WHITTLE AND DANCE TO AVOID CATCHES • TURN A TRIVET AND WINE CADDY • CARPAL TUNNEL SYNDROME

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

June 2019 vol 34, no 3 • woodturner.org

CONTINUOUS PATTERNS IN STAVED DESIGN

DALE LARSON 2019 AAW HONORARY LIFETIME MEMBER

TWO MUST-SEE WOOD ART EXHIBITIONS THIS SUMMER

2019 POP SHOW: *TRACES*

Jim Christiansen

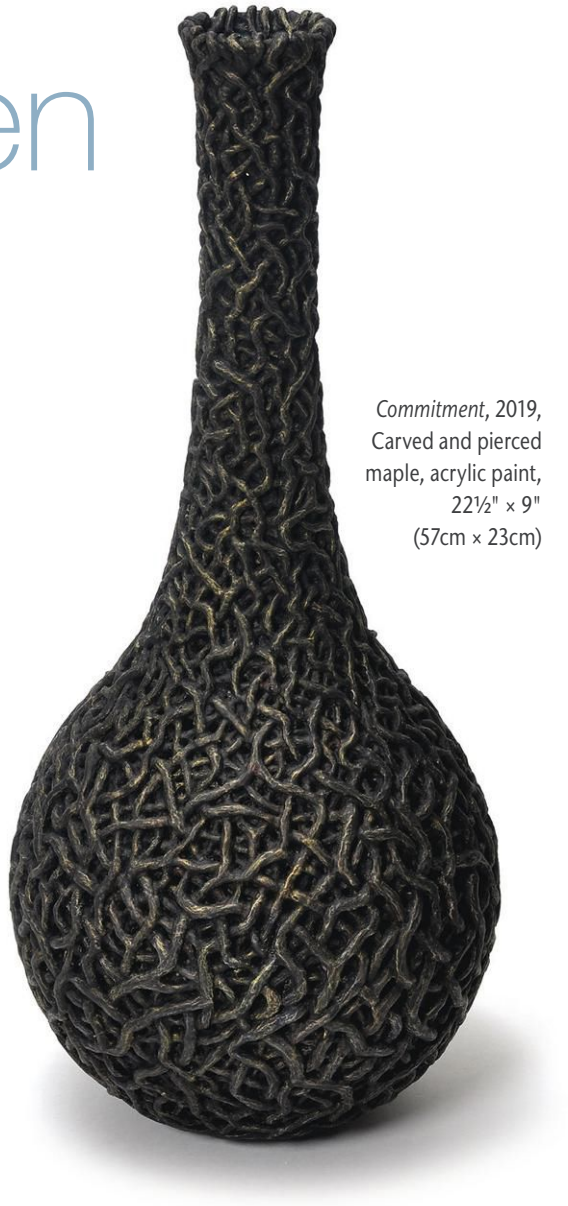
Idaho

After buying my first lathe in 1992, I attended the Utah Woodturning Symposium. The experience turned out to be life changing. For the first time, I was exposed to works by John Jordan, Hans Weissflog, Michael Hosaluk, David Ellsworth, Michael Peterson, Mike Lee, and many others. I recall feeling overwhelmed by the beauty, humor, intelligence, and feelings expressed in the turnings on display. I resolved to learn to create work that expressed my own thoughts and feelings and sense of beauty. I soon quit a full-time career in education to pursue my woodturning goals.

My interests, personal conflicts, tragedy, and relationships have taken me along a path of discovery. Early work included fossils as decoration; then I explored my feelings about war and death. For a while, I included figures to tell the story. Recently, I have attempted to express a lighter mood by focusing on form, as well as surface decoration that highlights beauty, romance, and mystery.

My turning career has been an exciting journey, and I remain motivated to learn the technical and artistic skills needed to take my work to the next level. I am also committed to being part of our "movement," which has developed a culture of helping, sharing, and supporting each other. ■

Photos by Jonathan Billing, Archer Photography.



Commitment, 2019, Carved and pierced maple, acrylic paint, 22½" × 9" (57cm × 23cm)

Untitled Vases, 2016, Cherry, acrylic paint, largest: 8" × 4" (20cm × 10cm)

Gods of War, 2009, Maple, acrylic paint, 14" × 18" × 7" (36cm × 46cm × 18cm)

Synchronicity, 2015, Cherry, gold, acrylic paint, each goblet: 8" × 3½" (20cm × 9cm)

Untitled Platter, 2010, Maple, acrylic paint, 3" × 18" (8cm × 46cm)

Seeing, Feelingly, 2010, Maple burl, pear, acrylic paint, 6" × 6" (15cm × 15cm)

Untitled Vase, 2009, Maple, acrylic paint, 18" × 5" (46cm × 13cm)

Small Teapots, 2014, Cherry, pear, acrylic paint, largest: 6" (15cm) tall

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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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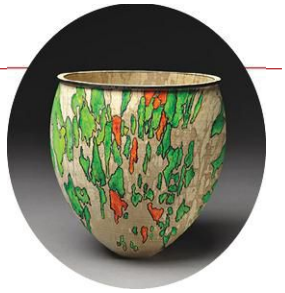
GALLERY

COVER

Cover – Merete Larsen, Untitled, 2019, Beech, 5½" × 5¼" (14cm × 13cm) Photo: Tib Shaw/AAW

This piece will be included in the 2019 POP exhibition, *Traces*. See page 40 for more.

Back Cover – Terry Martin and Zina Burloiu



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DIVERSITY STATEMENT

The AAW strives to cultivate an organization built on mentorship, encouragement, tolerance, and mutual respect, thereby engendering a welcoming environment for all. To read AAW's full Diversity Statement, visit tiny.cc/AAWDiversity*

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.

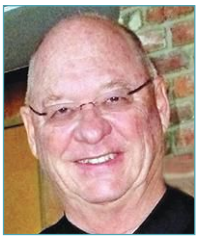
Editor's Note

I think it is safe to say that woodturning is beloved by hobbyists and professionals alike. Our time at the lathe is valued as a meaningful part of our lives. So it can be distressing when common physical ailments restrict our enjoyment of this craft. AAW member and retired neurologist Rich Foa has taken up the mantle to address some of these conditions in a series of articles, "What Aches? Common Ailments Affecting the Woodturner." Dr. Foa's first installment, addressing carpal tunnel syndrome (page 28), is supported by a sidebar article by Eric Lofstrom.

Dr. Foa is taking the lead on this new series but is seeking input from other AAW members with expertise and an interest in sharing their knowledge. Future topics will include lower back pain, neck and shoulder pain, pinched nerve and musculoskeletal issues, joint problems, imbalance, and restricted vision. If you would like to contribute to this series, email Dr. Foa at r.f.c.woodturner@gmail.com.

Joshua Friend —Joshua Friend

From the President



Walking my dogs one day, I passed a young woman holding a very small baby. She was smoking and ashes were falling. I took it upon myself to inform her she shouldn't be smoking, as the ashes might fall on the baby, and the baby might inhale smoke. Using the harshest of phrases, the woman promptly told me off. Later, and still miffed, I related the story to my wife, who responded, "Did you expect her to say, 'Thank you, nice old man, for your wise advice'?"

Teaching safety

Safety is always a primary issue with the AAW. For demonstrators at our symposia, we require eye/face protection, proper clothing and tools, minimal sanding due to the harmful dust, and other safe practices, not only during demo rotations but in the vendor tradeshow area as well. We also strongly recommend similar practices at regional symposia and local chapters. We urge our demonstrating and teaching members to emphasize safety as part of their educational process. Articles in *American Woodturner*, *Woodturning FUNdamentals*, and video postings on woodturner.org are all vetted for safety.

As leaders of AAW, we believe our high safety standards are appropriate. When demonstrators argue their relaxed safety measures are appropriate for their skill level, we point out that their audience might copy their example, even though their skills are less advanced. When members have concerns with the cost of safety equipment, we emphasize that faceshields and respiratory-protection expenses are minor compared to the medical expenses related to an accident or the long-term effects of breathing wood dust. Remember, even giving advice makes you an educator. Simple issues like proper lighting, appropriate clothing, working within your abilities, and maintaining a clean, organized shop are important safety concerns.

The AAW's official position on fractal burning has created controversy, as the practice remains popular despite its obvious dangers. Fractal burning is the process of creating burn patterns in wood using high-voltage electricity. With the significant number of deaths related to this activity, the AAW has set up a webpage dedicated to providing information. See the AAW's position statement at tiny.cc/AAWfractal. (The URL is case-sensitive.) I am satisfied our position is appropriate. Many years ago, in spite of being advised of the dangers, I took up cave diving. When a friend died in a cave, I stopped doing it. I'd hate to see any woodturner lose a friend because of fractal burning.

As chair of the AAW's Safety Committee, Rick Baker recently became aware of Internet postings (videos) from other organizations that showed unsafe turning practices, including not using proper eye protection. He correctly pointed out that as many AAW members might watch these videos, we should advise those organizations of the issue and request that they correct the problem. Josh Friend, AAW's Managing Editor, suggested a slightly different approach—contact those responsible for the postings, ensure they are aware of the offense, and offer AAW's safety resources in the hopes they will take it upon themselves to make appropriate changes and have a better sense of safety in the future.

The question of how best to convey the importance of safety in woodturning is on the minds of all AAW leadership, and the correct approach is not always obvious or agreed upon. This is where the woman and her baby come into it. Clearly, she felt the situation was not my business, and my comments were not welcome. Although I was correct on the smoking issue, my advice was not well received. Positive advice based on factual expertise is effective only if communicated properly. I know with Rick's expertise on safety and Josh's approach to communication, we will see improvements in Internet postings. In the meantime, remember that many woodturning videos on the Internet may not uphold the same safety standards as those provided or vetted by the AAW.

Remember why you became a woodturner: to have fun, keep busy, make things, and even show off. Even a minor accident messes that up, so be safe. Go to your shop, turn on the music, have fun, and "Eat your animal crackers."

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

Raleigh 2019
AAW AMERICAN ASSOCIATION OF WOODTURNERS

...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.

LEARN FROM THE EXPERTS

Would you like to get feedback on your turned work? The AAW Symposium offers unique opportunities to have your work critiqued in a friendly, supportive environment. AAW's Professional Outreach Program (POP) sponsors two ways you can receive guidance from established leaders in the field—Instant Gallery Critique and Intimate Critique.

Instant Gallery Critique

Symposium attendees are invited to make, bring along, and display up to three pieces of turned work in the Instant Gallery—the largest display of turned-wood objects under one roof. The open-member show will feature more than 1,000 works of art and craft in wood. **Woodturners of all skill levels are encouraged to show their work, but note that per AAW policy, pieces featuring fractal burning will not be allowed.** Displayed items can be for sale, at the discretion of the artist.

The Instant Gallery Critique is a mainstay of AAW's educational outreach. In Raleigh, the critique panel will comprise Charlotte Wainwright, Betty J. Scarpino, and Michael McMillan, who will discuss design elements and what excites them about the objects being discussed. Items for critique are selected from the Instant Gallery, and all attendees are welcome to join and listen in.

Intimate Critique

Like the Instant Gallery Critique, the Intimate Critique is an opportunity for Symposium attendees to have their work critiqued by some of the most knowledgeable and respected woodturners, woodworkers, and curators in the field. Register your work onsite for this opportunity; then, during the lunch session Friday or Saturday, bring your piece to the designated table, where professional woodturners will consider elements of your work and provide positive feedback.

At the Raleigh Symposium, the Intimate Critique group will comprise the following:

- Mike Jackofsky (hollow forms)
- Tom Wirsing (platters, bowls)
- Sharon Doughtie (surface embellishment)
- Nick Cook (functional work)
- Janice Levi/Sally Ault (wearable art)
- Dick Sing (functional work, bowls)
- Graeme Priddle/Melissa Engler (surface embellishment, sculpture)

Instant Gallery Excellence Awards

AAW's POP group also sponsors Excellence Awards given to selected works displayed in the Instant Gallery in three age categories: Youth, Collegian, and Adult. Selections are made from all works in the Instant Gallery, from functional to sculptural. Being a studio artist is not a requirement for award selection. Works that receive a POP Excellence Award will be featured in *American Woodturner*.

Instant Gallery display, AAW Symposium, Portland, Oregon, 2018.

Photos: Andi Wolfe

David Ellsworth offers attendees helpful insights during the Intimate Critique, Portland, Oregon, 2018.

WOODTURNING EXHIBITIONS

Instant Gallery

The AAW Symposium Instant Gallery is the largest display of turned-wood objects under one roof. It is a great opportunity for any and all registered attendees to sell or just show off their work. **Note that you may display up to three pieces, but per AAW policy, works featuring fractal burning will not be allowed.**

Special Exhibitions

Continuum

Although the theme of AAW's annual member show often relates to the Symposium host city or state, the 2019 theme is more universal: *Continuum*. Says Jim Christiansen, who developed this year's theme, "Life is a journey. As a turner, you are part of a legacy that stretches back more than 2,000 years. You are also practicing an evolving craft that looks forward into the future, kept vibrant and ever evolving by technical innovations and new creative discoveries. Woodturning is a part of our life experience, shaped by who and what we know." Many of the artworks reflect that very personal interpretation; others are inspired by history and the natural world.

In addition to being on view at the Raleigh Symposium, *Continuum* will also be on exhibit September 8 to December 29 at the AAW Gallery of Wood Art in Saint Paul, Minnesota. Two artist awards will be given during the Symposium: a Masters' Choice Award of $300 and a People's Choice Award of $200.

Ena Dubnoff, *...and so it goes*, 2019, Walnut, ash, acrylic paint, 5" × 23" × 6" (13cm × 58cm × 15cm)

Traces

Traces, the Professional Outreach Program's (POP's) 13th annual exhibition and auction, features small-scale work by an international roster of emerging and established artists. The work from this show will be auctioned live at the Symposium. Can't make it? Bid online! To sign up to be notified via email when online previewing becomes available, visit tinyurl.com/notifyme2019. Proceeds support POP initiatives and programs, including discussion panels, Instant Gallery awards, grants, and the Artist Showcase.

2019 POP Merit Award – Stoney Lamar

The POP Merit Award is given in recognition of artists who have contributed significantly to the growth of the woodturning field. This year, POP honors North Carolina artist Stoney Lamar. An early AAW member, Stoney's early experimentation influenced the development of sculptural turning. His expansive thinking and openness to the craft community, and his service on the boards of the American Craft Council, Southern Highland Craft Guild, and The Center for Craft, Creativity and Design, have ensured that wood has a strong voice in the world of art and craft.

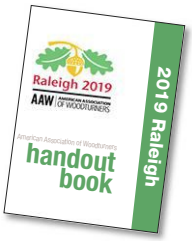
Previous recipients: Giles Gilson, Stephen Hogbin, Mark Lindquist, Merryll Saylan, David Ellsworth, Richard Raffan, Clay Foster, Jacques Vesery, Ron Fleming, and Binh Pho.

Visit the Special Exhibitions area at the Raleigh Symposium to see all these shows, as well as the AAW live/online auction items and work by POP Artist Showcase presenters Luc Deroo and Laurent Niclot.

The Special Exhibitions opening, including light appetizers and a cash bar, will be held Thursday, July 11, 5:00–6:10 p.m.

GET MORE FROM YOUR SYMPOSIUM EXPERIENCE!

The AAW offers registered AAW Symposium attendees two exceptional tools to help them stay in the loop and get the most out of their symposium experience:



Handout Book—Attendees will receive a printed and bound copy of the 2019 AAW Symposium in Raleigh Handout Book, which includes the schedule, demonstration abstracts and handouts, demonstrator bios, floor plans, and more.

Symposium Guidebook App—Want to connect to a tradeshow exhibitor's website, send an attendee a message, or learn more about a demonstrator? We've got an app for that! With the AAW Symposium App (Guidebook), attendees can have schedule, demonstrators, tradeshow exhibitors, floor plans, and more at their fingertips. Check woodturner.org for more information about how to quickly download the app for your mobile device.

CALL FOR SYMPOSIUM VOLUNTEERS

Volunteers help make every AAW Symposium successful. Many volunteers for the 2019 Raleigh Symposium are already at work. If you plan to attend, please support this vital effort. For more about volunteering and a link to an online sign-up tool, visit tiny.cc/2019Volunteer.

Volunteers at the AAW Symposium in Portland, Oregon, 2018.

Photo: Andi Wolfe

AAW BENEFIT LIVE AUCTION

Join us Friday, July 12, 2019, for good company and the AAW Educational Benefit Live Auction (formerly known as the Educational Opportunity Grant Live Auction, or EOG Auction). As before, proceeds will support AAW educational initiatives. The AAW remains committed to providing EOG grants, and that program continues in its present form.

The AAW Educational Benefit Live Auction will again allow you to participate via live, remote, online bidding. Auction items will be published online for advance viewing, typically thirty days prior to the auction. To sign up to be notified via email when online auction previewing becomes available, visit tinyurl.com/notifyme2019.

Finally, don't miss the bidding at the Professional Outreach Program (POP) live auction Saturday, July 13. Look to the AAW website (woodturner.org) and your Symposium confirmation for more details.

ITO (It Takes Ovaries) Brewers Six-Pack, 2019, various woods and sizes

For most of history, women were the brewmasters. With our ITO Brewery, we are "faux-menting" rebellion to reclaim our rightful brewing heritage. Bid on this delightful *Six-Pack* during the AAW Benefit Live Auction. Brewers: **Dixie Biggs**, *Persistent Pilsner*; **Sharon Doughtie**, *Booby Trap Beer*; **Jean LeGwin**, *Bluestocking Blonde*; **Betty J. Scarpino**, *Menopause Malt*; **Andi Wolfe**, *Alewife Ale*; **Lynne Yamaguchi**, *Divine Stout*; and **Katie Hudnall**, wooden crate.

DONATE TO SYMPOSIUM SILENT AUCTION

Making a donation to the silent auction at the Raleigh Symposium is an opportunity to make a difference and give back to the woodturning community. Donation of items to the silent auction can be made in the Instant Gallery area. Proceeds benefit the AAW's ongoing educational and service programs.

AAW Symposium attendees eagerly bid on member-donated work, Kansas City, 2017.

Photo: Andi Wolfe

Apply for an AAW Grant

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

Regular AAW Grants are awarded on an annual basis. To be eligible, applications must be received by December 31 for grants given in the following year. However, Women in Turning (WIT) grants and others for underrepresented populations, events, and exhibitions are awarded quarterly.

Find detailed grant descriptions and application information at tiny.cc/aawgrants. If you have questions, please contact the AAW office by calling 877-595-9094 or emailing memberservices@woodturner.org.

2020 POP ARTIST SHOWCASE OPPORTUNITY

Application period: August 15, 2019, to October 1, 2019

Vivien Grandouiller was one of the two POP Showcase Artists featured at the 2018 AAW Symposium, Portland, Oregon.

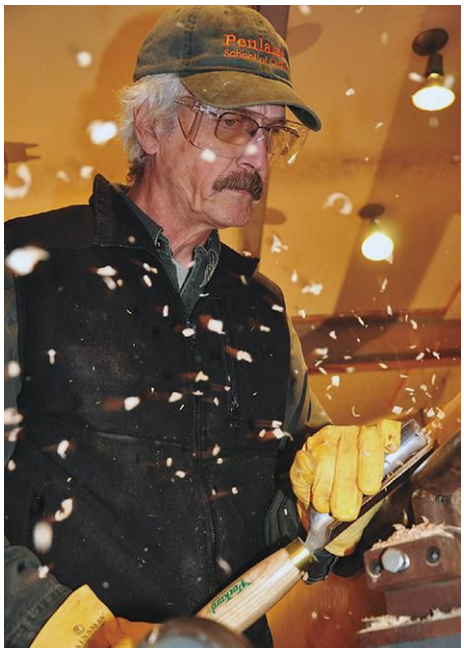
Photo: Andi Wolfe

Each year the Professional Outreach Program (POP) showcases two wood artists at the AAW's Annual International Symposium. They are either experienced artists who have made significant contributions to the woodturning field but have not received appropriate recognition or emerging artists who have the potential for making significant contributions to the field. The two selected artists each give two demonstrations and receive free Symposium registration plus a small honorarium. Their work is displayed prominently in the Instant Gallery. The 2019 artists will be Luc Deroo and Laurent Niclot.

Artist applications are invited for the 2020 AAW Symposium in Louisville, Kentucky. Applications will be juried by the POP committee. The application period is August 15, 2019, to October 1, 2019; see online application 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.



Stoney Lamar
2019 POP Merit Award Recipient

Andrew Glasgow

The AAW's Professional Outreach Program (POP) has selected Stoney Lamar as the recipient of its 2019 Merit Award. Stoney is a product of North Carolina, having received a degree from Appalachian State University in Boone. There, he met Susan Casey, a furniture maker who would become his wife, inspiration, and, much later, a serious helpmate. I have known, shown, and sold his work at various times since 1989. I also proposed and executed an exhibition, *A Sense of Balance: The Sculpture of Stoney Lamar*, that traveled to four museums. It is clear Stoney has gone beyond the work of craftsman and woodturner and has been breaking new ground in sculpture for many years.

Beyond the lathe

His beginning was about the lathe and what it could provide artistically. He worked a bit with the idea of being a furniture maker but recognized quickly that his heart was elsewhere. It was with the lathe. He further explored the lathe with an internship with iconographic turners Mark and Melvin Lindquist in the mid 1980s. Initially, the vessel form captured Lamar, and he made an important series of suspended vase vessels that were both lyrical and technically demanding. However, it wasn't long before he began to view the lathe as a tool—not as an end but the means to get to a new end.

Stoney created a different body of work using the lathe as a carving tool, including pieces like *Torso for William Turnbull*. Carving became important and soon was an integral part of most of his work. His carving tools were frequently innovative, as in using a chain saw while the lathe was turning to give his work a signature look. As the evolution of Lamar's career became more conceptually driven, the work began to change. This is evidenced in work like *Addicted to the Rhythm*. Part of this evolution was the use of multiple axes on the lathe to achieve work that was turned yet purely sculptural.

Sculptural evolution

When Stoney moved to Saluda, North Carolina, in the early 1980s, he worked with other craftspeople in marketing and showing his work. His fellow makers challenged his abilities, as they exhibited work in the same shows and on occasion in the same booth. It was during this time that Stoney introduced metal to his work. It was not merely a support element, but rather an artistic one, as can be seen in *All Dressed Up*. From then on, the use of metal became a regular practice for Stoney as an element of some kind—whether a visual stand or a vertical slash.

More recently, he has made either much larger pieces or sculpture comprising multiple objects. *Green Eyed Girl/Blue Boy*, *Shibori*, and *Ribs* serve as examples. These works and others made during this phase of his career approach a height of six feet and have allowed Lamar to explore the idea of a conversation between elements.

Suspended Vase Vessel, 1985, Maple, 10" × 10" (25cm × 25cm)

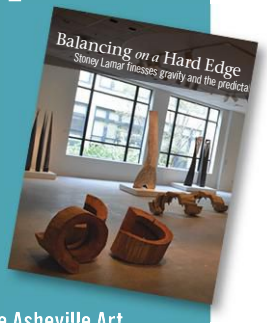
Photo courtesy of Leann Bellon

Suspended Vase Vessel, 1988, Ziricote, 10" × 10" × 12" (25cm × 25cm × 30cm)

Photo courtesy of John and Robyn Horn

JOURNAL ARCHIVE CONNECTION

EXPLORE!



To learn more about Stoney Lamar, see David M. Fry's June 2014 *AW* article, "Balancing on a Hard Edge: Stoney Lamar Finesses Gravity and the Predictable at the Asheville Art Museum" (vol 29, no 3, page 44).

Torso for William Turnbull, 1997, Ash, 13" × 8" × 4" (33cm × 20cm × 10cm)

Addicted to Rhythm, 1996, Cocobolo, 10" × 8" × 5" (25cm × 20cm × 13cm)

Photo courtesy of Asheville Art Museum

All Dressed Up, 2003, Madrone, steel, 22" × 14" × 5" (56cm × 36cm × 13cm)

Collection and photo courtesy of Arkansas Art Center Foundation

Green Eyed Girl/Blue Boy (Moroccan Children), 2008, Madrone, largest: 53" × 17" × 12" (135cm × 43cm × 30cm)

Photo courtesy of Francoise J. Riecker

Involvement and influence

Stoney uses the lathe as a painter uses a paintbrush. He expanded the woodturning field with sculptural multi-axis work, the use of metal, and larger-scale pieces. Stoney has also shared tools, ideas, methods, and his time with so many. Teaching at Penland School of Crafts and Arrowmont School of Arts and Crafts, he has influenced countless students with his expansive thinking and openness to the craft community. Stoney also has served on the boards of the American Craft Council, Southern Highland Craft Guild, and The Center for Craft. He is a leader, not just in the turned-wood field, but also in the wider fields of craft and sculpture. Stoney Lamar has changed the landscape of craft and has challenged woodturners in truly significant ways. ■

For more, visit stoneylamar.net.

Andrew Glasgow has served as executive director of the American Craft Council and director of The Furniture Society. He also has worked for the Southern Highland Craft Guild and the Birmingham Museum of Art. He currently resides in Asheville, North Carolina.

(Top) Shibori, 2012, White oak, steel, milk paint, 68" × 9" × 5" (173cm × 23cm × 13cm)

Photos courtesy of Stoney Lamar

(Bottom) Ribs, 2017, White oak, steel, 52" × 5" × 11" (132cm × 13cm × 28cm)

Photos courtesy of Stoney Lamar

Kansas City Woodturners Turns 25

On July 19, 1994, fourteen people gathered at the Lenexa, Kansas, Woodcraft store to discuss the development of a new AAW chapter. The Kansas City Woodturners (KCWT) is now celebrating twenty-five years of turning and almost as many years' being affiliated with the AAW. Initially, members got together at people's houses between meetings to learn new techniques. Given the generally advanced age of our club members, we are delighted to have a number of those first-year members still involved.

In our first twenty-five years, we used three different locations for meetings and grew to 150 members. We acquired fourteen lathes, from mini to large, and hosted two AAW Symposia—2005 and 2017. KCWT has hosted many demonstrations by turners of national and international prominence.

Outreach

Getting out into the community has been a focus of KCWT. We find that public outreach shows off and raises interest in the art, craft, and excitement of woodturning. It is a wonderful recruitment event and presents, in a very real way, the process of creativity. We demonstrate at a variety of venues, including zoos, a local maker fair, a nature center, an Irish festival, wood shows, schools, First Friday events, and arboretums. Our club has been involved in teaching teachers who instruct high school students in turning. Individual members also participate in a variety of exhibitions locally and internationally.

One ongoing activity is the turning of tops for a local chapter of the Ronald McDonald House Charities. This connection was started in 2008 by one member, grew to four, and now there are quite a few participating. This group is affectionately known as "The Top Guys." The first donation of tops was fairly small, but last year they delivered 1,700 tops. The goal for 2019 is 2,000 tops.

KCWT offers open turning sessions a couple days a week. Any member can come and use the club's equipment. We also teach a variety of classes, from beginning level to advanced. Some members still get together between meetings to socialize, practice, help each other, and to learn new techniques. ■

—Shaun McMahon, Kansas City Woodturners

First-year members still active in the Kansas City Woodturners club, from left: Anthony Harris, Jim Reynolds, Kevin Neelley, Bill Kuhlman, and inset: Jim Lambie.

A prominent public display of work by the KCWT.

A group within the KCWT, "The Top Guys," regularly donates spinning tops to charity.

Florida Clubs Donate Pens to Veterans

Honor Flight Network is a non-profit organization whose mission is: "To transport America's Veterans to Washington, D.C., to visit those memorials dedicated to honor the service and sacrifices of themselves and their friends." From October 2017 through April 2019, three Florida woodturning clubs donated 225 turned pens to veterans who traveled with the Honor Flight program. The pens were meant to further honor and thank those veterans for their service.

The Space Coast Woodturners began this turning outreach and was soon joined by the Brevard Woodturners and Treasure Coast Woodturners chapters. Recently, the clubs started giving pens made with purpleheart wood or purple acrylic to veterans who had received a Purple Heart Medal. ■

For more on Honor Flight Network, visit honorflight.org.

—Gary Christensen

Pens turned by three Florida woodturning chapters especially for veterans in the Honor Flight program.

This pen was given to a veteran who turned 100 years old before taking an Honor Flight trip to Washington, D.C.

Atlantic Shore Woodturners Teams up with PAL

The first meeting of New Jersey's Atlantic Shore Woodturners (ASWT) in September 1997 included sixteen turners, a few chairs, and a wooden plank for a table. We have since grown to a membership of sixty, including men, women, and even a few teenagers. Over the years, we have set up booths and demonstrated woodturning at the Woodworking Shows, Monmouth County Fair, Howell Day, and several other venues. We also support the Mid-Atlantic Woodturning Symposium and have worked with scout troops and taught at local high schools.

This past year, ASWT members were excited to work with the local PAL (Police Athletic League) and teach elementary and high school students how to turn. Working with Sgt. Chris Hill of the Howell Township police department, we have had two successful evenings of turning instruction. Holding these events at the Howell Community Church, where we have our monthly meetings, made it easy to set up all our lathes to accommodate ninety-plus kids. Each child was able to turn a pen, a top, or even a bowl if they were brave enough. They were each given a certificate and had their picture taken with their finished piece. This is an event we hope to continue every year.

The Howell PAL has been in existence for more than thirty years, providing recreational and educational programs to the youth of Howell and the surrounding communities. Some of their activities are various sports programs, a youth leadership council, a special needs program, and now woodturning. Whenever you have young people in a community playing, working, and interacting with law enforcement, the entire community will benefit. We are proud to have become part of this program. ■

—Ray Ostrow, President, Atlantic Shore Woodturners

Members of the Atlantic Shore Woodturners joined forces with the local Police Athletic League to teach woodturning to area youth.

ASWT club members pose with proud students showing off their completed turned items.

Club Contest Brings Out the Fun

Hugh Buttrum, Treasurer of the Wine Country Woodturners in Sonoma County, California, came up with a great idea to foster development among the membership. At a recent meeting, Hugh initiated a contest to turn "the perfect cereal bowl." In two months' time, all members were eligible to submit a single bowl for the judging of the assembled club. The prize: a mystery bowl from Hugh, a bunch of homemade granola for eating out of the bowl, and eternal bragging rights.

Victor Larson's winning entry was a work of art, a sensuous bit of exquisitely finished madrone, shaped with a combination of turning for the inside and carving for the outside. Pleasing facets on the handles, along with a restrained bit of decoration, made it the obvious and universal choice.

This being Sonoma County, not everyone came at the challenge straight on. Loren Heyer's delightful interpretation of a cereal bowl was made of cereal—in this case, Cheerios™. (The Froot Loops™ bowl was still drying, so not an official entry.) Mike Sooley, on the other hand, presented his bottomless cereal bowl. In addition, there were plenty of earnest entries, as the various members worked to their capacity.

Despite the hijinks, the challenge had a serious purpose: exploiting a silly contest to encourage turners to fully engage with a bowl, because turning a simple bowl can teach you everything, if you let it. Issues of form, space, the foot, cutting technique, sanding, and finishing all come into play, and I can attest that my fourth bowl turned for the contest was significantly better than my first. Other chapters are encouraged to come up with their own skill-building contests as a way to energize the club and foster community. ■

—Steve Forrest, Wine Country Woodturners

Victor Larson's winning cereal bowl entry in a club contest.

Loren Heyer's "cereal bowl" made from... Cheerios.

Mike Sooley's bottomless cereal bowl.

Calendar of Events

August issue deadline: June 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, John Beaver, Michael Alguire, Michael Andersen, Stuart Batty, Tod Raines, and Vince Wilson. For more, visit rmwoodturningsymposium.com.

Georgia

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, Stuart Batty, Dan Douthart, Bill Lynch, and Steve Mellott. For more, visit gawoodturner.org, email symposium@gawoodturner.org, or follow Turning Southern Style Symposium on Facebook.

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.

Montana

September 28, 29, 2019, Yellowstone Woodturners Symposium, Roaring 20's Club House, Billings. Featured demonstrator/instructor will be Allen Jensen (prior demonstrator at AAW International Symposia), with instruction in tools and tool techniques, hollow-form turning, natural-edge work, platters, and bowls. For more, visit yellowstoneturners.org or call Tim Morgan at 406-690-8730 or Dr. Van at 406-545-0777.

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.

Ohio

October 18–20, 2019, Ohio Valley Woodturners Guild's "Turning 2019," Higher Ground Conference and Retreat Center, West Harrison, Indiana. Featured demonstrators to include Stuart Batty, Trent Bosch, Kimberly Winkle, Chris Ramsey, Mark Sfirri, and Al Stirt. Regional demonstrators to be announced. Our 11th biennial, three-day event includes eleven rotations in five stations, tradeshow, instant gallery, silent and live auctions, and Saturday evening banquet. Special low rate available for students, as well as single-day entry packages. To see an informative video and to register, visit ohiosymposium.org. For more info, email John Albachten at albachj@ucmail.uc.edu or KC Kendall at kckend@gmail.com.

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.

"I'M GLAD BOWL CUTS ARE BACK IN STYLE. GIVES MY WOODTURNING HOBBY A WHOLE NEW PURPOSE."

Tips

Scissor jack eases log mounting

Here is an easy way to mount large, heavy logs—a process I've struggled with for a while. The solution was a modified scissor jack (*Photo 1*). I mounted a strip of material, cut to fit between the lathe's bed ways, to the bottom of the jack to keep it in place; I made my retainer strip from aluminum (*Photo 2*), but wood would also do. A wooden platform on top of the scissor jack supports the log. I added sides to the platform to keep the log from rolling off, but not so high that they limit the ability to position the log.

With a log on the platform, simply raise the scissor jack to the desired position and mount the wood on the lathe (*Photo 3*). Remove the scissor jack completely before turning the workpiece.

—Harvey Fein, New York

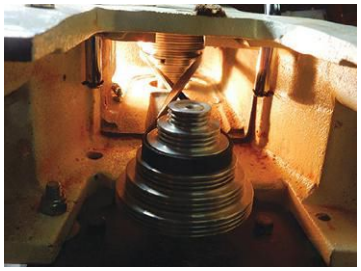

1


2


3

Short-term reversal of lathe rotation

I have often read that sanding a workpiece with the lathe spindle turning in reverse can produce a superior surface. My problem was that my lathe has a V-belt drive with no reverse function. Since I really wanted to see if reverse sanding was beneficial, I found an easy way to do so on my lathe. I just loosened the belt tensioner, slipped the belt off the drive pulley, twisted it into a "figure 8" configuration, and retightened the belt. The spindle then turned in reverse, and I found that sanding was in fact improved. I recommend doing this only at a slow lathe speed, only for sanding, and only for short periods of time.



—Bill Wells, Washington

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

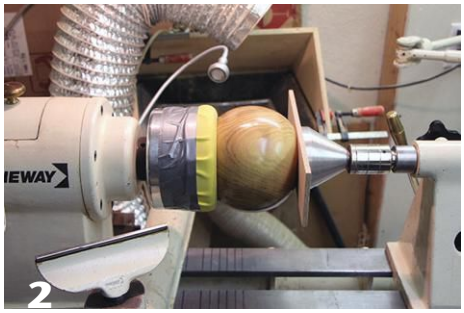
Cone center aids alignment

I really appreciate the versatility of Oneway's live center. I use it with the large cone center that comes with it to help center bowls or vases on a vacuum chuck to finish the bottom. Mount the cone center with the wide side facing the headstock, then, holding the bowl against the vacuum chuck, bring up the tailstock and press the cone center lightly onto the foot of the workpiece. Jiggle the piece a bit to settle it in place (*Photo 1*).

If the foot, or base, is wide enough for the cone to fit within its circumference, the bowl will likely be centered without further adjustment necessary. If the foot is too small, place a piece of plywood between the foot and the cone (*Photo 2*). It might be necessary to cut a hole in the plywood if a protruding "nub" remains on the bowl's bottom. Tighten the tailstock, bring up the vacuum, set the lathe to a low speed, and start the lathe to verify it is well centered. Remove the tailstock and you're on your way. ▸

—Gary Miller, Canada


1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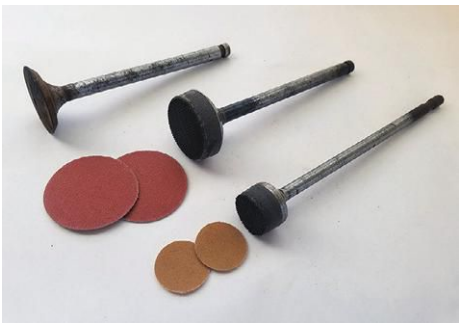
Engine valve doubles as long-reach sanding mandrel

When making lidded boxes, I have found it challenging to sand the interior bottom surface. Standard hook-and-loop sanding disk holders with short stems are useful for bowls but cannot reach the bottom of narrow-diameter boxes. I use old engine valves as a starting point to make longer-reach sanding mandrels. I found some engine valves in an old shed on the property I purchased, but you could find them at an engine rebuild shop or auto salvage yard.



The valve surface has a diameter of about 1¾" (44mm), perfect for holding 2" (5cm) hook-and-loop abrasive disks. First glue a foam pad to the surface of the valve (I used a corner of my anti-fatigue floor mat). Then glue hook-and-loop fabric to the foam pad surface. Finally, place the valve stem in a drill and rotate the edge against a disk sander to true up the foam pad and hook-and-loop material. For a 1" (25mm) version, I placed the valve stem in a four-jaw chuck and, with the lathe spinning slowly, used a disk grinder to reduce the valve diameter to approximately ⅞" (22mm).

The shaft diameter of most valve stems is ⅜" (9.5mm), so they can be inserted into a drill bit extender normally used for extending the reach of ⅜"-shanked Forstner bits.

—Loren Heyer, California

Banjo steady rest mount

When I turn spindles requiring steady rest support, I mount my Oneway spindle rest directly on the banjo. This setup allows me to turn the areas of a spindle on each side of the steady rest wheel assembly before moving the rest and finishing the center area (*Photos 1, 2*). I find this to be a more efficient process than turning some, removing the steady rest, moving the banjo, and then remounting the steady rest.

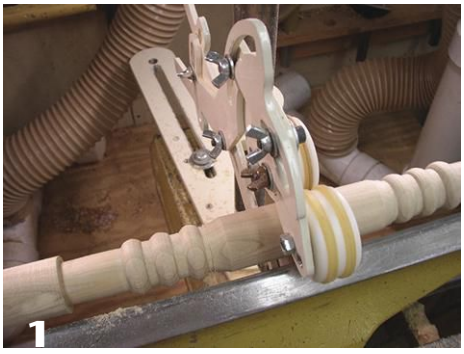
To mount the steady rest on my banjo, I rotated the wheel assembly on its post 180 degrees from the normal position, then positioned the wheel assembly approximately in position on a spindle. This allowed me to locate, drill, and tap a ⅜" (9.5mm) threaded hole in the banjo, allowing for adjustment of the base of the steady rest (*Photo 3*). The metal thickness of my banjo is about ⅜"; drill and tap carefully on your banjo. The bolt must not interfere with the mechanism for tightening and holding the banjo in place, so shorten it as needed. Also, don't over-tighten the bolt.

—Wes Swayze, New York

Put a sock on it

Reverse-mounting a form to complete the base can be achieved in numerous ways. Most often, the key question is how to avoid marring or damaging the completed surface of the bowl's interior. One method I use, especially for reverse-chucking natural-edged forms, is to pad a turned carrier, or jam chuck, with a thick old sock. I find this provides sufficient padding without having loose material spinning around unrestricted. Finishing the base requires turning the supporting material down to a small nub that can be carved away off the lathe.

—Andrew Potocnik, Australia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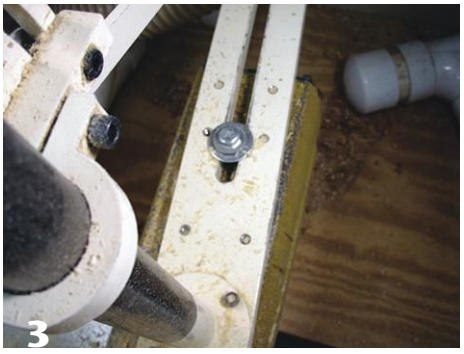
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Shopmade soft jaws

Here is a little trick I use when I need to re-chuck an odd-sized piece for light adjustments. Using a chunk of ABS plastic (available through plastics suppliers), I can make soft jaws to accommodate a size that my metal jaws won't. And the close fit and soft plastic won't mar the wood.

To make the soft jaws, cut a length of cylindrical plastic with a saw, mount it on the lathe, and turn a tenon that will fit in your metal chuck jaws when they are open with a ⅛" (3mm) gap between the jaws. To size the plastic to your workpiece, mount the tenon in your chuck, turn a recess to a perfect fit for your project, then bore a hole in the middle of the plastic jaws. Make a reference mark to a corresponding metal jaw so you can remount the plastic accurately. Then remove the plastic from the chuck and cut saw kerfs to give it the flexibility it needs to close down on the workpiece. I make three bandsaw cuts that stop within 3⁄16" (5mm) of the center hole and one that is ⅛" wide and goes all the way to the center.

To adjust the size or make several sizes from one blank, make a wood plug that fits the center hole tightly. This will allow you to grip it with the chuck and make adjustments without it going out of round.

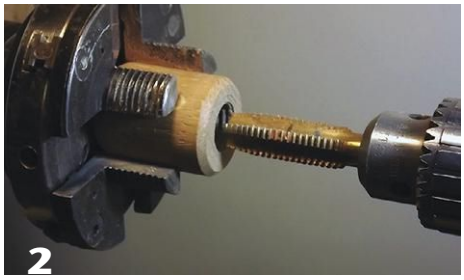
I don't use these jaws when I need a strong grip, but to hold work to make a light cut or do some final sanding.
—Keith Gotschall, Colorado

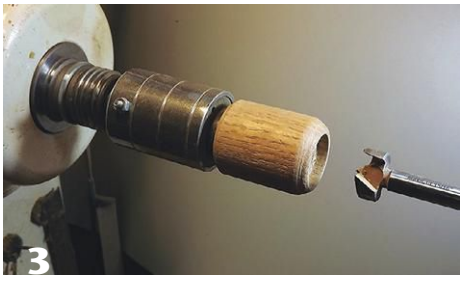
Editor's Note: If you don't want to make soft jaws from scratch, another option is to purchase nylon jaws made by chuck manufacturers specifically for mounting on their chucks. See Mike Peace's article on page 35 of this issue.

Rubber grommet as soft tailstock center

Many turners use a "soft tip" on their tailstock live center to stabilize a workpiece and protect it from being marred or damaged. Usually made of wood or plastic, a custom tailstock center can be shaped to accommodate your workpiece (cupped, coned, etc.). Turning a variety of long, thin spindles, I needed a way to stabilize the work without marring it or compressing its length and creating "whip."

My solution: a "soft-soft tip" made of wood with a rubber grommet insert (*Photo 1*). To make this tailstock fixture, I mounted the wood in a chuck, drilled through it, and then tapped threads to match those on my live center (*Photo 2*). I then threaded the wood onto the live center and mounted it on the lathe spindle; a bolt temporarily stops the live center from rotating so it can be used as a drive. I drilled into the wood with a Forstner bit to create a seat for a rubber grommet, which I had purchased at a local hardware store (*Photos 3, 4*). Drilling to a depth that allows the grommet to sit slightly proud of the wood makes it useful as an ordinary soft tip in addition to a specialty spindle center. ■
—David Staeheli, Alaska





Elegant and Useful Biscuit Cutter

Joe Larese

Growing up, we always had bread on the table, but homemade biscuits were usually reserved for Thanksgiving dinner. Mom would get out the flour and butter, and I would help her make and roll the dough, and then using a drinking glass held in both hands, I'd stamp out the dough into biscuit rounds. Using a glass had its drawbacks, notably the concern that it could fall and break. I decided to turn a wooden biscuit cutter and design it so it would be easier to grasp. Here's how to make one.

Getting started

Doug Watters, a fellow instructor at the Brookfield Craft Center (Brookfield, Connecticut) had glued up a large black walnut and maple lamination. I cut a blank from it 3½" (9cm) square and 4½" (11cm) long (*Photo 1*). When turned, this size blank would allow for biscuit rounds about 2¾" (7cm) in diameter.

I carefully centered the blank on an interior maple lamination and oriented the grain for spindle turning—with the grain running parallel to the lathe bed. You could use a lamination like mine or a solid block of wood.

Turning

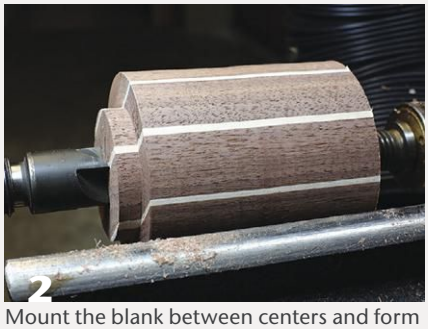
Turn the blank round and form a tenon to fit the jaws of your scroll chuck (*Photo 2*). Remount the workpiece in the chuck. Note that the end held in the chuck will eventually become the top/handle of the biscuit cutter. The centered indentation in the tenon created by the drive center will help center the work later when you reverse-mount it on a jam chuck.

With the piece remounted in the chuck, true up the end of the blank, then measure and mark 2" (5cm) from the tailstock end. Turn a gradual taper from that 2" mark down to the end to a diameter of about 2⅞" (7cm), as shown in *Photo 3*.

Next, drill a hole to ease the hollowing process (*Photo 4*), then hollow to 1⅞" (48mm) deep. When hollowing, ensure the sides are parallel with each other for the first 1⅛" (29mm), as shown in *Photo 5*. In use, straight walls will make it easier for the biscuit dough to be released after it is cut.

Choose your material, turn a tenon

1 The author's turning blank, a lamination of walnut and maple, measuring 3½" square by 4½" long.



2 Mount the blank between centers and form a tenon that will fit in your chuck. The hole left by the point of the drive center will help align the blank when re-chucking later.

Taper the outside

3 With the blank mounted in a four-jaw chuck, turn a slight taper from a line drawn 2" from the end.

Pay attention to the shape of the interior from the thin straight sides to the top center (*Photo 6*). This portion can be straight or curved, but consider that you will need to match that shape when you make a jam chuck to reverse the cutter and finish the top of the knob. Note that a more conventional jam chuck holding just the rim won't be possible because the rim is too thin.

Carefully take very light cuts to reduce the rim to a thin 1/16" (1.6mm). I use a freshly sharpened scraper for this task.

Sand the exterior tapered section and the hollowed interior, being careful not to cut yourself on the rim.

Use a parting tool to make an angled shoulder, and start to form a cove and develop the knob portion above the tapered area. Continue to refine the knob, then sand and finish. I used a light coat of mineral oil (*Photos 7, 8*).

Reverse-mount on wasteblock

Mount a wasteblock in your chuck and turn a jam chuck to reverse-mount the workpiece. Shape the jam chuck so it matches the heavier upper area inside your biscuit cutter. The jam chuck should be long enough so you can place the biscuit cutter over it. As noted before, don't try to mount and drive the turning by the rim, as it is too fragile. Use cushioning material and bring up the tailstock live center for support, aligning the point to help you re-center the piece. Apply just enough tailstock pressure to drive the nearly finished piece.

Take very light cuts to finish shaping the knob, leaving a small nubbin to cut off by hand with the lathe off (*Photo 9*). Sand and finish the unfinished area with a light coat of mineral oil.

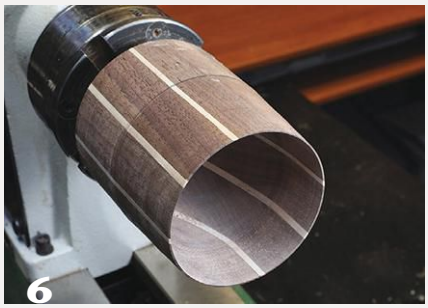
There are few things in life better than making and eating warm biscuits. By hand-turning a biscuit cutter and giving it to your favorite baker, you will contribute to memories that can last a lifetime. ■

Joe Larese is a member of the Kaatskill Woodturners and the Nutmeg Woodturners League and is a turning instructor at the Brookfield Craft Center. He is a photojournalist by profession. For more, visit joelarese.com.

Drill and hollow

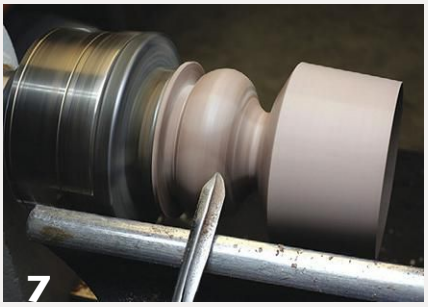
A hole drilled to a depth of 1⅞" serves as a starting place for hollowing. Not pictured, a round-nose scraper does a nice job of hollowing endgrain, cutting from center toward the rim.

Refine rim



The author uses a freshly sharpened scraper to make final cuts to form the thin rim of the biscuit cutter. The interior walls near the rim are cut parallel to help ease biscuit removal during use; the tapered exterior walls provide added strength to this thin area.

Form the knob, apply finish



Form the upper section of the biscuit cutter, including a knob/handle to a shape of your liking.

After sanding the piece, the author applies a light coat of mineral oil both inside and out. This project could just as easily have no finish at all, depending on your preference.

Reverse-mount, finish top of knob

The work is mounted on a wasteblock cushioned with paper towels and supported by tailstock pressure. Finish turning the top of the knob using light cuts. Remove the small remaining nub off the lathe and apply more finish.

WHITTLE - AND - DANCE to Avoid Catches

mirknig.su

David Ellsworth

Every woodturner experiences, and dreads, catches. At some point, each of us asks, probably accompanied by a lot of expletives, *Where do catches come from?* Given a moment to calm down, we might broaden that question to *What is the origin of catches, and can they ever be eliminated?*

Those of us who teach woodturning are pretty good observers of our students. Closely watching behavior is the best way to identify problems and help students correct the issues they are experiencing. There are obviously many common things we all must do to conquer catches and get from a raw piece of wood to a finished bowl or spindle. Although this discussion will focus on faceplate, or crossgrain, turning, all of the principles I describe here also apply directly to spindle turning, where the grain is aligned parallel to the bed of the lathe instead of 90 degrees to it. Most of these common techniques can be learned through demonstrations and practice. But often the root of the problem goes unaddressed.

Basically, catches occur because the tool gets stuck between the spinning wood and the toolrest. To avoid getting stuck, the first thing to remember throughout all the cuts described here is to adjust the toolrest so that when the gouge is positioned horizontally, the edge at the base of the flute is at the center axis of the workpiece, here illustrated as the center of the tailstock live center (*Photo 1*).

As a teacher, I see two common problems that lead to catches. One is incorrectly positioned feet at the lathe. The second is not understanding how to whittle. Yes, whittle!

The dance

Like any good floor routine, a proper set of well-executed steps is required to achieve the desired outcome. *Dance* is a little misleading because a turner's feet should not move during a cut—only between cuts. But like a dancer, the correct foot position for a turner leads to flowing curves and proper tool presentation all the way through the cut.

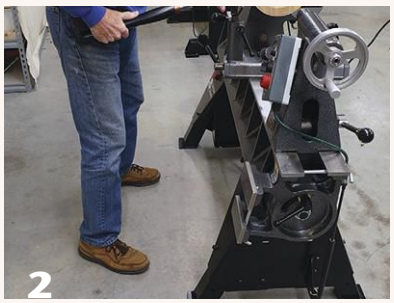
Turn the lathe off and address it as if you are shaking hands with a new friend. Stand with your feet together and have someone lightly push on one shoulder. Forward, backward, side-to-side, it does not matter. Within a nano-second, you feel like you are going to topple over. Now, with your feet still together, try to simulate a cut going from the foot

Center the cutting edge

1

Bowl gouges are designed to cut at the centerline. Adjust the toolrest height and verify the cutting point of the tip of the horizontal tool aligns with the center of rotation.

The balanced turner



2

A wide stance with unlocked knees allows you to move your body—but not your feet—smoothly through the cut, guiding the tool around a flowing curve.

to the rim on the outside of a bowl blank—without moving your feet. It cannot be done.

We need support throughout each cut and we all know that triangles provide support. The solution to creating balance is to spread the feet out to gain the support needed. Feet should at least be a shoulder-width apart, wider if you want to make a continuous cut from the base to the rim (*Photo 2*). And, while you are at it, try unlocking your knees. Stiff legs cause tension throughout the body and prevent one's ability to cut curves in wood.

Next, recall that the best way to get a catch is to present too much tool edge to the wood. This is especially important when using a side-grind gouge because there is at least twice as much edge available to use than with a traditional bowl gouge. Whether roughing out a bowl or shaping it with a slicing cut, the key is to present only the shoulder of the gouge to the wood, just back from the tip. But whether traversing from the base to the rim or the rim to the base, you cannot make it around the belly of the bowl if your feet are close together, as depicted in *Photo 3*. Spreading the feet also prevents the "woodturner's shuffle," which results in irregular surface cuts on the wood (*Photo 4*).

With the lathe off, measure the length of a cut from foot to rim of a bowl. Do this by placing the weight of your body vertically over one foot with the tip of the gouge positioned where the cut will begin. Now, leaving that foot in place, rotate through the legs until your weight is vertically above the other foot. The motion needed to carry the tool tip through the cut will vary depending on one's leg length and mobility. Even though you are not actually cutting the wood, be sure to keep only the tip of the tool on the wood, not the whole side of the blade (*Photo 5*). Too much edge from the side of the blade can cause a catch, and that occurs most frequently when the body rotates too quickly (*Photo 6*).

Finally, once you are satisfied with your range of movement and the position of the tool tip, try the cutting motion again with the lathe turned off, but now with your eyes closed. Notice how quickly your attention shifts to your feet. If you are not executing the cut properly, you will first feel the pressure on the big toes of your feet as you shift from foot to foot. Wherever the pressure does occur, or if you feel uncomfortable, simply adjust your foot position to get rid of the strain and your cuts will immediately become more fluid, with less likelihood of getting a catch. ▸

Fill these shoes and bite the dust


3


4

These all-too-common stances at the lathe will require you to either interupt the cut to move your feet or risk falling over. Either way, a catch is likely.

Tool presentation is critical


5

The tool's cutting tip should maintain a consistent relationship to the blank throughout the turn—unless you want a dip, high spot, or catch.


6

Too much cutting edge presented to the blank creates an aggressive, difficult-to-control cut. This gives the wood the opportunity to pull the tip of the gouge into the rotating wood, causing a dramatic catch.

The basic principles behind cutting wood, especially turning wood, are all illustrated through the process of whittling.

Whittling

The basic principles behind cutting wood, especially turning wood, are all illustrated through the process of whittling (*Photo 7*). Recall that turning wood is really just powered carving—or whittling. Whittling leads to a fundamental understanding of blade geometry, the critical importance of a sharp tool, grain direction, and how the tool blade interacts with the wood. A whittler quickly learns how to avoid a catch, in this case the blade of the knife diving into the grain and producing a ragged, deep cut. To whittle (or turn) correctly, you must cut tangent to, or across, the grain fibers, not *into* them (*Photo 8*). Whittling explains all of these elements and, therefore, really ought to consume the first hour of the first day of every woodturning class, maybe even preceding sharpening.

All of this brings up a whole bunch of issues when it comes to turning. We know that a skew going into endgrain instead of tangent to the fibers causes all sorts of unwanted excitement. And we know that a bowl scraper (by definition) is going to tear up the endgrain fibers to some degree, at least on a micro scale, so we use a lot of abrasives to remove those pesky bent and pulled fiber tips. And that works. However, turn a log into a sphere and ask beginning students which direction the grain is running and they will likely have to consult Siri for their first clue.

Think of a wooden sphere as a big round stick. You cannot whittle directly into the end of a stick without getting stuck, and you cannot cut directly into the endgrain of a sphere for the same reason.

Photo 9 shows an example of a catch incurred by cutting into endgrain. Pushing the tip of the gouge into the wood with the flute pointing straight up forces the gouge to try to cut using both sides of the tip at the same time. In effect, the gouge becomes too efficient and does not know which way to go, so it goes straight in and down—with a bang.

When in doubt, experiment by taking light cuts, first one direction, then the opposite direction, and let the wood show you which approach works best. The wood will inform you when you have made the wrong decision by rewarding you with a catch!

I predict the word *whittle* will eventually fade from the English language and all of us will forevermore go through life with dirty fingernails. My prediction is based on the fading of the pocketknife, the primary tool of every rite-of-passage child, the preferred manicure tool of generations of men, and the principal tool for whittling. No more pesky holes in our blue jeans pockets. No more angry teachers sending boys to the principal's office. No more smirking TSA agents at airports. No more need for adhesive bandages. Well, actually we will still need plenty of those for the increasing number of woodturning students trying to figure out which direction the grain is running!

Combining a proper stance with an understanding of grain direction and an appreciation for the amount of edge one needs (or does not need) to make a cut should eliminate the classic catch from our woodturning experiences. Just hold on to those pocketknives! ■

David Ellsworth has run the Ellsworth School of Woodturning in his home and studio (now in Weaverville, North Carolina) since 1990. He has been a happily unemployed studio woodturner since 1974 and is AAW member No. 1.

Whittling reveals secrets

Slow the carving process down to whittling speed and it is easier to understand the interaction between a cutting edge and grain orientation. Even in slow motion, forcing the tool in the wrong direction will result in a catch.

Nose dive

Another way to present too much steel to the wood is to try cutting with the entire tool tip with the flute facing up. Combine this tool presentation with a misplaced hand or finger, and you will get the last reminder you'll ever need not to do that again.

TURN A Square BOX

Michael Hamilton-Clark

When I came across two off-cuts in the oddments box at a local mill, the wood's intriguing grain patterns caught my attention. They were figured maple, with beautiful patterns on the square faces. It occurred to me they could be made into attractive small bowls. But back in my shop, as I turned one piece around and over to decide which face would best be uppermost in a bowl, I changed my mind. Recalling that I had some cylindrical magnets left over from a previous project, I decided the block of wood should become a square box with a turned interior and a lid attached with a magnetic hinge at one corner. I have since made several boxes in this style, using the following methods.

Turn a square box

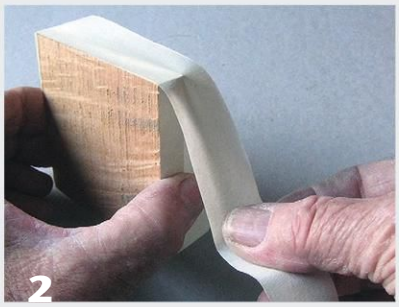
You can use any type of wood, but start by dimensioning it to 2" (5cm) thick and 3" (8cm) square. Identify the side of the block with the most attractive grain and cut off a ⅜" (9.5mm) slab for the lid (*Photo 1*). Next, hold the lid piece in place on what will be the box body, and make a reference mark across the joint so you'll know later how to match them up again.

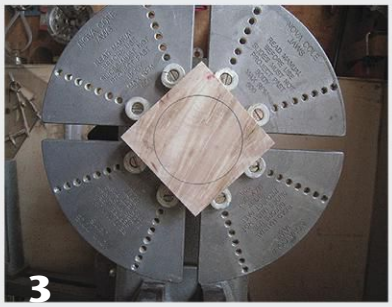
Mount the body block on the lathe and hollow the box's interior as you would a small bowl, leaving ¼" (6mm) at the outer edges for the magnetic hinge. I prefer using Cole jaws for this mounting, but you could also use regular chuck jaws if they are large enough. To prevent jaw marks or bruising, wrap masking tape around the block several times (*Photos 2–4*). If you prefer a straight-sided interior, use a ▸

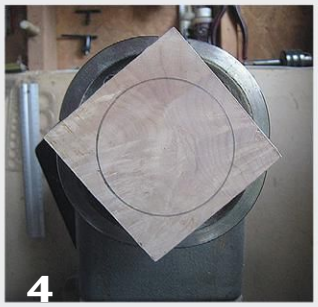
Cut lid from box blank

Cutting the lid from the box blank ensures continuous grain flow from lid to body, as well as uniform sizing of parts.

Mount square box on lathe







(*2*) Masking tape protects the box's edges as it is held and turned on the lathe.

(*3-4*) Two methods of mounting square stock—jumbo, or Cole jaws, and in the open gaps between regular chuck jaws. Mark a circle indicating the interior hollowing limits.

small bedan or square-nose scraper. In any case, leave about ¼" thickness in the bottom (*Photos 5, 6*).

After you have hollowed the box interior, the flat top surface should be scraped to remove any saw marks and to ensure there is a good interface between lid and body. For this scraping, or skimming, I use the blade from a 2" jackplane, as shown in *Photo 7*. The blade is wide enough to cover the entire width of wood being scraped, and I find it gives a better result than using a gouge for a truing cut. Check the surface for flatness with a straightedge—no light should be seen between the wood surface and the metal edge (*Photo 8*). The tape wrapping also helps prevent tearout/chipping when turning the flat surface at the outside corners. Do not use abrasives here, as they will likely round over the edges.

The block should then be reverse-mounted so the bottom can be scraped in a similar manner as the top and checked for flatness.

Turn the box lid

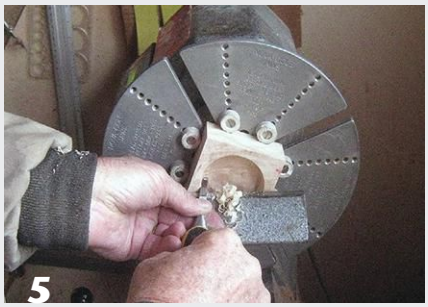
Now mount the box lid in a similar fashion as the body, except a flat spacer should be positioned behind the lid so the lid's surface will protrude above the jaw's grips (*Photo 9*).

Both sides of the lid should be given the same surface scraping treatment; again, I use a plane blade for this (*Photo 10*). Upon completion of the scraping, match the body to the lid to check that the surfaces adjoin nicely (*Photo 11*). Scrape more to flatten the lid as needed.

A magnetic hinge

The box lid is attached to the body using two ¼"-diameter × ¼"-long cylindrical magnets set in holes at one corner. One is installed in a corner of the body, countersunk ⅛" (3mm) deep, and the other is installed in the matching corner of the lid and protrudes just slightly less than ⅛" (*Photo 12*). To ensure the lid and body will line up when assembled, clamp the parts together prior to drilling. Drill a ¼"-diameter hole on the corner-to-corner diagonal and centered between the corner and the box's cavity. A piece of tape positioned on the drill bit indicates the hole's depth, which should run

Hollow the box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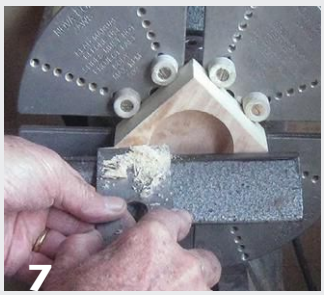
The box cavity can have straight or sloped sides, depending on your preference.


6

Use a depth gauge to ensure about ¼" thickness at the bottom.

Refine the flat box top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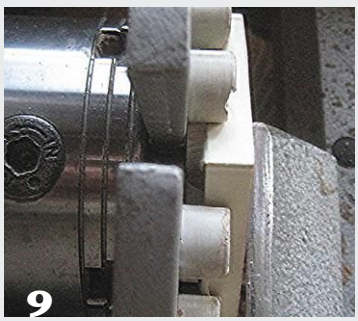
8

The author uses a sharp hand plane blade as a scraper, then checks for flatness with a straightedge.

Mount box lid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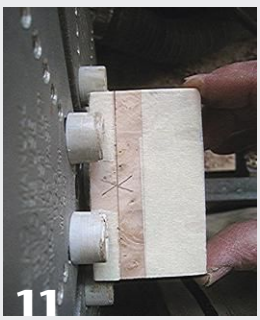
When mounting the thin lid part, position a spacer behind it so its surface protrudes above the holding buttons on the chuck.

Refine lid-to-box union


10


11

Scrape the underside of the lid to remove saw marks, then test for a good union by holding up the box.

through the lid and a bit more than ⅜" into the body (*Photo 13*).

The magnets will be a "press fit" in the holes, so once the body magnet is in, there is no way to remove it. The lid magnet should be pushed in and adjusted as necessary by tapping it further in or down from the top. Prior to installing the magnets, take care to mark their matching faces with the correct polarity to ensure they will face the right way. Once the smooth operation of the lid is obtained, both magnets should be secured with a drop of instant glue.

The exposed upper part of the hole in the lid should be plugged with a decorative turned button, as shown in the *opening image*. Turn the button with a ¼" shaft and ½" hemispherical crown. An off-cut of a pen blank could be used (*Photo 14*).

A magnetic catch

The lid catch, which holds the box closed, is also magnetic, though I used smaller magnets for this purpose—⅛"-diameter × ⅛"-long cylindrical magnets installed in the corners opposite the hinge set. The catch magnets are installed flush with the wood surface. To ensure the lid and body line up properly when installed, a template should be used to drill the ⅛"-diameter holes. I made a template from a piece of thin aluminum sheet, forming a 1" (25mm) square with two edges cut so half can be folded up and the other half folded down. This will allow the template to fit snugly on the corner of both the lid and body, locating the hole in the same position on each.

Drill a ⅛" guide hole through the template ⅜" from the corner on the diagonal. Mark one face of the template "up," so you'll be able to position it one way to drill into the box and the opposite way (flipped) to drill into the lid (*Photos 15, 16*). All of this is meant to ensure the two holes—and magnets—will be properly aligned.

If all goes well, the lid should revolve quite freely on its hinge and close onto the catch magnet with a satisfying "click" without any over-travel.

Finishing up

To finish the box, lightly sand and apply an oil or polish. To keep the flat surfaces flat, sand them on a sheet of abrasive applied to a flat surface. Apply light pressure, alternating between circular and side-to-side motions.

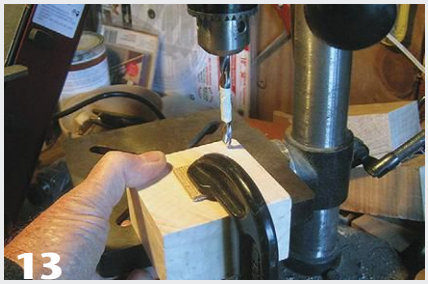
I like to use an oil/varnish mix: 25% pure tung oil, 25% boiled linseed oil, and 50% satin wipe-on polyurethane, together with odorless mineral spirits at 20% by overall volume. This mixture brings out the grain nicely, feels velvety to the touch, and affords a degree of protection. I wipe on three coats, with light sanding between applications. ■

Michael Hamilton-Clark, a retired civil engineer, has been turning wood for fourteen years. He lives in the Fraser Valley, British Columbia, and uses mostly locally available woods from felled trees, branch trimmings, and mill offcuts to produce a variety of items. He is a member of the Fraser Valley Woodturners Guild, the AAW, and the Craft Council of British Columbia. For more, visit alberystudiowoodturnings.com.

A magnetic hinge

The box magnet (right) is recessed ⅛", and the lid magnet (left) protrudes just less than ⅛". The magnetic pull and mechanical fit make this a clever hinge.

Drill and plug hinge holes



Clamp the box and lid together before drilling the magnet holes. One hole, drilled through the lid and into the box body, ensures perfect alignment.

After the magnets are installed, the exposed hole on top of the box lid can be concealed with a decorative button of a contrasting wood species.

A magnetic closure catch

The author's shopmade drill guide template positions the hole location consistently, ensuring proper alignment of the catch magnets in the body and lid.

SKILL-BUILDING PROJECT

Turn a TRIVET and WINE CADDY

Walter Wager

A trivet, or hotplate with a cork insert, is a good beginner's project that can easily be turned on a lathe with a modest 10" (25cm) swing. The techniques are easily adapted to other projects for the kitchen or dining table, and I chose to pair a wine caddy with the trivet. The tools I used on this project include a bandsaw, midi-lathe, 2" (5cm) scroll chuck, a ⅜" (9.5mm) bedan, a ⅜" bowl gouge, and a ⅜" spindle gouge. The project consists of turning a shallow platter with a recess for a cork insert.

Cork hot plates are available from a number of sources on the Internet for about $2 each. I ordered a package of three 7" (18cm) cork hot plates from IKEA. They were actually 7¼" (18cm) in diameter (*Photo 1*) and about ⅜" thick.

Prepare the blank

The wood for this project should be well seasoned, or it is almost guaranteed to warp after turning. I chose a piece of sapele from my lumber stash (*Photo 2*). To accommodate a 7" cork insert, cut a 9" (23cm) disk from 1"- (25mm-) thick stock. The first recess for chucking will be cut into the top of the blank—where the cork will eventually be inset—so evaluate the grain pattern and location of any defects to select the top. As most of the top is dominated by the cork insert, save your museum-grade burl for other projects.

Create a recess for chucking

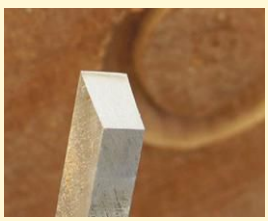
To mount the blank on a scroll chuck, you'll need either a tenon or a recess to accommodate the chuck jaws. I chose a recess to preserve the thickness of the blank. I mounted the disk between centers with the top oriented toward the tailstock (*Photo 3*) and used a bedan to cut the recess for the chuck jaws. Viewed from the end, the bedan has a trapezoidal shape and is wider at the top and narrower at the bottom (*see What's a Bedan? sidebar*). I used the tool like a scraper (*Photo 4*) to produce a recess ⅜" wide, 2⅛" (54mm) in diameter, and ¼" (6mm) deep. If a bedan is not in your tool kit, you can use a parting tool to form the recess. Another alternative is a 2⅛" Forstner bit in a drill press (*Photo 5*). Remove the disk from between centers and secure it on the scroll chuck (*Photo 6*).

True the rim

Using a ⅜" bowl gouge, I cut from left to right to true the outer edge (*Photo 7*). For safety and additional stability, keep the tailstock engaged.

To finish the top of the trivet (now facing the lathe's headstock), you'll need a way to remount the blank from

What's a Bedan?



At first glance, the bedan looks like a square scraper, but the profile of the tool is trapezoidal, with the tip beveled at an angle sloping away from the wider top. The bevel is ground to approximately 40 degrees. This is a versatile tool, especially in the hands of French turners who tend to use the tool bevel-up, much like a skew.

I use the bedan with the bevel down, like a scraper, and because of the trapezoidal shape, the bottom of the tool does not bind in the kerf. This is useful for cutting straight into sidegrain, such as forming the chucking recess in this trivet project. I get the best results when the cutting edge is on center and the handle is parallel to the lathe bed or slightly up.

JOURNAL ARCHIVE CONNECTION EXPLORE!

To learn more about the bedan tool, see Glenn McMurray's Winter 2002 *AW* article, "Using a Bedan: Precision Cuts From a Traditional French Tool" (vol 17, no 4, page 20). Log on at woodturner.org to access the Explore! search tool.

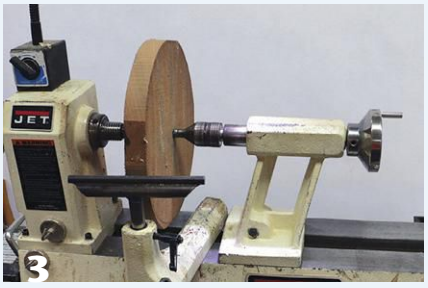

USING A BEDAN
Precision Cuts From a Traditional French Tool

Gather components

(*1*) Cork hot plates like these are inexpensive and readily available online. You will need one for the trivet and half of one for the wine caddy.

(*2*) Cut the blank for the trivet from inch-thick lumber. A bandsaw makes the task easy.

Create a recess in the top



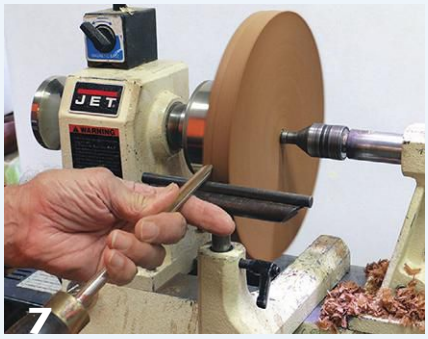
Mount the blank between centers and turn a ¼" recess to receive the scroll chuck jaws in expansion mode.

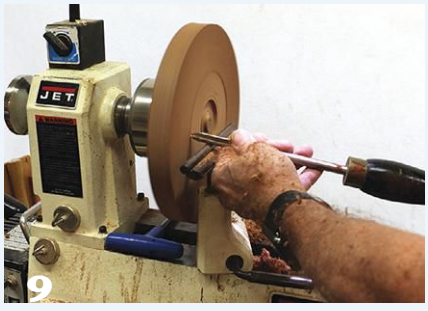
Alternatively, the recess can be formed on a drill press with a Forstner bit.

Remount workpiece

Remount the blank by expanding the chuck jaws into the recess in the top.

Turn the bottom





(*7-8*) True the rim and turn a recess in the bottom for re-chucking.

(*9*) Turn the bottom slightly concave with either a bedan or bowl gouge, and use a straightedge to confirm you have achieved the right profile.

the bottom. I removed the tailstock and used the bedan to make a 2⅛" × ¼" recess on the bottom so the disk can be reversed on the chuck (*Photo 8*).

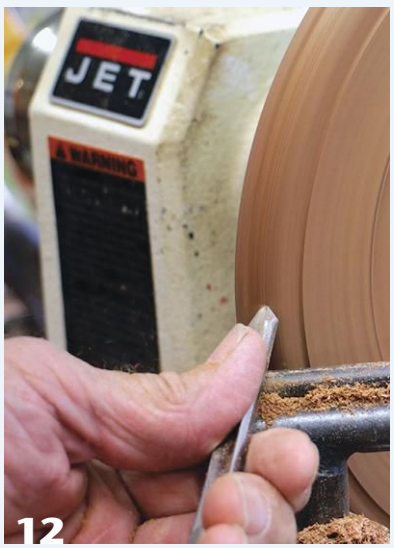
The bottom needs to be slightly concave so it will sit solidly on a flat surface. I used the ⅜" bowl gouge to cut from the center toward the outer ▶

Turn the top

10


11

Re-chuck the blank and true the top, then widen the chucking recess to accommodate the cork insert.



12

Decorate the rim with a suitably elegant profile. Remove the piece from the lathe, finish, and add the cork insert.

edge to remove any warp and make the bottom slightly concave (*Photo 9*). A straightedge held against the bottom (with the lathe off) offers a reality check and identifies areas where more work with the bowl gouge or bedan is needed. The recess in the center must be preserved, so double-check its dimensions and recut it as necessary to maintain the ¼" depth.

With the bottom profile completed, sand the bottom. Sanding through 320-grit abrasive usually does the job.

Turn the top

After the bottom is sanded, reverse-chuck the blank to turn the top of the trivet. Using the bowl gouge or bedan, I first leveled the top (*Photo 10*). Then I enlarged the recess for the cork insert—using the bedan or a parting tool—to a diameter and depth appropriate for the cork insert I had on hand (*Photo 11*). With the aid of calipers, I found the actual thickness of my cork insert was 0.4" (10mm). I decided to make the recess 0.2" (5mm) deep so that half the thickness of the cork would extend above the surface of the trivet.

I used a spindle gouge to shape the rim (*Photo 12*), creating a simple round-over with a fillet cut on the top and side.

Double-check the flatness and diameter of the recess, then dry-fit the cork to confirm a good fit (*Photos 13, 14*). Remove the cork and sand the top to completion.

Any finish appropriate to your time, budget, and wood species will work for this project. I like to remove the sanded blank from the lathe and finish it with a spray acrylic lacquer. For a permanent installation, the cork can be glued into the blank with a suitable adhesive. However, I attached the cork using double-sided tape so it can be replaced easily, should the cork become damaged.

Test-fit cork


13


14

Use a straightedge to confirm that the recess is flat, and fine-tune its diameter for a good fit of the cork insert.

The wine bottle caddy

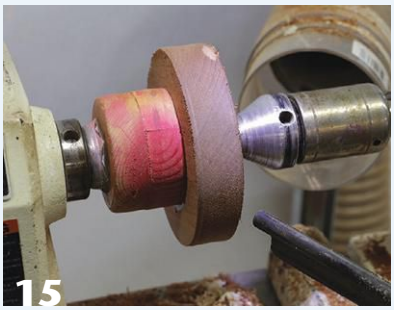
With three cork disks in the package and only one needed for a trivet, I decided to make a matching wine caddy to grace the table.

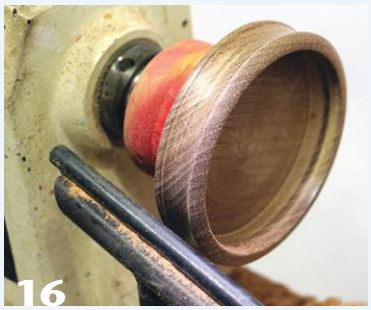
Most 0.75-liter wine bottles measure 3¼" (8cm) in diameter, so I cut a 3½" (9cm) disk from a cork disk. Careful cutting on the bandsaw or scroll saw will produce a nice round disk, and each hot plate disk I purchased will actually yield two wine caddy disks.

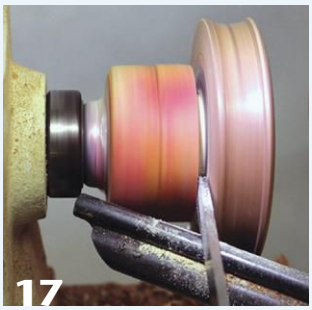
The caddy was turned using the same techniques as the trivet, but

Turn wine caddy top and side

mirknig.su







(*15-16*) Mount the wine caddy blank on a glueblock to turn a recess for the cork. The recess should be deeper (and the rim taller) than the recess turned in the trivet to prevent a bottle from tipping off the edge.

(*17*) Part the caddy from the glueblock.

for this project I started with a 4¼" (11cm) blank on a glueblock. I wanted the cork insert to sit below the surface of the disk, and the glueblock mount allowed a deeper recess to be cut in the blank (*Photos 15, 16*).

As with the trivet, I cut the recess in the top of the blank using the bedan, and shaped and finished the rim with a bowl gouge.

Part the wine caddy from the glueblock using a parting tool (*Photo 17*) and reverse the blank on a jam chuck to finish the bottom. To make a jam chuck, I used the bedan to cut a groove into a disk of medium-density fiberboard (MDF) to accept the rim of the wine caddy. Use the live center on the tailstock for additional support *(Photos 18, 19*). Another holding option is to expand the chuck jaws into the recess for the cork disk, being careful not to over-expand the jaws and risk splitting the blank. The tailstock can still offer additional support with this chucking method (*Photo 20*).

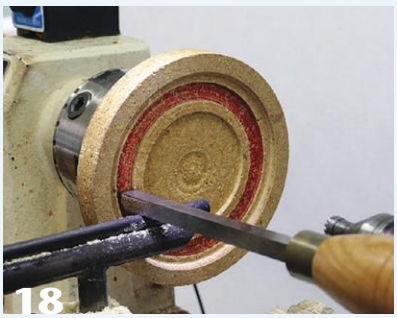
I sanded the caddy on the lathe and applied a finish off the lathe. Use an alcohol-proof finish such as polyurethane or acrylic lacquer.

I found the cork insert a bit too thick, so I sanded it to about half its original thickness using a belt sander. As with my trivet, I secured the cork disk with double-sided tape so it can be replaced easily if needed.

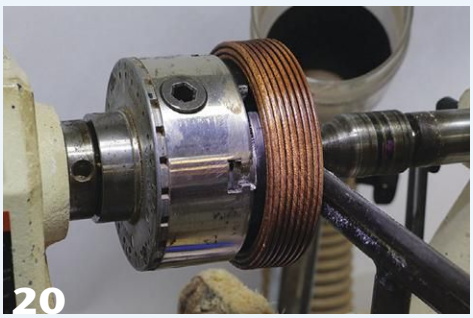
There you have it—the pair will grace any table, I am sure, and make a nice gift for any occasion. Now, as for that third cork disk... How about a set of coasters? ■

Walt Wager is a sixteen-year member of the AAW, and a woodturning instructor at Camelot's Woodworking Studio at King Arthur's Tools in Tallahassee, Florida. His website is waltwager.com, and his email is waltwager@gmail.com.

Turn wine caddy bottom



Make a jam chuck with a recess to fit the rim of the wine caddy (recess is colored red for clarity) and turn the caddy bottom, again slightly concave. Bring up the tailstock for all but the final cut to prevent the caddy from becoming a flying saucer.



If your chuck and jaws will accommodate the task, an alternative is to reverse-chuck the wine caddy in expansion mode to access the bottom for turning and sanding.

Carpal Tunnel Syndrome

Rich Foa

Once again it's 2:00 a.m. and I'm awake—acutely aware that one hand is "asleep." It's my right hand, the one I keep tucked under the pillow beneath my head. The lack of feeling in my hand is uncomfortable—a dull ache that spreads from my wrist up through my palm and into my fingers, except my little finger. As I reposition myself and flex and extend my wrist, the "awakening" begins, characterized by intense tingling through my palm, thumb, and index, middle, and ring fingers that crescendos and then fades. The dull ache recedes to my wrist alone, and with repositioning I'll drift back to sleep.

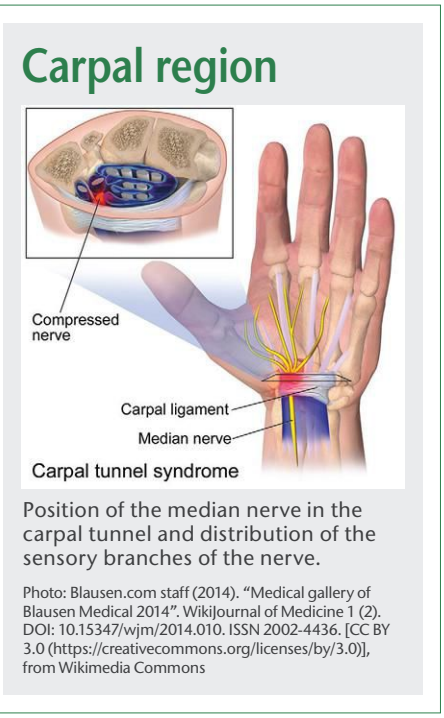
This is my carpal tunnel syndrome (CTS) speaking. And my experience is essentially the same as what is felt by millions of other individuals who work with their hands. Since, as woodturners, working with our hands is what we do, I'm sure this is familiar to many.

CTS is a consequence of compression of the median nerve as it traverses a compartment in the wrist bounded by bones and ligaments. The nerve shares this compartment with the tendons that flex the fingers (see illustration). The nerve is responsible for flexion and opposition movements of the thumb and for sensation of the palm and fingers, except for the little finger and the adjacent half of the ring finger.

Causes

The causes of CTS are most often mechanical and tied to "overuse" of the hands and wrists. CTS is generally thought of as a consequence of repetitive motion—a description that makes me think of a wire worn ragged from constant bending. In reality, both repetitive motion and static positioning of the hand for long periods contribute to CTS. Add to these any repetitive hammer-like actions that can produce bone or soft-tissue inflammation and swelling and you have the perfect combination for creating nerve injury.

CTS is pervasive within occupations requiring forceful and repetitive hand motion and repeated impact. Think about swinging a pick or operating a jackhammer or pneumatic nail gun. More often, however, symptoms come with less forceful hand use. In fact, the problem is more prevalent among women than men and most commonly tied to repetitive hand motion on a computer keyboard and from the use of a mouse.



Position of the median nerve in the carpal tunnel and distribution of the sensory branches of the nerve.

Closer to home, think about what work at a lathe requires of our hands. We flex and extend our wrists while gripping the handle of a tool that projects beyond our fingertips for up to a foot. A rotating chunk of wood then applies a huge mechanical force to the end of that tool. That force, though substantially absorbed by the lathe, is partially transmitted to the palm, wrist, and forearm. For good measure, intermittent cuts and tool chatter can add not-so-subtle hammering. It is easy to appreciate the accumulation of CTS risk factors that come with turning.

So why is my CTS waking me during the night but not putting my hands to sleep at the lathe? During sleep, we tend to hold our hands in a fixed position for long intervals and may not move until that position has provoked symptoms that scream at us to wake up and move. During the day, the onset of subtle or even subliminal symptoms will prompt us to move, reposition, or rest our hands. We may thus avoid the experience of full-blown numbness and tingling, even though what we've been doing is irritating the median nerve within the carpal tunnel. In my own experience, depending on my time at the lathe, I have only occasional tingling or finger numbness. Instead, my hands tire and I develop a dull ache at the base of my palm—just as often if I'm working on something delicate as when roughing out a bowl.

Sometimes I will notice that my grip has tightened and that my wrist and hand motions are limited. At other times, I'll only notice that my cuts have become more abbreviated and less fluid. The likelihood of a catch increases—another indication of insensitivity and muscle fatigue. Taking a break would be of benefit, and with longer times spent at the lathe, more of them are necessary. But often it is only after I put down my tools for the day and I'm no longer distracted by the specific challenges of turning that I become aware of greater hand discomfort and tingling in addition to muscle fatigue. Typically, this isn't too bad because my hands are, by then, resting. It is during the following night that I expect to pay the price.

Treatment

CTS, while certainly the most common cause of hand numbness, is not the only cause. Fortunately, from both a diagnostic and management perspective, CTS is a relatively easy problem to identify and deal with. There are a number of quick tests that can be easily performed in a doctor's office that elicit characteristic symptoms. If there is any doubt, a definitive test called a nerve conduction study and an additional test called an EMG (electromyography) may be performed, usually by a neurologist.

So, what is the proper treatment for CTS? First, logically, is stopping or avoiding the activity that has produced the problem in the first place. But this is often impractical. If the injury is occupational, few people can change their line of work or avoid the provocative activity, even with a new job. Time off may help but won't prevent recurrence. Wrist massage and stretching exercises may also mitigate symptoms.

For those who spend hours at a computer, there are all sorts of ergonomic adjustments related to hand and wrist position, including adjustment of keyboard height, specialized pads, split keyboards, altered keyboard sensitivity, and changes in mouse design. Really, only the use of voice recognition software will substantially cut down on hand and wrist motion. In other occupational settings, redesigned tools and tool handles and the introduction of mechanized tools have had major impacts.

Beyond work modification, specific treatment recommendations must come from an individual's healthcare provider. From my experience, however, the use of a wrist splint is the most effective option. It can result in symptomatic relief within a matter of days. An effective splint needs a rigid strut that prevents the wrist from bending. Such a splint will impede finger and hand motion, making hand use difficult while it is worn. So when is it worn? Nighttime splinting for a month may eliminate intermittent or principally nocturnal symptoms. Splinting on a 24/7 basis for a week is an alternative for those who can fully rest the involved hand. Successful splinting is followed by a need for work modification(s) and repeat splinting when there is a recurrence.

Symptoms that don't respond to splinting may require more aggressive treatment, such as a steroid injection directly into the carpal tunnel. This may provide prolonged relief. However, if the mechanical activity that produced the CTS in the first place continues and/or diagnostic testing shows significant abnormalities, symptoms are likely to return eventually. Repeat injection may be considered, but multiple injections carry some risk of local tissue injury or systemic side effects.

Surgery is the definitive treatment. An uncomplicated surgical decompression of the carpal tunnel provides a cure. The basic procedure involves an incision through the ligament that forms the roof of the tunnel, changing it from a closed channel to an open and expansible one. The surgery is done by a hand surgeon or neurosurgeon using a variety of techniques. Assuming the technique used achieves a full decompression, they all are effective.

Of course, contributing illnesses also need treatment. Poorly controlled diabetes and other conditions that damage nerves, inflame joints, or cause fluid retention call for proper long-term management. And nothing relieves hand numbness in pregnancy better than successful delivery. Pain medications and anti-inflammatory drugs can relieve pain on a short-term basis but aren't likely to relieve numbness. Drugs such as aspirin, ibuprofen, or naproxen, if over-used, can cause fluid retention that might paradoxically aggravate the problem. There is never a reason to use opioids for CTS.

Proper splinting

Wrist splint for carpal tunnel syndrome. Note the neutral position with the palm side tilted slightly up, while the top side is perfectly straight.

Managing at the lathe

I don't think anyone has determined how many woodturners suffer from CTS. But based on my experience as a neurologist, I would guess the number is very high. It's hard to say that a turner has CTS solely because she or he turns unless, perhaps, that person does nothing else. Many of us, like myself, had CTS *before* we started turning. But the ways we use our hands when turning makes us vulnerable to developing or aggravating the problem.

From personal observation, how I use my hands at the lathe can kick-up my symptoms and affect my turning in many ways. So, of the countless benefits I get from turning, relief for my hands is not one. Logically, the best strategy to manage significant symptoms is to splint at night. And in the shop, things I know to do are sometimes simple: lubricate the lathe's ways and banjo, so the banjo and tailstock slide with minimal effort, keep my toolrest close to the spinning wood to minimize chatter and maximize leverage, anchor my tool handle against my torso, and loosen my iron grip. A fingerless turning glove also seems to help. Other strategies are more difficult. The most important of these, turning off the lathe and resting, is the hardest. Like so many, once I have chips flying and shapes emerging, I'm aware of little else. That, after all, is the joy of turning. ■

Special thanks to Steve Forrest for his editorial input on this article.

Rich Foa is a retired neurologist with a previous career in private and academic practice. He began turning about a decade ago and devotes his shop time to turning, carving, and sculpture. He is currently the president of the Chesapeake Woodturners.

For more, see Eric Lofstrom's accompanying sidebar article, "The Woodturner and CTS," page 30.

The Woodturner and CTS

How You Can Lessen the Symptoms

Photos by Lynn Lofstrom.

As Rich Foa suggests in his article on the preceding pages, if a movement as simple as typing on a keyboard can lead to an overuse injury, we would be naive to dismiss our repeated movements at the lathe as benign. The truth is, our movement patterns and habits matter. Unfortunately, the unpleasant symptoms of carpal tunnel syndrome (CTS) are typically the first signal that something needs to change. *What can I do to alleviate the symptoms I am starting to notice?* Or, better yet, *What can I do to prevent this condition altogether?* These are questions worth exploring, whether you've begun to feel the annoying tingly sensations or not.

When we are learning woodturning, time at the lathe making shavings equals skills development. We repeat movements in order to master them and develop automaticity—the ability to perform a task without needing to focus on the mechanics of the task itself. Regrettably, most beginners approach their skill development with a certain level of stress and tension in their movements. As the skill itself becomes automated, so does the tension and force that accompanied the repetitions of practice. Over time, this tension leads to repeated strain, which is the main culprit in developing overuse injuries. Let's look at a few tactics we can use to adjust our approach to turning and mitigate overuse injuries like CTS.

Take a break

Taking frequent and regular breaks provides opportunities to check in with your body, notice areas of tension or fatigue, and modify movements to increase comfort and avoid overuse injuries. Gentle stretching and movement patterns specific to CTS, such as the prayer stretch (palms together, wrist extension), reverse prayer (hands back-to-back, wrist flexion), and median nerve glide exercises will increase the variety of non-strenuous movement while helping alleviate symptoms and increase flexibility (*Photos 1–4*). You may find that pausing for a few moments to take note of how your body is feeling may also unexpectedly reward you with greater perspective and intentionality in your practice.

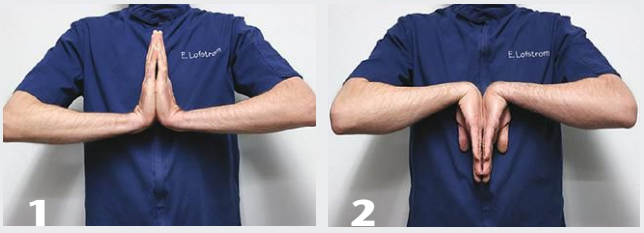
If you tend to lose track of time while working at the lathe, you already know what it is like to be so engaged with your creative process that all distractions disappear. While hyper-focus allows you to zoom in on the details and excitement of creating, it also serves to distract from the subtle cues that communicate a need for change in movement patterns. Set an alarm or establish a regular routine of stopping to stretch and evaluate your physical condition—before overdoing it. You'll be investing small amounts of time and energy into being present and allowing for physical adjustments according to your body's needs.

Adjust your grip

Adjusting your grip on the turning tool is another tactical way to give your body a significant advantage. Tool grip can be manipulated to minimize tension in the hands by using a handle with a surface texture and shape that interacts with your hand to provide a more natural anatomical position with less strain. Tool handle diameter and shape (lobed, oval, fluted, etc.) can impact your natural biomechanical grip, increasing or decreasing the effort needed.

Tool handle diameters sized so that your thumb and middle finger touch without much overlap maximize the surface area available for gripping. Increased texture and/or ergonomic shapes of the handle cross-section increase the inherent friction between your hand and the tool, lessening tension. There are several tool handle designs available, mostly in the realm of modular handle systems, including multi-lobed, fluted, and rubberized overlay. After searching the market, you may decide

Prayer/reverse prayer stretches



During regular breaks from your creative process at the lathe, wrist stretches can help to disrupt harmful repetitive movements.

Median nerve glide exercises

Think of these exercises as a fluid range of motion, not static positions. Move from the first pose to the second and back again.

to design and make your own multiaxis wooden handle or to modify one already in your tool collection. Covering one of your current handles with a thin aftermarket textured wrap/tape or increasing the diameter using a thin layer of foam rubber might be the simplest way to improve your tool grip (*Photo 5*).

Whole-body movement

Another way to give your body an advantage and combat wrist fatigue is to incorporate your entire body while turning. Most turners lack body awareness at the lathe and focus intensely on manipulating the tool handle and "riding the bevel" to maintain the cut. Some turners pay attention to their stance, which sets up a foundation for movement, but then quickly overlook the value of incorporating their body into manipulating the tool. When your entire body is involved in the cut, the force transmitted to stabilize the tool is a conglomeration of multiple links of a kinetic chain and shared dynamically with many muscles, rather than being concentrated in the smaller muscles of the wrists and hands.

When your entire body generates the force to stabilize and aid in tool control, this is called a *closed kinetic chain reaction*. The process begins with the interaction between your feet and the ground and moves through your ankles, from lower to upper legs via the knees, into your hips and back, then through your torso, shoulders, upper arms, elbows, forearms, wrists, through the hands, into the tool handle, through the tool, across the toolrest and finally through the tool tip as it interacts with the forces of the spinning block of material on the lathe. Things get even more complicated when considering tool design, edge preparation, and tool presentation, continuous vs. intermittent contact between the tool and medium, etc. The number of variables in this physics equation is overwhelming. To keep it simple, incorporating the whole body to accomplish even the smallest of movements to generate force and distribute the load reduces overuse injuries such as CTS (*Photo 6*).

Become one with the tool

While integrating your entire body distributes the generation of force, directly linking the tool handle to your body's core (when possible) minimizes strain of the shoulder, arm, hand, and wrist. Your toolrest hand should provide downward force into a well-tuned toolrest, while your manipulating hand engages with the tool handle up near the ferrule. The shoulder relaxes in a more anatomically neutral position, which then allows the muscles further down-chain (arms and hands) to operate with less tension. Choking up on the tool handle also allows the end of the handle to engage directly with your torso/core (*Photo 7*).

Engaging the tool with your core allows force to be transmitted from the portion of your body with the most mass and stability. Additionally, your legs are integrated in directing and manipulating the tool, which naturally increases weight transfer and incorporation of the feet. In essence, linking the handle to your body's core reinforces your attention to the integration of your entire body in each movement made with the tip of the turning tool, while simultaneously distributing the generation of force and movement away from the problem area of your wrists and hands. Although linking the tool handle is not feasible for all movements at the lathe, performing tasks this way when you can will not only increase the variety of movement your body experiences, it will also decrease the overall stress on the anatomy involved in CTS. ■

Eric Lofstrom is an international woodturning demonstrator, specializing in teaching biomechanics at the lathe to maximize precision, efficiency, and longevity. He has a bachelor's degree in athletic medicine, a master's degree in education, and more than twenty-five years of experience teaching movement.

DIY tool-handle wrap

5

Tool-handle diameter and texture play important roles in ergonomic fit and reduction of tension. You can modify an existing handle with aftermarket wraps, make a new handle, or purchase one with the optimal grip for minimizing wrist tension.

Whole-body movement

6

7

In a closed kinetic chain reaction, the turner's movements begin with the feet and eventually transmit energy to the tool and wood. When the tool is linked with the core of your body and you employ a relaxed, choked-up grip, CTS-causing tension on the wrist is greatly reduced.

Continuous *Patterns* in Staved Design

Brian Horais

Creating segmented woodturnings involves assembling contrasting blocks of wood in an arrangement that will lead to an aesthetically pleasing design once the form is turned and finished. The turner builds the turning blank, starting with components precisely cut from dimensioned lumber. The standard approach to segmented turning is based on gluing together block-shaped components into a ring, then stacking and gluing the rings in a stair-step pattern to achieve the turning blank's height. But achieving continuous, curved lines in the segmented elements is difficult using standard techniques.

I have developed an approach to achieving continuous, flowing lines by using a bandsaw to cut out repeating patterns from overlapping flat boards. In contrast to segmented-ring construction, this method relies on stave construction to attain the flowing lines. The process described in this article can be achieved by any woodturner who has access to a bandsaw to cut out the patterns and a table or miter saw to cut the staves. This technique opens up a new dimension of segmented turning design possibilities.

Create the design

Before starting the design, the number of vertical staves must be determined. Using six staves provides a good compromise between achieving a circular shape and allowing sufficient stave width to develop curved patterns. You can use graph paper or cells in a spreadsheet (think of it as electronic graph paper) to develop a curved pattern encompassing the six staves. The pattern shown here repeats every three staves (*Figure 1*).

The pattern angle at the intersection of the stave edges is particularly important. Note that in *Figure 1* each design element crosses the vertical cut line horizontally, or at about 90 degrees from the vertical line. The design elements should have sufficient width at these crossing points to account for the mitered wedge removed when the staves are cut from the continuous boards. The pattern at the stave edges does not have to be horizontal, but the angles of the pattern lines must be equal, opposite, and symmetrical to ensure the continuous pattern is retained as the stave surfaces are turned down to a cylinder.

Cut the patterns

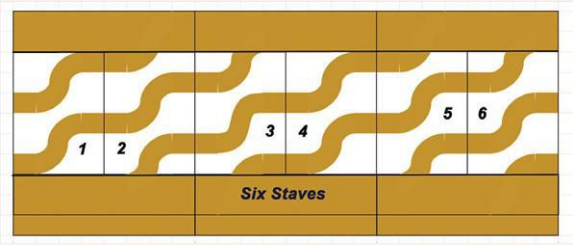
Contrasting species of timber produce the most visually striking design. Two boards of dimensioned lumber should be of the same thickness, width, and length. Stack the lighter board on top of the darker board, joining them with double-sided tape. Transfer the design from the pattern to the lighter board, allowing excess length beyond all the staves to hold the board when cutting (*Photo 1*). For cutting on a miter saw, allow at least 6" (15cm) of excess board to the right of the last stave pattern.

Stacking the boards allows the patterns to be cut simultaneously with perfect alignment between the top and bottom boards. I recommend a thin bandsaw blade to cut smooth curves and keep the kerf width to a minimum; I use a 3⁄16" (8mm), 10-tpi blade.

SYMPOSIUM DEMONSTRATOR IN RALEIGH

Come see Brian Horais demonstrate his unique segmented designs at the AAW's 2019 International Symposium in Raleigh, North Carolina, July 11–14. For more, visit woodturner.org.

Develop a design



(*Left*) Figure 1. Graph paper or cells in a spreadsheet are good templates for developing the segmented design. Include the lines for the staves, and note that the curvy design elements cross perpendicular to these lines.

(*1*) Transfer the design—and stave lines—to a light-colored board.

Glue the designs

Cutting the stacked boards simultaneously results in identically shaped pieces in contrasting colors. Swap contrasting regions to generate two patterned boards, then carefully glue the pieces with contrasting veneer in the glue joints to fill the saw blade gaps (*Photos 2, 3*). The contrasting boards shown here will yield two vases.

Black veneer provides good contrast between the pattern elements and can be purchased in sheets and cut to strips just wider than the thickness of the boards. When cutting the veneer strips, be sure to cut across the veneer grain so the strips bend easily between the cut patterns. Clamping and gluing the contrasting sections and veneers should be done in stages rather than all at once to eliminate gaps between segment sections.

I use Titebond II wood glue for the initial glue-up. If I discover gaps after the glue has dried, I use Briwax ChaiRX to fill the voids. ChaiRX is a white glue that dries clear and expands to fill gaps. You can also use cyanoacrylate (CA) adhesive and sanding particles from the wood next to the gap. Epoxy is another good gap-filling adhesive.

Cut and glue the staves

The glued-up boards are then cut into vertical staves (60° angles for six staves) of the designed width and are rejoined and glued into a circular shape for the segmented stack. Stave width is determined by the desired ring size, or blank diameter. The initial design on graph paper or spreadsheet should be printed in full scale to transfer the pattern to the glued-up boards. The stave width is transferred and marked on the board, allowing room for the width of the miter cut between staves. Use a digital angle gauge or calibrated angle template to get an accurate angle cut on your table or miter saw (*Photo 4*). I recommend a finish cut blade (60- to 80-tooth carbide) for smooth cuts. Cut a scrap piece of wood at the 60° angle to use as a spacer block for miter saw cuts (*Photo 5*).

Your first cut will be to trim the left edge of the pattern board to the desired 60° angle, keeping the cut as close as possible to the edge of the board. Once you have determined the width of your stave segments, clamp the spacer block to the opposite side of the miter saw cutting surface to provide repeatable stave widths. Flip the board after each cut to make the next angled cut. The left edges can best be cut if you have a laser guide line on your saw and desired stave edge lines drawn on the top side of the board. Without a laser, create a mark on the saw fence to indicate where your blade will cut through the upper surface of the stave to help align these cuts. The staves should now look like those in *Photo 6*.

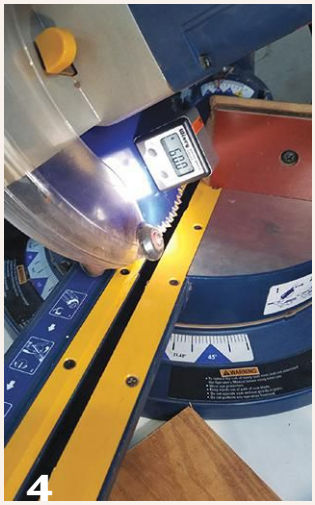
When gluing the staves together, pay careful attention to aligning the ▸

Assemble segmented stock

Cut the patterns simultaneously on a bandsaw from a light and a dark board, stacked on top of each other (not shown). The author chose maple and walnut for this project. Swap contrasting pieces to assemble the boards as shown. Each board will yield one vase.

After checking the dry fit, insert a piece of contrasting veneer between each element before gluing and clamping the segmented elements together.

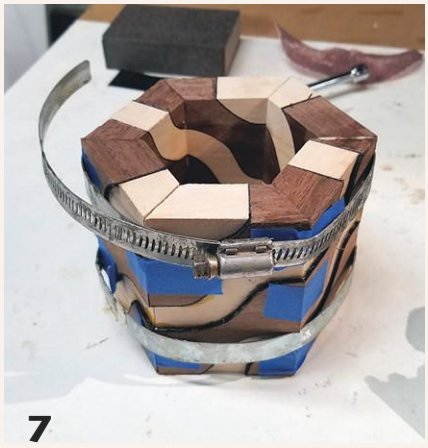
Cut the staves



Precise joinery is critical to successful segmented forms. To cut the staves, set a miter saw to 60° with an angle gauge. A spacer block with a 60° bevel clamped to the fence ensures each stave is the same width. Flip the board between each cut.
mirknig.su

Lay out the cut staves in the order in which they were cut from the board.

Assemble and glue the staves



Assemble and glue the staves, filling two opposing joints with spacers and no adhesive. Clamp the assembly.

Sand the matching faces of the two half-assemblies, then complete the glue-up. Sand the outside of the form after the glue cures to remove any elevated surface that could catch the gouge edge and create chipping or tearout.

patterns at the staves' edges to maintain the continuity of the design. Use spacers made from narrow strips of veneer and no glue on two opposing stave edges (180-degrees apart) for the initial glue-up. Band clamps are recommended to ensure the joints are tight (*Photo 7*). Wipe off excess glue before it dries—you will thank yourself later when you do the finish turning and sanding. Once the glue is set, remove the clamps, separate the halves, and flat-sand the unglued edges on abrasive adhered to flat backing or carefully on a belt sander. Glue the sanded halves together to create the hexagonal blank. This is a standard segmented joinery technique to ensure a perfect fit (*Photo 8*).

On the example shown, contrary to my own advice, I used two boards that were not exactly the same thickness. After the glue had dried, I sanded the outer surfaces to eliminate any protrusions that could lead to tearout when turning the hexagon into a cylinder. If you use boards of the same thickness, you can minimize these protrusions. I also sanded down the corners of the stave section to minimize chipping and tearout during turning. Once the cylindrical shape is achieved, tearout is rarely a problem.

Exploring possibilities

The example accompanying this article includes a walnut base, a purpleheart rim, and a repeating pattern. The latter is not necessary if you want to get creative; the continuous pattern can deviate, as long as its ends meet at the first and last stave edges (i.e., staves 1 and 6). The final step is to mount the work on the lathe and complete the turning. ■

Brian Horais, of Knoxville, Tennessee, enjoys turning primarily non-round segmented objects. He is past president of the East Tennessee Woodworkers Guild, a member of the Smoky Mountain Woodturners and the AAW, and a juried artist at the Appalachian Arts and Craft Center. For more, visit horais.com.

Meet Your Needs with CUSTOM SOFT JAWS

Mike Peace

Did you know that many chuck manufacturers offer nylon, customizable jaw blanks? At about 1" (25mm) thick, the blanks can be custom-shaped to suit your specific chucking needs, whether for a one-off piece or for repeated use.

A benefit of these soft jaws is that they come pre-drilled and with a circular tenon that registers precisely in the channel in the chuck jaw slides (*Photo 1*). This mechanical fit improves holding security because you are not relying on the strength of the screws alone. You can also achieve nearly full-diameter contact with the workpiece, since you can size the jaws to your exact diameter requirement. This allows the nylon material to hold most woods securely and without marring.

Take note: Most chucks have jaw fixings unique to the manufacturer. So with few exceptions, you will need to stick with the soft jaws offered by your chuck's manufacturer for your chuck model.

Customize the jaws

The first step is to mount your nylon jaws on the chuck. Using the chuck key, partially open the jaw slides. Align the jaw screw holes to the holes in the slides. Then carefully fit a jaw onto a slide by positioning the jaw's tenon into the slot in the slide. Chuck manufacturers typically make these soft jaws to a close tolerance, so you may need to tap the jaw with a mallet to make it fit. Tighten the screws finger tight, and repeat for each jaw segment. Use the chuck key to close the jaws until all are touching with equal pressure. Then snug up the mounting screws. There should be no gap between the back of the jaw and the top of the jaw slide (*Photo 2*).

Before forming a custom recess or tenon, clamp down on a short dowel with the jaw slides—not with the jaws themselves. Size the dowel so it will create a slight gap between the jaws of about ⅛" (3mm). The dowel should not touch the bottom of the soft jaws and be short enough not to interfere when threading the chuck on the lathe spindle (*Photo 3*). Clamping a dowel keeps the jaws firmly in place as you cut into them.

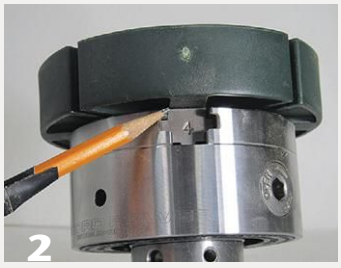
You can form parallel sides or a dovetail shape as appropriate for your project. For a straight-sided recess, I use a square-edge, negative-rake scraper (*Photo 4*). A skew presented flat works well for cutting a dovetail. Be careful not to cut so deep that you hit the screw heads. Before removing your new jaws, number each one on the outside to match the jaw slide number to ensure the best fit when remounting them.

In use

It is possible to cut one set of jaws for more than one holding task. You can use the outside edge for expansion and a recess in the middle for compression (*Photo 5*). When turning, keep the toolrest as close to the work as possible, and take light cuts with sharp tools. Run the lathe slower than you would with steel jaws (under 1000 rpm). As with most workholding scenarios, use tailstock support when possible for added safety. ■

Mike Peace is active in three Atlanta-area woodturning chapters and is a frequent demonstrator. For more, visit mikepeacewoodturning.blogspot.com and his YouTube channel, Mike Peace Woodturning.

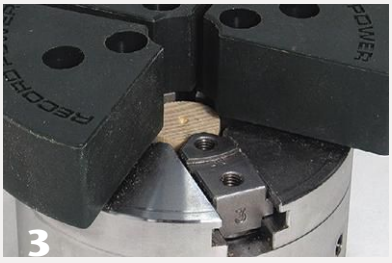
Mount the jaws



(*1*) Nylon jaws are machined to match the jaw slides precisely for extra strength.

(*2*) Ensure the nylon jaws mount flat with no gap between the back of the jaws and the jaw slides.

Clamp a temporary dowel

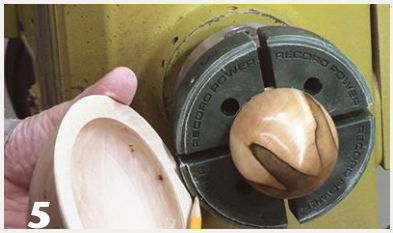


Before turning the nylon jaws to shape, clamp a dowel in the jaw slides.

Customize the jaws

It is easy to turn nylon jaws to your needs using regular turning tools. Here, a negative-rake scraper forms a straight-sided recess.

Versatile workholding



These jaws can do double duty. The author has formed a dovetail on the outer edge for use in expansion mode and a recess in the middle for use in compression mode.

Two Must-See WOOD ART EXHIBITIONS *this Summer*

John Hill

This summer, two world-class art galleries will host exhibitions of wood art in Asheville, North Carolina. As the premier art-and-craft shopping destination in the Southeast, Asheville boasts sixty-seven galleries within its metro area. Both exhibitions will feature some of the most talented wood artists in the world and will include a wide range of styles and subjects. Presenting wood art for the public to enjoy and purchase is an important factor in promoting our field, so I curated these exhibitions to include the best of fine wood art.

On your drive to or from the AAW International Symposium in Raleigh this July, consider an overnight stay in Asheville. Better yet, plan a trip to see these wood-art exhibits in early July when they first open. The following pages offer a sampling of the works you'll find there. Note, too, that many of the artists will be showing more than one piece.

We are pleased that Blue Spiral 1 and the Folk Art Center of the Southern Highland Craft Guild will have their summer exhibits dedicated to wood art. For more, visit bluespiral1.com and southernhighlandguild.org/folk-art-center.

John Hill, an AAW Honorary Lifetime Member, former AAW Board Officer, member of the Board of Advisors, AAW Endowment Trustee, and Auctioneer, was the driving force behind the two exhibitions discussed here.

Blue Spiral 1

Blue Spiral 1, considered the most prestigious art gallery in the Southeast, titled its exhibit, *W.O.W.: Wood Only Work*. The exhibition will run July 5 through August 30, which will overlap the AAW's International Symposium in Raleigh. July and August are peak months of the tourist season in the mountains of western North Carolina, which means that Blue Spiral 1 is making a serious commitment by filling its gallery with wood art. Not to be missed, this spacious 15,000-square-foot gallery spans three floors in the heart of downtown Asheville. Strolling through its light-filled spaces is an indoor art-walk delight.

PARTICIPATING ARTISTS AT BLUE SPIRAL 1:

Christian Burchard	Arthur Jones	Pascal Oudet
Jim Christiansen	John Jordan	George Peterson
Andy DiPietro	Stoney Lamar	Michael Peterson
Cindy Drozda	Bob Lyon	Betty J. Scarpino
J. Paul Fennell	Alain Mailland	Brad Sells
Robyn Horn	Hal Metlitzky	Curt Theobald
Todd Hoyer	Harvey Meyer	Hans Weissflog

Michael Peterson, *Coastal Stack XVI*, 2019, Carved, sandblasted, bleached, and pigmented madrone burl, locust, cherry, 19" × 20" × 15½" (48cm × 51cm × 39cm)

Photo: Jean Peterson

For every wood enthusiast, Michael Peterson's *Coastal Stack XVI* will be a visual treat. He created this majestic sculpture from wet madrone burl, locust, and cherry. Wherever it will stand, it confidently speaks of raw energy, a silent witness to the trees that birthed it.

Todd Hoyer, Untitled, 2018, Mesquite (turned, carved, weathered, and burnt), rusted steel, 15¾" × 10" (40cm × 25cm)

Todd Hoyer's untitled form brims with tension. More than any other of Todd's pieces, it evokes emotional responses. He offered no title for this sculpture because he wants viewers to notice and consider their own emotional responses.

Betty J. Scarpino, *Counterpoint*, 2019, Maple, walnut, acrylic paint, 12" × 20" × 6" (30cm × 51cm × 15cm)

Photos: Wilbur Montgomery

Betty J. Scarpino's just-finished sculpture, *Counterpoint*, is spectacular. Its lines and rhythm flow and dance. Many years ago, Betty inspired me to understand that all turnings don't have to be left round. With this sculpture, she references the motions of turning, without the wood having been on the lathe.

Robyn Horn, *Wandering*, 2016, Redwood burl, 22" × 29" × 9" (56cm × 74cm × 23cm)

Robyn Horn's *Wandering* speaks of the finest in direct-carved wood sculpture. From a solid redwood burl, Robyn removed everything that was not part of her concept of "wandering." The carving marks she left are expressive of movement, as they meander across the surfaces.

Alain Mailland, *Pollens*, 2016, Hackberry, 25¼" × 12¼" (64cm × 31cm)

Alain Mailland's phenomenal piece, *Pollens*, is turned and carved from one chunk of hackberry. This large-scale, delicate sculpture is truly breathtaking. It is hard to imagine the vision and dedicated work involved in creating such a delight from a solid block of wood. ▶

Hans Weissflog, *Sunshine Star*, 2019, Cocobolo, 2⁹⁄₁₆" × 9½" (7cm × 24cm)

Hans Weissflog's exquisite *Sunshine Star* contains many of the elements for which he is well known, yet somehow it is new. Of course, it is perfect in every way—Hans continues to be the master of precision, design, and harmony.

Folk Art Center, Southern Highland Craft Guild

A second exhibition will be on view at the Folk Art Center of the Southern Highland Craft Guild on the Blue Ridge Parkway. Titled, *WOODn't You Like to Know*, this exhibition will run June 29 through September 22. Like the exhibition at the Blue Spiral 1, this show will overlap with the AAW Raleigh Symposium and runs during peak tourist season, with more than 85,000 art-and-craft patrons expected to visit the Folk Art Center during the exhibition. The Center is long known for supporting wood art, so a visit there will be well worth the short drive from the center of Asheville.

PARTICIPATING ARTISTS AT THE FOLK ART CENTER:

Michael Bauermeister
John Beaver
Jerry Bennett
Dixie Biggs
Trent Bosch
Warren Carpenter
Tina Collison
David Ellsworth
Harvey Fein
Clay Foster
Mark Gardner
Ron Gerton
Stephen Hatcher
Keith Holt
Michael Hosaluk
Rodger Jacobs
Ed Kelle
Stoney Lamar
Graeme Priddle/ Melissa Engler
Chris Ramsey
Joe Ruminski
Josh Salesin
Avelino Samuel
Merryll Saylan
Mark Sfirri
Hayley Smith
Alan Trout
Holland Van Gores
Jacques Vesery

Joshua Salesin, *Bulb Boxes*, 2019, Woods from left: juniper/ziricote; holly/lignum vitae; yellow cedar burl/rosewood; buckeye burl/ blackwood; figured maple/mun ebony, largest: 4½" × 2¾" (11cm × 7cm)

Joshua Salesin's *Bulb Boxes* is a whimsical set of boxes that represents the magical art that can be made using a 180-year-old lathe. Even techniques from 500 years ago are relevant today. These boxes hold untold secrets of the joy of making.

Clay Foster, *White Tower*, 2015, Wood, pigment, wire, 23" × 8" (58cm × 20cm)

Clay Foster's work is represented in every major woodturning collection, as well as in some of the finest museum collections. His *White Tower* offers an insight into his influence of Southwestern aesthetics. His techniques are his own and this piece manifests them beautifully. The land and the history are there for the viewer to imagine.

Mark Sfirri, *Holly Rejects from the Bat Factory*, 2018, Holly, poplar, paint, 34½" × 15½" × 5" (88cm × 39cm × 13cm)

Mark Sfirri is well known for his whimsical artwork. *Holly Rejects from the Bat Factory* is from his *Bat Reject Series*, which reside in many private and museum collections. These delightful, quirky baseball-bat sets are always a crowd pleaser.

David Ellsworth, *Redwood Lace Burl Vessel*, 1989, Redwood burl, 10" × 12" (25cm × 30cm)

David Ellsworth is offering a vintage hollow vessel from his own private collection. This exquisite woodturning shows why David has been considered the master of his art for so many years. It is truly phenomenal in form and finish.

Hayley Smith, *In the Green (Wall Hanging)*, 2019, Scorched and colored maple, 12" × 11" × 1⅜" (30cm × 28cm × 4cm)

Hayley Smith will be revealing a new sculpture, *In the Green*. It is replete with Hayley's ongoing innovative design combinations. It seems, somehow, to speak of her own reemergence from health issues, once again able to stand at her lathe and workbench.

Michael Hosaluk, *Nurture*, 2017, Maple, acrylic gel, acrylic molding paste, acrylic gesso, 6" × 14" × 10" (15cm × 36cm × 25cm)

Michael Hosaluk's expert craftsmanship and aesthetic are often expressive of humor. Within each piece, though, is deep thought. His containers, titled *Nurture*, initially seem misnamed, but even though they are individually spikey, they seem to nurture each other. ■

Photos: Trent Watts

Professional Outreach Program

2019 Exhibition

TRACES

The 2019 exhibition of AAW's Professional Outreach Program (POP), *Traces*, features small-scale works in wood or clay that explore the nature of the "slightly seen," whether it is the mark of the chisel or thumb, the evidence of a drought year in tree rings or flame-flashing in the kiln, sketched outlines of familiar forms, or a reference to a perhaps dimly perceived time in history.

Complementarity

In any group show, pieces appear that seem made for each other. For this exhibition, this occurrence seems even more pronounced than usual, with themes that overlap or harmonize across a number of works, resulting in a show that offers more than an assembly of separate pieces. Both Jean LeGwin's and Amy Costello's works deal with the absence of color. LeGwin's delicately detailed white vessel, *Ghost Town*, is beautiful, but the reference is to the tragic bleaching of once-colorful coral reefs; Costello's carved and painted box was artificially aged with water and sandpaper before one half was "restored" by carving the paint away. "Many sculptures from ancient Greece were originally painted, but we usually think of them as white," states Costello, a former student of Kip Christensen. "So which side of my canister is closer to being 'right'? Does restoring ancient artwork mean making it as close to the original as possible, or does it mean making the piece as clean and pristine as possible? How does projecting our own tastes onto an ancient work affect our ability to truly appreciate the culture it came from?"

Interpretations of fossil forms were skillfully rendered by Bob Rotche, whose turned and carved *Ammonite Memories* is startlingly realistic, and by Michael Foster, whose *Miocene Memories* offers highly magnified renditions

(*Left*) **Jean LeGwin**, *Ghost Town*, 2019, Maple, 5¼" × 3½" (13cm × 9cm)

(*Right*) **Amy Costello**, *Ancient Marigold Canister, Restored*, 2019, Basswood, milk paint, 6" × 3" (15cm × 8cm)

(*Left*) **Michael Foster**, *Miocene Memories*, 2018, Ebony, bleached maple, bloodwood, tulipwood, yvera, maple burl, as shown: 5" × 6" × 6" (13cm × 15cm × 15cm)

Miocene Memories comprises five separate diatoms, which can be placed in any number of configurations.

(*Right*) **William Keith Welsh**, *Microfossil Box*, 2019, Maple, 4" (10cm) tall

of diatoms, single-celled organisms essential to the ocean's food chain. For his *Microfossil Box*, William Keith Welsh drew on more than thirty years' experience as a geologist.

Pascal Oudet's *Droplet* highlights decades of growth rings revealed by meticulously sandblasting the soft growth from a hollow oak form. He explains, "This tree has a succession of very narrow rings in the early ages, followed by a normal growth later on—the pattern tracing a special life." Ceramic artist Kris Marubayashi's matte white porcelain bowl bears a subtle design created by swishing the unfired bowl quickly in water. Marubayashi notes, "The water decided which traces of clay to remove—no tools were used. I think of my work as a partnership with clay; each of us brings something to the process and product." Both pieces reflect points in time and the traces they leave behind, and Marubayashi's observation of the relationship of the maker and the medium is certainly familiar to woodturners.

Cross Currents, by Patrick Kingshill, whose work combines wood and clay and often incorporates turning, reads like the distilled memory of a moment on the prairie—a fully extended windsock on an abstracted rendition of furrowed ground, reminiscent of rural ▸

Bob Rotche, *Ammonite Memories*, 2018, Red coolibah, African blackwood, 6" × 6" × 2½" (15cm × 15cm × 6cm)

Patrick Kingshill, *Cross Currents*, 2019, Ceramic, plaster, oak, 6" × 6" × 6" (15cm × 15cm × 15cm)

Kris Marubayashi, *Etched Bowl*, 2015, White clay, 4" × 4" (10cm × 10cm)

Pascal Oudet, *Droplet*, 2019, Oak, 6" × 5½" × 5" (15cm × 14cm × 13cm)

landscape woodcuts from the 1930s. Liza Riddle's *Traces of Time* is quiet but also evokes "a sense of power and resonates with contained energy." The artist invites us to wonder, "Was it charred by fire? Cracked by drought? The cracks in the clay cube trace the progress of an event, providing evidence of a process while accentuating the form. I invite the viewer to imagine what preceded and might follow this moment."

A very special addition to the show is by a deeply respected master of turning and lacquer work from Japan. According to Terry Martin, who with his wife, scholar Yuriko Nagata, facilitated Torao Nakajima's participation, "[He] saw the deep fiddleback patterning in the wood as representing the traces left by rippling water. On the lid, the water seems to flow towards the rim and he has left the opening in the inlaid wire to show that the water flows through."

Where to see it

Traces will be on view at the AAW Gallery of Wood Art in Saint Paul until June 23, 2019. The exhibition will then travel to the AAW International Woodturning Symposium in Raleigh, North Carolina, July 11–14. All of the works in wood will be auctioned on Saturday, July 13, at the Symposium in Raleigh. You can view the auction at auction2019.woodturner.org starting June 21. Funds raised in the auction will support POP programs, including the Instant Gallery awards, Fellowships Grants, Artist Showcase opportunities, panel discussions, and other professional development initiatives.

Looking ahead: *Nature/Nurture*

The POP's annual exhibition series features works by both studio turners and sculptors with work in major museums, as well as mid-career and emerging makers. Intentionally inclusive and international, the exhibitions showcase creative thinking, excellence in craftsmanship, and innovation for AAW members and the general public.

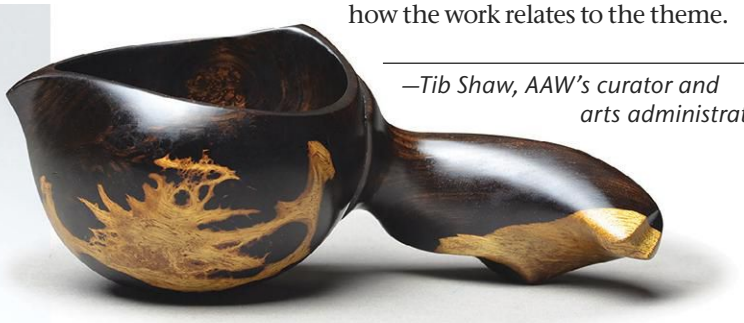
The exhibition theme for 2020 is *Nature/Nurture*. Although primarily invitational, there are a number of juried spots available and you are encouraged to consider applying. The $25 application fee is waived for full-time students in art, design, sculpture, and woodworking-related programs. To be considered by the jury, work should be of excellent quality, created specifically for the exhibition, and relate to the title theme. The only other requirements are that it be 6" × 6" × 6" (15cm × 15cm × 15cm) or smaller in size, original, created at least in part on the lathe, and accompanied by a 100-word (or fewer) statement on how the work relates to the theme. ■

—Tib Shaw, AAW's curator and arts administrator

(*Left*) **Liza Riddle**, *Traces of Time*, 2018, Clay, soluble metal salts, 5¼" × 5¼" × 5¼" (13cm × 13cm × 13cm)

(*Top right*) **Norm Sartorius**, *Better than None*, 2019, African blackwood burl, 2¼" × 6" × 3" (6cm × 15cm × 8cm)

(*Bottom right*) **Max Brosi**, *Traces of Atlantis*, 2019, Sitka spruce, 4½" × 6" (11cm × 15cm)



Greg White, Untitled, 2012, Cast porcelain, 4" (10cm) tall

Joey Richardson, *Pax*, 2019, Sycamore, acrylic paint, 5½" × 4" (14cm × 10cm)

Janel Jacobson, *Yunomi - Carbon Trap Glaze*, 2018, Porcelain clay, carbon trap glaze, 3¾" × 3½" (10cm × 9cm)

Wait, Is That Clay?

In 2018, the AAW Gallery of Wood Art was approached to do a combined wood and ceramics exhibition during the 2019 National Council on Education for the Ceramic Arts (NCECA) annual conference, *Claytopia*, which coincided with the annual Professional Outreach Program's exhibition, *Traces*. I'm used to hearing gallery visitors say how many wood pieces look like they are ceramic. It's kind of a switch to explain that this time, some pieces really are. It was great during the NCECA conference to hear surprised comments from attendees, who had no idea what wood could offer as a sculptural medium. We reached a new audience of makers and collectors by having a mixed show, and judging by gift shop sales, they liked what they saw.

There was also tremendous respect. As one visiting potter pointed out, "If we make a mistake, we can just smoosh it back up and start over—with wood you can't just turn back, that is real commitment!" *Traces* is the second clay and wood show at the AAW Gallery of Wood Art, following a joint exhibition and workshops a decade ago with the Northern Clay Center, *Open—Closed: Art on the Axis*.

Andrew Balmer, *Cup*, 2016, Soda-fired clay, 4" × 4" × 4" (10cm × 10cm × 10cm)

Torao Nakajima, Untitled Box, 2018, Horse chestnut, wire, 2¾" × 5¼" (7cm × 13cm)

Dewey Garrett, *Obscure Forms*, 2019, Birch plywood, acrylic paints, chemical patinas, 3½" × 6" × 3½" (9cm × 15cm × 9cm)

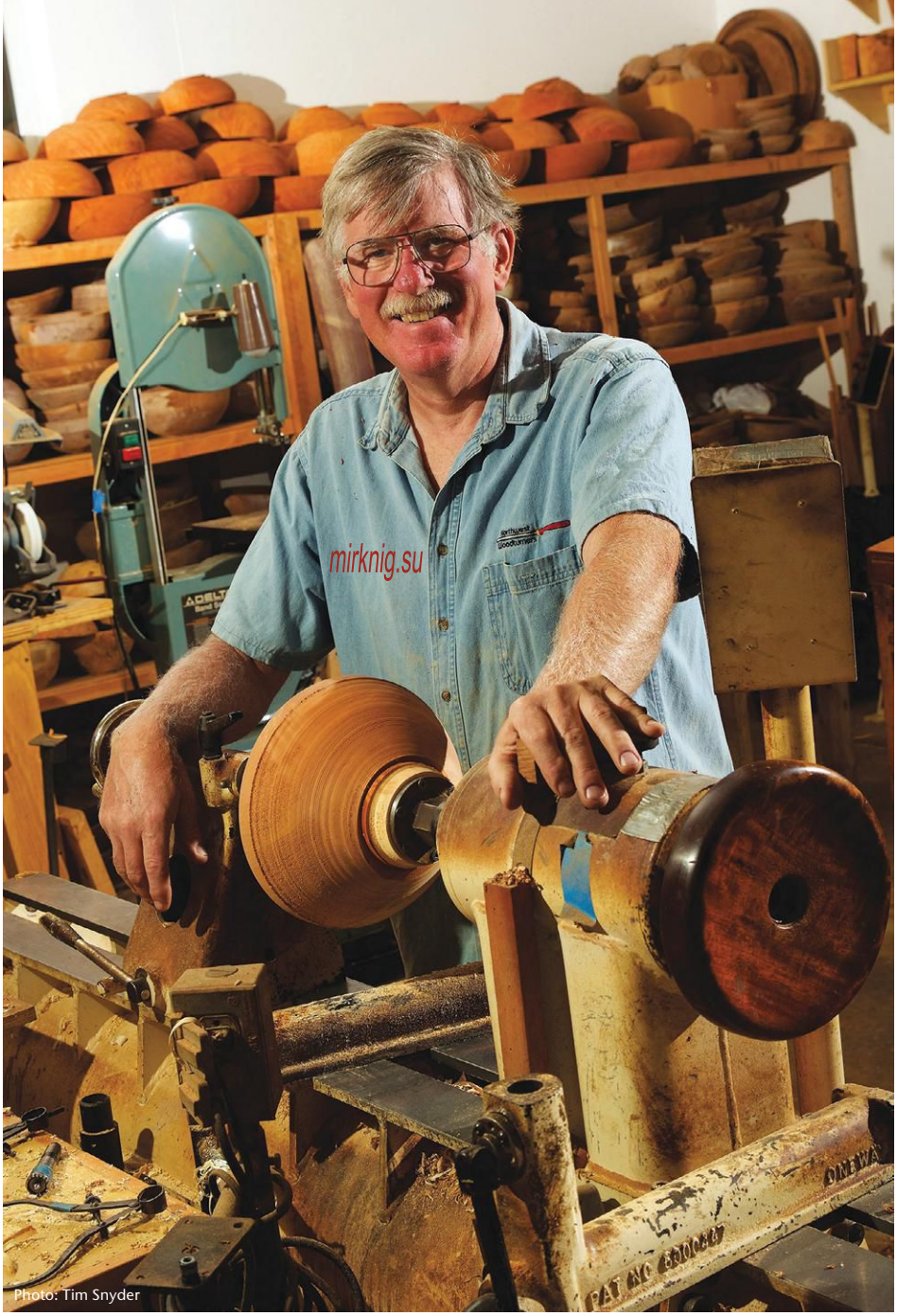


Photo: Tim Snyder

Dale Larson

2019 AAW HONORARY LIFETIME MEMBER

Malcolm Zander

The AAW Board of Directors at its discretion confers honorary lifetime membership to persons who, in its judgement, have made extraordinary contributions to the American Association of Woodturners and the advancement of woodturning.

Around 2002 a car chase was filmed from a helicopter by a KGW Portland TV news crew. The stolen car weaved and dodged through a series of red lights and then came to an intersection where a police officer stood. He threw spike strips under the car, which swerved and struck the officer on the leg, throwing him into the air. The car careened onwards, but in a couple of miles, tires shredded, it ground to a halt on its rims. The pursuit cruisers closed in. Seven of them surrounded the car and the fugitive got out and surrendered.

Fortunately the police officer was not seriously hurt. His name was Dale Larson, future AAW President and 2019 Honorary Lifetime Member.

Early days

Dale started out on a farm in North Dakota and grew up in an old logging town in Washington from the time he was in second grade. His father was a beef farmer who worked in construction to pay the bills. As a small child, Dale read many books. It was his way of traveling around the world and learning about it. He still loves to read, and outside of woodturning it is his favorite activity. He prefers non-fiction and is very well informed and interested in history and global affairs.

In Dale's junior year in high school, he decided to become a state trooper, so he enrolled at Washington State University and took a bachelor's degree in police science. In 1973, in his senior year, having completed all the required courses, he took other classes that interested him from all over the university, including one in industrial arts (woodworking), during which he was required to make a bookcase, a footstool, and a turned bowl. As Dale recalls, "I took my drawing of my proposed bookcase to the professor. He looked at my drawing and said it looked like a farmer drew it. In fact, that is exactly who drew it, a farmer. It was easy to make and fit the requirements exactly but had no style.

Dale teaching at the Carolina Mountain Woodturners, March 2011.

Photo: Tina Collison

Salad Bowl Set, 2010, Pacific madrone, largest: 5" × 12½" (13cm × 32cm)

This set has been used one to two times per week for nine years and still looks new. Great form and spectacular figure.

Photo: Malcolm Zander

He showed me how to modify my idea to add some nice lines."

The required bowl was turned with scrapers, and sanding began with 50-grit garnet. It received a grade of A-. The bowl has green felt on the bottom. Dale has an extensive collection of turnings from artist friends worldwide; it includes this first bowl.

Following graduation, Dale landed a job with the Washington State Patrol. He thought that a further qualification would make him a better policeman, so he worked the night shift and went back to school in the daytime. After nine straight quarters, he graduated with a master's degree in research psychology from Central Washington University in 1978. Dale Larson does not do things by half measures. His police career lasted thirty years, from 1974 to 2004. Most of it was with Multnomah County and the City of Portland, dealing with methamphetamine labs and criminals. Not a job for the faint-hearted.

In 1978, Dale bought a 1/2-horsepower Craftsman lathe from a Sears catalog. The turning tools were scrapers and spindle gouges, so he turned bowls with these, as he did not know any other way. Then in 1989, he learned of the third AAW Symposium in Seattle. He had never met another woodturner and thought it would be interesting: "I bought my first Nova chuck there. I watched Wally Dickerman turning a bowl and Jack Straka using power sanding. I learned things at the Symposium from Wally and Jack that I still use today. I also took two woodturning classes that year, where I saw a bowl gouge for the first time. I started selling my bowls in 1991. I turn bowls because of where I grew up. I grew up on a farm and things had to be practical."

On the AAW Board of Directors

In 2009, Dale was elected to the AAW Board. He arrived, unawares, at a critical time. After the 2008 crash and recession, the AAW contracts had obligations that could be met only in a pre-recession economy. Dale, no stranger to stressful situations, led the cancellation and restructuring of the contracts to fulfill commitments the AAW could meet. He successfully led a fundraising campaign to cover unavoidable losses, and he identified legal and financial expertise within the AAW to assist. The finance committee was reinvigorated with a powerful team of experienced businesspeople, and with their advice and the financial skills of Executive Director Phil McDonald, hired in 2012, the AAW was restored to financial health and continues to build its reserves.

Dale served as Symposium Chair in 2010–2011 and returned to the AAW Board in 2012 for a second term. His fellow directors elected him President. It was the proudest moment of his life, and for the next three years, he gave full value. He brought professional leadership to the AAW office, developed Turners Without Borders, and over four years reviewed, revised, and rewrote all the AAW policies, procedures, committees, and programs. He led the committee that rewrote the bylaws (a major project) and obtained approval of the changes by a vote of the general membership. All this material he gathered into a single Handbook document, invaluable to every new and current Board member. The AAW operations are now all codified and no longer need to be reinvented by each incoming new Board. ▸

Photo: Tim Snyder

Dale at the lathe.

Oval Bowl, Pacific madrone, 3¼" × 15" × 10½" (8cm × 38cm × 27cm)

Dale is one of very few turners who regularly turn oval bowls. He saw an oval-turning chuck at the AAW Symposium in Richmond, Virginia, shown by Christian Brisepierre in the vendor area, and bought it a year or two later. Christian showed Dale how it worked. Dale likes the shape but says ovals are not relaxing to turn. He usually donates an oval bowl to his local club's annual auction.

Photos: Malcolm Zander

Leadership style

Dale led the AAW through a time of great turbulence and successfully brought people together. His leadership style mirrors his direct no-nonsense personality. He does his homework, researches issues before a meeting, and expects all committee members to do the same. He listens quietly to everyone and then reaches a decision. His meetings begin and finish on time. In his police career, Dale had no control over who would be on his team, so he had to learn to work with diverse people.

Former AAW Director Al Hockenbery observes, "Dale is one of those rare individuals who possesses both a visionary outlook and attention to detail. These are infused in his leadership style, which begins with getting everyone to build and buy into a shared vision of what comes next, and his attention to detail ensures that actions lead to success."

Businessman Botho von Hampeln served on the AAW Board and saw Dale in action. Founder and CEO of four successful companies, Botho describes Dale as an instinctive leader: "I have been on a number of boards, but never have I seen the kind of leadership without bullying as Dale displayed."

John Hill, former AAW Director, auctioneer emeritus, and member of the 2008 nominating committee, concurs: "I knew that he was a hard worker and dedicated woodturner but didn't imagine how effective he was as a leader. Boy was I pleased to watch him lead the AAW. If Dale needed help with something, he would ask and people would follow him and get it done. He is a natural leader."

Giving back

On his refrigerator door, Dale keeps a quote from Winston Churchill: "We make a living by what we get; we make a life by what we give." Dale lives by this mantra. He believes that a person should contribute to his or her community and organizations. He is a founding member and has twice been president of the Portland Cascade Woodturners Association; was chair of the NW chapter of the International Wood Collectors Society; ran the two very successful 2007 and 2018 AAW Symposia in Portland as the local liaison, in addition to serving six years on the AAW Board; and is VP and Show Chair of the Larch Mountain Country Artisans. He helped run the 2015 Oregon Woodturning Symposium and helped the Pacific Northwest Turning Guild launch the Frogwood mixed-media artist collaboration (frogwoodcollab.com), which he hosted in his shop for nine years, until it outgrew the space. He has supported young turners, opened doors for them, and encouraged collectors to buy their work. He gives to the AAW every year. His woodshop has been used for all-day demonstrations and hands-on classes since 1993. He has hosted a long and amazing list of visiting wood artists for his chapter and has also hosted a Learn-to-Turn open shop at his home on the last Saturday of each month for eight months every year since 2006, where new turners come for personal encouragement and instruction by more experienced turners, using equipment they would only usually dream of using. He even buys the coffee.

All who have known Dale Larson have commented on his quiet generosity. Former AAW Director Jean LeGwin recounts one example: "I recall an incident during a Board meeting in Saint Paul when the ED mentioned that the office efficiency was being compromised by the outdated computer system being used. Dale very quietly asked how much it would take to update the equipment, and when he heard the figure he wrote a check for that amount to AAW without fanfare (and out of sight from the rest of the Board). I happened to see the exchange and I can only guess that he has done many things like this that go unreported. He does not look for the glory or public recognition for any of his good works—he just steps up and does what is needed with no fuss."

In his self-effacing way, Dale Larson describes himself as "just a guy who makes wooden bowls." As we have seen, he is way more than that.

Bowl turning

Major influences in Dale's forty-year bowl-turning career have been Ray Key, Richard Raffan, Bonnie Klein, and Mike Mahoney. Christian Burchard taught him to make spheres. Dale turns Pacific madrone, bigleaf maple, English and black walnut, and some cherry. To stabilize the Pacific madrone, he boils the roughed-out blanks in a large stainless-steel, firewood-heated tank for two hours and then air-dries them. Dale's spectacular shop was rebuilt in 2014 and measures 30' × 44' (9m × 13m), with full-spectrum lighting and cabinet doorknobs by ornamental turners Gorst duPlessis and Randy Rhine. It has 600 to 800 roughed-out bowls, of which he finishes 200 to 225 in a year, plus about fifteen ovals and many spheres. His bowls are sold through seven galleries.

Global outreach

Turners Without Borders grew out of Dale's vision of the AAW as a hub for woodturners worldwide to interact and find information. An example of this outreach is the relationship with the International Wood Culture Society (IWCS), which professionally filmed and documented the 2013, 2014, and 2015 AAW International Symposia. These excellent videos are archived on the AAW's website (woodturner.org) and can be found by searching for "IWCS" in the Video Source search tool. The IWCS videographers also made a short documentary on Dale, which can be found at tiny.cc/DaleLarson. Dale attended the 2017 IWCS-sponsored World Wood Day in Long Beach, California, and hosted the IWCS team at his Gresham, Oregon, home in 2015. IWCS secretary-general Su Jinling writes:

"Dale is kind, generous, compatible, and likes to share. He is always ready, there to offer his help to others. When I told him that Chinese woodcarver [Gong Jin Jun] would like to see more of the U.S. when we joined the AAW Symposium in 2015, he immediately invited us to his home at Portland after the meeting. During our stay at his house, we picked cherries and blueberries together in his yard and learned from him to make delicious cherry and blueberry pies. Since there were three of us Chinese staying in the house, he let us cook whatever we wanted for the group in his kitchen. He ate Chinese food during our stays and we almost turned his kitchen into a Chinese restaurant. It made us so happy to eat so comfortably in a foreign country."

Dale taught Su Jinling, who had never turned, to make a sphere and a bowl and introduced Gong Jin Jun to bowl turning. Gong Jin Jun, who spoke no English, had some woodturning experience but had never made a bowl. Su Jinling adds, "After we returned to China, Mr. Gong carved some groundnuts inside the bottom of his bowl. Groundnuts in Chinese culture have a connotation of propitiousness and good luck. Mr. Gong hopes the friendship carried by the bowl will last forever." ▸

Dale with Gong Jin Jun. Upon arriving home in China, Mr. Gong carved groundnuts in an oval bowl he had turned with Dale.

Photos: He Yufeng, IWCS

International Wood Culture Society representatives Su Jinling and Gong Jin Jun make shavings with Dale in his Oregon shop.

Photo: He Yufeng, IWCS.

World Wood Day, Long Beach, California, 2017. Woodturning participants, including Dale, front center, and Su Jinling, second from left in the back row.

Photo: Courtesy of Mike Hou, Director, IWCS

Dale's 30' × 44' workshop, built in 2014, designed by woodturner, AAW member, and architect David Williams. This view shows about half the shop.

Photo: Dale Larson

Bowl blanks, mostly Spanish chestnut, air-drying in Dale's shop.

Photo: Dale Larson

Dale on woodturning

"I have been turning for forty years now and my bowls are still getting better. I am still learning. I worry about the day when my next bowl is not as good as my last bowl. Turning brings balance to my life. I can go out to the shop and work with pretty wood, making something that will be used in someone's home for many years. I find bowl turning to be calming and rewarding.

"What I like about the woodturning community is that it is a great leveler. It really doesn't matter what you did before or outside of woodturning. You are only judged on how good a turner and artist you are and how much you contribute to the woodturning community."

Dale on shop management

"Space. Space is valuable. There are two rules that apply to any woodshop. First, any flat surface will collect stuff. Second, you will expand to fill the available space. I have had to clean out too many shops of my friends that have gone to the big woodshop in the sky. They are generally full of junk and wood that is not usable and is taking up valuable space. Keep the best wood and burn or give away the rest and make room in your shop so you can work."

Summary

Dale's contribution to woodturning and to the AAW cannot be overstated. He is an exceptional leader and a superb organizer, a deep thinker who sees both the big picture and the small details, and an unusual mix of tough ethical cop and generous intellectual mentor.

As Sergeant Larson would say, taking out his trusty "analog computer" (a clipboard): "Just the facts, Ma'am." ■

To see an excellent video about Dale Larson created by the International Wood Culture Society, visit tiny.cc/DaleLarson.

Malcolm Zander is a New Zealand-born wood artist living in Ottawa, Canada. His website is malcolmzander.com.

In Other Words:

"Dale embodies the willingness to share everything he has, his considerable knowledge, his home, his shop, his tools, his tireless work ethic, his time, and his friendship. I hope Dale outlives me, as I can't imagine the woodturning community without him."
—Steve Newberry, Past President of Cascade Woodturners and twenty-nine-year woodturner friend

"Best bowls I have ever held in my hand."
—Howard Borer, twenty-nine-year member, Cascade Woodturners

Salt and Pepper Shakers, 2014, Pacific madrone, African blackwood, 2¾" (7cm) diameter

Dale enjoys turning spheres. He says they are a good exercise in tool control. These hollowed spheres have threaded lids.

Photo: Malcolm Zander

Members' Gallery

John Manura, New Jersey

I am a self-taught woodworker and have been continually developing my skills for the past fifty years. My first lathe was made by my father from pieces of angle iron and a recycled washing machine motor. I used that lathe for many years, until I was able to upgrade to a more professional lathe.

I always challenge myself to try new things and learn new techniques. Fifty years ago, I made a Spanish classical guitar, which was a great learning experience in steam-bending, inlaying, binding, and purfling. I progressed through furniture and cabinet making, veneer work, intarsia, scroll saw work, carving, and, over the past six years, segmented woodturning. Recently, I have been on a dizzy bowl kick (also called tornado patterns), producing both large and miniature projects. My crowning piece so far is *Double Dizzy Bowl on Steroids*, which took me about twelve weeks to complete.

Double Dizzy Bowl on Steroids, 2018, 15 wood species, 24" × 14" (61cm × 36cm)

This piece comprises 230 disk layers, each 0.100" thick and rotated two degrees between each layer. Each disk contains 149 wood strips consisting of fifteen natural-color wood species. In total, more than 60,000 pieces of wood are exposed on the outside of this vase. See the author's YouTube video on the making of this piece at tiny.cc/DizzyBowl.

(*Left*) *Segmented Wood Bowl with Angled Layers*, 2018, Walnut, maple, 5" (13cm) tall

(*Right*) *Dizzy Egg Set*, 2018, Various woods, each is 4" (10cm) tall

Dave Zenger, Indiana

I turned my first bowl in 2003 from start to finish with a parting tool. It was the only tool I owned. Like many turners, I now have a small fortune invested in gouges, chucks, and specialty tools. But as with most endeavors, it is not about the hardware, but how it is handled. I have found that repetition is the key to success. Plus, the resources of the AAW have been instrumental in the advancement of my abilities. I now find as much joy in the planning and embellishment of my pieces as I do in the actual turning.

I am fascinated by what different textures, piercing, and acrylic paints can bring to a turned piece. The delicate design of *Lace* evolved over a number of pieces, and no, they were not all completed successfully. I do not see those attempts as failures, but the steps needed to develop the skills to create what I had envisioned. Enjoy the journey.

For more, visit foreverinwood.com. ▸

(*Left*) *Lace*, 2014, Maple, ½" × 10" (13mm × 25cm)

(*Right*) *Pierced Cup*, 2017-2018, Maple, acrylic paint, 6½" × 3¾" (17cm × 10cm)

Butterflies, 2016, Maple, wenge, acrylic paint, 1½" × 10" (38mm × 25cm)

Members' Gallery

Skip Wilbur, Tennessee

Some of the earliest music boxes manufactured started out as a mechanism housed in a pocket watch. They later evolved to larger movements situated in rectangular wooden boxes. My woodturning journey has taken me down many roads, one of which is box making. Then I decided—Why not make a round box to house a musical movement? I find the movements fascinating to watch: metal protrusions on a rotating drum vibrating a metal comb with prongs of various lengths, driven by a clockwork mechanism to produce familiar music.

The fun starts with ideas on how to embellish the turned boxes. What's not to love about a handcrafted novelty gift designed, crafted, and signed by you?

Untitled Music Boxes, Various woods, each box: 4½" × 3¾" (11cm × 10cm)

My music boxes begin as a billet 4" (10cm) square and 5½" (14cm) long, which ensures a box cavity large enough to contain the eighteen-note movements I prefer. The musical movements, which are glued inside the box, can be found easily online, with a huge selection of songs. I found that the included wind-up key is not long enough, so I purchased extended keys that sit up inside a cavity under the box.

Mark Palma, Wisconsin

In rural Wisconsin, the presence of cheese, crackers, and some type of sausage is considered the universal sign of hospitality. Forget canapés and caviar—this is what you need to show hospitality, discuss problems, watch sports, and entertain any guest.

Company Is Coming isn't my first whimsical piece. I think spending too many years in a very serious career as a tax lawyer has led me in retirement to find levity in the ordinary. I also think art can be fun, and we as creators do not have to lose our sense of humor.

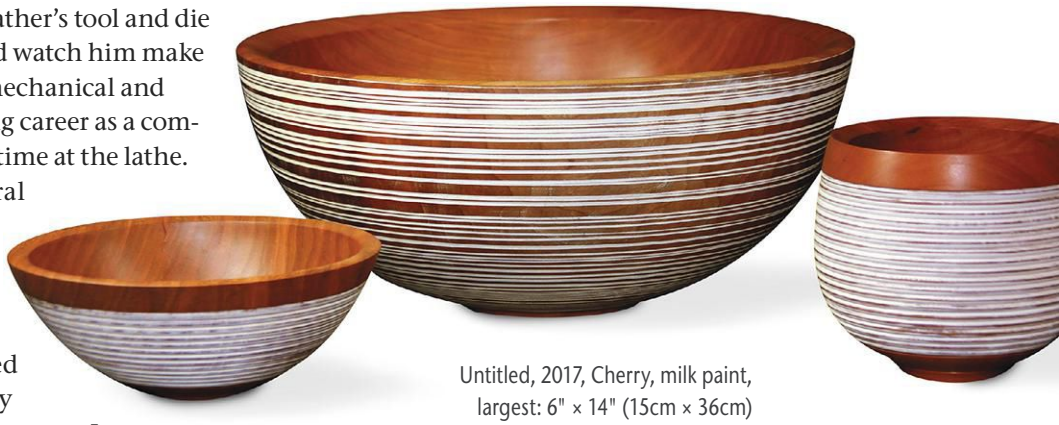
The piece features both turned and non-turned elements: mahogany sausage, yellowheart cheese, walnut "rye" crackers, maple Swiss cheese, maple saltines, butternut cheese platter (with a marble insert and glass dome), and a maple bread board. Each saltine, made to scale, underwent sixty-nine individual steps to complete. On more than one occasion, visitors have tried to sneak a sampling and got quite the surprise when they eventually realized this would be a very high-fiber snack.

Company Is Coming, 2018, Maple, butternut, mahogany, yellowheart, walnut, marble, and glass. For dimensions, see the cracker aisle of your local grocery store.

Pete Wiens, Tennessee

As a child, I loved spending time in my father's tool and die shop, where I could see the machines and watch him make things. I gained a passion for anything mechanical and working with my hands. Now, after a long career as a commercial airline pilot, I spend most of my time at the lathe.

I have been using milk paint for several years, since taking classes with Al Stirt, Nick Agar, and Mark Gardner. After seeing Yann Marot demonstrate beading and texturing at the 2016 AAW Symposium in Atlanta, I tried using a rotary wire brush on some of my pieces. But I felt they needed something more. I started applying milk paint, leaving it solid at first and then sanding it back to expose some of the underlying wood and texture. This gave me the pop I was looking for, and it has become my favorite way to create contrast and interest in otherwise plain wood. ■



Untitled, 2017, Cherry, milk paint, largest: 6" × 14" (15cm × 36cm)
Photo: Melinda Wiens

(*Clockwise from top left*)
Untitled, 2016, Maple, milk paint, 5½" × 6" (14cm × 15cm)
Photo: John Lucas

Untitled, 2016, Palmetto, black leather dye, taller: 4¾" × 4½" (12cm × 11cm)
Photo: John Lucas

Untitled, 2017, Cherry, milk paint, larger: 9½" × 6½" (24cm × 17cm)
Photo: John Lucas

Untitled, 2018, Pin oak, milk paint, larger: 9" × 8½" (23cm × 22cm)
Photo: Melinda Wiens

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Brent English-Owner of Robust Tools and Turner's Edge

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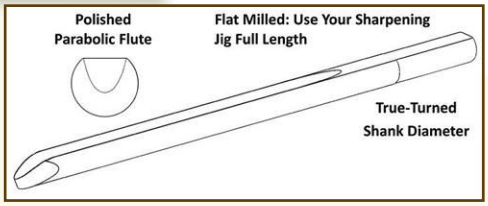

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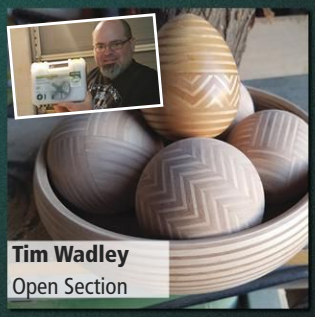
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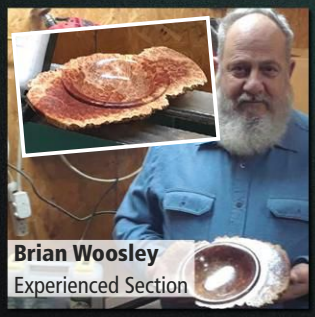
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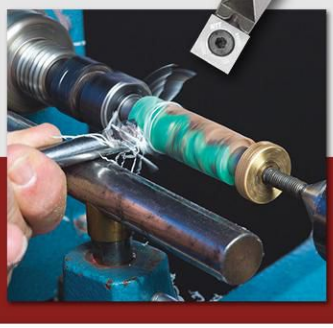

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+
ZINA BURLOIU
ROMANIA

When we came across some rare wood, Australian red cedar rescued from land clearing fifty years ago, we wanted to do something special with it and decided to make three pieces expressing the theme of family. I turned the outside of a 16" (41cm) bowl, which would become *Mother*, and then cored a smaller bowl for *Child* from the blank. *Father* was made from a separate piece of the same tree. We agreed that a common family characteristic would be three carved feet.

Mother features a highly detailed rim, and *Child's* carved bowl interior is an idea unique to Zina. The resulting trio formed the proud centerpiece of our most recent exhibition (September 2018), at Bungendore Wood Works, Australia. The show, called *A Game of Shadow and Light*, contained forty-seven pieces that reflect the evolution of our collaborative work since our last exhibition at the Fuller Craft Museum in Brockton, Massachusetts, 2017.

To see more of Zina and Terry's 2018 exhibition, visit tiny.cc/ShadowandLight (case sensitive).

Child, 2018, Australian red cedar, 7½" (19cm) diameter

A 2018 Martin/Burloiu exhibition at Bungendore Wood Works, Australia, featured forty-seven collaborative works. Pictured here, *Father* completes the family.

Mother, 2018, Australian red cedar, 16" (41cm) diameter