

A MODERN LAMP FOR ANY TABLE • MANHOLE COVER BOX WITH POP-UP LID • WORKING WITH NORFOLK ISLAND PINE

# AMERICAN WOODTURNER

Journal of the American Association of Woodturners

June 2021 vol 36, no 3 • woodturner.org

ELEMENTS  
POP EXHIBITION  
AND AUCTION

.....

VENEERING  
A TURNED FORM



THE STORY OF A STORYTELLER:  
TERRY MARTIN IN PROFILE

# Barbara Dill Virginia

The joy and wonder of working with wood came to me as an adult, and it has forever changed my life. I started in the 1980s with a mallet and chisel, and then, in 1990, I found the lathe. Having been fascinated with multi-axis turning in the mid 90s, I was able to figure out a way to understand multi-axis spindle turning. This gave me the ability to systematically explore the millions of options I had not previously understood. My body of work demonstrates how small ideas can become more complex and interesting. I know I have just scratched the surface of this area of turning.

For more, visit [barbaradill.com](http://barbaradill.com).

## FOR FURTHER READING

### EXPLORE!

In addition to her 2018 book, *Multi-Axis Spindle Turning: A Systematic Exploration* (Schiffer Publishing), Barbara Dill has written articles on the subject for *American Woodturner*. Log on at [woodturner.org](http://woodturner.org) and Explore!

- "A Systematic Approach to Multi-Axis Turning," *AW* Fall 2007 (vol 22, no 3, page 34)
- "Multi-axis Spindle Turning: Further Exploration," *AW* December 2011 (vol 26, no 6, page 32)
- "Harmony," *AW* October 2013 (vol 28, no 5, page 36)



Candle Holders (Split Turnings), 2020, Cherry, milk paint; Tallest: 10" x 2 1/4" (25cm x 6cm)



Spheres Interrupted, 2017, Holly; Larger piece: 5" x 10" x 5" (13cm x 25cm x 13cm)





*Exoskeletons*, 2019,  
Holly, cherry; Largest:  
5" x 4" (13cm x 10cm)



*Goblets*, 2019, Cherry, holly; Each: 9" x 2½"  
(23cm x 6cm)



*Candle Holders*, 2020, Holly (clear and spalted);  
Tallest: 15" x 3½" (38cm x 9cm)



*Candle Holders*, 2019, Cherry, walnut, milk paint;  
Tallest: 14" x 2½" (36cm x 6cm)

*Wave*, 2017, Ash, 7½" x 4½"  
(19cm x 11cm)



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 5<sup>th</sup> 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 5<sup>th</sup> St W,  
Saint Paul, MN 55102-7704

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

email: [memberservices@woodturner.org](mailto:memberservices@woodturner.org)  
website: [woodturner.org](http://woodturner.org)  
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Printed in the USA by Quad/Graphics, West Allis, WI

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Journal of the American Association of Woodturners

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online for AAW members at [woodturner.org](http://woodturner.org).

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**For rates and specifications, contact:**

Pierre Productions & Promotions, Inc.  
Erica Nelson  
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Betsy Pierre  
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## DIVERSITY STATEMENT

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

## A NOTE ABOUT SAFETY

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

Take appropriate precautions when you  
turn. Safety guidelines are published online  
at [tiny.cc/turnsafe\\*](http://tiny.cc/turnsafe*). Following them will help  
you continue to enjoy woodturning.

\*Web address is case sensitive.

## Editor's Note



Each issue of *American Woodturner* has a lot of ground to cover. Being the journal of a nonprofit association (the AAW) and not a commercial magazine, this publication has to wear several different hats all at the same time.

The ANN (Association News and Notes) section is critical for conveying organization-specific updates and announcements. In the Chatter section, we share inspiring stories from AAW chapters. These stories—about AAW members generously making a difference in our communities—are an important reflection of our integrity.

The advertising section amounts to an incredible display of the loyal vendors who support our field. Please support them by giving them your business.

Of course, with around 15,000 members, the AAW has turners of all skill levels—some just starting out, some ready to explore beyond the basics, some seeking ways to express themselves through embellishment, and some seasoned professionals (both artists and production turners). The goal of AAW's publications is to offer something for everyone. Not every edition of the journal will be perfectly balanced, but I hope that over the course of a year (six issues), we will have achieved our goal. *Woodturning FUNDamentals* only adds to the variety and balance.

I also hope that if you are not inspired to try a project just as it is presented, you'll still find useful tidbits that can help you solve a problem in a different project. Happy reading, and happy turning!

*Joshua Friend* —Joshua Friend

## From the President



### AAW or AAFLW? Time for a name change?

Prior to my involvement with the AAW, most of my turning was architectural restoration work. I should emphasize *work* because making hundreds of the same piece is a job. After getting involved with AAW, my turning became fun. I turned what made me happy and got involved with other turners who were enjoying themselves. Most of AAW's members are amateurs and hobbyists; aren't they turning wood for enjoyment? As I've gotten older, having fun is more important than having a job. As Cyndi Lauper said, "Girls just want to have fun"; guys share that desire.

Like many of you, I enjoy making things, sometimes for the challenge but often for the results. I often give my turnings to friends and relatives, and my payment is in the compliments I receive. I really like sharing my products and processes with fellow turners. Exchanging ideas and methods, even copying, adds a social interaction to an often solitary activity. To me, and many of my friends, woodturning is amusing and enjoyable. It gives purpose, recognition, and achievement. It's fun—and

isn't that the purpose of a hobby? Even if it's a job, what's better than having a job we enjoy?

Many turners prefer making utilitarian pieces such as bowls, boxes, and pens. I didn't even know what a dibble was until I saw Nick Cook make one! For some, the evolution of turning art rather than utility is a natural process. Harvey Meyer's basket-weave illusion or Nick Agar's Viking shield platter are examples of this transition. Interestingly, I have trouble seeing Harvey weaving at a Hopi pueblo, but can clearly envision Nick fighting off marauders with one of his platters. Whatever turning our members focus on, all benefit from the ability to achieve results in a short period of time. Think about it; go from a growing tree to a finished natural-edged bowl in less than a day. Talk about instant gratification. A good instructor can get us turning and making pieces after a couple of lessons, yet we can spend years refining those skills.

Back to the issue of a name change. In jest, I suggest the "American Association of Fun Loving Woodturners." Should anyone take exception to my comments, I mean no disrespect. AAW is made up of amateurs, but also professional turners, artists, collectors, manufacturers, and vendors. For many, it is a business and

an important livelihood; I respect that and hope for all members there is at least an element of fun. Without artists and professionals, we common turners would have little to aspire to.

### Board vote in August

During August, members will be asked to vote for AAW Board candidates. You will be provided information on our website and in the August edition of this publication. I encourage you to review qualifications and vote. I thank those individuals who have chosen to run. AAW is a volunteer organization and relies on its membership to provide leadership and professional skills. The last eighteen months have been taxing, with the pandemic, but also created significant opportunities in ensuring educational opportunities for our members. I'd like to thank our staff and volunteers who met the challenge of introducing high-quality presentations that benefitted turners all over the world. They have ensured AAW sets the standard for providing educational opportunities for woodturners.

Looking forward,

*Greg Schramek*

Greg Schramek  
President, AAW Board of Directors

LEARN | CREATE | CONNECT | INSPIRE



# 2021 AAW VIRTUAL SYMPOSIUM

JULY 17-18, 2021

At the 2021 AAW Virtual Symposium, you'll have a front-row seat for the online woodturning programming you've come to know and love—right from the comfort of your own home. For this online experience, the AAW will employ an enhanced virtual event software platform to offer multiple concurrent tracks:

- Live Demonstrations
- Panel Discussions
- Special Interest Topics
- Virtual Tradeshow
- Instant Gallery
- Live and Silent Auctions
- Prize Drawings
- And More!

You'll have opportunities to engage with other attendees face-to-face, plan your sessions, or skip around—you decide. The only thing missing will be the handshakes and hugs from old and new woodturning friends!

## HOW TO REGISTER

Visit [tiny.cc/AAWVirtual](https://tiny.cc/AAWVirtual) or scan the QR code to find the latest information and to register for the event.



## AT-A-GLANCE SCHEDULE (ALL TIMES EDT)



### FRIDAY, JULY 16

- 7:30 p.m.  
Live Benefit Auction
- Silent Auction Begins

### SATURDAY, JULY 17

- 10:00 a.m.-6:00 p.m.  
Virtual Tradeshow
- 11:30 a.m.-6:00 p.m.  
Turning Demos, Special Interest and Community Chats, and MORE
- 7:30 p.m.  
POP Live Benefit Auction

### SUNDAY, JULY 18

- 10:00 a.m.-6:00 p.m.  
Virtual Tradeshow
- 11:30 a.m.-6:00 p.m.  
Turning Demos, Special Interest and Community Chats, and MORE
- Silent Auction closes

## POP SHOWCASE ARTIST



Each year, the Professional Outreach Program (POP) showcases one or two artists during the AAW Symposium. The chosen artists may have made significant contributions to the woodturning field but have not received appropriate recognition or are emerging artists who have the potential for making significant contributions to the field. This year's POP Showcase Artist is Roberto Ferrer. Panel discussion moderated by David Ellsworth.

### Roberto Ferrer



*Quinto Sol*, 2021, Maple, steel, 5¾" x 5½" x 2" (15cm x 14cm x 5cm)

Photos: Tib Shaw/AAW

*Quinto Sol* is a part of the 2021 POP exhibition, *Elements*.



## INSTANT GALLERY AND INSTANT GALLERY CRITIQUE

Inspire and get inspired by the Virtual Instant Gallery!

To join in, visit the Calls for Entry page ([tiny.cc/Calls](https://tiny.cc/Calls)) and upload a JPEG image of a favorite piece you've created in the past two years.

Deadline: July 2, 2021.

Would you like your piece to be considered for the popular IG Critique? Submit three views of your piece and a short statement.

Deadline to be considered for the IG Critique is June 23.

## VIRTUAL TRADESHOW



Shop or browse the AAW's Virtual Tradeshow, which showcases a wide variety of vendors\* offering state-of-the-art woodturning lathes, accessories, tools, supplies, turning stock, and more.

- Airbrushing Wood
- Axminster Tools
- Carter Products, Inc.
- Cindy Drozda Woodturning
- D-Way Tools
- Easy Wood Tools
- ExoticBlanks.com
- Hannes Tools, LLC
- John Jordan Woodturning
- JPW Industries
- Klingspor's Woodworking Shop
- Lyle Jamieson Woodturning, LLC
- MDI Woodcarvers Supply
- Spiracraft, LLC
- Stockroom Supply
- Trent Bosch Tools
- Woodturners Wonders
- Woodturning Tool Store
- Woodturning with Tim Yoder

To be a part of the Virtual Tradeshow, contact Erica Nelson at 763-497-1778 / [erica@pierreproductions.com](mailto:erica@pierreproductions.com).

\*Vendor list current as of April 27.  
Visit [tiny.cc/AAWVirtual](https://tiny.cc/AAWVirtual) for the latest info!

## FEATURED DEMONSTRATIONS



### Learn from the world's best!

A handpicked roster of internationally known woodturning talent will provide demonstrations covering fascinating topics at a wide range of skill levels.

- Nick Agar – Turning Platters with Decorated Rims
- Stuart Batty – Bowl Turning: The 40/40 Grind
- Dixie Biggs – Need Some Relief?
- Trent Bosch – Sienna Series Hollow Forms
- Bruce Campbell – Managing Green Wood
- Pat Carroll – Square Box with Pewter Inserts
- Nick Cook – You Light Up My Life Table Lamp
- Rebecca DeGroot – Mini Aquifer: A Wood/Resin Hybrid Droplet
- Mark Dreyer – Standing Out in the World of Pen Making
- Art Liestman – Flame Texturing of Highly Figured Hardwood
- JoHannes Michelsen – Full-Size Wearable Wood Hat
- Al Miotke – Segmented Vase Construction



**Mark Dreyer,**  
*Steam Punk Pen*



**Dixie Biggs,**  
*Green Tea*



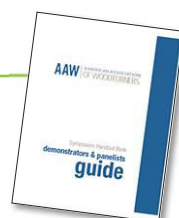
**Bruce Campbell,**  
*Three Dome Box*, 2009,  
Dogwood, blackwood,  
purpleheart,  
6" x 2½" x 4"



**Plus: Special live demonstrations from Axminster Tools, Easy Wood Tools, Peke Safety, and Stockroom Supply!**

## VIRTUAL SYMPOSIUM PROGRAM

Attendees will receive this helpful digital guide to your Virtual Symposium experience.



LIVE & SILENT  
BENEFIT AUCTIONS

Add to your collection—or just watch. AAW's Benefit Auctions will be streamed live online. So, regardless of where you live, you'll have a chance to buy that beautiful bowl, platter, or sculpture from your desktop, laptop, tablet, or mobile phone—or simply observe the action.

**2021 Live Benefit Auction**

Friday, July 16 at 7:30 p.m. EDT

*Showcase of exceptional member work*

Join in the excitement of live bidding on museum-quality work. The live auction is a longstanding AAW Symposium tradition and is an essential part of our fundraising efforts. The auction will be livestreamed remotely to an expanded global Virtual Symposium audience.

**POP Live Benefit Auction**

Saturday, July 17 at 7:30 p.m. EDT

*Showcase of professional work*

The works of established and emerging artists will be auctioned to benefit the Professional Outreach Program (POP), which fosters and promotes high standards of professionalism in the field of woodturning through a broad range of initiatives, including awards, fellowships, and panel presentations.

**Silent Auction**

Friday, July 16 – Sunday, July 18

*Something for everyone*

Participate in the slower pace of silent bidding on a variety of woodturned works and other items. Funds raised will be used by the AAW to continue developing and delivering woodturning education and service programs for our member community worldwide.

For more information on how to preview auction items and register to bid, visit [tiny.cc/AAWVirtual](https://tiny.cc/AAWVirtual).

PROFESSIONAL OUTREACH  
PROGRAM PANEL DISCUSSIONS*(open to all Virtual Symposium attendees)***Evolving a Body of Work –  
Inspiration and Iteration**

**Panelists:** Mark Sfirri, Todd Hoyer, Hayley Smith, Dixie Biggs, Michael Brolly

**Turning for Profit in Today's Market**

**Panelists:** Andy Cole (moderator), Kelly Dunn, Trent Bosch, Keith Gotschall

SPECIAL INTEREST/  
COMMUNITY SESSIONS

Join informal special interest chat sessions Saturday and Sunday to connect with like-minded woodturners. Featuring: Women in Turning (WIT), Youth and Education, and many more to come! Visit [tiny.cc/AAWVirtual](https://tiny.cc/AAWVirtual) for an updated list of chats.

LOOKING AHEAD –  
SAVE THE DATES!

Mark your calendars for more opportunities to learn and connect.

• **November 7-8, 2021**

AAW's Fall Virtual Symposium

• **June 23-June 26, 2022**

Return to AAW's In-Person Annual Symposium, Chattanooga, Tennessee

Call for Online  
Presentations:  
“AAW Presents”

Are you demonstrating online? If you have experience creating high-quality, effective, and interesting demonstrations, have access to the technical capability for a live interactive presentation, and would like to reach a large and enthusiastic audience, we want to hear from you. Consider applying to be part of the AAW's online series, AAW Presents. For full details and application, visit [tiny.cc/Calls](https://tiny.cc/Calls). Questions? Contact Tib Shaw, [tib@woodturner.org](mailto:tib@woodturner.org).

Call for Demonstrators:  
AAW Symposium 2022

The AAW's 36<sup>th</sup> Annual International Symposium will be held in Chattanooga, Tennessee, June 23-26, 2022. To apply to be a demonstrator, visit [tiny.cc/Calls](https://tiny.cc/Calls) between May 1 and August 1, 2021. For more information, call the AAW office in Saint Paul, 877-595-9094 or 651-484-9094, or email [memberservices@woodturner.org](mailto:memberservices@woodturner.org).

Ashley Harwood demonstrating at the AAW Symposium in Pittsburgh, 2015.

Photo: Andi Wolfe

## Prize Drawing for AAW Members

One of your many membership benefits with AAW are monthly prize drawings. Prizes this year include gift certificates, tools, kits, DVDs, and books. Winners are randomly selected at the beginning of each month and notified of their prize.

Thank you to the many businesses that continue supporting our members with these engaging prizes. When you patronize our vendors, please thank them for their support of AAW members. If your business would like to contribute a prize, contact [memberservices@woodturner.org](mailto:memberservices@woodturner.org).

### 2021 Donors

(Others may be added during the year.)

#### Vendors

- Powermatic/JET ([jpwindustries.com/brands](http://jpwindustries.com/brands)) Lathes
- David Ellsworth ([ellsworthstudios.com](http://ellsworthstudios.com)) Set of four DVDs
- Mike Mahoney ([bowlmakerinc.com](http://bowlmakerinc.com)) 16 oz. utility oil
- Thompson Lathe Tools ([thompsonlathetools.com](http://thompsonlathetools.com)) Gift certificate
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- Glenn Lucas ([glennlucaswoodturning.com](http://glennlucaswoodturning.com)) Series of 5 DVDs, "Mastering Woodturning"
- Niles Bottle Stoppers ([nilesbottlestoppers.com](http://nilesbottlestoppers.com)) Gift certificate
- Rockler Woodworking and Hardware ([rockler.com](http://rockler.com)) Gift certificate
- Preservation Solutions ([preservation-solutions.com](http://preservation-solutions.com)) Gift certificates
- Carter and Son Toolworks ([carterandsontoolworks.com](http://carterandsontoolworks.com)) Gift certificates
- AAW ([woodturner.org](http://woodturner.org)) *Getting Started in Woodturning* (books)

## 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](http://tiny.cc/aawgrants). If you have questions, please contact the AAW office by calling 877-595-9094 or emailing [memberservices@woodturner.org](mailto:memberservices@woodturner.org).

## 2022 POP ARTIST SHOWCASE OPPORTUNITY

*Application period: August 15 to October 1, 2021*

Each year, the Professional Outreach Program (POP) showcases one or 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 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 2022 AAW Symposium in Chattanooga, Tennessee. Applications will be juried by the POP committee. The application period is August 15 to October 1, 2021; see online application at [tiny.cc/Calls](http://tiny.cc/Calls).



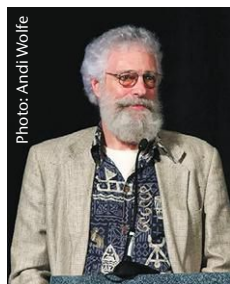
Laurent Niclot was the POP Showcase Artist featured at the 2019 AAW Symposium, Raleigh, North Carolina.

Photo: Andi Wolfe

## Corrections

On the donor list published in the April 2021 journal (vol 36, No 2, page 6), Botho Von Hampeln is listed under the \$100-\$249 donation category. His name should be listed in the \$1,000+ category. Our sincere apologies to Botho for this error.

In Peter M. Smith's April 2021 *AW* article, "Make a 'Tumbling' Bowl" (vol 36, No 2), the segment angle shown in *Figure 1* and discussed in the text on page 37 should be 60 degrees, not 30 degrees.



his turned wood objects, and Michael Hurwitz for his wood furniture. Ellsworth and Hurwitz will receive their awards during the Smithsonian Craft Show Preview Night Benefit, Wednesday, October 27, at the National Building Museum in Washington, D.C. Established in 2014, the Smithsonian Visionary Award is given annually to American artists deemed to have achieved the pinnacle of sculptural arts and design in their individual medium.

## David Ellsworth to Receive Smithsonian Visionary Award

The 2021 Smithsonian Visionary Award will be presented to two wood artists, David Ellsworth for

Previous winners include Wendell Castle, Albert Paley, Toots Zynsky, Dale Chihuly, Faith Ringgold, Joyce J. Scott, and Patti Warashina.

A founding member of the AAW, David Ellsworth is recognized for his significant contributions to the field of woodturning through his exquisite thin-walled hollow vessels, his development of new bent tools for turning, and his generous and inspiring work as a teacher. He describes his primary influences as “the energy and beauty of Native American ceramics, the architecture of the American Southwest with its textures, tones, and monumentality, and the natural beauty of the material of wood.”

Ellsworth is also known for advancing the discipline of woodturning as

a legitimate craft art form, with works residing in the permanent collections of over forty-three museums internationally, including the Renwick Gallery of the Smithsonian American Art Museum, the Metropolitan Museum of Art in New York, the Philadelphia Museum of Art, and the Victoria and Albert Museum in London.

For more, visit: [smithsoniancraftshow.org](http://smithsoniancraftshow.org). ■



## AAW Salutes Powermatic on 100 Years of Achievement

It was 1921 when the U.S. formally ended World War I by declaring peace with Germany. In a cross-town rivalry, the New York Giants beat the New York Yankees in the World Series. And in McMinnville, Tennessee, Lumberyard Manager Leonard F. Smith, Sr., designed and built what would become the first Powermatic® planer. In 1928, Smith moved his shop to a larger facility in town and named the fast-growing business, Powermatic Machinery Company. Smith introduced several other new products, and it wasn't long before the brand became known as “The Gold Standard.”

Twenty-six years later, in 1954, Smith's sons began managing the business and constructed a 38,000-square-foot factory on the outskirts of McMinnville. Today, 100 years after it all began, Powermatic has joined forces with JET Tools, Wilton Tool Company, Edwards Manufacturing, and Baileigh Industrial to form JPW Industries, which is owned by Gamut Capital

Management. The company operates out of its 400,000-square-foot facility in La Vergne, Tennessee, only seventy-two miles from the original plant.

### Powermatic and the AAW

JET/Powermatic has long been the exclusive lathe partner for the AAW Symposium, generously providing demonstration lathes at our events. Jay Brown, Chair of the AAW Symposium Committee, notes, “This partnership has enabled AAW to present Symposium attendees with outstanding demonstrations by world-renowned woodturners. We sincerely thank JPW Industries for their continued support of the AAW.”

Larry Miller, Coordinator of the AAW Symposium Youth Program, adds, “JET/Powermatic is a class act. Not only have they provided all lathes for the youth program for fifteen years, but their management has been a champion supporter, helping beyond measure to make this a highly successful AAW program,

as measured by the 824 youth participants over the program's history.”

Tobias Bridges, Director of Product Management-Woodworking at JPW Industries, said, “For many years, Powermatic has partnered with AAW to support its members and woodturners alike. AAW members provide critical feedback on our lathes, enabling us to continuously improve our designs to meet the requirements of turners. We at Powermatic share the same passion as AAW members in striving for turning perfection, and we look forward to continuing our relationship.”

For more, visit [powermatic.com](http://powermatic.com). ■



# DAVE AND KAREN LONG

## 2021 AAW Honorary Lifetime Members

Kurt Hertzog      *Photos by Andi Wolfe, except where noted.*

*The AAW Board of Directors, at its discretion, confers honorary lifetime membership to persons who, in its judgement, have made extraordinary contributions to the American Association of Woodturners and the advancement of woodturning. This year, the honor goes to Dave and Karen Long, in recognition of their ongoing commitment and exceptional service to the AAW, and for their support of the wood art field by way of involvement in related professional organizations.*



Dave and Karen Long with their favorite piece—*Put Me in Coach*, a spin top by Jacques Vesery and Bonnie Klein.

Dave and Karen Long are unique among those who have received the AAW's Honorary Lifetime Member award. For the most part, past recipients are fairly well recognized as woodturners or artists. Neither Karen nor Dave is a woodturner, but their supportive involvement over the past twenty years at AAW Symposia, with the Professional Outreach Program (POP), and with outside collector groups is unmistakable.

The Longs have been married forty-nine years and have spent their lives together in Ohio. When Karen retired in 2009, after forty-two years of service at Wright-Patterson AFB, she received the Meritorious Civilian Service Award, the highest award the Air Force grants to civilian employees. Dave served in the Air Force for six years, with two tours in Vietnam, before pursuing a career as a sportswriter, mostly for the *Dayton Daily News*.

### From sports to craft

In addition to sports writing, Dave began a freelance writing business in the early 1970s. He found he could make extra money by writing for the magazine section of the Sunday paper. During that time, the American craft movement was evolving toward more decorative items from its utilitarian origins. Ohio was the birthplace of the studio glass movement and had a great history in ceramics with the Rookwood and Weller pottery lines. So there were plenty of artists in glass and pottery for Dave to write about. Yellow Springs, a small village outside of Dayton, was a haven for artists of all sorts, including weavers/fabric artists, jewelers, metal smiths, and furniture makers. All were great subjects for features in the Sunday paper. Dave also began writing for regional monthly lifestyle magazines, niche publications, and national craft-related publications such as *American Style*

and *American Craft*. Dave estimates that over his forty-plus years of craft writing, he's had more than 200 stories in fifty different publications covering the decorative arts.

### Enter woodturning

Dave was introduced to the Shopsmith line of multi-use woodworking machines in the mid-1980s. The Shopsmith line had been revived in the 1970s by a Dayton businessman, and, after sixty-five years, is still active and located in Dayton. Dave's friend, a retired coach/industrial arts teacher who became a Shopsmith salesman, invited him to the Shopsmith facility to try out their machines. Dave opted for the machine's lathe setup and created a platter and, not surprisingly for a sportswriter, a baseball bat. He will tell you the platter was just "adequate" and that he discovered he was mechanically challenged. Karen, knowing this, made short order of his discussion about



(Top left) Over the span of fifteen years, the Longs' 24' x 12' (7.3m x 3.7m) living room/formal dining room was gradually converted into gallery space. They acquired display cabinets from a furniture store and Hallmark Card shop that were going out of business.

(Lower left) Seeking decorative art for an atrium in their Southwestern-style home in Beavercreek, Ohio, started Dave and Karen Long on a continuing adventure to find wood art—and led to significant involvement with the AAW. Their collection currently comprises 350 pieces by 161 artists from nine countries.

(Lower right) An interesting aspect of the Longs' collection is theme-based groupings, such as these Asian-inspired pieces. Works here include works by Glenn Kreug, Keith Holt, Betty Scarpino, and Stephen Hatcher.



buying a Shopsmith. Per Karen, "We weren't giving up garage or basement space for a machine Dave would hardly use and couldn't fix if it broke down." That was the end of Dave's woodturning career, although he did like the satisfaction of turning something from a piece of firewood.

Even with Dave working seven days a week as a sportswriter, he and Karen managed to attend regional craft fairs in the '70s and '80s. Initially, it was to find subjects to write about, but then they began purchasing items with which to decorate their home. While other crafts offered a good deal of artistic expression

in addition to a functional purpose, wood items found at craft fairs back then were mostly utilitarian. Interesting decorative bowls made occasional appearances, but there was little else.

Buying a copy of *Fine Woodworking* in hopes of finding freelance writing opportunities, Dave discovered a story about Dale Nish. Nish was writing about artistic work from the lathe—and not just the industrial kind of work the Longs knew of. Dave started to write stories about wood, mostly furniture makers and carvers, for the *Dayton Daily News* Sunday magazine in the early '80s, just about the time the Dayton Carvers Guild began its

annual *Artistry in Wood Show*. One year, Dave wrote a story about a Kentucky woodturner named Rude Osolnik, who was demonstrating wood bowls ranging from utilitarian to artistic. Rude was the first real woodturner Dave ever met.

## Collecting

In 1986, during a visit to Prescott, Arizona, the Longs went to see Red Rocks in Sedona. In a gallery there, they saw wood bowls like the ones Rude Osolnik had made, but also some that were quite different. Some were big and shiny, made by Ed and Philip Moulthrop; others had Southwestern patterns, made by ►

Ray Allen. Living in Ohio but owning a Southwestern-style home, the Longs recognized that typical Midwest decor didn't fit too well, but Ray Allen's work certainly would. They bought two of Ray Allen's pieces, and this purchase started a collection of wood art that has grown to about 350 pieces today, displayed all over the Longs' house.

Dave and Karen sought to acquire pieces that were more artistic than the common "round and brown" lathe-turned items of the time. They inquired with local glass artists and ceramists to find art made in wood. Through those inquiries, the Longs learned of the American Craft Council (ACC) show in Baltimore, the Martha Connell Gallery in Atlanta, del Mano in Los Angeles, Stones Gallery in San Francisco, and others. Dave wrote to the galleries, asking for images of work from different artists and began acquiring pieces.

The first major piece the Longs acquired was a large, segmented work by

Malcolm Tibbetts. With sufficient time off from work to attend the ACC show in Baltimore, the Longs soon added pieces by John Jordan, James Barnes, and Giles Gilson. Over the next dozen years, they bought thirty-five more pieces, including work by Ron Kent and Mike Shuler.

John Jordan once asked the Longs what kind of work they collected. Unsure what to say, they aptly replied, "Different." They now own work from 161 artists from eleven countries. There are no more than five pieces from any single artist. According to Dave, "Our idea of building a collection is to show what can be done with wood. A lot of pieces in our collection have little or no turning. There are very few pieces which are purely a platter or bowl form." In their ample home, the Longs also have plenty of room to display the glass, ceramics, and fiber art they have acquired over the years.

## The AAW

The Longs became aware of the AAW while attending shows during the 1990s. Dave's first AAW Symposium was in Akron, Ohio, in 1998, where he acquired pieces by Clay Foster and Al Stirt.

In 2003, Dave's job at the paper evolved from sportswriter to assistant sports editor. Gone was the need to work most nights and weekends, and the change in lifestyle allowed for more time to get serious about collecting turned artwork. The first AAW Symposium Dave and Karen attended together was the Pasadena event in 2003. In 2004, Dave attended the AAW Symposium in Orlando and the Collectors of Wood Art (CWA) weekend in Santa Fe. That particular CWA event featured more than 100 wood artists represented by thirty galleries. It was arguably the best show ever held, and Dave bought pieces by Binh Pho, Steve Sinner, David Nittmann, Bud Latven, and Kerry Vesper.

In 2005, Dave became a member of the Cincinnati-based Ohio Valley



**OUR IDEA OF BUILDING A COLLECTION IS TO SHOW WHAT CAN BE DONE WITH WOOD.**

— DAVE LONG

Woodturners Guild (OVWG), an AAW chapter. Now with weekends open, Dave could attend the club's monthly Saturday meetings. He credits the club, along with its monthly guest demonstrators, with teaching him turning and how to distinguish good from poor work. Dave still attends eight or nine meetings each year and sometimes brings in pieces from his collection to share with club members.

## Symposium stalwarts

Karen began getting enough time off work to attend AAW Symposia with Dave. At the 2006 Symposium in Louisville, their friend Malcolm Tibbetts was the AAW Board member in charge of the Instant Gallery. As always, events like these depend upon volunteers to succeed, so Karen and Dave stepped up. Karen helped organize the registration and work drop off for the Instant Gallery. Dave worked on the venue display arrangement for easy setup, viewing, and traffic flow for visitors, including those in wheelchairs. They also created a secure space where backpacks and bags could be stored. With viewers' belongings safely stowed and not carried about, Instant Gallery visitors wouldn't be nearly as likely to accidentally knock displayed pieces off tables. This practice has become a standard approach at all AAW Symposia. With Dave and Karen volunteering in the Instant Gallery for eleven of the next twelve years, not a single piece was broken or stolen.

Volunteering in the Instant Gallery was a significant way the Longs could



Symposium fun. Karen (center) clowning around with the other Instant Gallery volunteers. Her and Dave's service and commitment spanning many years are deeply appreciated.



Over the years, Dave and Karen have served as exhibition judges. At the American Craft Expo, from left: Al Miotke, Karen Long, Mike Shuler, and Dave Long (wearing an "I just collect stuff" shirt and Chris Ramsey hat of madrone).

Contributed photo

give back to the AAW. Over many years, they became recognized by a large segment of the AAW membership and even acted as unofficial customer service reps. They could field questions on almost any Symposium topic and/or point folks in the right direction. Karen in particular helped many spouses of turners, who may have felt out of place, feel comfortable and welcome. And, as wood art collectors, Dave and Karen found the Instant Gallery to be the perfect place to discover potential pieces to add to their collection.

Along with helping in the Instant Gallery, Dave and Karen would typically arrive at a Symposium a couple days early. They volunteered to help set up the special themed exhibitions and auctions, an activity that led them to meet many wood artists, as well as AAW staff and Board members.

Dave has participated in several panel discussions over the years, spanning various subjects. During the Phoenix Symposium (2014), he offered a demonstration on proper lighting for displaying work. In Pittsburg (2015), Dave set up a special interest event in conjunction with the Collectors of Wood Art and the Pittsburgh Contemporary Craft Society. There, he chaired a very well-attended panel along with Suzanne Perrault, who appears on the PBS television program *Antiques Roadshow*, and Cleveland gallery owner Tom Riley. In Atlanta (2016), Dave organized and emceed the Special Interest Night session with wood artists Philip and Matt Moulthrop. That session was so successful that its planned attendance of 125 grew to 300 before entry had to be restricted due to the building's fire safety regulations.

### Other contributions

Dave's contributions to the wood art field also include supportive work with the AAW's Professional Outreach Program as well as significant contributions to *American Woodturner* and other AAW publications on a wide



One of the annual AAW fundraisers for the EOG fund is the auction held at each Symposium. The Longs are always active participants.



The Longs have been regular volunteers at the Symposium Instant Gallery. They helped to establish key processes, such as efficient check-in of artwork, professional display, logical traffic patterns, and safe stowage of personal belongings.



The Longs decide together what they will add to their collection. Asked what type of work they collect, the Longs answer, "Different."

variety of subjects. As a Board member of the Collectors of Wood Art, Dave has written extensive content for the CWA website in support of the wood art field, including key profiles of artists. He was also instrumental in facilitating CWA displays at the prestigious SOFA (Sculpture Objects Functional Art and Design) Chicago show.

Dave and Karen also have supported the field by serving as exhibition judges. Dave was the CWA judge at the American Craft Council shows in Baltimore and the Smithsonian Craft Show in Washington D.C. He was scheduled to judge the *Step Up to the Plate—Second Inning* exhibition at the

2020 AAW Symposium in Louisville, but that event was cancelled due to the pandemic. Additionally, Dave and Karen were CWA judges at two American Craft Expo shows in Chicago.

Please join me in congratulating Dave and Karen Long on receiving the AAW's Honorary Lifetime Member award, a richly deserved honor. ■

*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](http://kurthertzog.com).*



A tiny early mistake in Peter M. Smith's otherwise excellent article, "Make a 'Tumbling' Bowl" (vol 36, no 2, page 37), caught my attention: "30 degrees" should be "60 degrees." Reading further, the cube illusions in some of the photos look so real, I couldn't distinguish perception from reality. Smith's article inspired me to make five cube-illusion platters, with five variations on the theme. My methods and results are quite different from his, and that is the fun of woodturning—finding my own way. My bowls have a variety of outer-ring geometries attached with colored epoxy to cube-illusion centers. I report my failures and successes along the way in a "follow-along" for the Segmented Woodturners chapter of AAW ([segmentedwoodturners.org](http://segmentedwoodturners.org)). Smart folks in that group offered suggestions to inspire my next projects.

—Blake Patterson, New Jersey



I was intrigued by Janine Wang's October 2020 journal article, "Weaving Basketry into Woodturning" (vol 35, no 5, page 31). The article and accompanying video were very complete and motivated me to try this technique. I saw it as an effective way to use up some of the small bowls that resulted from coring a large bowl blank.

After trying the process on a maple bowl with plain reed, I decided to extend Janine's technique and include color. In addition to adding a band of blue dye on the bowl, I used the same blue plus red dye to color the rattan reed to produce a blue, red, and natural reed basket.

—Dave Buchholz, New York



I recently had a great experience with a journal advertiser and wanted to share my experience. I own an old home (built in 1742), and my wife and I are doing a complete remodel. When we tore up the old floor, I salvaged the old hand-hewn American chestnut beams, which were in disrepair and had to be replaced.

Since the remodel also involves replacing the staircase, I decided to make new finials out of those old beams as a tip of the hat to the original builders. Of course, a simple smooth-sided finial would not do; my wife wants pineapples. I needed to flute the finials in two directions to get the look of a pineapple and saw the Flute Master/Spiral Master ad on page 64 of the April 2021 journal. I watched several YouTube videos of Dick Webber and his amazing Flute Master and his collaboration with John Miller for the

Spiral Master. I was sold!

I called the help number on the Flute Master website and got some clarifications from Dick Webber that helped me make the right choice. I made my selection and purchased it. The next day, I got a call from Dick, making sure I was getting exactly what I wanted. He called twice, each time ensuring my complete satisfaction. I have never had such hands-on attention from an online purchase, and Dick's attentiveness and personable nature made the entire experience a totally memorable success. I cannot say enough about his attention to detail and the care and concern he displayed in making my purchase perfect. Thank you, Dick Webber, and thank you AAW for helping me make my wife happy.

—Danny Mussatti, Pennsylvania

Here are a couple of photos of boxes I have made for the Beads of Courage initiative ([beadsofcourage.org](http://beadsofcourage.org)). In total, I have made more than thirty-five boxes as part of Bay Lake Woodturners' outreach for Children's Wisconsin (formerly Milwaukee Children's Hospital).

—Gerald Keberlein, Wisconsin



I enjoyed Dennis Belcher's February 2021 journal article, "Functional Vase from a Board" (vol 36, no 1, page 15) and have made a few vases based on his technique—but with a few modifications. After flattening the end of the rectangular box, I glued a base plate onto it. This allowed me to add a tenon and use my four-jaw chuck to hold the piece, add to the height, add design options, and cover up the otherwise visible cut ends. After creating the tenon and reversing the project into my chuck, I added a top disk for the same reasons.

I also spray-painted the outside of the glass insert black before putting it in place. This provides a more finished look from the top view of the vase.

—David Fleisig, California



## Tri Cities Club Honors Family Tree

Members of the Tri Cities Woodturners (Gray, Tennessee) jumped at an opportunity to use their talents for a worthy cause—crafting keepsakes from a tree that had been part of a local family's history for more than 100 years. Dr. Julie Wade, a retired college professor and resident of Johnson City, Tennessee, lives in the historic home built by her grandparents in 1914. Shortly after moving into that home, her grandparents planted two silver maple trees, which provided shade, beauty, and memories for more than a century.

In 2008, the first of the two trees came down in a storm. Two years ago, the second tree began looking distressed, and in 2020 an arborist found it to be diseased and said it needed to come down. Through an acquaintance, Julie learned about the Tri Cities Woodturners and sent word to one of our members, hoping someone might be interested in the wood and in making

“a couple of bowls” as keepsakes for her family. Several club members jumped at the opportunity to use their time and creativity to fulfill Julie's wishes.

On the day the tree was taken down, Tri Cities members were on-hand to save some of the wood. Each woodturner has his or her own unique style, so each piece crafted for Julie was unique and special. When the final products were delivered in early 2021, Julie was overcome with emotion. “They are all so beautiful. I love them all,” she said. “I have the utmost respect for these club members for what they did for me



Julie Wade and her dog pose with the old family tree just before it was removed in the fall of 2020.



Julie unwraps gifts made from the maple tree planted by her grandmother more than 100 years ago.

and how nice they were. They were just incredible.” The Tri Cities Woodturners' generosity will enable Julie to enjoy mementos created from the family's tree, which will be a constant reminder of a lifetime of family memories. ■

—Dave Culberson, Tri Cities Woodturners

## TAW Supports Narrow Gate Lodge

Narrow Gate Lodge (Williamsport, Tennessee) is an eight-month residential program, established in 2004 to help young men 18 to 25 who have essentially lost their direction in life. Since 2015, Narrow Gate has been a tuition-free program, completely funded through donations. The Tennessee Association of Woodturners (TAW) became involved with Narrow Gate Lodge in 2009, when a terminally ill club member donated his entire woodshop to the Narrow Gate Foundation, enabling Narrow Gate to establish a wood program whereby young men could “work with their hands” as part of their healing process.

TAW members helped turn Narrow Gate's small donkey barn into a wood-turning shop and then established a turning/mentorship relationship,

with six donated lathes and some turning tools. A lot has happened since then. Narrow Gate now has an 8,500-square-foot woodshop with a designated turning room, and TAW members help teach classes as part of the program.

Narrow Gate Lodge enrolls 30 to 36 young men each year, with most going through our six-session curriculum. More than 200 young men have participated in the turning sessions since we began in 2009, and between 60 and 75 are now making some form of woodworking their full-time careers.

For more, visit [narrowgate.org](http://narrowgate.org) and [nglodge.org](http://nglodge.org). ■

—Mike Zinser, Tennessee Association of Woodturners



Narrow Gate Lodge students apply a walnut oil finish on their turned platters.



Students pose with their completed communion sets (platter and chalice).

# Tips

## Postal scale aids in drying wood

When I'm working with green (unseasoned) wood, I find it a challenge to know when the wood is actually dry enough for a second turning or for final finishing. One easy way to figure this out is by using a digital postal scale and weighing your piece periodically—maybe every couple days for a small thin piece or once a month for a large “once-turned” bowl. I keep a piece of paper next to my scale and record the date and weight each time I weigh a turning, so I can tell how much drying progress I'm making. Once the piece stops losing weight, it's ready!

In order to accurately track your drying progress, it is critical to use a digital scale that records tenths of an ounce. You don't need a fancy scale, just a simple one, generally available online for under twenty bucks. Bonus: you can also use the scale to figure out the postage for all of those finished turnings you're sending through the mail.

—Rich Sabreen, Connecticut



## Mirror aids in studying form

Have you ever found yourself not being able to achieve that perfect shape on a bowl or vessel? Have you spent hours taking light cuts just to realize that no matter where you cut, everything looks the same? If so, keeping a small mirror in your shop might be the solution you are looking for. I have a 10" (25cm) square mirror, and it works great.

If possible, remove the workpiece from the lathe and place it on a shelf at eye level. With your back towards the piece, hold the mirror in front of you, so you can see the reflection of the piece you are working on. Another option is to view the workpiece's reflection while it is still on the lathe. Place the mirror in a position that allows you to see the work in progress and take some time to study the shape in the reflection. Whether the piece is on the lathe or off, your brain will automatically perceive the shape differently. Using a mirror could help you find areas on your form that need to be refined.

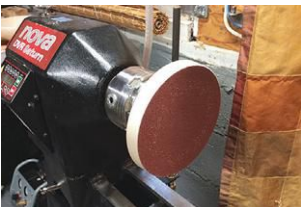
—Roberto Ferrer, Illinois



## Lathe doubles as disk sander

If you have need of a disk sander in your shop but don't have the space or don't want to invest in the equipment, you can quickly make one to fit on your lathe. Adhesive-backed sanding disks come in a variety of sizes. I purchased a 9" (23cm) disk, which worked well for my needs. I turned a tenon on a piece of waste wood and glued it to a 1" x 10" (25mm x 25cm) piece of maple. After turning the maple to a 9" diameter, I simply affixed the sanding disk, and my shopmade lathe-mounted disk sander was ready for use.

—Dex Hallwood, British Columbia, Canada



## Tailstock-mounted bowl support

When I need to touch up the outside of a bowl after I have finished turning the inside, I use a double-chuck method to add support. Attach Cole jaws (or jumbo jaws) to a four-jaw

chuck and use a spindle adaptor to attach the chuck to the live center on the tailstock. Then expand the jaws into the open bowl, using a rubber mat to prevent marring (*Photo 1*). With this added support, the lathe can be run at a comfortable speed to do the finishing touches on the outside of the bowl—without the bowl flexing away from the tool.

If Cole jaws do not fit the inside the bowl, cut a piece of medium-density fiberboard (MDF) to fit and mount it in the tailstock-mounted chuck with a glue block (*Photo 2*).

—James Richardson, Texas



## Calendar of Events

Send event info to [editor@woodturner.org](mailto:editor@woodturner.org). August issue deadline: June 15.

See AAW's online Remote Demonstration Event Calendar at [tiny.cc/IRDCalendar](http://tiny.cc/IRDCalendar).

### Canada

**CANCELLATION NOTICE:** The Saskatchewan Woodturners Symposium, which was scheduled for July 9–11, 2021, at the Regina Trades and Skills Centre, Regina, has been cancelled in order to comply with Saskatchewan Health regulations. For the latest information, visit [southsaskwoodturners.ca](http://southsaskwoodturners.ca).

### Colorado

**CANCELLATION NOTICE:** The Rocky Mountain Woodturning Symposium, which was scheduled for September 17–19, 2021, at The Ranch Larimer County Fairgrounds, Loveland, has been cancelled. The event will be rescheduled in September 2022 (dates to be determined). For more, visit [rmwoodturningsymposium.com](http://rmwoodturningsymposium.com).

### Illinois

**CANCELLATION NOTICE:** The 7<sup>th</sup> Segmenting Symposium, which was scheduled for September 23–26, 2021, at the Crowne Plaze Hotel, Northbrook, has been cancelled. The event will be rescheduled in 2022 (dates to be determined). For the latest, visit [segmentedwoodturners.org](http://segmentedwoodturners.org).

### Minnesota

Multiple exhibitions, AAW's Gallery of Wood Art, Landmark Center, Saint Paul:

- March 14–June 13, 2021: *Elements* (POP show also featuring works from the American Tapestry Alliance)
- June 20–August 29, 2021: *Art from the Lathe—Selections from the Permanent Collection*
- September 5–December 19, 2021: *Finding the Center* (AAW member show)
- Ongoing displays: *Touch This!* family-friendly education room; gallery gift shop; and vintage and reproduction lathes.

For more, visit [galleryofwoodart.org](http://galleryofwoodart.org) or email Tib Shaw at [tib@woodturner.org](mailto:tib@woodturner.org).

### Pennsylvania

**CANCELLATION NOTICE:** The Mid Atlantic Woodturning Symposium, which was scheduled for September 24–26, 2021, at the Lancaster

Marriott Hotel and Convention Center, Lancaster, has been cancelled. The next event is scheduled for September 23–25, 2022. For more, visit [mawts.com](http://mawts.com).

### Tennessee

January 28, 29, 2022, Tennessee Association of Woodturners' 33<sup>rd</sup> Annual Woodturning Symposium, Marriott Hotel and Convention Center, Franklin. Featured demonstrators to include Mike Mahoney, Jason Swanson, Kimberly Winkle, and Lyle Jamieson. Now in its 33<sup>rd</sup> year, this event is one of the longest-running and most successful regional symposia in the U.S. The 2022 Symposium will feature a tradeshow, instant gallery, people's choice awards, and Saturday night banquet with auction. For more, visit [tnwoodturners.org](http://tnwoodturners.org) or email Greg Godwin at [tnwoodturningsymposium@gmail.com](mailto:tnwoodturningsymposium@gmail.com). Vendors, contact Grant Hitt at [tawvendorinfo@gmail.com](mailto:tawvendorinfo@gmail.com).

### Texas

August 27–29, 2021, SWAT (Southwest Association of Turners) annual symposium, Waco Convention Center, Waco. Event details are pending. For more, visit [swaturners.org](http://swaturners.org). ■

## AAW PRESENTS/ VIRTUAL EDUCATION



View interactive demonstrations from the comfort of your own home. Visit the AAW Presents

events page, [tiny.cc/AAWPresents](http://tiny.cc/AAWPresents), for more details and to register for upcoming events.

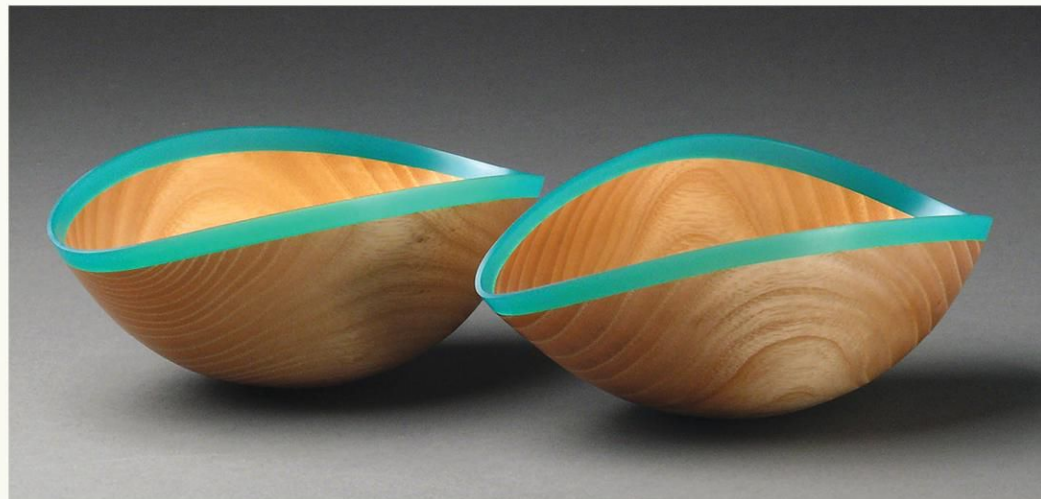
June 19: Keith Gotschall

August 28: Laurent Niclot

September 25: Simon Begg

October 23: Beth Ireland

November 6–7: AAW Virtual Symposium



**Irene Grafert**, *Organic Pleasures*, 2010, Whitethorn, textile dyes, epoxy; Each approx.: 3" × 4" × 2" (8cm × 10cm × 5cm)

AAW Permanent Collection, donated by the artist.

Photo: Tib Shaw/AAW



## SKILL-BUILDING PROJECT

# A MODERN LAMP

## *for any Table*

Carl Ford

Here is a modern table lamp project that is relatively easy to turn. Its shaft comprises three separately turned pieces in spindle orientation (grain running parallel to the lathe's bed ways), which allows for the attractive use of contrasting woods and avoids the need for a long lamp auger. The lamp's base is a simple component turned in faceplate orientation (grain running perpendicular to the bed ways).

The prospect of drilling long holes into endgrain with a lamp auger creates stress and anguish I can do without. This project allows you to avoid that stress by dividing the lamp shaft into three pieces and drilling all the holes on the drill press prior to turning. I used a table saw to cut the blanks perfectly square, which makes aligning them on the drill press easier and more accurate. If you don't have a table saw, careful cutting on a bandsaw will do.

My students and I have made roughly a dozen lamps using this design. Over time, I have tried various alternatives (different hole sizes, no

lamp rod, etc.). I have found the following simplified approach works best for most turners.

### Material prep and layout

I like to use contrasting wood colors in the lamp shaft and base—black cherry for the dark color and hard maple for the light color. Using different species creates an attractive lamp and precludes any grain-matching issues that could result from using a single piece of wood cut into three sections and rejoined. I like to alternate the wood species top to bottom—either dark-light-dark-light or light-dark-light-dark.

When you prepare the blanks, start with square stock  $\frac{1}{4}$ " (6mm) wider than the finished diameter. Straight grain wood is easy to work with, but not required. Using wild grain can turn a simple spindle project into a torn-grain sanding nightmare. Following are the dimensions of each wood component prior to turning; the numbered pieces correspond to the labels in *Figure 1*:

### Turned lamp components

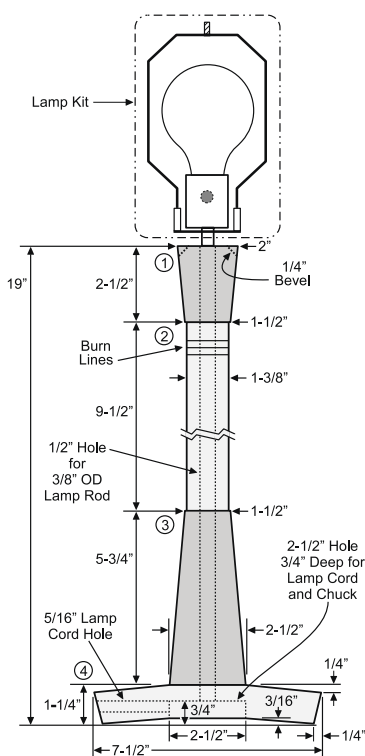


Figure 1. A simplified four-piece design makes drilling easier and offers an elegant, modern look. Including the shade, the lamp stands about 32" (81cm) tall.

### Lamp Kit and Hardware

You'll need to acquire the following lamp parts, readily available online or at big box stores:

- Lamp Kit, including socket, harp, cord, nuts, etc.
- Lamp Rod,  $\frac{3}{8}$ " (9.5mm) OD, 20" (51cm) long
- Lamp Shade, suggested size: 6" (15cm) top diameter  $\times$  19" (48cm) bottom diameter  $\times$  13" (33cm) slant height

1. Lamp Shaft Top:  $2\frac{1}{4}$ " square  $\times$   $2\frac{1}{2}$ " long (57mm  $\times$  64mm)
2. Lamp Shaft Middle:  $1\frac{1}{2}$ " square  $\times$   $9\frac{1}{2}$ " long (38mm  $\times$  24cm)
3. Lamp Shaft Bottom:  $2\frac{3}{4}$ " square  $\times$   $5\frac{3}{4}$ " long (7cm  $\times$  15cm)
4. Lamp Base: 8" square  $\times$   $1\frac{1}{4}$ " thick (20cm  $\times$  32mm)

For many lathe projects, I see no point in making blanks perfectly square before turning them round. However, that approach will *not* work for this project. Since the through holes are drilled prior to turning, starting with perfectly square stock is critical to laying out the hole locations accurately. Pay special attention to making the ends of shaft blanks parallel. This means registering the same face of the blank against the miter gauge when crosscutting the pieces on the table saw (or against the fence on a chop saw).

Mark precise centers on both ends of the three lamp shaft blanks and on the base blank. Drawing two pencil lines corner to corner works best. If you are using a center-marking jig, be sure to use the jig on all four corners and find the average in the middle. Mark the bottom of the lamp base "bottom" for future reference.

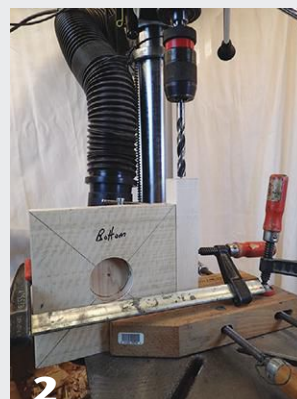
## Pre-drill holes

### Shaft blanks

You can drill straight holes using a good old-fashioned wooden hand screw clamp and a drill press. Before drilling, use a square to confirm that the lamp shaft blank is held vertically in the clamp (Photo 1). Use a  $\frac{1}{2}$ " (13mm) bradpoint bit to start the holes on center.

All of the through holes in the lamp shaft are  $\frac{1}{2}$ " diameter. A  $\frac{3}{8}$ " OD lamp rod fits easily in a  $\frac{1}{2}$ " hole. You can drill a hole all the way through the shorter top blank with a standard-length  $\frac{1}{2}$ " bradpoint bit. The lower two shaft blanks, being longer, are more challenging. You will have to

## Drill lamp rod holes



(1) A wooden hand screw clamped to your drill press table aids in accurate drilling. Use a square to double-check alignment before drilling all the way through the lamp shaft blanks.

(2) Use a square scrap of wood (in this case, the lamp base blank) to securely clamp the tall middle shaft section for drilling. It will be necessary to drill the longer sections from both ends.

## Drill lamp base holes



(3) Drill a  $\frac{3}{4}$ "-deep hole with a  $2\frac{1}{2}$ "-diameter Forstner bit in the bottom center of the lamp base.

(4) Clamp the lamp base on edge to drill the lamp cord escape hole.

drill the  $\frac{1}{2}$ " hole from both ends so the holes meet in the middle (Photo 2). For the  $9\frac{1}{2}$ " blank, it may be necessary to complete the drilling with a longer twist drill. *Important: The holes in the lamp shaft blanks must enter the wood at dead center. It is less critical how the holes meet in the middle of each blank; if the lamp rod passes through the hole, it is good enough.*

### Base blank

Using a  $2\frac{1}{2}$ "-diameter Forstner bit, drill a hole in the bottom of the lamp base  $\frac{3}{4}$ " deep. To drill a hole of this size safely, clamp the workpiece to the drill press table before drilling (Photo 3). This hole will be used as

a chucking recess, so you may need to make it larger, depending on the minimum jaw size of your chuck in expansion mode.

Do not drill the  $\frac{1}{2}$ "-diameter through hole in the base just yet—this hole will be drilled later on the lathe.

Next, drill a hole in the side of the lamp base to allow the cord to escape from the center. This hole is best drilled now, while the lamp base blank is still square and thus easy to clamp on the drill press table. Drill a  $\frac{5}{16}$ " (8mm) hole in the center of the side-grain (not into the endgrain), as shown in Photo 4. This hole should intersect the  $\frac{1}{2}$ "-diameter hole already drilled in the bottom of the lamp base. ►

## Turn the base

I like to start by turning the lamp base and then working my way up. The first step is to turn the bottom of the lamp base, but to do this, you'll have to drill a pilot hole for your screw chuck in the top of the base. I have found this is best done on the lathe.

I cut my blanks close to round on the bandsaw and then make them truly round on the lathe. Draw a 7½"- (19cm-) diameter circle on your lamp base blank with a compass. Then use a bandsaw to cut outside the line. Mount this blank in a four-jaw chuck, expanding the jaws into the 2½"-diameter hole in the bottom (*Photo 5*). The jaws should not bottom out in the chucking recess.

Install a drill chuck in the lathe's tailstock with a drill bit sized for your screw chuck—in my case, a ⅜" drill.

Drill a hole all the way through your blank. Now turn a flat area for the face of your chuck jaws to sit against when you mount the blank on the screw chuck (*Photos 6, 7*). Don't remove too much wood at this point, just create a flat 3" to 4" (8cm to 10cm) wide in the center.

With the workpiece remounted on the screw chuck, shape the bottom of the lamp base (*Photos 8-10*). Start by truing up the outside edge of the base with a bowl gouge. Then true up the bottom and create a ⅜" dip in the middle (refer to *Figure 1*). For stability, only the outside of the lamp base should make contact with the table. But beware—if you undercut the base too deeply, you risk cutting into the lamp cord hole.

Create the ¼" back cut angle on the side of the lamp base. I used a ½" bowl

gouge and a shear-scrapers to form this surface. This subtle detail gives the lamp an elegant, modern look. Sand the bottom before removing the base from the lathe.

Flip the lamp base over and re-mount it on your four-jaw chuck by expanding the jaws into the chucking recess. Mark a 2½"-diameter circle in the middle of the top. This is where the lamp base will contact the bottom of the lamp shaft. Since the bottom of the lamp shaft is flat, don't try to also make the top of the base flat; any variation could mean a visible gap. Instead, create a small recess in the top of the lamp base so only the outside edges of the shaft will make contact. I used a shear-scrapers to create this small recess, running downhill from the marked 2½" circle to the hole in

## Rough-turn top of base



**5** Mount the lamp base on your chuck by expanding the jaws into the hole on the bottom.



**6** Drill a pilot hole for a screw chuck in the top of the base. Then turn a flat in the center 3" to 4" wide.



## Turn bottom of base



**8** Mount the top of the base onto the screw chuck. The chuck jaws will register against the turned flat area.



**9** Use a bowl gouge and shear-scrapers to turn the bottom of the lamp base. After truing up the outside edge, form a concave surface in the middle. A straightedge touching only the outer edges indicates concavity.



the center. Now shape the remainder of the top of the lamp base (*Photo 11*).

Since the screw chuck pilot hole was just  $\frac{3}{8}$ " diameter, the hole should be enlarged slightly to better accommodate the  $\frac{3}{8}$ " OD lamp rod. A  $\frac{13}{32}$ " or  $\frac{7}{16}$ " twist drill should do the job (*Photo 12*).

Sand the top of the lamp base.

## Turn the shaft pieces

Each of the three lamp shaft blanks should be mounted between centers to provide access to the entirety of each blank, end to end. The  $\frac{1}{2}$ "-diameter through hole makes traditional mounting a challenge. My solution is to mount the shaft segments using two  $2\frac{1}{2}$ "-long pieces of  $\frac{1}{2}$ "-diameter wooden dowels—no special-purpose lamp centers needed.

At the headstock end, mount a  $\frac{1}{2}$ " dowel in a collet chuck, small chuck jaws, or a drill chuck. At the tailstock end, remove the center point from the live center and replace it with a  $\frac{1}{2}$ " dowel (*Photo 13*). Some live center holes have straight sides and a setscrew, which can be used to secure your dowel. But if the hole is tapered and has no setscrew, you will have to turn a tenon and shoulder on the dowel to register against the end of the live center. Both of these approaches are shown in *Photo 14*. Be sure to make the tenon long enough

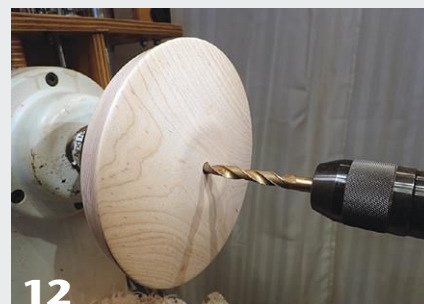
to support the dowel sticking out of the live center. The dowel may not run perfectly true in the tailstock, but it will suffice after you mount your blanks on the two dowels.

Mount and turn each lamp shaft section, one at a time, on the  $\frac{1}{2}$ " dowels. Note that standard  $\frac{1}{2}$ " wooden dowels are frequently undersized, so you might need to wrap masking tape around the dowel to make it fit snugly in the  $\frac{1}{2}$ " holes in the blanks. The shape of each shaft segment is a simple taper or cylinder, so I just use a spindle-roughing gouge and sandpaper. If you are careful, you can get really clean finish cuts with a roughing gouge.

## Finish-turn top of base



**11** With the base now re-mounted on the chuck in expansion mode, mark a  $2\frac{1}{2}$ "-diameter circle in the middle of the top. Create a concave area within this circle, then shape the remainder of the top.



**12** Enlarge the center hole with a  $\frac{13}{32}$ " or  $\frac{7}{16}$ " twist drill to fully accept the  $\frac{3}{8}$ " OD lamp rod.

I have found that adding correctly sized wasteblocks on both ends of the blanks makes the turning simple. They help you avoid sizing mistakes and prevent tearout at the ends of the shaft sections. I make my wasteblocks out of  $\frac{1}{2}$ "-thick plywood. Rough them round on the bandsaw slightly oversized after drilling a  $\frac{1}{2}$ " hole in the middle. To turn the three shaft segments as specified in *Figure 1*, you will need six wasteblocks in the following sizes (*Photo 15*):

- Top segment: 2" and  $1\frac{1}{2}$ " diameter
- Middle segment: Two at  $1\frac{3}{8}$ " diameter
- Lower segment:  $2\frac{1}{2}$ " and  $1\frac{1}{2}$ " diameter ►

## Creative spindle-mounting solution



**13** The lamp shaft parts with  $\frac{1}{2}$ " center holes are mounted between centers on  $\frac{1}{2}$ " wooden dowels.



**14** Two alternatives for mounting dowels in the tailstock live center with center point removed. *Top*: straight-walled live center with setscrew. *Bottom*: tapered live center with no setscrew.



**15** Wasteblocks cut from  $\frac{1}{2}$ "-thick plywood with a  $\frac{1}{2}$ " hole in the center. These blocks serve as size references, similar to mandrel bushings in pen turning.

Mount the appropriate waste-blocks over the ½" dowels with the turning blank mounted between them (*Photos 16, 17*). Turn the waste-blocks down to their final diameter before turning the lamp sections. After the wasteblocks are correctly sized, you only need to “connect the dots” to turn the blank to the correct taper (*Photo 18*). Leave each

blank a little oversized, and sand to the final diameter.

If you run into problems with the blanks slipping on the dowels, add masking tape to the dowels to get a tighter fit.

After you turn the middle section to a cylinder (*Photo 19*), you can add some decorative burn lines, but remember the old adage: less is more. Burn the

lines with a wire *after* you make a shallow groove to get the wire started. I form the groove with a point tool (*Photos 20, 21*). You can purchase burn wires, but a piano wire or guitar string will also work. *Safety Note: If you make your own burn wires, securely install wood balls or handles at each end of the wire. Never wrap the wire around your fingers! The lathe must be running at*

## Mount and turn shaft sections



16



17



18

Install the appropriate wasteblocks over the ½" dowels at the headstock and tailstock ends. Then mount the lamp shaft blank and apply tailstock pressure. Turn the wasteblocks down to their final diameter, then use them as sizing guides when shaping the lamp shaft blank.

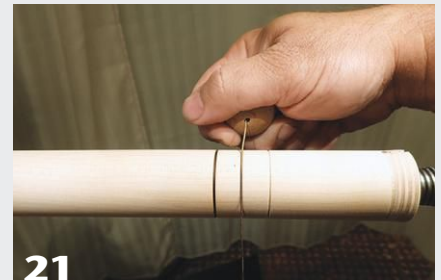
## Turn and decorate middle shaft section



19



20



21

The middle shaft section is turned to a straight cylinder. A few burn lines add an understated elegance.

## Form concave ends on middle section



22

Undercut both ends of the middle section to ensure gap-free unions where the shaft sections meet. Turn away most of the plywood wasteblock to give yourself access to the end of the spindle.

## Add top bevel



23

Add a decorative ¼" bevel to the top of the uppermost shaft section.

a high speed to create enough friction to make a nice burn line. Press the wire into the groove until smoke appears.

Assembling the lamp will be easier if you turn the ends of the middle shaft section slightly concave. Undercutting both ends will help the sections mate up without unsightly gaps. You can do this by reducing the wasteblock at the tailstock end, then use a spindle gouge to undercut the endgrain of the shaft segment (*Photo 22*). Flip the piece end for end and repeat the process, again from the tailstock position.

Use a spindle gouge to add a ¼" bevel at the top of the upper shaft section, as shown in *Photo 23* and *Figure 1*.

When sanding the lamp shaft sections, remove the wasteblocks so you can access the ends to slightly round over the edges. But do not sand the ends that you made perfectly square on the table saw.

## Finish and assemble lamp parts

It is a good idea to pre-finish all the wood lamp parts before assembly. I apply two coats of semigloss spray-on polyurethane, lightly sanding with synthetic steel wool and buffing between coats.

I like to use the lathe as a big clamp. Use it to align and dry-fit the pieces *before* gluing them together. Epoxy is a good choice of adhesive because of its gap-filling qualities. The ¾" lamp rod fits loosely in the ½" center hole. I have found it easier to allow the epoxy to fill some of that gap near the joints than to force a ¾" lamp rod through a long ¾" hole with no play.

Insert the lamp rod through all of the turned parts and install lamp rod nuts at the top and bottom. Do not leave any extra lamp rod protruding at the bottom, but do leave 1½" or so extra lamp rod sticking out the top. Cut off any excess rod only after you have test fitted the lamp socket at the top of the lamp rod.

## Assemble turned parts on lamp rod

Prefinish all the lamp parts prior to assembly. The lathe acts as the perfect holding device to aid in alignment of the parts. Glue the wood sections together using five-minute epoxy, and tighten the lamp rod nut at the top to hold the pieces in place while the glue dries.



Mount the lamp base on a chuck on your lathe, expanding the jaws once again into the chucking recess on the bottom of the base. Then position the center point of the tailstock live center in the hole at the top of the lamp rod (*Photo 24*). Hand-rotate the wood parts on the lamp rod to position the grain to your liking. When you are happy with the dry-fit, loosen the lamp rod nut at the tailstock end and add some five-minute epoxy to the joints. You don't need much glue. Tighten the nut to hold the parts in place while the epoxy dries.

If you need to clean up any excess epoxy after it dries, you can do this by turning the lathe on *at a very slow speed* and buffing with fine synthetic steel wool. Finally, I like to add one last coat of finish after assembling the lamp to help tie everything together and hide any problems created during the assembly process.

## Install lamp hardware

Install the lamp socket and cord according to the manufacturer's instructions (*Photo 25*). It is important to use a UL-approved lamp cord knot, also called an Underwriter's Knot, under the socket. An Internet search for "UL lamp cord knot" will reveal the correct way to tie this knot, which prevents the electrical connections from being pulled and becoming

disconnected. This is an important safety precaution.

When positioning the lampshade on the lamp, I like the bottom of the shade to be above the top of my beautifully turned lamp. The height of the harp determines how high or low a shade sits. The harp that comes in your lamp kit may not be the ideal size, but you can purchase a taller or shorter harp separately. ■

*Carl Ford is an accomplished woodturner, a member of the Kaatskill Woodturners (Hurley, New York), and loves teaching people how to turn. His website is [carlford.us](http://carlford.us).*



## Add lamp hardware

Install the lamp socket, harp, and cord from your lamp kit.



# Working With Norfolk Island Pine

Norfolk Island pines in habitat on Norfolk Island.

Photo: thinbofattter - originally posted to Flickr as Norfolk Island, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=4175460>

## Dan Stevenson

In the South Pacific Ocean, between New Zealand and New Caledonia, sits Norfolk Island, whose name also refers to a native conifer treasured by woodturners. Norfolk Island pine (NIP) trees have a unique symmetry to their branches that offers creative opportunities in turned work.

NIP (*Araucaria heterophylla*) is sometimes called Star pine, Polynesian pine, or Christmas tree pine, and it

is commonly mistaken for a similar-looking species, Cook pine (*Araucaria columnaris*), or New Caledonia pine. NIP has been cultivated and thrives as an ornamental tree in subtropical climates like Hawai'i and, luckily for me, Florida. Here in the Tampa/St. Pete area, you can see NIPs towering sporadically above any given part of the suburban landscape. The big box stores sell them as tiny Christmas trees, and

many are planted alongside homes and fences but quickly outgrow their limiting environments. They are then cut down by tree companies, only to end up in our landfills. A visit to the tree dump every now and then, along with fostering relationships with local tree cutters and lumberyards, is how I salvage NIP logs. Obtaining a decent size tree can keep me spinning pieces for several months.

Following are some important tips and considerations for working with this unique wood.

### Radial branch patterns

Norfolk Island pine falls around 650 lbf on the Janka hardness scale, putting it in the softwood category with cypress and cedar. But as those who turn NIP know, that rating doesn't take those rock-hard knots into account. The signature radial pattern of branches that makes NIP desirable



### Anatomy of a Norfolk Island pine

*Zanatomy*, 2020, Norfolk Island pine, 6" x 6" (15cm x 15cm)

*Zanatomy* reveals the typical branch/knot structure within the trunk of a Norfolk Island pine.

to turners, when dry, equates to knots that can be extremely hard relative to the tree's heartwood. Inside the log, each branch/knot is surrounded by a bit of sapwood, within a sea of softer heartwood, as it travels toward the pith and eventually disappears. This hardness differential makes turning NIP challenging and affects not only the cutting process, but also drying and finishing.

A new set of branches/knots can be found every 12" to 18" (30cm to 46cm) vertically along the trunk. Each set includes between five and nine knots positioned somewhat symmetrically around the trunk. The branches make their way down and in toward the tree's pith (center), dropping about an inch per foot while shrinking in diameter as well. The diameter of these branches, together with the sapwood they're encased in, is typically  $\frac{3}{4}$ " to 1" (19mm to 25mm) where they meet the bark.

The pith of a Norfolk Island pine is extremely soft and punky, and when it dries, it all but disappears, leaving a hole up to  $\frac{1}{2}$ " (13mm) in diameter within the heartwood. The knots themselves have a lovely reddish color all the way to the pith.

Recently, I made a couple of sculptural pieces in which the branches are kept intact between the outer edge of the log and the pith. These endgrain-turned pieces were carefully hollowed from the bottom of the vessel to retain the knot wood (branches) near the top. The wood between the branches was then carved away, revealing a wagon wheel of sorts. *Zanatomy* is an example (Photo 1).

### Orienting the knots

Each knot on a Norfolk Island pine was a branch at one point and has its own pith. When you look closely at a freshly cut NIP branch, you'll notice its pith is off-center, either high or low within the branch. This

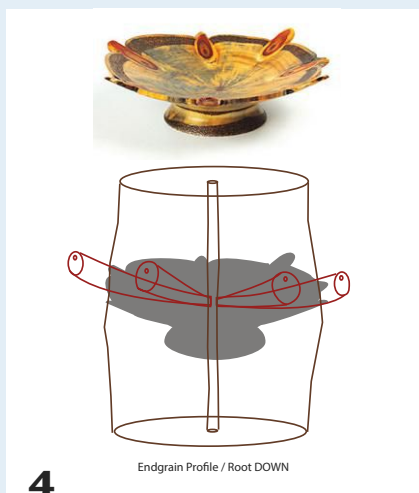
## NIP log and branch pith



(2) The natural orientation of Norfolk Island pine (tree root down). Note how the branches extend out and upward to support their own weight.

(3) A pith located high in the branch indicates the branch runs downward to the center of the tree.

## Root-down orientation



To turn a NIP bowl with the knots across the bottom, hollow from the top end of the log until you are cutting into the branch structure.

pith placement is the singular key to understanding which direction the unseen knots will be heading in a NIP log, and thus allows the turner to orient the wood on the lathe for a predictable result.

When a NIP log is positioned in its natural root-down orientation, the little branch piths appear in the upper third of their respective branches (Photos 2, 3). The assumed logic is that natural design added mass under each branch to strengthen it as it extends outward from the tree to carry its own weight.

Orienting the log one way or the other on the lathe determines the appearance of the knots in a form. If you want to turn an endgrain bowl form with the knots stretching down into the bottom of the bowl, the piece is hollowed with the log in the natural root-down position, as those knots will be descending toward the trunk pith (Photos 4, 5). In these forms, the little branch piths will be positioned high in the branch.

For an endgrain hollow form with the knots stretching up over the vessel's shoulder, the piece should be cut with ►

the log in the root-up position (*Photos 6, 7*). In these forms, the little branch piths will be positioned low in the branch.

Another thing to consider when turning NIP in endgrain orientation is the height of the knots in the log relative to the form you intend to craft. In other words, make sure your log has enough heartwood under (or above) the knots for them to be positioned correctly in your form. If you have a log with the knots near the end and the branch knot piths are in the low position, you know the branches are heading toward the short end of that log, in which case you might be better off making a hollow form than

a bowl to showcase the branches.

A third orientation is to position the log's pith so it runs through the vessel's sides horizontally (not top to bottom). The unique look attained by this sidegrain orientation is worth the exploration. I often turn this way for large vases (*Photos 8, 9*) with dramatic contrasts and am always seeking large-diameter logs for this purpose.

### Turn it green or dry?

A frequently asked question is whether I turn NIP green or dry. Green—always and without question. I avoid turning dry NIP because it is likely to contain

some dry-rotted areas, is prone to tearout, and is generally not fun to turn. It is satisfying to turn wet Norfolk Island pine and produce long “streamer” shavings with a bowl gouge. I don't claim to be an expert with tools or technique, just a self-taught turner who has figured out that a super-sharp gouge pointed correctly cuts most green pieces like butter and leaves a baby-smooth surface. Since I turn a variety of forms, no single tool presentation works for all situations. If I'm unhappy with the trailing edge of a cut, I'll change my tack until I get a better result.

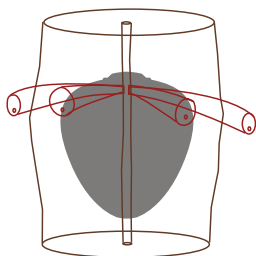
If you're lucky enough to get some very freshly cut NIP, be aware the layer between the bark and wood will ooze a milky, almost foamy, mess of a sappy substance within a day or so. This sap is awful and is the worst part of processing fresh stock. However, if you cut, stack, and cover the logs right away, or if you wait a couple of weeks after felling the tree, that milky mess hardens and becomes much easier to deal with.

When processing fresh NIP logs, I tend to cut sections longer than just single-knot-set blanks. Larger chunks with the bark still on will dry and spalt more slowly, and provide more options for a variety of forms. Sometimes, I'll mark the root-down orientation before storing the wood for easy identification later.

Most of my NIP pieces remain screwed to a faceplate during the entire turning process, as opposed to being held in a chuck, because some of my larger vases weigh well over 50 lbs. wet. With this mounting method, I have never had a piece jump off the lathe. I also find it keeps the form true to round when I put it back on the lathe for additional work.

Spalting is another wonderful attribute of Norfolk Island pine, and I've spent a lot of time trying to understand it, help it thrive, and even generate it in some cases. A freshly cut log can be as yellowish and plain as a 2×4. Spalting is the natural colorizing of wood by fungi, and with NIP, the process starts immediately and without outside influence. Unlike some

## Root-up orientation



6

Engrain Profile / Root UP

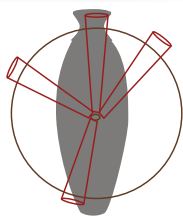
7

To turn a NIP hollow form with the knots across the form's shoulder, orient the log root up, or upside down.



## Sidegrain orientation

Here, the vase is turned in sidegrain orientation, with the pith running horizontally through the form.



8

Sidegrain Profile

9



## Drying wood with silica gel



Silica gel desiccant beads absorb moisture from a turned vase and turn colors to indicate absorption progress. The beads can be re-dried and re-used continually.

wood species, where fungi is introduced via burying the wood in dirt or exposing it to another log, Norfolk Island pine will spalt to a lovely shade of black all on its own—in a wood stack inside or out—as long as the wood remains above 20% moisture content. Keep it damp, keep it out of the sun, keep it away from moving, moisture-wicking air.

## Drying and finishing

Although NIP is pretty stable, it does present challenges during drying. Just about all of my forms are cut and hollowed while wet to final thickness in a single session. I'll then dry the form's exterior with rechargeable silica gel beads for a couple of hours—just dry enough so I can sand away any remaining tool marks (*Photo 10*). Then my forms spend a couple of days drying out completely in the silica beads. I check in on them to look for cracking, rotate the form, and recharge the beads if needed. Be sure not to fill closed hollow forms completely, as I had one burst open (from bead expansion, I assume) early in my learning curve.

## Rapid Spalting

If I'm working with plain Norfolk Island pine that has less spalting than I desire, I'll spray water on it and seal it in a plastic bag blown up like a balloon around the piece, so the bag doesn't touch the wood. This creates the perfect terrarium environment for rapid surface spalting.



This sidegrain NIP vase spalted nicely in just five days.

## Rapid Drying

Rechargeable color-indicating silica gel desiccant beads do a wonderful job of rapidly pulling moisture from turned Norfolk Island pine. They can dry a green-turned form in as little as twenty-four hours. The freshly turned form is semi-submerged in beads within a sealed bag and rotated a few times during the day for best results. The beads change colors as they wick moisture, and later can be dried on a baking sheet in a 225-degree oven for a couple of hours. After the beads return to their dry state and original color and have cooled, store them in a sealed container until you are ready to use them again.



The main challenge in drying NIP has to do with the hardness differential around the knots, as the densities of the knots, surrounding wood, and pith all dry and move at their own rates. Sometimes this opens up voids around the knots or amongst the wood types or allows small cracks to form. I find cyanoacrylate (CA) glue works well at mitigating the movement that occurs during drying. But because the CA glue will also hinder some finishes from being applied evenly, I tend to think through my finishing plan prior to any knot/crack remediation. Another void filler I often use is a mix of colored mica powder with fast-setting epoxy, but epoxy, too, can inhibit some finishes from covering evenly.

After much trial and error, I arrived at my own preferred finishing recipe gleaned from two accomplished translucent-style Norfolk spinners, Kelly Dunn and the late Ron Kent. I blend three parts mineral spirits with one part boiled linseed oil and either wipe it on or submerge the vessel in it. I'd say other than selling a piece to a collector, my favorite part of the

process is wiping on that oil mix. Norfolk Island pine is transformed instantly from a lazy grayish beige to a vibrant umber and golden piece, with depths of spalted beauty and complexity. This recipe is really a thinned-down oil; the mineral spirits and air movement in my shop help it to dry quickly, allowing me time for any knot/crack remediation as needed. Since the wood around any problem areas has already been saturated with oil, the CA or epoxy can do its job without impeding the finish. This is also the time when I fill the dimple left by the main trunk pith. I apply a mix of African padauk sawdust and thin CA, followed by a quick sanding.

Last comes the topcoat, spray lacquer. Some pieces get a "glass lacquer" finish—where the wood is encased under many thin coats of lacquer, which is then flattened, re-sanded, and buffed back to a glass-like sheen and feel. ■

*Dan Stevenson is a hobbyist turner/artist in Tampa, Florida, working almost exclusively with locally salvaged Norfolk Island pine. His online portfolio can be seen at [dswoodcraft.com](http://dswoodcraft.com). Email Dan at [dan@dswoodcraft.com](mailto:dan@dswoodcraft.com).*

# The Splendor of *Norfolk Island (and Cook) Pine*



**Franck Johannesen, Florida**  
*Petals Rising*, 2020, Norfolk Island pine,  
bloodwood, 8" x 5" (20cm x 13cm)

Photo: Scott Hime



**Rudolph Lopez, Florida**  
Untitled, 2009, Norfolk Island pine,  
13" x 8" (33cm x 20cm)

**Sharon Doughtie, Hawai'i**  
*Two's Company*, 2009, Turned, textured,  
and ebonized Norfolk Island pine,  
2½" x 9" (6cm x 23cm)



**Wayne Omura, Hawai'i**  
Untitled (translucent platter), 2021,  
Cook pine, 4" x 13" (10cm x 33cm)



**Pat Kramer, Hawai'i**  
*Reclamation*, 2009, Turned, carved, and  
ebonized Norfolk Island pine, 17" x 19" x 18"  
(43cm x 48cm x 46cm)





**Kelly Dunn, Hawai'i**  
*Hollow Vessel*, 2009, Norfolk Island pine,  
 6¾" × 4½" (17cm × 11cm)



**Dan Stevenson, Florida**  
*Dreamcatcher*, 2020, Norfolk Island pine,  
 11" × 8" (28cm × 20cm)



**John Mydock, Hawai'i**  
*Octopus Platter*, 2017, Norfolk  
 Island pine, pyrography,  
 4½" × 17" (11cm × 43cm)  
 Photo: Isla Harmon



**Pat Kramer, Hawai'i**  
*The Raincatcher*, 2009,  
 Cook pine, ebonized padauk,  
 25¾" × 17" (65cm × 43cm)



**Dan Stevenson, Florida**  
*Norfolk Island Pyre*, 2020, Norfolk Island pine, 3½" × 10" (9cm × 25cm)



**Emiliano Achaval, Hawai'i**  
 Untitled, 2018, Cook pine, 12¾" × 14" (31cm × 36cm)

# MANHOLE COVER BOX

## *With Pop-Up Lid*

Keith Gotschall



### AAW PRESENTS

Keith Gotschall will present this Manhole Cover Box project in an AAW Presents online demonstration, June 19. To register for this virtual, live, interactive demo, visit [tiny.cc/AAWPresents](https://tiny.cc/AAWPresents) or scan the QR code.



### Inspiration!

This story is as much about inspiration as it is about making a box. It's about that spark that turns into an idea that gets kicked around and eventually gets put out into the world.

When I attended the final Utah Woodturners Symposium in 2018, I

made sure to see Benoît Averly, who was a demonstrator that year. In one session, he offered a slideshow featuring textures. I have always applauded Benoît's way of showing slides—no more than about two seconds each—which keeps the audience focused. In this demo, he showed an amazing

array of images, all of textures and patterns, meant to inspire. One in particular was of a cast iron manhole cover, the image cropped square, with brick-work around the cast iron. *Bam!* I was hit with a desire to make a square box with a round lid, textured and colored to simulate cast iron, maybe even the brick. And before I knew it, Benoît moved to the next slide. I'm not sure how well I paid attention after that. It was one of those ideas that takes over once started.

When I returned home from the symposium, I started sketching what I was thinking about. At first, I hesitated to search for images of manhole covers, but to my surprise, there are many people in the world who take photos of manhole covers and share them online. I found all sorts of cast



Photo: Catherine Gotschall



### Inspiration underfoot

Textures and patterns on manhole covers and water access lids abound—just look down.

## Box and lid cross-section

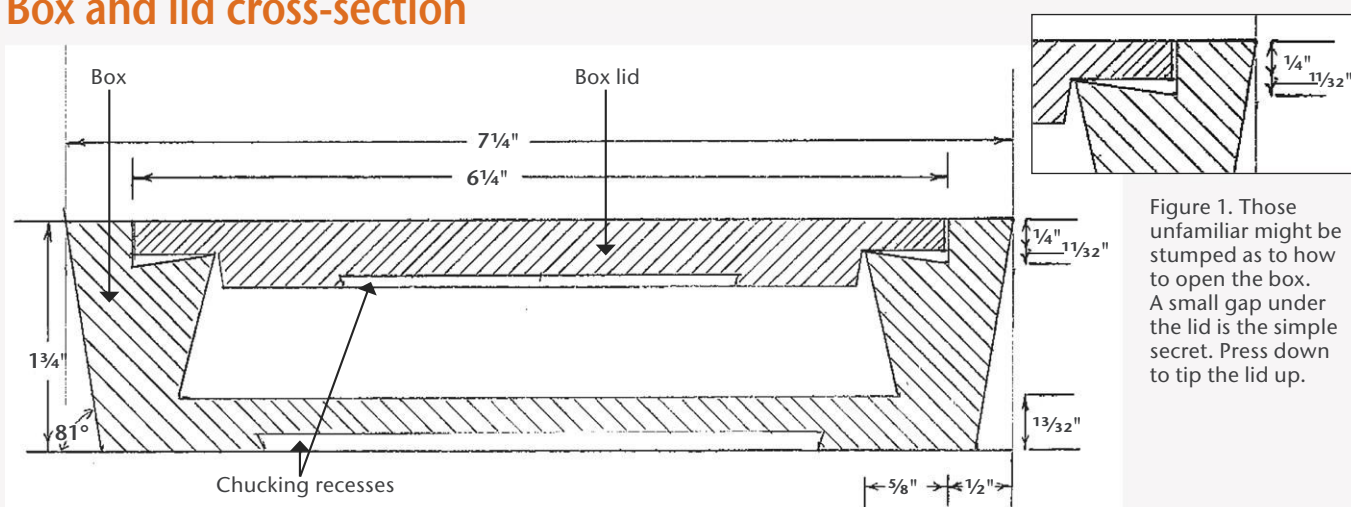


Figure 1. Those unfamiliar might be stumped as to how to open the box. A small gap under the lid is the simple secret. Press down to tip the lid up.

iron “street art,” from grates and sewer covers to water access lids and urban tree grills. Some are old and worn to anonymity, while others are easily recognized, plain or complex, painted, rusted and patinated; they are a great source of inspiration!

I also sent a message to Benoît, telling him of my excitement, and asking permission to take the inspiration I found in his images and see where it would lead me. Like the gentleman he is, Benoît pointed out he doesn’t own manhole covers, had not made a box out of them, and he was happy I had found some ideas to explore from his demo.

### Tip-up lid

I am both an artist and a production turner, and that is often how I think about my projects. Sometimes, it’s a one-off piece, never to be repeated, and sometimes a project leads to an ongoing series. I approached this project by first making a prototype, expecting to find problems that would need to be solved—one of which was how the end user would remove the flat lid, which sits flush in the box. There are no knobs or

fixed handles on a manhole cover, so I had to find a creative solution.

Manhole covers often have small holes that accept some kind of “key” used to pry the cover up. I thought about devising a decorative key for this purpose but discarded the idea. I didn’t want to require the user of the box to have anything extra that could get lost, which would then necessitate turning the whole box over to remove the lid. I also considered making a finger hole that could be used to lift the lid. I still do some lids that way, but I am not overly fond of the design. I also could have incorporated some sort of toggling ring that could be used to lift the lid, but that seemed too complex for a box that I wanted to be at a certain price point.

Finally, I realized I could design the box’s interior so that the flat lid could be “tipped up” at one edge by pressing down on the opposite edge, much like a teeter-totter. *Figure 1* shows the design that makes this work. Actual manhole covers are too heavy for this approach, but my box could incorporate such a design and retain the flat top surface I was after. *Eureka!*

### Other considerations

I had pretty well thought through the making of the box before I even set tool to wood. A key consideration was the wood—its source, cost, and stability. Typical 8/4 (2"-thick) kiln-dried stock would work for the base of the box, as it could be purchased readily at a reasonable price and would retain its shape and flatness (for the most part). The lid material could be 4/4 (1"-thick) stock, and since I was planning to add some decoration, it wouldn’t necessarily need to be the same species as the base.

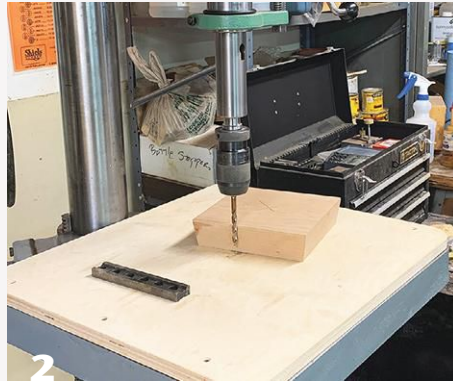
I wondered how I could use the lathe to help speed up the process of decoration and embellishment. Cutting concentric grooves is easy enough, fast and regular if I’m careful. I could use the lathe’s indexing wheel to create regularly spaced intervals, which would help in making any sort of radial designs. Center medallions would be an easy task, as would any sort of edge treatments on the lid.

Other considerations came to me as I thought through the process of making: the base should be wide and stable, as I would be pressing on the edge of the lid to flip it open. A ►

## Box blank prep



**1** The author prepares box blanks by cutting squares on the table saw. Tilting the blade to 9 degrees creates an elegant bevel.



**2** Predrill the blank so it can be threaded onto a screw chuck. The pilot hole doubles as a depth indicator for hollowing.

heavier base would also help in its dimensional stability; thin walls lead to distortion. Working the bottom face to completion and then remounting the box on a recess is a quick way of working, but useful also as a means of remounting the work for decorating. I needed the basic box to be simple, and therefore less expensive to make, so keeping the base flat and square would help. With this in mind, I sent my stock through the planer before cutting blanks to size.

I decided to use 8/4 cherry to make a 7¼" (18cm) square box. If you buy pre-surfaced stock, make sure the top and bottom are clean and parallel.

I also decided to cut the base of the box square on the table saw, and then angle the blade slightly (9 degrees) and run it through on all sides (*Photo 1*). The angled sides gave the box a simple bit of sophistication with little extra effort.

## Turn box bottom



**3** With the box mounted on a screw chuck, form a chucking recess in the bottom. Decorate and sand.



### Turn a square box

My turning sequence was to first mount the square box so I could turn the bottom, then flip it around and hollow its interior. I decided to start with a screw chuck. The predrilled hole for the screw could also double as a depth indicator when hollowing (*Photo 2*). After planing, my 8/4 stock ended up 1¾" (4cm) thick, so accounting

## Hollow the box



With the box now mounted on a chuck in expansion mode, mark and hollow the box. The author first uses a skew with the handle dropped low to make a peeling cut, then cleans up the surface with a gouge.

for a mounting recess  $\frac{1}{8}$ " (3mm) deep, I drilled a screw chuck hole  $1\frac{1}{4}$ " (32mm) deep. I used a brad-point bit, measuring to include the brad tip itself. This would leave  $\frac{3}{8}$ " (10mm) of wood in the bottom, plenty of material to be sturdy, but not so much as to be overly heavy.

With the work mounted on the screw, I formed a recess in the bottom to match my large set of chuck jaws. My recess measured  $4\frac{1}{4}$ " (11cm) diameter and just  $\frac{1}{8}$ " deep; form a recess to accommodate your chuck jaws in expansion mode. I also turned some crisp beads and a shallow V cut inside the recess to add some simple decoration (Photos 3, 4).

After sanding the bottom completely, I took the box off the screw and flipped it around, expanding the chuck jaws into the recess. It held well, with no need to over-tighten. My plan was to hollow the interior but leave a "shelf" for the lid to sit on and a bit of material around the lid (as shown in Figure 1). This would leave a healthy wall thickness, even with the angled sides of the box. Use a pencil to mark the diameter of the box opening—in my case,  $6\frac{1}{4}$ ", or 16cm (Photo 5).

To hollow the interior, I used a skew to make a peeling cut, but a bowl gouge or even a scraper can be used just as easily and will produce similar results (Photos 6, 7). Remove the waste wood down to your drill depth. I undercut the interior opening, but was careful not to overdo it. The peeling cut is efficient but doesn't leave a good finish on the endgrain, so a spindle gouge made quick work of cleaning up that area, leaving a clean cut all the way down to the corner.

The shelf, or ledge, that the lid sits upon is  $\frac{5}{8}$ " (16mm) wide and  $\frac{1}{4}$ " (6mm) deep. After forming this shelf, I needed to address how much "lift" the lid would have by angling the shelf surface slightly deeper at its outside

## Form lid shelf



A recessed "shelf" allows the box lid to sit flush with the top. Angling the shelf downward at its outside edge allows the lid to be flipped up for removal.

## Sand the box



The box's interior is sanded on the lathe; other areas are sanded at the workbench.

edge. The shelf is inset below the box surface by  $\frac{1}{4}$ ", but the outside edge goes  $\frac{3}{32}$ " (2mm) below that—just enough to allow the lid to tip up when its opposite side is pressed down (Photos 8, 9).

I then sanded the interior of the box (Photo 10). Slow the lathe speed down, use good sandpaper, and it won't take long. All of the interior was finish-sanded on the lathe. The sides, top, and bottom of the base were sanded on my workbench with a palm sander (Photo 11). ▶



## Mounting Tip



12

When using a screw chuck, you can limit the depth of the screw into the workpiece by adding disk spacers—important when there isn't much material to waste.

I then sanded by hand to ease the edges.

## Turn the lid

I used 6/4 (1½"-thick) cherry for the lid, as I had that material on hand, but 4/4 would work as well with less waste. Just be careful how you mount it on the lathe. I mounted the blank on a screw, using spacers to reduce the depth of the screw in the lid (*Photo 12*).

I turned the lid's outside diameter carefully, then formed the "step"

that would sit inside the opening in the base. This notch should be kept very square; undercutting the angle would counteract the tipping action we are trying to achieve. I measured and transferred dimensions from the base to the lid, which requires a somewhat loose fit (*Photos 13-15*).

Using a skew, I scraped a recess to accept my chuck jaws in expansion mode, ⅛" deep, in the middle of the lid. You could make a spigot here and tighten your chuck jaws onto it, but I prefer to expand into a recess so as to have wide stability and not crush the wood fibers. Decoration on the lid's underside is optional; I added a few beads within the recess (*Photo 16*). As you consider decorating the underside of the lid, remember you are shooting for about ½" (13mm) total lid thickness.

Sand the underside of the lid completely, then flip the lid around, expanding the jaws carefully into the recess. Now reduce the thickness of the lid so it will sit flush in the box base. Sand the top of the lid (*Photos 17, 18*).

Remove the lid from the chuck and test its flip-up action in the box. Pushing on the outside edge of

the lid should kick it up a good ¾" (19mm), allowing you to grab it. If the lid is rubbing the base anywhere, re-mount it on the lathe and adjust to a looser fit.

## Decoration

With the basic box and lid completed, you can add some decoration quickly on the lathe. Grooves, beads, or bands can be formed on both the lid and box. I almost always include a shallow groove at the outer edge of the top, which helps disguise any tolerance changes in the lid. But go easy here—even small accents make a big impact visually.

Stop the lathe and use its indexing head to lay out any radial lines you might want to use as carving guidelines. I made a simple shaft to fit in my banjo and a wood cross-piece to aid in drawing straight lines. I normally draw in all the lines, hitting every division that is included on my lathe's dividing plate—in my case, that is twenty-four divisions (*Photo 19*).

Another method of decoration is to drill shallow holes in the lid, some of which can run off the edge. I made a jig to hold the lid during drilling (*Photo 20*). Clamp

## Transfer dimension, turn lid



13



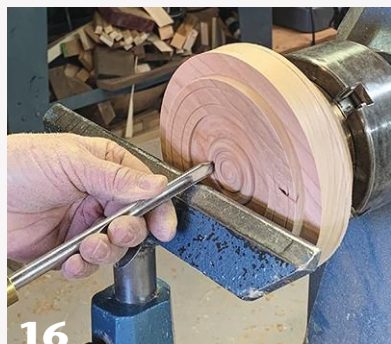
14



15

With the lid mounted on a screw chuck, transfer critical dimensions from the box. Turn a "step" in the lid to fit into the box.

## Decorate inside lid



**16** The author forms a chucking recess and adds beads to decorate the inside of the box lid.

## Turn and sand top of lid



**17** With the lid now mounted in a chuck in expansion mode, the author turns and sands the top of the lid.



**18**

or block the jig in place, then spin the lid to shift to different positions.

Creative embellishment is up to you. I use all manner of colorants, carving, and burning (*Photo 21*), often making the lid a different color than the box. After adding decorative elements, I usually finish the boxes with a few coats of tung oil.

Some who have never seen this type of box may be stumped as to how it opens, but once the trick

is shown, it quickly becomes a favorite secret to share. ■

*Keith Gotschall, a full-time turner and furniture maker, is a frequent demonstrator and teacher of traditional turning techniques. He lives in the mountains of Colorado with his wife Catherine and a very bad dog named Roscoe. For more, visit [keithgotschall.com](http://keithgotschall.com).*



## Embellish lid



**19**



**20**



**21**

(19) The lathe's indexing head allows for evenly spaced segments to be drawn on the manhole box lid—perfect guidelines for painting, carving, or burning decorative elements.

(20) The author created a jig for holding the box lid to drill shallow holes in it—a piece of scrap squared and recessed to accept the box lid. Simply spin the lid to a new drilling location.

(21) Pyrography is a great choice for embellishing a manhole box lid.

# Veneering A TURNED Form

Scott Grove



*Golden Wave*, 2020, Poplar, pommele sapele and satinwood veneer, 15" x 12" x 3" (38cm x 30cm x 8cm)

## Why veneer?

Woodturners have at their disposal a wide variety of amazing woods, burls, and manmade materials with which to make any number of different projects. So why would anyone want to veneer a turned object? One answer is simple: because we can. But there are other reasons, too. While solid hardwood lumber offers lots of colors and interesting figure, veneer is typically of a higher quality and in fact is often categorized as an architectural- or instrument-grade material.

Some species and/or wood figure are only available in veneer, like tamo ash, royal ebony, or pommele sapele. These highly figured veneers showcase some of the finest qualities of chatoyance, which is the way light plays and reflects in the grain, often creating 3D effects. The figure is more consistent and frequently more spectacular in these superior grades, too.

Using veneer on turned pieces allows me to achieve an aesthetic effect I can't get with just hardwood. For example, I can employ two contrasting species on different surfaces of a single form, as in the example shown in this article. Also, different colored veneers can be layered and the surface carved or edges exposed to reveal fine pin-striping accents.

Using stunning veneer on the outside means you can use inexpensive hardwood cores. Core blanks can be glued up to ensure dimensional stability. Larger turning blanks of highly figured woods are less common and relatively expensive. Veneer is more cost-effective and environmentally sustainable. Segmenting effects and seaming patterns can add visual interest, too.

## How it's done

Veneer sheets are like paper, and they bend on only one axis to make, for example, a cylinder. Neither paper nor veneer can smoothly bend around a sphere, but I've found a way: condition the veneer first so it can bend on a multiaxis, or compound, curve. The chemical

## Predrill for future display



**1** The author uses a doweling jig to drill a hole in the corner of the turning blank. When completed, the sculpture will be supported by a steel rod and base.

## Turn the form



The sculpture begins as a simple symmetrical disk of poplar. The edge is kept crisp, not rolled, with the surface relatively flat as it comes to the edge. CA glue is applied to strengthen the thin edge.

process of conditioning plasticizes the veneer and allows its fibers to be stretched and compressed, so it can be manipulated around the tightest curves.

Wood fibers are like a bunch of straws held together with lignum, the “glue” of a tree. When the lignum is softened, it allows the fibers to slip past one another. Conditioned wood can stretch apart only about five percent before these straw ends extend past their limits, and then the wood breaks or the veneer tears. But soft lignum also allows the straws to compress; the fibers can slip past each other by 100%, which allows them to smoothly cover extreme compound curves.

Here, I'll explain how I soften veneer and share techniques for applying and compressing it to cover a turned, compound-curved object. For the record, there are a number of ways to achieve a veneered compound curve; each depends on the size and species of the veneer, the size of the surface to be veneered, and the tightness, complexity, and type of curve. I have used this process to successfully veneer some very extreme shapes, like a bowling ball, a working light bulb, and a female torso, to name a just a few.

## Turn and shape form

I turned the sample form using typical turning methods and chose poplar to

show how you can achieve stunning effects using an inexpensive, relatively soft hardwood as the core. To later mount this sculptural piece for display on a ¼" (6mm-) diameter steel rod, I used a doweling jig to drill a hole in the square blank before cutting it round on the bandsaw (*Photo 1*). In this piece, I drilled the hole perpendicular to the grain direction, to give extra strength to the narrow tip of the sculpture.

When turning this form, I kept the profile symmetrical front to back, as shown in *Photo 2*. I applied thin cyanoacrylate (CA) glue to the edge to firm up this thin area (*Photo 3*).

I made a jig to hold the turned disk square and stable while cutting out the inner space at the bandsaw and

sanding its inside curve on a spindle sander (*Photos 4, 5*).

## Condition the veneer

Burl is the easiest type of veneer to bend because the grain is multi-directional, and tight closed-pore species work better. Russian walnut burl is by far the most flexible species after conditioning. Tropical species are more difficult to bend. I have not yet found a species that I couldn't bend around a compound curve, but I keep looking.

Veneer can be flat but very brittle, or it can be flexible but very wrinkled. Some veneer manufacturers condition their freshly cut veneer to flatten it. In either case, any veneer requires fresh conditioning for compound veneering. ►

## Cut and sand



**4** A custom holding jig keeps the workpiece stable during bandsawing and sanding. The author uses hot-melt glue to temporarily hold the jig supports in place.

There are a variety of commercially available veneer softeners, but I prefer to make my own brew, which I have tested, continue to modify, and have used for decades. The fundamental purpose of conditioning is to soften *and* flatten the veneer through plasticization.

My recipe for conditioner:

- 3 parts water (use distilled for light wood or if your local water is mineral hard)
- 2 parts PVA (polyvinyl acetate) glue—I prefer Titebond Original
- 1 part glycerin
- ½ part denatured alcohol
- ½ part acetone (if acetone is not available, use 1 part alcohol)

Combine all the ingredients, adding the PVA glue last, and mix well. Then

soak the veneer in a shallow tray or liberally brush on the conditioner. I thoroughly wet both sides of the veneer, wrap it in plastic, and let the brew absorb into the wood for ten minutes (*Photo 6*).

Next, squeegee the excess moisture off the surface of both sides of the veneer, then place the veneer leaves individually between fiberglass screening and stack them with a couple of sheets of newspaper between the screen packs (*Photos 7, 8*). I use standard fiberglass window screening material found at most hardware stores; it prevents the veneer from getting glued together.

I try to keep the veneer edges lined up so they do not fold over and form a crease. I press the complete stack between a top and bottom layer of a flat and smooth sheet material such as

plywood. This can be done in a vacuum bag or with cauls and clamps (*Photo 9*).

After one hour, I un-clamp, replace the newspaper, and re-clamp, again keeping the single sheets of veneer between the fiberglass screening. After three to six hours, I replace the newspaper one more time and let the pressed stack rest overnight. After the final pressing, about eight hours, the veneer will be flat, soft, and supple. I like to use the conditioned veneer within a few days of processing, storing it pressed between panels without the fiberglass or paper.

### Apply the veneer

I start by making a paper template of the surface I want to veneer and oversize it by ½" (13mm). On compound curves, the paper, and consequently

## Condition the veneer



**6** The author liberally applies his home brew of veneer softener and allows it to take effect.



**7** The conditioner is squeegeed off the veneer, which is then sandwiched between layers of window screen material and newspapers.



## Compress veneer using cauls



**9** The conditioned veneer, together with the fiberglass screen material and newspapers, is compressed between sheets of plywood. Clamping cauls help to distribute pressure.

## Cut veneer to shape



**10** A slightly oversized paper template of the sculpture surface is transferred to the veneer, which is then cut out.



**11** A pillowcase filled with sand helps support the workpiece, as the author marks where the veneer buckles due to the compound curve.

the veneer, will buckle in a number of areas, so working with paper first helps determine how the veneer will form and buckle on the surface. My goal is to spread out the buckles, or pleats, so they are no higher than  $\frac{3}{8}$ " (10mm) and a minimum of 2" (5cm) apart. If one pleat is higher than that, I split it into two or more, and reduce the height as I go along making sure they remain 2" apart. I keep doing this until all the pleats are lower than  $\frac{3}{8}$ ". Next, mark the pleats, transfer their locations onto the veneer, and test the fit and pleat configuration (*Photos 10, 11*).

Typical white or yellow glue, aka PVA glue, is a thermal-forming adhesive that can be re-liquefied with heat after it has dried. Once cooled, it re-solidifies and adheres two surfaces together under pressure. I use Heat Lock Veneer Glue, a PVA adhesive specifically designed for a tacking and heating process. One unique quality of Heat Lock is its open tack time. Five to ten minutes after application, it becomes tacky, much like contact adhesive, and the veneer can be temporarily stuck in place until heat is applied to fully bond the surfaces. This gives me the flexibility I need for the best veneer placement. *Note: Never use contact adhesive for this process.* This tackiness can be very helpful or it can be a detriment, depending on the size and shape of the surface. In most cases,

it's great for holding the veneer down between the pleats or when you're applying veneer on a single-axis curve. In other instances, especially on larger projects, this stickiness can be a pain because the veneer grabs tight during the open tack period and is impossible to re-position without heat. In these cases, I use Titebond Original, as it dries hard and won't grab or stick the surfaces together, and still liquifies under heat for a good bond.

When I'm working on a new form or with a veneer species I haven't tried before, I run a test on a piece of scrap wood, gluing down a pleat, before working on the final piece. To help prevent curling, tape the veneer to a flat board before applying the glue. Then spread an even coat of adhesive to both the turned surface and the back of the veneer (*Photo 12*).

Carefully position the veneer onto the compound curve and tack it in place with pressure, using the contact adhesive properties to form and hold the pleats in place. Sometimes I'll put a piece of wax paper between the veneer and the core to help in positioning and to prevent the veneer from instantly sticking. Once the veneer is positioned, I slide the wax paper out and tack the veneer between the pleats as I go.

With an iron set on medium (cotton, around 300-350 degrees),

iron between the pleat locations evenly with firm pressure for 15 to 30 seconds. Keep the iron moving until the veneer is adhered. Remember to keep the pleats no higher than  $\frac{3}{8}$ " and at least 2" apart.

Once the veneer grabs, move to the next "valley" and pay special attention to the pleat heights (*Photo 13*). After the valleys are adhered, move to the pleats. This is where the magic happens. Hold the iron over the raised area to help soften the lignum, then slowly press the veneer down. Work from the low side to the high part of the pleat, and compress the veneer flat. The plasticization (softening) from the conditioning process prevents the veneer from splitting or cracking. It also allows the veneer to compress and the fibers to slide past one another. Thus, a  $\frac{3}{8}$ "-high pleat can be compressed down flat. *Voila!*

After ironing, I immediately apply firm pressure on the veneer with a cool steel seaming roller, which also acts as a heat sink, helping to quickly cool the glue for faster adhesion (*Photo 14*). A steel or copper pipe would work, too. Pay special attention to the edges and roll the piece once or twice more to ensure a tight bond.

Tilt the work so its edge contacts a cutting board and slowly trim the ►

## Glue and press veneer



**12** PVA glue is applied to both the veneer and substrate.



**13** Heat from an iron is applied first between the markings indicating the "pleat" locations and then on those markings. The softened veneer is flexible enough to flatten onto the sculpture's compound curve.



**14** A cool steel roller draws heat away from the glue and ensures thorough adhesion.

veneer (*Photo 15*). Then sand the veneer flush to the core's blank side. I pay attention to the angle of this sanded edge and sand flush to the adjoining plane. To prevent splintering the veneer edge, sand from outside in, toward the core. For inside curves, I use a PVC pipe with 120-grit sandpaper attached (*Photo 16*).

Finally, I repeat this veneering process for the other side of the form.

### Add contrasting veneer

This sculptural piece features contrasting veneers—outer pommele sapele surfaces and satinwood on the inner surface. After I apply the

glue and wait for it to tack up, I add a sheet of wax paper to prevent it from prematurely grabbing. I start at one end and use a PVC pipe to evenly press the veneer onto the inner curve, pulling back the wax paper as I go along (*Photos 17-19*). This surface is not a compound curve so no pleats appeared.

I first use a veneering iron and then switch to a quilting iron to access the inner curve; a copper pipe serves as a heat-sink roller (*Photo 20*). Again, pay extra attention to the edges.

I use a curved scrap of wood to support the overhanging veneer on the inside curve while cutting it flush. Take multiple slow passes with a sharp knife to cut through the veneer (*Photo 21*). Taking several smooth slices, rather than one aggressive cut, gives more control and a cleaner cut.

### Trim and sand



**15** The excess veneer is trimmed at the edge, then sanded flush.



**16**

### Add contrasting veneer



**17**



**18**



**19**

With both outer surfaces veneered, the author adds a contrasting veneer on the inner surface. Wax paper, which had prevented adhesion temporarily, is pulled away as the veneer is pressed onto the form.

### Heat and trim



**20**

As with the first two surfaces, heat is again applied, this time with a quilting iron, to activate the PVA glue.



**21**

A curved scrap block serves as backing support during trimming.

### Complete veneering



**22**

The sculpture's final surface receives veneer.

I save a short end section of satin-wood veneer from the inside surface piece, so the grain matches and lines up. I iron, press, and trim the piece as before (*Photo 22*).

Veneer is  $\frac{1}{42}$ " (0.6mm) thick, so be careful not to sand through it. I use long sanding strokes and thoroughly hand-sand all surfaces from 120 to 220 grit. I either fold the sandpaper over for an evenly flexible yet stiff sanding cushion, or use a soft backer pad (*Photo 23*). The edges are the most vulnerable areas, so be gentle to avoid sanding through. I also ever so lightly bevel the corners using a PVC sanding block.

### Touch-up/repair seams

Next, I spray the entire piece with a 50% shellac/50% denatured alcohol solution, which reveals any sanding marks (*Photo 24*). It also seals and protects the surface during any repair work that might be required, and if I use CA glue for a repair, the shellac/alcohol mixture helps prevent the slight change in color and/or sheen left over from the CA glue (called a witness line).

Closely inspect all the edges to confirm there are no gaps. I discover a very slight separation on a  $\frac{1}{2}$ " section of the inner curved surface. It's a paper-thin gap that won't remain adhered after a second ironing attempt. I make curved and V-grooved clamping blocks and, with slight pressure and some thin CA glue, stretch and re-adhere the veneer tight (*Photo 25*).

To fill any minor veneer grain tearout, I use mahogany-colored Famowood, an acetone-based wood filler. Sometimes I have to mix different colors to get it just right. I test the color match first with a final finish over it; it's always best to err on the darker side, as light-filler patches are much more noticeable.

I finish the piece with six coats of satin lacquer, hand-sanding with 320-grit abrasive between coats.

I have found this process to be a reliable, simplified method of compound-veneering over turned forms. It is easy to see how it can open creative possibilities in turned work. Give it a try on one of your projects. ■

*Specializing in inlay and veneering, Scott Grove is a full-time woodworker, sculptor, author, and instructor. He selectively teaches, most notably at the Marc Adams School of Woodworking (Indiana) and the Chippendale School of Furniture (Scotland), as well as through online interactive remote demonstrations (IRDs).*

### Sand gently



**23** Sand carefully to avoid breaking through the thin veneer.



**24** The author sprays the veneered form with a shellac/alcohol mixture, which reveals sanding marks and protects the surface during repair/touch-up.

### Repair errant seams



**25** Custom clamping blocks, aka a compression mold, help to apply localized pressure, as a stubborn section of veneer is re-glued.

### More Instruction from Scott Grove

- Scott Grove will be teaching this compound veneering technique at the Marc Adams School of Woodworking, October 11-15, 2021. Visit [marcadams.com](http://marcadams.com) for more.
- Scott also teaches a number of compound veneering techniques online through his Veneer Me Crazy! series, offered on his website, [imaginewoodworking.com](http://imaginewoodworking.com).

### Perfect for a wide rim

Untitled Bowl, 2021, Curly maple, pommele sapele veneer, opal inlay, 2" x 6" (5cm x 15cm)

Veneer can add dramatic effect to any bowl or platter. Adding beautiful veneer to a compound curve, such as the wide rim shown here, is a matter of ironing out the pleats.



# ELEMENTS

## 2021 POP EXHIBITION AND AUCTION



**Yann Marot (France)**

*Nuage*, 2021, Fig, 4¼" × 4¾" × 2½" (11cm × 12cm × 6cm)



**Ellen Ramsey (Washington)**

*Flight Pattern*, 2019, Wool, silk, paper yarn, pheasant feather

*Photos by Tib Shaw/AAW, unless otherwise noted.*



When the first Professional Outreach Program (POP) exhibition was created in 2007, it wasn't intended to be the beginning of a new and enduring tradition. Fifteen years and more than 600 creative small-scale artworks later, the annual exhibition and auction continues its focus on bringing an exciting mix of work by emerging and established studio turners, international makers, and women artists.

**Ulrikka Mokdad  
(Denmark)**

*Togetherness*, 2020, Linen warp,  
linen and wool weft



**Andi Wolfe (Ohio)**

*Earth, Water, Air, & Fire*, 2021, Camphor burl,  
ink, glass, 5¾" × 5¼" (15cm × 13cm)

Photo: Andie Wolfe



**Rebecca DeGroot (Texas)**

*Aquifer*, 2021, Mallee burl,  
maple, resin, acrylic paint,  
6" × 3½" (15cm × 9cm)

**A craft partnership**

Through a special partnership, the AAW Gallery of Wood Art this year is co-hosting the American Tapestry Alliance's biennial *Small Tapestry International* exhibition, curated by Susan Iverson. The show features forty-five pieces of wood art, five of which were juried into the exhibition, and fifteen tapestries. Size restrictions were in place for all of the work—6" × 6" × 6" (15cm × 15cm × 15cm) for the wood objects and 100 square inches for the tapestries. Both exhibits share the

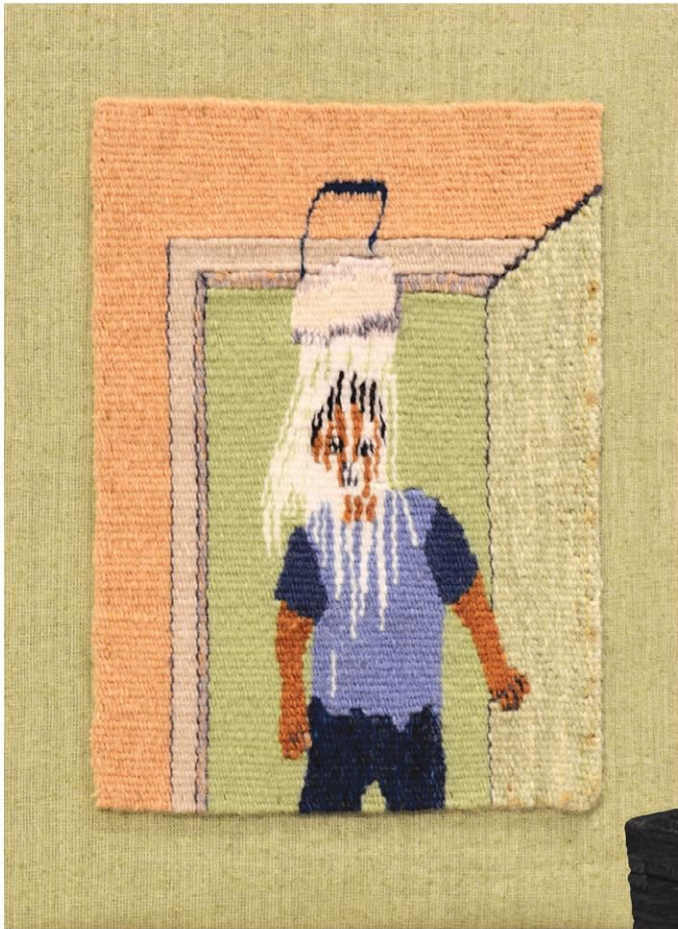
elements theme. The resulting whole is an intriguing blend of color, material, texture, form, and interpretation.

"Now that things are opening up, it has been a pleasure to see visitors who came for their medium of choice—wood or weaving—get absorbed into looking at and appreciating *all* of the work," said AAW Curator Tib Shaw. ►

**Kalia Kliban (California)**

*After*, 2021, Pit-fired clay, 4" × 5⅞" × 3½" (10cm × 14cm × 9cm)





**Terry Olson (Oregon)**

*The Element of Surprise*, 2020, Wool weft, cotton warp on fabric-covered board



**Dixie Biggs (Florida)**

*That's Life*, 2021, Cherry, boxwood, oil paint, 6" × 4" × 4" (15cm × 10cm × 10cm)



**Laura Mays (California)**

*Elements Boxes*, 2021, Red oak, earth, fixative, 2 3/4" × 6" × 6" (7cm × 15cm × 15cm)



**Eiko Tanaka (Japan)**

*Hanabusa*, 2021, Horse chestnut, urushi (lacquer), 5" × 5 1/2" (13cm × 14cm)



**Ulf Jansson (Sweden)**

*Loosen Up and Relax*, 2021, Birch, ebony, leather, 5" × 3 3/4" (13cm × 10cm)

Interpretation of the theme ran the gamut, from Terry Olson's delightful *The Element of Surprise* to *After*, Kalia Kliban's moving, pit-fired clay reflection of loss from the California wildfires. Texture and shape as elements of design led to some beautiful connections between the two mediums, as in the natural striations of Yann Marot's green-turned *Nuage* and those woven into Ellen Ramsey's *Flight Pattern*. The periodic table of elements makes a colorful appearance in Michael Foster's *It's Elemental*; Keith Gotschall and Roger Bennett both brought the alchemical elements and symbols into play; and artists Andi Wolfe and Laura Mays incorporated earth, water, air, and fire into their pieces—for Wolfe, the processes she used in her carved wood and glass sculpture incorporated all four, and Mays exposed each of four boxes to one of the elements.

Each piece in the show, each element, contributes to a fascinating

and surprisingly harmonic whole. As Japanese turner Eiko Tanaka says about her stunning horse chestnut and urushi piece, *Hanabusa*, "Many elements overlapped to create one flower. There is no other. A moment of brilliance."

### POP online auction

*Elements* will be on display at the AAW Gallery of Wood Art until June 13, but the complete show can be viewed online at [galleryofwoodart.org](http://galleryofwoodart.org). The live POP auction, associated with POP's annual exhibition, will be held online, Saturday, July 17. See the AAW Virtual Symposium webpage, [tiny.cc/AAWVirtual](http://tiny.cc/AAWVirtual), for more details. ■

For more, visit [americantapestryalliance.org](http://americantapestryalliance.org) and [galleryofwoodart.org](http://galleryofwoodart.org). Or email Tib Shaw at [tib@woodturner.org](mailto:tib@woodturner.org).



**Michael Foster  
(Vermont)**

*It's Elemental*, 2020, Maple, birch, ebony, zinc, metal leaf of aluminum, copper, gold, palladium, platinum, silver, and tin, acrylic paint, 6" (15cm) diameter



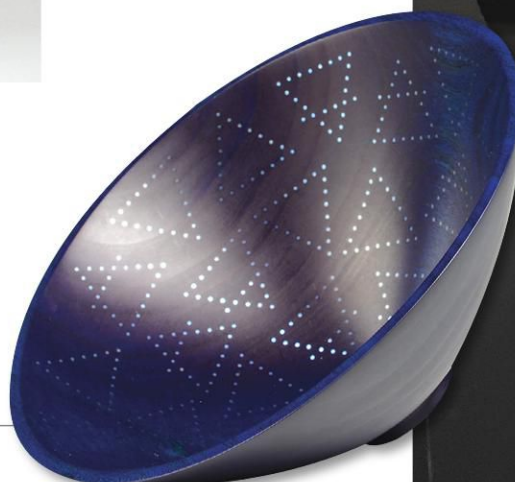
**Sharon Crary  
(California)**

*Twinkles*, 2020, Cotton, wool, metallic yarns



**Keith Gotschall  
(Colorado)**

*The Alchemist's Dilemma*, 2021, European pear, cast iron flange, brass brads and tacks, 5¼" × 6" (13cm × 15cm)



**Roger Bennett  
(Ireland)**

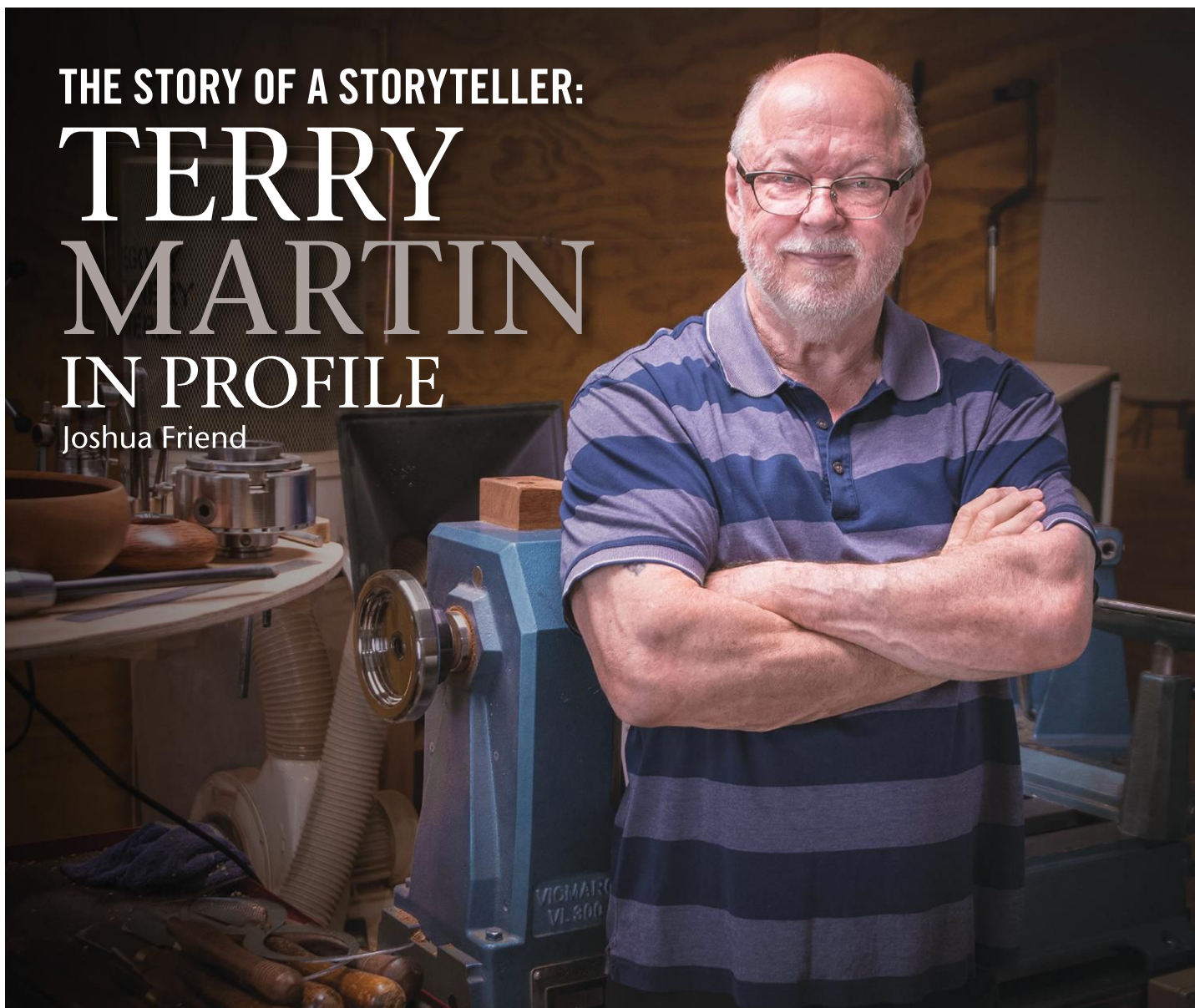
*Earth Air Fire Water*, 2021, Cherry, silver, water-based dye, 2¼" × 5½" (6cm × 14cm)



THE STORY OF A STORYTELLER:

# TERRY MARTIN IN PROFILE

Joshua Friend



*Photos by Terry Martin, unless otherwise noted.*

During the earliest years of my woodturning obsession, I joined the AAW and began reading *American Woodturner*. I was inspired by many of the authors, but none of them stood out quite like Terry Martin. Here was a woodturner from Australia who traveled the world to write about our craft. He journeyed to remote areas of China and Japan and reported on aspects of woodturning's ancient history. He visited accomplished woodturners everywhere and

recorded their stories in words and photos. I was at once impressed, jealous, and appreciative and—living vicariously—eagerly awaited his next installment.

It wasn't until years later that I would begin to learn the full extent of Terry's activity in woodturning. If, like me as a new turner, you know of Terry only through his contributions to *AW* or through the books he has authored or edited, you might not know the broader extent of his influence. Described by

Mark Lindquist as a polymath, Terry has played many overlapping roles: an astute historian of and prolific journalist for our craft, a widely traveled demonstrator/panelist, and an accomplished maker/artist in his own right. Being multilingual, he has enthusiastically played the role of event organizer and curator around the globe and is eager to share with anyone stories about the origins of lathe work and its evolution.

Former AAW Board member Jean LeGwin attests, "Terry has delved into

the history of the craft, the unique character of woodturning in various countries, and personally knows a huge number of those who have been instrumental in creating the craft we know today.”

The sum of Terry’s woodturning career shows that despite being able to produce work on par with any maker he has written about, he didn’t pursue the limelight for himself. Having a good reputation was always more important than achieving fame, so he very often positioned himself in the role of participant-observer, curator, and journalist, rather than top dog at the lathe. Over the years, he attended probably hundreds of turning events, where he always managed to be at once *on* the scene—making, learning, and collaborating with the best of them—and also *behind* it, all the while watching, photographing, and keeping notes with the keen sense that history was just then being made. Terry’s is a unique kind of success, stemming from a thirsty fascination with both the craft itself *and* its individual practitioners.

### A love of trees

The story of Terry’s work as a woodturner begins with his love of trees. His 1996 book, *Wood Dreaming* (Harper Collins), offers not only an account of woodturning in Australia, but reflects



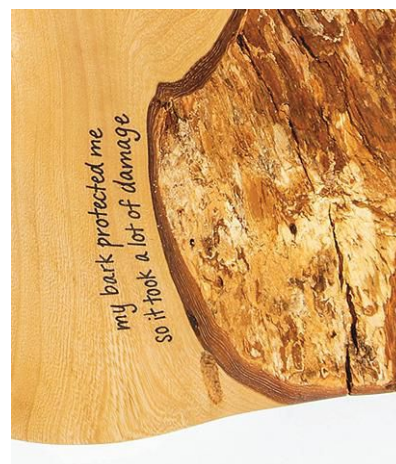
*Tree*, 2014, Red mallee burl, 18" x 24" x 6" (46cm x 61cm x 15cm)

an appreciation by turners, crafts-people, and aborigines alike of the splendid raw material of trees. Perhaps because Australia is resplendent with unique and interesting timbers, often with stunning grain, Terry has enjoyed a life-long love affair with them. He writes, “The trees of Australia have evolved in perfect response to the unique conditions of their land. Some have survived for inconceivably long periods—living memorials of ancient continents and primeval eras.”

In his 2014 book, *The Creative Woodturner* (Linden Publishing), Terry writes, “My love of trees has always influenced what I have made. Every time I cut a piece of wood, I think about the tree.” And, indeed, he has paid homage to trees in numerous turned and carved works. *Tree*, made in 2012 from red mallee burl, is a direct representation that uses the burl’s stippled outer spikes to depict foliage.

Another work, *Aspects of Treeness*, made by Terry and his daughter Yumi ►

**Terry’s is a unique kind of success, stemming from a thirsty fascination with both the craft itself and its individual practitioners.**



*Aspects of Treeness*, 2012, Jacaranda, 10" x 17½" x 4" (25cm x 44cm x 10cm)

in 2012, reveals a touching empathy for trees. On a turned and carved section of jacaranda, Terry and Yumi lovingly annotated characteristics of the wood, and the effect is at once educational and testimonial. For example, next to some curved grain are the words, "I used to live and breathe and sway in the breeze." Following an edge where weathered bark meets solid wood: "my bark protected me so it took a lot of damage." Near some chatoyance: "this shiny

ripple shows where I felt stressed." And next to some insect damage: "after I died grubs came to live in my wood." The act of personifying this section of tree goes well beyond dendrological fact: the collaboration itself—between Yumi at age 24, Terry at age 65, and the tree, having passed—is a soulful communication about life on earth.

Yet another piece from 2012 is *Heart of the Tree*, which Terry pierced and burned to represent the cell

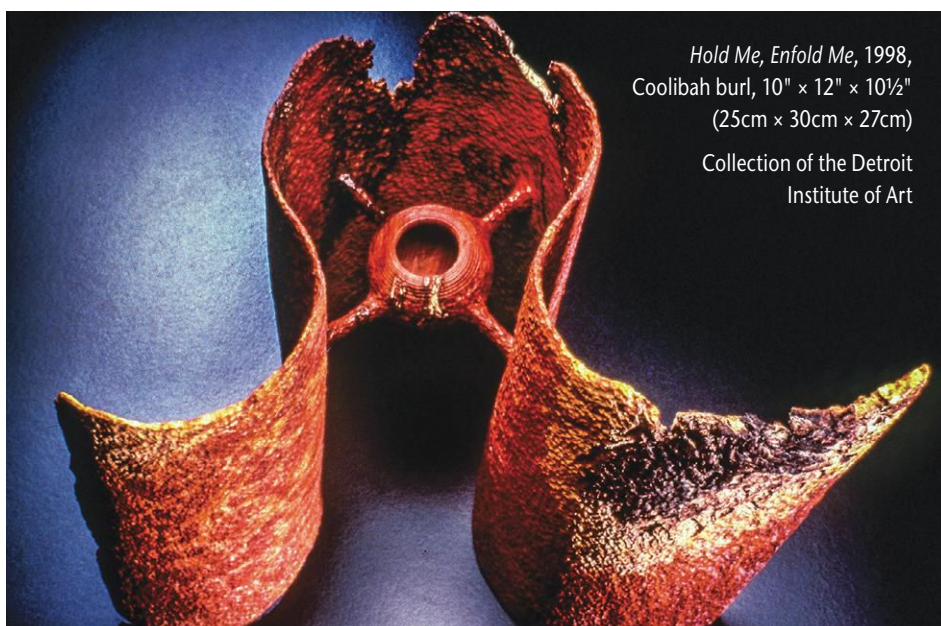
structure of jacaranda, a species native to South America. In fact, his carving on the piece was directly based on an image of actual jacaranda cells. *Heart of the Tree* delivers on the promise of its title, and the viewer has the sensation of peering through the bark, right to the tree's internal veins. The image of capillary action comes to mind, and in this viewer's moment, Terry accomplishes an important act of stewardship for trees everywhere.

*Hold Me, Enfold Me* features a turned vessel enveloped in a dynamic wave of wood, complete with bark inclusions. With this piece, Terry reminds viewers that everything we make in wood was at one time "enfolded" in a tree and that our process as makers is to reveal what lies within. He explains, "I often like to keep a part of the outside of the tree in my work to remind people that it was part of a tree."

In a less symbolic representation, Terry is also happy simply showcasing the amazing woodgrain in simple forms such as bowls and platters. The bloodwood bowl shown *at left* is an example of an intriguing Australian timber, requiring not sculpture but only the simplest of shapes. Bloodwood is one of the more than 1,500 varieties of eucalypts in Australia. Terry explains, "It is called bloodwood because it bleeds sticky red sap when you cut it. Many eucalypts bleed sap, which is why the common name for them here is gum trees."

### Exploring creative ideas

Terry was an adept and prolific maker in his own right during the early days of artistic woodturning. His works have been acquired by private collectors and major museums alike. According to David Ellsworth, Terry is "one of the most highly skilled woodturners around."



*Hold Me, Enfold Me*, 1998,  
Coolibah burl, 10" × 12" × 10½"  
(25cm × 30cm × 27cm)

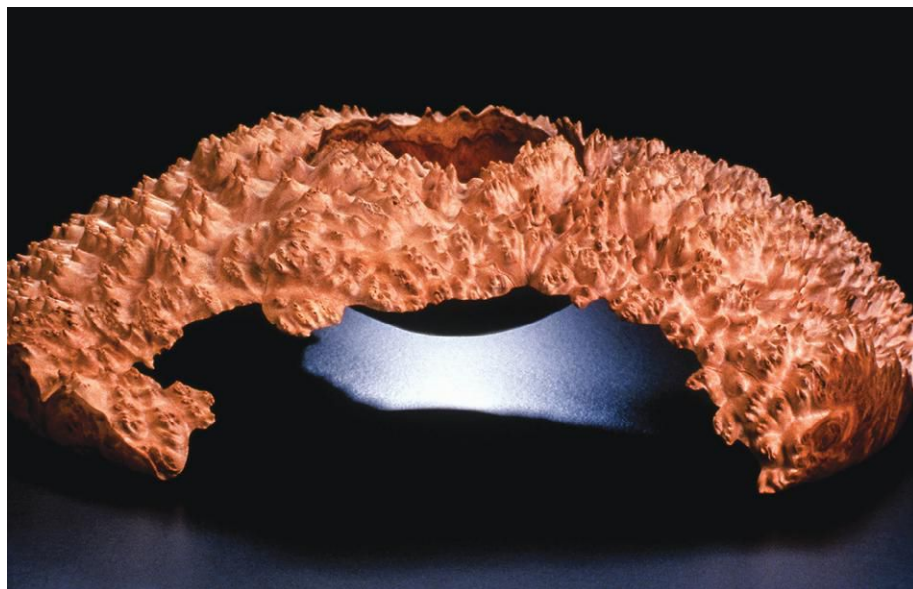
Collection of the Detroit  
Institute of Art



(Above left) *Bloodwood Bowl*, 1993, Bloodwood,  
5" × 15" (13cm × 38cm)

(Right) *Heart of the Tree*, Jacaranda, 2012,  
10¼" × 7½" (26cm × 19cm)





*Mallee Dream*, 1994, Mallee root, 7" x 14" (18cm x 36cm)



*Jarrah Vessel*, 2001, Jarrah burl, 14" x 6½" (36cm x 17cm)

In effect, there is no tool or process that he isn't aware of or hasn't tried, leaving no restrictions when developing ideas or challenging the notion of something new."

Wood art collector Randy Pi reports, "I first knew Terry as an accomplished writer, having purchased *New Masters of Woodturning* [a book Terry co-wrote with Kevin Wallace, 2008, Fox Chapel Publishing]. Then in the instant gallery of AAW Phoenix in 2014, I came across a stunning sculptural piece oddly marrying a cyclopean element with a waterfall flowing element. I looked at the tag and gasped at the price for I was a newbie collector then. The tag read, 'Terry Martin and John Morris—*Eye of the Beholder*.' In my mind, I noted this man to be not just a fine documentarian of the field, but also a creative type in his own right."

"During the 1990s, I was having a new idea almost every day. It was exhilarating, and my energy was incredible," says Terry. "Some days I worked over twelve hours and only stopped to be with my daughter. I used to go back to the workshop after I put her to

bed." This was the abundant energy of someone interested in many different things and titillated by what could be, and Terry focused that energy on exploration in the workshop.

One theme Terry explored was the design possibilities of the foot of a vessel. He was intrigued by the problem of visual "lift," which seemed at odds with preconceptions of stability. *Mallee Dream*, 1994, plays with a surprising visual contrast, simultaneously conveying a sense of weight and levity. Here, the rim reaches down organically and becomes the support mechanism, revealing a levitating bowl in the middle. The form challenges our assumptions about traditional feet.

*Jarrah Vessel*, 1999, challenges our sense of lift in a different way. Its legs follow the line of the vessel down to the point where they form a tiny footprint, with a glimpse of light and air between them.

Other creative ideas stemmed from Terry's experiences at The Center for Art in Wood's (then The Wood Turning Center's) International Turning Exchange (ITE). Terry

explains, "When I did my first ITE residency [in 1996, the other being 1999], I was lucky to be sharing it with three giants in the field, Jean-François Escoulen, Michael Brolly, and Hugh McKay. Watching them for two months was the biggest boost I ever had in my creative thinking." One day during the ITE, Terry was making a small vessel that was surrounded by a square, wavy rim. Unsure of what the piece's design should be, Terry consulted with Michael Brolly, who picked it up and turned it on edge so that it stood, not facing upwards, but horizontally outward. Michael asked, *Why not stand it like this?* "It was one of the most powerful moments in my early years, and *Why not?* became a standard tool in my thought kit," Terry reflects.

When Terry returned home to Australia, he began playing with the idea of standing bowls on their sides. And the obvious realization soon struck: when a bowl is stood on its side, it loses its purpose as a bowl. Preconceived notions fell away, and suddenly Terry was free to turn right through a form, which he did to create the first in what would become his ►

*Cyclops* series, *A Vessel for Light and Air*. He explains, "What was most important was the thought that a hole is just a hole, but how you frame and support it is everything. From then, I was engaged in such fun exploring ways to frame the hole. The best thing is that the holding method is hidden in plain sight—expansion into each end of the hole."



*A Vessel for Light and Air*, 1996, Macassar ebony, 4½" × 2½" × 2" (11cm × 6cm × 5cm)

Examples of *Cyclops* forms followed, including *Sweet Androgyne*, *Bigclops*, *Bladerunner Cyclops*, and *Emerging Cyclops*. *Hokusaiclops* takes its name from its inspiration, a woodblock print by Japanese master Hokusai called *Views of Mount Fuji*. Positioning a turned form on edge was the perfect way to emulate the emotion of the



*Sweet Androgyne*, Ebony, 1997, 9" × 3" × 3" (23cm × 8cm × 8cm)



*Emerging Cyclops*, 1998, Jarrah burl, 28" × 22" × 13" (71cm × 56cm × 33cm)

print, in which an immense wave is threateningly poised over a fishing boat, ironically framing a calm view of Mount Fuji. Similarly, the hole through *Hokusaiclops* offers the viewer a glimpse of whatever happens to calmly reside nearby, unaffected by the drama of the foreground. Significant for Terry was that by removing three sections of the "rim," he could transform a concentrically turned object into something that conveys a sense of movement, while retaining a stable base. The remaining section of rim, a natural edge of stippled burl, evokes the dynamic top edge of a wave about to crash. And remarkably, this refinement came from what started as a rough lump of wood.

As we explore a creative idea repeatedly, we naturally create works that could amount to a series. As Terry engaged in such exploration, he remained cautious about the opposite side of that coin—repetition and cliché. He noted that even the very notion of an artist's series became clichéd during the 1990s. As evidence, he cites a funny line artist Mike Lee said during a presentation. As Mike showed a slide of his family, he quipped, "This is the latest in my *Child* series." So Terry was careful to keep his ideas evolving, and if others appeared to be doing similar work (whether copied from him or not), he would move on to something else.

In the early 1990s, Terry made several pieces in what might be called his *Splash* series, inspired by a freeze-frame image of a splash in action. He explains, "When I was a boy, I read popular science books all the time. I remember an image of an object being dropped into a container of milk, and the splash of milk was captured in the air. When I looked 'into' dome-shaped burls to see what I could bring out of them, this image came to mind." Terry's *Splash* pieces incorporate several elements that he values: lift, light and air, reference to the tree (through natural edges and sapwood), originality, and a good technical challenge. This early

## Inspiration: Views of Mount Fuji



Left: *Great Wave off Kanagawa*, after Hokusai / Public Domain, commons.wikimedia.org/w/index.php?curid=5576388

Right: *Hokusaiclops*, 1999, Coolibah burl, 20" x 15" x 8½" (51cm x 38cm x 22cm)

Collection of the Fuller Craft Museum



In 2017, the Fuller Craft Museum (Brockton, Massachusetts) hosted a special exhibition of work by Zina Burloiu and Terry Martin. Here, Terry poses next to *Hokusaiclops* and a Mark Lindquist piece, both in the Museum's permanent collection.

Photo: Zina Burloiu

series would influence other creative turners of the time.

### Woodworking journalist

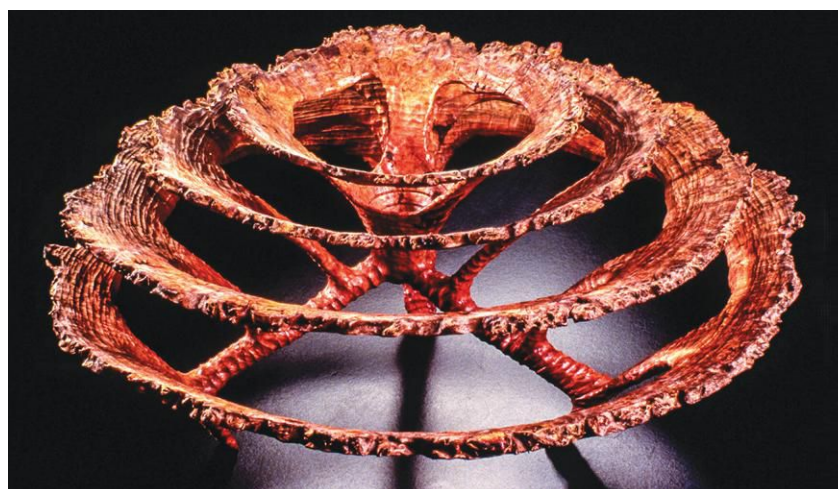
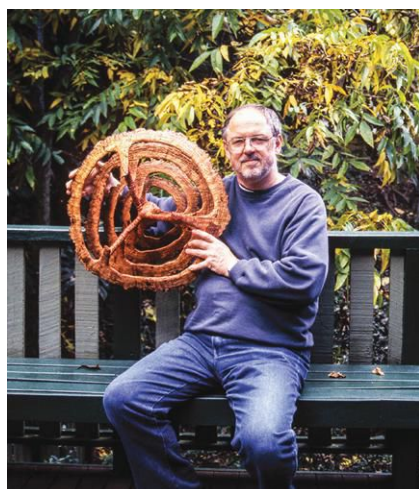
The inquisitive mind of a polymath doesn't rest for long. Not surprisingly, Terry has taken many and varied career paths in his lifetime, before coming to work with wood and document its field as a woodworking journalist. Linda Nathan, Editor of the *Australian Wood Review*, explains: "When I first read Terry Martin's bio, some twenty-nine years ago, I was intrigued. I mean—who could once have been a stage manager at Britain's

Royal Ballet, taken part in mining expeditions, been a member of the police force, and was now wanting to write for *Australian Wood Review* magazine?"

Terry has written more than seventy articles for *Australian Wood Review* since 1993. His subjects include tool reviews, technique and project articles, historical and regional pieces, as well as profiles of influential turners. Overlapping many of those years, he has also amassed a similarly impressive catalog of articles published in *American Woodturner*, having met Rick Mastelli (editor of *AW* from 1993 to

1998) during his ITE residency in 1996.

At the 1996 allTURNatives conference, put on by The Wood Turning Center at Ursinus College in Philadelphia, Terry offered a slide presentation on woodturning in Japan. Mastelli would write in review of that conference, "Terry Martin, the ITE resident turner from Australia who also functioned as the group's scribe and photojournalist, offered an eye-opening view of woodturning in Japan, contrasted with that in Australia. ... Martin's camera and stories have captured some wonderful characters" (*AW* ►



*Splash*, 1995, Jarrah burl, 11" x 16" (28cm x 41cm)

vol 11, no 4, page 33). Soon Terry began writing articles for Mastelli to publish in *American Woodturner* and continued later for Betty Scarpino when she became editor.

During this time, Terry also served as editor of The Wood Turning Center's *Turning Points* newsletter, a post he held with enthusiasm for seven years.

When I first met Terry—in 2014 at the AAW Symposium in Phoenix, Arizona—he told me it was important that we get to know each other. At the time, as the new editor of *American Woodturner*, I didn't fully appreciate the magnitude of this request. I knew about some of Terry's publishing experience and understood that this was an important part of his career, but I hadn't yet learned to what extent publishing was part of his personal mission. Terry once wrote, in correspondence with J. Paul Fennell, "I'm on a mission to get as much of the history as I can recorded while we are still alive and kicking." And J. Paul notes of Terry's inclination to write, "I think his writing says a lot about him—it's something he *has* to do."

It is notable that when Terry pitches an idea for publication, he submits a "story" and not simply an article or manuscript. It is a fine distinction, but one that reveals the care and focus he brings to



Jean-François Escoulen with his granddaughter, 2013.

his writing. This is true even for how-to pieces, where he'd rather tell you the *story* of how he made something—complete with thought processes, spontaneous decisions, and the resulting steps—than recount mere instructions.

Storytelling is most prominent in the collection of profile articles he has written for *AW*. As a woodworking journalist, he is, in his own words, "fascinated by what makes people do amazing things." And it is with this fascination, curiosity, and appreciation that he has told the stories of Neil Scobie, Glenn Lucas, Hans Weissflog, Curt Theobald, Dewey Garrett, Gary Stevens, Giles Gilson, David Ellsworth, Richard Raffan, John Kelsey, Mark Lindquist, J. Paul Fennell, Albert LeCoff, Jean LeGwin, Jean-François Escoulen, and others. Terry also has brought the ancient woodturning traditions of China and Japan to modern-day American readers, and has documented the ongoing evolution of our craft in Australia, New Zealand, and South Africa, as well as in Europe and the U.S. Terry notes, "There are strong links between us all, and we are all heirs of the same tradition of European turning."

His works published in *AW* amount to an important historical record, helping readers understand who brought woodturning to new levels and how the current scene came to be. But at the same time, if you read his accounts of key woodturners, it is not difficult to see that Terry is, as he says, "more interested in the people than in what they make." When writing *Wood Dreaming*, he intentionally avoided covering how to turn wood and even omitted photos of people at their lathes. "What I wanted to write about was *why* people turned."

When he visits a profile subject to gather information, he is there to tell a human story, not just a woodturning story, and this is evident in his photography as well as his writing. A touching photo of Jean-François Escoulen with his granddaughter serves as an example, revealing that the question,



Bowl, 2016,  
Flame sheoak,  
3½" x 4" (9cm x 10cm)

*Who is this person when he is away from the lathe?* helps to answer the question, *What has prompted this person's utter dedication to lathe work?*

How does an author gain the required level of trust from his subjects? Terry often befriends them and becomes immersed in the flow of their lives. David Ellsworth notes, "It was probably an hour into our first conversation at my home in Pennsylvania when I realized I was being interviewed. And I use the word *conversation* because I never felt the usual probe of standardized questions, but rather a simple interaction of ideas between two individuals with a common interest."

In 1998, Terry attended the Emma Lake collaborative event organized by Michael Hosaluk in Canada. There, he met Romanian wood artist Zina Burloiu, who would become a longstanding partner in creativity. Zina recalls of that first meeting, "Terry came to me and asked if I would like to create something together. He said, 'Why don't you use your skills to do something new?' We made *Breaking Barriers* together, and that piece changed my destiny. One year later, I received a magazine where I discovered a beautiful article about me written by Terry. It showed me carving a spoon, and he had captured so many accurate details just by watching." She continues, "If I were asked to describe Terry in one sentence, I would say he never stops thinking, learning, creating, and helping others. I am deeply grateful for his kindness in making me shine in our collaborations, even though he has

always been an equal creative force in our work.”

In 2009, Terry was invited to Blakely, Georgia, by Mark Lindquist to write the story of the removal, processing, and worldwide distribution of wood from a 150-year-old heavily burlled pecan tree (see [blakelyburltree.com](http://blakelyburltree.com)). The Blakely Burl Tree Project (BBTP) was well funded and filmed by Emmy Award-winner Ken Browne. Terry notes of that experience, “As a woodworker myself, I’m occasionally caught up in the thrill of the flying sawdust and the scent of freshly cut lumber, but the very best thing about my role as writer for the BBTP is the chance to watch people closely, especially when they are too busy to notice I am watching. Of course, in this case watching other people work is only an honorable occupation if I end up with something worthwhile to say about them.”

## Still at it

Terry’s life now, at 74, is a more domestic affair. He lives peacefully with his wife Yuriko just outside of Brisbane. I asked Terry what he has been making lately, knowing he recently moved and built a new shop. He said he has been enjoying the pleasures of making simple bowls. After learning what was behind his *Cyclops* pieces and other artistic explorations, I wondered if Terry was now *returning* to simple forms. But he quickly set me straight: “I made my first bowl in the early 80s and I only started to do the unusual stuff because I am inherently adventurous. My first-ever exhibition in 1990 was mainly bowls. I had an exhibition called simply *Bowls* at a Japanese gallery here in Brisbane as recently as 2016. So this is an enduring love and I think I’d rather turn a simple bowl than anything else.”

Terry also told me he recently turned more than 100 small pocket mirrors, many of them using wood from different trees. They were stocked at a local art gallery last fall, in anticipation of Christmas sales. He said that as he looked at the grain of the timbers, he wondered

what the individual trees might have looked like. Terry explains, “When I do production turning, I go into a kind of meditative state and thoughts roil in my mind. I can feel the tree standing behind me, looking over my shoulder.”

Along with his love of trees and appreciation for simplicity comes a complex kind of humility. The *humility* part of it includes an aversion to accolades for accolades’ sake. It is not his goal to be recognized or celebrated, but to explore with a sense of adventure, seek to understand what motivates successful people, and connect contemporary woodturning to its ancestry. This helps to explain his more comfortable role as participant-observer. The *complex* part of it is that he is irked by the hubris in others and can’t help but confront it. Terry takes pleasure in poking holes in popular misconceptions and revels in the opportunity to deflate oversized egos.

Jeffrey Bernstein, a prominent collector of wood art, notes, “Some perceive him as a provocateur who stirs the pot.... However, what many do not know is the thoughtful, thorough, and careful approach he utilizes when any project or challenge is set before him.” And Randy Pi acknowledges, “Terry’s brand of constructive criticism can be harsh. It has tested friendships and organizational leadership. But his assessments carry value.”

Regardless of this duality and varying perceptions about Terry, one thing is certainly true: his contributions to the woodturning field, accrued over decades, are indelible. David Ellsworth wrote what could well be Terry’s epitaph: “Terry Martin: quietly recognized, forever heard.” ■

For more, visit [terrymartinwoodartist.com](http://terrymartinwoodartist.com).

Joshua Friend is editor of *American Woodturner*.

## UPCOMING EXHIBITION

Terry Martin’s next exhibition will be hosted at the Ipswich Art Gallery, outside of Brisbane in Queensland, Australia, February 5 to April 18, 2022. For more, visit [ipswichartgallery.qld.gov.au](http://ipswichartgallery.qld.gov.au).



*Impossibowl*,  
2012, Huon pine,  
3½" × 8½"  
(9cm × 22cm)



A production run of “pocket mirrors,” each made from a different tree. Species include Tasmanian blackwood, ebonized jacaranda, flame sheoak, camphor laurel, Huon pine, red cedar, mango, ebonized red gum, crow’s ash, Queensland maple, and black heart sassafras. Average diameter 3½" (9cm)

# MEMBERS' GALLERY

## Denis Beauchesne, Saskatchewan, Canada

My interest in woodturning began in the early 1980s, when I attended a woodturning day in Saskatoon, where I vividly recall the nametags of Hosaluk and Sudol. Now, more than thirty years later, I realize how much influence Michael Hosaluk had in kick-starting my love of woodturning. I have been influenced by other professionals, too, including Jacques Vesery, J. Paul Fennell, and Graeme Priddle. Club mentor Dale Lowe has also been an exceptional teacher.

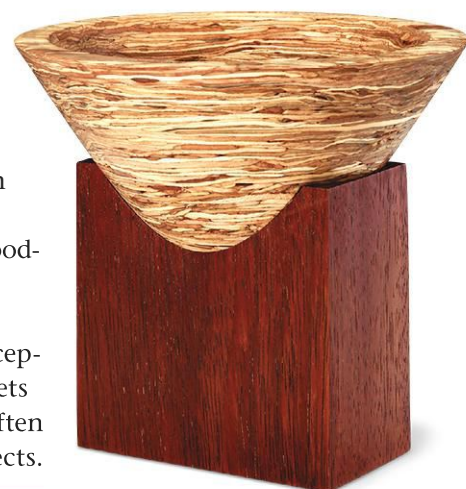
As a retired owner of an exhibit design firm, I learned the value of good design and exceptional fabrication. I like to start projects with an idea and a rough concept, which then gets sketched on paper to work out the details, proportions, and color options. My sketches often produce other design opportunities and evolutions, which are filed away for future projects.



*Givin' Me the Gears*, 2021, Birch, alloy craft gears, acrylic paint, 4" (10cm) diameter



*Corona-V*, 2020, Birch, walnut, ebony, cocobolo, 3¼" x 5" (8cm x 13cm)



*Pleasantly Nested*, 2017, Jatoba, Parallam® beam, 5" x 5¼" (13cm x 13cm)



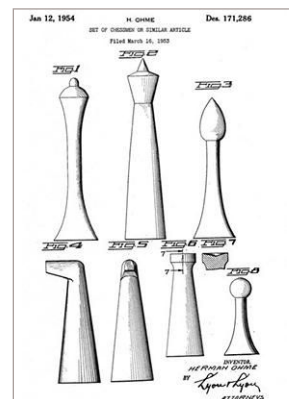
## François Quinson, France

I am a retired French teacher in Saint-Étienne, near Lyon. I have been practicing woodturning for several years and have benefited from training courses at the Escoulen School of Woodturning in Aiguines, France.

These chess pieces were inspired by a U.S. patent filed in 1953 by Herman Ohme (a Californian graphic designer). I adapted the patent sketches to woodturning, while respecting the International Chess Federation's standards for height, base diameter, etc.

My design phase was guided by both aesthetic and functional considerations: the pieces should be pleasant to the eye and to the touch, without unnecessary ornamentation. Each piece must be instantly identifiable, stable when the player slides it, and easy to grab. The main difficulty for me was duplicating pieces with similar parts. So the sixteen pawns were the biggest challenge.

*A Minimalist Chess Game*, 2020, Chess pieces: Boxwood (white), Guyana angelica (black); Board: Cherry, rosewood, zebrano, King: 3⅞" x 1⅜" (10cm x 35mm)



The author's inspiration— a 1953 U.S. patent by Hermann Ohme.

Photo: Hermann Ohme, patent 171,286, U.S. Patent and Trademark Office

## Frank Young, Utah

I started turning on my father's lathe in 1953 and dabbled with it until 1965, when I studied under Dale Nish at Brigham Young University. He was the mentor who inspired me.

In 2006, I discovered segmented turning, and that is now my great love. Two books got me started and have been my go-to resources ever since: *The Art of Segmented Woodturning*, by Malcolm Tibbetts, and *Woodturning with Ray Allen*, by Dale L. Nish. My enjoyment comes from the myriad combinations and the thought process of planning the steps to create a desired outcome.



*Celtic Sphere*, 2010, Curly maple, walnut, 4" (10cm) diameter



Segmented boxes with threaded lids

## Howard King, Alabama

I have been turning wood for more than forty years, making bowls, vases, Christmas ornaments, bottle stoppers, hollow forms, boxes, and basket-illusion pieces. I mostly turn native woods salvaged from storm damage and construction clearing. The piece shown here is made from a tree that I salvaged from right-of-way clearing for an electrical power line.



*Pyro Opus 4 (The Rise of the Octipodi)*, 2021, Bradford pear, India ink, paint, pyrography, 12 $\frac{3}{8}$ " x 11 $\frac{1}{2}$ " (32cm x 29cm)



*Tortuous*, 2020, Birch (1,560 pieces), 14" x 14" (36cm x 36cm)

*3D Portholes (a study in black and white)*, 2021, Maple, walnut, 19 $\frac{1}{2}$ " x 12" (50cm x 30cm)



## Tom Whalley, Iowa

For nearly fifty years, woodworking has been part of my life—as either a hobby or a way to disappear into a world of fascination and creativity. I am inspired by anything that I think could be interpreted as a story told in wood. I turned my first bowl in 2014. Now I am finding new design challenges and sometimes focus on creating a form just to see if I can do it. While some projects

require exotic woods from around the world, I mostly use hardwoods found here in central Iowa. I believe any piece of wood has the potential for stunning beauty. ■



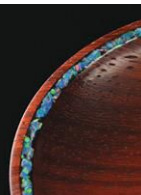


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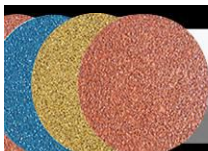


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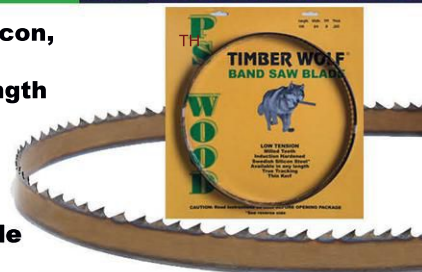
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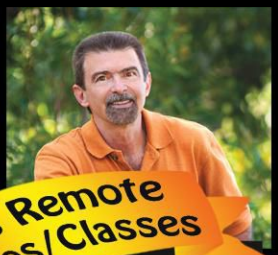
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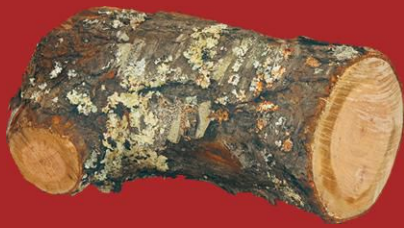
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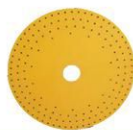
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AB owner Tom A. showing his granddaughter Linnea some of the finer points of his woodturning.



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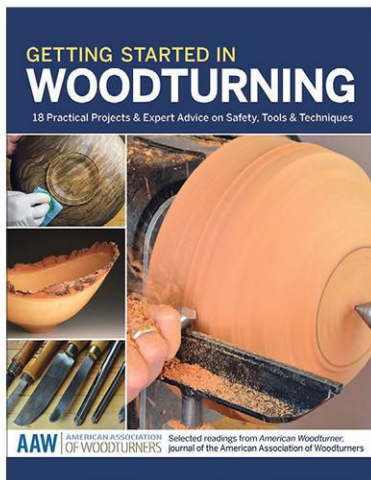
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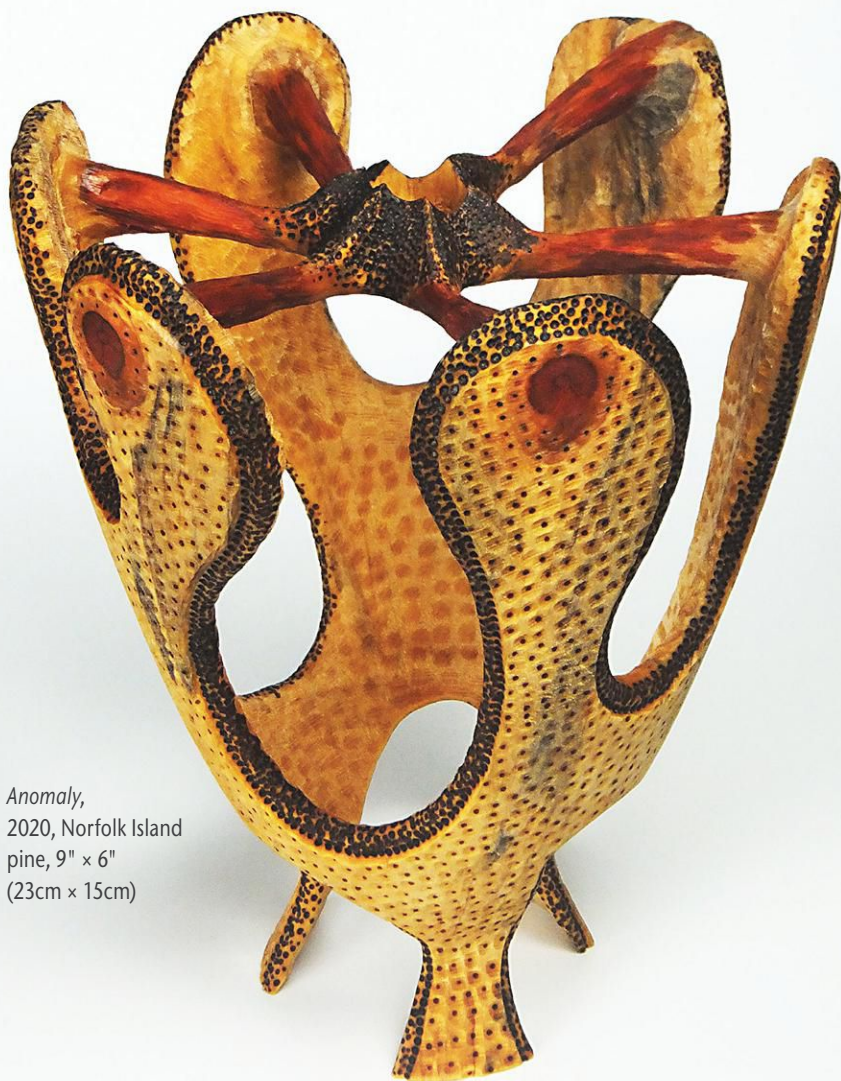
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# DAN STEVENSON FLORIDA



*Anomaly*,  
2020, Norfolk Island  
pine, 9" x 6"  
(23cm x 15cm)

## Branching out



A clever method: The form is hollowed from the bottom, then flipped upright so the tree's branches can be marked on top. Carving around the radial limbs and down the sides highlights this species' characteristic knots.

When I started my woodturning journey in 2018, I turned everything I could mount between centers on my “new-to-me” 1980s Shopsmith. I burned through species, one after the next, with no real technique, using a simple and very undersized carbide-insert scraper. It wasn’t until I turned my second piece of Norfolk Island pine that I was truly hooked. I say “my second piece” because on the first, I ignorantly yet no less eagerly cut right through the wonderful knot pattern hidden just above the eventual bottom of that bowl. Upon completion of my second piece, however, which now resides in the ever-growing collection of my mother, I fell faithfully in love with Norfolk Island pine and the potential of what could be crafted from it.

### MORE INSIDE!

To learn more about working with Norfolk Island pine, including how to orient its branches to best advantage in a turned work, see [Dan Stevenson's article on page 24](#).