A PRIMER FOR DRILLING ON THE LATHE • TURN A TOOTHPICK HOLDER • TURN YOUR OWN TRAVEL MUG

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

August 2019 vol 34, no 4 • woodturner.org

THE EVOLVING CAREER OF BENOÎT AVERLY

SIMPLE AND USEFUL SPLIT-TURNED SPOONS

ABUNDANT IMAGINATION

THE RAY KEY COLLABORATION PROJECT

VOTE NOW FOR AAW BOARD CANDIDATES (PAGE 8)

Roberto Ferrer

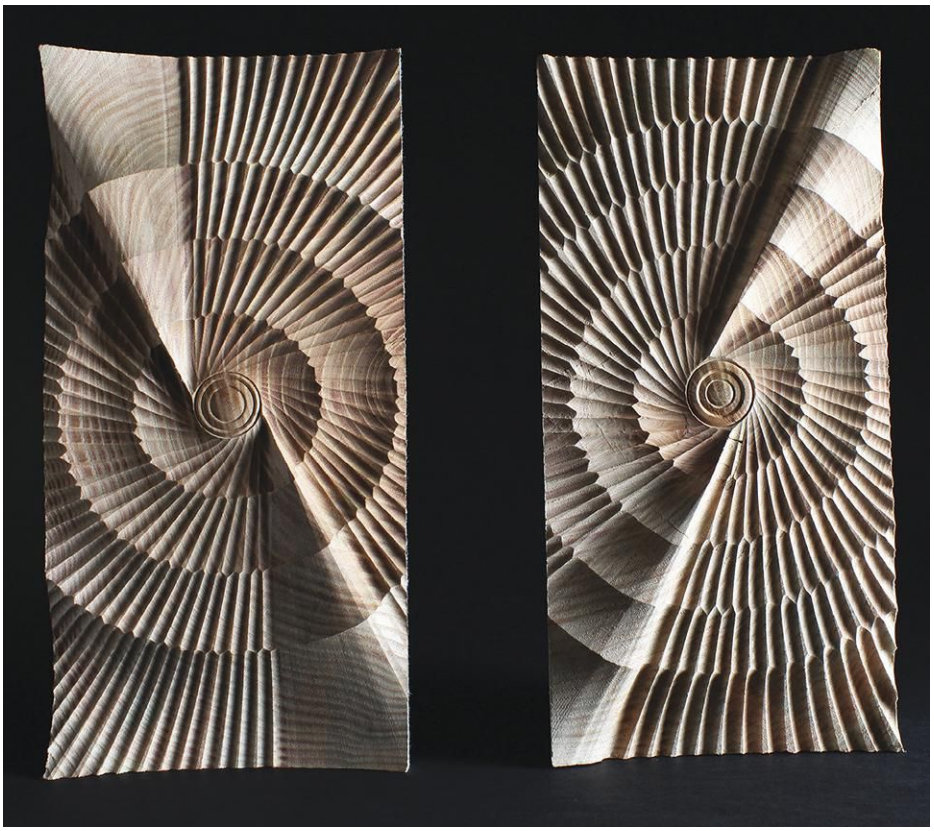
Illinois

Creating, drawing, building, and taking things apart have been the passion of my life. As a kid, I always dreamed of having a shop where I could create art. Around 2010, I discovered that by using the lathe, I could remove wood faster than carving by hand or using different types of power tools such as grinders. In 2013, I joined the Chicago Woodturners, where I found the club members had a wealth of useful knowledge.

In 2017, after roughing out hundreds of bowls and vessels and experimenting with color and finishing techniques, I finally decided to pursue what originally drew me to woodturning—a desire to create sculptural pieces that combine turning and carving to represent the idea of movement. Most of the wood I use comes from reclaimed trees or unused stock from retired woodworkers.

My dream now is to share my knowledge with the next generation of makers to keep woodturning alive. ■

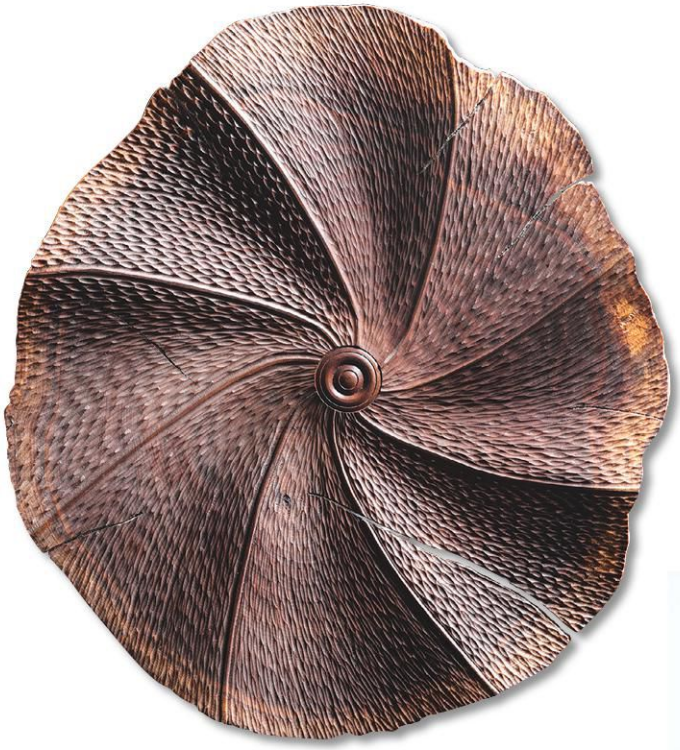
For more, visit ferrerstudioart.com, facebook.com/rferrer.ferrer, and instagram.com/robertoferrerm.



Brothers, 2017, Honey locust, wood bleach, each: 11" × 5½" × 1" (28cm × 14cm × 25mm)

Gladiator #2, 2019, Black walnut, pigments, 14¾" × 14" × 1" (37cm × 36cm × 25mm)

Antiquity, 2018, Boxelder, lacquer,
6¼" × 15" (16cm × 38cm)



Cyclone, 2017, Black walnut, 13" × 13" × 1"
(33cm × 33cm × 25mm)

Escafandra (Scuba), 2017, Honey locust, India ink, metallic wax paint,
9¾" × 10½" (25cm × 27cm)

Multiaxis hollow form inspired by the work of Derek Weidman.

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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

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

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

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

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

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

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

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

Or join online at woodturner.org

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

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COVER

Cover – Benoît Averly, *Slots*, 2019, Oak, steel, largest: 23½" × 11¾" × 2½" (60cm × 30cm × 65mm)

Back Cover – Guy Timmons

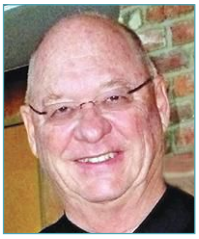
Editor's Note

Many lathe projects involve the need for drilling at the lathe. Like other operations in woodturning, there are several ways to accomplish the task, each with benefits and drawbacks. Dennis Belcher does a thoughtful and well-researched job of reviewing several methods of drilling at the lathe to help you determine what will work best in a given scenario (page 18). Our thanks to Dennis for contributing this essential information to AAW's resources. Dennis also offers a great beginner project, a simple toothpick holder (page 26), that involves basic drilling so you can put these valuable lessons to use easily.

After Ray Key passed away last year, more than 100 of his partly turned pieces were sent to internationally renowned turners to finish in their own style. Aside from being a huge testament to Ray's influence in the woodturning world, these collaborations have resulted in a fascinating collection of works, some of which can be viewed in Paul Hannaby's article on page 40.

Joshua Friend —Joshua Friend

From the President



Turning and making money

The word *professional* refers to someone who is paid for his or her work, and it is typically work that requires "special training, education, or skill." Based on this description, you may already be or aspire to become a professional woodturner. To me, a professional turner could be an artist, a pen maker, demonstrator, teacher, architectural turner, bowl maker, or anyone who uses a lathe to make money.

So, does it take unique ability to be a professional turner? Obviously, you must have the talent and skills to produce quality products that the market will value. Simply put, you may not have to produce museum-quality work, but it should be of a quality that exceeds the average craftsperson. But that's only the beginning of the evolution to becoming a professional.

There are many marketing opportunities to consider. An artist might focus on a "high-end" art gallery that caters to unique pieces, while those more craft-oriented might opt for galleries catering to decorators. Many turners enjoy selling at craft fairs because of the close interaction with customers. Those interested in architectural turning or producing furniture parts should develop relationships with architects and builders. The Internet brings huge opportunities to show your work and make sales at a very low cost. Whatever your focus, you have to go after the business; it will not come to you. Remember, you're not just selling turnings—you're selling yourself. Prepare a bio, including photos of your work, and consider special packaging, especially for smaller pieces like pens or jewelry.

Even pricing of your pieces or services is not simple. Pricing based on time, materials, and level of difficulty may seem to be the way to go, but too often location, competition, and local tastes play a bigger role. A piece that was time-consuming and difficult to make may not be valued as highly as a "well-done" utilitarian bowl. Finally, know your competition and their pricing, recognizing you may have to justify higher prices.

Professional Services Committee

AAW is doing an excellent job of educating newer turners and helping to advance their skills to amazing levels. In my view, the evolution to professional endeavors is a natural transition. Your AAW Board has authorized the formation of a new Professional Services Committee that will help provide many of the skills noted above. How they do this will be a committee decision, but I'll bet they'll use *American Woodturner*, AAW's website, online forums, and most importantly local chapters to educate and guide the membership to success.

Some people may sell only one or two bowls a year and use the money to buy more tools, while for others it might become their primary income. This new committee will complement the POP (Professional Outreach Program), which will continue to recognize outstanding artists and ensure the quality of wood art remains at the highest level. Without the work created by artists, most AAW members would have little to aspire to.

AAW members have asked that this objective be given a high priority, and I believe you will begin seeing results in the near future.

Please vote

Please vote in the 2020 AAW Board election by the end of August. Once again, we have an excellent slate of candidates, which you can review on pages 8 and 9 of this issue of *American Woodturner*. I thank the candidates for running and you, our membership, for voting.

Looking forward,

Greg Schramek

Greg Schramek
President, AAW Board of Directors

AAW Annual Financial Statement for 2018

Dear AAW Member,

It is my pleasure to report that 2018 was another good year for AAW. We are steadily approaching the level of reserve funds that an organization of our size should have. This is the first time in over a decade that we are in this healthy a financial position. There are a combination of factors that play into this—notably, the diligence and competence of the staff, the dedication of a focused and hardworking Board, and, of course, the continued understanding and enthusiasm of you, the members. Thank you all for this.

Improving our financial health has required hard work on everybody's part—all while maintaining AAW's position as a world leader in woodturning support through our flagship publications, *American Woodturner* and *Woodturning FUNdamentals*, our expanding emphasis on videos and publications online, and our annual Symposium.

—Joe Dickey, AAW Treasurer

Revenues and Expenses

Income

Annual Dues	$904,231
Symposium	659,660
Publications & Products	261,047
Contributions	156,809
Government Grants	–
Other Income	19,814
Investment	-4,398
Total Income	**$1,997,163**

Expenses

Symposium	$563,411
Publications & Products	458,219
Gallery & Exhibitions	111,844
Scholarships	15,297
Professional Outreach	50,135
Other Programs	41,440
Administrative	348,550
Fundraising	6,508
Member Development	243,653
Total Expenses	**$1,839,057**
Net Income	**$158,106**
Restricted Portion	**$-60,565**
Unrestricted Net Income	**$218,671**

Balance Sheet (as of 12/31/18)

Assets

Checking & Savings	$306,503
Accounts Receivable	16,575
Grants Receivable	–
Inventory	32,689
Prepaid Expenses	91,174
Investment Securities	916,035
Permanent Collection	213,690
Property & Equipment	25,161
Total Assets	**$1,601,827**

Liabilities

Accounts Payable	$34,639
Accrued Expenses	51,495
Deferred Revenue	646,533
Total Liabilities	**$732,667**

Net Assets

Without Donor Restriction	$316,302
With Donor Restriction	$552,858
Total Net Assets	**$869,160**
Total Liabilities & Net Assets	**$1,601,827**

2020 POP Artist Showcase Opportunity

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

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.

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.

Prize Drawing for AAW Members

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

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

At the end of 2019, we will draw another name from our membership roster to give away a Powermatic 3520C lathe. That winner will name a local chapter to win either a JET 1642 or five JET mini-lathes. The Powermatic and JET lathes are donated by Powermatic/JET. Free shipping is included within the continental USA; international winners will be responsible for shipping costs from the U.S.

2019 Donors

(Others may be added during the year.)

Vendors

- Backgate Industries (backgateindustries.com) Salt/Pepper Mill Kits
- David Ellsworth (ellsworthstudios.com) Set of four DVDs
- Mike Mahoney (bowlmakerinc.com) 16 oz. utility oil
- Thompson Lathe Tools (thompsonlathetools.com) $100 gift certificate
- Hunter Tool Systems (huntertoolsystems.com) $100 gift certificate
- Trent Bosch (trentbosch.com) Trent Bosch DVD
- Nick Cook Woodturner (nickcookwoodturner.com) Nick Cook DVD
- Glenn Lucas (glennlucaswoodturning.com) Series of 5 DVDs "Mastering Woodturning"
- The Walnut Log Studio and Supply (thewalnutlog.com) Jeff Hornung DVD
- Niles Bottle Stoppers (nilesbottlestoppers.com) Gift certificate
- Record Power Company (recordpower.co.uk) SC4 chuck package
- Rockler Woodworking and Hardware (rockler.com) Gift certificate
- Preservation Solutions (preservation-solutions.com) Gift certificate
- Powermatic/JET (jpwindustries.com/brands) Lathes

AAW Chapters/Symposia (each donating an event registration)

- Tennessee Association of Woodturners
- Totally Turning Woodturning Symposium

Step up to the Plate—Second Inning: AAW's 2020 Themed Member Exhibition Call for Entries

Application period: January 1–March 15, 2020

With the 2020 AAW Symposium taking place in Louisville, Kentucky, there were two routes to go for a theme: horses or baseball. Baseball and woodturning go way back and are closely linked, so the theme for 2020 will be baseball related, but don't feel constrained. Along with being America's pastime, baseball also contributed many expressions to our language, including "Step up to the plate," which has been defined as a willingness to take responsibility for something, to rise to the occasion, to accept a challenge. For many of us, finding the best in each piece of wood, each new project, is a chance to rise to a challenge. The phrase also could be a jumping-off point for a narrative work about a personal or societal challenge.

Step up to the Plate was also the theme for the 2006 AAW member exhibit. Sometimes a theme is so good, we just need to see a replay.

Eligibility/application details

- Open to any AAW member and to full-time students in art, design, or industry-related degree programs, regardless of membership status.
- Collaborations are welcome.
- All types of turnings are welcome: sculptural, functional, segmented, ornamental, green-turned, traditional, etc.
- Entry fee is $25 for up to three submissions. The application fee is waived for full-time students in art, design, or industry-related degree programs. Accepted works that differ from the submitted images may be refused at AAW's discretion.
- A theme statement of up to 100 words is required. Describe how you came to make the work you are submitting and how it fits your interpretation of the theme.
- You are free to use any media, but the work must be created at least partially on the lathe.

Where and when to apply

- Apply online at tinyurl.com/Calls2020.
- Application period: January 1–March 15, 2020, 11:59 p.m. CST. All artists will be notified by March 31, 2020.

Other info

Entry images

Submit digital images in .jpg or .jpeg format, less than 4 MB per file. You may submit up to three images of each entry. The main image should be an overall shot; the remaining two images can include details or alternative views. The show is juried through photographs, so it is important that images be clear, properly exposed, and in focus. A plain background is recommended. Do not watermark or include your name in the images.

On view

Step up to the Plate will premiere at the AAW's Annual International Woodturning Symposium in Louisville, Kentucky, June 4–7, 2020. The exhibition will then travel to the AAW Gallery of Wood Art, Saint Paul, Minnesota, where it will be on display until the end of the year.

Delivery and display

Accepted work can be shipped ahead to the Symposium site in Louisville, to arrive by June 1, 2020, or hand-delivered on Wednesday, June 3rd, 2020, 9:00 a.m. to 5:00 p.m., or Thursday, June 4, 2020, 9:00 a.m. to noon. Artwork must be in excellent condition, be as shown in the entry images, and ready for installation. All work must be freestanding or with an easel or other support provided. Support subject to approval.

Al Hockenbery, *Butterfly Pitch*, 2006, Sycamore, 5" × 11" × 5" (13cm × 28cm × 13cm)

This piece was part of the 2006 AAW show, *Step up to the Plate*.

Sales

Displayed work need not be for sale, but for pieces that are sold, the AAW/artist split will be 45%/55%. Sold work must remain with the show until it closes in Saint Paul at the end of December 2020. Sold work may be replaced at the curator's discretion.

Awards

There will be a Masters' Choice Award of $300 and a People's Choice Award of $200.

Catalog

A full-color catalog will be available. Participating artists will receive a complimentary copy.

For more, check the woodturner.org Calls for Entry page, tinyurl.com/Calls2020 or contact Tib Shaw at gallery@woodturner.org. To see past exhibition catalogs, visit galleryofwoodart.org.

Nature/Nurture: 2020 POP Exhibition and Auction Call for Entries

Application Period: December 1, 2019, to January 11, 2020

The Professional Outreach Program (POP) is pleased to announce its 2020 exhibition and auction theme, *Nature/Nurture*. As always, the theme is meant to be a starting point for inspiration, and this year is no exception: Is who we are and how we see things a matter of nature or nurture, or both? As turners, we usually are working with a natural medium: wood. Do you see evidence of nature's nurturing in the material? How does craft nurture us? Do we nurture nature? *Nature/Nurture* is a theme that invites us to consider our relationship with making, or to explore the roles of nature and nurture in our lives, our families, the forest, and the world around us. Or, you may have another take on the theme entirely.

Eligibility/application details

- The juried portion of the show is open to any AAW member and to full-time students in art, design, or industry-related degree programs, regardless of membership status.
- All types of turnings are welcome: sculptural, functional, segmented, ornamental, green-turned, etc.
- All entries must include turning.
- Work, in the configuration in which it will be displayed, must fit into a 6" (15cm) cube. No exceptions.
- Any material may be used.
- Artists may submit up to three works for consideration. Only one piece per applicant will be exhibited, if chosen. Accepted works that differ from the submitted images may be refused at AAW's discretion.
- Entry fee: $25 for up to three submissions. The application fee is waived for full-time students in art, design, or industry-related degree programs.
- A theme statement of up to 100 words is required.

Where and when to apply

- Apply online at tinyurl.com/2020POP.
- Application period: December 1, 2019, to January 11, 2020, 11:59 p.m. CST. All artists will be notified by January 19, 2020.

Other info

Entry images

Submit digital images in .jpg or .jpeg format less than 4 MB per file. You may submit up to three images of each entry. The main image should be an overall shot; the remaining two images can include details or alternative views. The work is juried through photographs, so it is important that images are clear, properly exposed, and in focus. A plain background is recommended.

On view

Nature/Nurture will premiere at the AAW Gallery of Wood Art in Saint Paul, Minnesota, and be on view March 8 to May 3, 2020, before traveling to the AAW International Woodturning Symposium in Louisville, Kentucky, June 4–6.

Delivery and display

Accepted work must be shipped to arrive at the AAW Gallery of Wood Art, Attn: Tib Shaw, 222 Landmark Center, Saint Paul, MN, 55102, by February 15, 2020. Artwork must be in excellent condition, as shown in the entry images, and ready for installation. All work must be free-standing or with an easel or other support provided. Support subject to approval.

Helga Winter, Untitled, 2007, Bleached and waxed madrone crotch, vine, wire, 5½" × 15" × 14" (14cm × 38cm × 36cm)

This piece was part of the 2007 AAW show, *Turning Green*.

Photo: Tib Shaw/AAW

Sales/auction

This show concludes with a simultaneous live and online auction of all pieces at the AAW Symposium in Louisville, Kentucky, June 6, 2020. Funds raised support POP programs, including the Instant Gallery awards, critiques, fellowships, Artist Showcase, panel discussions, and other professional development initiatives. Artists may set a reserve price and retain up to 50% of the proceeds.

Catalog

All work will be professionally photographed and compiled into a full-color catalog. Participating artists will receive complimentary copies.

For more, check the woodturner.org Calls for Entry page, tinyurl.com/2020POP, or contact Tib Shaw at gallery@woodturner.org. To see past exhibition catalogs, visit galleryofwoodart.org.

2020 Board Candidates

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

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

We encourage you to participate in the voting process and hope you will help make this election turnout significant. Your vote must be cast electronically or received in Saint Paul between August 1, 2019, and midnight CST August 31, 2019.

—Jeff Brockett, Chair, Nominating Committee

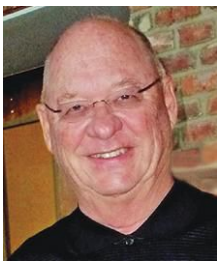
Brian Horais, Tennessee

Hello, I'm Brian Horais from Knoxville, Tennessee. I've been a lifelong woodworking hobbyist and became a woodturner after retiring in 2010. Realizing its many benefits, I joined the American Association of Woodturners in 2012. Many of us woodturners stay engaged and motivated through new techniques and approaches that broaden our skills, kick us out of the woodturning "doldrums," and expand our understanding of the craft. If elected as a member of the AAW Board of Directors, I will lead the continuing introduction of new techniques and approaches across the organization for all members, existing and new.

Examples of my work and innovative approaches have appeared in articles and images in *American Woodturner* print and online resources. I teach a number of these techniques at Arrowmont and the Appalachian Center for Craft and was a demonstrator at the AAW International Woodturning Symposium in Raleigh, North Carolina, in July 2019. My works have been jury-selected multiple times for the *East Tennessee Master Woodworkers Show* and for Knoxville's *Arts in the Airport Exhibition*. I devote many of my waking hours to researching and creating new woodturning approaches.

An active member of the Smoky Mountain Woodturners, I was also past president and juried member of the East Tennessee Woodworker's Guild. I've expanded my organizational and leadership capabilities through service on the Board of Trustees of the 60,000-member U.S. Naval Academy Alumni Association. My civilian Aerospace Industry career focused on development and implementation of new concepts, materials, and processes. I would like to apply my creative and organizational skills, my prior Board experience, and my desire to introduce innovative woodturning approaches to the enhancement of the AAW community. Fostering a continuing source of creativity and motivation is essential for attracting, inspiring, and educating new and existing AAW members.

Greg Schramek, North Carolina



I am again running for the Board of AAW for all the obvious reasons—a love of turning and a desire to give back—but primarily because I want to see the organization continue to evolve and meet the needs of today's membership.

Having been on the Board for a number of years, I have served on the Executive, Finance, Vision 2020, and Grants committees, and as Board president I have been actively involved in all other committees. I know the business of AAW.

I have seen the organization emphasize longer-term planning, with a primary focus on education and skill development. I have supported Women in Turning and watched their evolution in promoting more women membership and involvement. The AAW is now in the best financial position we've been in in recent years. Membership has continued to grow, and we now provide services to more members than ever before. Our annual symposia continue to be great successes, as measured by demonstrators, galleries, panels, special presentations, and vendor areas.

That's history, so why vote for me for another term? I believe leadership continuity is important. Technology has brought many expectations from our membership. We are in the midst of replacing our software, enabling better communications through our website and more effective educational programs like *FUNdamentals*. I want to be part of that implementation. As important as new members are, retention of current members is equally important. More advanced turning programs encouraging participation in galleries, craft fairs, and even architectural turning could allow for money-making opportunities. Naturally, any earnings would likely be passed on to our vendors! Finally, AAW is a business and we must continue to focus on our financial well-being. It's the tool that makes everything happen.

I enjoy working with AAW and would hope, after reviewing my performance, you would consider voting for me.

Janet A. Collins, Vermont

Is there ever a right or perfect time for a new challenge? Probably not, but I asked myself if the time was right to put my name up for nomination to the AAW Board of Directors. Like everyone else, I'm busy. I work full time, I have new grandchildren, and I want to do what I love—be a woodturner. After consulting with family, friends, and coworkers, I submitted the nomination paperwork because I feel that my twenty-plus years of experience as a professional woodturner, furniture maker, and woodworking educator will be beneficial in leading the AAW forward.

After submitting nomination paperwork, I was honored when asked to fill a vacancy on the AAW Board. I have had the pleasure of working with the current Board for the past few months, which has provided invaluable experience helping prepare me to continue to guide the AAW onward, if elected.

I have been a member of the AAW for twenty years. I belong to three woodturning clubs, serving as vice president of one. In the past, I was the secretary/newsletter editor of another. I have demonstrated at national and regional woodturning symposia and woodturning clubs. I have been a professional woodturner, furniture maker, and woodworking educator since completing the furniture-making program at North Bennet Street School in Boston. For ten years after graduating, I was in charge of their workshop program; during that time, I developed and implemented part-time woodturning classes. I currently teach woodworking full time to students and faculty at Dartmouth College in Hanover, New Hampshire. I have written three articles for the *American Woodturner* and was featured in a profile article by John Kelsey in the February 2017 AAW journal.

If you feel my skills would benefit you and the AAW, I would be honored to have your vote.

VOTE NOW!
Cast Your Vote
August 1 – 31!
mymirknig.ru

CANDIDATE VIDEOS

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

John Beechwood III, Oregon

I am honored to be selected, along with five other highly qualified people, to run for a Board position with the AAW. After benefiting for years from the vast information the AAW provides, I was fortunate to serve as the vendor ambassador for the 2018 Symposium in Portland. Seeing firsthand the dedication and professionalism of the AAW Board, I knew this was an organization I could be an active part of.

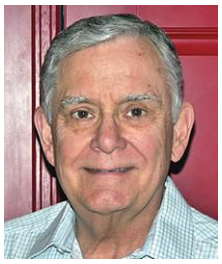
Although I do get lucky from time to time and produce something noteworthy on my lathe, what I really bring to the table is a career of project/contract management, leading a diverse work group, and the ability to implement long-range plans with a quantifiable goal.

My professional experience consists of four years in the U.S. Navy and twenty-six years in the U.S. Coast Guard. Most notably, I was Mechanical Branch Chief for the design and construction of the Cutter *Mackinaw*, Naval Engineering Support Coordinator for reactivation of the Cutter *Polar Star*, and Construction Manager for Training Center Petaluma. I started my service as an E1 and retired as an O3E (Lieutenant). As VP of Northwest Woodturners, I schedule the demonstrations and classes for our chapter. My focus here is to provide topics for turners at all levels and encourage mentoring within our chapter.

As a Board member, I hope to use my experience and drive to aid the AAW in providing its members with the quality services they deserve and look for ways to provide more. One area of specific interest to me is how to continue providing an amazing symposium and manage the cost to the members. I am sure many members are not able to attend due to cost concerns.

If nothing else, consider that my surname "Beechwood" might imply that I was destined to be a woodworker.

KC Kendall, Ohio



As an enthusiastic turner and AAW member since 2007, I have found woodturners to be incredibly gracious in helping others learn to turn.

I served as secretary and twice as president of the Ohio Valley Woodturners Guild (OVWG). I championed a multi-year effort to develop and then lead the operations of a full-time turning studio. Yearly, we host over 250 events—that's over 5,000 hours of woodturning activity—including open turning time and classes taught by visiting pros and our members. Since opening the studio in 2015, OVWG's membership has grown by over 50%. We have introduced over 300 people to turning, with more than 40% still members.

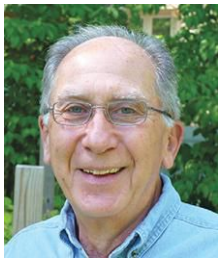
A believer in promoting woodturning, I initiated our involvement in Empty Bowls and exhibitions at a local arts center, and co-led a major exhibit at Cincinnati's historic Union Terminal. I co-chaired our highly successful 2017 symposium and am co-chair again this year.

Now retired, I had advanced to director of purchases at Procter & Gamble. With assignments in the U.S. and Mexico, I led diverse regional and global teams in challenging business conditions. We consistently succeeded in making significant improvements to business processes and results.

Having benefitted from the support of other turners and contributed significantly at the local level, I now hope to give back, contributing to the larger woodturning community as an AAW Board member. I have already worked on the AAW's membership development committee for several years.

I am honored to be considered for an AAW Board position. I believe my background and experiences offer skills that will enable me to contribute well to the AAW Board's work. If elected, I will do my best to support the excellent operation of the AAW and contribute to future improvements, sharing my passion for woodturning with a much larger audience.

Rich Foa, Maryland



The AAW is a remarkable organization with outstanding leadership. It is fiscally sound, offers pre-eminent educational programs, and has fostered a culture of openness and sharing throughout the woodturning community. As a Board candidate, I will support the values and accomplishments of the staff, current Board members, and volunteers. What I may offer, however, are some different ways of thinking about how the AAW can best serve its members and connect to other communities of artists and makers.

After a liberal arts education in college, I studied medicine and, later, biomedical ethics. I practiced and taught clinical neurology for thirty-four years. By temperament and training, I'm a listener and someone sensitive to the needs of individuals—previously patients or students and now fellow woodturners and artists. That's not to suggest I'm without strong opinions nor a willingness to voice them. If elected, my inclination will be to focus more on how the AAW can best attract and serve individual members than on what policies and practices will best serve the organization itself. These are, of course, inseparable interests. So, this is about emphasis, not choosing.

I entered the world of woodturning from an unusual direction. After retirement, I started out in wooden boat school but gradually found my interests shifting from boats to turning and sculpture. I've been president of the Chesapeake Woodturners for the past two years. During this time, our club has enjoyed growth in membership, great member enthusiasm, and close cooperation with neighboring clubs. We're actively engaged with the communities of our region through festivals, gallery shows, demos, and charitable giving. We have an energy that I would hope to carry with me to the national level.

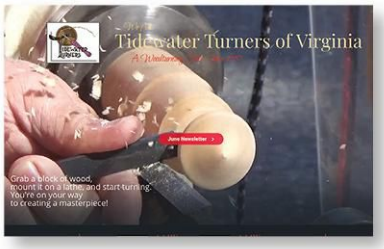
I encourage everyone to visit my website, richfoacreations.com, to learn more about my background and my approach to turning, art, and life.

2019 Best Chapter Newsletter/ Best Chapter Website Contest Results

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

1st Place

Tidewater Turners of Virginia, Inc.
tidewaterturners.net
Stephen Wilson, Webmaster



2nd Place

Arizona Woodturners Association
azwoodturners.org/wood
Pat Jones, Webmaster

3rd Place

Tennessee Association of Woodturners
tnwoodturners.org
Jeff Brockett, Webmaster

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

1st Place

Northwest Woodturners
northwestwoodturners.com/Newsletters
Bill Karow, Editor

2nd Place

San Diego Woodturners
sdwt.org/pages/newsletters.html
Dave John, Editor

3rd Place

South Plains Woodturners
(Newsletters are password protected)
Edward Spence, Editor

Want to enter next year's competition? Visit tiny.cc/chapterwinners to find contest rules and to submit your newsletter or website. Links to the websites of past and present winners are also posted on this webpage. ■

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 under-represented populations (women, minority, disabled, etc.) to learn and pursue woodturning, support of existing or developing unique woodturning programs, educational workshops or class participation, professional development opportunities, chapter projects, etc. In addition to monetary awards, up to ten mini-lathe packages are available for award 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 under-represented 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. ■

Bob was sure he was one tool away from greatness!

In Memoriam: Deena Kaplan

Deena Kaplan, long-time supporter of the AAW and wood art, passed away on May 2, 2019. She is survived by her husband Jerry and their extended family.

Part of the family

Deena loved wood art auctions. For more than twenty years, she was a fixture at AAW Symposium auctions. In a memorable back-and-forth bidding at the 2006 Louisville Symposium, she pushed the stakes up until there came a pause. Auctioneer John Hill leaned over his podium, pointed his finger at Deena's collector rival, and admonished: "Come on Elizabeth! You can do better than that! Give me another bid!" A thousand people erupted into laughter, and we all knew that an AAW auction is a family event. Deena laughed along with us.

The Kaplans discovered and fell in love with craft in the 1990s. They met woodturner Marshall Jacobs, who persuaded them to attend the 1996 Greensboro AAW Symposium. Jerry became hooked on woodturning and Deena on collecting woodturnings. A maker of ship models taking years of meticulous work to construct, Jerry found that a woodturner can make something of beauty in a single day. He took courses, bought a lathe, joined the local club, and became an accomplished woodturner.

Devoted supporter

Deena and Jerry attended nearly twenty AAW Symposia. They were major financial contributors to the AAW and also to the Center for Art in Wood (CAW; formerly the Wood Turning Center). CAW Executive Director Emeritus Albert LeCoff remembers Deena as infectiously cheerful and buoyant; Tina LeCoff describes Deena as a formidable bidder whose collection reflected her sense of humor and love of color. Deena assembled an extraordinary and eclectic craft collection in diverse media, but her first love was always wood. She was an active buyer in the Instant Gallery, exhibitions, and auctions and was driven to support the artists, many of whom became close friends. Artist Ron Layport recalls, "Deena

Deena Kaplan at the 2013 AAW Symposium, Tampa, Florida.

was unconditionally generous. She was gracious and giving of her time, her home, her friendship. She was passionate about wood art and was a devoted supporter of wood artists. A loyal friend and a light in the crowd."

The Kaplans hosted numerous participants in the CAW's annual Windgate ITE International Residency. They gave tours of their extensive wood and craft collection to the Smithsonian Institution's James Renwick Alliance and organized and hosted many annual parties of the Montgomery County Woodturners. Collector Steve Keeble writes, "When I think of Deena and Jerry, one word comes immediately to mind: generous. They were exceptionally generous with their time and their support of the wood world. They loved both the work and the people that make up the wood world. There was no limit to their enthusiasm for all things wood. You would never meet a nicer couple."

In addition to quietly supporting many charities and philanthropic causes, the Kaplans played an important role in educating the public about turned wood. They gifted a number of major pieces from their collection to the Carnegie Museum of Art in Pittsburgh. These now form the basis of a permanent contemporary wood art collection at a leading museum and have raised the profile of turned wood in the art world.

A lasting gesture

Deena has donated her remarkable wood art collection to the AAW, for sale or use as the AAW Board will determine. At the 2019 Symposium in Raleigh, the AAW recognized the Kaplans' many contributions to woodturning and wood artists with the establishment of the Deena and Jerry Kaplan Award of Excellence, given for a work of exceptional originality, craftsmanship, and artistic quality, selected by the jurors of the Excellence Awards from amongst the award winners in the Open class.

The AAW thanks Deena and Jerry for their many years of enthusiastic and generous support of the AAW and wood art. Deena, we will miss you. ■

—Malcolm Zander

Turning into a Community

When I first walked into the Dovetail Wood Arts Studio, Suzanne Kahn's Philadelphia workshop, I had no idea what to expect. I was on the hunt for a job and in "the Philadelphian way" had arrived here at the suggestion of a friend of a friend of a friend.

As a native New Yorker well attuned to a more guarded and cynical lifestyle, I listened, incredulous, to this strange, friendly woman describe how woodworking might bring people together. My experience with woodworkers up to this point had been quite different. The ones I had met tended toward snobbish and were protective of "their" intellectual territories. My impression of "stuffy ol' woodturners" through the hearsay at design school was even worse. After graduating, I completed the Windgate ITE Residency at the Center for Art in Wood in Philadelphia and decided to stay. I had an inkling there was more to the picture.

Building community

Suzanne spoke about how much joy and empowerment she found from first learning to make furniture thirteen years ago, and then her discovery of woodturning. "Woodturning is special," she said, "because of its immediacy. Making a cabinet might take three months; maybe that's not something everyone has the time or commitment to do. But making a bowl in three hours? That's just so tangible. You can walk away with a bowl saying, I *made* this! And with that you walk away with the confidence to make the next thing, and the next thing." The ultimate product to walk away with here was confidence. And with confidence you can build community.

Building community is slow, mostly intangible work, and for that reason I was skeptical. Plenty of people talk the talk of building community or promoting equal opportunity—the words sound nice, but who actually does the legwork? Well, Suzanne Kahn does.

I ended up joining Suzanne's Dovetail Wood Arts Studio having never cut a dovetail in my life, but ready for some community "joinery." As I was Dovetail's first part-time studio-assistant, resident-artist, and teacher-in-training, the parameters of the position weren't terribly clear, but such are all things as you begin to build them.

Working with PAL

Just after I joined, we began working with the Police Athletic League (PAL) of Philadelphia. PAL is a youth development organization run by Philadelphia police officers of each local district. Per PAL's website, the organization offers "educational, athletic, recreational, character-building, and cultural programs to Philadelphia's youth, ages 6-18. PAL programming fills the dangerous void for Philadelphia kids during after-school and summertime hours by providing constructive activities and supervision." They wanted to test-pilot a woodworking program. Suzanne and Dist. 25 Police Officer Jessica Martinez made plans to put together a group of neighborhood teens who would like to learn woodworking. Though we had expected a co-ed group of students to walk in the door, Officer Martinez announced unexpectedly that she had gathered a class of eight girls.

We opened the class with introductory business, a process that would soon become ritual. Name tags of marker-on-blue-tape were passed around, rules of woodshop safety reviewed, and snacks were eaten as hair was tied back, hoodie strings tied behind necks, uniform ties were removed, and safety goggles donned. When asked on that first day, "Who has used a hammer?" only one girl raised her hand. Her uncle was in construction. As Suzanne explained additional safety rules—no open-toed shoes, no running—several girls quietly backed away from the machinery. As we reviewed the scope of the

Students in Philadelphia's Police Athletic League show off their very first woodworking project, personalized signboards. Police Officer Jessica Martinez, center, brought the idea of a kids' woodworking program to Dovetail Wood Arts Studio.

Studio owner Suzanne Kahn guides a student in the fundamentals of woodturning.

Hammering and nailing signboards, with colorful rubber bands to be added later.

class, one girl asked, openmouthed, "We're gonna do what?"

That first day, Suzanne and I taught the students to hammer tacks and nails into soft butternut signboards. We used an air nailer and wood glue to attach bases. Suzanne was adamant about not calling the nailer a gun. Although the air nailers made some of the girls nervous, Suzanne guided and held their hands at whatever comfort level they needed. At the end of the day, everyone worked up the resolve to pin their bases together. As we designed and hammered, we talked about what the signboards meant to each girl. One or two girls told thoughtful, meaningful stories about their signboard, touching personal messages that stayed with me that night. Most of the signboards would be gifts for people they loved. At the end of the day, every girl walked away with a personally designed signboard. Every girl had used a hammer. I could see the beginning of something good.

The next week we moved on to drilling and screwing (the vocabulary of which elicited giggles), drills, drill presses, pilot holes, different types of screws, understanding drywall and how to work with it to hang class projects at home. In the weeks to follow, we moved on to hand saws, bandsawing, painting, finishing, table sawing, glue-ups, sanding, scroll sawing, pyrography, rotary carving, and woodturning. To my surprise, a few girls became adept with a spindle gouge. One girl sported a new long, sparkly manicure every two weeks, but that didn't deter her from making shavings.

We learned each other's names, we saw girls come and go as they dealt with home-life problems. Suzanne and I learned how difficult it was for some girls just to show up every week. But in the end, we found ourselves with a completely changed group of girls. "We're gonna do what?" turned into "I'm takin' these snacks and today I'm just gonna paint." These young women now walked into the woodshop with confidence, comfortable with shop noises, knowledgeable about the various machines and tools. As they arrived for each session, they confidently tied up their hair, donned safety goggles, and strode right on into whatever the evening was bringing them.

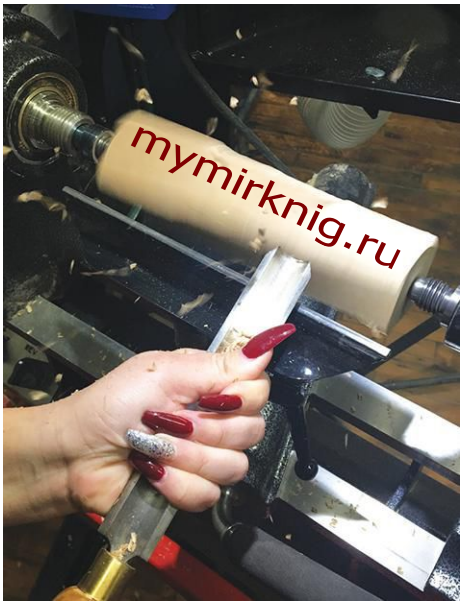
Gender dynamics

I can't say for certain, but I wonder how different it might have been for this group of girls to walk into a class taught by two men. Would PAL have sent eight teenage girls to a man's workshop? Vice versa? Would the girls have felt as comfortable speaking up, showing up, and sharing their experiences? As Suzanne and I asked for the girls' permission to guide their bodies during turning, I couldn't help but think of my shop experiences as a girl and woman—the "hands-on" demonstrations and explanations from men so common they are almost cliché.

These girls are growing up in a world where more and more shops are opened and run by women. They are learning to work with their hands, as well as problem-solving, initiative, and other intangible life skills. This is how woodworking can be transformative. In the midst of societal tension about gender, race, and inequality, I am happy to see first-hand that there are people willing to do the legwork, harnessing the art that I love and applying it in a way I couldn't have imagined. ■

—*Janine Wang*

Dovetail Wood Arts was featured on the Rachel Ray show for its woodworking program with the Philadelphia PAL. Visit dovetailwoodarts.com to see a video highlighting the program. Special thanks to Larissa Huff of Lohr Woodworking and Carol Hall for enriching this class.



A student learns and practices wood burning.

Lessons come full circle. Suzanne teaches the girls about drywall and how to hang their work at home.

NH Guild Hosts Youth Woodturning Competition

Sixty students from five New Hampshire and Vermont high schools submitted eighty-three turned pieces in a woodturning competition in May. The annual event, sponsored by the Guild of New Hampshire Woodworkers, was hosted at Sanborn Mills Farm in Central New Hampshire.

Proud woodturning students from Mascoma Regional High School pose with their completed projects.

Students from New Hampshire and Vermont high schools set up their woodturnings for judging.

Students were able to enter up to two pieces in seven categories: spindles, bowls, segmented, hollow forms, miniatures, platters, and stools. Three-legged stools proved to be the most popular, with entries ranging from early American rustic log legs to terrific combinations of spindle-turned legs and bowl- or platter-turned seats.

We applaud the following contest winners: spindles: Wesley Bolling, Merrimack High; bowls: Liam Rinelli, Thetford Academy; segmented: Lindsey Houston, Mascoma Regional; hollow forms: Matt St. Laurent, Merrimack High; miniatures: Emily Pierce, Merrimack High; platters: Brittney Lowell, Mascoma Regional; stools: Asa Wood, Mascoma Regional. ■

—Dr. Annamarie Pennucci, Guild of New Hampshire Woodworkers

For more, visit gnhw.org.

MCW Puts AAW Grant to Good Use

The Mid-Columbia Woodturners (MCW) of Washington State received an Educational Opportunity Grant (EOG) from the AAW to support woodturning in local high schools. The Grant funds were used to obtain tools and equipment for the woodworking program at Hanford High School during the 2017-2018 school year. As a result of the Grant, MCW members made a commitment to provide assistance to the high school instructors, and this was a very successful initiative with a positive response from students. The MCW commitment to work with the school continued for the 2018-2019 school year.

Proud Hanford High School students with their turned projects, including bowls, plates, mallets, pens, and baseball bats. MCW members Ron Smith (*left*) and Leo Bowman (*right*) provided woodturning expertise, in addition to Hanford High instructor Ed Ufford, *center*.

MCW members also provided instructional support to the woodworking programs at Kiona-Benton High School and Pasco High School. ■

—Jerry Johnson, Mid-Columbia Woodturners

NCWW Provides Woodturning Outreach

North Carolina Woodworker (NCWW) began in Raleigh, North Carolina, as an online woodworking forum and quickly became so much more. Our outreach program began in 2010 with a focus on providing woodworking training to our military members, including those in the Wounded Warrior Project.

We assembled a trailer loaded with tools but knew that standard tools and equipment would not fit the needs of all of our members. I took on the task of specialized equipment, since I had first-hand knowledge of the needs of wheelchair-bound folks, having watched my wife struggle with her wheelchair. I sat in her chair and attempted to turn on my lathe—too high and too far to reach. A new lathe stand was required, and Dave Richards created woodworking plans for making a wheelchair-friendly version. I am pleased to say the design has worked well. During our Wounded Warrior events, virtually all of the veterans are interested in and able to make toys for their children.

NCWW has added youth training to our focus. In the past ten years, we have held more than fifty events for Wounded Warriors, Girl Scouts, first responders, local youth groups, and both local and international woodworking shows. Special thanks to Klingspor's Woodworking Shop for supporting NCWW in these efforts. ■

NCWW is dedicated to providing woodturning outreach and can accommodate seated turners with a specially designed lathe stand.

—Phil Soper, North Carolina Woodworker

For more, visit ncwoodworker.net. Download Dave Richards' plans for building a wheelchair-friendly lathe stand at tiny.cc/Lathestand.

Calendar of Events

October issue deadline: August 15

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

British Columbia, Canada

August 31-September 5, 2019, Island Woodturners Guild's 2nd Biannual Show and Sale, Turn Up!, ArtSea Gallery, Tulista Park, Sidney. Open 10:00 to 4:00 daily, skilled guild members will demonstrate woodturning on a rotational schedule. For more, visit artsea.ca or email Phil Cottell at plcottell41@gmail.com.

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.

Illinois

July 24–26, 2020, Turn-On! Chicago Symposium, new location: Pheasant Run Resort, St. Charles. Featured demonstrators to include David Ellsworth, Michael Hosaluk, Cynthia Gibson, Eric Lofstrom, Chris Ramsey, and Avelino Samuel. Event includes a tradeshow, instant gallery, banquet, auction, hands-on pens for troops activity, people's choice award, and more. Registration will open by January 1, 2020. For more, visit: turnonchicago.com or email Al Miotke at abmiotke@comcast.net.

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: *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.

Oklahoma

September 13, 14, 2019, Masters at Work competition and exhibit, The Forest Heritage Center Museum, Broken Bow. Five master woodturners will compete in four competitions. This year, a cast of female turners will highlight diversity among woodturning styles with spindles, platters, lidded containers, and turner's choice categories. Demonstrators to include Janice Levi, Mary Brewer, Sarah and Donna Frazier, Sarah Mantooth, and Diane Whalen. Reception Sunday, September 15, at 1:30 p.m. to announce the winners. The exhibit will then be open to the public until October 20. For more, visit forestry.ok.gov/fhc or email fhc@beaversbend.com.

Pennsylvania

October 4–6, 2019, 4th annual Mid Atlantic Woodturning Symposium, Lancaster Marriott Hotel and Convention Center, Lancaster. Demonstrators to include Nick Cook, Trent Bosch, Graeme Priddle, Melissa Engler, Mike Hosaluk, Dixie Biggs, and Mark Sfirri. Event features an instant gallery, tradeshow, and silent auction. Lunches on both Saturday and Sunday included in registration. Sunday closing lunch features a competition between demonstrators. For more, visit mawts.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.

Washington

September 21, 2019, The Woodturners of Olympia 2019 Symposium, Thurston County Fairgrounds, Lacey. Symposium will be kicked off by Oregon turner Dan Tilden, who will demonstrate natural-edge turning. Graeme Priddle and Melissa Engler will cover turning and embellishments, including carving, texturing, burning, coloring, and finishing. Graeme and Melissa will also lead four days of workshops after the symposium, September 22–25. For more, visit woodturnersofolympia.org.

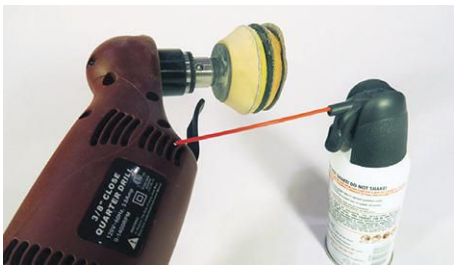
Tips

Blow wood dust from power tools

Wood dust and power tools are not friends. If you use an electric drill or similar tool as a power sander, chances are the dust from your sanding is building up inside the tool. Dust gets sucked in through the drill's cooling vents and eventually clogs up the motor bearings and brushes. The dust can accumulate into a mass that the motor has to push against.

A simple way to get rid of unwanted dust in your power tool is to blow it out on a regular basis using an air compressor and a nozzle head. No compressor? You can use a can of compressed air—the kind you might use to blow dust out of computers and other electronics.

When sanding, I blow out my power sander frequently, both with the motor off and while it is running. It continues to run great after many years of service.
—Rich Sabreen, Connecticut



Lathe-bed tool tray

If you're anything like me, you often hastily put a gouge on the lathe bed, intending to use it again soon, only to have it roll off. If you're lucky, it will land harmlessly on some shavings. Worst case, you'll have to grind a ding out of the edge. To prevent this from happening, I made a tool tray that rests on my lathe bed. My Oneway 1640 has a long bed, so the tray can be placed well out of the way of the turning action, yet the tool I'm using is conveniently at hand. *Safety Note: Never turn with tools resting on the lathe bed under the turning. Any type of tray should be used at the tailstock end of the bed.*

The tray is designed to hold two gouges at an angle that makes them convenient to grab. It also holds a few accessories such as my live center, a knock-out bar, a locking pin for the live center, and other small items. I drilled holes around the perimeter of the tray to hold hex keys and a variety of center points. To keep the tray in place on the lathe bed, I added a couple of angled cleats on the bottom that fit between the bed ways. The best part is, no more dropped gouges.
—Gary Miller, Canada

Vacuum for grinder dust

Someone warned me about the hazards of breathing sharpening dust when sharpening my tools. So I rigged up a small shop vacuum to my grinder using PVC tubing. It's simple, inexpensive, and has cut down on airborne metal dust by about ninety percent.
—Mitch Friedman, New York

Editor's Safety Note: Any vacuum system used to capture grinder dust must be dedicated for that use only. It must not have a split, or second, connection used to also (or even sometimes) collect any flammable materials such as wood shavings or dust. This is to avoid the fire hazard of having flammable materials in the vacuum collection system being exposed to the hot metal particles produced in tool grinding.

Note that PVC pipe can collect a static charge and can give an operator a powerful shock. Therefore, PVC used for a vacuum collection pipe should have a metal wire grounding it to the floor or a wall to discharge the static buildup. If the PVC is already touching the floor, that can help, but a metal wire is better.

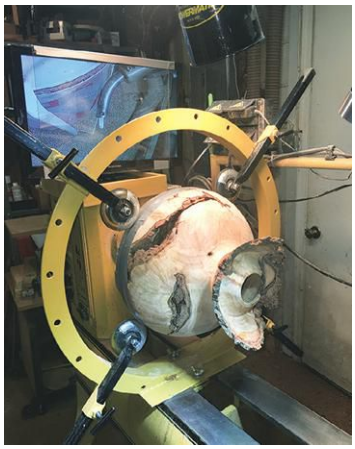
Share your turning ideas!

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

Confirm placement of steady rest wheels

When using a steady rest, I like to periodically check the steady rest assembly to ensure everything is tight and positioned correctly so all the wheels are turning against the workpiece. Since the wheels on my rest came in a solid color, it can be difficult to see at a glance if they are actually turning. I would have to stop the lathe and rotate the piece by hand to confirm wheel placement. To remedy this problem, I colored half of each wheel with a marker. Now, at a glance, I can see if the wheels are turning against the piece they are supporting.

—Mark Heatwole, Virginia



Phone camera locates tool tip

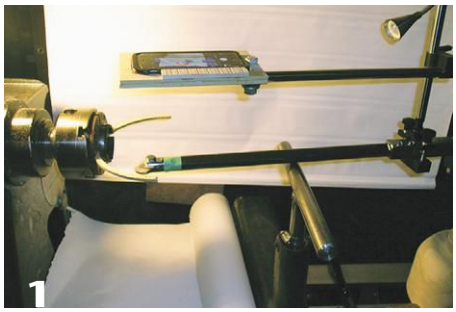
When hollowing a vessel, turners use several different methods to know exactly where the tool tip is inside the workpiece. A laser pointer mounted to the hollowing rig is one solution, as is a camera connected to a computer monitor or TV. At a recent "Open Shop" club session, we were discussing various methods, and someone asked, "Why can't you use a cell phone camera?" I started experimenting, and here is my solution.

I made a phone holder from scrap wood, which I bolted onto my hollowing rig (*Photo 1*). Drill a hole in the bottom of the holder in line with your phone's camera lens. The holder worked fine for me without any tie-downs or fasteners, but you could secure the phone with a rubber band for added security.

Align the camera directly above the hollowing tool so the tip of the tool is near the center of the viewing screen. With an erasable marker, draw a line on the phone screen just to the outside of the hollowing tip (*Photo 2*). The width of this line can be adjusted to indicate your desired wall thickness; stop hollowing when the edge of your marker line is even with the outside edge of your vessel (*Photo 3*).

Be sure you have a plastic or glass screen protector on your camera screen so you don't permanently mark up your phone. I put my phone inside a clear plastic bag to protect it from wood dust. I find this method works much better than a laser pointer.

—Jim Andersen, Wisconsin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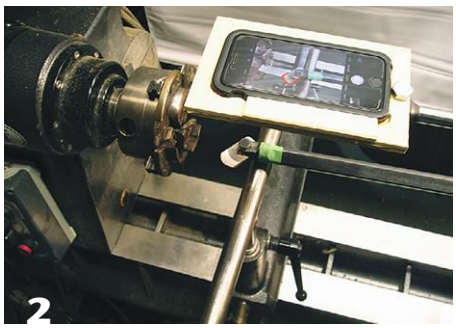
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Hockey puck jam chuck

When visiting in Florida a couple years ago, I went to a professional hockey game. A local hospital was promoting breast exams and giving everyone a pink hockey puck. I wondered what I could do with a hockey puck, when it dawned on me that it might make a great jam chuck. Turns out I was right.

I first turned a tenon on the puck, then grabbed the tenon in a chuck, and trued up the opposite face so it was perpendicular to the lathe axis. I have found the puck to be a handy jam chuck with just the right firmness and friction.

—Mike McLain, North Carolina

A Primer FOR DRILLING ON THE LATHE

Dennis Belcher

Drilling on the lathe is a basic operation that is frequently ignored in teaching woodturning. And while much has been written about the use of a bowl gouge or a spindle gouge, little information is available about how to drill efficiently or safely. Each of the drilling techniques I cover has advantages and disadvantages, and the "best" method depends upon the task at hand. Regardless of the drilling method, there are four requirements that all approaches share.

Key principals

1. Clear the chips frequently

When chips build up behind the drill bit, like those shown in *Photo 1*, the dam created inside the hole makes it increasingly difficult to retract the bit from the hole. The blockage will cause the drill bit to stay in the blank when the quill is retracted, separating the mating surfaces of the chuck arbor and tailstock quill. Separate the two surfaces, and the drill bit revolves with the wood at the speed of the lathe, rather than being held stationary by the tailstock. At this point, the turner must hit the off button and resist trying to grab the rotating drill chuck. Not a safe experience.

The most important habit to form when drilling on the lathe is to frequently back the bit out to clear the shavings. My rule of thumb is to clear after every four rotations of the handwheel. But I also pay attention to the stream of shavings coming out of the drill hole and adjust my clearing rate as needed. Shavings can become so packed into the bit's cutting head that they require effort to remove. Use a toothbrush to clear the chips that have adhered to the bit.

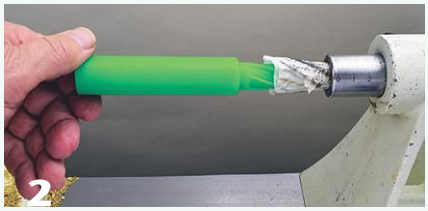
2. Maintain the condition of Morse tapers

Countering the rotational forces involved in drilling relies on the friction fit between the Morse taper of the chuck arbor and the inside of the tailstock quill. The holding power of the two mating surfaces is astounding, but not without limits. That holding power depends upon the two surfaces being in full contact with each other.

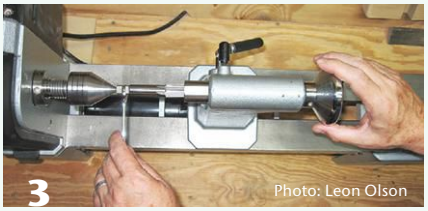
Clear chips frequently

Drill shavings eject nicely out of a sharp Forstner bit at the start of a hole. But deeper in the hole, the bit must be retracted frequently to help clear the chips.

Quill maintenance



Clean the interior of the quill using a Morse taper cleaner.



If your quill is damaged, a reamer, used with the lathe off but aligned using the drive spindle, is turned with a wrench to redress the interior walls of the tailstock quill.

Always be sure your tailstock quill is clean and free of dust and grime that would keep the mating surfaces from making full contact (*Photo 2*). Inserting a finger in the quill will help you determine if a more serious condition needs to be addressed. If you find that the interior of the quill has been scored or damaged, try a Morse taper reamer—matching the taper size of your quill—to redress the interior walls. This must be done by hand and not under lathe power. Done incorrectly, reaming can damage the quill. Arbors are easy to replace, quills are not. In the August 2014 issue of *American Woodturner*, Leon Olson published a helpful article, "Maintain Your Morse Tapers." Leon notes that reaming is different from cleaning and care must be taken (*Photo 3*).

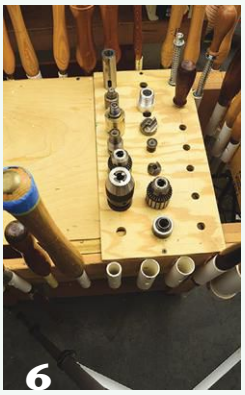
Dings in the arbor are another source of problems (*Photo 4*). Storing or transporting drill chucks in a way that allows arbors to bump into other hard objects can leave dents and scratches. These dings hold the mating surfaces apart, compromising the holding power.

Leon Olson's 2014 *AW* article made me look closely at my drill chucks. I found that the arbors had been dinged. I was able to restore one arbor, but after weighing the consequences of a dangerous drilling event, I opted to recycle the most damaged arbor. I have also changed the way I store tools (*Photos 5, 6*).

Store tools properly

4


5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(*4*) Closely inspect, clean, and dress the drill chuck arbor.

(*5-6*) Store accessories with arbors so that they cannot crash into each other. Open drawer storage leads to lots of scratches and dents.

A Morse taper arbor can be separated from the head and replaced at about a third of the cost of a new drill chuck. A sharp tap to the arbor through the chuck jaws will cause the arbor to release (*Photo 7*). Close examination of my chuck found a stamped "J33," the size of the end that fits in the chuck head. With that information, I was able to search for a replacement, a Morse taper arbor J33-to-MT2 with ⅜"-16 threads for a drawbar.

3. Use sharp drill bits

We all understand the importance of sharp lathe tools. Sharp drill bits are no less important and are worth the modest investment in time and a few simple tools to sharpen them (*Photo 8*). An Internet search will yield a wealth of information and instructions on the topic.

The metal used in drill bits is not necessarily the same quality as the high-speed steel used in today's turning tools. Drill bits can lose temper from the heat generated in use. This is one reason to bring down the lathe speed when drilling. If you see a color change on the drill bit, the bit has been heated. If the color is dark blue, the temper is probably gone, and when temper has been lost, the steel will not hold a sharp edge.

The usual response to slow drilling—the sign of a dull bit—is to apply ▸

Replace damaged arbors


7

A drill chuck arbor separates from the head with a punch and sharp hammer tap for easy replacement.

Keep your bits sharp


8

A diamond hone, a card sharpener, and a ceramic hone are examples of the few simple tools needed to keep Forstner bits sharp and cutting cleanly.

MAINTAIN YOUR MORSE TAPERS

EXPLORE!

Leon Olson's August 2014 *AW* article, "Maintain Your Morse Tapers" (vol 29, no 4, page 12) is a must read on this topic, which is vital to safe drilling on the lathe. Log on at woodturner.org to access the Explore! search tool.

more force and turn up the lathe speed. Turning up the lathe speed increases the heat of friction. The correct response is to maintain the appropriate lathe speed for the bit's diameter and sharpen the bit.

The larger the bit diameter, the slower the lathe speed should be. The bit manufacturer should provide recommended speed guidelines, and look-up tables are readily available online. Proper drilling speeds are slower than one would think. There are also significant differences in speed recommendations for drilling in hardwood versus softwood. I keep a look-up table of recommended drilling speeds posted above my lathe.

4. Fully seat the arbor

With the lathe off, put the drill chuck arbor into the quill, bring the tailstock up until the bit touches the wood, lock the tailstock, and advance the quill against the wood with the handwheel. Back the bit off the wood slightly and start the lathe. This practice ensures the drill chuck arbor is fully seated and the full holding power of the Morse taper is engaged before you start to drill.

There are a number of other variables that can contribute to the drill chuck rotating in the quill. Differences between the manufacturing processes used to make an arbor or quill, the composition and quality of the steel, country of manufacture, and level of adherence to manufacturing standards can come into play.

Perhaps a dose of common sense should be the first requirement on this list. If your arbor rotates in the quill, something is wrong. If it is not your technique, then it is the tool. Arbors can be repaired to some extent; quills can be cleaned and reamed. But if the tool continues to fail, it should be replaced.

Drilling methods

The common approach

Most of us approach drilling on the lathe with at least the intention of following the requirements outlined above. What seems to be the most commonly used method to drill on the lathe is with a drill chuck mounted in the tailstock. The tailstock is locked in place on the bed ways, and the drill bit is advanced into the spinning wood by turning the tailstock handwheel. Add to the scene one hand placed on the drill chuck in an attempt to keep the arbor in full contact with the quill (*Photo 9*).

This method has the advantage of having the tailstock locked at all times. This results in an accurately drilled hole throughout the entire depth, as long as the quill is not over-extended.

This method is slow, and cranking the handwheel is tedious. Holding the chuck with one hand while retracting the quill is dangerous because your grip may not be strong enough to prevent the arbor and quill from separating, and then you are left holding a spinning chuck and bit! Wearing a glove does not remove that risk.

Drawbar

Using a drawbar solves one of the problems associated with the common approach—the chuck and quill separating. Many drill chucks have a threaded hole in the end of the arbor (*Photo 10*). To take advantage of this feature, pass a threaded rod through the tailstock and thread it into the end of the arbor. A nut tightened against a washer on the handwheel side locks the assembly in place. But before pulling the chuck arbor into the quill, check for grime on the mating

Control bit extraction

9

Maintain contact between the arbor and quill when extracting the bit from the blank by holding the back of the chuck and exerting force towards the handwheel. The bit can bind and cause the drill chuck to rotate with the blank; using a glove does not eliminate this risk.

Use a drawbar

10

Many arbors will accept a drawbar made from threaded rod.

11

Properly tensioned with a washer and nut, a drawbar maintains firm contact between the arbor and quill, even when extracting the bit.

12

Adjusting the nut and washer to allow a small amount of travel facilitates centering the bit in the blank. After centering, tighten the nut and washer to remove the travel and lock the drawbar.

surfaces. Tightening the threaded rod can embed grit in the quill.

Drilling with a drawbar ensures the full holding power of the Morse taper. But, because the chuck is locked into the tailstock, the handwheel cannot advance the drill bit into the wood. Instead, the turner unlocks the tailstock and manually advances the bit into the wood by sliding the tailstock along the ways (*Photo 11*).

Because the tailstock is not secured to the bed ways, this method can allow the bit to wander. Any play in the tailstock can cause the initial entry point of the drill bit to be off-center, and wood grain variation can encourage the bit to wander farther as it is advanced.

My approach with the drawbar has been to adjust the nut so that the quill can travel about a half-inch (*Photo 12*). I bring up the tailstock, lock it in place, and advance the drill bit to the wood with the handwheel. This ensures that the drilling begins on center. I then re-adjust the nut and washer to lock the quill, then unlock the tailstock, clear the chips, and continue drilling by manually advancing the tailstock.

Spring-loaded drawbar

The spring-loaded drawbar is a variation of the drawbar technique. A stiff spring is placed on the drawbar between the back of the quill and the locking nut (*Photos 13, 14*). The spring tension ensures full contact between the arbor and quill, yet still allows turning the handwheel to advance the bit into the wood. The strength of the spring determines the strength of the mating of the arbor-quill connection. The length of the spring determines the amount of travel. Backing the drill bit out to periodically clear chips is still critical to success.

The locked tailstock and leverage of the handwheel contribute to this method's accuracy and eliminate the need to hold the drill chuck with your left hand while drilling. The disadvantage is the travel length limit imposed by the spring. Exercise caution in selecting the spring; it needs to be sufficiently stiff to hold the tapers together at all times.

Use a spring-loaded drawbar


13


14

A strong spring over the threaded rod spring-loads the drawbar, applying a counter force to keep the arbor and quill snug.

Skip the drill chuck


15

Twist bits can be purchased that are milled with a Morse taper to fit directly into the quill.


16

Arbors for using Forstner bits directly in the tailstock quill are also available.

Tailstock-mounted twist bit

Another system of drilling on the lathe relies on a twist drill bit mounted directly into the tailstock quill (*Photo 15*). The turner's left hand helps maintain contact between the mating surfaces while retracting the bit. The tailstock can be locked and the handwheel used to advance the bit, or the tailstock can be unlocked and used to push the drill bit into the wood.

Even though the relatively shorter length of this arrangement reduces play during drilling and produces consistently straight holes, this is my least favorite technique. The left hand's proximity to the bit's sharp cutting faces can lead to ugly cuts if the bit were to bind in the hole. A glove on the left hand does not eliminate the risk of injury.

Adapters and extensions

This system uses an arbor that mounts directly into the tailstock and accepts Forstner bits (*Photo 16*). Extensions can be added to increase drilling depth. The left hand manages arbor contact with the quill, and the cutting edges are comfortably far from the hand. The bit can be advanced with the handwheel or by sliding the tailstock.

This is my preferred method of drilling. I seat the arbor and bit into the tailstock and advance the quill to fully engage the arbor, advance the tailstock until the bit meets the wood, lock the tailstock, and advance the bit into the wood with the handwheel. ▸

Once the hole is established, I will lock the quill, unlock the tailstock and push the bit into the wood to the target depth. As always, I clear the chips frequently.

This technique is accurate, quick, and presents no sharp edges to tear at your hand. There is, of course, a financial cost to acquire the arbor and extensions.

Drilling by hand

Establishing a hollowing depth for a bowl or hollow form is a common drilling task on the lathe. This can be done with any of the aforementioned techniques, but this task does not require precision and most turners prefer hand drilling's speed and lack of setup.

The diameter of the bit is important in hand drilling. The rotational forces on the bit increase with its diameter. I have ¼" (6mm) and 5/16" (8mm) bits in my kit. The handles for the bits are sized to fit my grip and provide leverage against the force of rotation (*Photo 17*).

Drilling always generates heat. This is a particularly challenging problem when drilling wet wood with a handheld bit. Heat swells wood fibers, which then bind the bit. Frequently clearing both the chips from the hole and any chips packed into the bit are critical tasks. I tap the drill bit shank on the toolrest to help clear the bit. If necessary, I will use a toothbrush to remove any debris from the bit before continuing.

Begin hand drilling by establishing a center-point with the tip of a skew presented flat on the toolrest, or use the sharp corner of a parting tool. Mark the target depth with a piece of tape on the drill bit. Set the toolrest to align the center of the drill bit and the center of the vessel, with the bit held horizontally. The shaft of the bit should be parallel to the bed ways. Set the lathe to a moderate speed, and push the drill bit into the wood. As always, frequently clear the shavings.

If the bit is pulled off-center, the shaft and handle will begin to travel in a wider circle away from the center of rotation. You can correct this problem by turning away waste until you reach the bottom of the drill hole, then re-establish the centerpoint to resume drilling.

Drilling by hand at slow speed is a reasonably safe practice. But avoid placing your hand or fingers between the bit and the toolrest, and do not attempt to control the bit by gripping the cutting edge of the tool.

Small diameter bits

I frequently drill tiny pilot holes for eye screws in Christmas ornaments. I create a center reference with a skew, three-point tool, parting tool, or bedan. The best tool for this task is the one at hand. This reference keeps the drill bit from wandering before the hole can get started. It is a small detail that makes a great difference.

Because of the shallow depth of pilot holes, hand drilling without a chuck or even the toolrest works well. Hold the bit in a shopmade handle, locking vise grips, or the collet of a rotary carver handpiece (*Photo 18*).

Small diameter bits are easily broken. My preferred method is to use the handpiece from my rotary carver to hold the bits. Small bits seat deeply in the handpiece, exposing a fraction of the overall length and reducing the odds of breaking the bit. I offered more tips and techniques for sizing bits and drilling pilot holes in my December 2014 *AW* article, "Christmas from the Sea."

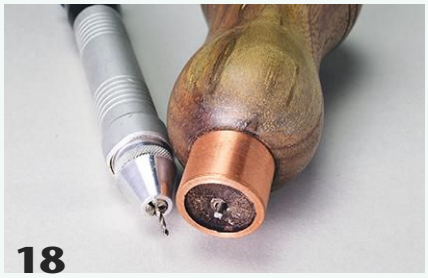
Conclusion

When we master the fundamentals, woodturning is a great joy. Drilling on the lathe is one of those skills that, when mastered, adds to the joy and encourages workshop safety. Without the mastery, drilling can ruin a project in the final steps.

Clean your quill, file your dings, keep your bit sharp, and clear the chips. ■

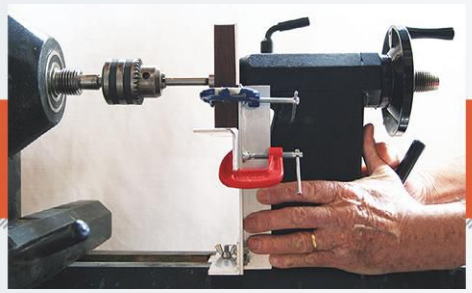
Handle the bit

17 Establishing a depth hole requires less precision than other drilling tasks, so a bit mounted in a wood handle is adequate for the task.



18 Drilling small pilot holes does not demand the mechanical strength of a secure fixing method like a drill chuck, so shopmade bit holders or repurposed tools are suited to the task.

Dennis Belcher retired from a 30+ year career in the investment world to his lifelong passion of working with wood. A member of the Wilmington Area Woodturners Association (North Carolina), Dennis demonstrates for clubs and participates in juried art shows. For more, contact Dennis at dennis.m.belcher@gmail.com or visit his website, seabreezewoodworks.com.



Lathe Drilling Jig

Michael Hamilton-Clark

Recently, I wanted to make a clock with separate barometer and temperature gauges, all mounted in a slice of natural-edged maple burl. I would need to drill three recesses 2½" (6cm) in diameter and ¾" (19mm) deep—clearly a job for Forstner bits. I could not use my post drill, as its table did not provide enough maneuvering room nor a speed slow enough for a drill bit of this size. I realized that if I could make a wood-holding jig to fit on the lathe bed, I could drive the drill chuck in the headstock, which offers a turning speed as low as 100 rpm.

The jig (*Photo 1*) offers adjustable height, holds the wood securely, and slides along the bed ways with stabilizing support from the tailstock. Using the jig and tailstock together, the wood is pushed by hand into the spinning drill bit.

Construction and use

To make the jig, I used aluminum angle, as it is easy to cut and drill. In order for it to slide easily yet provide lateral guidance, the top slide plate should be sized for a cozy but non-binding fit in the gap between the bed ways. Likewise, the bottom slide plate must slide easily but without excess play under the gap in the bed ways (*Photo 2*). Center the clamping bolt and wing nut through both slide plates and base crosspiece. Tighten the wing nut so that the jig will be restrained but still slide smoothly along the lathe bed.

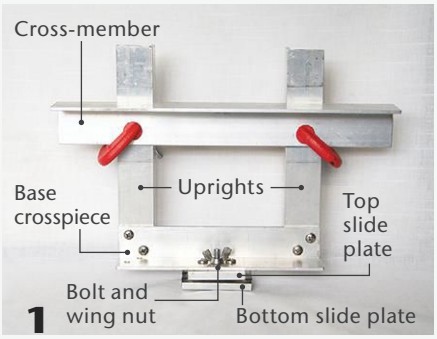
The tailstock quill supports the back of the workpiece. This may require winding the quill in or out to just make contact with the wood. Depending on the shape of the front of your tailstock, a wood spacer might be needed to fill the gap at the toe.

The workpiece sits upon the cross-member, which is clamped at the required height to the uprights. Ensure that the cross-member is level, and clamp the workpiece to the uprights as well (*Photo 3*).

Start drilling with a small Forstner bit and increase the bit sizes with successive passes up to your final drilling diameter (*Photo 4*). The lathe speed should be around 150 rpm or slower if smoke/burning occurs.

You might wonder, why not lock the tailstock to the bed and advance the quill? Although the quill is in line with the drill bit, advancing it would tend to cause the jig to tilt forward, which could cause the bit to jam in the wood. By pushing the entire tailstock forward, the jig will remain vertical. ■

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.



Jig parts

(*1*) Size the drilling jig according to your lathe/tailstock capacity.

(*2*) Viewed from the tailstock end, the jig's two slide plates are custom fit for smooth sliding without binding or excess play. The top plate rides between and the bottom plate fits under the bed ways.

Secure, adjustable holding

Both the cross-member and workpiece are clamped to the uprights during drilling. Adjust the cross-member up or down, and move the workpiece left or right to achieve your desired alignment with the drill bit.

Start small

Begin with a smaller drill bit and increase bit sizes successively, rather than drilling the large, final size all at once.

Completed project

A Better Index-Locking Pin

John Lucas

There are many ways to make use of a good indexing system on your lathe.

I have been using indexing on the lathe for a long time. What is indexing? It is a way to lock the lathe spindle in regularly spaced intervals, allowing you to carve, burn, draw, or route on turned projects with precise spacing, as shown in *Photo 1*.

Available options

I have tried several ways of locking the lathe spindle, but all of my methods have had minor drawbacks. My first, very basic, approach was to use a box to hold the turned spindle and a screw to lock it into position. Some lathes have a built-in indexing system, but often this limits the number of available holes used to lock the spindle in place.

Over the years, there have been aftermarket indexing systems that offer improvements at a low cost, including index wheels with a wide variety of index positions. One example is the Iron Fire index wheel, which is quite inexpensive and offers a huge variety of positions. It comes with a pin that fits the holes. You have to rig up your own way to hold the pin in position, and it can be hard to keep up with that little pin even after putting a knob on it. But this is not difficult to do and it works pretty well. Then came the Alisam index wheel, which is heavy duty, well marked, and comes with a massive index locking system. However, you have to screw the index pin in and out. It's a very positive locking system but slow to use, especially if you need 120 or 144 index positions like the basket illusion turners use. It's pretty annoying just doing twenty-four.

A better pin

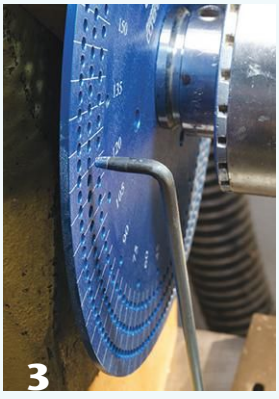
I wanted to design a spring-loaded index-locking pin to work with the Alisam and other aftermarket systems. With several designs in mind, I asked for input on the Internet forums. Someone posted a really simple solution and I loved it. I started building one and came up with some modifications that I like even better. My new index-locking pin system comprises a long metal rod fastened to a base (metal or wood) fixed to the bed of the lathe. The rod has a tapered point that fits into the index holes of aftermarket index wheels (*Photos 2, 3*). You can add a little spring tension to the rod by pushing

Precise spacing

A router on an auxiliary table can be used to make repeatable cuts in a workpiece. The index wheel and locking pin ensure consistent spacing.

Simple and effective pin

The author's shopmade locking pin, affixed in a base on the lathe bed, provides a positive hold for accurate indexing.



the point into a hole, moving the base slightly further in the direction of the hole, and locking the base. This provides enough tension for a very positive lock. I simply pull the pin out against the spring tension, reposition the wheel, and release the pin into a different hole.

One modification I made is to allow the locking pin to be rotated for use in any orientation. The rotation is helpful because I can use the pin not only in a wheel mounted behind a chuck, but also directly in my chucks that have index holes—either on the side or back of the chuck (*Photos 4, 5*).

Another modification I made was to provide fine adjustment of the pin's height above the lathe bed. I did this by threading the bottom of the rod and adding an adjusting wheel, as shown in *Photo 6*. A set screw locks the pin in position after fine adjustment. A key benefit is that if I remove and then remount the turning for any reason and find that the index pin is off a little, I can fine-tune its position to replicate the previous setup perfectly.

Another benefit is that you could add more holes to your indexing wheel. Since the pin can be adjusted precisely, you can position it half-way between two holes and double the number of available positions. Or you can move it a fraction one way or the other to make overlapping index cuts. By changing router bits, altering the orientation of the router, and overlapping cuts, you can simulate ornamental lathe work.

How to make one

The first step in building this indexing pin system is to taper the end of a 3⁄16"- (5mm-) diameter metal rod. I chucked the rod in my hand drill and slowly rotated it against a grinder wheel to "sharpen" it to a point. Then I ground off the tip until it fit into the various index holes in my chuck and wheel. I heated the rod red hot about ¾" (19mm) from the tip and bent it 90 degrees. I also bent the rod near the bottom to make it fit the larger index wheels.


4


5

Works with chucks, too

Aside from the indexing wheel provided on some lathes, you can purchase (or make) an aftermarket version, such as this yellow disk with evenly spaced holes. Some chucks also offer indexing holes on the side or back.

mymirknig.ru

Fine adjustment of pin height


6

The author's shopmade base, fabricated from metal, allows for fine adjustment of pin height. The end of the pin is threaded and fine-tuned using a threaded adjusting wheel.

Wooden base version

7

A wooden base is a good option if metalworking is beyond your skillset. The base is made to slide along the bed ways and adjust in or out. This allows for precise placement of the pin in relation to the indexing holes.

The metal base shown in *Photo 6* requires some metalworking knowledge and could require access to a machine shop. But you can make a wooden version that will work very reliably (*Photo 7*). To allow for a rotating pin position in the wood, I started by drilling a hole to fit the rod. Then I inserted the rod with thin cyanoacrylate (CA) glue. Before the glue hardened fully, I rotated the rod, which effectively broke the glue bond but made for a tighter fit. The resulting friction of this fit means it takes a little effort to rotate the rod, but also the rod easily stays in position.

I also added a slot in the locking base so that the pin can be adjusted in or out for the various index wheel and chuck sizes.

I hope you're inspired to build one of these, as I was. You will find it very quick to use with a positive locking position. I also use this system a lot when sanding natural-edge bowls; I can lock it in any position to make it easier to sand each area with the lathe off. I probably use it more for this than I do for its originally intended purpose. ■

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

SKILL-BUILDING PROJECT

Turn a TOOTHPICK HOLDER

Dennis Belcher

A functional first project will continue to remind a turner of the joy of woodturning for many years. A honey dipper, muddler, or candlestick holder are frequently the objects of first efforts, but another good choice—and one with daily usefulness—is a toothpick holder.

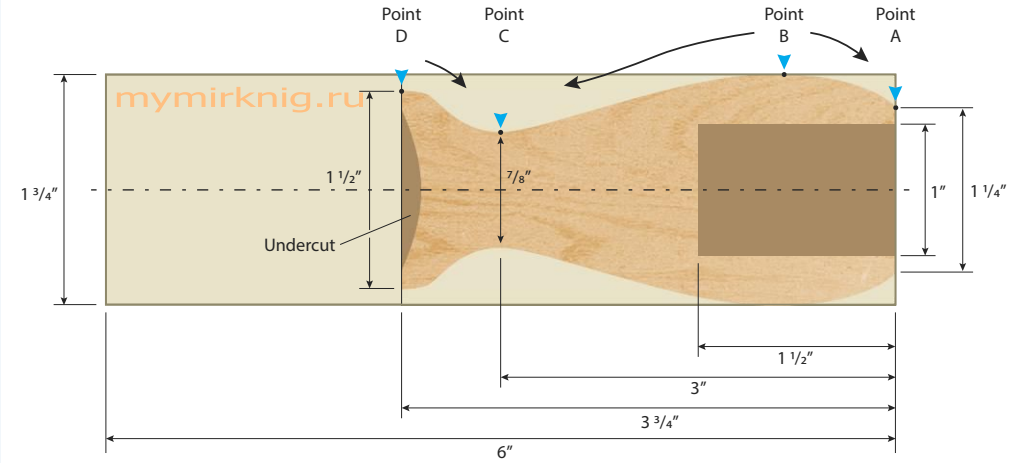
I had been casting about for an ideal first project when a fellow turner, Jeff King, showed me his toothpick holders. His design met all of the requirements. His toothpick holder is useful in today's homes, little wood is needed, one can be completed in an hour, it is turned between centers and in a chuck with tailstock support (reducing the risk of the blank flying off the lathe), and it allows for some design creativity.

Rough the blank

The project begins with stock selection. The wood can be any species of dry wood or a blank that has been glued up of contrasting colors. The wood must be seasoned and the blank square and true on all four sides. I typically start with a blank of hard maple or cherry 1¾" (4cm) square and 6" (15cm) long. *Figure 1* shows the dimensions of both the rough blank and the completed form.

Mark the center point on each end of the blank using a center punch or awl (*Photo 1*). The indentations make registering the drive and tail center spurs easier.

Mount the blank on the lathe between centers and use a spindle-roughing gouge to turn the blank round (*Photo 2*). Turn away only enough wood to create a round cylinder. Better that a few flat spots

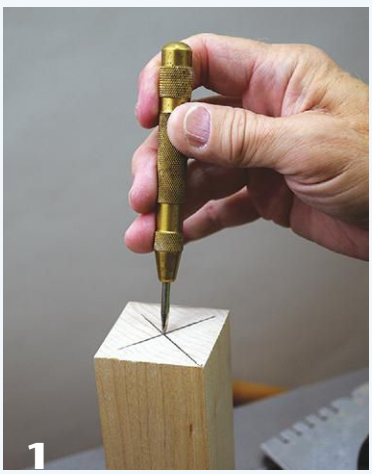


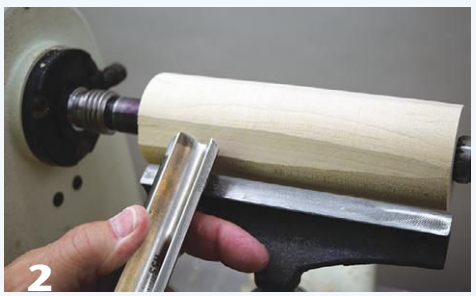
Project dimensions

Figure 1. Completed dimensions for the toothpick holder. Note the arrows indicating cutting direction for shaping the exterior. First cut from B to A, then B to C, then D to C, always from large diameter to small.

Illustration: Robin Springett

Prepare the blank





(*1*) Locate the centers on each end of the blank and use an awl or punch to reference each location.

(*2-3*) Rough out a cylinder between centers and create a tenon on the bottom end to fit your scroll chuck jaws.

remain than have a cylinder that is too small.

Use a parting tool to create a tenon at one end of the cylinder (*Photo 3*). For a project of this size, a smaller chuck will work well; size the tenon to fit your chuck jaws. My chuck jaws are ½" (13mm) deep. For a solid hold, the bottom of the tenon must not touch the bottom of the jaws. The step wall, or shoulder, needs to be crisp and true for the jaws to have maximum holding power.

Remove the blank from between centers and mount it loosely in your chuck. Bring up the tailstock with the live center at the marked center point and finish tightening the jaws (*Photo 4*). This sequence assures that the cylinder runs true. Use the handwheel on the tailstock to snug the live center until it exerts firm—but not excessive—pressure on the blank. This provides additional support, ensuring the blank will continue to run true when you are shaping the outside.

Drill the center hole

The center hole is drilled prior to forming the outside shape. Greater ▸

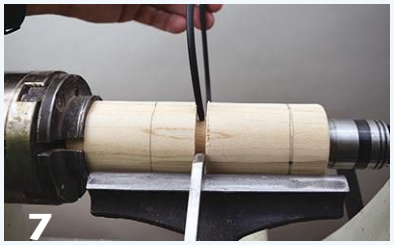
Remount in chuck

Mount the blank in the scroll chuck, using the tailstock to center the blank and provide support while turning.

Hollow the interior

The author uses a drill chuck and drawbar setup to hollow the form. Clear the waste from the hole frequently to eliminate binding, reduce friction, and produce a clean, centered hole. See page 18 for more on drilling at the lathe.

Shape the exterior



Use a parting tool and caliper to establish the waist of the form and locate the base.

Using a spindle or bowl gouge, shape the exterior of the form, using the references established with the parting tool for guidance. Cut from the largest-to-smallest diameters for a clean surface off the tool.

Blend the curves with a slicing cut.

mass in the blank makes drilling safer. The hole in the toothpick holder should be deep enough that the toothpicks stand upright, but not so deep that the toothpicks are hidden. A standard toothpick is 2½" (6cm) long, so a 1½"- (38mm-) deep hole fulfills the need. I set the lathe to 700 rpm and use a 1" (25mm) Forstner bit mounted in a drill chuck with a drawbar to drill the center hole (*Photos 5, 6*).

My accompanying article on page 18, "A Primer for Drilling on the Lathe," goes into detail about safety considerations and proper drilling technique on the lathe. I recommend reviewing the article, especially if you are new to turning.

After drilling the center hole, remount the live center and bring up the tailstock for added support.

Form the body

The next step is to establish the form for the toothpick holder. Use the dimensions shown in *Figure 1* to lay out the locations of the bottom and the widest diameter of the holder. With a caliper set to 1" and a parting tool, I cut a groove into the blank to the target depth where the waist will narrow (*Photo 7*). The finished dimension is ⅞" (22mm), so 1" leaves room for perfecting the curve. Wiggling the handle of the parting tool left to right as I make the cut provides clearance for the tool as it penetrates deeper into the blank. In the same manner, I set a caliper to 1½" and establish the diameter of the base.

With the key dimensions set on the cylinder, begin to form the toothpick holder's outside shape, starting at the tailstock end. There are a number of tool options for shaping the exterior. I typically lay out my ¼" (6mm) bowl gouge, and ⅜" (9mm) and ½" spindle gouges. Scraping tools can be used, but I prefer bevel-rubbing tools because they create less dust and the surface off the tool is better.

Shape the holder, cutting downhill from wider-to-smaller dimensions, using either a small bowl gouge or a spindle gouge (*Photo 8*). Cutting downhill minimizes catches and slices rather than tears wood fibers, resulting in a clean cut (*Photo 9*). The objective is to create flowing, connected, and consistent curves. I cut from Point B to A, then B to C, then D to C. The final step is to blend all the curves together with the edge of the gouge in a slicing cut (*Photo 10*).

With the body formed, I begin sanding on the lathe. Sanding dust is a known health hazard. I always wear a dust mask approved by OSHA for wood dust and run my dust collection system with an intake just behind my lathe (*Photo 11*).

I start sanding with strips of 180-grit abrasive at a moderate lathe speed. Presenting the abrasive strip at an angle to the blank sands away grooves and ridges left by the gouge (*Photo 12*). I sand carefully around details to avoid rounding over edges and losing crisp lines. Over-sanding can take all the

life out of a form, while under-sanding leaves tool marks and scratches from the previous abrasive.

I work through 220-, 320-, 400-, and finally 600-grit abrasives. With each grit change, I wipe the blank to remove grit from the pores of the wood. I also reverse the direction of the lathe with each grit change.

Parting-off

With sanding complete, separate the form from the blank. Under-cutting the base ensures that the toothpick holder will sit solidly on the table without wobbling. The parting tool makes a peeling cut, and I present the tool with the handle held low and the bevel rubbing just behind the cutting edge at the axis of rotation. I initiate the cut by raising the handle, then push the tip of the tool through an arc towards the center of the blank. Once the cut is established, I also begin to angle the tool to undercut the base (*Photo 13*). I gently wiggle the tool handle left to right. I stop the cut with about a ¼"-diameter tenon connecting the blank and the form, and finish parting with a small, fine-toothed saw with the lathe off (*Photo 14*).

Parting leaves a small nub of wood on the bottom of the form. The nub can be removed with any sharp blade that can reach it—such as a knife, skew chisel, or carving chisel. I prefer to grind away the nub with a sanding disk mounted on a holder in my drill press (*Photo 15*). I start with a 120-grit disk for rapid wood removal and then work through the grits, removing the nub and then sanding and blending curves across the entire base. I am careful to avoid over-sanding the outer edge of the base where removing too much material could cause the toothpick holder to rock or sit unevenly.

Apply a finish

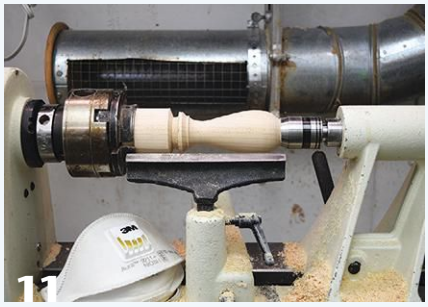
Finish options for a small utility piece are flexible. I like the way a coat of tung oil finish highlights the grain. After the tung oil cures for three days, I apply a topcoat of matte acrylic spray finish with UV resistance. The finish's UV resistance seems to retard the color shift wood exhibits when exposed to sunlight.

Although small in stature, the toothpick holder offers room to explore a wide variety of shapes, wood species, textures, and finishes. This is an excellent project for exploring your own creativity as you build your woodturning skills and create lasting memories. ■

Dennis Belcher retired from a 30+ year career in the investment world to his lifelong passion of working with wood. A member of the Wilmington Area Woodturners Association (North Carolina), Dennis demonstrates for clubs and participates in juried art shows. For more, contact Dennis at dennis.m.belcher@gmail.com or visit seabreezewoodworks.com.

Sand the exterior

mymirknig.ru



11 The equipment needed for proper sanding goes beyond a stack of abrasives. Personal protection, including a dust mask and dust extractor, is critical.

12 Present the abrasive sheet at an angle to efficiently blend curves and remove tool marks. Proceed through the graduated grits, taking care to preserve any crisp details in the form.

Part-off and complete the bottom

13

14 Slightly undercut the base with a parting tool, then complete the cut with a fine-toothed saw with the lathe off.

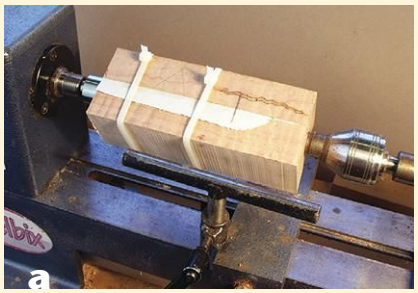
15 Carve or sand away the remaining nub, and sand the base with the same series of abrasives used on the outside of the form.

Simple and Useful SPLIT-TURNED *Spoons*

David Springett

Safety Measures for Newspaper/ Glue Joints

1. It is vitally important that the two gluing surfaces be planed perfectly flat and true.
2. Apply white glue to both of the prepared surfaces, sandwich a sheet of newspaper between them, and clamp firmly. Leave the assemblage overnight for the glue to dry fully.
3. When you are satisfied that the glue is dry, mount the blank between centers, but note that *single-point centers should be avoided*, as they could act as a wedge and prematurely split the joined halves. At the headstock end, fit a steb center and at the tailstock, a cup center. Both centers should straddle the joint line.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4. As added safety measures, use cable ties to temporarily secure the blank while turning from square to round (*Photo a*) and wear a protective faceshield.

Some years ago, I bought a carved wooden sugar spoon. I still use that spoon daily at breakfast and have often considered how to make such a spoon fully on the lathe.

The problem I always encountered when trying to figure out a method of turning spoons was how to deal with the handle. When attempting to turn the outer rim of the bowl section, the handle prevents a full outer cut, which would leave part of the rim to be carved off the lathe. One morning, a light bulb, metaphorically, came on. If the piece were split-turned, the outer bowl and handle could be fully turned in profile. When the blank was split after turning, each identical half would be spoon-shaped. All that remained was the hollowing of the bowl to make a fully turned spoon.

Here's how I turned my own sugar spoon using only the lathe.

Prepare a spoon blank

Take two pieces of your chosen wood (I used maple), each 6½" (17cm) long, 2" (5cm) wide, and 1" (25mm) thick. Plane the faces flat and true. Glue and clamp them together with white glue and a layer of newspaper between them (*Photo 1*). The glued-up blank will measure 6½" × 2" × 2".

Key dimensions

Carefully turn the blank to a 1¾"- (4cm-) diameter cylinder (*Photo 2*). As you turn the blank round, slide the cable ties to the newly turned area, retighten them, and trim away their excess ends. Then turn the area of the blank previously restricted by the cable ties. In this way, your newspaper-glued blank is always protected by tight cable ties during turning.

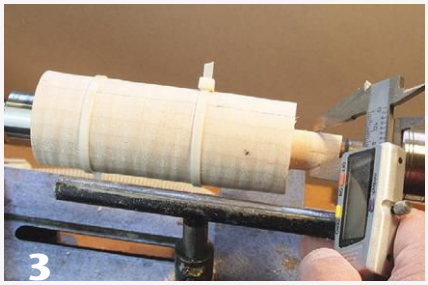
At the tailstock end, turn a ¾"- (19mm-) long tenon (*Photo 3*). Remove the blank from the lathe and remount it in a chuck at the headstock. Carefully recenter the workpiece at the tailstock end on the cup center.

From the tailstock end of the blank, mark a series of pencil lines as shown

Newspaper/glue joint

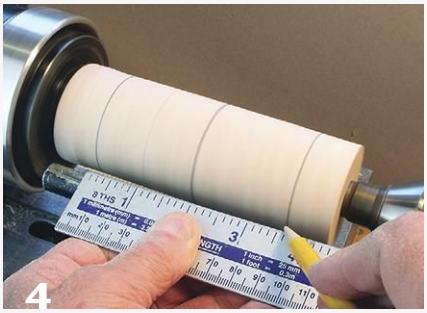
Make a blank using a newspaper/glue joint, which can be split apart after turning.

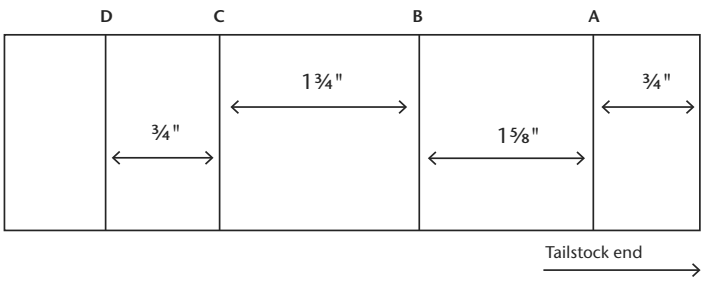
Rough-turn, form tenon



Carefully turn the blank to a cylinder, moving and retightening the cable ties as you go. Form a tenon at the tailstock end.

Lay out key points

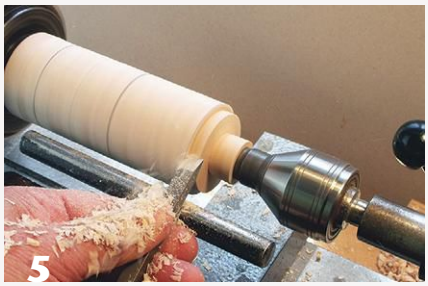




4 and Figure 1. With the blank remounted in a chuck, mark out the spacing lines, beginning with measuring line A ¾" from the tailstock end.

in *Photo 4* and *Figure 1*. Turn the area between line A and the tailstock down to ¾" (*Photo 5*). Then reduce the area between lines A and B to ½" diameter; this will be the handle of the spoon (*Photo 6*). The area between lines B and C will be the bowl of the spoon but at the moment remains untouched while the area between lines C and D is turned to ½" diameter.

Reduce key diameters



Turn the first section to ¾" diameter, then the handle area to ½" diameter.

Shape outside spoon profile

Mark a center guideline between lines B and C, and turn down either side of this line to produce a fluent curve: a quarter circle to the left of center and a quarter circle to the right (*Photo 7*).

Make a card template to the dimensions shown in *Figure 2* and use this template to check the outside shape of your spoon as you turn. Adjust the shape as necessary to match the card template (*Photo 8*).

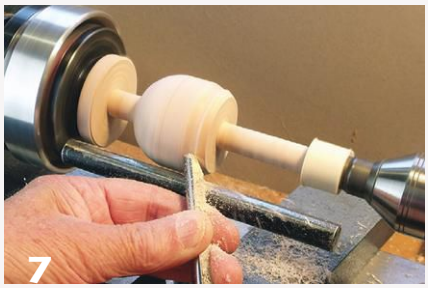
At the moment, the handle of the spoon is unattractively straight, so, before parting off, turn a gentle curve in the handle. Then sand the workpiece.

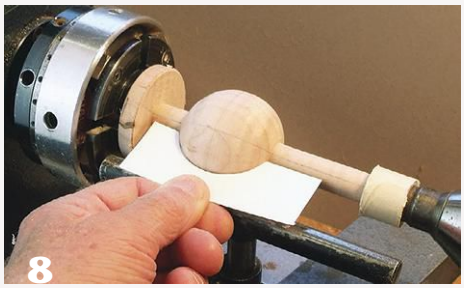
Make sure the work is supported while you part it from the lathe. I use my fingers to support the turning while paring away the end of the handle to a nice curve (*Photo 9*). Similarly, support the whole spoon blank while parting off at the headstock end. Make sure the parting cut flows smoothly as part of the shaping of the "bowl" (*Photo 10*).

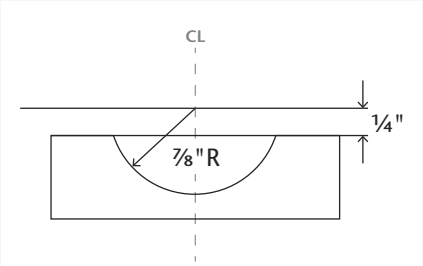
Split the newspaper/glue joint

Carefully place the blade of a utility knife exactly on the joint line and tap the blade with a hammer. If this does not immediately split the blank into two halves, tap a thin wood wedge into the opening made by the knife, and use it to break the joint. ▸

Shape outside spoon profile

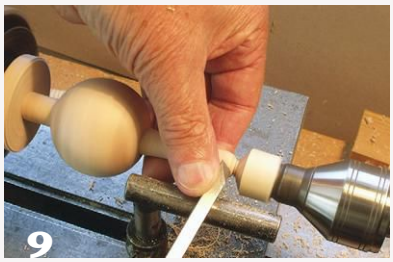






Turn the outside of the "bowl" section of the spoon. 8 and Figure 2. Check the outer profile using a card template made to the specifications shown.

Part the spoon off

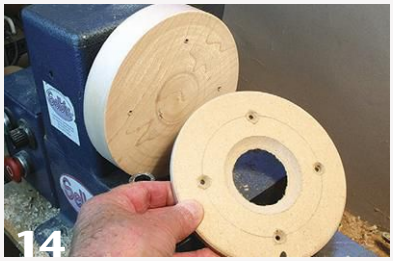


Part the spoon off, first at the tailstock end, then at the headstock.

Split at the newspaper joint

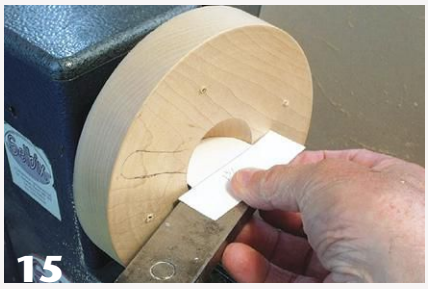
Split the turning at the newspaper joint line. Sand the two halves clean so they are ready to be hollowed.

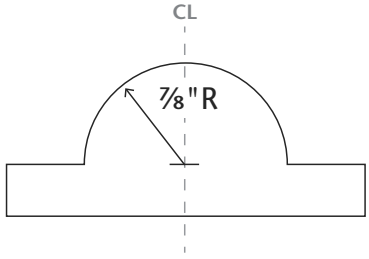
A shopmade chuck



The author's shopmade chuck comprises a softwood disk and an MDF cover plate that holds the spoon in place. After turning a "window" in the MDF, make reference marks and temporarily remove the MDF cover plate.

Hollow recess in chuck





15 and Figure 3. Turn a hemispherical hollow in the softwood chuck, and use a card template made to the specifications shown for sizing. Outline the spoon handle on the softwood disk and carve out a recess to accept it.

A wood wedge will prevent damaging the internal surfaces. Carefully sand away the residual newspaper and glue from the flat surfaces of the half blanks (*Photos 11, 12*). Each half will make a spoon, so every blank will produce two spoons.

Make a custom chuck

A shopmade chuck will hold the spoon safely for hollowing its bowl section. Fit a 1"-thick softwood disk 6" (15cm) in diameter to a metal faceplate and mount it on the lathe. Turn its surface flat and true. Onto the softwood surface screw a 6"-diameter disk of ¼"- (6mm-) thick medium-density fiberboard (MDF). At the center of the MDF, turn a 2¾"- (7cm-) diameter "window." Chamfer the edge of that opening, but do not turn into the softwood beneath. Make reference marks aligning the MDF to the softwood disk, then remove the MDF disk and temporarily set it aside (*Photos 13, 14*).

At the center of the softwood disk, mark a 1¾" circle with a pencil. As shown in *Photo 15*, turn a hemispherical hollow within this marked circle, confirming the shape with a card template made to the dimensions shown in *Figure 3*. When you are satisfied with the hollowing, mark out the spoon's handle position on the softwood disk and carve a recess to accept the handle. Check that the spoon and handle are a good fit, and make adjustments as necessary (*Photo 16*).

Around the outer edge of the hemispherical hollow, carefully drill five ⅜"- (10mm-) diameter holes ¼" deep (*Photo 17*). These holes should "break" into the edge of the hollow.

Fit the spoon blank into the prepared hollow and screw the MDF disk back in place. Squeeze hot-melt glue into the ⅜" holes to firmly secure the blank (*Photo 18*).

Turn the bowl

On the face of the spoon bowl, mark a 1½"- (38mm-) diameter pencil circle.

Mount spoon in chuck

Drill ⅜" holes around the periphery of the hemispherical hollow, such that the holes break into the hollowed area.

With the spoon in place and the MDF cover plate screwed down, add hot-melt glue into the drilled holes to secure the spoon blank.

Hollow spoon "bowl"

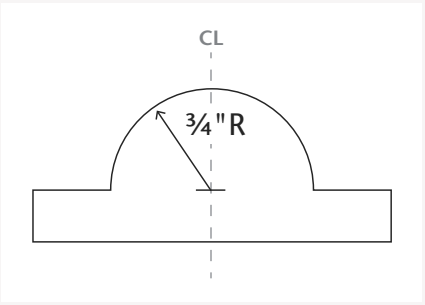


Figure 4 and 19. Hollow the bowl section of the spoon, using a card template made to the specifications shown for sizing.

As shown in *Photo 19*, hollow the bowl of the spoon and use a card template made to the dimensions shown in *Figure 4* as a guide. Sand the interior of the spoon bowl.

When you are satisfied with the hollowing, remove the MDF disk. The hot-melt glue is now all that holds the spoon in place. It can be carefully picked out to release the finished spoon (*Photo 20*). Lightly sand the handle edges to make it more comfortable to hold.

Once the card templates and simple shopmade chuck have been made, it's so easy to go into production and make several spoons. Like me, you will probably find plenty of uses for them beyond spreading sugar over your breakfast cereal. ■

Remove spoon from chuck

Remove the MDF plate and pick out the hot-melt glue to release the finished spoon.

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

TURN YOUR OWN TRAVEL MUG

Kurt Hertzog

There are many kits available that allow you to turn a variety of kitchen and personal items. A fun and easily made kit available from a number of sources is the stainless steel travel mug. My personal preference is for the Wood River Travel Mug marketed by Woodcraft (*Photo 1*). The kit consists of a 16-ounce stainless steel mug insert with a threaded lid. At the simplest, the task is to encase the insert in a wood vessel to personalize it. Turning a travel mug can be a lot of fun, and there are many ways to customize the project while accomplishing this relatively straightforward task.

Prepare the blank

Woodcraft offers several turning blanks dimensioned and drilled for this kit, though I prefer to select my own—in this case a piece of maple burl. Any of the species of wood suitable for turning will work for this flexible project, but whatever you choose, interesting grain will reward your efforts. The blank should be well seasoned; otherwise, the mug could crack or sit unevenly, or the wood could become separated from the metal insert.

The easiest way to make the wood shell for the mug is to turn an endgrain vessel. Because the completed vessel will have a thin wall, other grain orientations can be problematic. The blank needs to be long enough to accommodate your chucking method and provide sufficient diameter for the rim (*Photo 2*). The manufacturer recommends starting with a blank 4" (10cm) square and 8" (20cm) long. An extra bit of length offers an opportunity to recover from any turning or hollowing errors by re-truing the end and hollowing deeper.

My preferred holding method is to turn a tenon on the bottom end of the blank and mount the tenon in contracting chuck jaws. Mounting the blank on a faceplate is another option, but make sure there is adequate clearance between the end of the screws and the bottom of the mug.

I start by mounting the blank between centers and rounding the stock to a diameter slightly larger than the mug insert. This is a rough-turning step, as there will be a later opportunity to refine the exterior. After rounding, I form a tenon to fit my scroll chuck jaws. A crisp shoulder on the tenon helps secure the blank firmly in the jaws. With the tenon established, I remount the blank in the scroll chuck.

Hollow the mug

There are a variety of techniques to hollow the blank. The recess for the mug insert needs to be about 6" (15cm) deep, and the average gouge or scraper hanging that far over the toolrest is challenging to control. I find that drilling out most of the waste material is the easiest method, followed by contouring the inner profile with a deep-hollowing rig.

I use Forstner bits to drill my blank (*Photo 3*). Because these bits are not designed for endgrain cutting, they struggle with the task and easily overheat. The most effective method I have found is to start with a small Forstner bit as a pilot drill and progressively work up to the desired size. My largest Forstner bit is 2⅜" (6cm), which leaves ample material for me to do a final shaping of the interior. Slow lathe speed and gentle forward pressure with the tailstock quill work best. After a short advance, I retract the bit, clear the shavings, and let the bit cool. Because most Forstner bit sets are not the highest quality, frequent sharpening is essential. I had to sharpen the cutting edge of each bit several times with a diamond hone before I completed the drilling process.

At this point, I have an undersized hole that is deep enough to accommodate the blank and with sufficient material to tuck up under the rolled lip of the mug insert (*Photo 4*).

Refine interior, turn outer profile

The top end of the blank must be trued and perpendicular to the axis of rotation. This step produces a cleanly cut surface that will later be shaped to fit under the lip of the stainless mug.

Rather than making a template or doing a lot of measuring, I use the mug insert as a trial-and-error fitting master.

To do the interior cutting, I use a mini-hollowing rig (*Photo 5*). I progressively open the inner diameter from the lip to the bottom, testing with the mug as I go. The objective is a good slip fit for the insert, so it is worth slowing down at this step and working to get the fit right. Keep in mind, though, that the interior of the wood blank will never be seen again after the insert is glued in place, so a good fit is far more important than an impeccable surface off the tool.

When the insert slides into the blank all the way to the rim, I know I will need about ⅛" (3mm) additional depth (*Photo 6*). This will allow the top of the wood sleeve to fit under the lip of the stainless insert. With the depth achieved, I carefully thin and shape the top of the blank until it slips under the rim (*Photo 7*). A snug fit between the rim insert and the top of the blank will ensure a good glue bond, which in turn will seal the one seam where liquids will try to invade the wood.

At this point, I use the tailstock with a cone attachment to support the blank with the mug insert in place but not glued (*Photo 8*). I take the opportunity to remove some of the excess outer diameter and fine-tune the interface at the stainless insert seating. I also complete as much of the exterior sanding as possible. I have found that turning the exterior down until it is flush with the outer diameter of the stainless insert rim produces a too-thin wall. I aim for an outer diameter that is just wider than the steel rim, with a pleasing transition that is thick enough to retain some strength.

Gather the raw materials

A stainless steel insert kit for a travel mug is the basis for this project; this particular example is offered by Woodcraft.

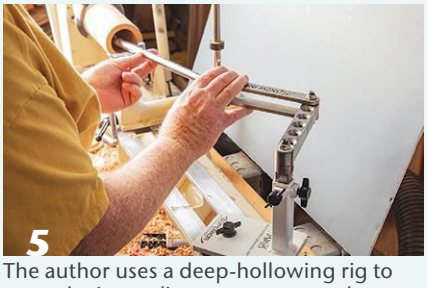
The blank must be long enough to accommodate faceplate or chuck mounting, room to part-off, final wall thickness, and a little more than 6" depth for the insert.

Rough-hollow the interior

Remove the bulk of the waste material from the interior of the blank with a series of Forstner bits, stopping just short of the diameter of the insert.

Measure the depth of the hollowed interior. You may need an extension for your Forstner bits that will allow you to drill just deeper than 6".

Fit the insert



The author uses a deep-hollowing rig to open the inner diameter to accept the mug insert. The challenge with this hollowing task is to overcome the need to work far beyond a standard toolrest.

Work incrementally from the top-to-bottom of the blank, stopping frequently to test fit the insert.

Glue the insert

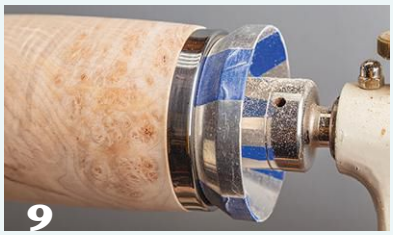
With the blank still mounted on the lathe, it is time to glue the stainless insert into the body using the tailstock as a convenient clamp. I use the tapered cone on my tailstock with a few strips of painter's tape to prevent scratching the insert. The insert should be clean to form a good bond with the adhesive. A quick wipe of the outside of the insert with a mild solvent such as denatured alcohol removes dirt and oils.

I use five-minute epoxy to fasten the insert to the body. You get one quick chance at this stage, so make sure you mix more than enough epoxy. Far better to throw some unused epoxy away than to try to hurry and mix more while the first batch is about to cure. To minimize the opportunity for adhesive runout, I spread the epoxy on the inner walls of the turned body at least an inch down from the rim. I am modestly generous with the epoxy, as the excess will be ▸

Install the insert

Turn a lip on the top of the blank to fit under the curled rim of the kit insert.

A large cone center on the tailstock supports the blank during the final shaping of the exterior. Note the painter's tape, which prevents the live center from scratching the mug insert.



Use the tailstock to exert pressure on the insert while the adhesive cures.

pushed down towards the bottom of the vessel when the insert is pressed home.

Once the epoxy is spread, I place the insert into the sleeve until it is fully seated. The thinned top rim of the wood sleeve should be fully under the metal rim of the insert. I perform a slight twisting motion of the mug as I seat the insert and spread the adhesive. The tailstock provides pressure on the insert and keeps it fully seated while the adhesive cures (*Photo 9*).

Final turning and finishing

Once the epoxy has cured, the outside of the mug can be completed. While following the shape of the insert will produce a pleasing tapered form, I take a different approach for two reasons. I want to keep a relatively large base for stability. I also want to keep as much of the figured wood as possible. I opt for a slight bell shape that I think shows off the figure of the wood and is a pleasing form for a coffee mug. A real crisis would be to turn a mug that does not fit into the cup holder of my car. I check and discover it fits comfortably.

After achieving the desired shape, it is time for any final sanding before applying a finish. A strip of painter's tape around the stainless rim protects it from abrasives. While parting the mug from the lathe, I undercut the base with a spindle gouge to create a slightly concave bottom. I took advantage of the taper cone on the tailstock and taped my mug to it with painter's tape. This allowed me to completely part the mug from the blank without damage. Held by hand, I removed the small nubbin on the bottom with a skew chisel, Raffan style. The bottom is sanded by hand to remove all vestiges of chucking.

I chose walnut oil as a finish—a couple of coats make the grain pop. This type of project lends itself to any type of finish, but the stainless insert should be masked prior to applying a surface-forming finish such as varnish or lacquer.

An Insulated Mug

This project can be easily adapted to yield an insulated mug. With this variation, a snugly fitted insert is not necessary, and in fact a little space between the insert and wood wall is desirable. Add spray insulating foam to the void between the insert and wood sleeve during the assembly stage. The key is to use low-expansion foam, usually labeled for insulating windows and doors. As with the glue-up described in this article, use the tailstock to clamp the insert in place while the foam cures so that the foam does not push the insert out of the body. No other adhesive would be required.

Another approach to an insulated mug is to start with an already insulated stainless mug, rather than the kit insert used for this project. I found several candidates in the housewares department of my local discount store. These are virtually identical to the kit mug, though slightly larger. A vessel could be turned and one of these mugs glued into place. One advantage of this route is that it dispenses with the need to fit the undercut rim of the kit mug. Depending on where you shop, a high quality stainless steel insulated mug will cost the same or even a bit less than the kit.

Final thoughts

The travel mug kit is a fun project that can be completed by any turner willing to take on an endgrain hollowing challenge. Wood choice and vessel shape let the turner customize the mug. The mug body could be further personalized with the choice of a segmented blank, a polymer clay cladding, staved construction, multiple species glue-up, or the use of inlay. Another idea I want to try is a ring-segmented blank. I think building it and turning the inside layer-by-layer is the way to go. There are also opportunities to add post-turning artistic enhancements in the form of painting, pyrography, carving, inlay, or simply a decal.

The mug will need to be hand washed and dried to protect it from damage. Properly cared for, it should last for many years. ■

Kurt Hertzog is a past president of the AAW, past chairman of the Rochester Woodworkers Society, and a council member of the Pen Makers Guild. He has written about woodturning and woodworking extensively for various publications. For more, visit kurthertzog.com.

ABUNDANT IMAGINATION

A Case Study in Fostering Creativity

Photos by Andi Wolfe, unless otherwise noted.

Lynne Yamaguchi

Creativity *n.* The ability to transcend traditional ideas, rules, patterns, relationships, or the like, and to create meaningful new ideas, forms, methods, interpretations, etc.

Do you think you're creative? Studies show that for most folks, the answer is no. Yet, creative thinking is an innate human trait, essential to our species' survival: it is how we solve problems, large or small, that don't have a fixed or known solution. As children, we explored that potential through imagination and play. Do you remember playing pretend as a child? Remember the lives you imagined for your stuffed animals, dolls, action figures, and toy trucks, cars, and trains? Remember being able to create and populate whole worlds in your mind?

For most of us, school marked a decline in our creativity. Since at least the Industrial Revolution, American education has emphasized analytical thinking and information retention. As our days became about memorizing facts and formulas and learning the single correct answer to any question, the muscles we used to think creatively began to atrophy. With exercise and practice, however, we can build those muscles and develop and strengthen those skills.

An event I attended last year at Arrowmont School of Arts and Crafts, the Women in Turning (WIT) eXchange, showed this principle in action. Thirty-nine women spent three-and-a-half days working in assigned groups to create pieces inspired by two words. Each assigned group blindly drew two word tiles—a noun and a modifier—and brainstormed separately and together to see what their two words inspired. The next day, each group created an object that expressed that inspiration. For a full recap of the event, see my February 2019 *AW* article, "Uproarious Reciprocation: The 2018 Women in Turning eXchange" (vol 34, no 1).

The eXchange succeeded beyond the hopes of the organizers and participants. Everyone I spoke to returned home excited, inspired, and emboldened with new skills, strategies, ideas, and a sense of momentum. I still feel that energy, and it has led me deep into a study of the many ways creativity can be awakened and fostered.

Fostering creativity

From the beginning, the WIT committee wanted the eXchange to be "a collaborative event open to all levels of experience and focused on process, not product." Rather than a hierarchical mini-symposium, with expert demonstrators teaching less-experienced turners, they wanted "an exchange of information, ideas, techniques, process, friendship, and support." After many long discussions, they arrived at a structure intended to foster creativity and collaboration.

The fact that this structure was based on small-group collaboration meant that the participants had to confront some challenging fears: of vulnerability, exposure, failure, not fitting in, being judged as inadequate. Fear is a major obstacle to creativity: to be creative, we have to be willing to take risks. In just showing up, we demonstrated this willingness. We came ready to engage with the unknown, committed to the process, and thus primed for what was to come.

Many aspects of the Arrowmont setting supported the focus on creativity. First, it is a place removed from everyone's daily routine and responsibilities, freeing us to be fully present. Second, it is a place devoted to art-making, with resources at every turn, art on display all around, and a palpable creative energy. Third, it offers contact with nature: trees, fresh air, animals, grounds to walk, and nourishing, wholesome food. Fourth, sharing living space, work space, and meals fosters a sense of community and play.

Using random words as the inspiration for creation was itself inspired. Whether Jean LeGwin knew it or not when she came up with the strategy, incorporating chance—a random word—into the process is an established creativity technique for provoking fresh associations that may lead to new ideas. Using not just one but two unrelated words forced us to make novel connections, promoting the lateral thinking (also known as divergent thinking) that is key to creativity. Furthermore, the words weren't entirely random but were chosen for their "juiciness," their interpretive richness: as Jean put it, "vague enough, with multiple meanings."

For those who want to generate their own word lists, Elizabeth Amigo culled the words as follows: The nouns comprised mostly abstract terms (*enthusiasm, imagination, generosity*). Nouns that did convey physical things, such as *scenery, symbol,* or *wilderness,* had to also have other less-physical ▸

meanings. The chosen adjectives could describe both physical and non-physical objects (*fragile, shallow, inspiring, magnificent*). Adjectives applicable only to physical objects (*brown, tall, dead*) did not make the list.

The timing of the word-pair selection was crucial to the strategy's success. Selecting our words the night before starting our projects allowed time for the words to "marinate." Each of us could use that time to more deeply clarify the meaning of the words, to immerse ourselves in those meanings, to make more associations and generate more ideas (more always being better in creative thinking). We also took breaks from the intensive ideation process, and incubation is an important strategy for overcoming creative blocks. The first night, for example, I had so many ideas popping up after I lay down that I finally left the light on and took my notebook to bed so I wouldn't have to keep getting up.

We were given express permission to succeed, as any outcome (or none) was a win. No group had to produce a finished piece. The emphasis was on process, exploration, and experimentation, and we were repeatedly reminded that we were making "sketches, not museum-quality pieces." This helped us suspend judgment of our ideas and their execution, another essential requirement for creativity.

Other factors in creativity

Limits can foster creativity. Besides the obvious constraint of the word pairs at the eXchange, time and materials were limited. We had some flexibility with the latter, but having just one day to make our pieces really turned the heat up; it forced us to be flexible and improvise, which are also characteristic of creative thinking. Paradoxically, the constraints were freeing: they freed us from the potential paralysis of having too many options.

Collaboration is a terrific way to facilitate the development of our creative skills. Creativity depends in part on breadth of knowledge, and working with others multiplies the knowledge and potential associations we can access. In the case of the eXchange, participants came with diverse backgrounds, perspectives, interests, knowledge, and skills. Being assigned to groups, rather than choosing our own, exposed us to new people with new ways of thinking, being, and making.

Other factors, too, contribute to the fostering of creativity. The spirit of play and humor that pervaded the eXchange, for example, was pure fuel. A good mood and a certain level of distraction also enhance creativity. Doing the eXchange over three days, with three projects, tripled the opportunities for us to work with new people and try new things and allowed our confidence to build exponentially.

Closing thoughts

Exercising and strengthening your creative thinking can begin with just two steps. First, become curious about everything. Learn new things. The more you know, the more divergent associations you have to draw on. Second, challenge assumptions, beginning with your own. Why should wood always remain "natural"? Why not add color or carving or decoration? What you think is the one "right" way to do something may be just a step toward discovery.

Too many of us mistakenly believe creativity is rare and in the realm of a chosen few. If, instead, we view creativity as an open approach to problem-solving, we can see its many forms—small improvements to or adaptations of existing ideas, combination or synthesis of ideas, application of established ideas to new uses, new perspectives on old ideas, revolutionary new ideas—and the range of our own potential. ■

For more on WIT and its 2019 eXchange event, visit tiny.cc/WIT.

Lynne Yamaguchi has developed a day-long workshop designed to spark creativity. Email her at myturn@lynneyamaguchi.com for more information.

A PEEK INTO THE CREATIVE PROCESS

The following case studies—actual examples of WIT eXchange projects—offer insights into the creative process.

Artistic Community: Sally Ault, Joan Busby, Lou Kinsey

We brainstormed and decided our words could relate to our weekend in many ways. We were a community of women artists, and we were at Arrowmont, an ever-changing community of artists where there happen to reside two totem poles previously created by groups of woodturners. We decided to make a totem. To include other artists' hands, we used only wood we dug from the scrap bin—shaped pieces that makers of other projects had discarded. We designed the totem together but then each made different sections.

Lou's hut represents a community gathering place and sits on curved pieces, showing how different elements (or people) can fit together in harmony. Sally found some bark on the ground for the roof. Boat-shaped parts serve as pointers to show how artists can be successful in many directions. Joan made a woman at a lathe, with a bowl being turned to represent our WIT community. Sally made a small sandblasted and burned bowl that we filled with shavings from many different groups' projects, adding a wonderful curved scrap as a flame coming out of the bowl to light the way for other artists.

Curving Adventure: Marie Anderson, Joan Busby, Laura Schindler

After drawing our words, we jotted down ideas independently, then came together to plan our project. We realized we were on our *adventure*, learning new things, and that this would be our concept. After sleeping on it, we ultimately settled on making a deconstructed piece with various disks on which we could practice the embellishing techniques we were all interested in learning.

Laura and Joan made disks, while Marie used the modeling station in the wood shop to figure out how to deconstruct a bowl/platter/ring into a platform with a curving track for the disks to stand on. We added another dimension of curves and undulations by making the disks in three different sizes.

Once the track was rough-turned, we met again to determine if the disks would stand up correctly. Then Marie cut the platform into pieces and sanded the edges so the pieces would fit together smoothly. For the disks, we didn't focus on having perfect finishes, just learning the embellishing techniques so we could build upon them back in our home shops.

Pointed Flavor: Lynne Yamaguchi, Anne Ogg, Cathy Peters

We met in the morning after mulling over our word pair overnight. All of us focused most on the taste (rather than the metaphorical) aspect of *pointed flavor*: e.g., tanginess, bitterness, spiciness, poison. We all loved the idea of lemons and especially of concealing the "pointiness" of their tart flavor by making boxes of the lemons. So we ended up each making a lemon-shaped box lined with jagged "teeth." Cathy and Lynne used rotary carving tools to dimple the skin and make the points; Anne burned the teeth, adding another element of color. We were surprised at how much the finished interiors resemble those of juiced lemons, a case of art unintentionally imitating life.

Bumpy Generosity: Margaret Lospinuso, Julie Schmidt, Leslie Ravey

Photo: Courtesy NASA/JPL-Caltech

The idea for our piece was a team effort, arriving as a nearly complete idea in one of those exhilarating meetings when a spark hits imagination and ideas flow quickly. It was night, and we were in the mountains and aware of the stars. The word *generosity* evoked the awesomeness of the heavens with its billions of stars. But the first word was *bumpy*. That led a team member to observe that the universe is bumpy and that black holes exemplify this bumpiness. But we didn't have a shape. Another team member pulled out her phone and searched for images of black holes, and we all realized that an artist's rendering of a black hole was exactly the right starting point.

We had some creative fun designing a presentation that made the three of us out to be prize-winning astrophysicists. After all, what other teams would be able to work Einstein, relativity, Heisenberg, quantum theory, and redshift into a four-minute presentation? We were being asked to pretend we were genius turners capable of creating art in a single day, so why not embody that outrageous pretense in our presentation?

Neglected Friendship: Dawn Herndon-Charles, Ettasue Long, Adrianne Lobel

The words *neglected friendship* seemed so depressing that we wanted to trade for a new adjective but were convinced otherwise. Brainstorming on the word *friend*, Ettasue came upon the idea of sweets. It felt perfect, a concept we could represent. We also wanted to incorporate a positive element, not just portray sadness for a neglected friendship, so, although sweets could also be positive, we chose healthy foods—vegetables—as a counter.

We realized early on that we needed to agree on a scale to have the individual components come together as a whole. Therefore, we checked in frequently with each other. We also had rules: we should each try something new, push our comfort zones a little, and, most of all, have fun.

One challenge was to project the idea of *neglect*. We thought about dusting the cake with sawdust, but that seemed messy. And we considered trying to depict mold. But then Ettasue saw some cotton batting: spiderwebs!

Robust Enthusiasm: Pat Reddemann, Ann Mellina, Teresa (Arrowmont intern)

After sitting individually with our words overnight, we met at breakfast to discuss what to do. Thinking of *robust*, we eventually settled on the idea of forest, particularly that which surrounds Arrowmont. Parts of the property had been destroyed by a forest fire, and we could see that both the forest and Arrowmont were rebounding and robust.

We turned three bowls, each representing a stage of the fire and regrowth. The bottom bowl was scorched and carved to represent the fire, and it holds the next bowl, which displays seed images. Last came the bowl featuring pinecone designs. Each bowl contains items from the forest: pinecones, seeds, and dirt. The final piece, a hollowed tube containing an actual pine branch, represents the forest's enthusiastic growth.

THE RAY KEY Collaboration Project

Ray Key/David Ellsworth (USA), Walnut box with shavings, 2" × 4" (5cm × 10cm)

"When the day is done, my ultimate goal is to have a nice pile of shavings." —Ray Key

After Ray Key passed away in September 2018, his wife, Liz, with some help from Reg Hawthorne and Paul Hannaby of the Association of Woodturners of Great Britain (AWGB), found quite a number of partly turned items in Ray's workshop. After discussion with the AWGB Executive, it was agreed: following the example of the Pablo Nemzoff and Tony Boase collaborations, these pieces would be sent to a number of internationally renowned turners to finish in their own style. The resulting pieces would be exhibited and later sold, with the proceeds being divided between Liz Key and the AWGB.

Such was the sphere of influence of Ray Key. The project resulted in 124 turners from five continents agreeing to take part in the collaboration. The partly turned pieces were mailed to the turners (a mammoth task in itself). The end result was 118 superb pieces reflecting a wide range of styles, but each with its roots in Ray's workshop.

Exhibit and auction

All of the finished pieces have been photographed and are displayed on the AWGB website, awgb.co.uk. The works were exhibited in July at Nature in Art, Gloucester (UK) and will be sold through an online auction, which started July 2 and will run through October 13, 2019. International bidders are welcome. The auction is being hosted at thesaleroom.com (where you can search for "AWGB" or "Ray Key Collaboration").

We have also produced a book that contains photographs of the finished pieces and some text from the collaborators with their recollections of Ray and the piece they worked on. The book can be purchased online at awgbwoodturningseminar.co.uk.

The AWGB has agreed to use some of its share of the proceeds to fund the Ray Key bursary, which is intended to support prodigious turners, and the Seminar Gallery people's choice award. Ray was a strong supporter of both the AWGB training and development programs and the Seminar, so the trustees felt these two initiatives were appropriate ways to commemorate Ray's contribution to the AWGB.

—Paul Hannaby, AWGB Chairman

JOURNAL ARCHIVE CONNECTION

EXPLORE! Read Nick Agar's remembrance of Ray Key, which was published in the December 2018 edition of *American Woodturner* (page 9). Log on and Explore! at woodturner.org.

Ray Key/Hans Weissflog (Germany), Ebony, 4" × 5½" (10cm × 14cm)

Ray Key/Eli Avisera (Israel), Sycamore, 3½" × 2¾" (9cm × 7cm)

Ray Key/Graeme Priddle (USA), Ash, 6" × 5½" (15cm × 14cm)

Ray Key/Jacques Vesery (USA), Carved and colored wood, 6¾" × 5" (17cm × 13cm)

Ray Key/Marilyn Campbell (Canada), Ash, 2¼" × 7½" (6cm × 19cm)

Ray Key/Curt Theobald (USA), Ash, 5½" × 3½" (14cm × 9cm)

Ray Key/Cindy Drozda (USA), Ash, 11" × 3¼" (28cm × 8cm)

Ray Key/Glenn Lucas
(Ireland), Ash, 3½" × 13¾"
(9cm × 35cm)

Ray Key/Stephen Hogbin
(Canada), Ash, 3½" × 4¼" (9cm × 11cm)

Ray Key/John Jordan (USA)
Ash, 4¾" × 3½" (12cm × 9cm)

Ray Key/Molly Winton (USA),
Canary wood, 3" × 5½"
(8cm × 14cm)

(*Left*) **Ray Key/Louise Hibbert**
(UK) Oak, 3½" × 4¼"
(9cm × 11cm)

(*Right*) **Ray Key/Mike Mahoney**
(USA), Masur birch,
7½" × 2¾"
(19cm × 7cm)

(*Left*) **Ray Key/ Eleanor Lakelin** (UK), Oak burl, 9" × 7½" (23cm × 19cm)

(*Right*) **Ray Key/ Jay Heryet** (UK), Ash, 7¾" × 4¼" (20cm × 11cm)

Ray Key/Jean-François Escoulen (France), Ash, 6¾" × 3" (17cm × 8cm)

Ray Key/Richard Raffan (Australia), Oak burl, 1½" × 4¼" (40mm × 11cm)

Ray Key/Richard Kennedy (UK), Ash, 5½" × 4¼" (14cm × 11cm)

Ray Key/Pascal Oudet (France), Oak burl, 3" × 4" (8cm × 10cm)

Ray Key/Andi Wolfe (USA), Canary wood, 2" × 4" (5cm × 10cm)

Members' Gallery

Chuck Goldstein, Wisconsin

I have been a woodturner for twenty-five years, and I use mostly native Wisconsin hardwoods for my projects. I prefer to use pieces of raw logs, so making a bowl out of whole walnuts was an intriguing challenge. This bowl was inspired by the work of C. Elizabeth Smathers, of Fiber Expressions, who weaves walnut slices into her beautiful basket designs. She told me walnuts could be turned. In my first attempt, I made a bowl by gluing walnut slices on a bowl and then turning them. Then, for this bowl, I decided to use whole walnuts for the bowl wall.

The bowl is constructed using traditional segmented bowl design—there is a solid walnut base and four sixteen-piece walnut rings. The lighter colored ring is walnut sapwood. I turned one layer of nuts at a time after sandwiching them between segmented rings, using epoxy as the adhesive. After final sanding, I picked the meat out of the nuts and sprayed on a few coats of lacquer.

Whole Walnut Bowl, 2019, Walnut (wood and nuts), 4" × 7" (10cm × 18cm)

Lisa and Chuck Mosser, Virginia

The inspiration for this piece came from the fungi found on trees and their similarity to the patterns in glass disks that Lisa creates for jewelry. By epoxying halves of these glass disks to a lidded hollow form with the bark intact, we could emulate this natural fungi growth.

The apple wood for this piece was harvested from the yard of a 19th-century Victorian home in Smithfield, Virginia. The title, *Turkey Tails*, comes from the common name used to describe this type of fungi.

Lisa shapes and decorates glass beads in a small torch flame, then cools them slowly in a small kiln. We have enjoyed doing collaborative work with glass and wood for about fifteen years.

Turkey Tails, 2018, Apple wood, glass, 11" × 4½" (28cm × 11cm)

Merlin Conrad, Florida

A couple years ago, my wife and I were in an antique shop, where I saw a complete silver tea set for $30. In visiting other shops, I found the same general pricing for similar sets. It dawned on me that relatively few people do "tea" anymore and that all those silver sets we gave our parents for their silver anniversaries are coming back to us as an inheritance. I bought the set, thinking there had to be something I could do with it.

I decided to dismantle the silver parts and replace the body of the pieces with turned wood. By using a fine-tooth band saw blade, I removed spouts, legs, handles, etc. After a little experimentation, the first pitcher came into being, followed by many more. At craft shows, my silver-enhanced pieces are the first to sell.

Untitled Bowl, 2017, Rosewood, recycled silver, 4½" × 8" (11cm × 20cm)

Untitled Pitcher, 2016, Rosewood, recycled silver, 9" × 6" (23cm × 15cm)

Untitled Server and Chalice, 2016, Rosewood, recycled silver, pitcher: 12½" × 8½" × 6" (32cm × 22cm × 15cm)

The server and chalice were the first pieces I made using silver enhancement. Since then, I have made twelve sets for clergy and churches.

Untitled Bowl, 2018, Camphor, recycled silver, 6" × 17" (15cm × 43cm)

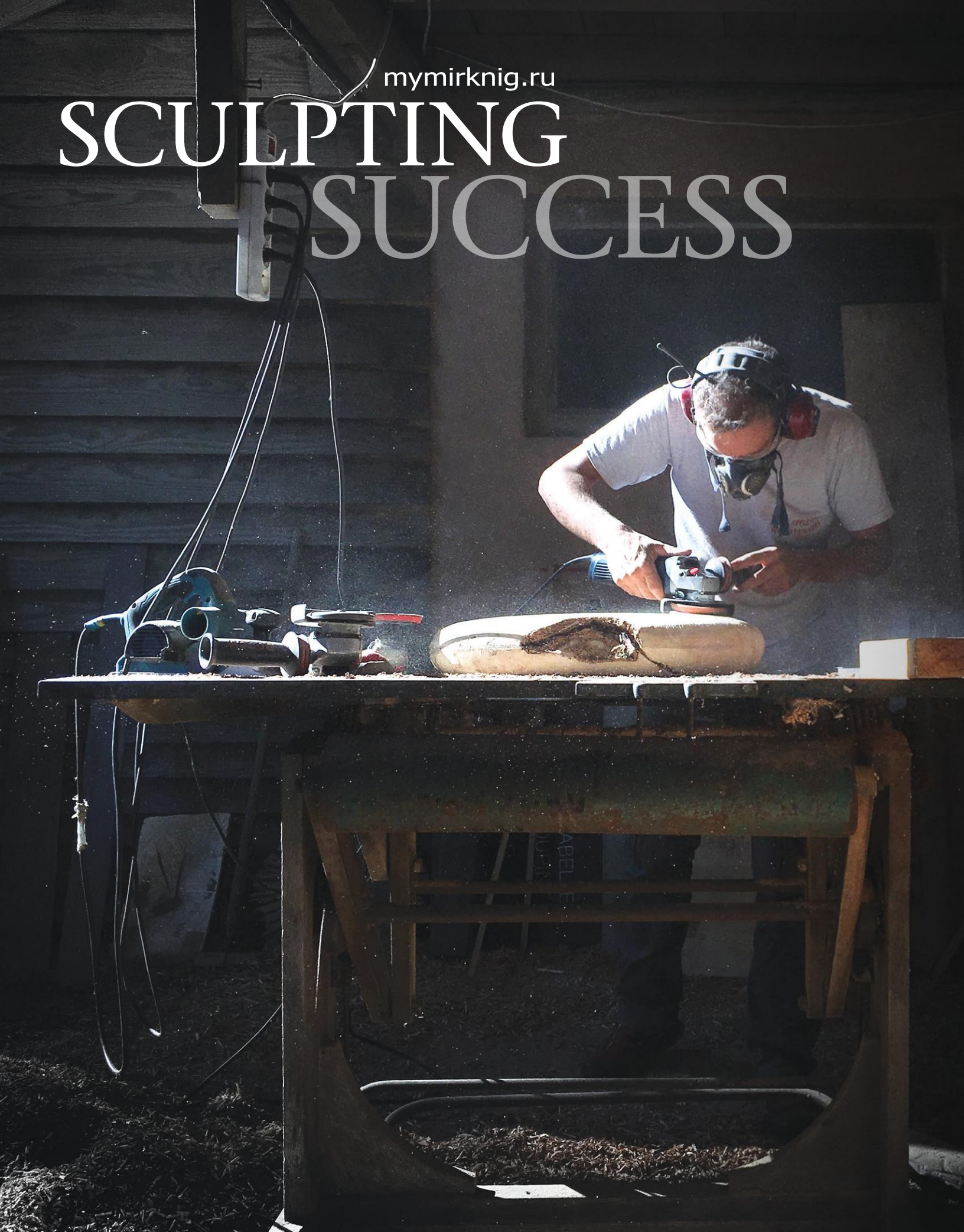
Gabor Lacko and Patricia Spero, England

World War I ended on November 11, 1918, when an armistice was signed between the Allies and Germany at Compiègne, France. The cessation of hostilities took effect at 11:00 a.m.—the eleventh hour of the eleventh day of the eleventh month. Armistice Day, now known as Remembrance Day in Commonwealth countries and Veteran's Day in the U.S., is observed every year. In England, at 11:00 a.m. on November 11, a minute of silence is observed in memory of the millions of people who died in this war.

In 2018, Armistice Day was very special: it marked 100 years since the fighting stopped and the bells of St. Paul's Cathedral rang out. The bells fell silent on New Year's Day 2018 and, after 140 years of use, were cleaned and retuned. We had the honor and privilege to receive a commission from St. Paul's Cathedral to make a limited edition of twenty-five numbered bells to help commemorate the occasion. ■

Untitled Commemorative Bells, 2018, Maple, sycamore, chestnut, each bell: 5" × 5" (13cm × 13cm)

SCULPTING SUCCESS



THE EVOLVING CAREER OF BENOÎT AVERLY

Richard Raffan

Lots of people would like to make a living turning wood. Quite a few turners want desperately to be taken seriously as wood artists whose work is snapped up by eager collectors, museums, and art galleries. There have always been artists who, despite formidable technical abilities and a fine sense of design, struggle to make a living from their art—the storied "starving artists." Benoît Averly, who never called himself an artist, is not one of them. With an international reputation as a sculptor with work in Dubai, Dominica, and Japan, as well as across North America and Europe, Benoît broke the mold and has enjoyed a fair degree of success.

"Using hands and brain"

Benoît lives in rural Burgundy in France, within a few minutes of where he was born and raised. His parents had a farm, so Benoît was always around tools and from an early age worked with wood as he fixed fences or gates "using hands and brain at the same time," as he likes to say. As a creative pre-teen, he'd peel bark off sticks and whittle shapes with a knife.

At age fifteen, he enjoyed making birdhouses and then figured he might as well sell them. Unfortunately, Benoît's birdhouses were ten times the price of commercial examples, but he sold a dozen or so to friends and family—and got an early insight into marketing. He realized most people didn't appreciate the difference between his creations and the not-so-well-made commercial products; nor did they understand why some things cost more than others.

In his late teens, Benoît couldn't imagine going through college and on to a standard job, and he had no idea how he'd make a living. So after graduating from high school, he traveled for three years in North America and Europe, financing the trips with a variety of casual work in vineyards, hotels, even a slaughterhouse.

Benoît discovered woodturning while looking for a course that might lead to employment to fund his travel. He'd admired a candlestick turned by a friend during a three-day workshop with Gilbert Buffard, a production woodturner of utilitarian giftware. Benoît asked about longer classes and signed up for a two-month course, the longest one offered, at a cost of €4,500 (around $5,000 U.S.). He anticipated it might be a good experience but maybe not that enjoyable. As it turned out, he immediately felt comfortable with the tools and in the two months was shown how to turn a wide range of standard gift items. Buffard was replacing a lathe and bandsaw, so Benoît purchased his used ▸

equipment along with a large umbrella that would provide shelter from both sun and rain at outdoor markets. He left Buffard's with a determination to be a professional woodturner.

Going pro

Following his experience with Buffard, Benoît pretty much locked himself away for three months and practiced turning bowls, boxes, platters, candleholders, and other small items. By then it was nearly Christmastime and people wanted to purchase what he'd made. It was time to register as a formal business. So, seven months after picking up a turning tool for the first time, Benoît was officially a professional woodturner—but wondering where and how to sell his wares.

An Internet search led him to local evening markets, where he could sell from tables set amongst cheese and sausage makers and purveyors of knock-off watches and other shoddy goods. It was soul-destroying and barely paying the bills. Then someone suggested he join a group of professional woodturners who exhibited at better quality craft shows organized by La Chambre de Métiers de l'Isère, a government body that helps small manufacturing businesses.

I met Benoît Averly in early March 2004 in France. He was one of a dozen full-time woodturners attending a professional development course organized by La Chambre des Métiers. Benoît was one of my two interpreters for the week. He was so good with the tools that I lined him up to be my assistant for a five-day hands-on workshop at Craft Supplies USA a year later, and also for a couple of box demos at the Utah Woodturning Symposium. As those events drew near, I began to worry that neither Benoît's English nor turning ability was as good as I remembered, but I needn't have worried on either account. He was a hit in the workshop and at the symposium, despite being concerned about the box demos: "How will I fill the time? I make a box in ten minutes using just a skew."

Benoît was manifestly a master of his tools and techniques—and had the ability to explain what he was doing with them, so the first inquiry about his then non-existent teaching schedule came within minutes of

Early work

Early bowls and boxes made in 2004/2005 were difficult to sell in local markets, but turning hundreds of items honed Benoît's technical abilities.

In 2006, these pieces won Benoît Averly a booth at the prestigious *Maison & Objet* trade-only show in Paris.

2006 sculptural objects of cherry (left) and walnut (right), each: 13¾" × 13¾" (35cm × 35cm)

completing his first demo. Invitations to major American and European symposia inevitably followed, each wanting him to cover the skew chisel and texturing. These days, he doesn't have to teach to pay the bills, but it does provide travel opportunities and an excuse to get out of his workshop and maintain his profile in the international woodturning community.

Later that same month (March 2004), Michael Hosaluk was teaching in France, and Benoît attended his workshop on design, texturing, and how you should loosen up and do whatever you want, experiment, and generally take a less pretentious and precious approach. Those workshops, Benoît realized, were just what he needed: the first dealing with technique, production, and selling, and the second loosening the bonds binding his slumbering creativity.

At the Chambre de Métiers workshop, Benoît was introduced to the concepts of wholesale and retail sales, which subsequently made his dealings with retailers much easier. He began wholesaling to retailers rather than consigning work, offering them more interesting and saleable work with texture as decoration. And he sold to the public at retail prices so as not to undercut the retailers to whom he sold wholesale. He continued to call himself a woodturner, despite his work becoming increasingly less utilitarian and more sculptural.

Maison & Objet

By 2006, Benoît was making square-ish sculptural pieces, which alongside his carved ebonized *Hut Boxes* won the *Jeunes Créateurs* competition run by Ateliers d'Art de France. That win also brought the opportunity to have a booth at the January 2007 *Maison & Objet*, a massive trade-only show held in Paris that attracts close to 90,000 people each January and September.

Benoît went to the *Maison & Objet* show with boxes that were too expensive for the retail stores and too small for the architects and interior designers. Sales were disappointing, but he still signed up for the next show, realizing the potential of this major sales opportunity. At a cost of €7,000 (about $8,000 U.S.) for 12 square meters, taking a booth in 2007 was a major investment and something of a gamble, as was his decision to show works that reside on vertical rather than horizontal surfaces. On his business card, Benoît presented himself as a sculptor (rather than a woodturner) and showed panels and freestanding sculptures.

Every January and September since then, Benoît has maintained a booth at *Maison & Objet*, from which came 90% to 95% of his orders. Benoît comments that visitors to each show vary and it's difficult to know exactly how or why. Some years there are fewer international buyers and he might not see a regular client. But then he always finds new clients and lengthens his list of contacts, so it's always worth the effort and expense. Now in 2019, he no longer needs the show, having gathered a mailing list of around 1,500 architects, interior designers, and retail stores, but he'll continue to do one show each year simply so he can exhibit new work, meet clients, and network with other makers. And thanks to *Maison & Objet*, Benoît has been able to deal with people who place orders for which they are prepared to pay, unlike many galleries that might be prestigious but expect to fill their shelves on consignment.

Methods of work

Many modern objects masquerading as artistic woodturning have been so heavily worked they might never have been near a lathe. And often the basic turned form is such that no amount of technical wizardry or embellishment can make it a work of art, although it might be a technical achievement.

Benoît's real breakthrough, in 2005, was the realization that rounded forms ▸

Maison & Objet 2007 and 2019. Benoît redesigns his booths each year for this show, which has proven critical to the success of his business.

Round Landscape, 2018, Ash, 35½" (90cm) diameter

A non-turned sculpture celebrating texture.

don't have to be turned if they're to be carved. *Grey Shell*, for example, looks as though it was turned but actually was sawn to shape and then carved. No matter how accurately you cut a disk, it will never be as truly round as when turned, but it is that very imprecision that brings life and energy to a form.

Benoît found that breaking away from the lathe allowed for greater freedom. *White Shell* (*see sidebar*) did not start out as a discus with an off-center hole, nor was it laid out with mathematical precision. These forms, which look to be derived from the Fibonacci Series or Vedic Square, are cut freehand. The trick comes in recognizing a curve or flute that's satisfying enough to take it to the next stage. As with all art, trusting your eye and knowing when to stop is the secret.

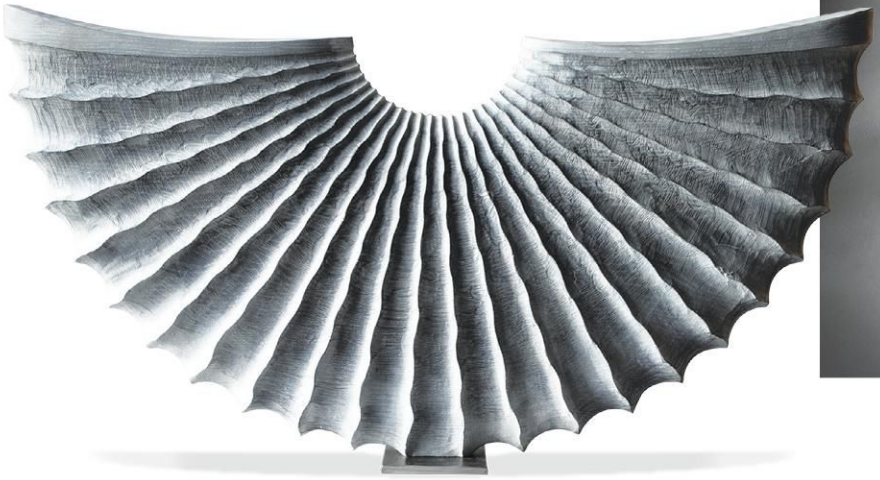
The volume of work coming into the studio means that Benoît always has orders to fulfill, so he never builds up inventory. Stock waiting to be sold could raise a tax problem, so he does the commission work as it comes in, unless several clients want similar pieces, in which case he'll make them as a batch. For each of Benoît's archetypal forms, he has plywood templates of different sizes that make it easy to check if a sculpture can emerge from a particular piece of wood. Failing that, it's a glue-up, as in *White Shell*.

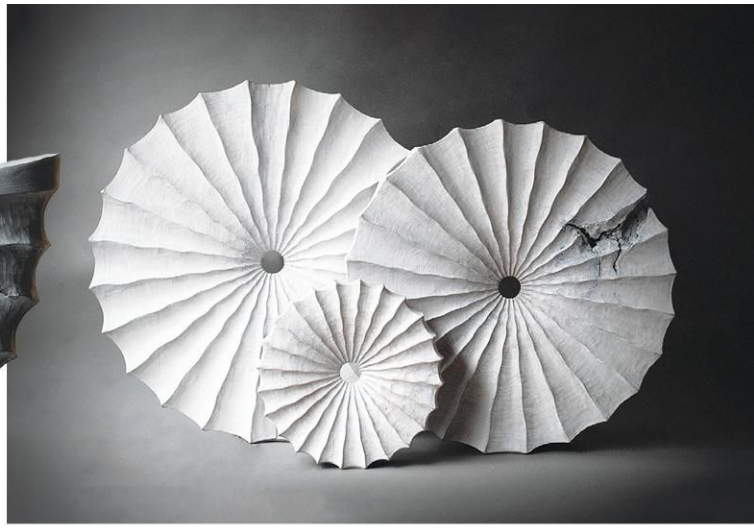
Business practices

Success brings problems to makers working on their own. Sculptors of centuries past often had workshops full of apprentices doing most of the work. The pressure of orders led Benoît to trying an assistant, but this didn't work out, mostly because there is only room for one in his studio. Possibly more important is the fact that even the best employee wouldn't be able to create what's in Benoît's mind or emulate the subtleties he gives his work. Consequently, he's opted to work solo and avoid the problems that come with having employees.

Most of his timber is sourced from local forests and processed at small local mills. Occasionally, Benoît will spend a few hours handling his big chainsaw to get the best out of an ash log. He's glad he has the big saw, but using it and storing timber always makes him appreciate why seasoned boards cost so much. Benoît rarely completes a piece using green wood, but when he does, he'll rough-shape it first to speed air-drying. For some wall-panels, he tried using ▸

Grey Shell, 2016, Ash, 19½" × 39½" × 3" (50cm × 100cm × 8cm)





Three Roues Blanches, 2006, Ash, largest: 23½" (60cm) diameter

White Shell

In making a sculpture like *White Shell*, circles are scribed with dividers, and the basic form is cut by hand on a bandsaw. The grooves are laid out by eye and spread so they look balanced, even though no two are the same. Then, using a range of power tools, Benoît carves everything freehand (without jigs) to speed the work. This approach gives the work a natural, less mechanical look.

White Shell, 2015, Ash, 14" × 15¾" × 4" (36cm × 40cm × 10cm)

The reality of making a good living by sculpting wood can mean long hours protected against woodchips, dust, and noise.

As a side interest, Benoît plays the double bass in a duo with a guitarist friend.

Benoît sits atop some rough-sawn lumber outside his Burgundy, France, workshop.

MDF (medium-density fiberboard) but found it too soft, too dusty, and very hard on the tools. On top of that, his clients like to know they're buying real wood. Most large panels are now sourced from a specialist supplier who uses kiln-dried lumber, but whenever possible Benoît prefers working with air-dried wood, typically used in panels consisting of vertical strips.

Benoît is a very efficient maker and can spend a lot of time in his workshop when the pressure is on to complete an order. Like most successful self-employed people, he is not afraid of fourteen-hour days, but preferably not on a daily basis. His ability to deliver on time plays well with regular clients.

Paddle Spatulas, 2018

Sculptural, decorative, useful, and designed to enhance the daily routine of life in the kitchen.

A typical working day sees Benoît doing paperwork from 8:30 to 10:30 a.m., then it's into the workshop until evening, with forty-five minutes for lunch. He occasionally will spend days on the computer, generating quotes for architects and designers and sourcing materials.

Although Benoît can now afford to pick and choose orders, like most self-employed people, he takes on almost every job that comes his way. It's insurance against the apprehension commonly lurking within self-employed makers that tomorrow some catastrophe might prevent him from working for days, weeks, or even months. But he's also sensible enough to realize there's no point in burning himself out. Lifestyle is as important as the making. Some of his longest days in the workshop happen when he's on top of the orders and happily exploring new ideas. But he also has time for travel, most recently hiking in Ecuador. And there is music with Benoît's double bass accompanying his long-time buddy, a guitarist playing and singing his own songs. The duo did a dozen concerts in 2018.

In addition to having an innate sense of design, technical proficiency, and timely delivery, if you hope to establish a reputation, great images of your work will help. Benoît is well served by wonderful images, mostly taken by himself as a hobby photographer. You'll find an inspiring collection of his images online at benoitaverly-photos.blogspot.com that provides a clue as to how his sense of design and pattern works. And you can find more of what he makes on Instagram, @benoitaverly_sculptor and his appreciation for texture, @graphic_photographs.

When he discovered woodturning, Benoît was simply looking for training that would qualify him for a job, so he could pay his bills and have a bit left over for travel. Getting an international reputation wasn't on his agenda, but this unpretentious craftsman is grateful he can make a good living selling what he describes as contemporary creations to art galleries and interior designers. Now rather than driving a ramshackle old van, he can afford a new van every other year. He'll build a larger workshop when he's saved the money, and he aims to spend fewer hours enclosed in the armor of a wood warrior so he can hear the birds and enjoy some dust-free air. ■

For more, visit benoitaverly.com.

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

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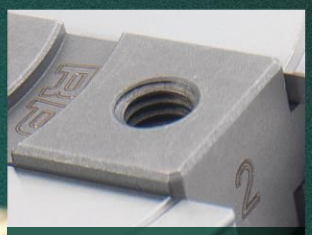

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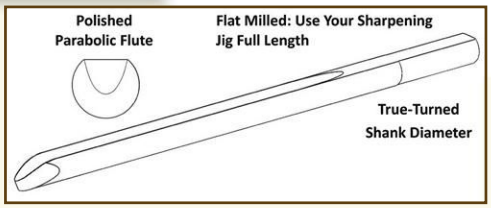

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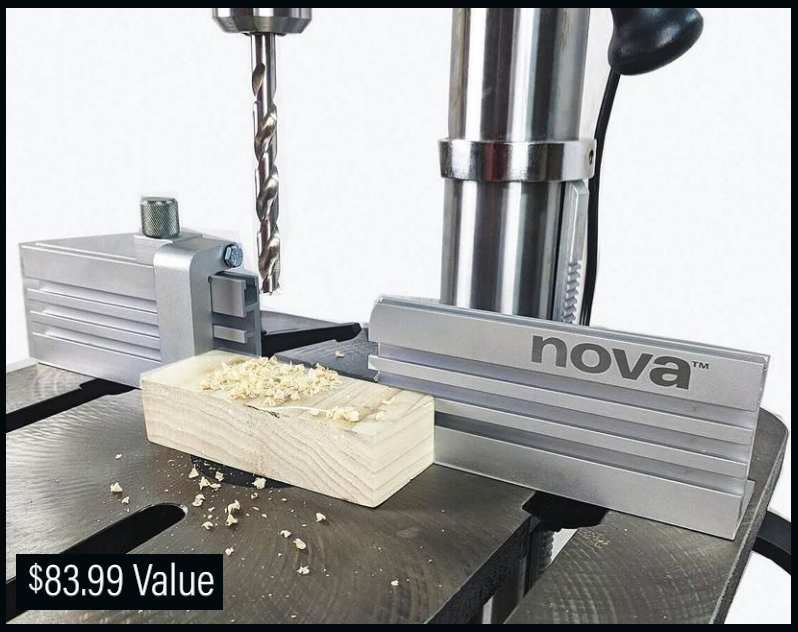

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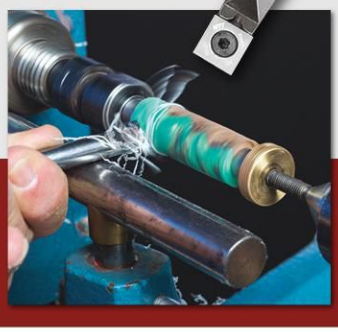

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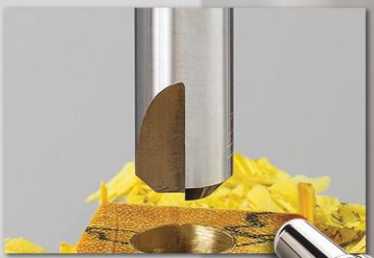

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GUY TIMMONS
OKLAHOMA

Woodturning became my hobby thirty years ago, and since then I have turned many different shapes and designs. For me, the whole turning process is exciting. One challenge I enjoy is creating designs that enhance the character of the wood, as different species of wood offer different design opportunities. Having to resolve challenges leads me to explore, and this makes woodturning such a satisfying endeavor.

Wood art pieces are unique in that they are made from living material. A tree destroyed by a storm or felled for a building project can be made into a piece that will provide enjoyment for many generations. Designers and collectors use turned wood art in homes and offices. Several years ago, I acquired an old patternmaker's lathe, which allows me to turn much larger works. One example is this large-diameter, open-segmented table base.

The work in progress, mounted on the author's large-capacity patternmaker's lathe.

Untitled, 2018, Walnut, hard maple, cherry, 29" × 60" (74cm × 152cm)

This table base comprises 2,228 segments and took about 250 hours to complete.

Photo: Bob Hawks