

A KIT IS A KIT IS A KIT, RIGHT? • THE SENSATIONAL SKEW, SIMPLIFIED • MICRO-URN ORNAMENTS

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

April 2019 vol 34, no 2 • woodturner.org

THE STEPS OF A DANCE

.....

ON DEMONSTRATING

.....

A CUBIC MUSE

THE CREATIVE
STYLE OF
JEANNE
DOUPHRATE



Cindy Pei-Si Young Taiwan

I am a woodturner who is also very interested in woodworking. A few years ago, my mentor, Eric Tan, designed a jig to hold a router on the lathe, and I have been intrigued ever since I made my first groove on a turned box. I liked the visual rhythm created by the grooves and discovered that I can enhance the effect by adding woods of different colors. Since then, I have been motivated to find new ways to incorporate the creative possibilities of this process in my work.

Recently, I have been inspired by architecture and Chinese bronzeware. Although they are two totally different themes, I am fascinated by the beauty of structural elements and ancient decorative details. I have strived to combine these lovely elements in simple box or vessel designs. ■

For more, visit cindypeisiyoung.com.

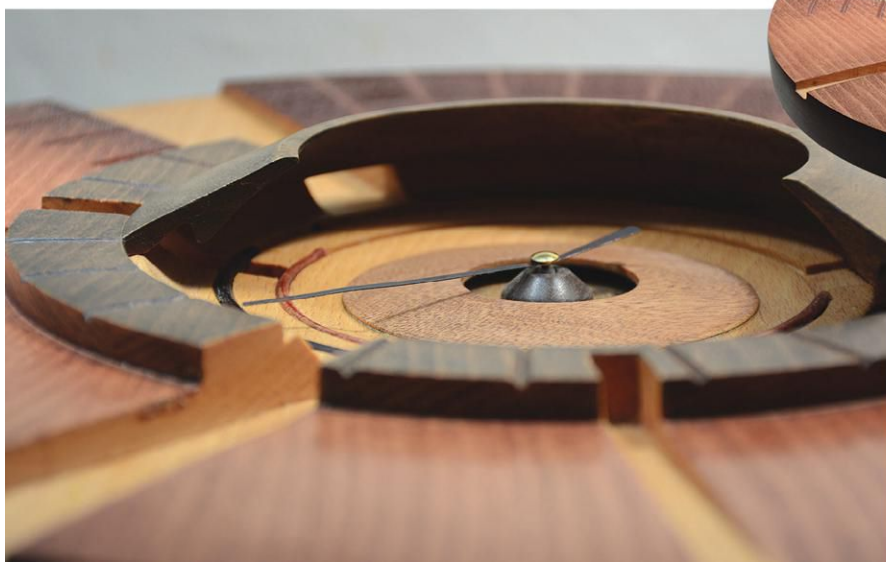


Asymmetry Plate,
2017, Mahogany, walnut,
1 3/8" x 10" (35mm x 25cm)



Little Stadium, 2017,
Mahogany, walnut,
3" x 6" (8cm x 15cm)

Anonymous City, 2014,
Beech, ash, 10" x 15"
(25cm x 38cm)





Cupcake Box, 2017, Teak, pine, ebony, 2½" × 5" (6cm × 13cm)



Circular Rhythm, 2017, Walnut, pine, mahogany, 4" × 2½" (10cm × 6cm)

Circular Rhythm was part of the Women in Turning 2017 Collaborative Project, *Open and Shut*.

Spin City, 2018, Maple, ebony, purpleheart, 2½" × 2½" (6cm × 6cm)

Spin City was part of the Women in Turning 2018 Collaborative Project, *Topsy-Turvy*.



Ding, 2018, Walnut, ebony, green sandalwood, padauk, rosewood, resin, 6" × 6¾" × 5" (15cm × 17cm × 13cm)



Wine Vessel, 2019, Padauk, beech, acrylic paint, 7½" × 5½" × 3" (19cm × 14cm × 8cm)



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

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Journal of the American Association of Woodturners

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Cover – Jeanne Douphrate, *Time Suspended*, 2016,
Walnut, compressed walnut, maple, hour glass, acrylic paint,
varnish, 22¼" × 10½" × 14¾" (57cm × 27cm × 37cm)
Photo: Raleigh Meade

Back Cover – Jim O'Donnell, *Double Vision Shoji Vase*



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A NOTE ABOUT SAFETY

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

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

*Web address is case sensitive.

Editor's Note



(Alain Mailland, page 38).

Cumulatively, there is an incredible amount of wide-ranging experience contained not only within these pages, but within the AAW membership in general. You'll find it within the pages of

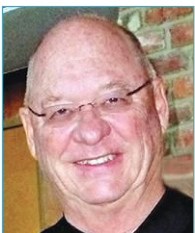
As I reflect on the contents of this issue of *American Woodturner*, I can't help but notice the incredible knowledge base found within the AAW membership. In this issue, you'll find the contrast of new talent (Jeanne Douphrate, page 44) alongside historical perspective (Richard Raffan, page 31). You'll see technical skills (Jim Echter, page 24) alongside artistic expression

Woodturning FUNDamentals, at AAW Symposia (this year occurring in July, by the way), at AAW chapter meetings, and in discussions in the online forum. I think one way to maximize the value of your AAW membership is to find ways to tap into this knowledge base, both as a contributor and a consumer.

You know the old adage, "You'll get out of it what you put into it." This is very true with creating value from your AAW membership. Find ways to connect with the knowledge base, which is made up of a notoriously sharing bunch.

Joshua Friend
—Joshua Friend

From the President



and most importantly have fun, one thing we analyze is how long people remain members of AAW. This information hints at two things: how long they remain active turners and whether they believe our organization is of value to them as their turning objectives evolve.

Biography of a woodturner

A few years ago, Bud (or Annie) talked to a friend who invited him to a woodturning chapter in his area. As he once enjoyed turning something in high school and now had free time, he jumped at the opportunity. In short order, he was smitten. Convincing his significant other, Jill (or Fred), that getting into woodturning wouldn't cost much, Bud spent about a grand and bought a mini-lathe, a chuck, and some turning tools. The car was put outside, and the garage became a studio. Whenever a neighborhood tree came down, Bud was there loading up the trunk of his now dirty car.

A year later, all of Bud's relatives and friends had small bowls, ornaments,

and boxes. He had purchased a number of other tools that Jill (or Fred) didn't know about. He was sure that if he bought a new, larger lathe and maybe took a class or two, not only would his friends and relatives get bigger and better gifts, he could probably sell enough to pay for the new lathe. At least this was the spiel he gave a doubting Jill (or Fred).

Another year went by. The new lathe was great, and a few other tools were secretly purchased. One can never have too many tools. Our turner even sold a few pieces, but his inventory was exceeding his sales. He would either have to limit his turning or sell more. Bud quickly learned that the transition from amateur to professional was not so simple—and all he wanted to do was make enough money to support his habit. Issues like sales tax, business licenses, insurance, and income tax resulted in lost sleep. Pricing his work, as well as dealing with resellers and galleries, craft fairs, and online sales, were issues he had never dealt with. Did he have the skills to become an instructor or demonstrator? Clearly, Bud (or Annie) needed help, but where should he go?

I believe the AAW has done a great job of educating its members on turning skills, equipment, and material needs

and safety. We promote demonstrators who show us how to turn—instructors who provide hands-on instruction. *American Woodturner*, *Woodturning FUNDamentals*, and AAW Symposia are examples of our educational tools. The POP (Professional Outreach Program) Committee has recognized and set the example for professional-ism among current and aspiring artists.

When evaluating the needs of our many turners/makers who want to transition into making money by turning, the Vision 2020 Committee identified a void that many members believe should be filled. Our skills education should meet the needs of artists, architectural turners, and utilitarian makers, whether they are working full time or want to sell a few bowls or pens each year. The next step is implementation of programs that will aid in the transition and, hopefully, keep our membership enthused for many years. A successful professional turner needs more than just turning skills—he or she needs business knowledge, too, and AAW is working toward meeting those needs.

Looking forward,

Greg Schramek

Greg Schramek
President, AAW Board of Directors

THERE'S A PLACE FOR YOU...

JULY 11-14, 2019
RALEIGH, NC

Details at woodturner.org



...at AAW's 33rd International Symposium, at the Raleigh Convention Center, Raleigh, North Carolina, July 11-14, 2019. We'll have a place for you wherever you are on your woodturning journey. You'll leave with newfound insights, techniques, and knowledge to help you become a better woodturner. Learn more at woodturner.org.

►► Accelerate Your Growth

You'll be able to tap into the expertise and advice of AAW's handpicked roster of internationally known woodturning talent. Plus, we'll introduce 14 remarkable demonstrators who have never presented at an AAW Symposium before.

Photo: Andi Wolfe

DEMONSTRATORS AND PANELISTS

See the February 2019 Journal for a more detailed listing of the Symposium demonstrators, including rotation topics. The latest information can be found on AAW's website, woodturner.org.

EMILIANO ACHAVAL*
BENOÎT AVERLY
JOHN BEAVER
CHRISTIAN
BRISEPIERRE*
MAX BROSI*
KIP CHRISTENSEN
ANDY COLE
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CHARLOTTE
WAINWRIGHT
ROB WALLACE
COLWIN WAY*
DEREK WEIDMAN
KIMBERLY WINKLE*
MOLLY WINTON
TOM WIRSING
ANDI WOLFE
ALAN ZENREICH

*First time demonstrating at an AAW Symposium.



From Industrial Trade to Art: WOODTURNING'S REMARKABLE EVOLUTION

A SPECIAL SYMPOSIUM PRESENTATION



What: A Spirited Discussion with **David Ellsworth** and **Betty J. Scarpino**

When: Thursday, July 11, 2019
7:00 p.m. to 8:30 p.m.
(following the Opening Ceremonies)

Where: AAW International Symposium, Raleigh Convention Center, Raleigh, North Carolina

Photos: Andi Wolfe



David Ellsworth, Anderson Ranch, 1974



Betty J. Scarpino, Dovetail Wood Arts Studio, Philadelphia, 2018

Photo: Suzanne Kahn

Join two legendary woodturners who have both witnessed and influenced the remarkable evolution of modern woodturning from its inception in the 1970s to today. This special presentation with audience participation will take a look at contemporary woodturning's unique path.

- How did woodturning evolve from its industrial roots to where we are today?
- How does the craft of woodturning intersect with the art world?
- What is the importance of labels in defining our identity?
- Where do we go from here?

How do you define yourself as a woodturner? The labels we use, such as bowl turner, pen turner, ornamental, segmented, production, traditional, hobbyist, architectural, and multi-axis, developed gradually over time. But the notion of *artistic* work resides within all these categories. In fact, many turners today boldly proclaim their work as art, regardless of outside approval. When, how, and why did this happen? In a lively back-and-forth, David and Betty will offer their insights and opinions, as well as show images of some of the primary innovators' artwork. Perhaps the most compelling question: *Where does woodturning go from here?*



David Ellsworth, *Stratum Sphere*, 1987, Spalted sugar maple, 12" (30cm) diameter



Betty J. Scarpino, *Internal Profundity*, 2018, Maple, pink ivory, poplar, 7" x 19" x 6" (18cm x 48cm x 15cm)

Photo: Wilbur Montgomery

WOODTURNING TRADESHOW

Come to the 2019 AAW Symposium in Raleigh to see the latest and greatest woodturning equipment and products up close and in action. 100+ exhibitors! AAW's enormous tradeshow will be jam-packed with state-of-the-art woodturning lathes, accessories, tools, supplies, turning stock, and more. Plus, take in a range of ongoing demonstrations, see tricks and techniques, and hold extraordinary tools in your own hands.

Photo: Andi Wolfe



Visit
tiny.cc/2019Tradeshow
for Updated Info!

Vendor list
as of Feb. 19

Accu-Slice
Airbrushing Wood
Arrowmont School of Arts and Crafts
Black Line Tool Company
Carter and Son Toolworks
Carter Products
ChefwareKits
Chroma Craft
Cindy Drozda Woodturning Tools
Curt Theobald Studios
DNB Tool
Dunlap Woodcrafts
D-Way Tools
Earth's Watch Wooden Watches
Easy Inlay
Easy Wood Tools
Frugal Vacuum Chuck
Hannes Tool
Harvey Industries International, Inc.
Haven Technologies, Inc.
Hunter Tool Company

John C. Campbell Folk School
John Jordan Woodturning
JPW Industries (JET/Powermatic)
Kallenshaan Woods
King Arthur's Tools
Klingspor's Woodworking Shop
Lyle Jamieson Woodturning, LLC
MDI Woodcarvers Supply
Niles Bottle Stoppers
North Carolina Woodworker, Inc.
Oneway Manufacturing
Parson Adhesives, Inc.
Record Power, Ltd.
RIKON Power Tools
Ring Master, Inc.
Robert Sorby
Robust Tools
Rotary Chisel, LLC
Sauers & Company Veneers
SawStop
Schiffer Publishing, Ltd.

Stainless Bottle Stoppers
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Thompson Lathe Tools
Trend Routing Technology
Trent Bosch Studios, Inc.
Turningwood.com
USDA
VincesWoodNWonders.com
West Penn Hardwoods, Inc.
Woodcraft
Woodpeckers, Inc.
The Wood Sisters
Woodturner PRO
WoodTurners Wonders
Woodturning Magazine/GMC Publications
Woodturning Tool Store
Woodturning with Tim Yoder
Woodworker's Emporium
World Timber Corp



Photo: Andi Wolfe

SYMPOSIUM HOTEL

Note that availability at the Symposium host hotel, Raleigh Marriott City Center, is sold out during the Symposium dates. Group rates are available at the cohost (alternate) hotel if booked by June 10.

Visit woodturner.org for the latest hotel and group rate information.

Cohost Hotel

Sheraton Raleigh Hotel
421 South Salisbury Street
Raleigh, NC 27601
Reservations: 919-834-9900

AAW PARTNERS AND LATHE RAFFLE



The AAW would like to thank JPW Industries (JET/Powermatic) for the use

of its lathes in the Symposium demonstration rooms and for one of its bandsaws in the tool room. The company's longstanding sponsorship of the AAW makes it possible for us to provide lathes for our Youth Program, the Symposium raffle, Lighthouse 2019, and the AAW year-end drawing. This year, JPW Industries will donate a Powermatic 3520 lathe and a JET1221VS lathe and stand for the AAW raffle during the Raleigh Symposium.

Thanks also go to Robust Tools for generously providing a Scout lathe for use during the Symposium.



A Powermatic lathe like the one shown here, except custom painted with a Raleigh theme, will be raffled off to a lucky winner at the 2019 Symposium.

PARTNERS IN CHARITY: YOUR CHANCE TO GIVE BACK



Special Olympics Wake County

Each year, AAW members create and donate bowls and other items that are sold in the Instant Gallery to raise money for a nonprofit organization in the Symposium's host city. All of the proceeds in 2019 will support Special Olympics Wake County, which partners with Raleigh Parks and Recreation to offer training in fifteen seasonal sports and host several local school-based competitions for people with intellectual disabilities. With more than 1,600 athletes training and competing year-round in Wake County, this local program is among the largest and most active in North Carolina.

SPECIAL INTEREST SESSIONS



At this year's Symposium, the Special Interest sessions will be held on Friday, July 12 during lunchtime (different from prior years, when they were held Thursday night). Discussion topics on focused disciplines are noted below.

Don't miss a Special Presentation on Thursday evening, "From Industrial Trade to Art: Woodturning's Remarkable Evolution," by David Ellsworth and Betty J. Scarpino. They will embark on a lively discussion about the path woodturning has taken and where it might go from here.

- **Ultimate Beginner Guide for Woodturning:** Amp up your learning curve and maximize your resources. Michael Roper and Glyn Senior; moderator: Jeff Hornung
- **Nonprofit and Fundraising for AAW Chapters:** Advice and help for our chapter leaders in filing with the IRS to be a nonprofit and incorporating in your state. Panel will cover fundraising. Moderators: Henry Doolittle and Denis Delehanty
- **Women in Turning (WIT):** Share ideas to involve women in your chapter. Updates from WIT committee and the 2019 eXchange. Moderators: Kathleen Duncan and Andi Wolfe
- **Gizmos & Gadgets:** Featuring gadgets that woodturners have designed, items they have repurposed to improve their woodturning techniques. Moderator: Rob Wallace
- **Principally Pens:** Join this online virtual chapter for its annual meeting. Moderator: Kurt Hertzog
- **Rethinking Demonstrations – Live Internet Video:** Learn how to conduct demonstrations from your shop. Enjoy live, interactive audience participation in a faraway chapter location. Moderator: Alan Zenreich
- **Segmented Woodturners:** This annual meeting of the Segmented Woodturners is open to everyone with an interest in or curiosity about segmenting. Moderator: Al Miotke

Beads of Courage

AAW members create and donate wood-turned boxes to the nonprofit Beads of Courage (beadsofcourage.org). Through this program, children receive unique beads that represent procedures or treatments during a serious illness. For example, they might receive a red bead for each blood transfusion, a yellow bead for each night in the hospital, a star bead for surgery, or a white bead for chemotherapy. Their collection of beads becomes a tangible record of their journey. Each turned and donated box will be used to hold a child's precious beads.



Photo: Andi Wolfe

POP SHOWCASE ARTISTS



Each year, the Professional Outreach Program (POP) showcases two artists during the AAW Annual Symposium. The chosen artists may have made significant contributions to the woodturning field but have not received appropriate recognition, or are emerging artists who have the potential for making significant contributions to the field. Each artist gives two demonstrations during the Symposium. This year's POP Artist Showcase will feature Luc Deroo and Laurent Niclot.

Luc Deroo (Belgium)

- Multi-Orbital Woodturning
- Turning a Six-Branch Star



Robinia Star, 2018, *Robinia pseudoacacia* (black locust), 3" x 9" x 9" (8cm x 23cm x 23cm)

Laurent Niclot (France)

- Miniature Teapot
- Drop Turned and Carved



Teatree, 2018, Sandblasted ash, India ink, gilding wax, dowels, wire, string, 4 1/4" x 5 1/2" x 3 1/4" (11cm x 14cm x 8cm)

YOUTH TURNING ROOM



Raleigh 2019 marks the 15th year that youth aged 10 to 18 attending the Symposium with a registered adult can gain entry and attend special hands-on turning classes free of charge. Visit woodturner.org for registration information. Students will make a variety of projects. Our youth turning instructors this year will include Amy Costello, Kip Christensen, Katie Stofel, Steve Cook, Paul Carter, and Andi Sullivan.

On Sunday, youth room students will have a chance to win a lathe package.

Donations to the Youth Turning Room:

JPW Industries: 26 JET mini-lathes and stands	Craft Supplies USA: project supplies
Nova Teknatool: 26 chucks and spur drives	Easy Wood Tools: 26 sets of tools
Crown Tools: 26 sets of turning tools	Robust: 26 toolrests
Woodcraft: 26 faceshields	VincesWoodNWonders.com: sandpaper
Penn State Industries: project supplies	Cousineau Wood Products: project supplies
Rockler: project supplies	KC Wire Burners: project supplies

Donor list current as of time of publication. See updated information at woodturner.org.

Our heartfelt thanks to those who generously donated in support of the AAW Youth Program. These vendors have also agreed to furnish a complete turning package for the visually impaired program.



Help kids catch the turning bug early. Register them for free, expert, safe turning instruction at the 2019 AAW Symposium, Raleigh.

Photos: Andi Wolfe

PROFESSIONAL OUTREACH PROGRAM PANEL DISCUSSIONS

Panel discussions open to all Symposium attendees.

Social Media: Kimberly Winkle, Max Brosi, Benoît Averly, Betty J. Scarpino

Grants and How to Obtain Them: Molly Winton, Denis Delehanty, Alan Miotke

Selling Through the Physical Marketplace: Derek Weidman, Ashley Harwood, Sharon Doughtie

Yesterday, Today, and Tomorrow: David Ellsworth, Michael McMillan, Albert LeCoff

Teaching and Demonstrating: Andy Cole, Mike Jackofsky, Kip Christensen

The Creative Process: David Ellsworth, Kimberly Winkle, Jennifer-Navva Milliken

Getting Rich at Woodturning (and Still Making Enough Money to Survive): Mike Mahoney, Ashley Harwood, Dennis Paullus

Photography for Woodturners: John Beaver, Rudolph Lopez

Longevity: What Makes Your Work Stand the Test of Time: John Beaver, Steve Keeble, Albert LeCoff, Curt Theobald

Artist Showcase Awardees: David Ellsworth, Luc Deroo, Laurent Niclot

Woodturning with Physical Limitations: Andi Sullivan, Brent English, Alan Zenreich

Instant Gallery Critique: An opportunity to receive valuable feedback on your work through one-on-one discussion with an expert. Expect encouragement, tips, suggestions, and a positive experience. Charlotte Wainwright, Betty J. Scarpino, Steve Keeble, and Michael McMillan

Visit woodturner.org for updated information.

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.

AAW | AMERICAN ASSOCIATION
OF WOODTURNERS
Turning to the Future

CALL FOR STUDENT SUBMISSIONS 2019 Turning to the Future Competition

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. 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. ■

Call for Demonstrators AAW Symposium 2020

The AAW's 34th Annual International Symposium will be held in Louisville, Kentucky, June 4–7, 2020. To apply to be a demonstrator, visit tiny.cc/CallsforEntry (case sensitive) between May 1 and August 1, 2019. For more information, call the AAW office in Saint Paul, 877-595-9094 or 651-484-9094, or email inquiries@woodturner.org. ■



Al Stirt sharing his knowledge and expertise at the 2018 AAW Symposium, Portland, Oregon.

Sponsor a Demo Room

We are offering the opportunity to express your support of AAW by sponsoring a demonstration room or event activity during the Raleigh Symposium. Whether as an individual member, an AAW vendor, or as a local chapter, this is a way to visibly display your support of the AAW and our programs. We especially want to thank all the individuals and organizations that have sponsored rooms and Symposium events in previous years.

Opportunities to participate in this fundraising program still remain. For more information, please contact Phil McDonald, Executive Director, at 877-595-9094 or phil@woodturner.org. ■

In Memoriam: Arthur Mason, 1925–2019

Arthur Mason, who with his wife Jane were major collectors and influencers of contemporary wood art, died in his Washington, D.C., home February 12, 2019.

The Masons—Arthur an attorney and Jane a ceramic artist—began collecting wood art in 1986. When they stopped actively collecting in 2005, they had purchased more than 900 pieces from approximately 400 makers. They gifted hundreds of their pieces to museums and persuaded curators to begin exhibiting wood art in spaces where “craft” had been scorned.

Not just anonymous buyers, the Masons became extensively involved in the wood art field. Arthur took woodturning lessons from David Ellsworth and Bonnie Klein and, when time allowed, would “play around” in the shops of D.C. turners. There was no Internet when the Masons began collecting. They found pieces by traveling to art/craft fairs all around the country. As part

of their travels, they stopped to meet the makers whose work they were purchasing and warmly befriended many of them.

Arthur shared his legal expertise with the AAW’s Board of Directors during the organization’s founding in 1986. He was also on the first Board of Directors of Philadelphia’s Wood Turning Center (now The Center for Art in Wood) in the late 1980s. When the Collectors of Wood Art was formed in 1997, the Masons had a major influence on its direction. The couple also were regular panelists and speakers at regional and national AAW symposia.

In 2005, the Masons were awarded Honorary Lifetime Membership in the AAW, and they received a Lifetime Achievement Award from the Collectors of Wood Art in 2009.

—Dave Long

Read Dave Long’s full tribute to Arthur Mason posted on the website of the Collectors of Wood Art (collectorsofwoodart.org).

From the Artists...

“[The Masons] didn’t just purchase objects, they composed a collection by studying both the works and those who made them. All in all, I think they had a greater understanding of the modern movement of woodturning, more than most artists themselves, a common perspective that comes from looking in instead of looking out.”

—David Ellsworth

“Every woodturner wanted to have his or her work in the Mason collection. Arthur and Jane were selective, and they collected deeply, acquiring numerous works from favorite artists.

“Ever-present in the audience at woodturning gatherings, Arthur eagerly voiced his opinions, advocating for his point of view in his strong lawyerly way. He was visible as a collector, and he was approachable. Conversations ensued with curators, collectors, gallery directors, and artists—Arthur was a magnet. Additionally, with their collection housed in their D.C. home, they entertained numerous groups of art enthusiasts and used those opportunities to proselytize for woodturning. A collection as visible and shared as the Masons’ commanded attention, Arthur at the helm.”

—Betty J. Scarpino

“In the mid-1980s, Arthur and Jane were visiting the San Francisco Bay area fairly regularly, and they came to my Berkeley home. I lived in a neighborhood filled with artists, and the Masons made the rounds. They visited Marvin Lipovsky (a well-known glass artist), Bob Stocksdale, and Kay Sekimachi. During one visit, Arthur picked up my 1979 piece, *Jelly Doughnut*. He asked how much. I rattled out a number, and Jane and Arthur said yes. After that, we became family and dear friends.”

—Merrill Saylan

“[The Masons] seemed to know every maker; they were family. They not only wanted to know how you turned things, but your thought process behind the piece and why you used certain woods. They were probably in more shops in basements, garages, converted chicken coops, and old barns than any collectors who have ever lived. They worked at collecting and weren’t afraid to buy what they liked.”

—William Hunter



Photo: David R. Barnes

FOR FURTHER READING

For more on Arthur Mason and the significant impact he and Jane had on the wood art field, see the *American Woodturner* articles noted below. Log on at woodturner.org to access the journal archives.

- “Jane and Arthur Mason: Advocates of the Art,” by Jacques Vesery, Summer 2005 (vol 20, no 2)
- “Turned and Sculpted: Wood Art from the Collection of Arthur and Jane Mason,” by Betty J. Scarpino, June 2016 (vol 31, no 3)
- “Wood and Color: Some History,” by Arthur Mason, Spring 2009 (vol 24, no 1)
- “Turning Wood into Art: The Jane and Arthur Mason Collection,” by Ken Keoughan, Fall 2000 (vol 15 no 3)



2018 Fundraising Campaign

On behalf of all those whom AAW serves, we want to express our deep appreciation for the generosity by those individuals and AAW chapters who gave to the AAW during the 2018 fundraising campaigns. Your donations will be used to fund general operations, youth education, Women in Turning, Educational Opportunity Grants, and other programs. We also want to thank all of our members who contributed artwork to support the AAW Live Benefit Auction and POP Auction at the Portland Symposium. Please visit woodturner.org for a complete donor recognition listing. AAW membership dues cover only a portion of the expenses for our member programs and services, and your contributions matter immensely to us. We thank you for your personal expressions of support for the AAW and our nonprofit mission.

—Ken Ledeer, Chair, 2019 Endowment Committee

—Greg Schramek, President, AAW Board of Directors

—Phil McDonald, AAW Executive Director

\$0 – \$99

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Frederic (Rick) Braun	Hans Finsterwalder	Arthur & Jane Mason	Betsy Pierre	Joe Seltzer	Tom Wirsing
David Buchholz	Hans Finsterwalder	Phil McDonald	Scott Popham	John (Jack) Shelton	Andi Wolfe
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David Ellsworth	John Peckham
George Synder	Rocky Mountain Woodturners
John Green	Tennessee Association of Woodturners
Philip Hauser	

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Rick Baker

AAW Live Benefit Auction

Benoît Averly	Wally Dickerman	Dewey Garrett	Jerome & Deena Kaplan (David Nittmann work)	Harvey Meyer	Jay Shepard
Donna Zils Banfield	Cindy Drozda	Cynthia Carden Gibson	John Jordan	John Mydock	Steve Sinner
John Beaver	Dale Larson (Gorst DuPlessis work)	Vivien Grandouiller	Cynthia Leaf (Davoud Khosravi)	Bill Ooms	Al Stirt
Jason Breach	David Ellsworth	Stephen Hatcher	Eric Lofstrom	Graeme Priddle	Holland Van Gores
Christian Burchard	Melissa Engler	Michael Hosaluk	Craig Lofton	Elisha Rubinoff	Jakob Weissflog
Sally Burnett	Harvey Fein	William Hunter	Mike Mahoney	Mark Sanger	Hans Weissflog
Jim Christiansen	J. Paul Fennell	Georgianne Jackofsky	Joe Meirhaeghe	Jon Sauer	Tom Wirsing
Andy Cole		Mike Jackofsky		Mark Sfirri	Women in Turning

POP Live Auction

Katie Mae Adams	Luc Deroo	Mike Jackofsky	Zina Manesa-Burloiu	Bob Rotche	Mark L. Waninger
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Jérôme Blanc	Dewey Garrett	Steven Kennard	Alison McLennan	Jon Sauer	Hans Weissflog
Kailee Bosch	Cynthia Carden Gibson	Silas Kopf	Elizabeth Mezières	Steve Sinner	Jakob Weissflog
Max Brosi	Scott Grove	Michael Lee	Laurent Niclot	Hayley Smith	Lynne Yamaguchi
Nathaniel Chambers	Katie Hudnall	Kristin LeVier	Alex Olson	James Thurman	
Felicia Francine Dean	Georgianne Jackofsky	Kristina Madsen	James Piper	Neil Turner	

AAW Silent Auction

Emiliano Achaval	Jerry Bracketti	Hans Finsterwalder	Mike Mahoney	Steven Seeuwen	Walt Wager
Arrowmont School of Arts & Crafts	Rick Cannon	Joe Fleming	Kai Muenzer	William Smith	Karl Wenger
Sally Ault	Jim Christiansen	Pat Goddard	Bob Rotche	Robert Smith	Molly Winton
	Linda Ferber	Tom Lohman	Doug Schneider	Sam Stephens	Richard Worthey

Portland Room Sponsors

We thank the following individuals and businesses for their generous donations of Symposium room sponsorships:

JET/Powermatic	Jim Piper	Cascade Woodturning Association	Joe Dickey	John Green	John Peckham
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Instant Gallery	Acadiana Woodturners		David Ellsworth	John Hill	Tennessee Association of Woodturners

Portland Vendor Equipment Donations / AAW Partners

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Portland Youth Hands-on Experience

JET/Powermatic	Robust Tools
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The AAW thanks these partners for sponsoring our 2018 member premiums for the monthly drawings:

Back Gate Industries	David Heim	JET/Powermatic	SWAT Symposium	Thompson Lathe Tools	Trent Bosch
Big Monk Lumber	Glenn Lucas	Mike Mahoney	Tennessee Association of Woodturners Symposium	Totally Turning Symposium	Turn on Chicago Symposium
David Ellsworth	Hunter Tools	Nick Cook Woodturner			

DAW Marks 10 Years' Supporting Beads of Courage

The Dallas Area Woodturners (DAW) donated a record 124 boxes to Beads of Courage (BoC) in 2018. These boxes were given to seriously ill children in Dallas hospitals to hold their collection of beads (which may be in the thousands) they receive as symbols of courage for each milestone along their treatment path.

DAW's involvement with BoC began in 2009 with seven members donating fifteen boxes. Our support has grown steadily since to 550 boxes from forty-four members. Because DAW believed BoC was such a worthwhile program, our support was not limited to just making boxes. DAW's president initiated the annual collection of BoC boxes at the Southwest Association of Woodturners

(SWAT) symposium in 2010, resulting in hundreds more boxes from AAW members. Our BoC coordinator was the first to embed BoC logo beads in lid pulls, a technique now used by many AAW members. He also helped BoC staff develop guidelines for boxes, including box size, lid fit, finishes, etc. (*see BoC Guidelines sidebar*). DAW has also been a focal point for distributing boxes donated by members of other area AAW chapters.

Kit program

DAW initiated a kit program in 2016 to increase the number of BoC boxes and expand member skills in segmented turning. The chapter provided materials, and selected members cut and packaged



Members of the Dallas Area Woodturners visiting Children's Medical Center to donate Beads of Courage boxes.

the kits and provided necessary mentoring. The free kits contained box components, logo beads, and assembly instructions. As member skills increased, we progressed from stave and segmented boxes to only segmented in 2018. The program has been very successful; the number of kits increased each year and fifteen members learned about segmented turning. DAW is sponsoring more kits in 2019. See more about DAW at our website, dallaswoodturners.com.

—Lou Boudreaux, Dallas Area Woodturners

BoC Guidelines for Woodturners

To download the Beads of Courage guidelines for woodturners, visit beadsofcourage.org/pages/woodturners.html. It is important to register with BoC and work with them to make your donations, rather than contacting a hospital directly.

BLWC Shares Woodturning in Rural Kenya

Members of the Bay Lake Woodturners Club (BLWC) of Green Bay, Wisconsin, teamed up with the U.S.- and Kenyan-based nonprofit Health Education Africa Resource Team (HEART). Together, the groups introduced woodturning as a business opportunity for young adults in the Gusii Highlands region of Kenya.

In December 2017, a HEART team led by BLWC President Kelly Bresnahan, member Ric Van Sistine, and his son Matt Van Sistine brought a pedal-powered lathe, tools, and supplies to the rural area. The goal of the program is to train children of HEART's Women Equality Empowerment Project (WEEP) in woodturning and business skills. HEART formalized WEEP in 2005 and has saved the lives of more than 550 Kenyan mothers with advanced HIV/AIDS and prevented more than 2,000 of their children and children in their care from becoming orphans, living on the

street, or dying. WEEP focuses on helping women become self-sufficient and break out of poverty by securing employment or starting a business, supporting their household, staying healthy, and owning a home. In May 2018, Kelly and Matt returned to Kenya to introduce a powered lathe and assist with refining the students' woodturning skills.

Gusii is estimated to have a 70% unemployment rate. Introducing this group to woodturning, along with the training and tools to turn local resources into useful, in-demand products, has directly improved the lives of local families. The team formed the Gusii Woodturners Association (GWA) and chose the slogan "Ekiya Mono," which means "best quality" in the local Kisii tribal language. GWA is committed to producing high quality, unique products and sharing what they've learned to grow their community's economy.



(Top) BLWC members Ric Van Sistine and Kelly Bresnahan (left and right) with Joshua Omondi, a local "Fundii" craftsman/artisan who has aided in the program's success by training students in woodturning and business management.

(Bottom) BLWC member Matt Van Sistine (back row, in hat) with members of the recently formed Gusii Woodturners Association.

—Shelly Kent and Matthew J. Van Sistine

For more on GWA, visit facebook.com/gusiiwoodturners.

For more on HEART, visit africaheart.com.



World Wood Day 2018

The 6th annual celebration of World Wood Day (WWD), held in March 2018 and themed “Life,” brought people together from different countries to celebrate life and everything good about wood. The sixteen-day celebration had events in both Cambodia and Laos.

One event was a tree-planting on the grounds of the newly built Laos National Museum, Vientiane. My wife Stella and I found the “Australia” sign, along with a tree waiting to be planted, and I became emotional as I realized the significance of being not only a World Wood Day attendee, but also a representative and ambassador of my country.

The woodturners gathered in Siem Reap, Cambodia, were Eli Avisera (Israel),

Jean-François Escoulen (France), Andy Chen (U.S.A.), Li Xuemin (China), Hassan El Farissi (Morocco), Jingyong SU (China), Abdulali Aljeri (Kuwait), Theo Haralampou (Australia), and local turners Hoeun Roum and Phon Phuen. We turned for seven days straight. Eli and Jean-François captured the hearts and minds of the public with their skill and creativity. Most popular with the children was Jingyong SU, who gave woodturning instruction on micro lathes so everyone could have a try. But it was Hassan and Li who stole the limelight, as they turned on their bow lathes while sitting on little boxes. The crowds were also keen to watch Andy Chen turn on his pedal lathe.

Every night at dinner we were able to meet other wood enthusiasts from

faraway places and gain insights into their lives. Some were woodworkers or musicians, while others were wood technology experts or teachers. We all had one thing in common—the love of wood and the love of life.

The World Wood Day Foundation, the International Wood Culture Society (IWCS), sponsors, international supporters, and the various agencies of Cambodia and Laos are to be commended for their contributions and support of the 2018 World Wood Day celebrations.

—Theo Haralampou, Australia

For more on World Wood Day celebrations past and future, visit worldwoodday.org.



Participants in the 2018 World Wood Day Celebrations, Cambodia.



Theo and Stella Haralampou planting a tree on the grounds of the Laos National Museum, Vientiane.



From left: Woodturners Li Xuemin (China), Hassan El Farissi (Morocco), Jingyong SU (China), Andy Chen (U.S.A.), Mike Hou, Director of IWCS, Jean-François Escoulen (France), Eli Avisera (Israel), and Theo Haralampou (Australia).

CIW Donates Wig Stands

Beginning in November 2016, the Central Illinois Woodturners (CIW) began a community service program of turning wig stands for cancer survivors. These stands are donated to and distributed by the Susan G. Komen Foundation of Peoria, Illinois.

Three factors have significantly contributed to the success of our program. One, a local company donates hardwood scraps, which we make into kits for our club members to turn. Two, club members are quite enthusiastic about participating—one member has turned

170 wig stands. And, three, we have been fortunate to identify non-club members who are willing to help by decorating the turned stands. In 2018, CIW partnered with the senior art class of the Normal Community West High School in Normal, Illinois, to decorate thirty-seven stands, and we'll be repeating this practice again throughout 2019.

As of this writing, CIW has donated 560 wig stands. A tutorial for building a kit and turning a wig stand can be found at the club's website, centralillinoiswoodturners.com,



Wig stands ready for donation, turned by members of the Central Illinois Woodturners and decorated by art students at Normal Community West High School.

under “Tips & Techniques.” Examples of donated stands can also be found on the website.

—Terry Quiram, Central Illinois Woodturners

Calendar of Events

June issue deadline: April 15

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

Colorado

September 13–15, 2019, Rocky Mountain Woodturning Symposium, The Ranch Larimer County Events Center, Loveland. Long-running symposium (since 1998) featuring thirty-five full-scale demonstrations, hands-on classes, Beyond the Bark gallery display, live auction, and a tradeshow. Featured demonstrators to include Anthony Harris, Derek Weidman, and John Beaver, with others to be announced soon. For more, visit rmwoodturningsymposium.com.

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.

September 20–22, 2019, Turning Southern Style Symposium, Dalton Convention Center, Dalton. Three-day event includes demonstrations, banquet, instant gallery, tradeshow, special interest night, and spouse activities. Attendees are invited to bring a youth guest at no cost. Featured demonstrators to include David Ellsworth, Hans Weissflog, and Stuart Batty. Regional demonstrators to be announced. For more, visit gawoodturner.org, email symposium@gawoodturner.org, or follow Turning Southern Style Symposium on Facebook.

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, Kimberly Winkle, and Chris Ramsey. Onsite housing and dining, vendors, instant gallery, and silent and live auctions. Registration fee \$205 for three-day pass (meals and lodging not included). 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 2019: *Traces* (annual professional exhibition), March 3 to June 23; *Art from the Lathe*, July 30 to September 1; *Continuum* (annual member exhibition), September 8 to December 29. 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.

North Carolina

Two Asheville gallery exhibitions curated by John Hill, both running concurrently with the AAW International Symposium in Raleigh and featuring world-class wood art in wide representations of style and subject:

July 5–August 30, 2019, *W.O.W.: Wood Only Work*, Blue Spiral One Gallery, Asheville. Featuring more than twenty artists, including Christian Burchard, Jim Christiansen, Andy DiPietro, Cindy Drozda, J. Paul Fennell, Robyn Horn, Betty Scarpino, Arthur Jones, Stoney Lamar, Bob Lyon, Alain Mailland, Pascal Oudet, Michael Peterson, and Hans Weissflog.

June 29–September 22, 2019, *WOODn't You Like to Know*, Folk Art Center, Southern Highland Craft Guild, Asheville. Featuring more than twenty artists, including John Beaver, Jerry Bennett, Dixie Biggs, Trent Bosch, David Ellsworth, Harvey Fein, Ron Gerton, Michael Hosaluk, Graeme Priddle and Melissa Engler, Avelino Samuel, and Merryll Saylan.

Pennsylvania

February 1–April 20, 2019, *Pennsylvania Made: Local Forms in the Collection*, The Center for Art in Wood, Philadelphia. An exhibition that shines a light on The Center's Museum Collection, curated by Artistic Director Jennifer-Navva Milliken, bringing together some 100 works that show how wood inspires Pennsylvania artists and makers. For more, visit centerforartinwood.org.

Tennessee

January 24, 25, 2020, Tennessee Association of Woodturners' 32nd Annual Woodturning Symposium, Marriott Hotel and Convention Center, Franklin. Featured demonstrators to include Cindy Drozda, Eric Lofstrom, Mark St. Leger, and Derek Weidman. One of the longest-running and most successful regional symposia in the U.S., the 2020 symposium will feature a tradeshow, instant gallery, people's choice awards, and Saturday night banquet with auction. For info, visit tnwoodturners.org or email symposium@tnwoodturners.org. Vendors, contact Grant Hitt at vendorinfo@tnwoodturners.org.

Texas

August 23–25, 2019, Southwest Association of Turners (SWAT) Symposium, Waco Convention Center, Waco. This year's event will feature seven international and more than fifteen regional demonstrators. Gallery, hands-on area, banquet, raffle, live auction, Beads of Courage boxes, spouse activities, and more than fifty vendors. Lunches are provided. Online registration March 15 to August 1. For more, visit swaturners.org. ■



Photo: John Carlano

Michael Brolly, *Dancing Triclops*, 1996, Curly maple, dyed veneer, 22" x 19½" x 18 (56cm x 50cm x 46cm)

On view in The Center for Art in Wood's exhibition, *Pennsylvania Made: Local Forms in the Collection*, through April 20.

Tips

Production pens

I make a lot of inexpensive pens for my local co-op gallery. I turn pens in production mode and needed to find a way to keep the turned pen sections together—and in the right orientation—before assembly. My solution is to slide the turned pen sections onto bamboo skewers, with the pen's point, or writing end, at the sharp end of the skewer. I never have to wonder which end is which, and this method keeps the grain running the right way.

—Sally Ault, California



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

AAW ONLINE TIPS

Did you know that AAW's webpage "Tips for Woodturners" allows you to submit a question, or "Ask the Expert"? You can also see a wealth of woodturning Tips all in one place. Visit tiny.cc/AAWTips or scan the QR code with your mobile device.



AAW Website Reader Question:

What's the best glue to use for inlaying copper wire into a groove on a bowl? If it's cyanoacrylate (CA) glue, how do you add it without staining the wood? If it's epoxy, how do you add it so as not to have a "blob" of it after it dries. Thanks!

Expert Answer:

When applying metal accents to wood, consider the effects of expansion and contraction of the wood due to humidity changes. A metal band around the rim of a turned bowl or platter will likely cause problems. If the wood shrinks, a ring on the outside rim of a bowl may pop out, no matter what kind of glue is used. If the wood expands, the metal could break.

Small pieces of metal in wood can be used to accentuate a design. Keeping the lengths short and allowing a bit of space between the pieces should allow for wood movement. It would be best to make the groove in the wood a close fit for the wire you are inserting. That way the wood is helping to keep the wire in place (not just the glue).

On small pieces, I first seal the entire work with CA glue. After pushing or tapping the wire pieces into the grooves, I add more thin CA glue into the groove and quickly wipe off any excess. There is no staining since the wood was previously sealed with CA over the entire surface.

Another technique is to use epoxy and put small amounts into the groove, or recess, using a toothpick or old dental pick. Then tap the metal into the groove. Practice on a scrap piece so you know how much glue can be applied without having squeeze-out. You could also apply blue masking tape to either side of the groove to catch any mistakes. If you are using a small router or other rotary tool to cut the groove, try applying the blue tape first and cut through the tape. This is a good technique if you are carving a pattern or picture because you can draw the lines on the blue tape prior to cutting the groove.

—Bill Ooms, Arizona



This turned egg has accent wire glued into snug-fitting grooves using thin CA glue.



This egg has silver glued into cut recesses with a small dab of 5-minute epoxy.



A KIT IS A KIT IS A

Right?

Jon Magill

A necdotes help relate a story and make it memorable. Here is mine and how I inadvertently learned about the differences between some of the project kits available on the market. I don't generally use kits for my projects. But when AAW Program Director Linda Ferber asked if I would make some coffee scoops, using kits, as gifts for outgoing AAW Board members, of course I said yes.

Linda wanted to know if I could make three coffee scoops in the style of the screwdrivers I frequently turn on my ornamental lathe (*Photo 1*). She sent me a link to the kit she wanted me to use. My technique and the lathe I use are very specific, but the kit looked like it would work. Great.

Then Linda learned that the particular kit she had selected was out of stock and wouldn't be available for quite a while. She chose a similar-looking kit. Although it was similar looking, I quickly realized it could not be made using my usual techniques. That's when it hit me like a ton of bricks—a kit is not a kit. I will illustrate

what I mean by making coffee scoops using different kits, each requiring very different approaches to use them successfully.

The main difference between the kits has to do with how the workpiece needs to be held to produce the handle for the coffee scoops. Because Linda had asked if I could make the coffee scoops like my ornamentally turned screwdrivers, I needed to use my rose engine lathe, a specialized lathe for ornamental turning. The headstock on the rose engine is hinged and rocks back and forth. The rocking motion makes it difficult for rose engines to have a tailstock. My lathe, like most rose engines, has no provision for a tailstock. Ideally, I needed a kit that did not require the use of a tailstock, or being turned between centers.

The kit Linda initially selected could be turned using a threaded bottle-stopper mandrel, which would work on my lathe. But the alternate kit required a tailstock and was designed to be turned between centers. Now

I was faced with a challenge, and it became obvious that not all kits are created equal.

I frequently tell people that woodturning is 80% workholding and 20% turning, meaning that while you do need to master certain turning skills, ultimately developing a variety of techniques to hold workpieces will determine how far you and your turnings evolve. Many of the most artistic pieces produced by woodturners require a bit of head scratching to figure out how the creator attacked the problem.

Given the importance of workholding, that may be the deciding factor in selecting your next project and kit for it. It certainly was in my case. Let's dive in and see what we can learn by turning three coffee scoops using the different styles of kits available.

Smooth-stem-style kit

Photo 2 shows smooth-stem coffee scoops, designed for a handle turned between centers. This is the simplest of the kits to hold and turn. The only



requirement is to drill a hole in one end of the stock, to glue the stem into after turning.

The instructions for this type of kit suggest starting with a blank about 1" (25mm) square and 6" (15cm) long, depending on your desired finished length. They also suggest adding 1" allowance for cutting the handle off the lathe. I used dense pink ivory for this kit. The flange at the back of the stem is about 5/8" (16mm) in diameter, so allow for that in your handle design.

Once you have your stock selected, you need to decide which route to take for drilling the required hole for the stem. There are numerous approaches for drilling with this style of kit, either using a drill press or drilling on the lathe. Turners making multiples might choose to use a drill press and drill numerous blanks at one time. The best way to maintain alignment during drilling is with a drill press vise of some sort, or a sturdy wood clamp to keep the stock vertical.

I generally prefer to drill on the lathe with a drill chuck in the tailstock. But even that choice has multiple options. You can hold the square stock in a chuck to drill it. Or, as I generally prefer, you can rough-turn the stock round, adding a tenon while between centers, before transferring it to a chuck to drill the end (*Photo 3*).

Before drilling, make sure to measure the diameter and length of the stem of your kit. You may want to use a scrap of wood to test the bit size and depth prior to committing your workpiece to the drill. The kit I used required a 1/4"- (6mm-) diameter hole, about 7/8" (22mm) deep. After selecting the right drill bit, mark it with a tape "flag" to indicate when you reach depth (*Photo 4*).

There are plenty of choices for drive and live centers that utilize the Morse tapers in your spindle and tailstock. I usually opt for a small cup center to

drive smaller workpieces, because it will just slip if I have a catch. Try to select a drive center suited to the scale of your workpiece (*Photo 5*). For a live center that can be positioned in the drilled hole of a workpiece, I prefer to

use a smaller-diameter penturning point, as shown in *Photo 6*. The cones supplied with most live centers are just too large for this scale of turning.

Once you have a hole drilled and your drive and live centers selected, ►

Ornamentally turned inspiration piece



1 Ornamentally turned style of screwdriver that instigated this article.

Smooth-stem-style kit



2 A smooth metal stem acts as a tenon that is glued into a hole drilled in a turned handle.

Form tenon, drill hole



3 Handle roughed between centers, with a tenon formed so it can be held in a chuck for drilling.



4 Ready to drill the hole for the stem. A tape flag added to the drill bit indicates proper depth.

Drives and live centers



5 Two styles of drive centers, left is a cup center and right a small prong center. Choose a drive sized for your work.



6 A typical tailstock live center and the oversized stock cone at left. For smaller projects, the author prefers a penturner's point shown on the live center and at right.

simply turn your desired handle shape between centers. I generally sand and finish on the lathe, then cut the stub off with a saw, hand-sand the end, and apply more finish.

Test the fit before final assembly. I found that the kit's casting needed a light touch-up with a file under the flange to get rid of the "flash" (thin overflow at the mold seam). Once I

filed that, the scoop sat nicely on my handle. For assembly, roughen the metal stem of the scoop with coarse sandpaper before gluing it into the handle. Thick cyanoacrylate (CA) glue or five-minute epoxy is sufficient for this type of project.

This kit is very easy to turn between centers, and its simplicity allows nearly infinite design

flexibility. The small-diameter stem allows for thinner-necked handles than other kits. The casting is relatively heavy, and for that reason I did find this kit favored denser woods and a longer handle to feel balanced in my hand (*Photo 7*).

Completed smooth-stem kit



A longer handle helps to balance the relatively heavy metal-cast scoop.

7

Penturning-mandrel-style kit

Photo 8 shows a penturning-mandrel-style kit. If you are already set up to turn pens, this kit style may be the obvious choice for you. It is designed to be turned on a penturning mandrel (7mm, in this case) and requires a set of bushings, as most pen-type kits do.

The instructions for this kit suggest a blank from $\frac{5}{8}$ " to 1" square, and slightly longer than the supplied tube. The tube in my kit was $2\frac{27}{32}$ " (7.25cm) long, and the instructions suggest

Penturning-mandrel-style kit



8



9

This kit requires a penturning mandrel, with bushings and spacers.

Mount and turn handle



10

Read kit instructions thoroughly; this kit requires reversing one bushing to turn a smaller tenon at the tailstock end.



11

Holding the kit's end cap up to the turning aids in visualizing the final shape.

Completed mandrel-style kit



12

Departing from a pen shape adds interest.

Threaded-stem-style kit



mirknig.su

(13) Threaded-stem scoop kit, designed for use with a bottle-stopper mandrel.

(14) Some bottle-stopper mandrels have internal threads to mount directly onto your lathe spindle, and some have a smooth shank to grab in a collet or drill chuck.

adding $\frac{1}{16}$ " (2mm) to the blank for trimming. I chose figured madrone for this kit. The collar and end cap are about $\frac{9}{16}$ " (14mm) in diameter.

As with typical pen kits, you need to drill a hole all the way through your blank. Most penturners use a centering vise on a drill press for this task. Once the blank is drilled, glue in the brass tube from the kit. If you already turn pens, you likely have an opinion on which glue to use. Epoxy, polyurethane glue, and medium or thick CA glue all seem to have their respective devotees, pick one. When the glue has cured, use a barrel trimmer to trim the blank down flush with the ends of the brass tube.

Mount your blank on a pen mandrel with the required bushings and spacers. My mandrel is a fixed-length type, so I needed to add extra spacers to reach the shaft nut (*Photo 9*).

Two specific things to point out here. First, read the instructions that came with your kit. I had different kits with multiple techniques. The kit illustrated here uses an initial turning to one bushing diameter, then reversing the tailstock-end bushing to use its stepped-down diameter to turn a tenon on the scoop-end of the workpiece, which needs to fit inside the kit's collar (*Photo 10*). Second, while this kit

uses a penturning mandrel, you are not turning a pen. You have the freedom to turn a non-pen-like shape. Holding the end cap up to my workpiece helped to visualize a nice line off the wood into the end cap (*Photo 11*).

One of the advantages of turning pen-type kits that may not be obvious is that you can easily take the workpiece off the mandrel at any time and put it back on. This is often useful if you want to pre-assemble the kit to evaluate some visual aspect. Not all kits and turning techniques are as forgiving when it comes to taking the workpiece off the lathe mid-process to assess something, like a fit or proportion, then get it back on the lathe perfectly centered again.

This kit is very quick and easy to turn. As long as you familiarize yourself with the instructions, there is a lot of room for interpretation and creativity. This is a great kit if you already turn pens and want to add more shape to your turned profiles. But like all pen kits, you cannot vary the length of the blank when turning these scoops.

Because these scoops are formed from sheet metal, they are the lightest weight of the three kits (the other two kits are cast). The threads for the end cap are stamped on the flat tang, and I wasn't

convinced they would remain secure with long-term use. The lightweight and short handle suggest using less dense wood varieties to balance better with this kit. The short handle does make it a good option for people who like to store their scoops in their coffee containers (*Photo 12*).

Threaded-stem-style kit

Photo 13 shows a threaded-stem-style kit. This kit is designed to work with a threaded bottle-stopper mandrel, turned with or without a tailstock. It can also be turned between centers without the mandrel. The kit requires drilling, so like the smooth-stem kit, if you drill on the lathe, you need to either use a chuck to hold your square blank, or turn a tenon when you rough out your blank and grab the tenon in a chuck.

The instructions for this kit suggest a blank $1\frac{1}{2}$ " (38mm) square, by $5\frac{1}{2}$ " (14cm) long. I selected a smaller-diameter and longer piece of tulipwood for my blank. There is no limitation here except having enough wood at the scoop end to drill and tap. The flange on this kit is about $\frac{21}{32}$ " (17mm) in diameter.

The main difference with this kit is that after drilling, you'll need to tap the workpiece to accept the threaded rod that holds the scoop to the handle. Depending on your wood ►

selection, drill a $\frac{9}{32}$ " (7mm) hole for softwoods or up to an $\frac{11}{32}$ " (9mm) hole for denser woods. This will be used to tap for the $\frac{3}{8}$ "-16 tpi thread. The threaded stem is 1" long and requires extra depth for tap clearance, so drill at least $1\frac{3}{8}$ " (35mm) deep.

After tapping, saturate the threaded wood with thin CA glue, let that dry, and then re-tap.

After drilling and tapping, you can turn the handle between centers, use a chuck and live center, or reverse your workpiece

onto a bottle-stopper mandrel to turn using a live center, as I did (Photos 14–16).

Photo 17 shows the completed threaded-stem-style kit. I saved this kit for last because I found it to be the most versatile. It is the only one that would work on my ornamental lathe without a tailstock (Photos 18, 19). Another advantage of this kit is that a variety of other kits use the same thread-mount handles, so your turning designs can be adapted for different projects. A side benefit of the threaded-rod mounting system is that the turned wooden handle can be removed to allow cleaning the metal parts without harming the wood.

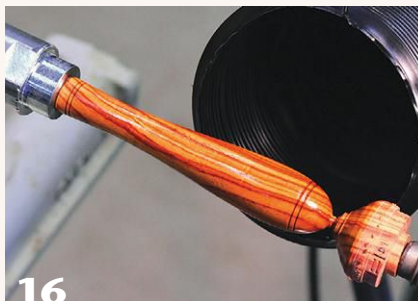
Given the numerous kit options available today, I hope this tour through turning the three different coffee-scoop kits added some perspective and creative options to help with the selection of your next woodturning project. ■

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Mount and turn handle



15 Rough-turned blank reversed onto a bottle-stopper mandrel for turning between centers.



16 Sanded and finished handle on the lathe. The waste at the tailstock end is cut off with a saw with the lathe off.

Completed threaded-stem-style kit



The threaded-stem mounting allows for the scoop to be removed for washing if necessary.

Rose engine lathe accents



18 A bottle-stopper mandrel used on a rose engine lathe without a tailstock, to turn handle for a threaded-stem kit.



19 Completed ornamentally turned coffee scoop.

Kit Sources

Kits used in this article were purchased from the following sources:

- Woodcraft–WoodRiver® Coffee Scoop Turning Kit, smooth-shank-style kit, chrome or gold finish
- Penn State Industries–Coffee Scoop Kit, penturning-style kit, available in two sizes and two finishes
- Craft Supplies USA–Artisan Coffee Scoop Kit, bottle-stopper mandrel/threaded-shank-type kit, chrome

Make a Simple No-Kit Scoop



I don't normally use kits and, to be fair, I don't typically make coffee scoops either. But the experience of investigating the options and using a kit to fulfill Linda Ferber's special request revealed some valuable insights about the types of kits available. As an alternative to kits, I'd like to offer an uncomplicated approach to making a scoop. While there have been many articles on this subject, this technique might be a little less intimidating for some turners.

There are many ways to hold and turn a scoop, but the more challenging of them use a single, long, solid piece of wood that becomes an off-balance spinning "propeller" during the scoop hollowing. That can be scary and dangerous. A less daunting approach is to start with a sphere that has a short socket into which you can attach a handle later; this method provides easier workholding options during hollowing.

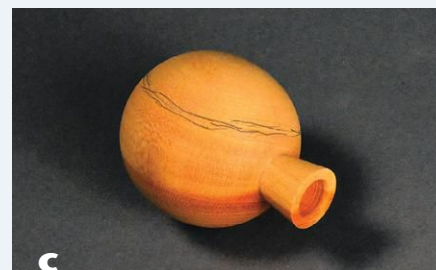
Turn sphere with drilled socket



Start by rough-turning a blank to a cylinder, and drill a shallow hole in one end. The hole is in the tailstock end, and a cone center is positioned in the hole. Just beyond the depth of your hole, lay out the ends of the sphere on the cylinder (measure the diameter and mark that as the length). Turn away the waste wood on each end, then form the sphere.



Sketch rim line on sphere



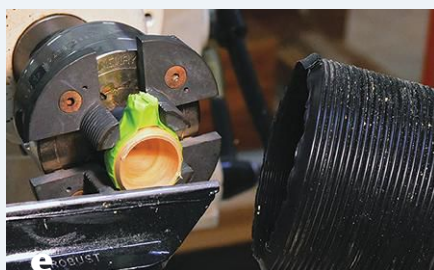
When your sphere is round and the size you want, sand it, then cut off the waste end (headstock side) with a saw. Sand the end by hand to blend into the sphere. You should now have a sphere with a socket on one end. Lightly sketch a "latitude line" around the sphere where you think you want the rim of your scoop to be.

Mount sphere in tall jaws



A few layers of tape protect the wood and the socket stem, as the workpiece is held lightly in a chuck with tall jaws. I placed a short spacer behind the sphere to allow just the portion I will be hollowing to protrude beyond the jaws. The socket fits between two of the narrow jaws. Rotating the lathe spindle by hand, draw a line onto the sphere and rock the sphere in the jaws until that line parallels your original hand-sketched line. Tighten the chuck just enough to hold the sphere snugly, but not dent the wood.

Hollow scoop



Turn away wood down to your hand-sketched latitude line, and hollow the scoop. I measure and drill a depth hole first. Sand and finish the inside of the scoop now because you will not have another chance.

Assemble scoop to handle



Turn a handle with a smooth tenon to fit into the scoop's socket. Using tape for padding, I employ the best clamp in the shop, my lathe, to align and glue the scoop onto the handle.

THE SENSATIONAL

Jim Echter
mirknig.su

Believe it or not, everything you need to know to use a skew chisel you learned in kindergarten. It is not a difficult tool if you practice, fully understand how the tool works, and use the lessons you learned. Just remember the skew is a finesse tool and does not remove wood nearly as quickly as a bowl gouge cutting through green wood.

The following three basic skills/concepts, learned in kindergarten, are all you need to know: counting—one, two, three, four; knowing the alphabet—A, B, C, D; and playing nice/using good manners. Here's how they can help simplify your understanding of the skew.

SKEW, SIMPLIFIED



Counting

There are only two types of cuts with the skew—edge-slicing (such as shear-cutting with a planing cut and peeling) and point-cutting (used for forming V-grooves,

truing tenons, or cutting pommels). There are only three profiles, or shapes, you can cut on a spindle with a skew: straight lines (cylinders or tapers), shallow concave (long coves), and convex (beads). There are four surfaces that need to be honed on a skew during sharpening.

SYMPOSIUM DEMONSTRATOR IN RALEIGH

Jim Echter will be a demonstrator at AAW's 2019 International Symposium in Raleigh, North Carolina, where he will share his insights on using the skew chisel. For more, visit woodturner.org.



Skew terms and angles

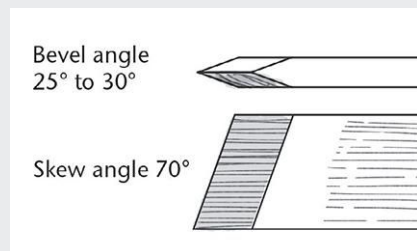


Figure 1. The author recommends beginners use a skew angle of 70° and a bevel angle of 25° to 30°.

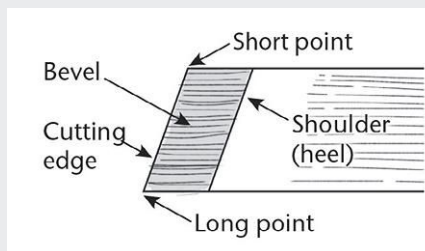


Figure 2. Parts of a skew chisel.

Illustrations: Robin Springett

Knowing the alphabet

Most turners have heard about the “ABCs of woodturning”: Anchor, Bevel, Cut. I would add D for the Dance of the Woodturner. You *must* move your body when using the skew chisel. This is different from the stationary stance many beginners and bowl turners are tempted to adopt. Bowl turners often stand in one place, plant their feet, and make large swing movements with the tool handle and their arms. Similarly, beginners tend to move the skew with just their arms. But the skew needs to be locked into position with your body, and both are moved as a single unit, as in a dance.

Rectangular-shanked skews



1 Half-inch and ¾" rectangular skews.



2 Rectangular skew with flat top edge and rounded bottom edge.



3 Rectangular skew with both top and bottom edges rounded.

Playing nice

Turners have been taught for years to rub the bevel when cutting, and this concept holds true for the skew but with a caveat. The skew's bevel actually should *glide* over the wood surface and not rub it. Gliding the bevel requires a much lighter touch than rubbing. Many turners new to the skew apply too much pressure toward and into the turning blank. In practice, the pressure should be on the tool shank into the toolrest and toward the ground (as shown in the *opening image*). With the bevel properly positioned just above the wood surface, anchor the tool to the toolrest, raise the handle to start cutting, and then *glide* the tool over the work in the direction of the cut. This gentler approach results in less pressure on the wood and a higher quality cut.

Skew profiles and angles

When learning to use the skew, I recommend you start with a tried-and-true profile (described below) with a skew angle of 70° and a straight bevel between 25° and 30° (*Figures 1, 2*). This shape can be achieved by sizing the bevel two to three times the thickness of the tool shank. Once you develop your skills, then experiment with other profiles and bevel angles.

The three basic shapes of skew shanks are rectangular, round, and square. A forth profile, the oval skew, is not one I recommend, as it is difficult to sharpen without a jig and, carrying less metal mass, tends to chatter.

Rectangular

For rectangular-shanked skews, I recommend starting with a ¾" (19mm) or ½" (13mm) tool (*Photo 1*). Anything larger is difficult to wrap your finger around for certain types of cuts. These sizes are perfect for use in the practice exercises described later in this article. They are also all you need for turning pens, tops, pepper mills, chair legs, and balusters.

Even though they are called rectangular skews, they have a rounded bottom edge that helps the tool glide easily over the toolrest and allows smooth movement when rolling beads. I prefer a skew that has a flat top surface with no sharp edges (*Photo 2*), as I find it easier to control when cutting V-grooves and pommels with the long point. Some turners prefer a rounded top surface, as shown in (*Photo 3*). If you purchase an inexpensive skew, it may have sharp top edges you'll need to grind over; you might

also have to grind a radius on the bottom edge. This is not difficult to do and worth the cost savings while you learn the tool. Once you master it, then make the investment in a higher-quality tool.

Most beginners try to use the skew with a factory grind, which is often too blunt. A skew with a 25° bevel is great for softwoods like pine and poplar, while a 30° bevel is good for exotics and hardwoods. A skew angle of 70° has been used for years and works well.

Round

A round-shanked skew can be purchased or easily made from an inexpensive high-speed-steel (HSS) blank. Sizes of ¼" to ⅜" (6mm to 9.5mm) diameter are most useful (*Photo 4*); round skews larger in diameter necessitate a bevel that is so long it is hard to control the tool. Round skews are nice to use when turning small items like the "icicle," or finial, below a Christmas ornament.

Square

Square-shanked skews, also known as beading and parting tools, are good for performing the tasks the names suggest. You can purchase them or make them yourself—I ►

made mine out of old square-shanked screwdrivers purchased for 50 cents at a thrift store (*Photo 5*). They are ground straight across with a 45° to 50° bevel. As these tools are used for small details and light cuts, I don't see the need for exotic metal or even HSS. The steel in a screwdriver will win over the wood.

Basic skew rules

- **The skew is a finesse tool.** It is primarily used as a finishing tool

that provides a wonderfully smooth surface. Go gentle with it and remember to play nice.

- **The toolrest must be absolutely smooth** so the tool can glide over it without catching. File or dress the toolrest on a belt sander to remove any nicks. Then rub a little candle wax on it to reduce friction.
- **Concentrate on the cutting edge, bevel, and point positions.**

Let the tool handle go where it has to go to put the point and edge into proper position. The edge and point are master over handle position. Beginners often will not swing the handle nearly enough to position the edge and point into their proper position. If you have to move your body, then dance it out of the way as needed.

- **The skew edge must be razor sharp** and have very sharp points at the ends (long and short points). True points (with no radii) help to reduce catches when cutting V-grooves and pommels or when rolling beads. To achieve sharp points, hone all four surfaces—two bevels, the top, and bottom. Both carbon steel and HSS tools can be honed with an oil stone (*Photos 6, 7*), but skews containing exotic metals should be honed with a 600-grit diamond or CBN slip.

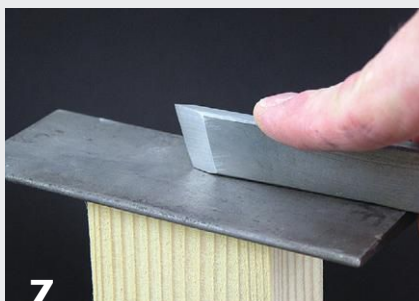
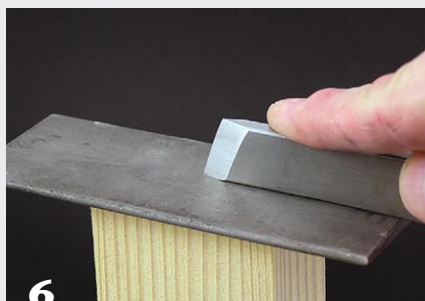
You can also use a belt sharpening system like the one I designed using an inexpensive belt sander

Round- and square-shanked skews



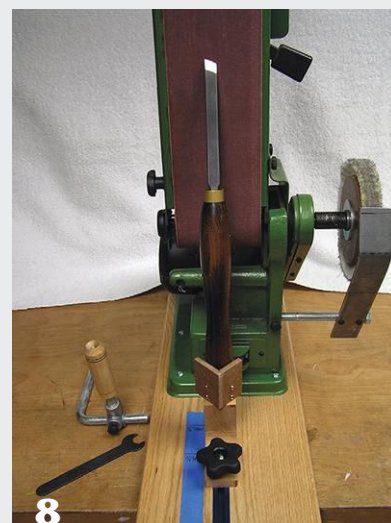
Skews come in different shank sizes and shapes. The square-shanked skews *at right* (aka, beading and parting tools) were fashioned from old screwdrivers.

Honing



When sharpening a rectangular skew, hone all four surfaces to achieve sharp points at the ends of the cutting edge (long and short points).

Belt sander sharpening setup



The author's shopmade belt sander sharpening station excels at forming flat bevels on skews.

JOURNAL ARCHIVE CONNECTION

EXPLORE!

To learn more about Jim Echter's shopmade belt sharpening system, see his December 2012 *AW* article, "DIY Belt Sharpening System" (vol 27, no 6, page 20). Log on at woodturner.org to access the archives!



(Photo 8). Belt sharpening provides a flat bevel which is easy to power hone using a buffing wheel charged with honing paste.

Types of skew cuts

Planing cut

The skew is known for the sensational finish it can leave on the surface when used to plane a cylinder. You can often start sanding with 220-grit abrasive or higher because anything coarser would damage the surface. Planing is an edge-slicing cut (the short point does not push into the fibers). Focus your attention on keeping the cutting edge at a 45° angle to the blank, locking the tool to your body and moving your body and tool as a single unit (Photos 9, 10). The planing cut process follows the A, B, C, and D reminders.

- **A: Anchor** the tool to the toolrest. Remember that pressure should be applied downward, towards the floor and into the toolrest.
- **B: Bevel**—Starting with the tool handle low, raise the handle until the heel of the bevel starts to gently rub against the blank.
- **C: Cut**—Continue slowly raising the handle until the edge engages the wood, keeping the cutting

action to the bottom half of the edge (what I call the Green Zone, as shown in Photo 9).

- **D: Dance**—Start cutting in the direction you want to go, using the Dance of the Woodturner, which means moving your body/tool as a single unit. Remember to *glide* the bevel over the surface and not rub too hard.

Peeling cut

Remember how we used small hand-held pencil sharpeners in kindergarten to put sharp points on our pencils and crayons? I liked watching the shavings peel off the pencil. In a similar fashion, a skew “peels” away wood efficiently as it spins on the lathe. The peeling cut does not leave nearly as fine a finish as the slicing, or planing, cut. But the surface is perfect for things like chair tenons that will be glued into a mortise.

To perform a peeling cut, start with the tool handle low and position the cutting edge 90° to the rotation of the blank. Anchor the tool to the toolrest. Raise the handle until the back of the bevel starts to rub. Continue to raise the handle until the edge starts to peel away the wood (Photo 11). As the cylinder’s diameter decreases,

continue raising the handle to keep the peel of wood coming off the surface. When you are still learning, use only a quarter to half of the cutting edge. Once you develop your skills, try using the entire length of the edge. Remember, this is not a scraping cut. With the tool handle low, you are peeling shavings off the wood.

V-groove cut

The V-groove is a useful visual detail on spindles. It is also the first step needed before forming a bead. The V-groove is made using only the long point of the skew (Figure 2). The tool’s bevel does not contact the wood. Start with the handle low, position the long point down on the toolrest, aim it in the direction of cut, and enter the wood. As you cut, rotate the tool very slightly to provide clearance between the cutting edge and the just-cut surface and lift the handle straight up to swing the long point deeper into the wood (Photos 12, 13). One challenge beginners have with this cut is that they want to push the tool forward into the blank instead of pivoting the point into the wood by lifting the handle. Beginners also want to swing the hand left to ►

Planing cut



9 When making a planing cut, present the tool so the cutting edge is at a 45° angle to the blank. Keep the cutting action to the lower half of the edge, colored green.



10 Hold the skew against your body and cut by moving your body and tool as one unit—the woodturner’s dance.

Peeling cut



11 The peeling cut. Begin by presenting only a portion of the cutting edge, and use more of it as your confidence increases.

V-grooves



12 Present the skew with its long point down to form a V-groove, starting with the handle low, then lifting the handle to pivot the long point into the wood.



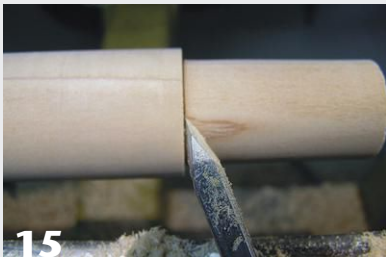
14 The circular chip that results from a V-groove cut.

right, when the handle just needs to be lifted straight up. It's also important to move your body to the left or right before the start of the cut, so you can see the tool's point going in the desired direction.

This is a 1-2 dance step. When teaching beginners, I have them make exaggerated movements by counting out loud, "1-2," as they step left or right by a foot or so to get their body into position. When you make a proper V-groove cut with just the long point, you will end up with a circular chip that will often pop off the blank straight up into the air (*Photo 14*).

joint lines between box and top. The process is the same: start with the tool handle low, aim the bevel 90° to the surface you want to clean up, lift the handle until the long point enters the wood, and rotate the handle slightly to provide clearance. Raise the handle straight up to pivot the long point farther into the wood (*Photo 15*).

Paring cut



15 A paring cut is useful for facing off endgrain or cleaning up tenon shoulders.

Paring cut

The paring cut is very similar to the V-groove, except the direction of the cut is 90° to the wood, or straight into the blank. This is used for cleaning up endgrain on spindle work or to refine tenon shoulders; on boxes, you could use a paring cut to clean up the

Bead cut

There are two methods for cutting beads with a skew: short point only and edge slicing. I suggest beginners use the point only method, as it is less prone to catches that can result in the tool spiraling out of control down the workpiece. Once you have mastered this basic cut, then try rolling beads with an edge-slicing cut.

Hand motions for rolling beads



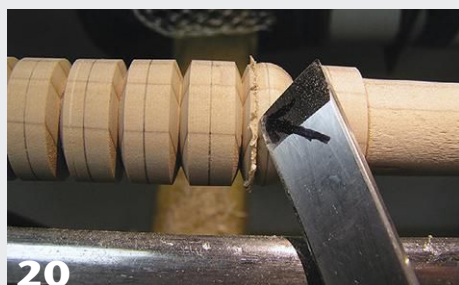
Consider how your hand must rotate when forming beads. For the right side of a bead, it rotates clockwise; for the left side, counterclockwise. In both cases, the finishing position is with the tool edge vertical and your hand as though you are going to shake hands with someone.

Tool position for rolling beads

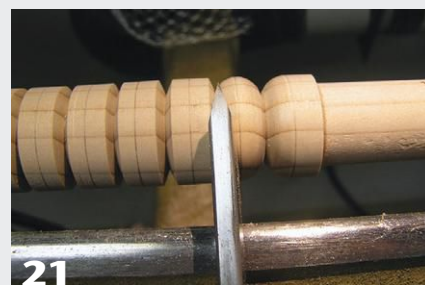


19

Begin by engaging the short point of the skew. Rotate the tool as you lift the handle. Note the curl raised by the point, necessary for maintaining tool support throughout the cut.



20



21

At the end of the bead cut, the tool edge is vertical.

One challenge beginners have forming beads with a skew is that they don't move the tool handle properly to swing the short point through a complete arc to cut a nice round bead. Think of the multiple, perfectly timed, steps required when making a turn from a stop light on a hill with a manual-shift car: you have to remove your foot from the brake, press on the gas, let off on the clutch, and turn the steering wheel at just the right moments. When cutting a bead with a skew chisel, you need to rotate and lift the handle with coordinated timing and, if the bead is large enough, slide the tool along the toolrest.

To help visualize these movements, think of your hand position when shaking hands. When rolling a bead with a skew, you want to end the cut in the normal hand-shaking position. If you are cutting the right side of a bead, prepare to cut by twisting your hand counterclockwise 90° (Photo 16) and positioning the tool flat at the top of the bead. With the skew's short point engaged, roll the tool to the right by twisting clockwise as you lift the handle. You should end the cut with your hand in the shaking position and the tool's cutting edge vertical. When cutting the left side of a bead, simply

reverse these directions. Prepare by twisting your hand 90° clockwise, position the tool at the top of the bead, engage the short point, and roll the tool counterclockwise to the normal hand-shaking position (Photos 17, 18).

Beads are typically formed between two V-grooves. Anchor the tool on the toolrest with the handle low. Swing it so the short point is aimed in the direction of cut. Raise the handle until the point enters the wood and raises a curl. Sweep the cutting tip through the desired arc while rotating the tool handle. The cutting edge starts horizontal and ends vertical (Photos 19–21). Make the necessary number of light cuts

to remove wood until the final bead is cut.

Shallow concave cut

Shallow concave cuts are straightforward with a skew. They are edge-slicing cuts, just like planing cuts except you direct the tool to cut a shallow concave shape (Photo 22). This is useful when making tool handles or for turning balusters and furniture parts.

Summary

The skew can be a sensational tool in your arsenal if you take the time to understand how it cuts and put in the time to practice. And use those kindergarten lessons for this finesse tool—your ABCDs, counting, and playing nice/using good manners. ■

Shallow cove cuts



22

Cutting a long, shallow cove with the skew. Notice the smooth surface left on this pine.

With more than 40 years' experience in custom woodturning, writing, demonstrating, and teaching, Jim Echter specializes in spindle turning and makes products for spinners and fiber artists around the world. He is well known for his custom and architectural restoration work. Jim was the founding president of the Finger Lakes Woodturners Association, an AAW chapter. For more, visit tcturning.com.

Practice Exercises for the Skew

The best blanks for practicing skew cuts are 2" (5cm-) diameter green (un-seasoned) branch wood or 2" x 2" pine blanks about 10" (25cm) long. Green wood is ideal because you can probably find plenty of it at no charge and it cuts more easily than dried wood. Don't try to learn the skew with expensive exotics or hardwoods. Once you have mastered the tool with green wood and pine, then apply your skills to progressively harder woods—poplar, cherry, maple, then oak. The harder woods will necessitate lighter and slower cuts.

Mount practice blanks between centers using a cup drive or a safety drive in the headstock. These will allow some slippage when you get a catch, whereas a four-pronged drive center will not. It is easiest to use a spindle-roughing gouge to prepare a rough cylinder, then proceed to the exercises below. I recommend practicing each exercise with a series of twelve blanks each.



Exercise 1: Planing and Peeling



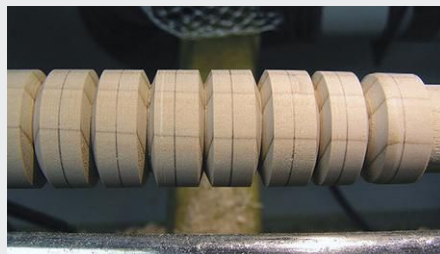
(Left) Plane a cylinder smooth with the skew five to ten times.

(Right) Peel cut the cylinder to $\frac{3}{4}$ " (19mm) diameter, stepping down the length of the blank.

Exercise 2: V-grooves and Beads



Plane a cylinder smooth with the skew, and mark out $\frac{5}{8}$ " (16mm) intervals with a ruler and pencil or with dividers.



Form V-grooves at every mark about $\frac{1}{4}$ " (6mm) deep, then mark centerlines between all the V-grooves.



Roll beads with the goal of leaving the marked centerline at the top of the beads and ending with the tool's cutting edge vertical and your hand in the handshake position.

Exercise 3: Beads and Coves



Start as you did in Exercise 2: plane a cylinder smooth with the skew, and mark out $\frac{5}{8}$ " (16mm) intervals with a ruler and pencil or with dividers. Form V-grooves at every mark about $\frac{1}{4}$ " (6mm) deep, then mark centerlines between all the V-grooves. After rolling beads as you did in Exercise 2, turn away every other bead using a peeling cut.

Form coves with a spindle gouge between the remaining beads, leaving a short fillet (flat area) between the cove and bead. Note that although the skew can do well to form long, shallow coves (concave shapes), it does not excel at the short, deeper coves recommended in this exercise.

Editor's Note: A Glimpse of Safety Standards Past

You'll note in this article's opening image taken in 1986 (and in similar shots) that Richard Raffan is not wearing safety glasses or a faceshield. This seems a good moment to observe how safety standards have come a long way since the early days of modern woodturning. Raffan and other professional turners coming up in that era were at least in part informed by Frank Pain's 1957 book, *The Practical Woodturner*, considered by some the "woodturning bible" of the day. It is easy to see how the following passages, from a section called "How to Feel Comfortable," reflect a dated attitude toward safety:

"Let us first consider the eyes. The chief worry from our point of view is dust, or rather chips of wood. Professional turners do not wear protective glasses; they cup their hands over the flying chips or direct them elsewhere than into their face..."

"Now, all the people I know have the habit of breathing and so you can take in dust. The fact is, however, that there ought to be little dust if you cut the wood cleanly. When glasspapering you cannot help it, except by seeing where it goes and dodging it. So far as I know it is nothing much to worry about—not like the dreaded disease miners and masons can get. I suppose it is not exactly good for you (certainly fancy woods can give you a cold in de nose) but, my friends, do not worry about it. Just keep on breathing. Personally, I have grown fat on it."

We now know that wood dust is a carcinogen, and ample steps should be taken to protect your lungs. And street glasses, even with impact-resistant lenses, are insufficient eye protection during turning. Take the necessary steps to stay safe while turning.

On DEMONSTRATING

Richard Raffan

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The author demonstrating at the Newcastle Symposium, New South Wales, Australia, July 1986.

I enjoy teaching and passing on what I know, but demonstrating was always ancillary to my woodturning business, enabling me to get out of the workshop for a few weeks each year. I imagine the majority of woodturning demonstrators have had (like myself) no formal training as teachers. Many demos I've seen would have been more informative had more attention been paid to camera work and delivery. When watching a demo, I often learned more about presentation than about woodturning or design. So in this article, I hope to provide some useful pointers for those new to demonstrating and reminders for the old hands.

Some history

I'm so petrified of all forms of public speaking or performance that, other than a very brief stage appearance at the age of six, I was in my late thirties before I stood before an audience. That was at the first British Woodturning Symposium in 1980, and it was something I couldn't wriggle out of.

For six months prior, I'd worried about my thirty-minute talk, which would take place on the first morning of the symposium. I'd practiced my *Earning a Living as a Turner* dozens of times. Even a half-hour before I was set to begin, I still wondered whether I should show slides. I mentioned this concern to David Ellsworth, whom I'd just met. His great advice was, ►

“Show slides—then you can’t look ’em in the eyeball.” That blindingly obvious fact hadn’t occurred to me. A lathe or other tools will also help you feel less exposed.

Against all my expectations, my thirty-minute talk lasted exactly that. Slide images changed when I waved my hand every thirty seconds or so. It was sheer luck that my last slide came up as I finished speaking. The applause that followed seemed more than merely polite, and I was extremely relieved that it had gone so well. Since that symposium, I’ve done several thousand demonstrations, but I’ll still go a long way to avoid speaking without props because a panic attack inevitably freezes my mind and I’d forget to say what should be said.

My early demos were pre-video and amplification. Small groups gathered around the lathe, trying to see the tool and shaving (as can be seen in the *opening image*). But mostly I had to articulate what was going on because even those in the front row couldn’t really see what was happening on my side of the lathe.

My first demo in front of woodturners (actually turning and not just speaking) was also at that first British Woodturning Symposium. I had ten years of production turning behind

me that included thousands of bowls, boxes, scoops, and spindles. I was comfortable using the tools, but despite that and the success of my talk, I was nervous in front of fifty woodturners. All went well until I picked up a scraper, and everyone heard a loud voice at the back say, “Oh God! One of those. Let’s go.” These days, I’d counter by asking if that person is superstitious or ignorant, but at the time his comment threw me. After the demo, I encountered quite a bit of hostility from guys who hadn’t been asked to demonstrate, despite knowing how to turn “correctly.” I wasn’t keen to repeat the experience.

My attitude changed at Albert LeCoff’s 1981 symposium in Philadelphia. Grants from the British Crafts Council enabled me and Ray Key to attend. We were very impressed by the work but shocked at the paucity of technical skills. Asked to demonstrate our quaint traditional techniques—we used bowl gouges to turn bowls, rather than some sort of tooling bit—we leapt at the chance to show those ignorant Americans a thing or two. David Ellsworth lounged comfortably in the front row and directly in line with the spinning wood, but not for long: in my eagerness to show off, I had a massive catch that shot the

bowl blank straight to his lap. Not to be outdone, Ray also had a massive catch, his blank being fielded by Michael Hosaluk. Lesson 1: Don’t be too eager to show off. Lesson 2: Clear the line of fire. In fact, that was the only time I recall a solid lump (let alone two) flying into the audience. Catches usually heave the wood in the turner’s direction, as shown in *Photo 1*, which is why I always try to stand clear of the firing line.

Helpful tips

Start and finish on time

I like to start right on time so anyone who strolls in late will have missed something. But to ensure latecomers don’t miss anything vital, I spend a few minutes talking about the upcoming demo (or demos if it’s just me for the day).

Ten or fifteen minutes before the official start, I turn something to warm up, partly so those seated early have something to watch. I also brief the videographer. And, under the guise of seeing how the wood is cutting and how steady the lathe is, I also establish my right to be in front of the audience before I go into the nitty-gritty of technique.

Finish on time, especially when alternating with another demonstrator. It’s essential to get your gear out of the way so the next act can get set up. Answer questions after you’ve done that. You also need to finish on time so your audience can find a coffee, go to another demo, or be ready for collection at the end of an event. People plan around advertised times; don’t risk frustrating some of your audience by starting early or going on longer than promised.

Don’t announce that you’ve finished, then accept questions because half your audience will be standing and trying to get away. When you announce the end, the crowd will begin thinking about the next

Make use of a catch



Los Angeles, 1986. During a demo with no chucks, adhesive failed to keep this bowl on the lathe. This can be embarrassing but also a teaching moment that can put the audience at ease.

Photo: Jerry Glaser

demo they want to see and/or the location of the nearest restroom and refreshments.

Advise your videographer

Camera operators are not mind readers, so few know exactly what you (the demonstrator) want to show. You know what's coming next and what the audience needs to see. Consequently, you have to direct the camera and ensure the image you want is on the screen. Obtaining the image might take a few seconds, but it's worth the effort and wait because it's something the audience really

appreciates and I'm thanked for it after most demos.

If the audience sees an image on screen like that shown in *Photo 2*, they will know you can turn, but it doesn't tell the audience much more. What they need is a closer shot, like that in *Photo 3*.

It follows that as a demonstrator, you need to be able to see *at a glance while turning* what the audience is seeing on screen. A demonstrator's monitor, as in *Photo 4*, is the answer. Many times the audience gets a better view than I do, especially when I'm hollowing endgrain and the camera has a better

perspective than my own eyes—so of course I'll watch the cut proceed on screen in the hopes of an ego-boosting gasp of admiration from the audience. (That's always risky because lathes are likely to remind a cocky, egotistical turner who's in charge.)

If your shoulder or arm blocks the camera view, it's often easier to move yourself rather than the camera. The important thing is that the audience sees what's happening.

Use mistakes to advantage

I had my first public catch in Australia. I was using a skew chisel and cringing with embarrassment when a voice said, "You don't know how good that makes us feel back here!" That relaxed the whole group, so ever since then, I've made sure to have a catch early in a spindle turning demo. Practicing causing catches has even led me to create a demo on the subject.

Having things go wrong in a demo should not be a disaster, as it provides a chance to show how you overcome problems we all encounter. I prefer demo blanks with a few flaws to work around, as they present design—and demonstrating—opportunities.

Don't make things needlessly complicated

At one daylong demo I attended, the first project was a ladle. The demonstrator turned the ball and handle between centers, then fixed the ball in a chuck for hollowing while the handle whizzed around like a propeller. The basic concept was quite enough for the group to absorb, but the guy had to show off and turn the handle on several axes while we all wondered what was the point.

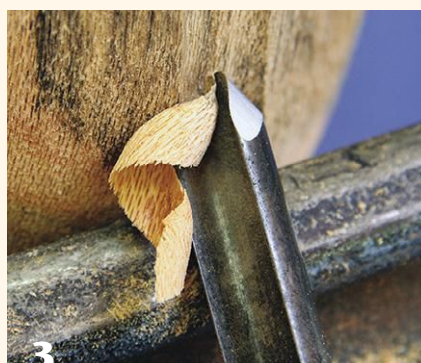
There's no need to show off

Avoid the temptation to show off unless you feel up to it at the end of a long day. Demos are supposed to ►

What does the audience see on screen?



Photo: Terry Martin



Help your videographer capture what you want the audience to see on screen. Viewing angles and camera zoom make all the difference. An audience wants to know how a tool is cutting, so show them.

The demonstrator's monitor



Having a smaller video screen visible at the lathe (at right), a demonstrator can confirm in real time what the audience is seeing. Pictured, Mark Dreyer demonstrating at the Portland AAW Symposium, 2018.

Photo: Andi Wolfe

be teaching events, not recitals. For years, my encore after six or seven hours at the lathe was what I call an ego stick. I'd pretend to concentrate so as not say too much for the final twenty minutes (*Photos 5, 6*). If I have fifteen minutes to spare at the end of a bowl demo, I'll turn a 6" (15cm) bowl or pot without saying much so people can see something being turned at a pace approaching production speed.

Give your audience a break

After ninety minutes (if not sooner), your audience will need to stand up, move around and stretch a bit, empty bladders, get a coffee and/or a sugar hit, and discuss the session. If you're doing an all-day demo, at the first break you can gauge how you're being received and modify your presentation accordingly.

In the 1980s Vic Wood and I tried conducting an eight-hour workshop, alternating ninety-minute demos with very short comfort breaks. People grabbed coffees for the next demo and lunch was eaten during a demo. We aimed to give maximum value for the money but realized that people needed more breaks.

Lesson: You can offer too much value for the money.

The ladle-turner noted above allowed only three short breaks, as he strove to provide similar value for money. He herded the group back after a ten-minute coffee break and after a fifteen-minute lunch. Late that afternoon, having completed a small box and keen to do one final project in the ten minutes remaining, he mounted a wildly out of balance 16" (41cm) burl cap on a screw chuck and turned on the lathe. At 2200 rpm, the blank took off, destroying a tool rack, dust hood, and part of the ceiling. Surprisingly, nobody was hurt. It had been time to stop, so we did. The biggest lesson from that day was that both presenter and audience need a break.

When showing slides, look at and speak to your audience

If during speaking presentations with slides you are not amplified by a microphone, face the audience with the laptop in front of you. When you speak, project your voice into the audience. Speak up and out. If you want to point to something on the screen, use the laptop cursor, not a

laser pointer or long turning tool because that might mean turning your back to the crowd.

Speak clearly

Try to speak clearly and not too quickly. Project your voice, rather than just speaking loudly. Many in your audience will be hard of hearing and your words can be easily misunderstood or merely unintelligible. At the beginning of a session, ask the audience to say if they don't understand what you said. If they don't understand, it's because you didn't explain it right *for them*, so you need to make your point another way.

If you're asked to repeat something, say exactly the same thing, rather than re-phrasing the statement. Not hearing clearly is different from not understanding.

Say what you're doing

I aim to conduct a running commentary as I work, articulating what's going through my mind pertaining to the project in progress. I try to explain and justify everything I do at the lathe—why I use a jam chuck rather than a mechanical or vacuum chuck, or why I never bother with a negative

Ego sticks



(5) May 1990, Utah symposium. The author showing off at the end of a long day of demonstrating.

(6) Raffan's ego sticks, a project used to show off a bit of spindle work at the end of day-long club demos.

rake scraper when an ordinary scraper is just as good and more useful.

If I can't find something I'm looking for, I say so, rather than simply scrambling around while the audience wonders what's going on. Don't be afraid of silence, but do tell the audience what you're doing.

Always repeat questions from the audience

Often, many in your audience may not have heard a question asked by another audience member, so repeat it. Ideally, you will answer questions as they're forming in the minds of the audience—which I seem to manage as I'm often congratulated for doing so. It must be the major benefit of a running commentary.

Also, don't let a question develop into a conversation with an individual in the audience during a demo.

Assume ignorance

Exiting a demo at a Utah symposium, I was shocked to overhear a man ask, "What's this bevel they all keep talking about?" Ever since then, I have tried to point to a bevel or flute as I mention it, and likewise with parts of the lathe and chucks. All that's required is a brief tap with your forefinger, whereas slow and deliberate pointing patronizes and irritates those who know a bit more. Our speech is usually accompanied by hand gestures, so this is nothing unusual.

Similarly, always say which tool you are using as you pick it up. People forget, get muddled, or may have just wandered into your demo.

Employ humor, not jokes

I hope to make a demonstration entertaining as well as informative, but remember a lot of humor is regional. I've had laughs where least expected and not a titter where I expected at least some sort of snort. The sooner you pick up that an audience has no

sense of irony, or is failing to appreciate your sense of humor, the better. Comedians talk of dying on stage, and that can happen to any performer, including demonstrators.

Some presenters become well-known stand-up comedians, doing little turning while telling jokes their audience thoroughly enjoys. For those of us there for the turning information, it's infuriating, so I recommend throw-away lines to entertain your audience rather than long stories.

Plan your agenda

If it's just you in front of a typical woodturning club for a day, it's tempting to work through a dozen projects. But I find that by noon, people's heads are swimming with new information and concepts, and they are quite happy to see the morning repeated in the afternoon. This is a teaching approach. There are groups who just want to watch shavings all day with minimal comments as to what's going on. To my mind, that's their loss and an opportunity to make some stock to sell later.

For several years at the Utah symposium, I did a production bowls demo. For an hour, I'd turn and finish the outsides of simple 8" (20cm) bowls without saying too much, then in the remaining thirty minutes hollow and finish the insides. I'd get six to eight completed. The benefit was that people got to see the rhythm of production bowl making and, two or three bowls in, knew what was coming next. It might sound a bit dull but I always had a full house.

Don't sell during a demo

I take the view that I'm employed to demonstrate my turning techniques, not to sell my signature tools, books, DVDs, or turnings.

At a small North American symposium, two of the four presenters were using their demos to promote their

tools. One kept insisting his gizmo was the best system while denigrating rival tools. The other used his grinding jig needlessly to grind his only gouge: it was a pantomime. He'd thumb the edge, frown, and pucker his lips, fit the gouge in the jig and step to the grinder. Then he was back to the bowl with a smirk of satisfaction as a shaving spiraled toward the audience. During that symposium, as at others, several people told me how much they enjoy my commercial-free demos, despite my having more to promote in the way of tools, books and videos, and turnings than the other two combined. If your tools look good in action, someone is bound to ask which you are using—then you can do your spruiking. I prefer the soft sell: When asked about my tools, I point out that most gouges or scrapers can be reshaped to those I use, but that doesn't seem to stop people from buying mine.

Address hecklers

If someone insists you're doing it all wrong and won't back down, let them show what to do. Either you'll learn something, or they'll retreat embarrassed into silence.

Critique your presentations

Many of my early demos were alongside Vic Wood. We subjected our demos to rigorous post-mortems, always looking for ways to improve our delivery. It did us a power of good, myself especially, as Vic is a trained teacher and had trained industrial arts teachers. I consider regular critiques of my demos essential and am always grateful for any comments that help me improve the audience's experience. ■

Richard Raffan, a semi-retired professional turner living in Canberra, Australia, is well known as an author of classic woodturning books and videos. For more, visit richardraffan.com.

A CUBIC MUSE

Evolution of a Concept

Jerry Johnson

A few years ago, I began making a variety of boxes starting with a cube of wood and recently have taken this concept further for additional boxes and art forms. For this article, I consider the words *box* and *container* to be interchangeable, in that a box is a container with a lid. I hope to inspire others to work with the concepts

Three in One



1
Three in One, 2011, Kingwood, blackwood, stabilized wood, redwood burl, 7½" (19cm) tall

shown here and develop the ideas further.

Prior work

I made my first cubic box forms in 2011. For *Triple Play* (opening images), I started with a 2⅞" (7cm) cube of kingwood. I hollowed it on three axes and fitted each opening with a threaded brass ring. I turned the three lids from pieces of ebony and inserts of figured wood; the corresponding brass thread was added to each lid. The box was finally mounted on one corner with a bronze casting. I made a base from manzanita burl and drilled a center hole to accept the shaft of the casting, allowing the cube/box to rotate freely.

I made a similar work, *Three in One*, in the same manner, again hollowing it on three axes. I turned the lids from blackwood fitted with inserts of stabilized wood. One corner of the cube was cut to match a cut made in the three-sided pyramid base of redwood burl. The two surfaces were joined using glue and a dowel insert (*Photo 1*).



Triple Play, 2011, Kingwood, ebony, figured wood, brass, bronze casting, manzanita burl, 7½" (19cm) tall

Current work

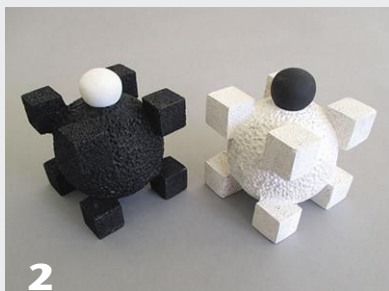
My local chapter, the Mid-Columbia Woodturners, holds a monthly challenge for the show-and-tell portion of its meetings. Early in 2018, the challenge was to make a box that did not exceed 3" (8cm) in size. I had partially experimented with other cubic forms after having finished *Triple Play* and *Three in One*. After working out further details, I came up with the two boxes, called *Salt and Pepper*, shown in *Photo 2*.

To make *Salt and Pepper*, I turned the shape of a sphere to fit within the cube by leaving smaller cubes at each corner. Then I hollowed each sphere through a small hole. After texturing the pieces, I added color with acrylic paint and turned button lids for each box.

Turn a sphere within a cube

Here's how I made the sphere-within-a-cube form. After producing a cube at the table saw, I marked the "corner cubes" with a series of lines on each face of the cube. I discovered that in order to preserve the clean inner edges of the

Salt and Pepper boxes



2
Salt and Pepper, 2018, Wood, acrylic paint, each cube is 2½" (7cm) square

Turn a sphere within a cube



3
Marked and pre-cut cubes. Making small kerfs inside each corner cube helps to preserve the cube's clean surfaces during turning.



4
Turn away only the center material in the shape of a sphere.

corner cubes during turning, it was necessary to produce a small stop cut, or kerf, using the table saw (*Photo 3*).

Next, I mounted the marked and pre-kerfed cube in a chuck. Using a very rigid parting tool, I made the preliminary cuts, then switched to a shopmade skew to further shape the curve of the sphere, but only within the boundaries of the corner cubes (*Photo 4*). This process was repeated on three mutually perpendicular axes, leaving only the corner cubes.

Experimenting further

After making *Salt and Pepper*, I decided to create another form using the sphere-in-a-cube concept.

This time, after hollowing the form via a small hole, I pierced it, added texture, and painted it with interference paints. The result, *Ethereal Emergence*, is shown in *Photo 5*.

Finally, I made another sphere-in-a-cube form and cut it in half. I mounted each half in a chuck and turned a recess paralleling the outside diameter of the sphere (*Photo 6*). I then cut each half into four equal sections, or quarters. The resulting eight pieces were then glued back together but with the original eight corner cubes assembled to form one inner cube. In effect, I flipped the original item inside out. Then I attached smaller spheres to each of the corner

recesses. The result after painting is shown in *Photo 7*.

I hope the presentation of these concepts and forms inspires you to pursue this approach for making other containers and forms such as teapots or planar arrays. Where will the ideas take you? ■

Jerry Johnson, of Kennewick, Washington, is a retired engineer who has been actively turning for more than twenty years. His work has been shown in several galleries throughout the Northwest. Jerry is a founding member of the Mid-Columbia Woodturners and was a member of the coordinating committee for the New Horizons exhibition.

Hollowed, pierced, and colored



5
Ethereal Emergence, 2018, Wood, interference paint, 2¾" (7cm) square

Cut apart and reassembled



6
A sphere-in-a-cube cut in half and hollowed like a bowl.



7
Octopod, 2018, Wood, paint, 4½" (11cm) square

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THE STEPS OF A *DANCE*

Inspiration and Process
Lead to Organic Forms

Alain Mailland



Ancestors' Home, 2018, Japanese pagoda tree, acrylic paint,
colored pencils, 22½" x 11" (57cm x 28cm)

How do ideas form? What makes a wood artist give life to a new work of art? Inspiration? Concentration? Technique? A little bit of each, probably. Here is the story of my inspiration for and making of *Shell Dance*, which was featured on the front cover of the December 2018 issue of *American Woodturner* (vol 33, no 6). Several months after making *Shell Dance*, I made a similar piece, called *Ancestors' Home*, in the same style but with color.

Inspiration

From the time I was young, I have been inspired by natural forms and structures. Everywhere and every day, there are wonders you can observe, especially if you live in or near a natural setting. Among my favorites of these wonders are seashells, so it seemed inevitable I would create art works inspired by these natural objects.

I have collected many seashells while walking along the beach. I find myself looking to the ground more than to the sky or the sea, and I can't help but pick up interesting things. During my travels, I often return home with my pockets full of natural wonders. I keep them in drawers and pick them up again when I am looking for inspiration. I also buy lots of books about seeds, plants, sea creatures, microscopic structures, insects, animals, and of course, shells. They are a resource in my workshop, so I can easily find lots of inspiration for forms and textures. I also take many photos and refer to them when needed. When I am ready with an idea, I draw a quick sketch of the project (Photos 1–3).

Then I have to wait for the right piece of wood to present itself. One of my favorite woods is hackberry. We have very large hackberry trees

Inspiration



1 Collected seashells and other found items serve as inspiration, which leads to an initial sketch.



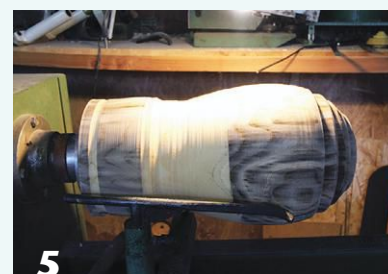
in the South of France, and the wood is fantastic—one of the best available for bending, as it is both hard and flexible. Plus, it offers a beautiful white grain that is revealed by sandblasting.

Process

When making *Shell Dance*, I chose a log of green hackberry with the grain as straight as possible, which would be essential for bending the filaments without breaking them. The log was quickly roughed out at the lathe, fixed on a large faceplate, shaped, and hollowed (Photos 4, 5). I kept the walls thick near the top of the piece to accommodate the flowing filaments, or spines, I would create there. In the endgrain, I turned grooves that formed “rings” (Photo 6). I turned these rings using a special tool that I forged and ground myself. I use a lot of custom scrapers like this to make my flower shapes; the tools are made from carbon or high-speed steel, like the one shown in Photo 7, which was crafted from an old bowl gouge.

Then I started carving the individual filaments, with the piece still on the lathe—a very good holding device. You can orient the ►

Rough-turning the form



5 *Shell Dance* began as a large hackberry log. It was hoisted onto the lathe, rough-turned between centers, re-mounted on a faceplate, and shaped.

Forming grooves in endgrain



6



7

The author used a shopmade tool to cut into the endgrain, forming grooves, or rings.

Rough-carving the filaments



8



9



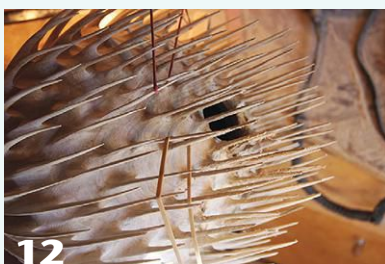
10

An electric chainsaw was used to rough out first the filaments, then the grooves that spiral toward the form's apex.

Refining the filaments



11



12



13

With the workpiece held in a custom-made frame, a combination of rotary tools and hand-sanding refined the form's filaments. Rubber bands bent the spines to allow temporary access.

Refining the end, or apex



14



15

With the piece mounted upside down, the author could continue the spiraling grooves to the end.

piece by rotating it to the best position. I carved first with an electric chainsaw, carefully plunging into the endgrain (*Photos 8, 9*).

When all the spines were roughed out, I carved spiral grooves all the way to the base of the piece, as shown in *Photo 10*. With the piece still mounted on the lathe, I was able to turn and carve alternately. Then I removed the piece from the lathe and finished carving the spiral.

With the initial steps and shaping completed, there was still so much more to do. I let the piece dry for several months, until it was dry enough for final working of the filaments. The refining process required a series of power rotary tools used to rough out the shapes and save time, and hand tools used to perfect the shapes and give them the soul of the form. Among the hand tools I use are chisels, French hand-stitched rasps, self-forged carving knives, scrapers, and abrasives. The power tools include spherical rasps, flap sanders, and a flexible shaft with burrs (*Photo 11*). When I was finish-sanding by hand, I applied rubber bands to the spines to create access. I often say I am not an artistic woodturner, but an artistic *woodsander* (*Photos 12, 13*).

I must emphasize a very important point in this process: always pay attention to the grain. I had to respect the wood grain if I didn't want the filaments to break when I bent them.

When all the filaments were formed and sanded, I used a custom stand to hold the piece upside down, so I could carve the base. I began by shaping a point at the bottom and then carving the grooves smaller and smaller to the end (*Photos 14, 15*). Working outside in the summer was wonderful and allowed me to see the

details and perfect the fine aspects of this work.

Of steam, sand, and color

Now it was time to bend the filaments. I brought the form to my kitchen, where I heated some water in my French pressure cooker, which has a plastic pipe to direct the steam. Each filament was steamed and bent one after the other. I held the pipe over each filament for approximately one minute—long enough to make it supple and easy to bend (*Photo 16*). Then I removed the pipe, put it on the next filament, and bent it with my hand, using rubber gloves to hold the filament until it was cool and dry. Once cooled, the filaments stayed bent in their new position (*Photo 17*). This is the magic of steam bending. On *Shell Dance*, the process was long and tough, as it was on a large scale: I had 159 filaments to bend. You can observe that they are all bent to the left, so as to give the impression of dynamic movement, or rotation, as if the shell dances. I then let the piece dry for at least one day. ►

Steam bending the filaments



17 A small hose connected to a pressure cooker provided steam, which allowed the filaments to be bent without breaking.

Shell Dance completed



Shell Dance, 2018, Hackberry, 23½" × 12¼" (60cm × 31cm)

Adding color gradients



The author used colored pencils to create a gradient effect on the sandblasted wood surface of *Ancestors' Home*. He notes, "I feel like a child spending hours coloring my pieces this way."

mirknig.su

After bending all of the spines, I sandblasted the entire piece to reveal the delicate grain of the hackberry. I used a natural sand that I collected in an old quarry.

Then I bleached the piece several times with a solution of peroxide and ammonia to lighten the wood. After the bleaching process, I rinsed the piece with water to neutralize the peroxide and let it dry. *Shell Dance* was simply sprayed with celulosic matte lacquer (Photo 18), but

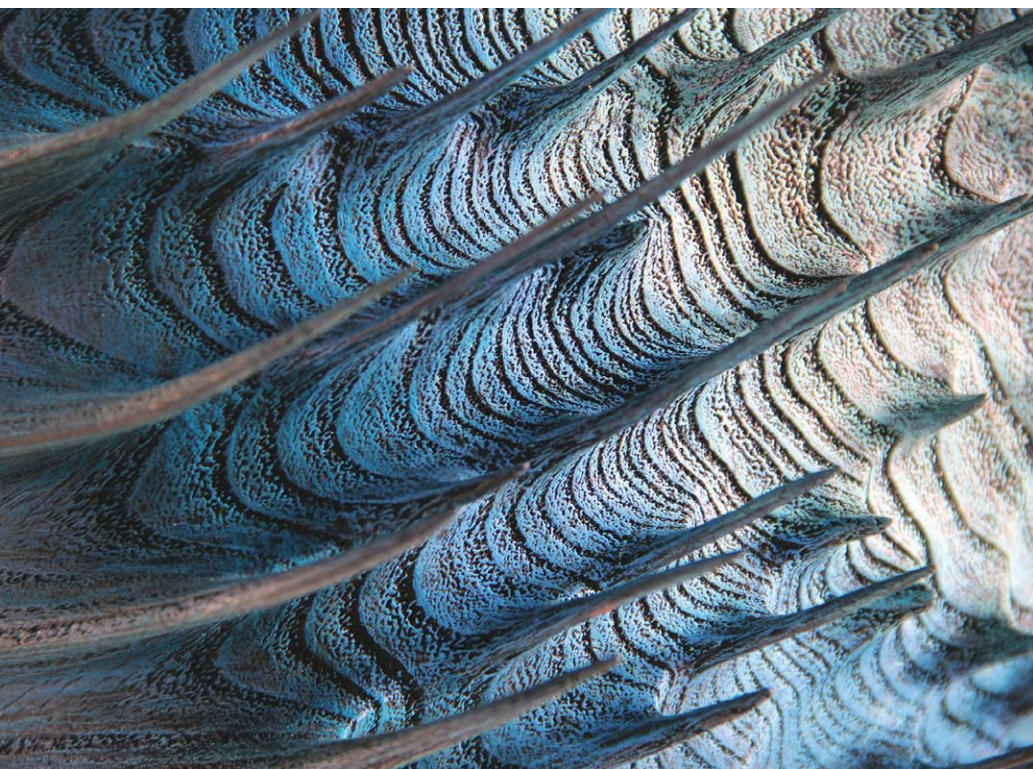
I decided to add color to *Ancestors' Home*. For several years, I have been coloring some of my pieces, re-connecting me to my past as a young artistic painter.

Ancestors' Home was not made from hackberry, but from Japanese pagoda tree (*Sophora japonica*), a wood with an irregular grain good for sandblasting. This time I did not bend the filaments, as the wood is not fine enough to bend without significant risk of breakage.

When the sanding of *Ancestors' Home* was completed, I painted a background with different dark blue colors, using an airbrush and fine acrylic paints. Since the surface was sandblasted, the airbrush drove the color everywhere on the irregular surface. Next, I used colored pencils, applying them lightly so they would color only the top of the surface and give a feeling of depth with the dark background (Photo 19). Using very good quality pencils (Caran d'Ache, from Switzerland, Photo 20), I could easily create gradients with several grey and light blue pencils. With this technique, I can also use my thumb to improve the gradient effect. It is very easy for anyone to do; I feel like a child spending hours coloring my pieces this way. Finally, a top coat of lacquer fixed the colors in place.

Such was the birth of *Shell Dance* and *Ancestors' Home*. With color used on the sandblasted surface, I revealed the real structure of the wood so it was not hidden, but revealed in a creative way. ■

Alain Mailland is a wood artist living and working in the South of France. He started his career as a carpenter and then converted to woodturning. He was one of the first to turn green rather than dry wood. For twenty-five years now, Alain has explored and pushed the limits of technique to invent new forms. He also teaches and demonstrates his techniques around the world. Many of his works are in worldwide collections, museums, and galleries. For more, visit mailland.fr.



Micro-Urn Ornaments Ron Gerton

We all are familiar with the phrase “ashes to ashes,” which points to an unfortunate part of reality. My older brother passed away recently, and I was honored when his wife Jeanie contacted me to request a small urn for some of his ashes. Jeanie had seen wooden urns at the funeral home, but they were too large for what she had in mind. So I made her a mini-urn, about the size of a softball, and she was delighted with the result.

A few weeks before Christmas last year, Jeanie contacted me again and asked if I could make some urns that were even smaller. She and my brother have four grown children and many grown grandchildren who had seen the urn I made and expressed a desire to also have some of dad’s/granddad’s ashes. I suggested Christmas ornaments might work and sent her pictures of some examples. I explained that these could be filled with ashes. She loved the idea and asked for eleven of them, each differing from the others. As these were going to be Christmas gifts, they had to be done quickly. I didn’t have any turned ornaments on hand and knew timing was going to be a challenge (not to mention coming up with eleven distinct designs).

A retrofit solution

A woodturning friend, Leo Bowman, was selling his fine woodturnings at a local pop-up gallery. I went there to get some design ideas. Leo produces high-quality work and had twelve or more wonderful—and different—ornaments on stands, all as good or better than I could do myself. The timing issue was solved; I bought eleven of them. Now I had to figure out how to take them apart without damaging them and put in the ashes. I was concerned about how to keep the ashes from spilling out if the ornaments were to fall off a tree or get

knocked over. These ornaments are thin woodturnings and could easily break. At a local craft store, I found plastic vials in which I could put the ashes and then place inside the ornament.

The vials were about ½" (13mm) in diameter and 1½" (38mm) long. They had a slip-on lid, so after adding the ashes, I used some tape to prevent the lid from popping loose. Threaded lids would be better, but time was getting short. So in went the ashes into the vials, and then the vials were placed in the ornaments and reassembled. The vials rattled if you shook the ornament, which seemed okay, but this could be remedied by turning a carefully sized recess to hold the vial with or without adhesive (*Photos 1, 2*).

These micro urns were a big hit with Jeanie and her family. I told Leo what I had done with his ornaments, and he thought it was a wonderful idea—so wonderful in fact that he has introduced the idea to a local funeral home, which now offers his finished but unassembled ornaments with a vial. One of the great things about woodturners is the sharing of ideas. I hope this concept may be useful for others. ■

Ron Gerton is a retired mechanical engineer with thirty-three years’ experience in nuclear engineering. He has been turning for twenty-five years and creates gold, silver, and bronze castings that he adds to his turnings. For more, visit rongerton.com.



Leo Bowman, Untitled Micro-Urn Ornament, 2018, Maple burl, purpleheart, 8" (20cm) tall



Leo Bowman’s more recent micro-urns, 2019, with improved stands to better fit the heirloom nature of this project.

Plastic vial contains ashes



A cavity in the ornament body can be hollowed either with turning tools or simply drilled with a Forstner bit. The assembled ornament conceals the ash-filled vial, becoming a micro-urn.

NEW DIRECTIONS IN WOOD

*The Creative
Style Of*

JEANNE DOUPHRATE

Photos by Raleigh Meade unless otherwise noted.



Chicago Woodturners demonstration area, SOFA Chicago, November 2018.

Photos: John Beaver

J. Paul Fennell

One of the existential benefits that evolves from AAW Symposia is the unique opportunity to meet and create friendships with people who share a common interest yet come from diverse backgrounds. Although woodturning is the primary common interest, other connections emerge, such as similar or fascinating careers, mutual friends, being alumni of the same school, comparable travel experiences—the list is endless, and it's a small world.

It was on one such occasion that I met Jeanne Douphrate, at the 2014 AAW Symposium in Phoenix, Arizona, where I was a featured demonstrator. She introduced herself as a totally new woodturner from Texas, understandably without experience in the requisite skills of the field but nonetheless

excited and motivated to create work in wood. She had decided to attend the International Symposium based on a strong recommendation to do so from a woodturner she had met in her local San Antonio area. Her two oldest sons also attended to enjoy the Symposium's Youth Program opportunities. I had included my engineering experience in the Apollo Moon Project as part of my CV as a demonstrator, something that had caught her eye for her son, who is passionate about space exploration. It was this combination of common interests that sparked a new friendship.

In not quite five years, Jeanne Douphrate has firmly established herself within the field with a record of remarkable achievements. All the more astonishing, she has successfully created this work while engaged in a

very active life with a busy career in nursing administration, maintaining a household with three energetic and active sons, and a supportive husband—a university professor and consultant. Jeanne decided she would take full advantage of the resources available through the AAW: workshops taught by experienced woodturners, participation in the AAW chapters near her home, and mentoring by a generous group of local woodturners.

Early influences

Jeanne is originally from Corpus Christi, Texas, where her father was a physician and, as an avocation, a talented wood carver. His workshop contained a vast array of woodworking tools, including a lathe. Her mother, with a master's degree in art education, was an accomplished

artist, as well. Both were very active and influential within the Corpus Christi art community.

When Jeanne was still at an early age, her parents created an atmosphere for appreciating art, owning a vast array of art books, attending art classes, hosting sculpture society meetings, and making an annual pilgrimage to the Metropolitan Museum of Art in New York City. This environment had a profound influence on her and has continued into adulthood. Jeanne says, "I knew at a very young age that I wanted to be an artist. Without even realizing it, my mom taught me a great deal." Jeanne remembers her mother casually talking to her about the qualities of light and shadows when they were outdoors and at other times, such as while shopping for clothes, about the depth, quality, and composition of colors. Her dad taught himself how to carve wood, and she fondly recalls growing up "around the sounds and smells of the woodshop." Watching her parents influenced her profoundly. She knew she wanted to learn to sculpt someday, but that day would have to wait, as she had other things to consider—education and a career.

Discovering wood as artistic medium

Predictably, with the tasks of maintaining a career in healthcare and running a household, along with attendant parental responsibilities, Jeanne's time for other interests, art especially, was minimal. But as her youngest son began attending school, she found she had time to rekindle her art interests. She began taking an art class but found she was not particularly inspired by metalwork. While visiting her parents, she asked her father to show her how to use the lathe. "It was like the light bulb went on," she says about turning a small vase. "I knew at that moment I had found my medium!"



A Christmas gift of a small lathe and some tools got her started. Six months later, she attended her first AAW Symposium, followed by the regional SWAT (Southwest Area Turners) event, held annually in Waco, Texas. These symposia put her on the right path to gaining the skills and connections she needed to move forward in the field.

Mentoring and developing skills

Jeanne joined the Alamo Woodturners Association, an AAW chapter in San Antonio, and began receiving basic woodturning lessons from Dale Lemons, whom she met at SWAT, at his shop in Kerrville, an hour from her home. At an Alamo Woodturners Christmas party gift exchange, she received a bowl with an impressive, flawless finish. Seeking out the maker led to an invitation to join a social gathering of local turners at Johnny Jones' large shop in nearby Boerne, where meetings had been going on for more than twenty years. During these Monday night affairs, she was ►



(Clockwise from top left)

Revealed, 2016, Boxelder, compressed maple, walnut, dye, liming wax, acrylic paint, lacquer, varnish, 26" x 11" x 9" (66cm x 28cm x 23cm)

Forbidden Fruit, 2017, Maple, compressed maple, acrylic paint, 10½" x 12½" x 8" (27cm x 32cm x 20cm)

Celebrating Differences, 2018, Curly maple, narra, mesquite, cherry, compressed cherry, compressed maple, acrylic paint, dye, lacquer, varnish, 26½" x 11" x 10" (67cm x 28cm x 25cm)

**Jeanne
Douphrate
and Bob Rotche,**

Medusa Noir, 2018,
Compressed oak,
compressed walnut,
mahogany, cherry,
acrylic paint, steel,
11" x 19" x 6½"
(28cm x 48cm x 17cm)



able to use a large lathe and a full array of high-end tools. Chip Taute, one member of the group, had taught woodturning as a high school shop teacher. Jeanne recalls, "Chip is truly a gifted teacher." He would regularly assign a weekly challenge for her to work on. She would also spend time during the week in John Sherman's

or Johnny Jones' shops. All of this supervised practice resulted in rapid advancement of her tool skills and development of forms. Often, she returned home from the Monday evening gatherings with her hair and clothes hinting of cigar smoke, causing a raised eyebrow from her husband, who jokingly asked if she was really returning from a woodworking gathering or a wild poker night.

Jeanne earnestly acknowledges the tremendous contribution of her local mentors in learning the skills she needed. When they inquired what kind of woodturning she wanted to do, she explained—to their surprise—that her real motivation was to create sculptural forms, using the lathe as a tool to achieve this goal, rather than lathe work being an end in itself. At this point, how to begin this endeavor was a path yet to be discovered.

It was in Pittsburgh, at her second International AAW Symposium, that Jeanne found a sense of direction. When she saw Kristen LeVier's work, she was immediately taken by Kristen's sculptural *oeuvre*—inspirations that resonated very deeply within her. Kristen's work opened up an entirely new level of possibilities, a new way for which her woodturning skills could be used. "It was another 'aha' moment," Jeanne recalls. "She's got the motion, the flowing movement of the wood, the sculptural forms, and the use of color, which I had been wanting to use in my work." Jeanne attended every session that Kristen offered, and a friendship was forged that weekend.

Jeanne describes two foundational things she learned from Kristen at the Pittsburgh Symposium. First was the sculptural use of compressed wood, which can be manipulated into dynamic sculptural forms and would become a significant



Rebirth, 2016, Compressed elm, compressed cherry, mesquite burl, African blackwood, curly maple, acrylic paint, varnish, 15" x 12" x 7" (38cm x 30cm x 18cm)

component of Jeanne's future work. Second was the idea of entering themed art shows, which, as Kristin put it, offer "direction and deadlines."

Accomplishments and portfolio

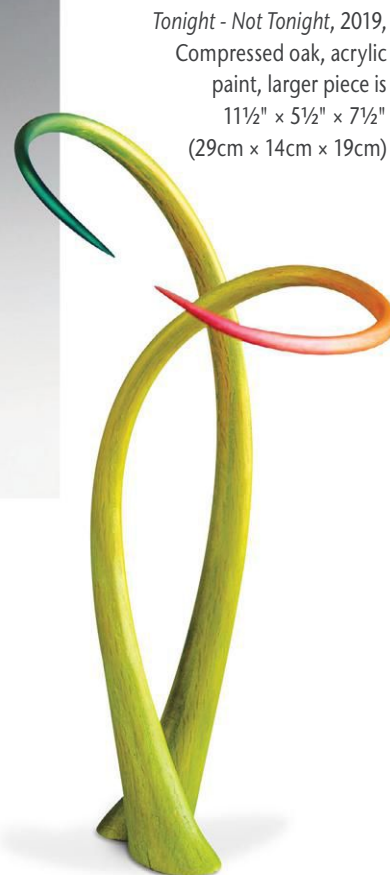
More than ever, Jeanne recognized the need to find her own voice, to develop relevant non-verbal narratives. Moreover, she also endeavored to master a variety of technical skills through intensive workshops offered by experienced wood artists. Encouraged by being selected for two Excellence in Education awards from the Marc Adams School of Woodworking, and another from the AAW Chapter Scholarship program, Jeanne enrolled in several week-long workshops over the next few years, focusing on the exploration of advanced techniques and their creative applications: hollow forms (Ellsworth), carving, pyrography, painting (Biggs), design and workmanship (Fennell), and multiaxis turning and sculpture (Weidman), each providing Jeanne valuable lessons toward her goal in creating sculptural work of her own.

Conflicting Desires, created in 2015, was Jeanne's first important work using compressed wood, incredibly less than a year-and-a-half after her first symposium. The sculpture was initially rejected for a themed exhibition; undaunted and encouraged not to give up, Jeanne re-entered the piece into another exhibition in 2016, *Framing Religion: Conflicts and Connections*. Her interpretation of the theme, which relates to the purpose of religion and the inner conflict of desires within the heart, resulted in a Best of Show award. A lesson learned is the subjectivity by which jurors may interpret suitability of work with respect to a theme. The disparity between rejection for one exhibit and then acceptance with special recognition in another is a reality that many artists encounter during their careers. However, for Jeanne, acceptance into a show early on was a huge motivator.



Conflicting Desires, 2015, Boxelder, compressed elm, dogwood, bronze metal clay, steel rod, acrylic paint, stain, varnish, 19" x 14" x 11" (48cm x 36cm x 28cm)

Photo: Alan Trout



Tonight - Not Tonight, 2019, Compressed oak, acrylic paint, larger piece is 11½" x 5½" x 7½" (29cm x 14cm x 19cm)

JOURNAL ARCHIVE CONNECTION EXPLORE!

For more on using compressed wood, see Malcolm Zander's December 2014 *AW* article, "Compressed Wood Can Expand Your Horizons" (vol 29, no 6, page 25). Log on at woodturner.org to access the journal archives!



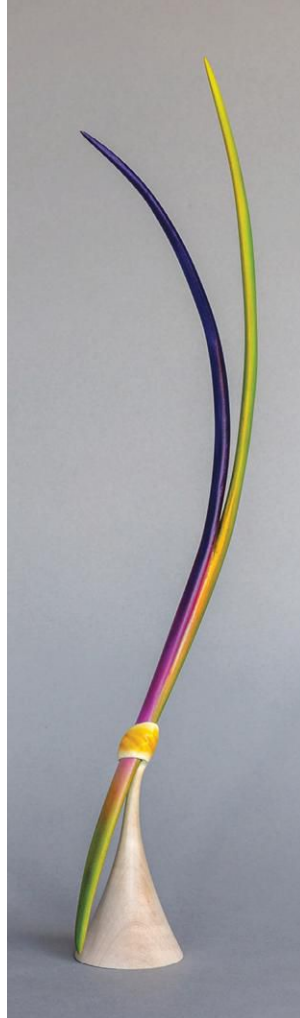
"I can do this—at a level that is accepted in the art world. It was a big moment of encouragement for me, and yes, I'm on the right path: it affirmed that I wanted to continue sculpture."

Regarding her work, several of Jeanne's pieces reflect a metaphorical acknowledgement to those mentors who were instrumental in teaching her skills, sharing advice, and offering encouragement. An early work, *Moment to Arise*, is a simple but ►

Moment to Arise, 2015, Pecan, African blackwood, silver wire, ink, lacquer, 4¼" x 7¾" (11cm x 20cm)

Photo: Alan Trout





(Left) *Sharing Spirit*, 2016, Mahogany, maple burl, walnut, compressed walnut, acrylic paint, varnish, 27" x 10" x 10" (69cm x 25cm x 25cm)

(Right) *Iris*, 2018, Maple, compressed cherry, acrylic paint, 17½" x 3" x 5" (44cm x 8cm x 13cm)

elegant pecan bowl, with a pattern of blackbirds embellishing the rim, the last two breaking free from the piece and soaring away. These blackbirds symbolize freedom: one can interpret this metaphor as Jeanne's intent and passion for becoming a sculptor, departing from established patterns and preconceptions of woodturning.

Of the approximately twenty major pieces Jeanne has created in such a short time, many have been accepted into juried exhibitions

and critically recognized. Deeply impressed by the woodturning community and its history, Jeanne created *Sharing Spirit*, which was accepted into the AAW's 30th Anniversary Symposium exhibition, *Turning 30*, in 2016 in Atlanta. As a new-generation turner, this piece symbolizes Jeanne's reflection on her father's woodturning advice, "To advance a field, you must stand on the shoulders of those who have gone before you." *Sharing Spirit* pays

homage to pioneers such as James Prestini, Rudy Osolnik, Melvin and Mark Lindquist, Dale Nish, and David Ellsworth. One element of the piece, a Stocksdales-style bowl, is tipped in an act of sharing, a metaphor that she considers "the spirit of craftsmanship, innovation, creativity, and generosity cascading upwards—fluidly—as a vision to the future."

Additionally, Jeanne has creatively delighted us with diverse forms into which compressed wood can be coaxed—as an organic element (stems, vines, leaves, etc.) or, more abstractly, as symbols implying an idea of motion, fluidity of movement, or alluding to an allegory.

With respect to allegories, one of Jeanne's favorite works is *Repurposed*, which was selected for an Instant Gallery Excellence Award at the Kansas City AAW Symposium in 2017. This piece clearly demonstrates a degree of sophistication she has acquired, far beyond what one might expect from a new artist. Conveying multiple meanings, Jeanne says *Repurposed* can be interpreted as "an environmental commentary on the benefit of finding new uses for discarded objects. Another intended meaning is found in the nutrient-rich soil left by the original resident of a seashell. This interpretation pays homage to the contributions of past generations, which create a fertile environment for new growth and change." This same theme is evident in *Generations*, which was selected for the 2017 POP exhibition, *The Sphere: Second Round*. A blossoming seed sits on a mesquite base, embellished with pyrography to represent the fertile soil left by generations past.

Not resting on her laurels, Jeanne is actively creating work for upcoming exhibitions and a new series, entitled *Poise*, for teaching the

fundamentals of turning, carving, bending, and painting compressed hardwood. These are delightful, simple but elegant depictions of flora with organic curvatures of stems that cleverly serve as pedestals.

Teaching/demonstrating

Along with gaining early recognition for her artistic proficiency and organizational skills, Jeanne has been invited to teach and demonstrate at several local chapter venues in Texas, including the 2017 SWAT Symposium and a 2018 Women in Turning (WIT) retreat in Houston. Committed to the tradition of sharing, Jeanne will teach her first week-long workshop, “New Directions in Wood,” at the Arrowmont School of Arts and Crafts in October 2019. She will focus on teaching the versatility of compressed wood as a sculptural element, along with other embellishment skills and techniques she has learned, but in her own style.

Looking ahead

Clearly, Jeanne Doupbrate’s work places her firmly within the new generation of woodturners intent on elevating the field. Also, what she considers extremely important are the resultant relationships forged through the open but significant process of sharing—a long-standing tradition within the woodturning community. Modestly, Jeanne says, “I still don’t feel I’ve come to maturity yet in what I’m doing.” Her work thus far, however, suggests that maturity and virtuosity of her sculptural interpretations are definitely within the foreseeable future. She adds, “I want to see this field advance, and I want to see woodturning and wood sculpture recognized more within the art world.” Given this commitment—and Jeanne’s long-standing passion

for creating sculpture—I suspect her new work, combining imagination, curiosity, and creativity with a sense of mystery, will contribute significantly to the role of wood in the future of art. It will be worth waiting for.

J. Paul Fennell, a wood artist living in Scottsdale, Arizona, has been actively turning for nearly fifty years. He has been a frequent demonstrator and instructor nationally and internationally for many years. His work resides in many museum and private collections. He can be contacted at jpaulfennell@yahoo.com.

Repurposed, 2017, Compressed hickory, alligator juniper, acrylic paint, varnish, 7½" × 6" × 4" (19cm × 15cm × 10cm)

Photo: Andi Wolfe



Generations, 2016, Redwood, mesquite, compressed maple, acrylic paint, varnish, lacquer, 6" × 6" × 5¾" (15cm × 15cm × 15cm)

Photo: Tib Shaw/AAW



Poise (Series), 2018, Compressed maple, acrylic paint, largest is 7¼" × 1¼" × 6" (18cm × 3cm × 15cm)

MEMBERS' GALLERY

Ted Beebe, Vermont

I was inspired by a stack of red SOLO® cups and decided to give it a try at the lathe, using maple to create a segmented blank for stability. I found spray paint in the color I wanted and applied it by spraying it into a container and then brushing it onto the project spinning very slowly on the lathe.

My intention was to have it look like real cups, and it seems I accomplished that goal. I recently entered the piece in a woodturning competition. After all the entries were set up and before the judging began, a volunteer picking up trash threw out my stack of SOLO® cups. While making a final inspection of the display table, someone noticed my piece was missing. After the organizers inquired and searched, the piece was found in a dumpster. It needed some cleanup but was otherwise uninjured. Compliments come in different forms.



Red SOLO® Cups, 2019, Maple, paint, 7 $\frac{7}{8}$ " x 3 $\frac{3}{8}$ " (20cm x 10cm)

Erik Rolf Blom, Michigan

Photos by Roger Meeker.

I have lived in Ann Arbor, Michigan, for seventy-two years. The first part of my education was spent in a one-room school. My father, from Sweden, passed on many of his woodworking skills to me at a young age—I turned my first bowl at the age of eight. As a high school student, I was given positive reinforcement for my metal work and was invited to participate in the renowned Ann Arbor Street Art Fair, where several of my metal sculptures were sold.

After retiring from a long career in powerhouse engineering, a new world opened up to me in woodworking and sculpture. I am mostly self-taught in the modern techniques of woodturning, though joining the AAW and local woodturning groups helped me with motivation and tool technique. I started incorporating metal work in the form of tall, slender steel pedestals and bases for my thin-walled woodturned vessels. I was motivated to use my metalworking skills, developed years prior, to highlight the natural beauty of turned wood.

Turning a salad bowl is still fun, but it is even more fun to add steel, inlays, or color.

(Left) Untitled Vessel, 2009, Red elm burl, African blackwood, hand-forged steel, 19" x 5" (48cm x 13cm)

(Top right) Untitled Vase, 2018, Sugar maple burl, architectural steel (for welded-leaf base and lid), 8" x 5" (20cm x 13cm)

(Bottom right) Untitled Vase, 2015, Sugar maple burl, ebonized cherry, hand-forged steel, 26 $\frac{1}{2}$ " x 16" x 5 $\frac{1}{2}$ " (67cm x 41cm x 14cm)



Steve Schwartz, Virginia

I have been making artistic woodturnings for about thirty years. Almost all of my pieces are made from trees harvested in Fredericksburg, Virginia, a colonial-era city with an abundance of wonderful, non-native tree species that have been brought here since the 1700s.

I generally start my carvings by shaping blocks from logs with a chainsaw and then take the fresh-cut wood directly to the lathe. My designs are usually inspired by the natural world around us, and many are enhanced with surface carving, texturing, pyrography, and pigments.



Hootie, 2018, Maple, ebony, pyrography, acrylic and iridescent paint, 6½" x 7" x 4" (17cm x 18cm x 10cm)

Les Hoffman, New York

Two years ago, I cut down a Norfolk Island pine houseplant that was in my living room. (It started life in a two-gallon terrarium forty-five years ago.) My granddaughter was very upset, but I promised her "Gertrude" would be reborn. I tossed the root ball and 1¼" (32mm) trunk into a corner of my shop until recently, when I cut off the root to create a stand and turned seven miniatures. Some pieces actually show the knots for which this wood is famous.



Untitled Miniatures, 2018, Norfolk Island pine, largest turning is 2" (5cm) tall

Terry Koplan, California

Tibetan Buddhist priests are known as "Lamas," as in His Holiness the Dalai Lama. Lamas are known for their core values of peace and kindness to all. A stupa is a mound-like or hemispherical structure used as a place of meditation and prayer and represents the enlightened mind. Stupas come in many sizes, from large structures in which you can pray, to small boxes used as support for meditation, prayers, and offerings.

Several years ago, I made a stupa box for my sister-in-law, which she promptly showed to the local Lama on Maui, where she lives. Lama Gyalsten loved it and for the next several years reminded me of how much he loved the stupa box I had made. So last year, I presented Lama Gyalsten with his own turned stupa box, and his face lit up. I later learned that he placed a special spiritual

treasure in the box and that the box resides on his altar where he meditates. (Maybe I've earned some good karma.)

The turned stupa box was based on a drawing I found online and

includes certain design aspects of a stupa, such as a hemispherical dome that holds spiritual and personal treasures and a conical spire representing the steps to enlightenment. ■



Lama Gyalsten at the Maui Stupa, holding his turned stupa box.



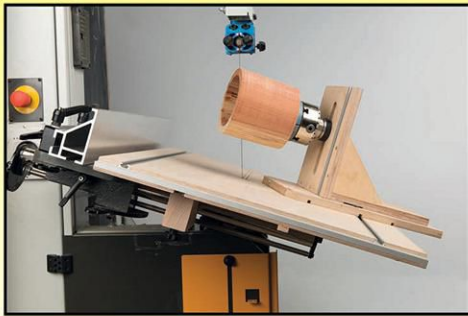
Stupa Box, 2018, Eucalyptus, mulberry, walnut, ebony, paint, 8" x 4" (20cm x 10cm)

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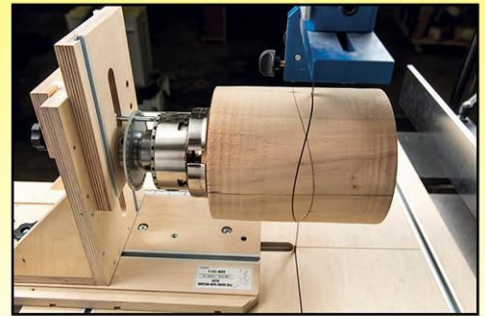
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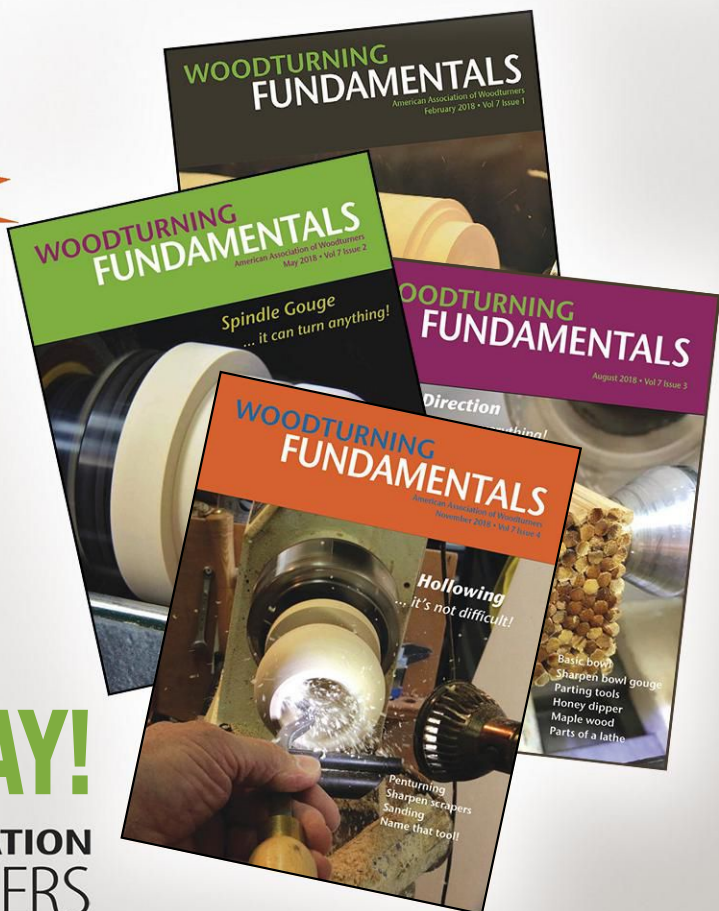
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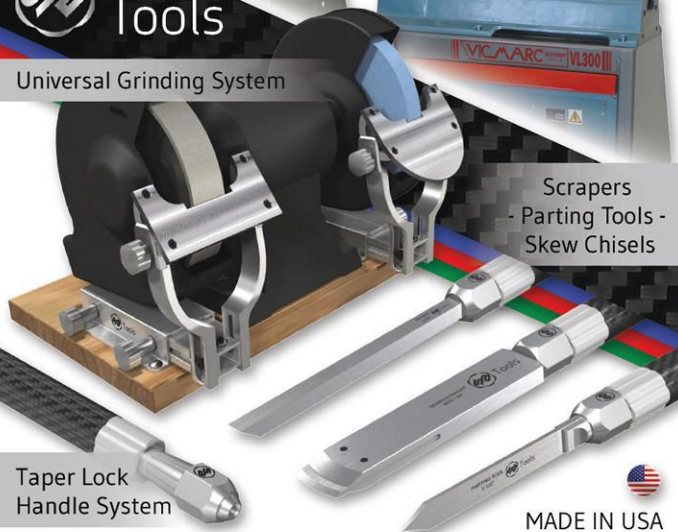
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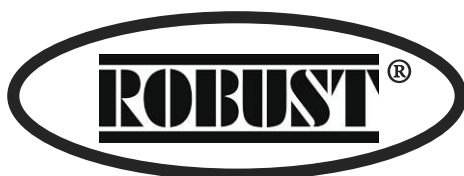
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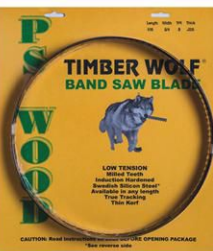
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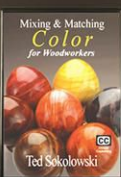
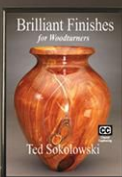
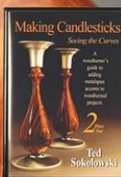
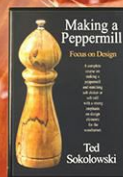
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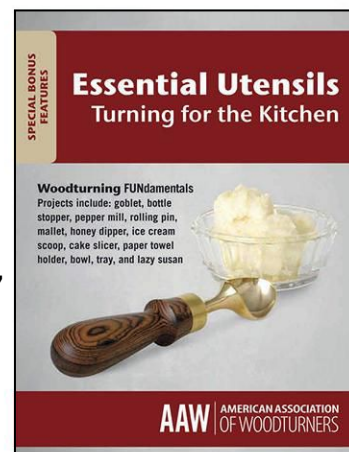


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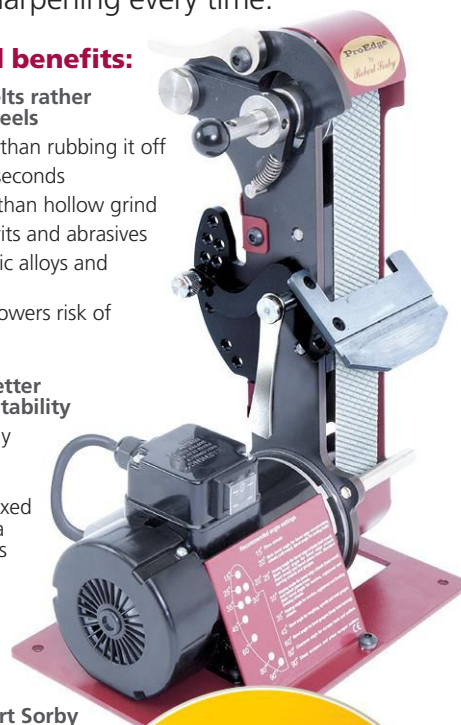
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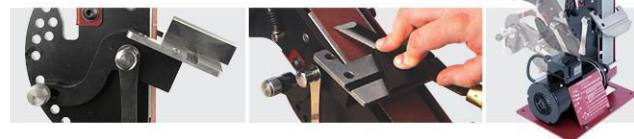
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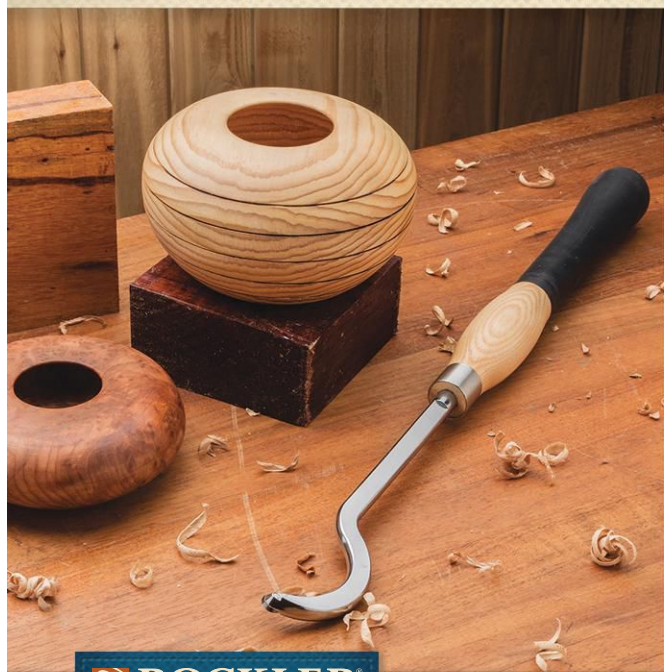


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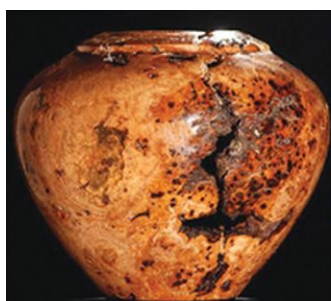
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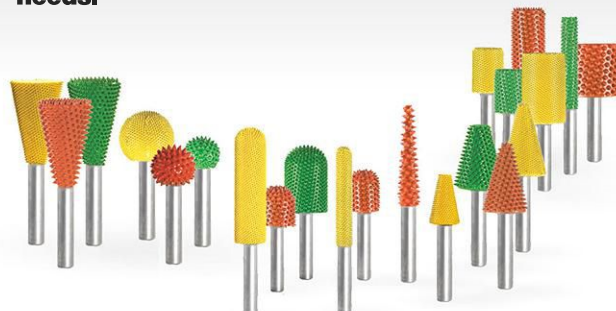
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Visit woodpeck.com for complete details on both Ultra-Shear Turning Tools and Pen Mill Ci

A composite image featuring a woodturner in the foreground, focused on shaping a piece of wood on a lathe. The turner is wearing safety glasses and a dark shirt. The background is a vibrant, stylized illustration of a city street scene, likely San Diego, featuring a prominent white building with a blue clock tower, palm trees, and a clear sky. The overall aesthetic is artistic and professional.

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JIM O'DONNELL FLORIDA

Photos by Margaret Lanier.

In 2010, I designed the first vase in my *Double Vision* series. The idea, inspired by the optical illusion from aircraft rotary engines, was to create a “vase within a vase” appearance. After three additional pieces in this series, I wanted to create a new design using a unique material I had never seen in a vase before. The result was *Double Vision Shoji*.

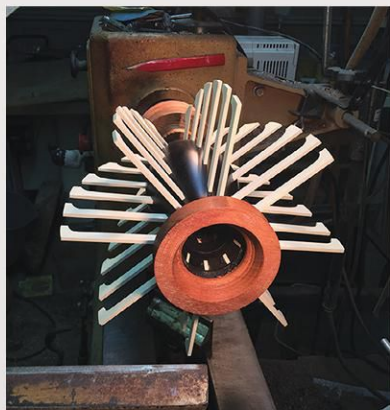
For centuries, wooden *shoji* screens and movable room dividers have been used in traditional Japanese households. The translucence of the paper in these screens provides privacy while diffusing light. *Double Vision Shoji* borrows from this design practice, combining light and dark, hard and soft, with traditional *shoji* paper.

The radial design employs six levels of “spokes” made from American holly. These light-colored spokes transect the black inner ebony form and support the *shoji* paper, creating the outer silhouette. Laminations of paper and polyester in the *shoji* paper provide rigidity and durability. I positioned eight LEDs in the base to illuminate the piece in low-light settings. This interaction of form, paper, and light is my attempt to honor ancient Japanese tradition.

For more, visit vaseturner.com.



Double Vision Shoji Vase, 2018, Gabon ebony, American holly, Japanese *shoji* laminate paper, LED lights, 11" × 9" (28cm × 23cm)



A temporary wooden ring attached to the vase top provided a track for the steady rest wheels, allowing the author to clean up the interior after the spokes were attached.