerry Kermode knows how to have fun.

Always there is the smile, the friendly laugh from behind the silver walrus mustache, and another unlikely story. Always there are the shelves laden with wooden forms in various stages of completion, and the huge chunks of unturned maple and redwood outside. Always there is Deborah, his beloved wife and partner. There's always room for one more person at the dinner table, or one more glass after dinner. And then there are the bowls.

Untitled, 2015, Boxelder, 8" × 13" (20cm × 33cm)

The bowls. Elegant signature pieces, tall, live-edged maple burls with flowing ogee curves and perfect lines. Dense old redwood, some charred by forest fire, at times left thick and impossibly smooth, at other times turned thin and light as air. Bowls that sport Jerry's characteristic use of wooden stitches, adapted from traditional Hawaiian practice. The bowls, in their diversity and unity, are the concrete expression of a life spent creating beautiful forms, teaching far and wide, and pursuing harmony in word and deed. Jerry Kermode especially knows how to have fun turning wood.

Origins

For someone who considers himself "a wood guy," Jerry has spent a lot of time in salt water. The die was cast early. Born at the front end of the post-war baby boom, Jerry was raised in San Gabriel in southern California and was blessed with a happy childhood. His surfer dad would take the whole family out to Huntington Beach to camp all summer long. When he wasn't helping with his family's grocery store, he was in and around the water, surfing, fishing, boating. Growing up fast, he developed a lot of "handyman" skills, and by the time he was fourteen, he was running the deli department. So the critical elements that would define Jerry Kermode were in place even before he could shave: good at building stuff, a practical bent, a strong work ethic, an understanding

of what it takes to run a business, and, of course, an intense love of all things aquatic. A good kid, but not an academic kid, he had already rebuilt two woodies and was making and selling surfboards before he graduated from high school. His plan when he graduated: move to the beach and surf.

The thing that was missing wasn't a thing at all; Deborah Paul was traveling a similar path that would soon cross Jerry's. Born and raised in Laguna Beach, she grew up with a strong love for the ocean, as well. While Jerry's family was more reserved, traditional, and conservative, Deb's was free spirited, demonstrative, and extroverted. With parents who were both actors, she grew up acting in and putting on plays, eventually majoring in drama in college. They were born to balance each other. They met in 1964 after Jerry moved to Laguna and Deborah was still in high school. Mutual friends, hanging out at Denny's, a powder blue Austin Healy—you get the picture. And this is where the story you thought was going to happen, the one where the two hippie kids fall in love, move back to the land, and find yin-yang joy together making things by hand, instead goes sideways.

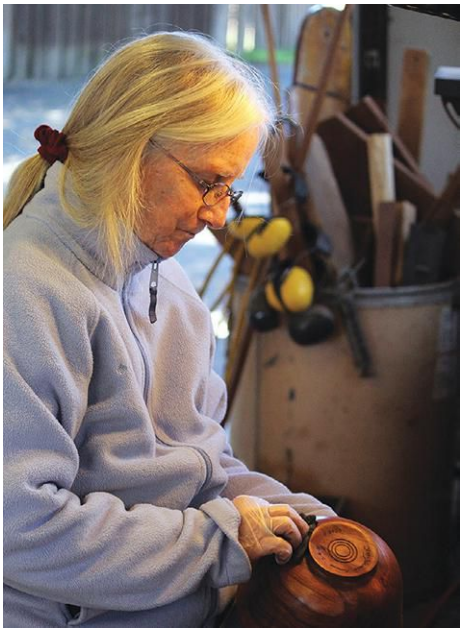
By late 1965, the Vietnam War was under way, and Jerry got drafted. Enlisting instead in the Navy, he spent the next four years telling Deb next to nothing about his day job, because Jerry ended up serving in naval intelligence. For this gentle, open, friendly guy, who sees every time he opens his mouth as a chance to tell another story, this may have been the least likely job ever.

They married in 1967 and survived being a married couple in the service. After Jerry's discharge in 1970, their commitment to making things up as they went along kicked into low gear. Always more interested in a lifestyle that worked than a working lifestyle, they looked for a situation that was close to the ocean and with time to enjoy it. Turning wasn't even on the horizon yet, but surfing was. They were always building things and running their own business together, and always near the beach. First with making and selling surfboards in Nags Head, North Carolina, then working on houses as contractors back in California, Jerry and Deborah were developing both the practical and the business skills that have seen them through to their current state. Like many young families, they bounced around—from North Carolina to Laguna to Santa Cruz, and then to Hawai'i in the late 70's, where things really started to happen for them.

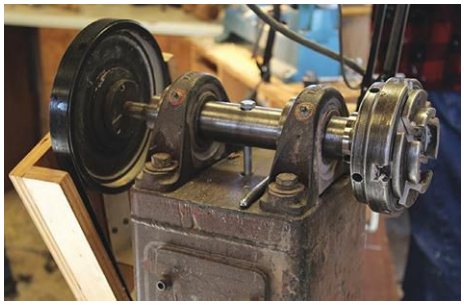
They stayed very busy restoring houses, incorporating architectural turning where and when they could, and also engaging in the demanding, meticulous world of pattern making. And then, surrounded by the ancient Hawaiian bowl-making culture, as well as the beautiful wood lying around, Jerry started turning bowls. As with so many turners, it started as a hobby, a way to relax. Rather than the remodeling and the pattern making that demanded a high degree of planning and precision, turning bowls offered the chance to do something without a single measurement. Playing to his strengths, the turning morphed from a hobby into a supplemental job. Jerry started teaching turning by the mid 80's, and by the early 90's, they chucked the contracting entirely and became a full-time woodturning business. Like virtually all professional woodturners, they pieced it together—selling bowls, teaching, importing lathes, turning architectural work. In the early 2000's, they left Hawai'i, settling for good in Sonoma County. While they never had a plan, they never looked back, either.

Making it work

It is important to recognize that Jerry Kermode the woodturner is different but inextricable from Jerry Kermode the businessman, because the business is truly a partnership between Jerry and Deborah. Aside from their obvious love for each other, not only does Deborah do final polishing, she is the organizational motor that keeps things moving. A skilled turner and woodworker in her ▸



Deborah applies the finishing touches to a bowl—simple carnauba wax buffed out with steel wool. While Jerry is the turner, the two of them together have made a life of woodturning.



The headstock of Jerry's shopmade bowl lathe—functional, sturdy, stripped down, perfect. Filled with sand and bolted to the floor, the welded-steel unit refuses to vibrate.

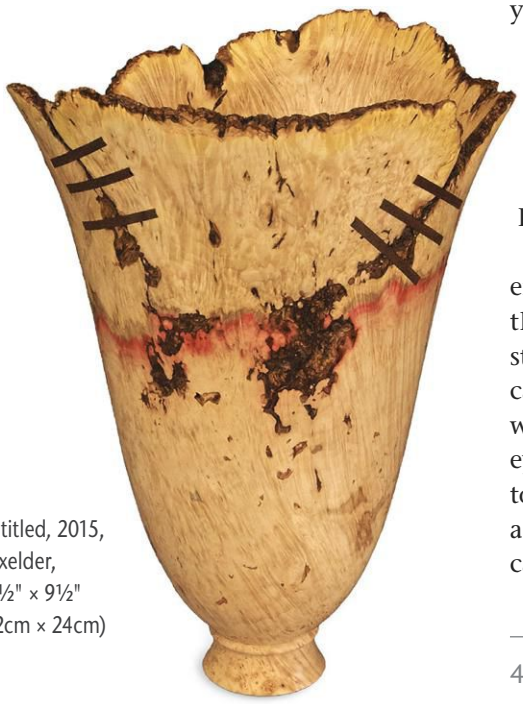
Jerry demonstrates turning a sphere for a recent advanced class.

Untitled, 2014, Redwood burl, 5¾" × 9¼" (15cm × 23cm)

Untitled, 2014, Redwood burl, 6" × 9¾" (15cm × 25cm)

own right, she manages the finances, scheduling, photos—all the day-to-day minutiae that move an activity into the realm of the professional. So while Jerry is the undisputed turner, you can't really talk about his career without talking about the two of them together.

Jerry thinks of himself as a craftsman, not an artist. "I'm a wood guy—that's good enough for me," he says. If it weren't bowls, Jerry would be making *something*. He's designed and built surfboards since he was ten years old, sailboats, windsurfer control systems—he even designed and built his own specialized bowl lathe (a rare and funky beauty).



Untitled, 2015, Boxelder, 12½" × 9½" (32cm × 24cm)

He's one of those guys who always has a tool in his hands, not a lot of letters after his name. He's a true student of life, who can figure out the essential qualities of a thing or a process.

His identity is wrapped up much more in being a *maker* than it is in creating abstract works of artistic self-expression. But his craftsmanship, honed and refined over decades of experimentation and scrupulous attention to detail, results in a consistent expression of skill and beauty that can properly be called art.

Close on the heels of making comes teaching. Jerry acutely feels the desire to share his knowledge and skill. "If you feel love for someone and never show it, it's wasted," he says. In the same way, having a skill and not teaching it seems like a waste to him. "Whatever he would be doing, he would be teaching it," Deborah adds.

Ever the students as well as the teachers, Jerry and Deborah recently had their world rocked when teaching adult students at a Lighthouse for the Blind camp. Jerry had to rethink *everything*; while teaching, he literally closed his eyes to better understand what needed to be communicated. They were astounded by what the students were capable of, and moved to tears by the experience. Jerry says, "It wasn't about what I was teaching them—it was about [us] learning what the *blind* can teach."

Jerry was never ambitious in the traditional sense. He shies away from most competition (except in sailing) and doesn't have a desire to be at the top of the woodturning pyramid. He's perfectly content to be somewhere in the middle, although truth be told, he's nowhere near the middle; their work is in galleries and stores all over the country and has been featured in books and magazines. Jerry demonstrates and teaches all over the world, and people come from all over to take classes in his home shop in Sebastopol, California. It's a combination of skill and drive, rather than ambition; he and Deborah have gumption, and they are justifiably proud of what they do and the level at which they do it. As artists who were small business people first, they aren't at all apologetic about making a living, even as they care deeply about making things of beauty.

Waves and wood

"I never separated working wood from the ocean," Jerry says. In the ogee curve, a predominant feature in Jerry's signature work, you have the wave, the wind in the sail, the archetypal curves of the female form. Like all artists,

Untitled, 2014, Redwood, 8" × 11¼" (20cm × 29cm)

Silver Song, 2010, Silver maple, 9" × 9¼" (23cm × 23cm)

he works certain ideas relentlessly, always digging deeper, while trying new paths and seeing where they lead. Unlike some turners, Jerry doesn't start with a design on paper, proportions and curves mapped out ahead of time. But with more than thirty years' experience exploring form, function, and technique, he's hardly starting from scratch. "It's *always* a challenge," he says. "You *have* to pay attention."

Finding that sweet, balanced spot, being carried along effortlessly—is he describing surfing or riding the bevel? Both. It's the same sensation for him—the feel of the boat in the wind, the board gliding down the surface of the wave, the gouge flowing along the spinning surface—all provide the challenge and exhilaration of discovery, awareness, and balance. He isn't going for perfection, but for that sustained moment of harmonious engagement. Jerry sees himself as discovering the bowl in the wood, unwrapping what is already there, using his skill and taste and sense of form to best reveal it.

In addition to the ogee curve, Jerry's time in Hawai'i shows up in his calabash forms—bowls swelling with possibility. It was also in Hawai'i that Jerry developed his signature technique of stitching cracks in bowls using a biscuit joiner. By adapting an ancient practice and bringing it into modern turning, whole new vistas in both technique and design opened up.

While he has turned virtually every wood out there, Jerry's primary palette now consists of California redwood and silver or bigleaf maple or boxelder—dark and light. He periodically buys some huge stump or other. These cast offs and rejects are transformed by the alchemy of woodturning. Unlike many of his contemporaries, for whose work he has immense appreciation, he is not himself drawn to coloring, texturing, or otherwise ornamenting his surfaces. Aside from his primary interest in form, his appreciation for the beauty of the wood grain is such that he feels no need to enhance what is already perfect. But a close look at his work shows that it is not just nature's bounty on display. There is a dynamic contrast of colors and textures; smooth, flowing surfaces balance erratic, craggy edges; and the stitches—are they scars or beauty marks? Are the gaps simple voids, or something more substantial, framed by the surrounding wood? Even the calabashes often end with a little flare in the lip, an open gesture that is intensely reflective of Jerry's optimistic nature.

Bowls are his sweet spot, but Jerry isn't limited to them. He turns out such functional and marketable work as sets of platters, ▸

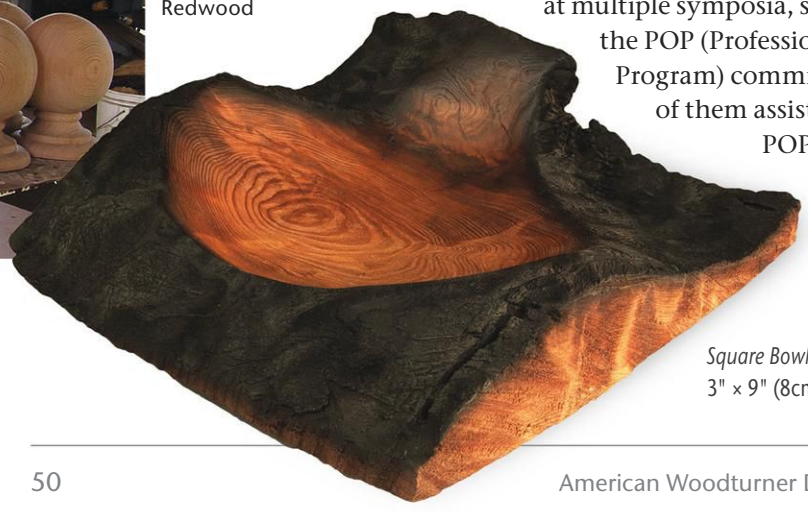
He isn't going for perfection, but for that sustained moment of harmonious engagement.

Untitled, 2016, Redwood, 4⅜" × 13¼" (11cm × 34cm)

A chainsaw scar in the blank is "healed" with fourteen stitches.

(Above) Jerry with treasure in the cutting yard outside his shop.

(Left) An architectural commission, 2007, Redwood



Square Bowl, 2016, Redwood, 3" × 9" (8cm × 23cm)

pepper grinders, and wine stoppers, and he teaches multiaxis turning and making spheres in his advanced classes. He works effortlessly and fast. He enjoys the precision of occasional pattern making and architectural turning in contrast to the bowl making. Not one to rest on his laurels, he says, "I'm still working on the relationship of the foot to the bowl." He's not a big fan of warped bowls, preferring to rough turn and then return later to "cut the tension away, [as] it's a stronger bowl." If he could, he'd go back and burn some of the things he turned green when he was younger and less patient.

Turning as community

My first experience with Jerry was years ago when, as a beginning turner, I contacted him with a question about sharpening. The sharpening class at the local Woodcraft had been cancelled, so I found myself looking elsewhere. I knew of him as a professional turner, but not much else. "Come on over," he said. As simple as that, he proceeded to show me how he sharpens and even gave me an old unhandled Glaser gouge (worn but still usable) on my way out. That's the kind of open generosity that spills out of him. I still have that gouge.

While not "joiners" by nature, Jerry and Deborah have long been involved with the AAW, with Jerry starting the Honolulu Woodturners chapter, appearing as a featured demonstrator at multiple symposia, serving on the POP (Professional Outreach Program) committee, the two of them assisting with the POP auction, and more.

He talks casually about his friends throughout the field; an Ellsworth hollow turning has pride of place on his shelf, along with other striking work by such turners as Rude Osolnik, Sören Berger, Richard Raffan, Christian Burchard, Dan Ackerman, and Terry Baker.

Something he and Deborah are working on is the degree to which making beautiful objects by hand has been devalued. They want makers of whatever stripe to be able to make a living, as they have been fortunate to do. They respect the time and skill it takes to make something by hand, and believe it deserves to be recognized and rewarded, rather than undercut in this age of automation and the Internet. In addition to teaching's functional purpose, they see it as one more way to advance the valuation of hand work.

As a teacher, Jerry gives as much thought to his students as he does to his bowls. His classes are relaxed, informal affairs, with plenty of time for learning by doing. Jerry is a joyful, patient, positive presence, rather than a sage on the stage. You never know what he's going to say next. His advice to newbies: take a chance. Don't be afraid to fail. And find your passion. Woodturning has something to offer every single mind.

What's next for Jerry and Deborah? They are both aware of being "in the third trimester," as they called it. Their accountant told them to "run naked on the beach while you still can." I don't know if they are taking his advice literally, but they are definitely playing a little more and working a little less. Time with their son Walker, himself an accomplished turner and musician, and his family is precious. More time is being spent on music and dance, outdoors in general, and at the ocean, in particular. They are both fired up by their experiences with blind students and are eager to work more with them. As Jerry says, now he "gets to" go to work, rather than having to go to work.

Meanwhile, there's another bowl waiting to be made, another dance to be danced. Time for Jerry and Deborah Kermode to go have some more fun. ■

Author's note:
Prior to publication of this article, Deborah Kermode had a stroke. Fortunately, she received immediate care and is making a speedy recovery with the loving support of Jerry, her family, and many friends. She and Jerry are taking things one day at a time but are well on the way to her full recovery and are getting back to business and their active lives.

Dinner Plates, 2017, African mahogany, 11" (28cm) diameter

Salad Bowl Set, 2013, Redwood Burl

Steve Forrest is an amateur woodturner in Sebastopol, California, whose work is in the collections of his mother, his family, some friends, and, just recently, a few strangers who were willing to pay for it. A former registered nurse and current high school teacher, he turns as often as he can, which is not nearly often enough. He can be reached at bowenforrest@gmail.com.

(Left) Even the wood is happy in Jerry's shop.

(Right) You're never too old or too young to enjoy woodturning with Jerry and Deborah.

Members' Gallery

Dana Hayden, Missouri

After turning for more than six years, I still consider myself a beginner and am excited about what I can do as I gain more knowledge and experience. The three symposia I have attended have produced an incredible amount of inspiration and knowledge that are taking me in directions I could not have dreamed of on my own. Heavily inspired by David Reed Smith's inside-out ornaments and, more recently, by Harvey Meyer's demos, I have progressed from an interest in turning a simple ornament to the challenge of "What can I dream up to do next?"

I am still a self-employed carpenter (forty-two years and counting) but have relied on turning wood recently to unleash my creative side. I look at it as "sawdust therapy."

Untitled Ornament, Hard maple, walnut, 6½" × 2" (17cm × 5cm)

The idea for this multiaxis, "crankshaft-style" finial came about by accident. I got the idea when I encountered a catch on a different finial that knocked the work off center. After trying unsuccessfully to re-center the piece, I decided to move it even farther off center, and this opened up new possibilities. The basket illusion work was inspired by a Harvey Meyer demonstration I saw at the AAW Symposium in Kansas City, 2017.

John Lucas, Tennessee

Several years back, Nick Cook published an article in *American Woodturner* on how to make angel ornaments. I made quite a few over the years as gifts. Recently, I started making them again and thought it would be fun to give each angel its own personality. Playing with color and texture has been a lot of fun.

These angels range up to about 4" (10cm) tall.

JOURNAL ARCHIVE CONNECTION

EXPLORE! To learn the basic process of turning angels like John's, see Nick Cook's Winter 2004 *AW* article, "Sent from Above" (vol 19, no 4, page 44). Log in at woodturner.org and use the Explore! search tool to find what you're looking for.

Tim Heil, Minnesota

Our little grandkids couldn't reach the screen door handle, so I began turning custom knobs and installed them at kid-friendly heights. As the kids grow taller, I'll make more knobs, as this practice has become a fun way to track their growth. The two knobs at the bottom are for two new grandbabies due to arrive in December. ■

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Cut Cleaner. Sand Less. Pens and small projects are turned these days in a world full of exotic materials; acrylics, polymer clays, stabilized wood, and even mixtures of all the above. Shear scraping works, but the 45° angle that works for most solid wood is sometimes not the optimum angle for synthetics. Also, tiny diameter work often requires you to "tweak" the shear angle.

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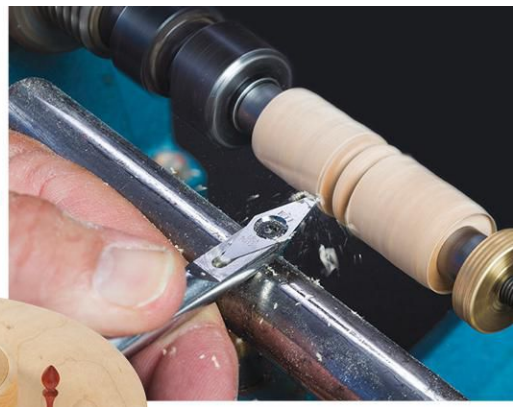

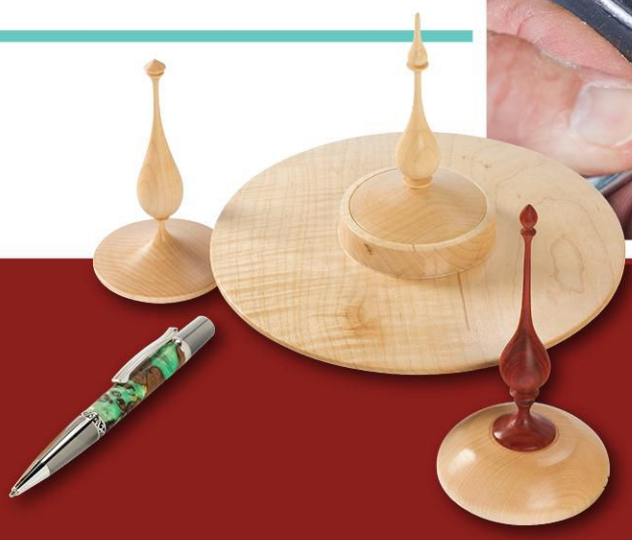

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MELINDA ASTE
MAINE

By referencing Scandinavian design principles in my furniture business, I strive to create objects that embody simplicity, functionality, and the value of quality craftsmanship. One of my first experiments using the lathe was the creation of *Wobble Stools*. The process was an immense learning experience as well as a turning point in my design practice.

In various ways, the use of the lathe was a guiding factor in the stools' design. For example, when creating a base that would allow the stools to wobble, I conducted quarter-scale tests to ensure smooth movement and the ability of the stool to arrive back at center and sit upright when not in use. Though I had never turned a bowl before, I relied on my intuition and tried to reference the shape of a bowl with my movements. This process helped build hand/eye coordination and ultimately lead to the design I was seeking.

Even though these stools look identical in form, each has its own characteristics, depending on how I was managing the tool while turning. These slight differences gave life to the objects and sparked in me a newfound passion for the lathe.

For more, visit melindaaste.com.

To learn more about the techniques used in making these dynamic *Wobble Stools*, see page 34 in this issue.

Wobble Stools, 2015, Hard maple, industrial felt, upholstery foam, hardware, each stool is 15" × 12" (38cm × 30cm)

Photo: Michael D. Wilson

Photo: Michael D. Wilson