ROULEAU À PÂTISSERIE • TURN A NATURAL-EDGE LIDDED BOWL • TURNING IRREGULAR OFF-CENTER WORK SAFELY

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

June 2023 vol 38, no 3 • woodturner.org

IN MEMORIAM:
JOHN JORDAN

WORKING WITH
PACIFIC MADRONE

MATT MONACO
IN PROFILE

CHRISTIAN BURCHARD
A MAN IN MOTION

Russ Braun California

I love segmenting. The sky is the limit if you only let it be! I have been cutting and gluing wood since my youth. Then I discovered the lathe, and it was only natural for my love of segmenting to develop.

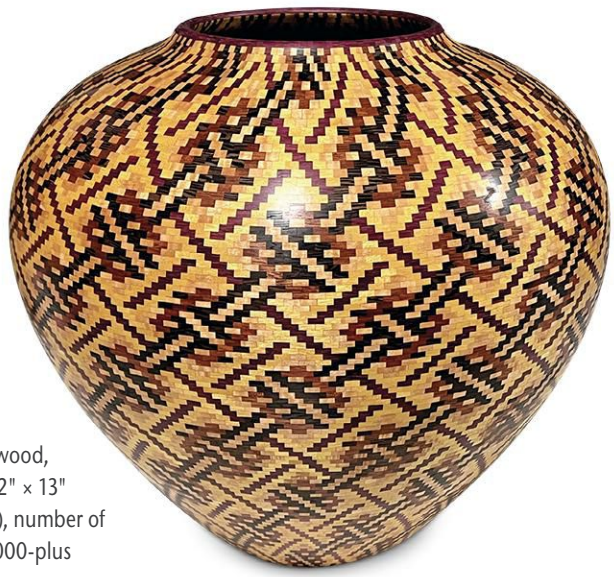
I have several mentors who have inspired me in segmenting, including Malcolm Tibbetts and Jerry Bennett, who are also on most people's short list. Mine also includes Tom Lohman, who designed a gluing jig and cutting techniques that feed my thirst for high-segment-count works. Lloyd Johnson developed software that aids in designing anything you can think of—a match made in heaven for me.

I am thrilled to see how segmenting has taken off. I love being in the mix and helping others excel in what they want to do. What a great world we live in! ■

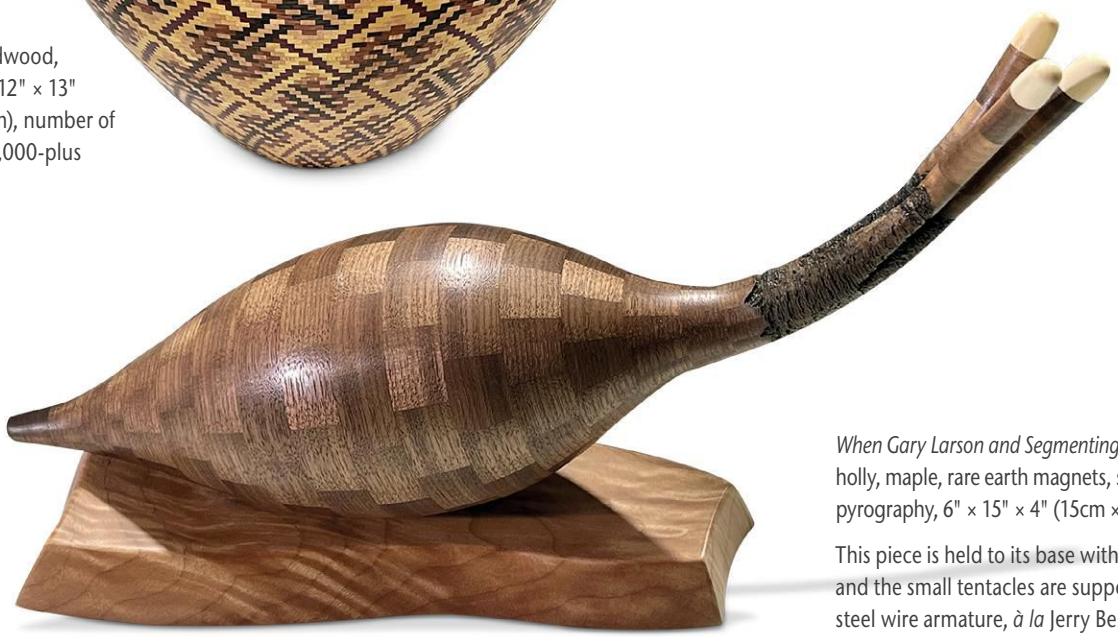
For more, follow Russ on Instagram, @russ_braun. To learn about the Segmented Woodturners AAW chapter, visit segmentedwoodturners.org.

Total Burnout, 2015, Maple, pyrography, India ink, 7" × 5" (18cm × 13cm)

Total Burnout began as a segmented maple vessel that was turned thin, pierced, then burnt.



McGhee Vase, 2022, Maple, wenge, bloodwood, purpleheart, 12" × 13" (30cm × 33cm), number of segments: 15,000-plus



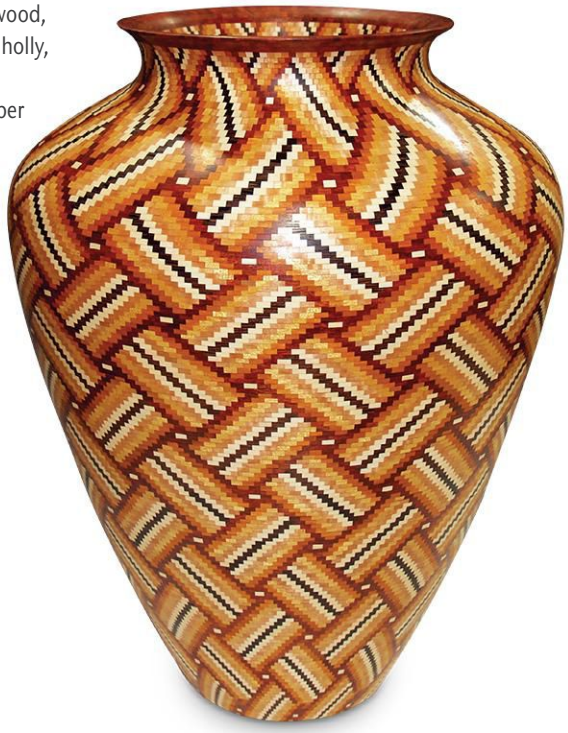
When Gary Larson and Segmenting Collide, 2022, Walnut, holly, maple, rare earth magnets, stainless-steel wire, pyrography, 6" × 15" × 4" (15cm × 38cm × 10cm)

This piece is held to its base with rare earth magnets, and the small tentacles are supported by a stainless-steel wire armature, *à la* Jerry Bennett.

Whew!, 2016, Holly, bloodwood wenge, 6" × 12" × 5" (15cm × 30cm × 13cm), number of segments: 2,095-plus

Morning Breeze, 2021, Honduran rosewood, maple, 13" × 6½" (33cm × 17cm)

Basketweave 102, 2022, Pernambuco, bloodwood, yellowheart, wenge, holly, maple, 18½" × 14½" (47cm × 37cm), number of segments: 21,000-plus



Lisa's Urn, 2023, Various hardwoods, ebony, holly, 15½" × 12" × 3" (39cm × 30cm × 8cm)

I was honored to create this urn for my sister, who recently passed away. This was truly a labor of love and a great tool for me to deal with this personal loss. For me, the complexity of the glue-up represents the many layers my sister was built on. She was well-traveled, intelligent, and very eclectic—anything but traditional, hence the non-traditional urn.

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Journal of the American Association of Woodturners

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COVER

Cover – Christian Burchard, *A Gathering #3*, 2014, Bleached madrone root burl, Group: 11" × 16" × 19" (28cm × 41cm × 48cm) Photo: Rob Jaffe

Back cover – Andi Wolfe

Editor's Note

Recently, I had the serendipitous occasion to visit with a woodturner currently being profiled in the journal. On a trip out West, my wife and I paid a visit to Christian Burchard in Oregon (page 46). I was struck by his vast knowledge of the timber he works with extensively—madrone. So you can imagine how pleased I was when he agreed to write a short article about working with it (page 24). I live on the East Coast and therefore don't have access to this mysterious and amazing wood. It is a testament to nature itself to see what can be done with it creatively.

I find it interesting to learn about the things woodturners are interested in aside from woodturning. For example, Christian raises goats and makes cheese. He also makes amazing stringed instruments representative of other cultures.

Another highly talented woodturner profiled in this issue is Matt Monaco (page 41), skilled in production work and very popular on the demonstrator circuit. With Matt, I was interested to learn of his musical talents and vinyl record collection. His love of nature is also a primary inspiration.

With both turners, their work itself is amazing and stands for itself. But it is fascinating to consider how our outside interests affect our work in the studio. What other interests do you have that somehow inform your work at the lathe?

Joshua Friend

—Joshua Friend

From the President

Musings

Who is a woodturner? Someone who had exposure to a lathe during high school shop class (back when such classes existed)? A retiree looking for a satisfying hobby? A professional artist whose sculpture touches a lathe at some point in the process? Someone who just bought a lathe and is trying to figure out what to do with it? An accomplished woodworker who suddenly has a need to replace a broken chair spindle? A DIY shop owner who needs or wants "just one more" tool in the shop and needs to expand to make room? Someone who makes a living demonstrating or teaching woodturning and woodworking techniques?

The answer obviously is all of the above and more. As a 501(c)(3) non-taxable entity, the AAW is a community resource dedicated to advancing awareness of and access to woodturning as part of the broad array of art and craft related to wood. Our programs, publications (in print and online), and resources are dedicated to an inclusive and welcoming plethora of avenues to access the world of woodturning and related activities. This is illustrated by our Lighthouse programs for the visually impaired, youth activities, open turning events for the general public at our Symposia, and other programs to be developed. Less than 1% of our members are younger than 24 years of age, and only 8% of our members are female. One ongoing program is our Women in Turning group, which has encouraged and fostered the entry of new woodturners into our community and developed their skills in collaborative projects and artistic presentations.

In the last edition of the Journal, I wrote about our leadership changes and how we are using that as an opportunity to assess our structure, operations, purpose, and programs. Our Board has started a re-evaluation of our vision, mission, and structure as part of the development of a workplan for our new executive director and staff. This is an evolution, not a revolution, which will play out over the next few years. As we have written about in the past, the COVID pandemic accelerated many changes that were slowly developing, forcing us and many other organizations like ours to adapt rapidly. Who would have thought that we would develop capabilities in multi-camera streaming events and social media so soon?

We are already making changes in how our committees function and clarifying the roles of staff and Board in supporting the organization. One aspect of this exercise is to emphasize the role of the Board in governance, and to move it away from direct involvement in operations (which falls within the scope of our AAW staff). The staff is small, however, so volunteers and committee members are still important in the delivery of programs to the community. Our hope is that changes in roles and workload will encourage more members to consider contributing to our organization by joining committees and running for the Board.

Keep turning,

MHS MD

Mike H. Summerer
President, AAW Board of Directors

AAW INTERNATIONAL

PORTLAND

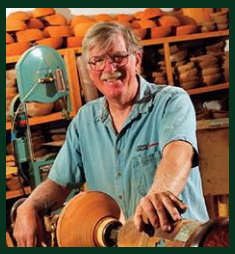
20 24

OREGON

WOODTURNING SYMPOSIUM

Hit the Trail to Oregon May 23-26, 2024

Come for the woodturning, stay for the Oregon Coast, Mount Hood, Columbia Gorge, wine country and more.



"Join AAW for their third symposium in Portland, Oregon. All four local woodturning chapters are excited to support the symposium and welcome everyone. Don't believe everything you see on the news. Portland is a great place to visit and a launchpad to the beauty of Oregon."

Dale Larson
2024 AAW Symposium Local Lead & AAW Past President

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2024 POP ARTIST SHOWCASE OPPORTUNITY

Application deadline: August 1, 2023

Each year the Professional Outreach Program (POP) showcases two wood artists at the AAW's Annual International Symposium. They are either experienced artists who have made significant contributions to the woodturning field but have not received appropriate recognition, or emerging artists who have the potential to make significant contributions to the field.

The two selected artists give two demonstrations each and participate in a panel discussion of their work led by David Ellsworth. Artists receive a complimentary Symposium registration; a featured display in the Special Exhibitions area; demonstration and panel compensation; three days of lodging at the AAW host hotel, and up to $300 in travel expenses.

Artist applications are invited for the 2024 AAW Symposium in Portland, Oregon, May 23-26, 2024. Applications will be juried by the POP committee. The application deadline is August 1, 2023. See online application at woodturner.org/calls.

The 2023 POP Showcase Artists

Nicole MacDonald (Quebec, Canada) and Elizabeth Weber (Washington State) were the POP Showcase Artists featured at the 2023 AAW Symposium in Louisville, Kentucky.

Apply for an AAW Grant

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

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

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

Photo: Andi Wolfe

Call for Demonstrators:

AAW Symposium 2024

Application period: May 1 to August 1, 2023

The AAW's 38th Annual International Symposium will be held in Portland, Oregon, May 23-26, 2024. To apply to be a demonstrator, visit woodturner.org/calls between May 1 and August 1, 2023. For more information, call the AAW office in Saint Paul, 877-595-9094 or 651-484-9094, or email memberservices@woodturner.org.

Troy Grimwood demonstrates at the 2019 AAW Symposium in Raleigh, North Carolina.

Calendar of Events

Send event info to editor@woodturner.org. August issue deadline: June 15.

Colorado

September 15–17, 2023, Rocky Mountain Woodturning Symposium, The Ranch Larimer County Events Center, Loveland. Demonstrators to include David Ellsworth, Yann Marot, Mark Gardner, Graeme Priddle and Melissa Engler, Laurent Niclot, Keith Gotschall, Kailee Bosch, Martin Christensen, Jessica Edwards, John Giem, Dave Landers, Don Prorak, Tod Raines, Pat Scott, and Jeff Wyatt. Event to include hands-on learning, tradeshow, instant gallery, and auctions. For more, visit rmwoodturningsymposium.com.

Michigan

September 30, 2023, Detroit Area Woodturners 2nd Annual One Day Symposium, Rising Stars Academy, 23855 Lawrence Ave., Centerline. Event to include sixteen demonstrations, instant gallery, tradeshow, door prizes, and more. For the latest info, visit detroitareawoodturners.com.

Minnesota

Multiple 2023 exhibitions, AAW's Gallery of Wood Art, Landmark Center, Saint Paul:

- July 1–December 31, 2023: *Out of the Woods* (AAW's 2023 member exhibition)
- Ongoing: *Touch This!; Around the Hus—Turning in Scandinavian Domestic Life*; vintage and historic lathes and turned items

For more, visit galleryofwoodart.org or email Tib Shaw at tib@woodturner.org.

Montana

September 28–October 1, 2023, Yellowstone Woodturners Symposium, Roaring 20's Club House, Billings. Featured demonstrator/instructor will be Kip Christensen (AAW Honorary Lifetime Member), offering instruction on a variety of projects/kits, principles in clean cutting, and spindle turning. Geared toward beginner and intermediate turners. For more, visit the Yellowstone Wood Turners Facebook page or email Sam Angelo (samandcheryl@gmail.com) or Dr. Van (drvan@bresnan.net).

North Carolina

November 3–5, 2023, Biennial North Carolina Woodturning Symposium, Greensboro Coliseum, Greensboro. Headline artists to include Nick Agar, Trent Bosch, John Lucas, and Graeme Priddle; also featuring Dennis Belcher, Kailee Bosch, Michael Earley, Melissa Engler, Thomas Irven, Sam McDowell, Jerry Measimer, and Jack Reyome. Forty-eight demonstrations, vendor tradeshow, instant gallery, Saturday lunch, banquet, and auction all included in the price. For more, visit ncwts.com.

Ohio

October 13–15, 2023, Turning 2023, Ohio Valley Woodturners Guild's 12th biennial Woodturning Symposium, Higher Ground Conference & Retreat Center, West Harrison, Indiana. Featured demonstrators to include Ashley Harwood, Roberto Ferrer, Nick Cook, Matt Monaco, and Helen Bailey. The pastoral setting has an onsite lodge, dormitories, and dining hall. Event to feature five stations and eleven rotations, instant gallery, wide range of vendors, and Saturday evening live auction. For more, visit ovwg.org.

Pennsylvania

March 3–July 23, 2023, *Seeing Through Space*, a mashrabiya exhibition, The Center for Art in Wood, Philadelphia. A multidisciplinary exhibition as part of the CAW's Mashrabiya Project, featuring never-before-seen works from six international artists. For more, visit centerforartinwood.org.

September 22–24, 2023, The Mid Atlantic Woodturning Symposium, Lancaster Marriott Hotel and Convention Center, Lancaster. Featured demonstrators to include Eric Lofstrom, Neil Turner, Kristen LeVier, Simon Begg, Roberto Ferrer, and Jason Breach. For more, visit mawts.com.

Tennessee

January 26–27, 2024, Tennessee Association of Woodturners' 35th Anniversary Woodturning Symposium, Marriott Hotel and Convention Center, Franklin. Featured demonstrators to include Ashley Harwood, Nick Agar, Pat Carroll, Eric Lofstrom, and Sammy Long. One of the longest-running and most successful regional symposia in the U.S., the 2024 event will feature a tradeshow, instant gallery, People's Choice award, and Saturday night banquet with auction. For more, visit tnwoodturners.org, or email David Sapp at symposium@tnwoodturners.org. Vendors contact Grant Hitt at vendorinfo@tnwoodturners.org.

Texas

August 25–27, 2023, SWAT (Southwest Association of Turners) annual symposium, Waco Convention Center, Waco. This year will be the 31st SWAT symposium. Lead demonstrators will be Emiliano Achaval, Cindy Drozda, Tom Lohman, John Lucas, Walt Wager, Colwin Way, and Derek Weidman. Registration includes lunch each day, vendor tradeshow, and instant gallery. For more, visit swaturners.org.

From AAW's Permanent Collection

Vic Wood (Australia, 1939-2020), Untitled, Unknown wood, 2¾" × 7¾" (7cm × 20cm)
Photo: Tib Shaw/AAW

AAW Permanent Collection, donated by Lois Laycraft in memory of Frank Sudol

AAW'S REMOTE DEMONSTRATION EVENT CALENDAR

Learn about upcoming non-AAW-sponsored interactive remote demonstrations (IRDs) at tiny.cc/IRDCalendar. Demonstrators can also submit entries to this online calendar at this link.

FROM THE EDITOR'S INBOX

Send emails to editor@woodturner.org

In March 2022, I did a chainsaw IRD for the AAW. The goal of the demonstration was to show how to cut the best bowl out of a tree. I first sawed up a straight section of an oak log showing flat-sawn and quartersawn bowl blanks. Then I chainsawed the main crotch, cutting straight through its pith to reveal the feather pattern. I had intended to make a bowl out of this blank, but it was only about 2½" (6cm) thick, so I decided to change course and make an oval platter instead. Now a year later, I have finish-turned that oval platter. I thought it might be of interest to those who saw the demo to see the finished product. Its dimensions are 1¼" × 16⅞" × 12¼" (32mm × 43cm × 31cm).
—Dale Larson, Oregon

I just thought I'd share the good news that my accreditation with England's Register of Professional Turners (RPT) has come through, and I am the first person to have been accepted outside of the U.K.

I've been teaching and demonstrating in various countries for years. I first heard about the RPT when I attended the Wizardry in Wood exhibition in London a few years ago, where one of my turnings won a first-place award. When I enquired about the RPT, I was told it was for British residents only. Unbeknownst to me, several British turners I know pushed for the rules to be changed, and I soon received an email saying the Company of Worshipful Turners would consider my application. I am proud to say I passed the requirements and received my certification.
—Ruby Cler, Thames Valley Woodturners Guild, Ontario, Canada

For more, visit rubycler.com and registerofprofessionalturners.co.uk.

In February 2023, members of the Smoky Mountain Woodturners (Knoxville, Tennessee) presented a month-long exhibition of their work at the Emporium, the premier exhibit space for local and regional art. Club members are from the East Tennessee region and range in skill levels from professionals to dedicated hobbyists. The exhibition highlighted thirty selected works, ranging from segmented bowls to sculptures to unique vases that showcase the beauty of our East Tennessee region's woods and woodturning expertise.

In addition to the work displayed, information was provided in poster format in the display case on the history of the club, meeting location at the local Woodcraft store, educational outreach activities, and charitable contributions the club makes to the local community, including Pens for the Troops, Beads of Courage, Ornaments for the annual Festival of Trees benefit for Children's Hospital, and other local activities.

The display was a great success and generated a lot of positive publicity for woodturning, our club, and the AAW.
—Brian Horais, Smoky Mountain Woodturners

In August 2020, a derecho roared through Iowa, blowing down walnut trees on a farm. The owner contacted author Gary Legwold, who runs the Lefse King website (lefseking.com) to see if the wood could be turned into lefse rolling pins and given as Christmas gifts. I make heirloom lefse rolling pins that Legwold sells, and I agreed to make the requested pins. Legwold's blog about these unique Christmas gifts was picked up by the *Ames Tribune*, the *Des Moines Register*, and the *Norwegian American* newspaper.

Three years later, an Iowa woman, who remembered the Christmas rolling pins article, asked Legwold if a special rolling pin handed down from her grandmother could be reproduced. Legwold called and I agreed to take on this project, too.

I create pins with crosshatched barrels used for rolling lefse and flatbread. This heirloom pin was for rolling a special flatbread found in Halsnoy, Norway, and was unlike any I know of. The barrel had forty ridges with fifty-seven teeth per ridge and thirty-nine flat-bottom valleys separating the ridges.

I turned white hard maple, which is solid enough to reduce the risk of blowouts when making fifty-seven teeth per ridge. I found a source to make a custom indexing wheel for creating the teeth—saving me a lot of hand carving—but the cost exceeded $200. I asked fellow members of the Minnesota Woodturners Association, and one member had a new laser engraver. He made the wheel and saved my hide.

To recreate the original pin exactly, the barrel had to be 14" (36cm) long. I couldn't get the forty ridges to fit evenly until I remembered Norwegians use the metric system. I switched to 18 mm between ridges, and it worked perfectly.

The customer was thrilled with the replica pin, and so was I. It's a great life story of a family preserving their history and of the supportive woodturning community.

—Bob Puetz, Minnesota Woodturners Association

Original family heirloom lefse rolling pin (*left*) and a reproduction (*right*), made by Bob Puetz.

The Seattle Woodturners has created a set of educational posters for use in outreach settings. The posters include an outline of the process for turning a bowl, starting with a tree; a sample of different wood items created by turning; parts of the lathe; and exceptional wood features (burl, spalting, etc.). If you would like a PDF copy of the posters, you can contact us though our website, seattlewoodturners.org.

—Barry Roitblat, Seattle Woodturners

In Memoriam: Ray Feltz, 1946-2023

We lost a friend and creative member of the woodturning community in February 2023. Ray Feltz from Celina, Ohio, was an active and extremely generous member of the Ohio Valley Woodturners and often donated his work to support the chapter. Ray was also a long-time member of the Segmented Woodturners chapter and was well known for developing techniques and jigs for working on extremely small open segmented designs. His well-known eggs and other small-scale designs would require segments cut to less than 1/16" (1.5mm) wide. Ray was quoted as saying, "I've got farmer hands. You get big strong hands when you work on the farm and in the printing shop like I have all my life, but I've always been able to pick up small things since I was a kid.

I like to see the look on people's faces at shows when they look at my hands and then look at how small the work is. They can't believe I can do that."

Ray shared his techniques through demonstrations and inspired many other segmenters over the years to advance the techniques for working with tiny segments. Ray's work can be seen in many private collections, and he was especially proud to have a piece in the Renwick Gallery, a branch of the Smithsonian American Art Museum. In October 2022, Ray received an Excellence in Segmenting Award at the Segmenting Symposium in Chicago for his extraordinary work. Ray will be missed by family, friends, and the woodturning community. ■

—Al Miotke, President, Segmented Woodturners

Women in Turning Hands-on Retreat

A group of enthusiastic women gathered in Broken Bow, Oklahoma, April 21-23, for a hands-on Women in Turning (WIT) retreat. The retreat was held in the well-equipped shop of one of the Southeast Oklahoma Woodturners, Rod Miller. Club members brought lathes for the women to use and provided an ample amount of wood for the projects.

Three instructors, Sarah Clinesmith, Mary Brewer, and Janice Levi, planned projects for those attending. The retreat was largely funded by a generous grant from WIT/AAW. Other expenses were covered by the Southeast Oklahoma Woodturners. A scholarship was given to one of the turners, eighth-grader Mackila Dansby from Broken Bow.

Six of the nine women who attended the retreat were new to woodturning. We met on Friday evening for introductions and to discuss the projects, and on Saturday morning, Janice worked with the new turners to introduce them to the turning tools they would be using—roughing gouge, bowl gouge, spindle gouge, and parting tool. The three more experienced turners started with their projects—pens and ornaments. After lunch, the new turners jumped right in and began turning a pen and an ornament. The group went to dinner together and enjoyed getting to know each other better. Turners came from Oklahoma, Texas, and Arkansas to be part of the retreat.

On Sunday, the turners selected bowl blanks and began turning their bowls. Within about four hours, all of their smiling faces were proof that they were now officially woodturners with three projects successfully completed.

A huge thank you to WIT/AAW for helping to make this retreat possible and to the members of Southeast Oklahoma Woodturners for providing shop space, wood, and equipment for the women to use. ■

To learn more and find ways to get involved with WIT, visit tiny.cc/WIT.

—Janice Levi, Texas

(*Left*) Retreat attendees show off their turned items. And did they have a great time? Yes, they did.

(*Right*) Scholarship winner eighth-grader Mackila Dansby shows off the two pens she turned during the WIT retreat.

J-Term Session Provides Woodturning Introduction

At Dayton Christian School in Miamisburg, Ohio, J-Term is the two-week period right after Christmas break, and it's a time when teachers and students get a chance to experience something that is not part of the normal school curriculum. Some teachers take students on mission trips, both domestic and international, some offer classes on the Civil War, game theory, or preparation for standardized testing. I'm an industrial arts teacher, and I was able to expose students to the art of woodturning, which is only a very small part of our program.

Seven students took part in my J-Term class, only three of whom were involved in the program already, but none of whom had ever done lathe work. My plan for the first week was to teach them the basics of turning bowls from logs in the morning. In the afternoon, we'd look at the process of designing and assembling a segmented bowl, and then cut and assemble a simple bowl blank that I had designed. By the end of the first week, I expected

Dayton Christian School students had the opportunity to try woodturning during Tim Schubach's J-Term session last winter.

them to have a natural bowl turned and finished, and have a segmented bowl assembled and ready to turn. During the second week, we would turn and finish the segmented bowl, and then they could experiment with either more segmentation or natural bowls.

I was a little nervous trying to teach students who had never done anything like this, but I was extremely impressed with the way the students applied themselves and with the end products. We had time for only one segmented bowl, but all of the students turned several natural bowls.

Based on the interest shown by these students, I am going to try to introduce a new class this fall that will focus only on woodturning. We have a few things to work out, such as deciding if we need to purchase additional lathes and turning tools, and how to do that in a small private school. But I'm looking forward to seeing how our program will grow.

Many thanks to Gene Pitstick, a local turner who gave a presentation on segmented turning to about twenty students, and to the Segmented Woodturners AAW chapter, which donated T-shirts and a one-year membership to my students. ■

—Tim Schubach, Segmented Woodturners

Massachusetts Club Makes Deadeyes for Local Boat Project

Last fall, there was an article in the *Boston Globe* about Steve Denette, who has been building a 38' (11.5m) ketch for the past six years with lumber harvested on his family's property in Granby, Massachusetts. People have been able to follow the progress on his website, acorntoarabella.com ("acorn" for the oak he harvested and *Arabella* for the boat's name). Interestingly, Steve has never sailed and never built a boat. It is amazing to see what he and a handful of helpers have accomplished.

I started following his progress, and it occurred to me he might need some turned items. He told me he had some live oak soaking in linseed oil for the past two years to be turned into deadeyes, which are part of the boat's rigging. I told him I was a member of the Massachusetts South Shore Woodturners (MSSW) and that we could make it a club project.

I turned the wood round, with a tenon on one end. Then I gave the blanks to club members Billy Martin, Steve Gilman, and Joe Centorino to turn to the final size and shape. The oak turned like butter, having been soaked in the linseed oil. Joe then used his laser engraver to burn "Arabella" into each deadeye.

We brought the finished deadeyes out to Granby in late October, and the boat is scheduled to launch June 17 in Mattapoisett, Massachusetts. ■

—Peter Soltz, Massachusetts South Shore Woodturners

The turned deadeyes with engraving done by Joe Centorino.

MSSW member Peter Soltz poses with *Arabella* while picking up stock for the deadeyes.

Helpful Tips for a Chapter Wig Stand Project

The Central Illinois Woodturners has been turning wig stands for cancer patients for at least five years, and we are closing in on our 1,500th wig stand donated. A lot of other AAW chapters have started supporting this cause, so for the benefit of the woodturning community, I'd like to share some insights our club has learned about making and donating wig stands.

- **Find a reliable source for free or cheap wood.** Until recently, we had a custom woodworking shop that donated all of their cutoffs to our club. Most was either kiln-dried maple, walnut, or poplar, with other domestic hardwoods thrown in as well. This made the endeavor much more appealing to members, since they didn't have to supply their own wood. We also found a school that was upgrading the bleachers in their gym and purchased the wood from the old bleachers for dirt cheap.

- **Share the work of preparing the wood for turning.** Free wood is great, but it takes a lot of work to convert boards into wig stand kits. We had a club member who would plane the boards, glue them up, and make kits (a base, a top, and a spindle—see photo). Having boxes of these kits ready to be turned made it easy for members to "grab and go" at club meetings. Having multiple members participate in the prep work eases the burden, and having club members come together for a day to make the kits is a great way to bring members together.

- **Offer a training session.** Our club offers a hands-on training course for new turners each year. During this course, they are taught to make wig stands, as this project is great for practicing basic turning techniques. It also gives the newer turners a sense of accomplishment to make something for a worthy cause.

- **Collaborate with art students.** Our club has an arrangement with three local schools, where we provide unfinished wig stands to their advanced art students, who add whatever embellishments they like. Getting younger people to at least be aware of woodturning is great (especially if we can get the shop teacher to play along), and it involves more people in our community as part of a charitable project.

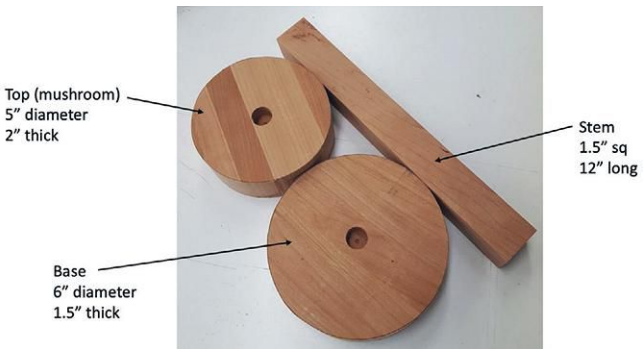
- **Involve school woodworking programs.** One of the schools still has a woodworking shop with several lathes, so we are working through how our club can provide the wig stand kits for even more student involvement.

- **Find more than one cancer center to support.** If we donated all of the wig stands we made to the local cancer center, we would have quickly inundated them. By partnering with the Susan G. Komen foundation, we are able to spread the donation across hundreds of cancer centers, covering about one-third of the state. Partnering with a larger organization has been huge in keeping our effort going.

- **Identify your chapter.** For each wig stand we deliver, we put some kind of tag on it to identify our turning club. We currently use Tyvek bands, like you get at concerts or water parks, as they won't come off during handling.

- **Make it a chapter challenge.** If your club has a President's or other monthly challenge, consider adding a wig stand (or embellishment of a wig stand) into the challenge. This will keep your production numbers up.

- **Publicize what you do.** I suggest this not in a boastful spirit, but in a more practical way since promotion is a great way to bring attention to your club in the larger



A wig stand kit includes just three pieces. Details about how we make the kits and the wig stands, including helpful videos and an instructional PDF, can be found at centralillinoiswoodturners.com.

community. Each time our club demonstrates in public, we bring a few wig stands to spark a conversation about the project. I'm always amazed at just how many people relate how their lives have been touched by breast cancer. The first time a woman at a demo said she'd used one of our wig stands, I was just blown away.

- **Avoid burnout.** As with any effort, burnout is real. After all this time, many members of our club have grown tired of making wig stands. They still support the effort, but turning their 100th wig stand isn't nearly as fulfilling as creating their first. Be on the lookout for ways to keep the project interesting, and remember to publicly recognize those who turn wig stands during normal club meetings.

I hope other turners get to experience the quiet satisfaction that comes from knowing what has been given without expecting anything in return, from making a total stranger whom they will probably never meet smile on what could be one of the worst days of their life. ■

—Mark Toon, Central Illinois Woodturners

SkillsUSA Utah Holds 2nd High School Turning Contest

Photos by Gary Beach.

March 24, 2023, marked the second year that SkillsUSA Utah has held a high school woodturning competition. This year, there were thirteen contestants representing nine schools from nine school districts.

SkillsUSA is a student leadership organization, and the state-level competition consists of much more than submitting a piece to be judged. The students were judged in five categories—project design, project quality, interview, notebook, and test. The turnings and notebooks submitted by the contestants represented significant creativity, initiative, and hard work. Each of the three winners submitted work that was very nicely done and performed well in all five judging categories.

The contest was supported by three local businesses. Contestant prizes were provided by Craft Supplies USA (Provo) and Woodcraft (Sandy). Soelberg Industries, Inc. (Orem), provided pedestals for display of the contestant projects. Several individuals, including members of the Timp Woodturners Association, donated time to serve as judges and assistants to make the contest run smoothly. Richard Wittwer, SkillsUSA State Director, Savannah Costello, SkillsUSA State Site Director, and Jared Massic, Woodturning Cluster Chair, were very supportive and helpful.

If you are interested in organizing a SkillsUSA woodturning competition in your state, please contact Kip Christensen, at kc@learningturning.com. ■

SkillsUSA 2023 contestants, *left to right, back row*: Milo Jensen, William Johnson, Andrew Jensen, Griffin Burnham, Chance Roberts, Aiden Brutka; *center row*: Kierra Kirks, Elliot Bird, Austin Reeder, Benjamin Tuttle; *front row*: Porter Avery, Dylan Olsen, Kip Christensen (contest organizer), Jonathan Branham.

1st Place, *Chess Set*, Dylan Olsen, Brighton High School, Paul Otterstrom (teacher)

2nd Place: *Curly Maple Lidded Box*, Porter Avery, Tooele High School, Josh Warren (teacher)

3rd Place, *Silver Maple Plate*, Andrew Jensen, Brighton High School, Paul Otterstrom (teacher)

Tips

Tape assist for thin-walled vessels

When making thin-walled vessels and certain other woodturnings, one difficulty is the wood drying unevenly during the turning process. The drying results in wood movement and many times stress cracks. Woodturners employ a variety of methods to control this drying, and I have tried most of them (including tape).

Long story short, I had to substitute a different tape because my old tape was out of stock. So I tried 3M Nexcare flexible clear tape. The Nexcare tape exceeded my expectations! It is flexible, stretchable, water resistant, almost clear, easy to cut/tear, and works great with laser-guided hollowing systems (in fact, it even enhances the laser's visibility). I will not be going back to my old tape.

—Larry Sefton, Tennessee

Unclog your buffing wheel

One of my favorite ways to complete a woodturning project is with a light buff coat of wax. But over time my buffing wheel gets matted from compound buildup. I restore the wheel's loft and clean off the old compound with sandpaper. I do this by stretching a loop of sandpaper, intended for a belt sander, tightly around a piece of plywood. Then, with the buffing wheel spinning at a moderate speed, I rub the sanding block against the wheel. The sandpaper collects the old compound and fluffs the wheel at the same time.

When the sandpaper is full of compound, I clean it with an abrasive cleaning stick. I simply scratch the stick against the sandpaper to remove what has been collected.

—Tim Heil, Minnesota

Toolrest extension use

I published an article in the May 2021 issue of *Woodturning FUNdamentals* on a toolrest extension for making rolling pins. I have now found another use for the toolrest extension that may be of interest. I was recently given an 18"-(46cm-) diameter disk of maple, ready for turning. My DVR Saturn lathe has a 16" (41cm) swing over the bed, but the head can swivel and I have a toolrest outrigger. Clearly, for turning this disk, the head would need to be swiveled, but when I swung the head out, I found that the outward travel of the toolrest outrigger was not enough for me to work across the face (*Photo 1*).

After a bit of a think, I swiveled out so the rear edge of the disk just cleared the bed and found that I could adjust the banjo so that I could clear the disk face, and turning in reverse, I could get to work on the edge. To get farther across, I searched out the 2021 toolrest extension and, having drilled an additional hole to increase the reach, fitted it and continued turning in reverse (*Photo 2*). *Photo 3* shows the angle iron used for the extension.

On a practical note, the overall geometry is such that the toolrest with the extension attached cannot be installed on the outrigger, which would need to be a bit longer. So, installed as shown, turning has to be done in reverse, and the chuck or faceplate should be used with a locking set screw.

—Michael Hamilton-Clark, British Columbia, Canada

Share your turning ideas!

If we publish your tip, we'll pay you $35. Email your tips along with relevant photos or illustrations to editor@woodturner.org. —Joshua Friend, Editor

Shopmade gap calipers

You can buy metal calipers for measuring wall thicknesses directly, but plywood gap calipers (*Photo 1*) cost almost nothing and are more efficient because with a little care, they can be used with the lathe running. And you can quickly tailor a new caliper for a particular wall-thickness-monitoring task.

To use, press one end of the caliper against a finished surface of wall of the correct thickness, and note the width of the gap between the other finished surface and the other caliper end (*Photo 2*). Then progressively turn off waste until the gap reaches the noted width.

Why are my calipers painted red? To prevent them getting lost in the shavings.

—Mike Darlow, New South Wales, Australia


1


2

Locate projected center point on bowl blanks

When cutting a bowl blank, I nail a cardboard disk onto the bark side of a blank and then bandsaw around it. This creates a center mark on the bark side; however, when orienting a bowl blank between centers, I'd like the center point on the flat side of the blank to correspond accurately. To solve this challenge, I made a simple nail-in-dowel tool for my drill press table. The tool can be used for any bowl blank that has one flat side and assumes that the drill press has a center through-hole in its table.

To make the tool, cut off the head of a nail and mount the nail in the drill press with the point downwards. Insert a dowel into the bottom of the drill-press table hole and use the nail to drill a pilot hole into the center of the dowel. The dowel should be sized to slide into the hole without much slop. Now flip the nail so the point faces up, reinstall it in the drill press chuck, and drill the nail into the dowel. You now have the nail-in-dowel tool (*Photo 1*).

To center a bowl blank, first center the drill-press table under the drill chuck. This can be done by installing a sharp-pointed bit in the chuck and rotating the drill-press table until the bit aligns with the nail-in-dowel tool (*Photo 2*). To use the tool, simply place the bowl blank flat-side down on the drill-press table. Insert a drill bit into the drill press and adjust the bowl blank so the center mark on the bark side aligns with the drill bit (*Photo 3*). Now, insert the dowel into the bottom of the drill-press table and tap upwards with a hammer (*Photo 4*). This will drive the nail into the bottom of the bowl blank, marking the projection of the center point onto the bottom face. I like this solution because it works for non-round bowl blanks and does not require any measuring.

—Ron Giordano, Texas


1


2

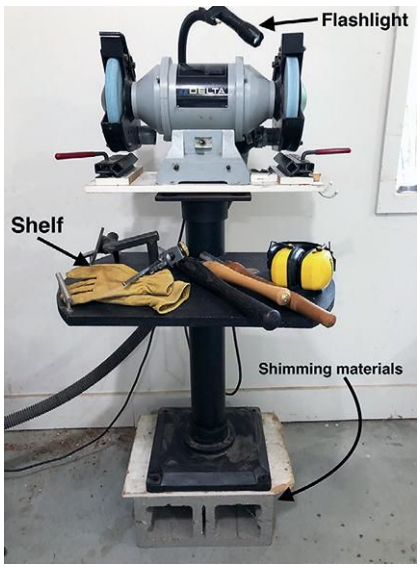

3


4

Easy grinder upgrades

I did three "upgrades" to my grinder that you may find useful, too. I started by shimming the grinder to a working height similar to the working height of my lathe. Grinding and turning are similar operations in that material is being removed, so why not work at a similar comfortable height? Next, I attached a flashlight that shines directly on the spot I'm grinding. Lastly, I added an oversized shelf below the grinder. It's a great place for all the things I use when sharpening. ▸

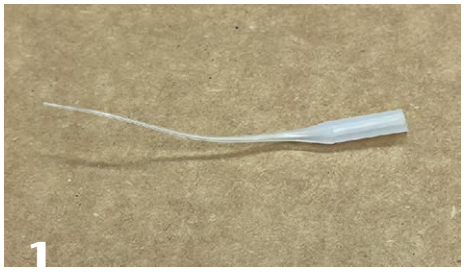
—Tim Heil, Minnesota



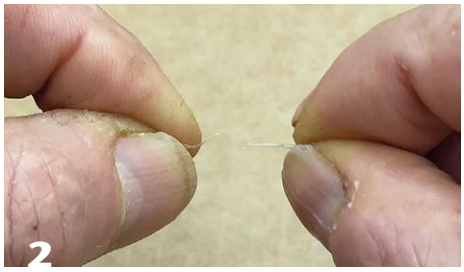
TIPS

CA drip applicator

For years, I've been trying to find a way to consistently dispense a tiny amount of thin cyanoacrylate (CA) glue. I've been using the plastic long-nosed micro-dispensers (*Photo 1*), which are pretty good but always at the wrong moment, out comes a big drop and it runs down my workpiece.


1

My solution was to tear off a small piece of the tip, as shown in *Photo 2*. This closes the opening but does not seal it. Given the extremely low viscosity of thin CA, by gently squeezing the bottle, a small and controlled amount of CA can be forced through the opening (*Photo 3*).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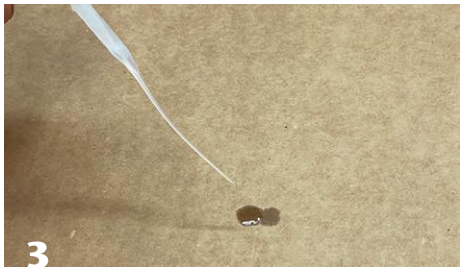
The downside is that the tip can seldom be used more than once before it becomes sealed, especially if there is accelerator anyplace near it. In that case, I just tear another piece off the tip. The idea is not for daily use, as it really consumes the dispenser tips, but it works when needed.
—Harvey Fein, New Jersey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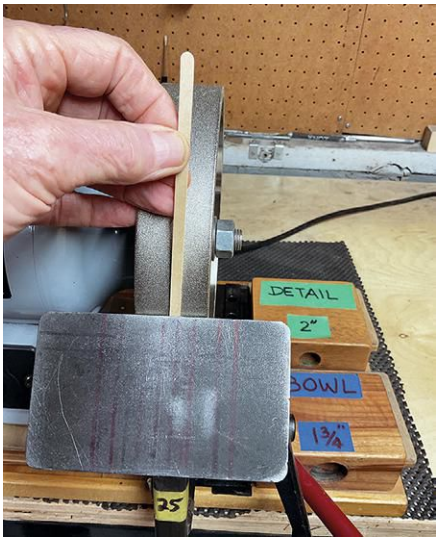
CPAP machine replaces respirator motor

I have the Triton Powered Respirator, which is no longer available. I love it because it has a faceshield, ear protection, hard hat, and a cape to keep the chips out of my shirt. I have tried to keep it going, but now the motor and fan are going bad. I tried a small airbrush compressor, which worked okay. But recently, I was able to get my sister's old CPAP machine. It is a lot quieter and is meant to run for hours at a time. The airflow is about right. I extended the reach by connecting two hoses with electrical tape.
—James Andersen, Wisconsin

Consistent grinder toolrest distance

When using a platform to sharpen tools on a grinder, it is important to keep the platform both close to and a consistent distance from the grinding wheel. This ensures that the grind on your tools will be consistent and repeatable each time you sharpen them.



I have multiple grinder platforms preset at specific angles, so I don't have to adjust the angle each time I need to sharpen a different tool. This ensures that the angle is identical each time I sharpen. I use these preset platforms for hand-sharpening skews, spindle-rouging gouges, and bottom feeding bowl gouges.

The second important part of the process is to ensure that the platform is the same distance from the wheel each time you sharpen. As the distance between the toolrest and the wheel increases, the tool contacts the wheel at a different (higher) location and therefore the bevel angle is no longer correct. I finally found a simple solution to ensure the distance between the platform and the grinding wheel is always the same. I loosen the handle on the platform (red handle in photo), place a wooden stir stick between the platform and the CBN wheel, and then tighten the (red) handle on the platform. This compresses the stir stick a slight amount. Pulling the stir stick straight up rotates the wheel to remove the stir stick. The platform is now a safe and consistent distance from the wheel. The thickness of a stir stick before compression is approximately 1mm (0.04").

Boxes of wooden stir sticks are very inexpensive and can be readily purchased. They are a handy item to have in the shop for a variety of other uses as well, such as mixing epoxy.
—Dex Hallwood, British Columbia, Canada

Handy bottle keeper

Here is how I keep my cyanoacrylate (CA) glue bottles handy and available. I turned a piece of scrap wood and drilled three recesses using a Forstner bit sized to accept the bottles (*Photo 1*). Four recessed rare earth magnets in the bottom keep the jig on my lathe (*Photo 2*). I have also tried to make the holes deeper by using thicker wood, but I found the deeper recesses don't add much value. If the bottles fall out, no damage will occur.

As a side note, although they will fit, do not use this jig to also store your CA accelerator. The fumes may leak out and harden the nearby CA in the bottles.

If you have other round squeeze bottles, vary the drill bit size and you can make jigs for storing and organizing many things. I put finish, polish, and honing fluid in the travel-size squeeze bottles. That way, I don't have to constantly open and close the original can, which I believe helps to make the finish last longer. For these smaller bottles, I do use thicker wood for the jig, since the travel bottles are taller.

—Kyle Iwamoto, Hawai'i


1


2

Magnet holds carbide cutter for sharpening

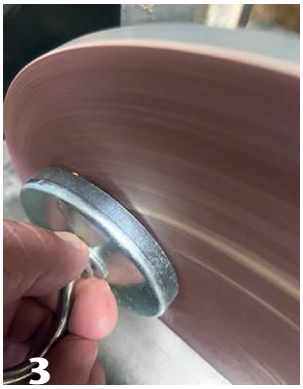
I came up with a jig to help me sharpen my carbide cutter heads. It is made using a 90-lb. pull magnet and a threaded eye bolt (*Photo 1*). I glued two small pieces of a popsicle stick to the magnetic surface, one shaped with a half curve for round carbide cutters and one straight for square cutters (*Photo 2*).

When I sharpen them on my disk sander, the wooden sticks stop the carbide cutters from moving on the magnet (*Photo 3*).

—Charles Bell, Florida


1


2


3

"Exhalogen" preserves stored finishes

So many times a container of finish will congeal before being used up completely. The culprit is retained oxygen in the container's head space. Several methods are available to eliminate or reduce this unwanted effect, but here is one more—a simple way to reduce the oxygen in the container. It is what I call "exhalogen"; that is, the exhaling of oxygen-depleted breath into the container when closing. Simply holding one's breath until the lungs absorb most of the oxygen will leave mostly carbon dioxide to fill the head space in the can of finish. It is a simple, effective technique that is always at hand.

—Bill Kram, Arizona

Weighted game pieces

Our family plays board games most Friday evenings, so I decided to turn everyone their own personal playing piece. I added lead fishing lure weights to the bottom of each piece. This extra weight lowers the center of gravity, making each piece more stable and less likely to tip over if bumped.

—Tim Heil, Minnesota

Mike Darlow

SKILL-BUILDING PROJECT

ROULEAU À PÂTISSERIE

Rolling pins in different Australian hardwoods. From top: Queensland walnut, blackwood, river oak, and silky oak.

English-speaking peoples view the French as somewhat contrary and therefore may not be too surprised that there is a French rolling pin, called a *rouleau à pâtisserie*, that is not cylindrical and is popular with pastry chefs. These pins are usually turned on automated lathes from pale woods such as sycamore or beech, but I have found that those in darker and denser woods are more popular.

Preparation

The dimensions of the pins I produce are shown in *Figure 1*. The turning is straightforward, requiring only a keen-edged roughing gouge and a widish skew, but there are two things you can do to improve efficiency:

1. Use a long, two-stem toolrest, as shown in *Photo 1*. The diameter of one toolrest stem should be just a bit smaller than the internal diameter of the vertical hole in the banjo so that mounting and positioning the toolrest are not a struggle. Mark on the toolrest, either directly or on tape, the reference positions

Rolling pin dimensions

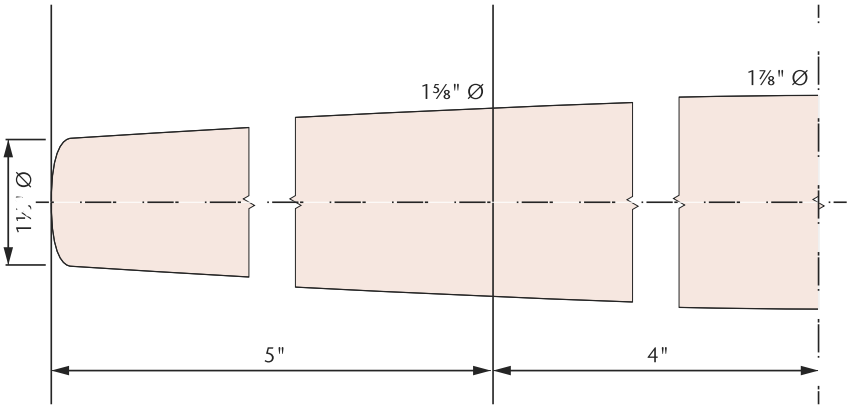


Figure 1. The author's typical dimensions for a French rolling pin. Left half dimensions shown; use this drawing to make either a half- or full-length pencil gauge.

Long toolrest serves as story stick

Rolling pin workpiece ready to turn. The two-stem toolrest is positioned, and a length of paper tape with reference markings is stuck to it.

and diameters of your rolling pin (*Photo 2*). If you have only a single-stemmed toolrest, you'll have to reposition it during the turning, and mark the roughed workpiece to show relative diameters.

2. Don't establish the reference diameters on the workpiece with calipers and a parting tool because doing so would leave a torn surface. Instead, turn shallow coves with the roughing gouge and a vernier caliper (*Photo 3*). You may find it helpful to mark lightly with a pencil at the reference diameter.

Turning procedure

Following are the steps I take to turn a *rouleau à pâtisserie*.

Step 1

Cut V-grooves at the pin's ends, and establish the pin's end diameters using a caliper in the adjacent waste (*Photo 4*).

Step 2

Turn the body of the pin. I use a skew where the workpiece's grain appears axial or a roughing gouge where it is not (*Photos 5, 6*). (In either case, the work is mounted in spindle orientation, with the grain generally running parallel to the lathe's bed ways.)

Step 3

Roll the pin's ends with a skew's short point, and reduce the diameters of the waste wood (*Photo 7*). Sand to 320-grit abrasive. I then label the wood with its species and sign my name with a pyrograph.

Step 4

With the workpiece rotating slowly, rub in a coat of water- or oil-based polyurethane. When the polish has set hard, sand with 400 grit. If desired, add a second coat of finish. Finally, part the rolling pin off, sand, and patch-polish the ends. ■

Establish diameters

3

To establish the noted diameters, turn a shallow cove with a roughing gouge presented with side rake and a vernier caliper with rounded jaw ends.

Establish end diameter in waste wood

4

The author turns a V-groove at the end of the rolling pin, and immediately to the right, in the waste wood, a fillet of the final end diameter, formed with a parting tool.

Shape rolling pin

5

Shape the rolling pin by tapering the form to the established diameters. The author uses a skew chisel presented at about 45° side rake where the grain is axial.

6

Where the workpiece grain is prone to tearout when planing with a skew, slowly traverse with a freshly sharpened roughing gouge.

Round over ends

7

Rounding over the right-hand end of a rolling pin. Complete the ends after the piece is parted from the lathe.

Mike Darlow lives in the Southern Highlands of New South Wales, Australia. He has written seven woodturning books, produced three DVDs, and has published more than 200 magazine articles. His website is mikedarlow.com.

FOR FURTHER READING

EXPLORE!

For more project ideas on rolling pins, use the AAW's Explore! search tool to access the online archives. Log in at woodturner.org to find these and other articles on the subject:

- "A French Rolling Pin with Flair," by Tim Heil, *AW* June 2015 (vol 30, no 3, page 35)
- "Classic Rolling Pin," by Walt Wager, *Woodturning FUNdamentals* May 2018 (vol 7, no 2, page 18)
- "Three Rolling Pin Designs," by Joe Johnson, *Woodturning FUNdamentals* September 2016 (vol 5, no 5, page 12)

TURN A NATURAL-EDGE LIDDED BOWL

Andrew Potocnik

Turning a natural-edge bowl brings forth the joy of seeing a log or branch determine the final rim profile of what could otherwise be a simple round feature. Sometimes a bark edge or contrasting sapwood can make for a delightful perimeter on a bowl.

The high and low points of the bark edge will vary according to the diameter and shape of the log you use, but have you ever considered whether the same concept could be applied to a lidded container? The answer is yes, it can! It just takes a bit of lateral thinking and looking at material you have on hand to make the most of wonders offered by logs you have in your "stash."

I cut a small bowl blank about 3½" (9cm) in diameter for this project, which also meant I could incorporate offcuts from previous projects for the lid and maybe even the finial. Several years ago, I salvaged a section of red gum from local parkland after an unusually heavy downpour led to flooding well beyond anything we'd expected in our area. Red gum is a favorite of mine simply because I have access to both air-dried and "green" material. I source most seasoned wood from fence posts, while fresh wood is available after storms or from arborists' trimmings, which are considered necessary in suburban areas. When turned green, the wood has a rich red color, which will endure provided you sand through to final grades of abrasive and then allow the finished bowl to distort as it dries.

The wood I selected had had plenty of time to dry, and I had ample time to contemplate its best use. This project was just what I needed at the time, so I carefully cut a section of the red gum for a suitable natural-edge bowl blank.

Shape bowl profile

To begin, I drilled a 1" (25mm) hole into the top of my bowl blank and then mounted it in expansion mode on the stepped jaws of a scroll chuck (*Photos 1, 2*). Due to the small size of my bowl, this mounting provided ample grip, so I did not have to use the tailstock. But if you are unsure, it is best to use the tailstock for support as much as possible, so don't hesitate to bring the tailstock up—especially if your material is large or irregular in profile.

I removed excess material with a deep-fluted bowl gouge ground to a fingernail profile to arrive at a balanced profile (*Photo 3*). This tool grind allows me to use the gouge with a push cut, or rolled over on its side, it can shear-cut, as seen in this photo. This approach has the added advantage of not causing the bark edge to break free, which could result from a push cut.

While rough-shaping the form and foot, I realized I would need to fill some voids with cyanoacrylate (CA) glue, hardened with an accelerator (*Photo 4*). Then I could finalize the profile and foot, this time with a fingernail-shaped shallow-fluted gouge (*Photo 5*).

I like to create a definition line where the foot meets the body of the box, in this case with a round skew held flat to cut a neat "V" intersection (*Photo 6*). This element enables a clean break in meeting points once sanding is completed.

I hollowed the foot with a round-nose scraper (*Photo 7*). Then I sanded all of the outer surfaces of the box to 320 grit before adding a couple of V-grooves in the base with a diamond-pointed scraper (*Photo 8*).

Reverse-mount the bowl

There are many ways you can reverse-mount and hold a bowl, ▸

Drill and mount

(*1*) At the drill press, the author uses a Forstner bit to drill a shallow hole in the bark side of the bowl blank. *Note: Workpiece is shown handheld for clarity only; always secure wood being drilled on a drill press with suitable clamps.*

(*2*) Mount the bowl blank on step jaws in expansion mode.

Shape and fill

(*3*) The author begins shaping the outside profile of the bowl using a bowl gouge.

(*4*) CA glue is used to fill voids in the wood exposed by the shaping.

Establish the foot

A shallow gouge and oval skew are used to form and define the bowl's foot.

Complete the foot

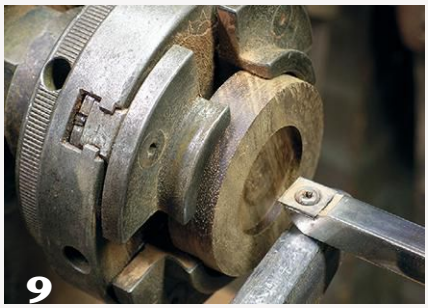
The author uses a round-nose scraper to slightly hollow the foot, then adds some grooves for visual interest using a pointed scraper.

using a variety of chuck jaws; however, this time I opted to use a carrier, which required a carefully cut recess into which the bowl's base would be glued. The beauty of this method is that the foot will not need any further attention once the body of the bowl is completed.

I mounted a piece of scrap wood into a scroll chuck and turned a recess to neatly match the outer diameter of the foot. There are many tools you can use to create this recess; in this case, I opted for a square carbide cutter (*Photo 9*). I used a caliper to get the measurements right, but you could simply use a ruler and pencil or dividers. The important thing is to sneak up on the fit, taking off very small shavings at a time until you achieve a snug fit. I don't recommend using just a "jam fit" since you will be making hollowing cuts inside the bowl. To secure the box to the carrier, I used hot-melt glue.

Handy Hint: Allow the glue to heat up to the point where it is dripping out of the gun, so it is very pliable. Next, warm the two surfaces that will be bonded with a heat gun so the glue will not harden as soon as it is applied, then very quickly push the wood into place and center it with the tailstock and live center. Rehearse this process and you'll get a suitable bond—and the box will run true in this mounting (*Photo 10*).

Reverse-mount in a carrier


9


10

A scrap of wood is held in the chuck and a shallow recess with straight walls formed. Then the author uses hot-melt glue to temporarily affix the bowl's base in the recess. Tailstock pressure is applied during gluing and the initial phases of hollowing.

Hollow the bowl


11


12

(*11*) A gouge is used to begin hollowing. Take care to leave the bark edge intact. A flat "step," or shoulder, is formed just below the rim to later accept the lid.

(*12*) The author continues hollowing with a circular carbide cutter.

Refine interior


13


14

(*13*) Using a round-nose scraper, the author supports the walls of the bowl with his fingers just below the bark edge.

(*14*) The interior is sanded, and the work removed from the lathe.

Hollow the bowl

When hollowing the box, it is preferable to keep the tailstock and live center in place for as much of the process as possible. To prevent chipping of the bark edge, I used a shallow-fluted fingernail-ground gouge, working down to a shoulder on which the lid would eventually

Transfer rim dimensions for lid


15

The required diameter for the lid is transferred from the bowl's rim shoulder to the lid material using a caliper.

sit (*Photo 11*). I used the pointed nose of the gouge to cut a small "V" where the two surfaces meet, so a crisp intersection can be kept even after sanding.

After hollowing farther with a gouge, I switched to a carbide-tipped "probe" tool, as shown in *Photo 12*. I then removed the core and tailstock and completed the interior with a round-nose scraper, before sanding to 320 grit (*Photos 13, 14*).

With the bowl completed, all that was needed was to release it from the carrier. You may be able to simply pry the bowl free using hand pressure, or reheat the glue with a heat gun to soften it and then use hand pressure to pry it free. Another method is to apply denatured alcohol to the glue to weaken the joint. Once the bowl is free of the carrier, simply peel off any remaining glue.

Make a lid

I had already decided to use an offcut of mountain ash, another hardwood native to my neck of the woods. After mounting it in a chuck, I used a caliper to measure the opening inside the bowl and then transfer it to the lid (*Photo 15*). I then cut a tenon, allowing the lid to sit neatly inside the bowl.

I used a square carbide cutter to form a neat shoulder on the tenon and its adjoining surface (*Photo 16*). Then the lid was ready for the remaining inner surfaces to be shaped, sanded, and a couple of "V" lines cut with a diamond-pointed scraper (*Photo 17*).

With the lid sanded and reverse-mounted into another chuck fitted with jaws that provide ample grip without marring the surface, I shaped the top surface of the lid. An alternative method of holding the lid is to create a carrier similar to that described earlier.

I turned the top of the lid to a gentle convex curve, sanded it, and added a "V" shadow line near the edge, again using the diamond-pointed scraper. I then drilled a small hole using a center drill held in a drill chuck mounted in the tailstock, in preparation for a finial to be made and fitted (*Photo 18*).

Choosing just the right finial is difficult for me. I often look for an organic form, be it something I carve in wood or make from other natural materials. In this case, I wanted a finial that would capture irregular movement that melded with the natural bark edge of the bowl. So I returned to my box of material I've stored away for years, waiting for that "right" project, and chose some twisty stems.

Selecting appropriately shaped tips, I grouped three stems together, bonded them with CA glue, and trimmed the base to a rough diameter of ⅛" (3mm). I then fitted the base with a small rubber O-ring (*Photo 19*) and inserted the stems into the hole drilled in the lid.

Final thoughts

I finished the bowl with wipe-on polyurethane. With this lidded natural-edge bowl complete, I was inspired to try the same concept using either a burl cap or an endgrain section of a log or branch. You could even use West Australian banksia nuts, much like Cindy Drozda has done to turn long-stemmed boxes. Whatever materials you choose, I hope you have fun trying your hand at this project. ■

Andrew Potocnik lives in Australia and is a retired teacher of woodwork in secondary schools. He has published several articles in magazines in Australia, the U.K., and the U.S. Andrew was a demonstrator at the AAW International Woodturning Symposium in Kansas City, 2017.

Turn inside of lid

(*16*) Form a tenon in the bottom of the lid for a loose fit on the bowl's rim.

(*17*) The author shapes the underside of the lid and adds decorative elements.

Turn top of lid, add finial

(*18*) With the lid now reverse-mounted in the chuck, turn, decorate, and sand it before drilling a hole to accept a finial.

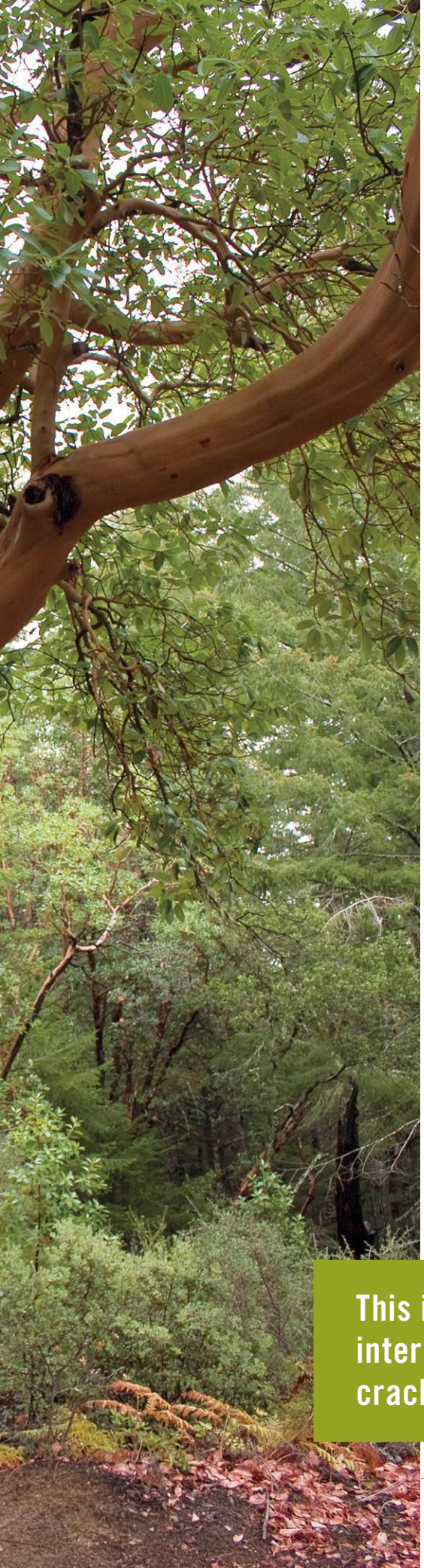
(*19*) The author chooses some twisty stems for a finial, in keeping with the organic look of the bark edge on the bowl's rim.

Top photo: NaJina McEnany; prepared by User:Ram-Man, CC BY-SA 2.5, via Wikimedia Commons

Bottom photo: Chris Light, CC BY-SA 4.0, via Wikimedia Commons

A madrone tree in Big Basin Redwood State Park, California.

Photo: mindgrow from Schwalmtal, Deutschland, CC BY-SA 2.0, via Wikimedia Commons



Working with PACIFIC MADRONE (*Arbutus menziesii*)

Christian Burchard

The British call it arbutus, the Spanish madroña, and here in Oregon, it is called madrone or madrona. Pacific madrone grows from British Columbia, Canada, down to Southern California along the coastal range. Madrone is a sacred tree to indigenous peoples of the area, symbolizing knowledge, strength, inclusion, and safety. Its webbed roots are said "to hold the splintered world together." It is a unique tree, a flowering broadleaf evergreen. Its berries were used for medicine and food. Its trunk always feels cool to the touch because its bark, which continuously peels, contains water.

A unique cell structure

Madrone wood has a very unique cell structure. A friend of mine looked at madrone through an electron microscope. He described what he saw and asked me to think of it as high-rise building, but one built with only cement and no steel. The cells are packed tightly together, and one cannot discern any difference between summer and winter growth. One of the effects is that as the wood dries and the water *between* the cells and the water *in* the cells evaporate, there is a lack of supporting structure inherent in many other woods. Absent from madrone is the stability that ▸

This is when working with madrone can be interesting and exciting: it is possible to use the cracking and warping to dramatic effect.

encourages even drying. As a result, it is very difficult to dry the wood without it cracking or warping, but it is possible.

You will not find madrone lumber in your local hardwood store. But there are at least a few companies making madrone flooring by steaming and stabilizing it. Madrone, when dried properly for lumber, comes in a great variety of colors, from red to pink to light brown and nearly white—sometimes even with a light blue tint. Once stabilized and dried, there is no more wood movement to worry about. It machines beautifully, and working it with hand tools is a real pleasure. The wood is dense and hard and takes traffic well. It is also the most sought-after firewood in my area, as it burns very hot.

Turning madrone

I don't have a scientific understanding of madrone, but having worked with it for thirty years, I have first-hand knowledge of how it functions and how I can approach it. Wet madrone has a high water content and with its even structure, when freshly cut, it is a delight to turn, straight grain or burl. It cuts easily at the lathe and with skill, can be turned very thin, as Michael Hosaluk did with the bowl pictured above.

In general, if you turn forms from madrone burl, an even warping pattern will emerge as it dries. If you turn a bowl from straight grain, it will dry very oval. If you use the root, anything can happen!

Unless you know loggers or tree surgeons in the West, madrone is not readily available these days in the U.S. Large burls—and they can get up to 6000 lbs or more—are sought after for the veneer market, but even that has very much slowed down. Once in a while, a madrone burl will pop up on eBay. The burl color varies from a light pink to a deep dark red.

Should you find some freshly cut madrone, make sure to wax it thoroughly and keep it wrapped in plastic to keep it from losing moisture,

Turning thin and wet

Michael Hosaluk, Madrone burl (turned thin from wet wood and then dried), 5½" × 10" (14cm × 25cm)

Photo: Trent Watts

Madrone burl

Madrone burl can produce a variety of colors and patterns.

Twice-turned madrone burl

Dale Larson, Madrone burl (rough-turned wet, boiled, dried slowly, then finish-turned), 5¼" × 10¼" (13cm × 26cm)

Photo: Dan Kvitka

Madrone root

You might have to know a logger or tree surgeon to acquire madrone root, especially one of this size. Each part of the tree dries differently.

until you start working with it. Even then, you will need to work efficiently and quickly and once finished, find ways to slow the drying. Some people use a microwave oven with wet woods like this one, as it steams the moisture from the inside out and helps to relieve stresses and evens out the drying. You can also use the paper/plastic bag method to slow the drying way down to prevent cracking. Place your finished work in a paper bag, and place that inside a plastic bag. After a day, the paper bag will have absorbed some moisture. Exchange the bag for a dry one and continue this process till the work/bowl is dry. This way, moisture loss is very slow and even, and any small cracks can usually be taken care of.

You can use madrone to twice-turn bowls. Dale Larson from Gresham, Oregon, turns his madrone burl salad bowls green (freshly cut) and then boils them. He then dries the rough-turned bowls slowly using humidity control and then finish-turns them to their final shape. And they come out beautifully!

Sculptural work

You can use the burl, the roots, and the straight grain of madrone for more sculptural pieces. Each part of the tree dries differently, as the grain structure varies. This can be used to the maker's advantage, once you learn how to select the wood in a very particular way and dry it to your desired effect. And this is when working with madrone can be interesting and exciting: it is possible to use the cracking and warping to dramatic effect. If you expose the wet wood to heat, through sun or the use of an oven, beautiful cracking patterns emerge.

As noted, you *can* control this wood by boiling or otherwise stabilizing it, or you can go along with its general unpredictability and allow that freedom to flow into your work. ■

Christian Burchard is a sculptor living in the foothills of the Siskiyou mountains in Southern Oregon with his wife Kristy, their two dogs, and a small herd of goats. He is also an aspiring cheese maker.

Intentional warping and cracking

The author's sculptural work often involves intentionally warping and/or cracking madrone, using the wood's instability to great effect. *At left*, book pages are separated with wedges as they dry; see finished examples on page 50 of this issue.

ASCENDING **SPIRAL** VASE

Mark Hunter

When I became interested in segmented turning, I initially copied the repeated patterns typically placed in a band around the widest part of the box or vase, often inspired by Southwest native pottery designs. But more recently I have been exploring spiral designs. This proved a good means of displaying wood varieties from my growing inventory. The design presented here features an ascending spiral, and it "ascends" in two ways. First, with each layer added, the number of sides increases, or ascends, by one. Thus, the lowest layer has seven sides, and the top layer has thirty-four. Second, each layer is offset from the layer below in a manner that causes most of the spirals to "ascend" in a delightful upward sweep, with some spirals actually reversing direction. The ascending pattern is asymmetrical, so views from different directions can give different impressions.

Wood selection and management

I have achieved my best results when using a wide variety of woods. My choice of woods may follow a color scheme, but I often select wood types randomly. I do recommend at least some contrast between adjacent spirals.

When you select woods for the seven spirals, beginning with the bottom layer (Layer A), be sure you have at least three times as much as you think you might need for the entire vase. It is a real pain to run out of a particular wood and have to hunt the markets to find some that closely matches in color and grain characteristics.

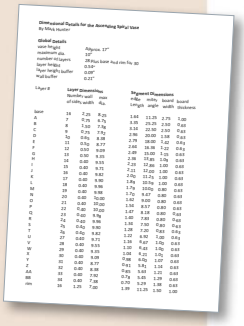
Remember to mark the spiral number on your wood stock and dimensioned boards redundantly (*Photo 1*). Confusion abounds in trying to stay organized. Often, the numbering is cut off when you cut a segment for one layer, and when it is time to cut a segment for the same spiral on the next layer, your numbering is lost. Keep wood stock and dimensioned boards in separate locations, and maintain them in numerical order. At the start of each layer, go through your wood stock to determine if new dimensioned boards need to be cut. Do all of this cutting (bandsaw, table saw, and jointer), sizing (thickness

Organizing dimensioned wood

1 It is easy to get confused with so many segments of varying species. Keep wood stock and dimensioned boards in separate locations, and maintain them in numerical order.

Download Dimensional Details

A table containing all dimensional details for this project, layer by layer, can be downloaded from the *American Woodturner* "Featured Extras" page on the AAW website. Visit tiny.cc/AWextras.



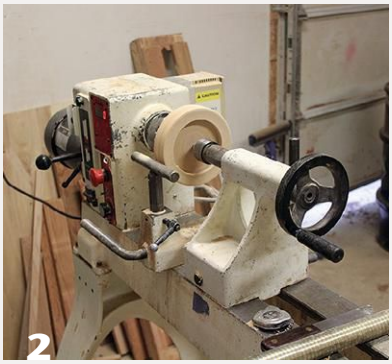
planner), and numerical marking before you start cutting segments. This helps in maintaining uniform dimensions.

Construct the base

I started with a base of two 5½"- (14cm-) diameter circles of medium-density fiberboard (MDF) glued together, with a round hole cut into one of them to accept the chuck jaws. MDF boards provide stability in the core of the base (*Photo 2*). I don't recommend tenon chucking for this project because the vase will be taken off and remounted on the lathe many times during the course of construction. A tenon could eventually wear out and break off.

I mounted Layer B on the base first. I temporarily glued Layer B to a wasteblock, rounded the outside edge, then formed a 5½"-diameter inset in the bottom, such that it would fit snugly over the MDF base. This way, it could be glued to both the outside edge and the top surface of the base. Then I glued Layer A to a wasteblock and rounded the inside edge to about 5½" to allow a snug fit over the base and to the bottom Layer B. The construction of the layers and alignment between layers are discussed in greater detail below. I recommend not gluing Layer A to the base until you have mounted Layers B, C, and D and you can see the pattern to properly align Layer A.

MDF mounting base



The vase is assembled on an MDF base, which is mounted in a chuck.

Layer construction

Each layer is constructed from a series of identically shaped four-sided pieces (truncated wedges or "segments" hereafter). Start with dimensioning the thickness and width of each board, referring to the last two columns of the downloadable Dimensional Details table.

I have been able to cut these segments on a miter saw using a jig (*Photo 3*). This jig slopes the cutting surface away from the cutline, allowing the segments to fall away from the cut slot. Without this slope, there is a risk of the segment pinching against the saw blade as it exits the board, potentially damaging the segment and sending it ricocheting across the shop. I also added a saw stop to the jig to prevent myself from cutting the jig in half. I eventually constructed three jigs for different miter angles (16 to 10 degrees, 10 to 6 degrees, and less than 6 degrees). If you use the same jig to cut a wide range of miter angles, the cut slot in the jig will become too wide, and this contributes to saw blade pinching. For the first few layers, which have miter angles greater than 13 degrees, I make do without a jig.

Tip: Every time you place a different board on the miter saw, get in the habit of trimming the end of the board to make sure you have the correct miter angle and not the angle from a previous layer. Where there are multiple segments in the same layer from the same type of wood, the next segment can be cut by flipping the board, and aligning again.

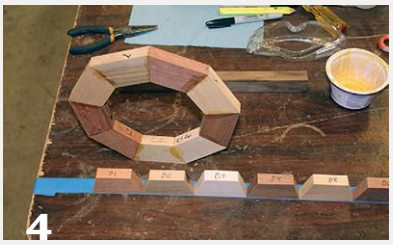
With or without a jig, make a mark on painter's tape applied to the right side of the miter saw fence and use this mark to get a consistent and accurate edge length. It is important to measure the long edge, or outside edge (hereafter "edge length"), of the segment after every cut using a digital caliper. My standard for edge length precision is plus or minus 0.02" or plus or minus 0.01" where the edge length is under 1" (25mm). This may seem like too high a standard, but it makes the subsequent assembly easier and improves the appearance of the final product. It takes practice to do this consistently. Where the edge length is too long and greater than 1½" (38mm), I use the miter saw to shave a bit off one end. If the edge length is too short, discard the segment, or possibly use it in a subsequent layer.

Miter saw jig

The author's jig for cutting segments on a compound miter saw. A slope adjacent to the cutline allows the segments to fall away safely.

Because the number of segments changes with each layer, the miter angle must be reset for each layer. The downloadable Dimensional Details table lists the angle for each layer. It is important to set the miter saw angle accurately. I accomplish this using several methods. First, I test the miter saw setting using a digital protractor and a wide board (>3", or 8cm). The narrower boards dimensioned for cutting segments don't necessarily provide accurate and consistent angle measures. Once I cut a full circle of segments, I can place all the segments inside a duct clamp, tighten the clamp, and look for gaps between the segments. If gaps occur at the outside edge of the ring, the miter angle needs to be increased slightly. If gaps occur at the inside edge of the ring, decrease the miter angle. If the number of sides is divisible by two, you can check the miter angle accuracy by mounting a half-circle of segments against a straightedge. Likewise, if it is divisible by four, use the inside edges of a carpenter's square. ▸

Glue segment layers

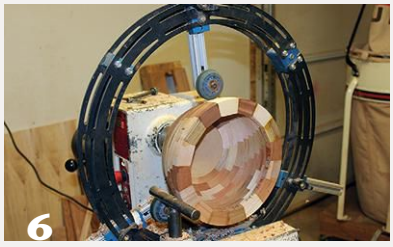


Labeled segments are mounted on painter's tape in preparation for gluing. Use the previous layer to verify the correct segment sequence to ensure you achieve the desired pattern.

Build the spiral effect

As the vase is assembled, a one-third shift to the right with each layer will cause the seven base spirals to ascend gradually and gracefully.

Hoop steady adds stability



Project mounted in a hoop steady. Move the steady to the top of your project every five layers.

My experience with making miter angle corrections to individual segments with a benchtop disk sander has been inconsistent. Small errors in the miter angle can be corrected by carefully shaving some of the pieces on a stationary disk sander. Use segments from the opposite sides of the ring for minor adjustments. Too much disk trimming can cause the ring of segments to lose its shape. Alignment with adjacent layers may also be degraded. It may be best to discard the miss-cut segments, reset the miter angle, and start over.

Once an entire layer of segments is cut, label the spiral letter and segment number on the inside surface of every segment, then mount the segments on painter's tape (*Photo 4*). Always check and recheck to see if the segments are in the right sequence. I make a habit of rolling the incomplete project along the tape-mounted row of segments to verify that the wood sequence from the previous layer is the same as the tape-mounted layer.

Prior to gluing, make sure your drying surface is clean and completely flat. I use a polished stone surface and a razor painter scraper to clean old glue off the surface. Alternately, parchment paper can be placed down on the drying surface.

Using a glue brush, apply glue to the endgrain while the layer is mounted on tape. I apply glue to both sides of each segment. The purpose of this is not to ensure structural strength, but to get solid seam lines that are free of air pockets. This produces a clean and consistent surface and improves the visual quality of your project.

After applying the glue, cut the painter's tape at the first segment ¼" (6mm) inside the edge of the first segment, and cut the tape at the last segment, leaving 2" (5cm) of tape extending beyond the last segment. Pick up both ends of the tape and roll the segments into a circle. Holding the ring together with the painter's tape, place it inside a duct clamp on the flat surface. Tighten the clamp until the segments are all flush together, then loosen the clamp a turn, and push down on all the individual segments to make sure they are flush against the drying surface and flush against the clamp. When the glue dries, you will have a sturdy ring of segments ready for mounting onto the base of your project.

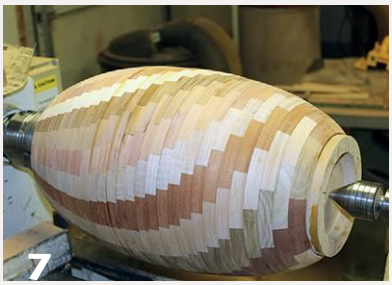
Construct the vase

Both the bottom of the layer surface and the top of project surface need to be absolutely flat before gluing the ring to the project surface. Sand the bottom surface of the ring on a belt sander, removing all traces of dried glue. Test it for flatness by placing the ring on an absolutely flat surface. This can be done on the cast iron surface of your bandsaw or table saw or a polished stone countertop surface. Tap your index fingers along opposite sides while moving your fingers around the rim. If the ring rocks back and forth, determine the segments that act as a fulcrum, grab these segments one in each hand, and press them to the center of the belt sander for one or two seconds with some oscillation back and forth. Then test again.

For the project surface, mount your project on the lathe, and shave the surface until glue residuals are removed from the surface. Lay a straightedge or carpenter's square across opposite lips of your project. Then use a flashlight to test for light seeping between the project surface and straightedge, and use a square-tipped scraper to correct any gaps. Concurrently, check the height of the layer. Continue to shave the surface with a square-tipped scraper until the layer is completely flat, and close to the height of 0.54". This height can be measured using a digital caliper on the inside of the top layer. Apply glue to both surfaces, align the ring (see discussion below) and set aside to dry. I use a flat board topped by a heavy concrete block to compress the surfaces together while the glue is drying.

To start the spiral pattern, I selected one of the seven Layer A spirals base to be the number 1 spiral. Use a distinctive wood for Spiral 1, as it becomes the primary seam, with Spiral 1 ascending to the right and the new spirals ascending to the left. Easy recognition of this seam is key to orienting yourself as you add layers to your project.

Turn and sand



The fully assembled vase, with an ascending spiral pattern, is turned and sanded.

Add base and rim

(8) Segmented base and rim layers are mounted on the project and then turned to shape.

(9) Finally, a decorative bottom covers the remaining MDF base that was used for chucking.

To set the spiral pattern, I first shaved the outside surface of Layer B on the lathe until round. Divide the outside surface of Segment 1 Layer B into three equal parts and mark the dividing points. This can be done with the help of a flexible tape, calculator, and felt pen. When you have applied glue to both surfaces (i.e., the top surface of Layer B and the bottom of Layer C), align the Layer C seam between Segment 1 and the new spiral segment (Segment 9 in the case of Layer C) over the left-side mark you made on Segment 1 of Layer B (*Photo 5*). Repeat these steps for each layer from D to Layer BB. This one-third shift to the right will cause the seven base spirals to ascend gradually and gracefully to the right, while the new spirals shift to the left in a more chaotic pattern.

Once your project extends five layers beyond the chuck jaws, start supporting work in a large hoop steady (*Photo 6*). Take the layer you plan to mount onto the hoop steady and cut the outside surface smooth and flat, i.e., parallel to the turning axis. A sloped surface can cause the hoop steady to flop back and forth. Move the hoop steady to the top of your project every five layers.

Shaping, sanding, finishing

The inside of the vase can be turned smooth and lightly sanded as you add layers to the vase. However, resist the temptation to turn and sand the outside surface as you go. First of all, every fifth layer is a mounting surface for the hoop steady, and you may want to keep these intact in case you run into problems. Secondly, you need all twenty-eight layers together to visualize the final contour. The risk of layer by layer contouring is that you might cut the outside of the top layer a little bit too small. If you pinch the diameter on one layer, you will be forced to make greater corrections with each additional layer to maintain the new contour, and you'll end up with a squat top to your project. In addition, the edge length dimensions provided in the Dimensional Details table would no longer be usable.

Once you have assembled and mounted all twenty-eight layers, the project is ready for final shaping. Resist the temptation to be a finesse woodturner and try to shape the outside surface extensively with a gouge or any other turning tool. It is no big deal if you are turning a non-segmented 6"-(15cm-) diameter bowl, and you have a bad spiral catch. You can chuckle and toss the piece into your woodstove. However, when you have more than forty hours invested in a segmented project, a catch can be a huge setback. Use a bowl gouge to trim the hoop steady surfaces off and coarsely round the protruding corners off other layers.

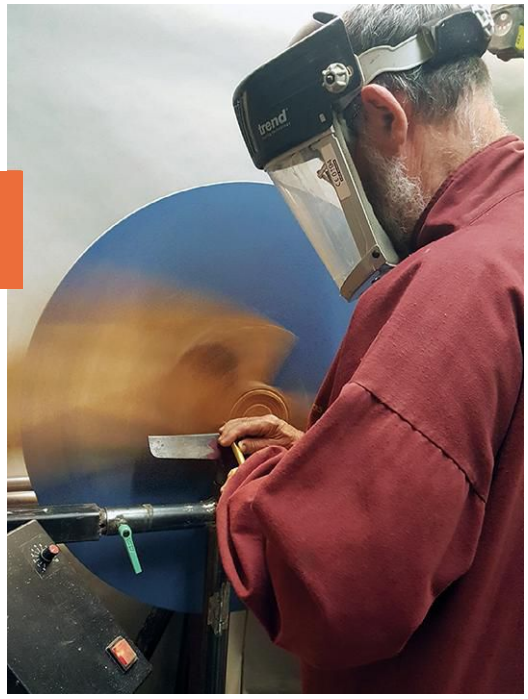
Start sanding on the lathe with 60-grit sandpaper. Although 60-grit abrasive would permanently etch the endgrain surfaces of the single-piece bowl, segmented wood surfaces are free of end grain, so this is not a problem. I sand with a large wood block and full-sized sheets of sandpaper (*Photo 7*). Use a large caliper to test the diameter of each seam against figures in the Dimensional Details table, starting at one end and continuing to the other. Don't get too hung-up on these diameters; a visually continuous and even contour is more important. Toward the center, changes in diameter are miniscule, and you need to rely on visual impressions exclusively. Once a satisfactory contour is achieved, sand through multiple sandpaper grades to 400 grit.

I recommend adding the base and rim layers after sanding layers A through BB, then turning and sanding the rim and base to the desired shape (*Photo 8*). Trim the bottom chucking material away, and cover any exposed MDF with a colorful segmented pattern (*Photo 9*). Apply finish or oil as you desire. ■

Mark Hunter started woodturning in 2005 while looking for something to engage his creativity. He took early retirement in 2010 to pursue recreational woodturning, and since 2012 has focused mostly on segmented work. Starting in about 2015, he began exploring spiral designs using segmented techniques. Mark is a member of the Woodturners of Olympia (Washington) and splits his time between woodturning, birdwatching, and volunteer services.

Turning Irregular Off-Center Work Safely

Tom Ronayne



The carrier disk in these photos is 31½" (80cm) in diameter, and the irregular-shaped workpiece measures 24" (61cm) long.

I have been turning wall hangings for many years, gradually moving from small pieces with a single turning center to large out-of-balance work with irregular shapes and multiple centers. All of my pieces are turned with the headstock rotated 90 degrees to the lathe bed, and for safety, my lathe is bolted to the floor to prevent it from vibrating and/or moving across the floor. This type of turning can only be done safely on a variable-speed lathe. Following are several additional considerations for turning such pieces safely.

Aligning centers

One challenge I faced from the beginning was accurately mounting a workpiece with a marked center on the pre-marked center of a plywood carrier disk. Getting one directly aligned with the other usually required guesswork and often resulted in the piece being slightly off-center when rotating on the lathe. I was stuck with this imperfect method until the thought of using laser crosshairs to center my workpiece came to me. My solution was to mount a laser above the workpiece, always pointing its crosshairs vertically down onto the carrier disk. I use a Stanley Cubix laser, as shown in *Photo 1*.

Consider carefully how the carrier disk will be mounted on the lathe with the workpiece attached, especially when using a large disk. There are four bolts shown in *Photo 2* that are threaded into a faceplate behind the plywood disk. This is a very secure method.

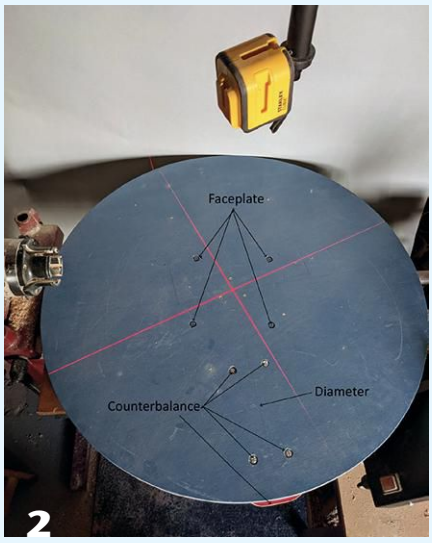
Mount a ¾" (19mm) plywood disk to your lathe and true up the outer rim. It is vital that the true center is marked on the plywood carrier disk. Bring up the toolrest to center height and press the point of a pencil into its center as it is rotating. This will give you the true center of the disk.

Remove the disk from the lathe and place it on a level surface, beneath the laser. Important: Every time you center a workpiece beneath the laser, the carrier disk must be level. Turn on the laser crosshairs, position the center of the disk in the crosshairs, and clamp the disk in position. Double-check that the center of the disk is still in the crosshairs, as you must recenter the disk if it moves.

Laser crosshairs align centers

1

The author fitted a crosshairs laser to a camera monopod above the lathe bed, allowing the laser to be slid up and down as required. The closer the laser is to the workpiece, the finer the crosshairs.



2

Mark your intended center (or centers) that you wish to turn on your workpiece. Position one of the marked centers on the workpiece in the laser crosshairs and clamp it to the carrier disk. It is now centered on the disk's center.

Fix the workpiece to the disk (see below for two mounting methods). Again, double-check that the center of the workpiece is still in the crosshairs; reset it if the center has moved out of the crosshairs. The disk and workpiece are now ready to be attached to the lathe for turning.

How to fix workpiece to disk

Method 1—backboard

Screw a backboard, at least ⅜" (10mm) thick and larger in size than the workpiece, to the back of the workpiece. Predrill at least six countersunk holes through the backboard around the workpiece to allow you to screw it to the carrier disk (*Photo 3*).

With the crosshairs centered on the disk and the disk clamped in place, slide the workpiece and its backboard below the crosshairs and position the marked center of your workpiece in the crosshairs. Clamp the workpiece to the disk, then screw the backboard directly to the disk through the pre-drilled holes. Remove the clamps and then attach the disk and workpiece to the lathe.

Method 2—holding blocks

Make softwood holding blocks that will clamp the workpiece to the disk without having to drill holes in your workpiece (*Photos 4, 5*).

Center the crosshairs on the disk and clamp the disk in place. Position the center of the workpiece in the crosshairs and clamp the workpiece to the disk. Position the holding blocks so that it is not possible for the workpiece to move in any direction. Screw the holding blocks in position. Always use two screws to prevent the holding block from rotating as the disk rotates on the lathe. Remove the clamps and then attach the disk and workpiece to the lathe.

Add a counterbalance

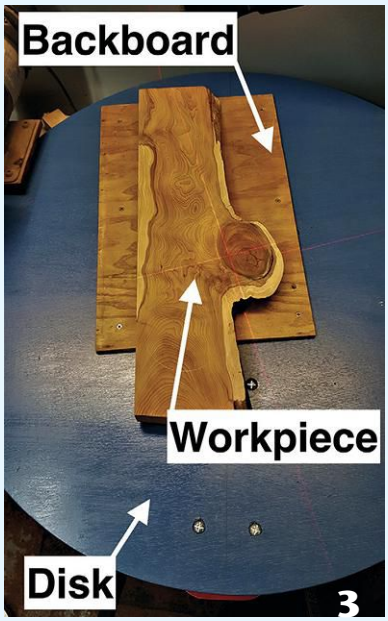
Heavy off-center workpieces will be out of balance while rotating and may cause the lathe to "dance" across the floor—a dangerous situation! It is best to fit a counterbalance to the carrier disk to help the workpiece run true, without excessive vibration or lathe wobbling or moving.

The counterbalance I use is a piece of plywood bolted to the back of the carrier disk with a countersunk groove along its center (*Photo 6*). On the back side of the counterbalance, a flat metal weight is attached to two bolts in the groove (*Photo 7*). This weight can be slid along the groove as needed and locked in position with wingnuts.

The centerline of the counterbalance is fitted along one of the two diameters drawn on the back of the disk (*Photo 8*). The workpiece is fitted to the front of the disk along the same diameter line, opposite the counterweight.

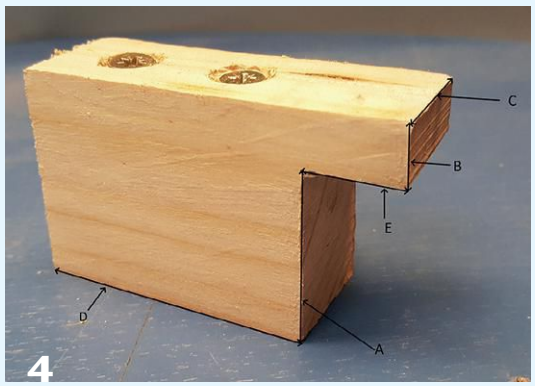
Rotate the disk by hand and slide the weight to a new position until balance is achieved, then lock the weight in its final position. The disk will be in balance ▶

Mounting method 1—backboard



First, screw the backboard to the back of the workpiece, then screw the backboard to the carrier disk. Note the laser crosshairs aligning the intended turning center of the workpiece with the center of the disk.

Mounting method 2—holding blocks



Softwood holding blocks "clamp" the workpiece to the carrier disk.

The three critical measurements are A, B, and E:
A: Must be ⅛" (3mm) less than workpiece height, allowing the screw closest to the workpiece to exert sufficient downward pressure.

B: Must be no less than ⅜".

C: 1¼" (32mm) or greater depending on workpiece size.

D: Must be long enough for two screws.

E: Must extend no less than ¾" over workpiece surface.

Adjustable counterbalance

Front of counterbalance unit, with a countersunk groove.

Back of counterbalance unit, with metal weight attached via wingnuts.

Back of carrier disk, showing mounted counterbalance unit (*at right of disk*). Workpiece is mounted on opposite side of disk, in line with counterbalance. Adjust the position of the metal weight until good rotational balance is achieved.

Safely positioned lathe controls

Ensure you can safely reach the lathe controls during turning. Never reach across or near the spinning workpiece/carrier disk. Reposition the controls as needed.

when it randomly stops in any position after it is rotated by hand. Rotate the disk a few times to be absolutely sure it is in balance. If it keeps stopping in or near the same position, it is not balanced.

Lathe safety

Turning large off-set workpieces is best done on lathes with variable speed, as this allows you to start its first rotation gradually at a very low speed.

Safety Note: **Your lathe's on/off switch must be placed in a safely accessible location during turning**, as shown in *Photo 9*. You do not want to have to reach past a large rotating disk to change the speed or to turn the lathe off. If your lathe's on/off switch cannot be moved to a safe location, consider plugging the lathe into an extension cable of suitable gauge with an integrated on/off switch that can be located in a safe position.

Ensure the variable speed control is set to zero and confirm that the workpiece has not loosened before switching the lathe on. Rotate the disk/workpiece slowly by hand before engaging the lathe motor, especially if the workpiece is heavy and/or off center. This lessens the strain on the motor as it begins to rotate. Increase the speed of the lathe very slowly until you reach a speed that you are comfortable with and where there is no vibration of the lathe. Now you can begin turning.

Results

Large, irregular-shaped work with multiple centers can be turned safely.

Final thoughts

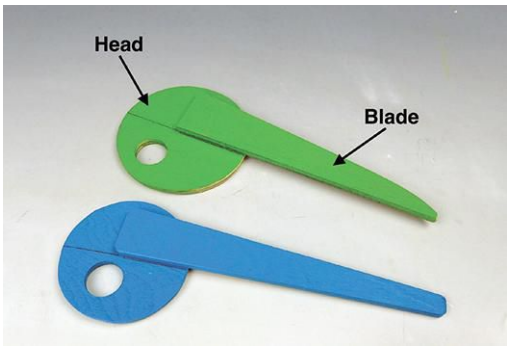
One of the biggest constraints on any turner wishing to do this type of turning is how to position the toolrest in front of a large disk. Some modern lathes come with attachments that facilitate the positioning of the toolrest away from the bed bars. In my case (my lathe is a 28-year-old Sorby), I had to weld some scaffolding bars and square section together to position my toolrest (visible in *Photo 8*).

There is a lot of work to do in preparing the carrier disk for your first turning, but once it is done, it is only a matter of attaching the workpiece and then balancing it each time you move to a new center. ■

A member of Craobh Cúig Déag, a woodturning club in Dublin, Ireland, Tom Ronayne has been turning for nearly thirty years and enjoys the challenge of making odd and unusual pieces, especially wall hangings.

Shopmade Rotating "T-Square"

Carl Ford



I like to turn and embellish off-center pieces, often square or rectangular works with a "bowl" turned in it. One challenge was how to lay out evenly spaced lines emanating from the bowl to make patterns for embellishment.

My solution was to make a circular rotating "T-square." Unlike a traditional T-square, whose head registers on a straightedge, this one features a circle that registers in the bowl I've turned. This T-square allows me to draw evenly spaced lines and replicate patterns easily.

How to make one

I made my circular T-squares out of scrap ¼" (6mm) plywood and glued the straight leg, or blade, to the head using hot-melt glue or thick cyanoacrylate (CA) glue. The line of the blade should pass through the center of the circular head, and the head should be close in diameter to that of the bowl. A little too small is okay, but too big is no good. Thus, I make new ones with different head sizes as needed.

In use

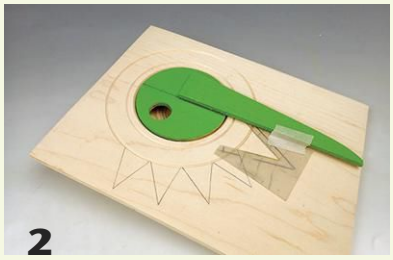
I use my circular "T-squares" in one of two ways. Drawing a series of evenly spaced radial lines is easy (*Photo 1*). Simply rotate the square in regular intervals and draw your lines along the blade.

You can also draw curved lines or other patterns by taping a custom template to the blade (*Photo 2*). I make custom templates out of semi-clear template plastic used by quilters. Trace your desired curved line or pattern on the template material, cut it out, and tape it to the blade of the T-square. Rotate the square and draw the curved line or pattern by following the template with a pencil.

Draw straight radial lines

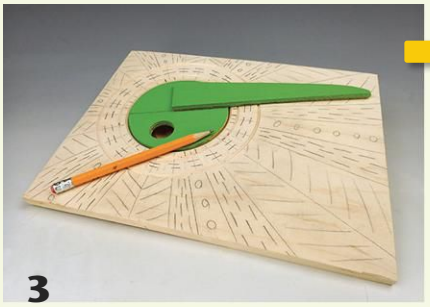
To draw straight lines, simple trace along the blade of the "T-square," rotating the unit at regular intervals.

Draw custom patterns



Add a custom template to the blade to add curved lines or patterns.

Lay out and embellish!

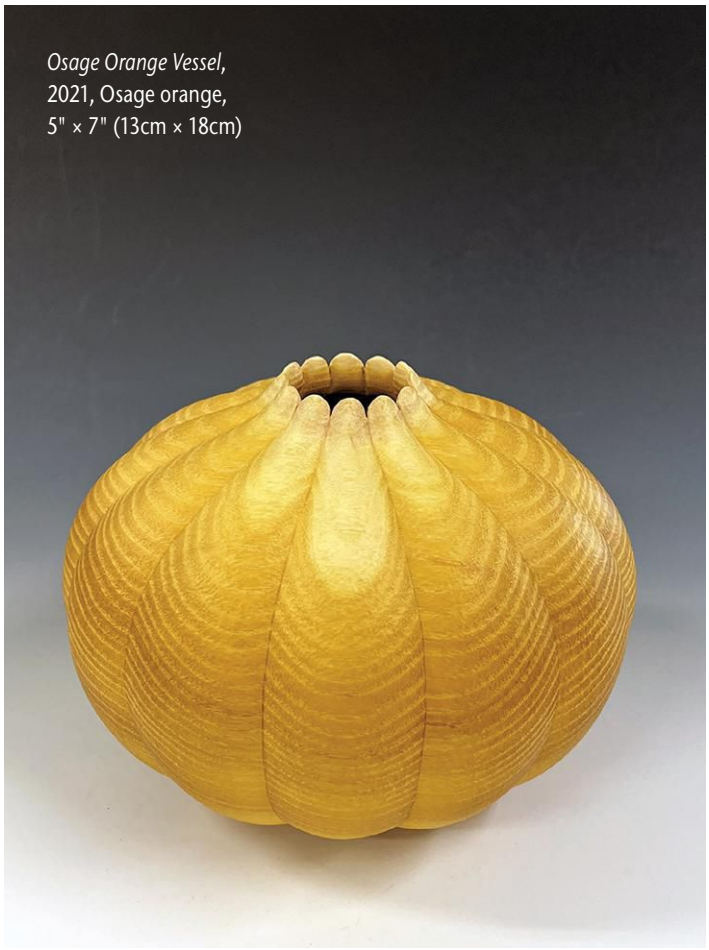


Embellish along and/or within the layout lines per your own creative impulse.

After you lay out the lines, you can add embellishments any way you can think of, including painting, carving, pyrography, etc. (*Photos 3, 4*). ■

A member of the Kaatskill Woodturners (New York), Carl Ford is an accomplished woodturner who loves teaching people how to turn. His website is carlford.us.

In Memoriam:
John Jordan, 1950-2023



Osage Orange Vessel, 2021, Osage orange, 5" × 7" (13cm × 18cm)

Photo: Cheryl Lewis

John Jordan (Cane Ridge, Tennessee) died in February 2023, following an extended illness. His life-long contributions to the field of woodturning were foundational. He was an integral part of the AAW from the beginning, providing a voice in the original vision for an association of woodturners bound together around the ideals of openly sharing ideas, freely exchanging methods and techniques, and learning by example. John Jordan lived those ideals.

John served on the AAW's Board of Advisors and was a valued source of advice, ideas, and inspiration. In 2012, he was given the AAW's Honorary Lifetime Member award. See Kevin Wallace's June 2012 *AW* article, "True to Form: The Life Work of John Jordan," to learn more.

John Jordan (right) was one of only two AAW members present at every AAW International Symposium (the other being David Ellsworth).

Photo: Stephen A. Wolfe

John was respected throughout his career. His turned and carved hollow forms are held in numerous private and corporate collections, as well as in the public collections of more than thirty museums. Following are several personal responses from some who became connected with John through their mutual love of woodturning.

John started off in the woodturning world doing craft shows and hanging with other craftspeople. My experience is not so much about the turning, but about the people he met and with whom he developed his closest friendships—the people he respected and admired.

He traveled all over the world doing demonstrations. One trip he was gone to Australia for seven weeks. I missed him terribly. I found comfort in going into his shop and smelling the aroma of wood dancing through the air.

After returning from a trip, it was not unusual that we would receive a check in the mail. When asked about it, he would say, "Oh, they liked a piece, so I let them take it to see if it looked good in their home." With just a handshake, he would allow someone to carry away a vessel containing hours and hours of his hard work and thousands of dollars in value with the promise to return the piece or to send a check. He never bothered to ask for their contact information. He was never let down.

John enjoyed sharing what he knew with the community and especially with enthusiastic young turners. He was a gifted teacher who knew how to teach the basics, but his passion was working with someone who had the basic skills and the desire to reach perfection.

I am blessed to be surrounded by beautiful objects created by such a master.
—Vicki Jordan

When asked to reflect upon a close friend's passing, I am drawn to the words of another old friend, Skip Johnson, who was more than just a great woodworker and a woodturner—he was also a subtle humorist. When asked to summarize a person's life whom he greatly admired, Skip would stand up straight, draw a long and dramatic breath, and then simply say, "He was a good guy!"

John Jordan was a "good guy" in numerous ways. When I think about what we shared, I always begin with our respective skills as woodturners. We both made the tools needed to succeed at our craft and we both taught many students to pursue a similar path. On a working level, we were inventors, drawing on our inherent skills, and influenced by other woodturners in subtle ways in order to carry our respective dreams into three dimensions. Yes, we both made hollow forms. Yet we each explored the depths of those designs in very different ways. John's pieces were often textured with a tiny, hand-held carving gouge, at times done during workshops while chatting with students, as if to say, "Turning the wood is merely the first step!" John also used black dye on many of his vessel forms (like the one shown above). And while this covered up the natural colors of the wood, it helped to emphasize the design of his forms. It also gave other turners permission to explore the value of the "process" from which one's personal aesthetic can grow.

John Jordan, Untitled, Boxelder, dye, 11" × 7½" (28cm × 19cm)

David Ellsworth Collection

Photo: David Ellsworth

I am obviously very sad with John's passing, yet I am enriched by having known him for so many years. The legacy his artwork has left for our field will enhance museum and private collections for decades to come, especially with the younger generation only now coming into this field. And above all, yes, he was a really nice guy!
—David Ellsworth

John could always be relied on for an opinion! Though he might have been franker than was comfortable for some, he had an eye for what would endure, and his comments, to younger makers in particular, encouraged many makers to hone their craft and develop their own work. In a 1994 piece on plagiarism, John put it better than anyone: "You can put sideburns on your granddaddy, but that don't make him Elvis!"

John, supported (or aided and abetted!) by Vicki, touched all aspects of our woodturning community. It is hard to imagine walking into a Symposium where he won't be coming over to give me a hug and share a story or picture about his much-adored grandson, Max. ▸
—Tib Shaw

I met John early in my woodturning career and was inspired on several levels. I was immediately impressed with his knowledge of how wood behaves when cut. While I understand wood anatomy as a botanist, the information about how to best use freshly cut wood for bringing out the best features of the grain was something new to me as a turner. I also enjoyed his dry sense of humor. The zingers he cast about while discussing woodturning techniques, or in general conversation, were laugh-out-loud surprises. His straight-faced delivery of these quips made them easy to miss if you weren't listening closely, but they were all gems to be treasured.

John also had a broad knowledge of the history of the AAW, the who's who of influencers in the field of woodturning, and was generous in sharing his knowledge about a large array of subjects. I'll miss that smooth Tennessee drawl as he stated, "Life is too short to turn crappy wood."

—Andi Wolfe

John demonstrating at the 2022 AAW Symposium, Chattanooga, Tennessee.

A John Jordan vessel, 1996. Note the very fine texturing on the surface.

Photo courtesy of Lyle Jamieson.

Many of us have a John Jordan story. I was lucky enough to learn from John in the late 1980s. He has been an influence on my turning life ever since. He was a rock star at every level of turning. The term Master Woodturner has been tossed around for decades, but John was a master of the masters. He made vast contributions. His teaching, his writing, his artistic view, his creativity, his designs, his scale, his shapes, his techniques, his turning skills, his carving skills, his use of materials with grain and color contrasts, a tool pioneer, he did it all.

John set the example for sharing with the turning community. I can only imagine how many thousands of turners he touched and influenced greatly. His support and backing of the AAW and turning clubs were enormous.

There is an emptiness now with his massive presence gone. We all share the tremendous loss with Vicki and family, which extends throughout the entire turning world. With a sad and heavy heart, I say goodbye to my friend John. He is gone, but his influence will be with us forever.

—Lyle Jamieson

Acres of words will be written about John, but that still won't be enough to adequately express the tremendous influence he has had on woodturning in the world of contemporary craft. John has been a part of my life longer than anyone else other than family, and there are things about his life that I think are important for people to know. I'm writing this in present tense because I can't think of John in past tense yet. That's the way it is now, and maybe always will be.

His name is John Jordan, but it's really John'nVicki. Everyone reading this is likely aware that John is one of the most accomplished woodturners in the world. But the real story is how much John'nVicki love each other. John loves Vicki to the point of exasperation, and the way Vicki gazes at John makes Nancy Reagan look like Mr. Magoo. That's the forever truth about my best friend John'nVicki.

John loved everybody. He was teaching a class at Appalachian Center for Craft (Tennessee), and a student was able to attend only half days because she had to have dialysis every afternoon. John gave her extra attention every morning to make up for it. It was her first time turning. She was a good student who was really excited about turning. She couldn't afford any tools of her own and was just using what the school had available for students. At the end of the week, John sent her home with several hundred dollars' worth of his own turning tools.

—Clay Foster

The two bowls shown here contain delightful memories. Thirty years ago, I took a woodturning class at Arrowmont, taught by Michael Hosaluk. We had a surprise visitor on Wednesday: John Jordan hadn't met Michael yet, so he drove over from Nashville and spent a few days hanging out with our class. That old wood studio has long ago been replaced with the new one, but I clearly remember John setting up a workbench on the covered driveway, making himself available for our questions and discussion. I learned about bleaching wood, how to ebonize with graphite/lacquer/lacquer thinner, and how John achieved the beautiful hammered surfaces on his vessels. The black-and-white bowl was the first thing I made upon returning home. John always freely shared his techniques, some of which I continue to incorporate in my work.

The following year, I was the assistant for a class co-taught by John Jordan and Steve Loar at Arrowmont. Because there wasn't much work for me, I participated as a student. Our first project was to turn a bowl that had no base. I mounted a chunk of sycamore to the lathe and started turning, hollowing out the inside first, as I always did. Along came John, horrified at what I was doing, "Good grief!" he hollered. "Even Scarpino doesn't know how to turn a bowl!"

Puzzled but not deterred, I continued turning, tackling the outside next, then separating the bowl from the wood that was left. The next day when Steve was presenting, I saw John pick up my bowl, gently run his hand over its surfaces, and then nod. Later, he told me, "I've never seen anyone turn the inside of a bowl first. I didn't think it could be done." John could be a curmudgeon, but he was also kind and gracious. I will miss him dearly.

—Betty Scarpino

John Jordan-inspired bowl made by Betty Scarpino, 1994.

Photo: Judy Ditmer

Betty Scarpino turned this bowl with no base during a class with John Jordan, 1995.

Photo: Betty Scarpino

The fact that my story with John Jordan will mirror so many others is a testament to his generosity of spirit, work ethic, and belief in the importance of woodturning. He took us all under his crusty wing. He was cantankerous as the day is long and wouldn't hesitate to call us out on any of our choices that he considered flawed ("Well, that's just dumb"), but somehow it just made him all the more endearing. Thank goodness his affection was as obvious as his disdain, and somehow each of us walked away feeling we had a true friend. A compliment from him could only be earned, so it meant something.

John was lucky enough to have snagged the heart of the most cheerful person I know, his bride Vicki, and being with them was never dull. They quickly became family and would offer you their spare room and use of his lathe and pick of the timber in their yard anytime you might be passing by. I feel a deep sense of loss with him gone. Now when I get the impulse to call him for advice about my Robust lathe or for help on yet another woodturning challenge, it's a kick to the gut to realize he can't help me anymore. That's not really true, though, is it? Lessons only die when forgotten, and I'll never forget him or the many things he taught me. Now I just have to put on my "big girl panties," as he would say, and get the job done. I can still imagine his southern twang rehashing my latest mishap.

Yesterday, I stumbled across an old Instagram post of mine bemoaning a woodturning problem. "Well, you could call me," he'd commented. I still do, John. We always will. ▸

—Cheryl Lewis

Photo: Cheryl Lewis

John Jordan cutting a redwood log.

Photo courtesy of Robyn Horn.

John Jordan was like the brother I wished I had. He was kind and generous, always willing to help. In the early days of our respective careers, we took several classes together at Arrowmont. He was the most skilled and talented artist with the lathe that I have ever seen working.

During one of his visits to our place, I was struggling with cutting a large redwood log I planned to use for two big sculptures. He offered to help and was obviously as good with a chainsaw as he was with a gouge.

Mostly, I will miss him as my friend who always gave his honest opinion and who did it with a huge smile and a southern drawl that was such a big part of him. My heart goes out to his wife Vicki, who was such a valued partner to him. He will be missed but never forgotten.
—Robyn Horn

I first met John in the 1980s on the teaching circuit. What impressed me most was his attention to detail. John was a perfectionist—from his choice of wood ("Life is too short to turn crappy wood") to his forms. As a true master, his shapes accentuated the beauty of the wood, and the subtlety of his carvings gave motion to his forms.

John's generosity in sharing his knowledge and tools exemplified the philosophy built around the woodturning community. He will be missed by many friends from around the world.
—Todd Hoyer

"The wood will tell you. You just have to listen." John Jordan, my dear mentor and friend, taught me to pay attention. Expecting more, he taught more. Jordan-san (as I called him) was teaching me how to show off the sapwood vs. heartwood and how to plan patterns of growth rings inside a bowl, depending on blank orientation—all from day one. He understood that even beginners like me can start designing and planning our work thoughtfully, even if riding the bevel still eludes us.

Photo courtesy of Sonal.

Jordan-san told me not to worry about what I'm making, to just "make shavings" because that's the fun part. He told me not to get too bogged down in the details. The photo at right shows me on the first day he taught me turning. John took the photo, and he was giddy. He said, "Beautiful shavings. Isn't this the coolest thing you've ever seen?" He was like a kid seeing magic for the first time.

Jordan-san gave freely and generously not only his wisdom, but also his uncensored and pointedly honest critiques. That's why anyone who ever got a compliment from him knows it was genuinely earned.

I truly believe he could hear wood speak, like a wood listener and wood whisperer as he softly spoke back. The knotty, gnarly, and punky woods beseeched, "I'm firewood." And he listened. "Life is too short to turn crappy wood," he said. May we all listen to the trees, the earth, and our hearts as devotedly as he did. ■
—Sonal (@goldenturns)

TODAY'S PRO TURNER: MATT MONACO IN PROFILE

Elizabeth Weber

Matt Monaco's background in woodworking is anything but ordinary. Yet he possesses the remarkable ability to diversify his range of products as a craftsman, tying together his love of natural movement, a keen eye for design, and many hours of practice. This can be seen in the type and quality of the work he creates, where his passion to keep traditional craft alive is the cornerstone expression of what he values as a professional maker.

Outside influences

Born and raised in Phoenix, Matt was surrounded by Arizona's geographical contrasts and contradictions. While the state is best known for its low-lying, cactus-dotted desert, the state also possesses the largest forest of ponderosa pine trees in the world; several high plains and mountain areas lie in excess of 4,000 feet above sea level. These timeless landscapes influenced Matt, as you can see in the natural aesthetic and movement of his work. However, this diversity extends beyond just his woodworking.

Matt has an incredible affinity for music that manifested at an early age. As a self-proclaimed music junkie, Matt's fixation lays bare in his vast collection of vinyl records. Passive listening turned into creation in the second grade, when he learned to read music and play the drums. He studied with the former Phoenix jazz drum legend and close friend, Rob Schuh (now deceased), focusing on the music of rhythmic masters such as Elvin Jones, Jack DeJohnette, and Tony Williams. Interestingly, it was Matt's drum playing that initially piqued his curiosity for woodworking; the draw of using his hands with a high level of efficiency gave him new creativity that led him to start exploring ways to make his own instruments.

Matt's woodworking journey began when he enrolled in a general woodworking class at a local community college in 2003, shortly after high school. This class was his first foray into cabinetmaking. After completing a few of the class projects, he turned to the lathe, which drew him in. His first turning project (a set of legs for a small table) cemented the lathe as his tool of choice. Bitten by the woodturning bug, he ▸

Wood Pottery Vessels, 2020, White oak, typical size: 4" × 9" (10cm × 23cm)

"My *Wood Pottery Vessels* are meant to emulate ancient utilitarian forms that were handcrafted in ceramic. I am typically asked to make these in sets and/or as portions of large orders for museum and craft gallery stores." —Matt Monaco

never looked back. Matt left some of his earlier cabinetmaking projects unfinished to focus more seriously on pursuing woodturning as a profession.

Woodturning, much like the variety of jazz that Matt had grown up studying, is more spontaneous and unpredictable than the rigidity of cabinetmaking, with its pre-ordained precision and planning. He soon discovered that woodturning, much like drumming, is an extension of the body. To strike a snare drum or a ride cymbal is akin to cutting with a gouge or skew chisel on wood. Using both hands and his entire body to execute ideas helps Matt find harmony in his movements at the lathe to create something greater than just the mechanics.

Natural Rim Vessel, 2019, Flame Ozark boxelder, 4" × 9" (10cm × 23cm)

Craft Supplies USA

After community college, Matt doubled down on studying woodturning, envisioning how he could turn this newfound passion into something more. This led him to Craft Supplies USA in Provo, Utah, where turners can improve the quality of their work as enthusiasts or begin developing an advanced, professional skillset. There, he took classes from woodturning pioneers like Richard Raffan, and eventually began assisting these instructors in their workshops.

Fellow woodturner and resident instructor Kirk DeHeer has been one of Matt's biggest supporters over the years, assisting him in some of his workshops and offering lots of general encouragement. Kirk recalls the first time Matt came to Craft Supplies as a young man accompanied by his father: "Matt has a great skill as a woodturner. He has a great eye for shape and design, and has a wonderful way of teaching students and getting his message across." According to Kirk, Matt always showed great skill and maturity, both for a young man and as a skilled woodturner.

While Matt learned the mechanics of turning at Craft Supplies, he also saw that his instructors' abilities popularized interest in the craft and proved that woodturning was something that could be pursued professionally. After Matt took four classes from Richard Raffan, Richard helped Matt obtain a small business grant that was pivotal in helping further Matt's woodturning career.

As he was developing his skills at Craft Supplies USA, Matt began building inventory to test products for farmer's markets and the retail craft/art circuit. This prepared Matt to enter the larger-scale wholesale craft and tradeshow arena, then known as the Buyers Market of American Craft (now called the American Made Show). He created a profile with galleries and began earning a living creating products and fulfilling client orders, while also expanding his business nationally and internationally. In 2013, an opportunity to explore traditional craft and high-end furniture presented itself, and Matt moved from the warm, dry climate of Phoenix to the cooler Upper Valley of Vermont.

ShackletonThomas

Matt spent his first year in Vermont doing production-style work, as he created very simple yet elegant thick-walled bowls in large volume for companies in the area. He soon

Bowls, 2018, Spalted silver maple, Norway maple, each approx: 5" × 13" (13cm × 33cm)

Round Rim Kitchen Set, 2019, Silver maple, American elm, largest: 5" × 18" (13cm × 46cm)

Shackleton Vessel, 2016, Ozark Black walnut, 5" × 19" (13cm × 48cm)

Shackleton Platters, 2021, Black cherry, each: 2" × 16" (5cm × 41cm)

"I commonly turned *Shackleton Platters* in production runs to test their viability in the company's store showroom or for regular inventory. These, alongside 24" (61cm) mahogany wedding platters and runs of smaller 13" (33cm) pieces, all share the traditional, classic design that ShackletonThomas is known for." —Matt Monaco

met Charles Shackleton, owner of ShackletonThomas, which presented the opportunity to create unique pieces that have a soul and life. He joined the company, whose practice and production proved to be compatible with Matt's eye for traditional craft. At ShackletonThomas (shackletonthomas.com), Matt was able to refine his production skills, work on more finely crafted items, and master his tool techniques. He produced paper-thin-walled vessels, wedding and serving platters, rolling pins by the hundred, end- and side-grain boxes, and the occasional spindle. Matt spent the majority of his time turning wood, but when he wasn't at the lathe, he took on a furniture apprenticeship in the ShackletonThomas wood shop. Under Shackleton's guidance, Matt learned to build breadboards, end tables, and chairs for the company. In addition to furniture, ShackletonThomas exposed Matt to other media, including ceramics.

Renowned potter Miranda Thomas (the Thomas of ShackletonThomas) exposed Matt to ceramics, which proved to be another turning point in his career. Working alongside Miranda, Matt was able to see the importance of traditional form in creating a "wooden pottery" series. As it turns out, many designs in ceramics also apply to bowl turning.

Ceramic bowls are nearly as old as civilization itself, with some of the oldest examples dating back 18,000 years. Some of the principles in bowl-making are universal and timeless. In his book, *The Art of Turned Bowls* (Taunton Press, 2008), Richard Raffan notes that bowls from 1,500 years ago made by the Incas and Egyptians exhibited similar forms, despite both groups being wholly unaware of the other's existence. Applying ceramics techniques to woodturning can create timeless pieces. Today, Matt teaches students and demonstrates his *Wood Pottery* series, showing students how to explore the importance of shape and form with details that emulate the traditions of handmade pottery. After working at ShackletonThomas, Matt continued his journey in Missouri.

Maker/teacher/demonstrator

In 2016, Matt moved to the Ozark region of Southwest Missouri, where some of his closest family and friends reside. He makes a living filling custom woodturning orders for local ▸

Astral Pot, 2018, Ozark black cherry, 7" × 6" (18cm × 15cm)

Semi-Enclosed Vessel, 2019, Ozark black cherry, 4" × 7" (10cm × 18cm)

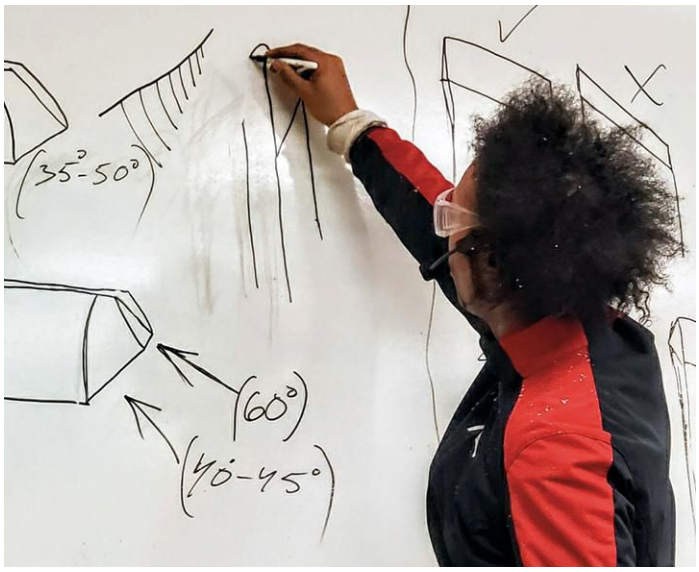
and national interior designers and select craft galleries, and ships production work to ShackletonThomas. You can also find Matt teaching at various institutions such as Arrowmont School of Arts and Crafts (Gatlinburg, Tennessee), the Southwest School of Woodworking (Phoenix, Arizona), Craft Supplies USA (Provo, Utah), The Center for Furniture Craftsmanship (Rockport, Maine), John C. Campbell Folk School (Brasstown, North Carolina), and Eureka Springs School of Art (Eureka Springs, Arkansas).

Raul Ramirez, Director of the Southwest School of Woodworking, noted that Matt has been pivotal in helping build the woodturning program at the school: "Matt is great with the students. He pays a lot of attention to how they're turning, and his demonstrations do a great job of showing his turning process." Ramirez noted that Matt's emphasis on tool sharpness sets him apart from other instructors. Matt first covers how to sharpen various tools properly before he allows the students to get hands-on turning experience and provides constructive feedback throughout. He has been incredibly popular with repeat students coming back to learn from him.

Matt represents a younger demographic, and by putting considerable time and energy into his craft, he is helping to pass the tradition along to the next generation.
—Kelly McDonough, Eureka Springs School of Art

A maple spinning top with three captive rings, turned during a skew demonstration.

Matt has also taught at Eureka Springs for the last couple of years, covering natural-edge vessels, fine detail platters, and bowl turning design, to name a few. Executive Director Kelly McDonough appreciates Matt's approach to teaching: "He has an infectious excitement and is one of the most amazing demonstrators out there." She spoke specifically about Matt's ability to turn thin-walled vessels and how the results are "almost unreal." She also noted that Matt represents a younger demographic, and by putting considerable time and energy into his craft, he is helping to pass the tradition along to the next generation.



Matt demonstrating in Wisconsin, 2019, on preferred grinds, angles, and usage of the gouge and skew.

Matt strengthens these schools' curricula by teaching classes that bring confidence, joy, and excitement of craft to students. He builds an open and accepting environment that genuinely encourages others in their pursuit of woodturning. To Matt, selling bowls is important, but it is secondary to building the craft and seeing it flourish into the future.

An ambassador for diversity

Bill Griffith is a ceramic artist, former program director, and the longstanding outreach and diversity liaison at Arrowmont, where he has worked with Matt to develop a scholarship program for underrepresented communities. Arrowmont holds a special significance as the birthplace of the AAW. During the Woodturning Vision and Concept Symposium held there in 1985, thirteen woodturners began planning the creation of the AAW. Today it continues to be home to many artist communities and offers an impressive woodturning studio. Bringing woodturning to a diverse group is part of Bill's mission at Arrowmont—a passion both he and Matt share.

A few years ago, Bill ventured into one of Matt's woodturning demonstrations at Arrowmont. After watching Matt demonstrate for twenty minutes, Bill introduced himself. There followed a private conversation during which both men discussed ways they could work together to bring more diversity to the craft. For many years, Bill used

his connections in academia to bring in talented faculty and artists, whom he recruited through grants he created with organizations like the Windgate Foundation. One of Bill's main goals was to diversify craft by bringing in people of color, but he found it difficult to connect with artists at historically black colleges in the South. Bill took this opportunity to ask Matt if he would be willing to be an ambassador for Arrowmont, using his teaching, travel, and outreach to talk to local art centers and publicize Arrowmont's opportunities. Matt eagerly agreed and is now working with Jonathan Adams as an ambassador to help build Arrowmont's diversity program.

Matt's ambassadorship also extends to *Fine Woodworking* magazine. Matt reached out to the magazine just before COVID hit, hoping to help create a place to represent diversity in the craft. The magazine decided to foster Matt's idea and responded by beginning to feature his work. *Fine Woodworking* editor Jon Binzen said that working with Matt is a true pleasure. Jon and Matt worked together on an article for the magazine that came out in July/August 2022. Jon noted, "When we met for our photo shoot, he was well prepared, superbly skilled, and simply fun to work with. He has supreme control as he turns and manifests real joy in the process." Based on the high quality of Matt's work and the tenor of their conversations, *Fine Woodworking* asked Matt to be a representative of their newly established ambassador program. According to Jon, "He's a natural in the position, someone who loves his craft and has complete command of teaching it. Hard to beat that."

Matt's natural-rim vessel beginner's class, Snow Farm, Massachusetts, 2021.

Other interests

When Matt isn't in the studio turning at the lathe or teaching a class, you can find him fishing, hiking at his favorite spots across the country, adding to his vinyl record collection, reading and writing nonfiction, cooking Mexican and Italian classics, and enjoying comedy clubs and concerts.

Although nature is a main source of inspiration for Matt's work and personal life, teaching, sharing the craft, and building community—especially among those who practice mutual respect and value genuine inclusivity—are mainstays of his philosophy as a maker and educator. His life experiences and early influences are evidenced in his work, which continues to dance and flow with the rhythms of nature. Woodturning is how Matt keeps both his passion and the craft alive—by uniting respect for tradition, creative innovation, and personal expression. ■

For more, visit Matt Monaco's website, monacobowls.com, or follow him on Instagram, @monaco_bowls.

Matt routinely teaches at Craft Supplies USA, Provo, Utah. Shown here in 2022 during a Craft Supplies Signature Workshop focusing on projects that help students develop proficiency, form an aesthetic, and practice advanced techniques with traditional tools.

Elizabeth Weber lives in Seattle, Washington, where she teaches woodturning at the Pratt Fine Arts Center. You can view some of Elizabeth's work on her Instagram page, @icosa_woodworks.

18+

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CHRISTIAN BURCHARD: *A MAN IN MOTION*

Steve Loar

Photo: Kristy Kùn

Photo: Betsy Blue

Photos by Rob Jaffe, unless otherwise noted.

Christian Burchard has been a man in motion for most of his life. His story reads like a travelogue; he graduated from high school and immediately helped crew a ship to Australia, where he became a jackaroo (cowboy) and a seismic explorer for a mining company. Along with a friend, he then trekked through Southeast Asia, through the heart of Europe, and, eventually, home to Germany. Here he committed to a two-year classic European apprenticeship that called for an entire year of using only hand tools. Interests in tai chi made for a continental leap to Colorado, USA, and then east to The School of the Museum of Fine Arts (Boston), with a focus on sculpture.

Once Christian permanently settled in Oregon in 1982, he began a lifelong career as a self-supporting craftsman

Dancers, 1990, Madrone burl, various hardwoods, 22" × 34" × 18" (56cm × 86cm × 46cm)

Basket, 1999, Madrone burl, 18" × 16" (46cm × 41cm)

and artist. Years of furniture making, house building, and turning bread-and-butter items (salad bowls, tops, spheres, and boxes) established an embodied craft that allowed Christian's eyes and hands to work in unison to execute the best possible form in the least amount of time and with the least amount of fuss. What we see as artistic objects were made by a man who supported his family as a woodworker his entire life—through children, houses, and colleges. It was during these formative decades of the late twentieth century that he clarified what motivated him to work and what brought him joy.

Explorations in sculpture

My introduction to Christian's work, *Dancers*, came in 1991, when I served as a juror for the Vision & Concept exhibition at the Arrowmont School of Arts and Crafts (Gatlinburg, Tennessee). It was love at first sight. Even thirty-two years later, *Dancers* remains an engaging contemporary work, a truly playful and pristine composition in madrone burl. The dancers appear unusually comfortable not pretending they might be utilitarian; they are unmistakably sculpture. No candy or nuts will ever sully these expertly turned potato-chip-thin indentations. The dancers' energetic arrangement suggests life and movement, and their meticulous execution produces a mystery regarding their structure. Many in the contemporary turning field remain bound to a faux-utility, the beautiful thing never to be used, remaining forever decorative rather than acquiring the creative and aesthetic skills necessary to produce true sculpture.

The woodturning field began to grow in the late 1970s, so even when Christian began turning, it was still in its infancy, with the AAW not forming until 1986. Rude Osolnik's and David Ellsworth's work were leading the way in the development of a new decorative artistic sensibility, rejecting the pseudo-commercial industrial arts aesthetics. Rude was widely known for his candlesticks, and David generally explored "pots." Rude's and David's work were generally about control of the wood, even when the object might warp a bit. Christian's 1999 *Basket*, a thin wet-turned vessel in madrone burl, represents an important vein of his early work. Increasingly, he sought wood that contained cantankerous grain. He knew this would allow him initial control but then would force him to let go and allow the wood to express its innate character. He was looking for excitement, to go places he'd never been before. Being self-taught, failure was a given part of the process, rather like firing a clay pot ▸

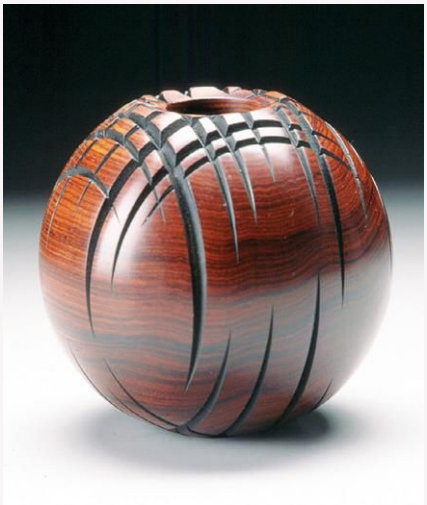
Christian has maintained a high standard in the execution of his work, even while embracing unpredictability and risk.

and not knowing what would come out of the kiln. Like many of the trailblazers, Christian believed you can't expect magic if you don't approach your work in a creative way. Even with the volatile character of madrone, he was evolving a knowledge of reading how the grain *might* distort. It became more about letting go than maintaining control.

Concurrent to these explorations in warping, Christian was perfecting the processes and skills to create stunning *Spheres* with precise embellishment. Note that as their size increases, the tolerance for deviation diminishes. With everything laid out, calculated, and known, the pursuit of exacting replication in each of the multiple orientations built tremendous hand skills, but it did not nourish Christian's creative needs. He figures he's made hundreds of the spheres and now feels he is done making them. It is of interest that despite the field's investment in the pursuit of perfect things, coupled with Christian's many demonstrations explaining the process, no one has taken up this mantle. The beauty is intense, and whether they are embellished with formal or informal patterns, the precision and cleanliness are deeply satisfying.

Spheres

Old Earth Series, 2000, Osage orange, black ink, 10" (25cm) diameter



Between Heaven and Earth, 1999, Cocobolo, paint, 8" (20cm) diameter

White Basket Pair, 2013, Madrone root, bleach, linen thread, larger: 10" (25cm) diameter

Similarity vs. duplication

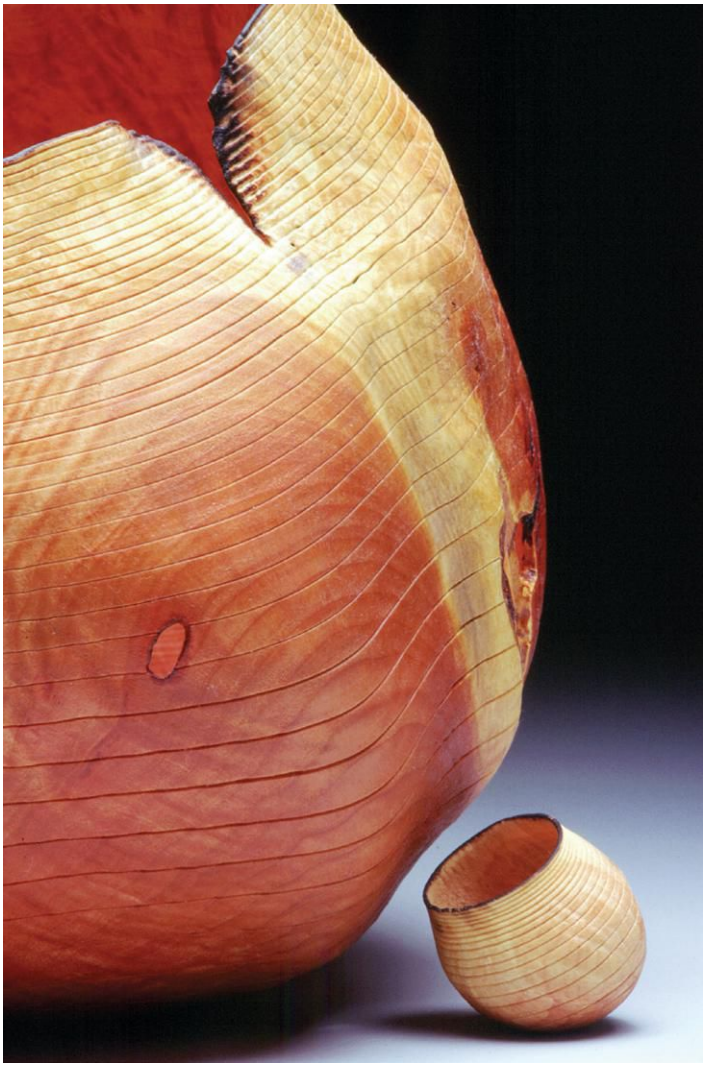
Because of his highly inquisitive mind and an acknowledged need to pursue the unexpected, Christian's work has taken a variety of paths though sculptural woodworking. This has made his work difficult to pigeonhole since having a consistent process or style is seemingly paramount in artistic classification. As a result, Christian's work has always hovered at the edges of the contemporary scene, even with consistent visibility. His "work" is best appreciated in the context of his enormous overall output. The rewards that the successes and failures offer him are an ever-expanding skill set and the knowledge of the material and processes. Christian has maintained a high standard in the execution of his work, even while embracing unpredictability and risk.

As the years passed and his skills increased, Christian found himself frequently asking the same question: *I already did that—why would I want to do it again?* Here a good metaphor for Christian's emerging sense of the world are the two poles of photography. On one end, there is mechanized reproduction of identical images. On the other, there is the classic silver solution method with a red light overhead. In this method, the products are similar but can never be truly identical. Even in a controlled series by the most skilled hands, the images are

essentially the same. Christian's artistic explorations would follow this track into *similarity*.

Where does one find the line or passage that establishes an elegant form? For Christian, years of searching for perfection are conveyed through his hands and tools. This allows him to make educated guesses as to what entangled stresses lay within the walls of a madrone burl block. Those walls that exhibit themselves as fixed while being turned are bound to flex in innumerable ways as they dry into thin-shelled bodies. Christian estimates he has made over 12,000 *Baskets*, some measuring an immense 22" (56cm) in diameter and down to ¾" (19mm). They are obviously all related, but each is as unique as a human face. There is no attempt at duplication. For those who see the baskets as all the same, consider the challenge and freedom of repeating the same gestures but without worrying about measured perfection.

After a form has acquired a satisfying profile, the interior must be excavated to match the exterior. The extraction of the interior mass calls for old-school gouge work that calls upon embodied craft, "The Knowing." Christian doesn't use the currently fashionable coring jigs that use pivoting cast-metal arms to save precious wood. This now trendy method produces matching salad bowls, just like those made by everyone else who is using the apparatus. Christian's search has been to repeat the sense of the same form but in a manner that works with what he sees and senses in a particular block, thereby producing a unique form each time. After the physical labor of the core's removal, he draws down the walls to a uniform thickness of approximately ⅛" (3mm). All of this is done through the skills of hands, ears, and eyes. His rigor demands meticulous surfaces inside and out. "I hate sanding," relates Christian. ▸



(*Above*) *Baskets*, 2000, Madrone burl, ¾" to 12" (19mm to 30cm) diameter

The baskets are obviously all related, but each is as unique as a human face. There is no attempt at duplication.

(*Left*) *Father and Son*, 2000, Madrone burl

Books

Another Literary Dynasty #14, 2015, Bleached and scorched madrone burl, 18" × 26" × 18" (46cm × 66cm × 46cm)

Book #5, 2014, Bleached and scorched madrone burl, 12" × 18" × 10" (30cm × 46cm × 25cm)

Bones and Scrolls

(*Right*) *The Bone Game*, 2015, Bleached madrone root, 14" × 24" × 21" (36cm × 61cm × 53cm)

(*Below*) *The Lost Scrolls*, 2019, Bleached madrone root, 6" × 32" × 6" (15cm × 81cm × 15cm)

Inspired by madrone

It is of particular note that the other strands of Christian's work are largely generated from considering the *Basket* off-cuts of madrone. The *Baskets* require the largest portions of the blocks, and everything else is made from what Christian senses or sees in the scraps. The scraps pile up, are far too interesting to toss or burn, and become the primary source for all of his other forms. The question, *Where do your ideas come from for all of those non-basket forms?* begins to be answered at this stage. The madrone chunks are sorted as to first impressions of what they might become. These might be riffs on what he's done before (like thousands of *Books*) or new forms or directions that come directly from considering what possibilities lie within. Inspiration might be as simple as the difference between a burl and a root section. Christian's work is propelled by curiosity and wonder, but it is based in the material and the possibilities it offers at any given stage. And that material is now consistently wet madrone.

Even the differences between a burl, a mass of roots, the occasional piece of straight grain, or a transition area tap into a range of experiences that Christian draws upon as he joyfully confronts and slices the masses with his chainsaw. Some root sections have prompted him to create 6'- (1.8m-) tall forms, whereas the *Baskets* can be as small as ¾" and *Books* can be 1½" (38mm) and incorporate live burl edge. Another metaphor, "going/falling down the rabbit hole," illustrates the conceptual playground that Christian recognizes in the possibilities of the scraps. As the first impressions are registered, certain pieces are assigned to become scrolls or monuments or riddles, or something entirely new, an experiment. Then the process of Yes/No begins. No sketches, just impressions. *What's possible? How might I achieve it?* Try it, fail, try another way—the push and pull of exploring. The skills of the mind come to the fore, based on a deep confidence in the hands. Christian sees the entire dance as a collaboration between him and the material, the glorious *what-ifs* of the early stages of production.

Creative paths

Christian's large old bandsaw now takes its place alongside the lathe, chainsaw, and his knowledge of the fantastical possibilities awaiting him within the contortions of the madrone grain. Like the *Baskets*, the *Books* affect us immediately as something familiar but abstracted or stylized in ways that make them new and mysterious. There is an abstraction that encourages a deeper level of interpretation and consideration. They come in all sizes and all levels of contortion but involve focused repetition in a way different from the *Baskets*. The "pages" express a similarity of slice and effect. After all, books don't typically have wooden pages, let alone the wild waving surfaces that are fixed to the dry spines. With his *Basket* groupings, Christian communicates a perception of humanity and family that shows up again and again in his work. We're also introduced to Christian's language of burned pattern, decorative to the casual observer, possibly even sensed as a blur, but applied with a conscious intention of suggesting a forgotten language or meaning. With his *Books*, the pyrography is applied in response to the geography of the surfaces and, sometimes, are sandblasted back to establish more of a gradation.

Those walls that exhibit themselves as fixed while being turned are bound to flex in innumerable ways as they dry into thin-shelled bodies.

In Christian's *Bones & Scrolls*, we see tighter relationships through insertion, nesting, binding, or simply arrangements. They are more complex than the *Books* and offer more decisive, less subtle, varieties of forms and relationships. The similarly burned "text" on the tubes further strengthens their association. The viewer is drawn into an implied history that encourages deeper examination and consideration. We are presented with a variety of horizontal and vertical, as well as bound and free configurations. Whether bound, freely stacked, or composed, *Bones & Scrolls* suggest stories that we do not know. Their effect on us is much more direct than the storytelling or historical significance of the *Books*. The presence or absence of the burned essays makes for an added mystery. Hidden connectors allow us to respond to the arrangements but also present us with a subtle disturbance in that we know things in life really can't do that. Another mystery.

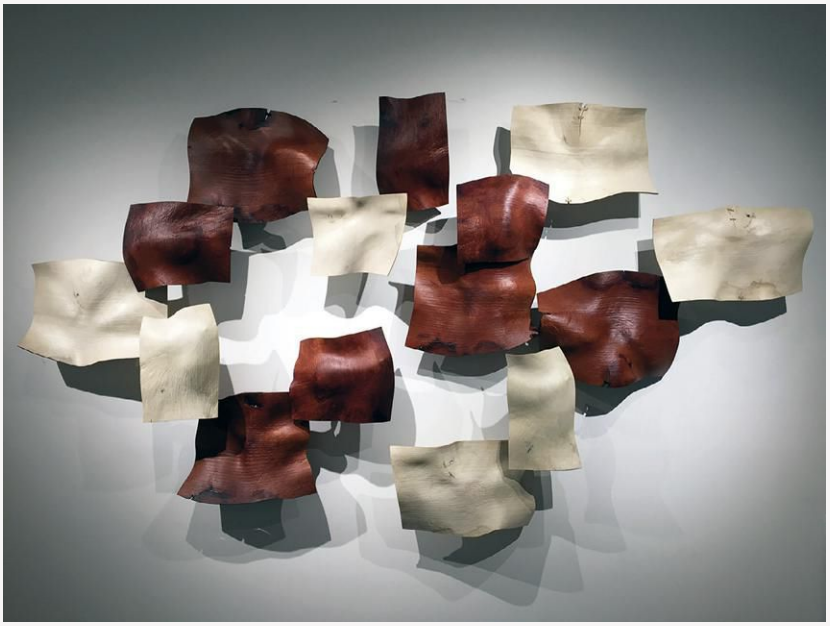
The tubes turned for the *Bones & Scrolls* are seemingly obvious, but the technical and muscular challenges are significant. They begin life as turned and sanded rods that are then drilled using the lathe's tailstock. The boring process is always constrained by the few inches of travel the tailstock can move. The wet shavings quickly clog the shaft, further adding to the complexity. The drill head must be repeatedly drawn out, cleaned and reinserted, with any depth beyond the length of the drill necessitating custom drill extenders that can ▸

Drilling tubes

With the aid of a lathe bed extension, Christian uses the tailstock for deep drilling to create tubes for various sculptures. Note the steady rest, which provides essential support during this process.

My Family Chronicles, 2018, Bleached and scorched madrone burl, mahogany, sandstone, 9" × 18" × 9" (23cm × 46cm × 23cm)

Installations and Wall Sculptures



With Wings Outstretched, 2017, Madrone root, bleach, 5' × 9' (1.5m × 2.7m)

Photo: Jordan Ahlers

Laying Down the Shield #1, 2019, Madrone burl, bleach, 35" × 17" × 7" (89cm × 43cm × 18cm)

produce cylinders upwards of 24" (61cm). But remember, each plunge is still limited by the few inches that the tailstock quill can travel. These demands require that the mass of the entire tailstock assembly, not just the drill, be slid back in order to clear the shavings, again and again and again.

Christian's *Installations and Wall Sculptures* reveal another creative path alongside the *Scrolls and Bones*. A bandsaw mill is now used for the swaths that make the different kinds of large panels, with Christian having moved beyond the brute physicality of his early days with an Alaskan chainsaw mill. These compositions require more of us as viewers. They are more conceptually bound through their relationships into wholes. No wedges, no physical connectors, no binding, just elegant association. The surfaces are now free from any spine or other restraint as they flex in dramatic waves. Whereas the *Bones and Scrolls* are tight compositions, here the relationships are expansive and have the simplicity of a breath. They are as much about the vibrancy of the negative space around each composition and the fingers of space reaching into each one as they are about the physical construction. Shadows are everything. The wall pieces often seem composed like a painter might perceive the limits of a canvas. The obvious challenge regards what happens within the space of the frame, but there is also the potential to change the encompassing space.

Working opposite the thin panels, Christian's *Monuments* are imagined from piles of waste blocks. And what a commitment it is! So much material and so big. Their somewhat clunky personas may put off someone who has only seen Christian's smaller work, but they are an important facet of his artistic growth. Once surrounded by madrone chunks, he plays, rather like a child, as he imagines possible relationships. Guided only by a mental ▸

Iglesia, 2018, Madrone burl, bleach, blackwood, 20" × 12" × 9" (51cm × 30cm × 23cm)

Monument, 2017, Madrone root, 20" × 17" × 9" (51cm × 43cm × 23cm)

image with no sketches or models, he speculates what might align with what to create a shoulder, a hip, a leg. And slowly the blocks come together, until they are figures. A light sense of abstraction guides/frames this conjuring humanity. Whether striding, posturing, or simply standing, the blocks are brought together into single figural compositions. Once a figure is devised, each block must be bored for heavy metal rods that create a permanent unseen armature. As with the *Scrolls* and *Books*, the burned patterns or even the occasional use of a copper panel are meant to evoke a voice from a history we might read literally or aesthetically.

In recent times, Christian has changed how he assesses his large number of *Books*. They used to be graded as firsts and then most of the seconds were burned by the boxful. Recent changes in perception have lead Christian to compose with batches of books for the wall, as in *Triptych*. When placed together to create graphic assemblages, they still invite us to consider the singular wooden book, but now they powerfully project a newfound vigor as a community member.

I believe many of us would be happier and produce more exciting work if we were able to follow Christian's ethos: "Enjoy risk. Risk is everything. Try to locate excitement, go to places you've never been before, fail a lot, seek chances, embrace joy." ■

For more, visit burchardstudio.com or find Christian on Instagram, @chburchard.

Steve Loar is an educator, sculptor, and author. He is Professor Emeritus and Director of the Center for Turning and Furniture Design, University of Indiana (Pennsylvania), where he taught from 2005 to 2016. He previously taught at Rochester Institute of Technology (New York), 1982-2005.

Bridge #1, 2009, Madrone burl, various woods, 9" × 17" × 6" (23cm × 43cm × 15cm)

Triptych, 2022, Madrone burl, bleach, 38" × 76" × 6" (97cm × 1.9m × 15cm)

Photos: Kristy Kün

Members' Gallery

Mike Scott, Washington State

My work generally revolves around four basic themes: rough-hewn, chainsaw-carved, sandblasted, rock-like forms, including amphitheaters and large vessels that appear to have been excavated from an ancient dig; strong geometric forms, usually hemispherical or discus, broken up by hard lines, fluted, segmented, scorched, and limed; sculptural objects such as cube forms, tusk-like objects, and columnar forms; and simple, elegant, scorched thin-walled bowls in ash.

Since moving to Whidbey Island in 2010, I have been enjoying a new phase of life with my wife, Kim Kelzer, doing construction and building maintenance, nest-building at our home, building and renovating wooden boats, messing with motorcycles, and generally having fun in this great community. As suitable wood stock has become available, however, I have gradually increased my output, necessitating extensive modifications to the lathe to enable larger pieces. Several successful exhibitions have encouraged me to continue to develop, and this latest body of work incorporates a lot more color, utilizing the versatility of milk paints, which lend themselves to the antique look of my work.

The last batch of wood I acquired was a huge gnarly stump from a madrona tree, heavily split and mostly seriously degraded, which gave me the challenge of how to attain a suitable finish on each piece. Using paint has added another dimension to the woodiness of my work, so it appears almost as ceramic.

I have always enjoyed the alchemy of transformation. Each piece of wood I start with is unique, and the process of evolving on and off the lathe is what makes it so challenging and exciting. ▸

Follow Mike on Instagram, @mikescott4240.

Large Ceremonial Vessel, 1990, Elm burl (sandblasted), 32¼" × 37½" (82cm × 95cm)

Amphitheatre Series, 2016, Maple burl (sandblasted, chainsaw-carved interior), milk paint, 7" × 21" (18cm × 53cm)

Optiscope, 2017, Amboyna burl, aluminum, optical lens, 11" × 10" × 8" (28cm × 25cm × 20cm)

Wallpiece, 2023, Maple burl (turned and sandblasted), metal cogs, brass fan, rust finish, 30" × 30" × 12" (76cm × 76cm × 30cm)

Pot, 2016, Madrona burl, 12½" × 8" (32cm × 20cm)

Kitchen Items (bowls, shallow plates, pear-shaped salt/pepper shaker), Maple, acrylic paint

Tomislav Tomašić, Croatia

In 2018, I saw a video in which Richard Raffan makes a cherry bowl. I was mesmerized by his skill and was inspired to get a lathe. I am a woodworker by trade, more specifically a joiner, so I was familiar with lathework, but only spindles, never bowls since it wasn't a thing in Croatia. I could not afford to do woodturning as a hobby, as I need to justify time away from my family, so the only thing for me was to monetize it. Almost everything I made was sold, but I needed to become faster and more efficient. So I contacted Richard Raffan, and he became my mentor, and this was a game changer.

I always knew that making utilitarian objects would be the way for me, so I focus mostly on those items. One of my most popular objects is a breakfast cereal bowl. Nowadays, I make everything from tiny bowls to big salad bowls, and a lot of spindle work, most of which is for the field of maderotherapy massage. Last winter, I had around 500 roughed-out bowls ready for customers, which should last until next winter.

Find Tomislav on Facebook, Instagram (@dodirdrva), and on YouTube, @tomislavtomasicwoodturning.

(*Clockwise from top left*)

Breakfast Bowls, 2020, Alder, milk paint, each: 2¾" × 7" (7cm × 18cm)

Soap Coasters, 2021, Ash, 4⅜" (11cm) diameter

Cake Stand, 2021, Walnut, 7" × 10" (18cm × 25cm)

Brandy Glasses (design by Ema Gerovac), 2022, Walnut

Maderotherapy Rollers (made to spec for therapist), 2020, Maple, beech

Marco Bellini, Italy

Following my studies in classics, I completed a degree in philosophy and then worked for a time as a book editor, before completing my master's degree in computer sciences. After quitting my job in that field, I traveled to Eurasia for a year and have been studying wood since my return. Since 2016, I have been working full time as a wood sculptor and turner.

The pieces I make recall objects from our remote past. Through those objects, I strive to evoke feelings: I make cult objects to create a sense of the sacred, I give form to idols to inspire ancestral awe, I carve urns and vessels to free our mourning for what we've lost. I make tangible objects to conjure a remote time in which sacred and profane were not separate concepts, when a house could also be a temple, baking bread could be a ritual. I believe this is important today, when people suffer for this separation between science and spirituality, not knowing where to find their balance. I hope my works help people realize the wondrous and inexplicable world that is around us, embracing the fact that the incompleteness of our knowledge has a meaning in itself. ▶

For more, visit inu-do.com, or follow Marco on Instagram, @inu_do.

Yugen No. 4, 2022, Apricot, fire, beeswax, 11" × 9½" (28cm × 24cm)

Acqua Lustrale No. 7, 2021, Oak, iron sulphate, 10¼" × 14½" (26cm × 37cm)

Iride No. 16, 2020, Walnut, fire, alcohol colors, shellac, fixative, 18" × 4¾" (46cm × 12cm)

Opera al Nero No. 22, 2022, Walnut, iron sulphate, beeswax, 4¾" × 13" (12cm × 33cm)

Aokigahara Yurei, 2022, Oak, fire, iron oxide, beeswax, leftmost: 6¾" × 8¾" (17cm × 22cm)

Evocazione No.1, 2020, Walnut, acetic acid, fire, beeswax, leftmost: 30¼" × 3" (77cm × 8cm)

Bill Abendroth, Illinois

I consider myself a segmented woodturner, but more and more I love to play with color, which in my world I find in acrylic paints. Although I may not be doing what is considered traditional segmented work, where the different species of wood provide the colors, my segmented forms are very stable and I can make them any size I want. I find that my somewhat peculiar sense of humor often comes through in many of my pieces. ■

Strike One, 2023, Hard maple, acrylic paint, brass rod, acrylic polymer base, 6" × 6" × 5½" (15cm × 15cm × 14cm)

Grandpa's Tea Pot, 2019, Poplar, hard maple, copper, acrylic paint, 8½" × 5½" (22cm × 14cm)

The Green, Green, Grass of Home, 2021, Poplar, hard maple, African blackwood, acrylic paint, 10" × 5" (25cm × 13cm)

Tea for Two, 2022, Segmented poplar, hard maple, acrylic paint, 9" × 9" × 6" (23cm × 23cm × 15cm)

Crank up the Heat, 2019, Poplar, hard maple, acrylic paint, 7" × 6½" × 5" (18cm × 17cm × 13cm)

Elroy the Drinking Robot, 2020, Poplar, acrylic paint, plastic hose, found brass and copper plumbing parts, pressure gauge, polycarbonate, martini glass, 51" × 16" (130cm × 41cm)

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You don't need to be a professional to appreciate the "robust" lathes we build.

In fact, 95% of our customers are hobbyists, just like you. Choose from the powerful American Beauty, the compact capacity of our Sweet 16 or the versatility of the Scout - suitable for standing and seated turners.

Looking for a keen edge on your cutting tools? Try our line-up of Nitrided High Speed Steel.

Nitriding puts extra carbon and nitrogen into the surface of the tool, significantly improving edge holding and reducing sharpening.

Bowl gouges have polished parabolic flutes and scrapers and skews have rounded edges for better shear action. Available handled and unhandled.

Buy direct or from a list of official Robust dealers found at
www.turnrobust.com

Robust lathes and accessories are made in Barneveld, Wisconsin, USA

Direct: 608-924-1133
info@turnrobust.com

Made in the USA

ROBUST®

Better by design. Enjoyed for a lifetime!

advertisingindex

ULTRA·SHEAR™
WOODTURNING TOOLS
by Woodpeckers®

MADE IN USA

Pen Mandrel System

- Complete mandrel system includes both drive and live centers.
- 12-Segment collet keeps mandrel shaft perfectly centered.
- Hollow drive and live center keep the support close to your work.
- Works with most bushings on the market. *Sold separately.*

Precision Pen Turning Bushings

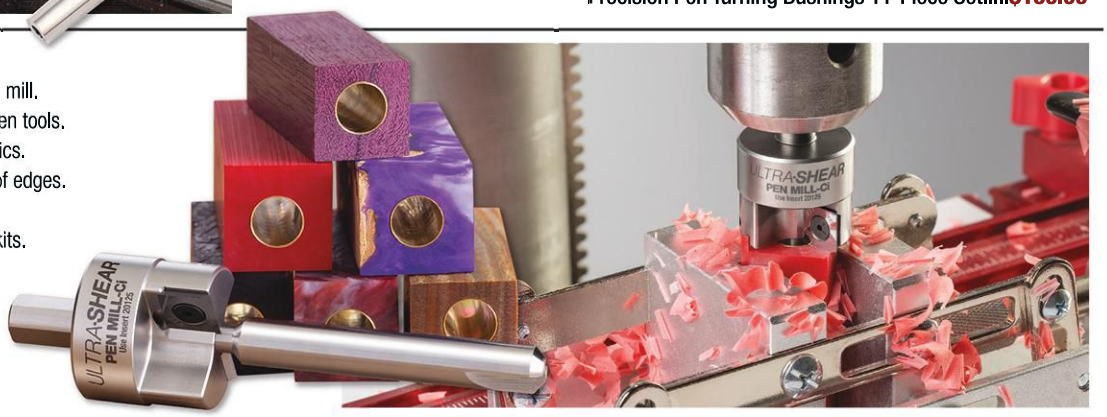
- Precision Pen Turning Bushings made from ChroMoly steel.
- Wear indicator shows remaining life of the bushing.
- Bushing I.D. engraved for easy identification.

Pen Mandrel System.....**$159.99**
Precision Pen Turning Bushings 11-Piece Set.....**$139.99**

Pen Mill-Ci

- Carbide insert technology integrated into the pen mill.
- Same Nano-grain polished inserts used on our pen tools.
- Remarkably clean cuts in exotic woods and acrylics.
- Hundreds of clean trimming cuts from each set of edges.
- 4 Sets of edges on every pair of inserts.
- 12 Pilot/Reamer shafts cover most popular pen kits.

Pen Mill-Ci 13-Piece Set.....**$189.99**



Parting Tool-Ci

- Insert wider than shank insures clean cuts and no burning.
- Fluted insert provides tear-free entry of the cut.
- Insert pocket includes specialized insert retention design.
- Fluted insert included; Optional square insert for flat bottoms.
- Same Nano-grain polished carbide as our turning tools.
- Kerf is just 3/32"; minimal cutting resistance and stock loss.

Parting Tool-Ci.....**$89.99**

Woodturning Tools

- Nano-grain polished carbide inserts eliminate sharpening.
- Square profile for convex surfaces and roughing cuts.
- Round profile for concave surfaces and bowl hollowing.
- Detail tool creates crisp accents and sharp transitions.
- Patented shaft design enables flawless shear scraping.
- Full-Size, Mid-Size and Pen Tools cover every turning style.

Full Size Set of 3 Woodturning Tools.....**$379.99**
Full Size Square, Detail -or- Round Woodturning Tool.....**$139.99**

Mid Size Set of 3 Woodturning Tools.....**$269.98**
Mid Size Square, Detail -or- Round Woodturning Tool.....**$99.99**

Pen Size Set of 3 Woodturning Tools.....**$219.99**
Pen Size Square, Detail -or- Round Woodturning Tool.....**$79.99**

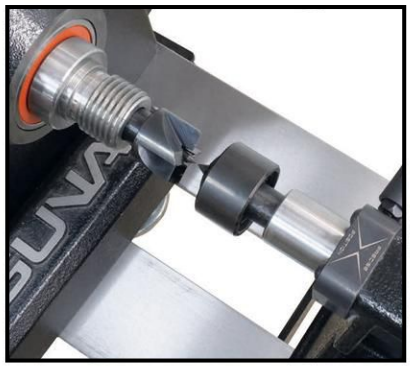
Master Set of 9 Woodturning Tools.....**$799.99**

For more sizes & ordering options for these tools plus hundreds more, visit ***woodpeck.com***

REVO|15|24

P·W·M Pulse Width Modulation State-of-the-Art Controller

- Electronically Variable Speeds 50-4200 RPM w/ Hi/Low Pulley



- Patented alignment of Tailstock ensures absolute precision

*shown with options

For More Info

lagunatools.com

LAGUNA

ANDI WOLFE
OHIO

I made a lidded and footless hollow vessel to entangle with flame-worked borosilicate glass. The glass vines appear to grow into and out of the vessel and through the lid. The apparently precarious position of the vessel in the glass adds a bit of tension, but a delicate balance is maintained, and the vessel is secure in the tangle of vines.

I'm enjoying the intricacy that can be achieved in flame-worked glass. Borosilicate is what Pyrex glass is made from, which is perfect for the temperature extremes from rapidly heating the glass with an oxy-propane torch to working it from straight rods into delicate shapes. I'm just starting to explore the possibilities of incorporating flame-worked glass into my wood art practice.

For more, visit andiwolfe.com or follow Andi on Instagram, @andiwolfe.

Bole-tangle, 2022, Black walnut, Oregon myrtle, borosilicate glass, 11" × 6" × 5½" (28cm × 15cm × 14cm)