

ADDING LEATHER TO TURNED WORK • SHOPMADE PVC/WOOD COLLET CHUCKS • TURNING THREADED INSERTS

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

August 2023 vol 38, no 4 • woodturner.org

ASH & PLUMB:
ALL IN GOOD TIME

**EXPLORATIONS IN
STEAM-BENDING
TURNED WORK**

.....

**TURN AN
ETUI-INSPIRED BOX**

.....

**POTTERY INSIGHTS
FOR WOODTURNERS**



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CANDIDATES
(PAGE 6)





Instant Gallery Awards

Louisville Symposium 2023

Photos by Andi Wolfe, except where noted.

Each year at the AAW International Symposium, the Professional Outreach Program (POP) celebrates accomplishment in woodturning by awarding select works on display in the instant gallery, where all attendees can show their work. Following are the works chosen for this special recognition from this year's AAW Symposium in Louisville, Kentucky.

For more on the POP, visit tiny.cc/AAWPOP.

Excellence Awards



**Art Liestman,
British Columbia, Canada**

Village Series, 2023, Bigleaf maple burl, birch (thermed, flame-textured), pyrography, Each in the tallest pair: 7 $\frac{7}{8}$ " x 2" x 2 $\frac{3}{4}$ " (20cm x 5cm x 7cm)

**Heather Marusiak,
Kansas**

Stargazer, 2022, Cherry, acrylic paint, 5" x 6 $\frac{3}{4}$ " x 4 $\frac{1}{2}$ " (13cm x 17cm x 11cm)



**Donna Zils Banfield,
New Hampshire**

Glacial Tides, 2021, Unspecified wood, pyrography, heavy-body acrylic paint, 3 $\frac{1}{2}$ " x 4 $\frac{1}{4}$ " (9cm x 11cm)

Photo: Wilbur Montgomery

**Betty Scarpino, Indiana**

Outside/Inside, 2017, Cherry, acrylic paint, 7" x 13" x 6½"
(18cm x 33cm x 17cm)

Outside/Inside is part of a deconstructed hollow vessel, originally turned by Remi Verchot of France during the 1999 ITE (International Turning Exchange) artist residency. The vessel was cut apart as a collaboration, and Remi gifted the pieces to Betty.

**Robin Costelle, Kentucky**

Trout Net, 2023, Maple burl, curly maple, other woods, netting, gloss spar urethane, 1⅞" x 21" x 8" (29mm x 53cm x 20cm)

Collegian Award**Sebastian Montagano, Pennsylvania**

Untitled Bowl, Magnolia

**Youth Award****Karlyn Theobald, Wyoming**

A Touch of Blue, Bigleaf maple, origami rim, 3¼" x 7½"
(8cm x 19cm)



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information, and organization to those
interested in woodturning

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Journal of the American Association of Woodturners

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Back cover – Keith Tompkins



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

A NOTE ABOUT SAFETY

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

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

*Web address is case sensitive.

Editor's Note



Woodturners are a generous sort who want to share what they know and teach the next generation to turn. That's why a key activity among AAW chapters is educational outreach. In the journal's "Chatter" pages, we routinely hear stories of this nature. But this issue has one such story with an encouraging and heartwarming twist.

Members of the Northwest Michigan Woodturners (NMW) regularly teach turning at a local technical high school. But the

kids in the Construction Trades program who are learning to turn are not the only students who benefit. The article we've published about NMW's outreach was written by students in the school's Writer's Studio program and was partially photographed by students in the school's film program. Talk about program cross-over! Check out this student-produced article on page 14. And, as always, happy reading and happy turning!



—Joshua Friend

From the President



A successful AAW Symposium

In recent weeks, we have been reflecting on a very successful AAW Annual International

Symposium in Louisville, Kentucky. It was an energetic gathering of more than 1,500 in-person woodturning enthusiasts and another 879 online, representing twenty-one countries and all fifty U.S. states plus Puerto Rico. The online participants could watch demonstrations from two of our rotation rooms and view interviews and conversations from the tradeshow floor and exhibit areas. Both in-person and online participants can enjoy access to the recorded material for a certain period after the event (depending on the demonstrator).

The Symposium tradeshow was well attended. The youth and penturning areas were popular, and for the first time, we had a "maker space" trailer for folks to laser-etch their creations or add 3D creations.

In addition to staff, Board members, and committee members, 230 volunteers made the Symposium possible. The Professional Outreach Program (POP) committee provided professional discussion, critiques, and input. Without all these folks and the support of local AAW chapters, the party could not go on.

We are already in the planning process for our next Symposium in

Portland, Oregon (May 23-26, 2024) and that event promises to be an even more exciting gathering.

One key milestone was met in Louisville this year. For many years, the AAW Board has been working on ways to interact with woodturners beyond North America. Largely through the efforts of Sally Burnett, our Board member from the U.K., we signed an initial agreement with the Irish Woodturners Guild (IWG), a similar but older association. IWG President Emmet Kane was present in Louisville, and it was my honor to sign the agreement with him and exchange custom pens made with Louisville Slugger bat wood and imprinted with both organizations' logos. This is not a merger, but we plan to strengthen this affiliation with the goal that members will have access to most if not all the benefits of membership in each organization. Look for more on this affiliation in the months ahead.

One ongoing theme in Louisville was that of community. We recognize that woodturners are unique among craftspeople in the way we support one another, sharing techniques and "trade secrets" freely. We at times discuss the issue of individual "signature" style, but we recognize that in the process of developing our own, we initially learn from others, copy a technique, and over time grow into our own woodturning identity. To facilitate that, in my opinion, there is no substitute for the instant gallery

and the displays of professional work available at the Symposium. Having said that, we understand that most of our members are "turned for use" woodturners, and we plan to have an area in the instant gallery next year to display those kinds of turnings, separate from the "art" category.

As is our custom at the Symposium banquet, we recognized the passing of AAW members in the past year. It was my honor to be able to win a 2001 John Jordan piece offered in the Friday evening auction. This was especially meaningful for me, as I acquired my first "real" lathe from John, and his articles and teaching over the years helped to shorten my learning curve.

Upcoming Board elections

Volunteering has little to do with one's abilities as a woodturner or demonstrator. It is much more important that folks have skills specific to the role and can work effectively in groups. On that theme, the slate of Board candidates for three-year terms starting in 2024 is highlighted in this edition of the journal on pages 6-7. Please consider these well-qualified individuals and vote during the month of August. It matters to the future of your organization.

Keep turning,



Mike H. Summerer
President, AAW Board of Directors

In Memoriam: Frank Amigo, 1934-2023

The AAW lost some of its spirit on June 17, 2023, when Frank Amigo passed away after a brief illness in Tucson, Arizona, leaving behind his wife, Elizabeth, and four adult sons.

I met Frank in 1993. He called me and said, "I saw your name in the AAW directory. We have started an AAW chapter. You live close by, so I'll pick you up Saturday and we can carpool to the meeting." That began a thirty-year friendship with Frank and Elizabeth. I soon learned that Frank freely shared his knowledge and love of woodturning through his service to AAW and its chapters, and through the many classes he taught.

Frank's carved bowls and vessels were sought by collectors and galleries, and were frequently sold at AAW banquet auctions.

Frank may have invented the mini-symposium, having run two in

Annapolis, Maryland, in 1992 and 1994. These were the early outreach efforts of the Chesapeake Woodturners, an AAW chapter formed in 1991 with Frank as its president.

When an old high school became Maryland Hall for the Creative Arts, Frank started a woodturning program there, buying mid-sized lathes for students. Within a few years, he expanded the program by securing a grant to buy full-sized lathes, youth lathes, a bandsaw, and two grinders. Frank's curriculum included basic bowl turning, intermediate woodturning, youth classes, and two master classes every year with internationally known instructors.

In 2000, the Amigos moved to Ruidoso, New Mexico, where Frank started a new AAW chapter, the Mountaintop Turners. Then it was off to Fort Collins, Colorado, where Frank and Elizabeth became



active members of the Rocky Mountain Woodturners. Frank served on the AAW Board from 2007 to 2009 and later was an advisor to the Board. Then the Amigos moved to Tucson, Arizona.

Frank grew up in New York City, joined the Army, retired from the DoD, was a member of the DoD's Phoenix society, read voraciously, was a great storyteller, spoke fluent Russian, cooked terrific meals, played excellent Scrabble, performed with the Laurel Oratorio Society, worked in lapidary, created jewelry, turned wood, collected wood art, taught woodturning, and was my dear friend. ■

—Al Hockenbery, Florida

2023 Best Chapter Website/Best Chapter Newsletter Contest Results

Congratulations to the following AAW local chapters for winning the website contest (twelve entries):

1st Place

Cape Cod Woodturners
capecodwoodturners.org
Marc Sitkin, Webmaster



2nd Place

Peace River Woodturners
peaceriverwoodturners.org
Dave Northcutt, Webmaster



3rd Place

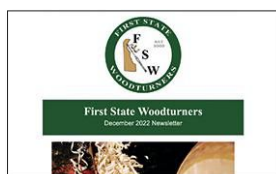
Nutmeg Woodturners League
nutmegwoodturnersleague.org
David Heim, Webmaster



Congratulations to the following AAW local chapters for winning the newsletter contest (twelve entries):

1st Place

First State Woodturners
firststatewoodturners.org
Joe Nestlerode, Editor



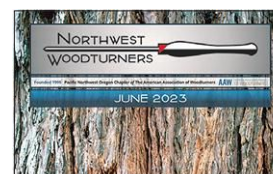
2nd Place

Arizona Woodturners Association
arizonawoodturners.org
Pat Jones, Editor



3rd Place

Northwest Woodturners
northwestwoodturners.com
Bill Karow, Editor



Want to enter next year's competition?

Visit tiny.cc/chapterwinners to find contest rules and to submit your newsletter or website. Links to the websites of past and present winners are also posted on this webpage. ■

2024 Board Candidates

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

You may vote for up to three candidates.
Voting is by electronic ballot only,

available on the AAW website at **tiny.cc/BoardVote** (case sensitive). Your vote must be cast between August 1, 2023, and midnight CDT August 31, 2023.

In keeping with AAW bylaws, the two candidates receiving the most votes will be elected to serve three years. The third Board member will be appointed by a two-thirds majority vote of the Board of Directors. The

ability to appoint one Board member helps to ensure a healthy diversity of talent, so that all areas of expertise remain fulfilled.

We encourage you to participate in the voting process and hope you will help make this election turnout significant.

—Nominating Committee

Jay Brown, Utah



It has been an honor to serve on the AAW Board as symposium chair. I would be further honored to be considered for re-election. I highly respect the AAW, and my esteem has grown.

I love woodturning! I especially enjoy meeting and learning from other woodturners. Having been a hobby woodworker doing primarily flatwork for many years, I was totally smitten after my sweetheart gave me a lathe as a Christmas gift years ago. I occasionally still do

a bit of flatwork, but my heart, time, and attention are always with the lathe.

I have had the privilege of knowing and learning from lots of great turners, starting with Dale Nish. His example of selfless service and freely sharing his knowledge was a great example to me and may have been the catalyst for my desire to serve here. Service on the Board has given the gift of meeting many more wonderful folks in the woodturning community.

I have been a business owner and employer for thirty-eight years in Salt Lake City, where I have long enjoyed membership in my local AAW chapter. I have served in nearly every role there, including doing demos, vice president,

and president. I am a problem-solver who enjoys a challenge. I understand knowing and using resources and teambuilding. I am a people person who enjoys interaction with others from all walks of life.

I have been very involved in teaching and mentoring youth in woodturning and other areas of life. I was fortunate to have been involved with the Utah Woodturning Symposium for many years and served as volunteer director of that event.

My experience, background, and skills can help me make a meaningful contribution if I am fortunate enough to be re-elected. Thank you for your consideration.

Joe Breech, Michigan



Along with professional work in the pharmaceutical industry and building two successful small businesses from scratch, I have always been active in the community I lived in. I have

about sixty-seven years of nonprofit board experience in very diverse organizations, although many were served concurrently, or else I started when I was 2 years old.

If selected for the AAW Board, I would like to move forward in three areas: spreading

word to the general public that we are here and what we do, increasing the positive interaction between turners and the Association, and increasing our numbers of diverse, young, and handicapped people.

When I started to learn about turning a little over ten years ago, I had no lathe experience at all. I found my way to the Northwestern Michigan Woodturners meetings. It was strongly suggested to join the AAW (in order to keep our insurance). I began to read a magazine with pictures of woodturning I could hardly understand. Later, another club member said we could apply for an AAW scholarship to go to a school.

Ironically, I won one, but he applied for a veteran's scholarship through the school and he got one, too! That was the start of the TC Trouble Makers (unofficial - DUDE!).

When our club moved into the local Career Tech center, our "rent" was to supply a weekly tutor to the Construction Trade. I started with the first group and have been doing it ever since! It's so exciting to see when someone starts to get it! They love their first spurtle, keychain, candlestick, bowl, pencil holder, box, pen, or whatever. Several students have started to attend club meetings, and a few are doing great work already. We have to keep it growing!

Kevin Seiler, New Jersey



Shortly after I was elected president of my New Jersey-based AAW chapter, we went into pandemic restrictions, ending normal club activities. For the first time in my professional career,

responsibilities and experience in information technologies and financial management collided with my passion for woodturning. This allowed my club, the Atlantic Shore Woodturners, to quickly implement technology for virtual meetings and broadcasting demos from members' home shops. The many

needed changes also required management of our cash burn rate, something all chapters are facing, coupled with declining memberships.

Today, the club is a physically stronger, financially sound, and better-attended chapter. We attract younger people and more diverse turners into our membership—positive moves for succeeding in this post-Covid world!

After two terms as club president, I continue as their webmaster and now as a member of their Board of Directors. I closely watch the AAW executive forums to see how other clubs are working to survive. Declining membership and member participation are common topics of discussion that local chapters are dealing with. Local AAW chapters

seek assistance with modern technology to offer programs to attract younger members to reach a wider group of people, since adapting to a changing world is the key to our survival. On a larger scale, financial and technical assistance by the national AAW needs to be further developed to support all local chapters to meet these challenges.

AAW helped me early in my woodturning and has provided me the guidance to have the skills I have today. It's time for me to give back. I seek election to the AAW Board of Directors so my skills, tested locally, can assist at the national level. I look forward to bringing my knowledge and experience to the national AAW Board. Thank you for the confidence of your vote!

VOTE NOW!

tiny.cc/BoardVote
August 1 – 31!

HOW TO VOTE

Vote online during the month of August by visiting tiny.cc/BoardVote or scanning the QR code with your mobile device.

**Linda Britt, Georgia**

I am running for a second term on the AAW Board. I am excited about the opportunity to use the knowledge I have gained during my first term, and to continue working with the other talented members

of the Board. The AAW has new leadership and goals, so continuity on the Board is even more important, and I would like to continue playing a role in the leadership of the organization.

I am currently the Board vice president and parliamentarian, and also chair of the Bylaws

and Nominating Committees. Being chair of the Nominating Committee has given me an opportunity to talk with many AAW members about their possible participation in the future of the AAW. I am also a member of the Symposium, Demonstrator Selection/Program Planning, and WIT committees. I was chair of the Youth Committee for two years and continue to serve as a committee member. As a member of the Symposium Committee, one of my duties has been to update the symposium and volunteer manuals, along with updating the Board Handbook.

While on the Board, I have attended six regional symposia as an AAW Board ambassador.

This has enabled me to interact with many AAW members, as well as meet and encourage non-members to join. I now belong to three woodturning chapters and have visited several other chapters while on the Board. I think it is important for Board members to personally meet as many of our members as possible.

I believe my current Board experience, along with my forty years of business experience with the U.S. Courts, will continue to be valuable to the Board. I appreciate the confidence you had in electing me to my first term on the Board. I hope your confidence in my abilities continues and that you will once again consider voting for me for a second term.

Reid A. Zimmerman, PhD, Minnesota

Growing up in a pile of wood shavings and sawdust, I learned the joys of woodworking from my father, an industrial arts teacher, and my grandfather, a finish carpenter aboard luxury yachts.

As a student of woodturning and an AAW member since 2016, I welcome the opportunity to stand for election as a member of the AAW Board.

I have enjoyed the opportunity to serve on the Minnesota Woodturners Association (MWA) Board and the AAW Fundraising Committee. During the pandemic, MWA

addressed the issues of teaching and meeting electronically, and I've worked with the AAW committee, exploring ways to improve the AAW's fundraising to strengthen its financial position through philanthropic support. I hope to continue this work on behalf of AAW members in the years ahead.

As a nonprofit practitioner and academic, I bring the knowledge and experience of more than forty years of service in the nonprofit sector to AAW. As vice president of development, I helped raise millions of dollars annually for the Hazelden Foundation. I served as an executive director, development officer, and board member for several other organizations, including the Minnesota Council of Nonprofits. I've been a Baldrige Criteria for

Performance Excellence evaluator, authored and contributed to nonprofit publications, consulted with nonprofits across the U.S. and Canada, and taught nonprofit and public administration, and leadership for the Universities of Minnesota, St. Thomas, and Hamline. I was credentialed as a Certified Fund Raising Executive (CFRE) from 2001 until my retirement in 2022.

My background, experiences, and skills, developed in part as a nonprofit practitioner, leader, and teacher, enable me to contribute meaningfully to the work of AAW committees, the Board, and our members. If elected, I will do my best to support the excellent practices of the AAW and contribute to its future growth and improvement.

Robert (Bob) Clark, California

I have been a woodworker most of my life. Around 2001, I discovered an article in *WOOD* magazine about pen making. I was soon turning pens. Sometime later, I caught an episode of

New Yankee Workshop where Norm Abram turned bowls. After turning a few bowls, I soon discovered that the nice round bowls I made looked more like footballs.

While searching for a cure for my oval bowl problem, I discovered the AAW website. Much to my surprise, the small desert town I

live in has a chapter of the AAW. Now twenty-three-plus years and four lathes later, I have served as treasurer for three years and president for twelve years of the Antelope Valley Woodturners. Additionally, I am an active member of the Glendale Woodturners Guild and the Kern Woodturners.

Along with the challenges of keeping the chapters alive through the Covid pandemic, I have been working to better our communities. Some of my major accomplishments as a member of these chapters are as follows: organized IRS 501(c)(3) filings and certifications for two chapters; organized Beads of Courage box fabrication and donations of well over 300 boxes through all the three

chapters; and organized donations to support Blue Star Mothers of the Antelope Valley, supporting veteran and active-duty service men and women of the United States military.

In my professional career, I have served The Boeing Company as a manager in fabrication and assembly of the Space Shuttle Orbiter. After retiring following thirty-four years at Boeing, I was employed as an adjunct professor of organizational leadership at Colorado State University's Global Campus.

It would be an honor to be selected as a member of the AAW Board. I also believe that supporting charitable causes and bringing in more young people should be a major goal of our organization. Thank You. ■

AAW and Irish Woodturners Guild Sign Historic Agreement

Photos by Andi Wolfe.

History was made at the 2023 AAW International Woodturning Symposium in Louisville, Kentucky. In alignment with common missions and visions, the American Association of Woodturners (AAW) and Irish Woodturners Guild (IWG) signed an affiliation agreement aimed at fostering collaboration and promoting the art of woodturning on an international level. This marks a significant milestone for the international woodturning community and sets the stage for enhanced exchange of knowledge, resources, and artistic inspiration.

Collaborative initiatives

According to AAW President Mike Summerer, "The AAW has been interested for many years in developing relationships with woodturners outside North America in ways that would provide mutual benefit for both individual turners and their clubs, guilds, or associations. This first official relationship with the IWG, facilitated by AAW Board member Sally Burnett, promises to be an exciting beginning in that journey for both organizations."

The affiliation will facilitate collaborative initiatives, including joint exhibitions, workshops, and educational programs. Woodturners from the AAW and IWG will have the chance to engage in cultural exchanges, participate in international symposia, and learn from each other's unique techniques and perspectives. Additionally, AAW and IWG will offer affiliate member pricing for their respective events, allowing members to partake in a wider array of enriching experiences, whether in person or virtually.

Moreover, AAW and IWG are actively exploring the potential for crossover publishing opportunities, which will allow both organizations to share valuable content and insights with a wider



AAW Board President Mike Summerer (left) and IWG President Emmet Kane sign the historic affiliation agreement using pens made in the penturning area at the AAW International Symposium, Louisville, Kentucky, June 2023.



audience. Further details regarding the sharing of online resources and additional opportunities will be defined in the second stage of the affiliation, set to take place in 2024.

Emmet Kane, IWG President, noted, "Over the last forty years, the Irish Woodturners Guild has always been outward-looking, and we are delighted that this affiliation with the AAW will bring a new chapter of sharing between members of both organizations."

Turners Without Borders

This affiliation was fostered through the work of AAW's Turners Without Borders (TWB) program as part of an initiative to continue to grow AAW's international reach and to support woodturning

globally. The AAW Symposium setting was especially appropriate for an international alliance. More than 1,500 people from five continents were in attendance, and nearly 900 people representing twenty-one countries and all fifty U.S. states plus Puerto Rico watched the AAW Symposium virtually.

Special discount offer

To celebrate the affiliation, the IWG is offering AAW members a 25% discount on its 2023 National Seminar in Monaghan, Ireland, October 7-8. This discount applies only to groups of five or more and is available until August 31. To learn more, email secretary@iwg.ie. ■



Celebrating the newly formed affiliation agreement, AAW's Mike Summerer (left) and IWG's Emmet Kane.

World's Oldest Woodturning Organization

Founded in 1983, the Irish Woodturners Guild is the world's oldest national woodturning organization. It is run by unpaid volunteers and currently has eighteen chapters and more than 400 members. IWG has published a quarterly woodturning journal since 1994 with all archived issues available to members online. The next IWG National Seminar is planned for October 7-8, 2023, and will kick off IWG's yearlong 40th-anniversary celebration. **Learn more at www.iwg.ie.**

Virtual Element of Louisville Symposium a Success

This year's AAW Symposium in Louisville, Kentucky, was a success by any measure. It was well attended by enthusiastic turners who enjoyed the vendor tradeshow, instant gallery, special exhibitions, panel discussions, social interaction, and of course, demonstrations by world-class turners. But this year, the AAW tried something new—a virtual element to the event, where viewers could watch select demonstrations from the comfort of their home. And the results, while not perfect, were extremely encouraging as a possible new model for increased participation.

John Kelsey, a member of the Lancaster Area Woodturners (Pennsylvania), wrote, "Big shout-out and grateful thank you to everyone involved in creating the AAW virtual symposium. Our club signed up a total of twenty-seven registrants. The camera work was excellent in all of the demos that I attended, by the second day issues with the chat had been sorted out and we could ask questions and make comments, and the virtual symposium website included demonstrator handouts and a ton of bonus video content. All in all, a terrific woodturning video weekend."

A well-designed camera boom



AAW Board member Rick Baker designed a camera boom, which has been duplicated and put to general use at all AAW symposia. You can download plans and instructions at tiny.cc/boom.

More than 1,500 people attended in person, and almost 900 registered as a virtual attendee, which allowed them to livestream twenty select demonstrations at all skill levels. The content also included entertaining interviews, as well as tours of the gallery, exhibitions, and tradeshow. Both in-person and virtual registrants could replay the virtual content for a certain period after returning home—an excellent value.

Hats off to the AAW Symposium Committee (Jay Brown, Chair), as well as to Matthew Deighton and Carl Burn, who played key roles in the virtual event. Many others supported the effort so that viewers at home could enjoy the woodturning excitement. Their success bodes very well for future events.

—Joshua Friend, Editor,
American Woodturner

Excellent video angles



Thanks to the well-designed video camera booms in use by key volunteers, viewers at home could see all the critical details as if they were standing right next to the action.

AAW Annual Financial Statement for 2022

Dear AAW Members,
The year 2022 welcomed back a live symposium after two canceled events. A great time was had by all in Chattanooga, even though attendance was lower than expected. Despite incurring a financial loss in 2022, we are in a good financial position. More than half of the loss was due to an unrealized loss on our investments.

If we look at our finances over the last three years, we weathered the storm with symposium insurance and our healthy reserves. Looking ahead, we are considering ways to diversify our revenue stream while still meeting our mission. We have a revitalized fundraising committee looking at both donors and grants. It is teamed with people experienced in fundraising and has been successful in conversations with both new and former donors.

At the 2023 AAW Symposium in Louisville, we entered into an affiliation agreement with the Irish Woodturners Guild to share resources and grow woodturning.

All things point to a successful future for our organization. ■

—Chuck Lobaito, AAW Treasurer

Revenues and Expenses

Income

Annual Dues	\$757,641
Symposium	\$500,644
Publications & Products.....	\$250,926
Contributions.....	\$134,066
Other Income.....	\$134,066
Investment.....	-\$200,805
Total Income.....	\$1,468,025

Expenses

Symposium	\$556,710
Publications & Products.....	\$483,168
Gallery & Exhibitions	\$60,158
Scholarships.....	\$11,332
Professional Outreach	\$40,025
Other Programs	\$83,216
Administrative.....	\$260,096
Member Development.....	\$305,463
Total Expenses	\$1,800,168

Net Income Change - **\$332,143**

Restricted Portion - **\$65,323**

Unrestricted Net Income ... - **\$266,820**

Balance Sheet (as of 12/31/22)

Assets

Checking & Savings	\$371,807
Accounts Receivable	\$4,680
Inventories	\$25,947
Prepaid Expenses	\$92,322
Investment Securities.....	\$1,112,033
Total Art Collections.....	\$448,690
Property & Equipment.....	\$34,458
Total Assets.....	\$2,089,937

Liabilities

Accounts Payable	\$6,949
Accrued Expenses	\$48,794
Deferred Revenue	\$556,253
Total Liabilities	\$611,996

Net Assets

Without Donor Restriction	\$1,088,488
With Donor Restriction	\$389,486

Total Net Assets **\$1,477,941**

Total Liabilities & Net Assets **\$2,089,937**

Arrowmont Establishes John Jordan Scholarship Fund

ARROWMONT
SCHOOL OF ARTS AND CRAFTS

Since the passing of John Jordan earlier this year, several of his friends have established an endowed scholarship in his name at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. John was one of the most talented woodturners ever to teach at Arrowmont, and he was an advocate for woodturning around the world.

John Jordan was a self-taught, internationally acclaimed woodturner connected to Arrowmont as a student and instructor for almost forty years—beginning with his participation in the first woodturning symposium at Arrowmont in 1985, which was the foundation for establishing the American Association of Woodturners. His knowledge and

signature style of turning green wood into elegant hand-carved and textured forms have been shared with hundreds of aspiring students worldwide.

Anyone interested in contributing to the John Jordan Scholarship Fund can do so by contacting the Arrowmont Institutional Advancement Department, 865-436-5860, dsosower@arrowmont.org, or by mailing a check to Arrowmont School of Arts and Crafts, 556 Parkway, Gatlinburg, TN 37738. Arrowmont opens applications for scholarships to anyone interested in applying by the beginning of each year. See opportunities and links to apply for scholarships at arrowmont.org/workshops-classes/financial-aid. ■

—Deborah Sosower, Arrowmont Director, Marketing and Communications

An Arrowmont legacy



Left photo: John Jordan showing a finished vessel to students during a 1994 class, and, at right, his final Arrowmont workshop, 2018.



The Cumberland Woodturners (CW), an AAW chapter that meets in Crossville, Tennessee, was recently approached by our local Habitat for Humanity office to help promote an event focusing on connecting with city residents. The event, Mothers and Sons Date Night, was the brainchild of our local Habitat for Humanity Managing Director Jessica Stephens, who wanted to collaborate on different activities to gain more community connection. She recommended we build a giant Jenga game to engage young attendees, and our club members accepted the challenge and built a 36" (91cm) version of the game. The game builders were CW stalwarts Rod Smith and Les Black. Two additional members, Greg Wood and Ralph Watson, manned the game during the event.

The event was a resounding success, with more than 300 attendees enjoying live music, food, and games. At the end of the event, the Jenga game was given to one of the attendees. We will be planning future events with Habitat for Humanity as a means to maintain chapter identity, not only with the community but also to encourage other woodturning clubs



to do similar activities that foster volunteerism.
—Thomas Neckvatal, President, Cumberland Woodturners

I was interested to read the article, "Working with Pacific Madrone," by Christian Burchard in the June 2023 issue of AW (vol 38, no 3), as I was not aware that that species belongs to the *Arbutus* genus. Wikipedia reveals that there are twelve species in the genus, eight native to the Americas and four to Afro-Eurasia.

The species commonly planted in gardens in Europe and Australia (where I live) is *Arbutus unedo*, called the strawberry tree because of its small strawberry-like but tasteless fruits. I had a specimen in my garden until 2020 and turned two bowls from its short, forked trunk. The wood turned like very hard cheddar cheese, but as the photo confirms, it warps considerably during seasoning.

—Mike Darlow, New South Wales, Australia



The fruit and leaves of *Arbutus unedo*.

Photo: Wikimedia Commons



A 12"- (30cm-) diameter *Arbutus unedo* bowl.

The Atlantic Shore Woodturners (ASWT) of New Jersey ran a successful workshop for Big Brothers/Big Sisters in June 2023, where club members taught the "bigs" and "littles" how to turn one-of-a-kind gnomes. After we went over some woodturning safety, the wood chips began to fly. The bigs and littles, guided by our trained instructors, produced some very original and unique gnome characters. After final sanding, it was on to decorating. Faux fur beards were added, some were given glittered noses, and others were left natural. Everyone had a great time, and we now have a workshop that is transferrable to other

youth organizations we work with. "M&T Bank provided lunch for all in attendance, making for a great, enjoyable day of fun!"

The Atlantic Shore Woodturners has members from Monmouth and Ocean Counties and meets the second Tuesday of the month at the Howell Community Church, Howell, N.J. Club meetings are also streamed virtually for those unable to attend in person. New members, regardless of woodturning experience, are always welcome. For more, visit atlanticshorewoodturners.com.
—Bill Stewart, President, Atlantic Shore Woodturners

ASWT Vice President Jody Forbes instructs a "little" on the A-B-C (Anchor, Bevel, Cut) turning technique.



Gnomes are a fun project to turn and decorate—great for teaching kids!

A Commission Fit for a King Darren Crisp

Photos by Darren Crisp, unless otherwise noted.

As most woodturners know, commissions can be a wonderful opportunity to work on bespoke projects, so, when I got a call from a gentleman in September 2022 asking if I would be interested in working on a collaboration with him, I was intrigued. A week later, internationally renowned master silversmith Michael Lloyd was sitting in my kitchen

sipping coffee and explaining that he was working on a commission for the Goldsmiths Company of London on behalf of the then Prince of Wales, Prince Charles. It was to be a gift to the Church of Wales to mark the centenary of the Anglican Church in Wales. To say I was surprised is an understatement; the opportunity to work on such a prestigious commission was humbling.

The Cross of Wales was designed with the Prince's longstanding environmental priorities in mind, so it was to be created from silver sheet produced from recycled bullion provided by the Royal Mint at Llantrisant. Its core and shaft were to be made from seasoned windfall Welsh oak. The Cross itself would be removable and have a stand made from Welsh slate; the shaft would come apart in three pieces, and all the parts were to be stored and transported in a bespoke wood box.

Considering options

Michael left me with the design drawings, the timber, and the silver couplings he had made. My first task was to provide various color and finish samples using offcuts of the timber. The first process was to turn some simple spindles and treat the wood with a preservative to prevent insect attack and fungal decay. The brief for my part of the project was



quite open, so I offered various options, both in color and clear, including waxes and lacquers, ebonizing treatments of traditional iron acetate, colored hard wax oils, and traditional ink stains.

Knowing this Cross could be in use for many hundreds of years, I wondered how the wood and silver would react over time with the different finishes and treatments I was considering. In order to confirm the final finishes chosen would not react with the other components, I contacted experts in the field and researched which substances to avoid.

As time passed, the commission started to grow into a much bigger project than I could have ever imagined. In November 2022, His Majesty the King hand-struck the King's Mark onto the Cross of Wales, the first time in history a monarch has applied this mark (a leopard's head). Then came the news that, in a significant ecumenical gesture to mark the coronation, Pope Francis gifted to His Majesty fragments believed to be from the True Cross on which Jesus was crucified, and these fragments were to form part of the new Cross of Wales. Going forward, the

Hand-striking the King's Mark



Photo: Julia Skupny

Adam Phillips from the Goldsmiths' Company Assay Office assists King Charles III in striking the King's Mark on a silver Cross of Wales.

Precision woodturning



The shaft of the Cross of Wales comprises three turned sections, each with a tenon at the ends sized precisely to accept handmade silver fittings.



Cross of Wales was to be shared between the Anglican and Catholic Churches in Wales, which I believe is a first for a religious sacred object.

Turning and finishing

With all of this in mind, I got to work on the three spindles that were to make up the shaft—no pressure! They each have a shaped detail at the top and are tapered, and they have a spigot, or tenon, at each end that fits snugly into the silver sleeves.

Finally, the shaft and core of the Cross were treated with the chosen finish—a black lightfast ink stain. I made two baths from acrylic sheet to minimize waste and submerged each piece for thirty seconds per coat, wiping off any excess and allowing time to dry. The first five coats were undiluted stain to get the desired color, followed by four coats of the stain with 20% melamine lacquer added. The final coat was melamine lacquer with 20% stain added. Once my work was completed, I delivered the pieces for the Cross to be assembled.

More surprises

Shortly after I delivered the turned and finished pieces, I received more news: the Cross was going to lead the coronation procession at Westminster Abbey in London, and I was invited to the coronation garden party at Buckingham Palace just three days before the big day. I was delighted to be invited, and, in true tradition for this project, there was another twist: I was asked if I would like to meet His Majesty in person and discuss the project. Of course, I accepted instantly.

Completing the work



The author finished the Cross's shaft sections with a black lightfast ink stain. Once completed, the Cross of Wales components were stored and transported in a specially made box.

It was an honor to be introduced to King Charles, and to my surprise, he knew all about the Cross of Wales. We talked about him stamping the silver and how it was going to lead the procession at his coronation. He seemed very proud of it, and it was a day I will never forget.

What started off as wonderful opportunity for a humble woodturner to collaborate on a gift for the then Prince of Wales developed into a truly historic commission involving fragments of the Relic of the True Cross donated by the Holy See, which led the coronation procession at Westminster Abbey—truly a once-in-a-lifetime opportunity. It was an honor and a pleasure to work with Michael Lloyd on this collaboration for His Majesty King Charles III. ■

Darren Crisp is a woodturner, artist in wood, and tutor. He is a member of the Register of Professional Turners (RPT), a Freeman of the Worshipful Company of Turners, and a regional representative of the Association of Woodturners of Great Britain (AWGB) for Scotland. For more, visit darrencrisp.com.

Coming full circle



The author (left) meets His Majesty King Charles III at a coronation garden party at Buckingham Palace three days prior to the King's coronation procession.

NMW Members Bring Turning to North Ed Career Tech

This article comprises contributions from several student authors in North Ed Career Tech's Writers Studio.

Construction Trades students at Traverse City, Michigan's North Ed Career Tech are carving the way to their futures with the help of Rich Foa, Dave Rife, and other members of Northwest Michigan Woodturners (NMW). At least one NMW member visits the construction program every Thursday to mentor students in woodturning.

The Construction Trades program is one of twenty-two technical programs at North Ed Career Tech, which serves a five-county area and twenty-eight sending school districts. Construction Trades students begin the year with safety training and OSHA certification to prepare for hands-on learning on full-scale construction projects. Construction Trades instructor Tom Sensabaugh values the partnership between the woodturning instructors and the students.

Sharing a love of woodturning

"It's important to introduce the pleasure of woodturning as early as possible," Foa says. "I love

woodturning, and I want to share that." Foa's enthusiasm when talking about woodturning is evident, a smile across his face as he explains, "I really love to teach. I'd love to teach anybody." This includes Peter Mimnaugh, a student who worked with Foa making chess pieces. He gave some advice to anyone interested in woodturning: "Don't do it on your own. Find someone to teach you how it works."

Student Jerin Dinarco took a liking to woodturning this year, even enjoying woodturning at home. He enjoys making a variety of items, such as wands and bowls. "Woodturning is worth the effort," he says. He plans to continue it as a hobby into adulthood.

The continued presence of the NMW mentors is important for providing regular practice. "As you continue to turn, the things that were challenging slowly become a natural action," Foa explained. Mentors also provide an example of how to navigate more than a lathe. Veteran Dave Rife began woodturning, as well as

AAW Student Membership

The Northwest Michigan Woodturners is a chapter of the American Association of Woodturners (AAW). The AAW offers a student membership with full access to all online content, six digital copies of *American Woodturner*, four digital issues of *Woodturning FUNDamentals*, as well as other benefits. The student membership is available for students aged 10 to 25. **Visit woodturner.org to learn more.**

beekeeping, as therapy for PTSD. Woodturning "keeps you mindful, helps you be in the present," he tells the students.

Students from Career Tech's Writers Studio program who reported on the woodturning instruction for this article also got to try woodturning. Junior Sydney Boettcher had a chance at the lathe with Dave Rife. "It was just like [Dave] said. As the wood shavings fell away, so did everything else. Little by little, until it was just me, the lathe, and the wood." ■

Education in action



North Ed Career Tech film student Maya Summerfield captures Alister Easterwood receiving turning guidance from NMW member Dave Rife. Film teacher Tom Mills stands in the background, coaching Maya.



Program cross-over



Students in North Ed Career Tech's Writers Studio, who contributed to this article, interview NMW member Rich Foa, who offers turning instruction to students in the Construction Trades.

Calendar of Events

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

Canada

October 6, 7, 2023, Thames Valley Woodturners Guild's Artisan Show and Sale, Masonic Centre of Elgin, St. Thomas, Ontario. Club members will show their turned works; show to feature live woodturning demonstrations and tool and machinery sales, vendors to include Lee Valley, Wiseline Tools, and Woodchuckers. Admission is free of charge. For more, visit thamesvalleywoodturners.com.

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.

Illinois

August 2–4, 2024, Turn On! Chicago Woodturning Symposium, Crowne Plaza Hotel, Northbrook. Demonstrators to be announced. Event to feature live rotations, instant gallery with People's Choice award, Women in Turning meeting, banquet/auction, and tradeshow. Join us for hands-on pen turning, benefiting Pens for Troops, or bring Beads of Courage boxes (benefiting Chicago's Lurie Children's Hospital) and donations for Empty Bowls (benefiting local food pantries). For more, visit turnonchicago.com and follow us on Instagram, @turnonchicago.

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).

New York

October 21–23, 2023, Finger Lakes Woodturners features Ron Tomasch, St. Michael's Woodshop, Rochester. Ron Tomasch will offer a demonstration on turning wood hats, followed by a series of hands-on mini-hat workshops. For more, visit fingerlakeswoodturners.com/ron-t/

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 Irvén, 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

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



Giles Gilson, Michael Hosaluk, Frank Sudol, Untitled, 1991, Walnut, paint, 5½" x 5" (14cm x 13cm)

Photo: Tib Shaw/AAW

AAW Permanent Collection, Gift of Lois Laycraft

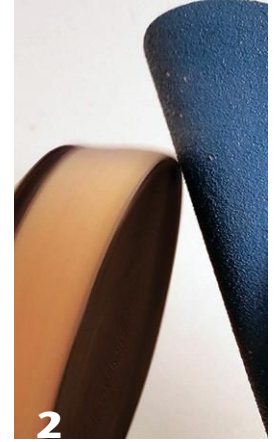
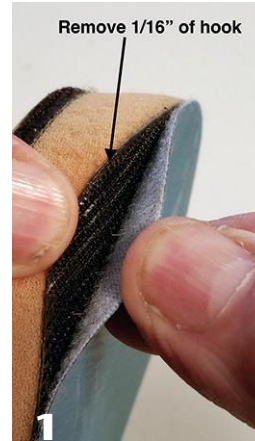
Tips

Sanding pad modification

Hook-and-loop sanding mandrels and pads come in all shapes and sizes, some bought, some shopmade. You can extend the life of sanding pads by removing the first $\frac{1}{16}$ " (1.5mm) or less from the circumference of the "hook" pad. This allows you to get a finger or thumbnail on the hook part when peeling off the sanding disk, preventing the "hook" portion from separating from the pad, or peeling off with the disk.

It is easy to sand $\frac{1}{16}$ " from the circumference with a quick swipe of 100 grit sandpaper, either under power or by hand (*Photo 2*). A finer grit such as 400 might sound like the way to go but actually results in more hooks removed. Really, $\frac{1}{16}$ " is all that's necessary.

—Clifton Chisum, Virginia



CA glue as filler

In the February 2023 issue of *AW* (vol 38, no 1), Tim Heil reports that he successfully fills ambrosia maple holes with cyanoacrylate (CA) glue and then rubbing sawdust in them. So true. I have done the same for decades and in fact have dubbed myself years ago, *Dances with Superglue*.

However, I have found that flooding a hole with medium thin (now Starbond Heavy Thin) and rubbing sanding dust (not sawdust from, say, a table saw) has its limitations. Although the hole may look plenty filled and dark, successive sanding

often reveals the wood dust did not penetrate very deeply. A better method is to make a depression in a small pile of sanding dust and squirt in a puddle of CA, then stir it up into a thickish mud. Using a mixing spatula, press the mix into the holes. You can do a lot of holes this way before the mix sets up. Medium CA seems to flash off too fast. This filler penetrates much deeper and works well on cracks as well as ambrosia beetle tunnels. I often use walnut dust, although the fine poplar sanding dust from all the 200-year-old poplar I turned from Monticello gives an amazingly dark filler. I use a piece of a hacksaw blade with the teeth ground off as a flexible spatula that can be reused over and over.

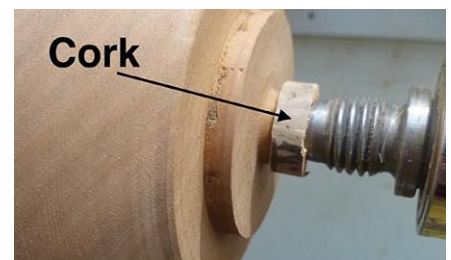
—Fred Williamson, Virginia



Cork as live center pad

When using a jam chuck to finish a bowl bottom, a tailstock pad will keep the center point from making an indent in the bottom of the workpiece. A convenient source for a tailstock pad is a wine cork. Corks are just the right diameter to fit on a Oneway live center. The cork can be sliced in different thicknesses as needed. A thicker pad will shield the center point, while a thinner pad can allow just a small protrusion of the point for better centering of the base.

—Bill Kram, Arizona



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

Plug that exposed tailstock quill

Whenever I'm turning with a chuck and not using the tailstock, particularly when turning green wood, I worry about wet shavings getting inside the tailstock quill and causing rust that will be difficult to see. It would be easy to slip some sort of cover, perhaps a lens cap, over the quill end, but I'm a turner after all! I made a plug, turning a Morse taper on the end, with a cap that is larger than the end of the quill to help deflect shavings. It is an easy matter to mount the turning stock in a chuck and turn the taper using a live center for support. Test the fit as you go by removing the live center and just advancing the quill onto the turned taper. You'll easily see where it binds, and repeat until you've got a snug fit. Then turn the rounded end and you've got a perfect plug.

—Lou Jacobs, Maryland



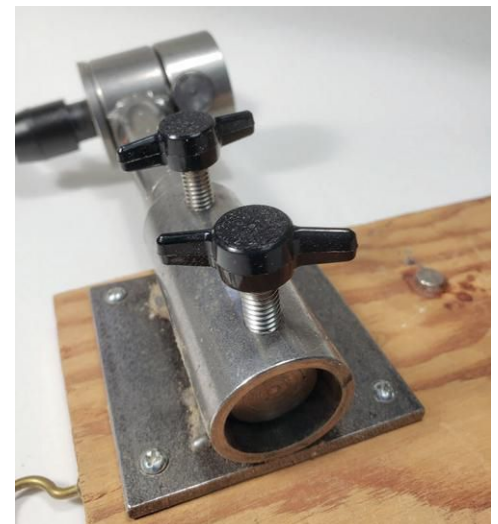
Get rid of tool and jig set screws

I hate set/grub screws! When I have to adjust one, first, I've got to find the right hex key, which is never in sight. Then, before I can make an adjustment, I often have to clear out crud in the hex socket before I can insert the key. Plus, they are easy to drop on the floor, never to be seen again.

So, to improve my mental health and my efficiency, I've replaced just about every set/grub screw on my turning tools and jigs with plastic knob thumb screws. With these you don't need to hunt for a hex key to make adjustments. The thumb screws are always there, and a two-finger twist does the job.

Many industrial-parts supply houses offer a wide variety of plastic knob thumb screws. Some even have hex sockets in the middle of the knobs in case you really need to torque down the screw. When you order these, make sure to match the threads on the thumb screws to the threads on the set/grub screws you're replacing. And measure the clearances you'll need between adjacent thumb screws and other parts of your tools or jigs. Then order thumb screws with knob sizes and designs that won't interfere with each other or other parts of your jigs or tools. ▶

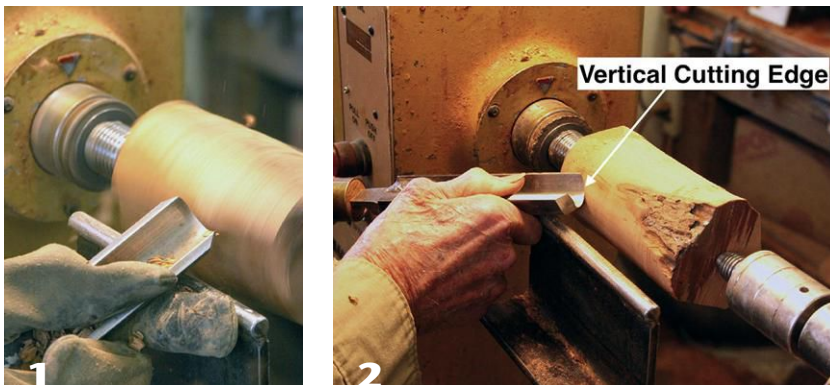
—Rich Sabreen, Connecticut



Basic gouge presentation: scraping vs. cutting

When holding your gouge in a horizontal position flat on the toolrest, you have good control but are scraping the wood, likely with a fair amount of tearout (*Photo 1*). But if you position the tool 45 degrees in the direction of your cut, you present an edge that is closer to vertical and you begin to slice the wood rather than scrape, resulting in a smoother surface off the tool (*Photo 2*).

—Dick Harrison, Virginia



Scraping (left image) vs. cutting or slicing (right image).

TIPS

Rotary tool as texturing bit holder

I had been meaning to attempt texturing for a while and remembered a journal article by John Lucas about making a tool that accepts rotary tool cutters (“Shopmade Texturing Tool,” October 2021, vol 36, no 5). I was going to make one when it occurred to me that I already had one—the rotary tool itself. It is designed for speeds greater than any turning and securely holds the cutters. Important Note: **Do not plug it in.** Without power, it freely rotates when the tool is applied to the spinning wood on the lathe. A rotary tool is a little bulkier than John’s shop-made tool, but it does the job just fine.

—Alan Price, North Carolina



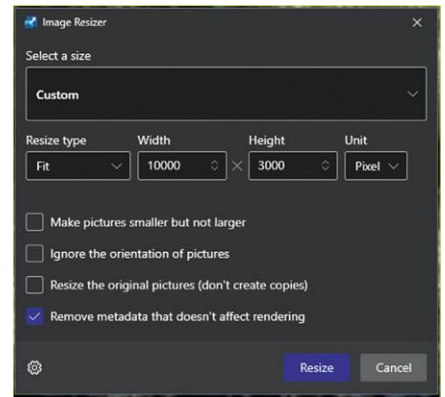
Free image resizing utility

Most recent model cameras, including the one in your smartphone, create images that comprise over 1 MB of data. But some online forums and juried exhibitions require images to be less than half that size. It always bugs me to take a carefully made, nice clear photo of my work and then need to muddy it up by compressing it, just to meet submission requirements.

After a career in information systems, I thought I was pretty knowledgeable about computer graphics. Not so. I have learned that many recent cameras and even the most popular graphics software programs typically add so much metadata (information not needed to correctly render the image on your screen or printer) that they sometimes double or even triple the file size.

What can you do about this? It took me a while to find this, but Microsoft has a set of PowerToys (for Windows) that you can install free of charge from the Microsoft website. One of the included utilities is the Image Resizer. When you run this utility, you can choose an option to remove the metadata from an image. And you don’t have to change the pixel dimensions to do that. As an example, I recently reduced a 1.35 MB image to 843 KB just by removing the metadata. I did this without losing *any* clarity in the image.

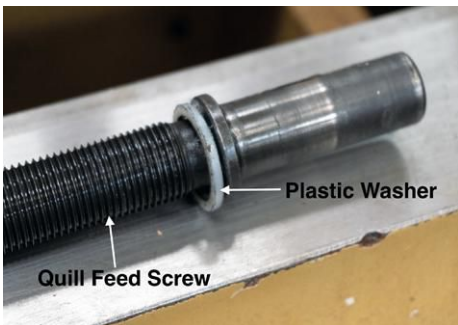
—Joe Cornell, Washington State



Prevent tailstock quill lockup

Every Powermatic 3520 series lathe I’ve used has this issue: if you crank the tailstock quill all the way to the stop, it locks up and you have to forcibly hit the handwheel to free it up. Even the new models have this problem, so I decided to find out what it was and correct it.

The problem is, the back of the quill and the stop on the quill feed screw are machined so accurately that when they make contact, they become locked together—similar to when you snap your chuck against the spindle face and it becomes locked there. I solved the problem by making a small washer out of plastic. It needs to be pretty thin so your live centers will still self-eject. I used a thin piece of ultra-high-molecular-weight (UHMW) plastic, but I think you



could cut one out of a plastic milk jug.

The photo *at left* shows the plastic washer on the quill feed screw. Crank the tailstock quill all the way out. Then loosen the set screw on the handwheel and pull this screw feed out. Then simply make a washer to fit over the threads and the same diameter as the metal stop.

—John Lucas, Tennessee

CPAP as respirator pump

I read with interest James Andersen’s tip in the June 2023 *American Woodturner* (vol 38, no 3) about using a CPAP machine as a replacement pump for a Triton powered respirator. James stated that he simply taped two hoses together to extend the reach. I believe a male-to-male hose connector would make for an improved union. In addition, if you use a CPAP machine as a respirator pump, be sure to periodically clean or replace the intake filter so the pump does not clog up. Finally, it is a good idea to confirm whether there has been a manufacturer recall on your CPAP unit.

—Michael Dutton, Wisconsin

Pen press limiter sets perfect depth

I enjoy turning pens. Slim line pens are not expensive, and I usually keep a couple with me and give them to serving or retired military personnel, police officers, and others who I think may like one. One of the challenges with slim line pens is getting the transmission pressed to exactly the correct depth every time. One day it hit me—the distance from the tip of the pen to the end of the transmission is always going to be the same, so I cut a piece of scrap wood to that length and now when I make any pen using the 7mm transmission, I just hold the wood beside the pen and it stops the pen press at exactly the right spot every time.

The photo *at right* shows a bullet cartridge as an example, rather than a slim line pen, and its transmission has to be pressed in almost twice as far. But the concept is the same: using that little piece of wood takes all the guesswork out of it.

—Rick Gibson, Ontario, Canada



Wax paper preserves finish

Here's how I keep my finishes from skinning over. They are stored in a wide-mouth jar with straight sides and covered with wax paper before sealing the lid. The jars shown are one-pint gelato containers. The wax paper is trimmed to fit inside the jar. After insertion, surface tension seals the wax paper to the finish. Quick, simple, inexpensive, and it works well.

—Roger Taft, California

Balance natural-edge bowls accurately

A common way to balance a natural-edge bowl blank on the lathe is to hold a pencil on the toolrest with the point on a high side, spin the blank, and adjust the location of the tailstock point until the high sides line up, then repeat the process for the low sides. For accuracy, the toolrest should be close to the blank and the pencil held stationary while the blank is rotated. For irregular bowl blanks that have been "rounded" with only a chainsaw, the toolrest may be quite far from the

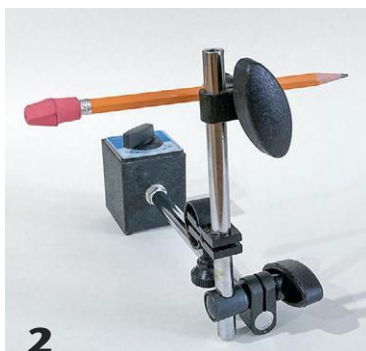
blank at certain spots. As a result, the pencil will significantly overhang the toolrest and will be difficult to maintain in position during measurement.

An inexpensive (< \$15) multi-position magnetic base positioned vertically (*Photo 1*) or horizontally (*Photo 2*) is an easy way to increase accuracy. Although the base is designed to hold a dial gauge, a pencil fits nicely in the opening and the base will magnetically attach anywhere on an iron lathe. To use it, attach the magnetic base to the lathe banjo,

insert a pencil, adjust the banjo so the blank clears the pencil while rotating, align the tip to the high or low side of the blank, and balance as usual (*Photo 3*).

This approach secures the pencil in the holder, which minimizes the wobble of traditional pencil-on-toolrest methods. The magnetic base can also be used to balance the high and low points of a blank at any radial point across the blank, rather than just at the perimeter (*Photo 4*).

—Ron Giordano, Texas



SHOPMADE PVC/WOOD COLLET CHUCKS

Leon Olson

Collet chucks are a great way to hold small items on the lathe. When I started turning eggs on the lathe, I did not like the wood collet chucks that used hose clamps for compression. Reading a magazine years ago, I noticed a PVC compression fitting used to make a chuck to hold

a wood ball. I remembered these fittings and decided to use them to make chucks to hold my turned eggs when completing the ends. I can touch the PVC while it is spinning, without the danger the hose clamps created.

Lately, I have found other uses for these PVC/wood collet chucks.

Following are some ideas for their use and how to make them.

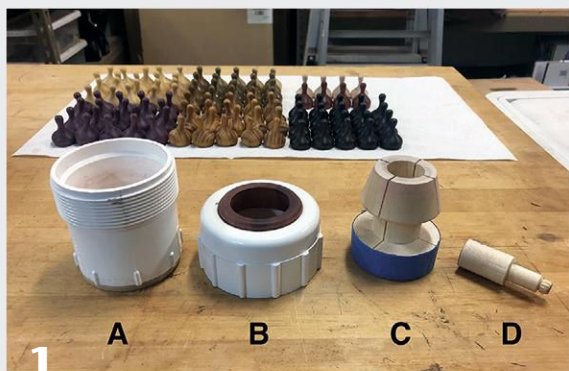
Sample uses

When my family wanted me to make game pieces, I needed a quick and easy way to reverse-mount the pieces to finish the bottoms. I used the PVC compression fitting concept and made a wood collet to put in a PVC pipe (Photos 1, 2). The threaded PVC cap, or nut, is tightened onto the pipe and compresses the tapered end of the wood collet, thereby holding the workpiece securely. The game pieces are 1" (25mm) in diameter, but you can make wood collets to any custom size you want.

While helping a student who wanted to turn pendants, I realized a PVC chuck with a wood collet would be easier, quicker, and allow more design possibilities than mounting the work using double-sided tape or hot-melt glue. I pre-formed the pendant blanks on a disk sander and made one collet to hold the rough blanks and one to hold the turned blanks (Photo 3, 4).

With this chuck, you can turn items both on center and off center. To add an off-center hole in a pendant, for example, I mounted the PVC chuck on an offset spindle (Photos 5, 6). *Note: Using this chuck for off-center work is strictly for holding lightweight items, nothing heavy.* The offset spindle is mounted in a 1"-thick piece of ipe, which is held in a four-jaw chuck. With the pendant blank mounted in the PVC/wood collet chuck, we were able to drill an off-center hole and turn and sand the area around the hole on both sides. When flipping the pendant

Chuck components



1 A: PVC chuck body with threaded wood insert that mounts to the lathe spindle. B: Threaded PVC compression cap, or nut. C: Custom-made wood collet. D: Aligner used in the center of the collet to hold the tip of the game pieces on center and set the depth into the collet; also used to eject the workpiece from the collet.



2 The chuck mounted on the lathe, ready for turning the bottom of a game piece (shown at center). The threaded PVC nut compresses the wood collet onto the workpiece.



As pendant chuck

Customize the size of the collet hole to the project at hand, in this case jewelry pendants.

from one side to the other, a dowel held in the tailstock helped to align the hole with the collet.

Make an offset spindle

Photos 7 and 8 show threaded PVC nuts, one with wood glued in and one with no wood. The size of your wood collets determines which you will need. Both the wood and the PVC were turned with an angle on the inside lip to create a mating surface with the angle on the end of the wood collet chuck. The original surface inside the nut depends on the brand of the fitting.

Photo 9 shows the back side of the disk that holds the offset spindle and the recessed head of a 1"-8 tpi bolt. The bolt head can be made thinner with a hacksaw and file or a grinder. Referring back to *Photo 6*, a washer fit over the bolt serves as a surface for your chuck to seat against. The washer is important because it seats the PVC chuck the same each time you attach it.

1"-8 tpi bolts are reasonably easy to find and purchase, but the slightly larger 1¼"-8 tpi bolts are more difficult to find and are more expensive. More common is the standard 1¼"-7 tpi bolt. I found that using a 1"-8 tpi bolt with a thread adapter avoids the wrong thread problem and is more versatile. Thread adapters are available from several woodturning supply sources. *Photo 10* shows the 1"-8 tpi bolt with a 1¼"-8 tpi adapter and washer to seat against; the chuck has a recess that seats against the washer (*Photos 11, 12*).

As noted, this offset spindle should be used only for small, lightweight items like the PVC chucks with wood collets. If you want to use a steel four-jaw chuck for offset turning, refer to my Tip in the February 2019 *American Woodturner* (vol 34, no 1, page 15), "Heavy-Duty Offset Chuck."

Make a PVC chuck

To make a PVC chuck, you will need to cut a PVC compression fitting in ►



Off-center option

The author made an off-center spindle on which to thread the PVC chuck, enabling him to turn an offset feature (a hole) in jewelry pendants.

Compression nut sizing



Depending on the size of the wood collet you have made, you might need to glue a piece of wood inside the PVC compression nut. In either case, the inside lip is turned to an angle roughly matching the angle on the collet, allowing it to compress the collet when tightened.



Off-center spindle with thread adapter

The off-center spindle, back and front. The author has added a thread adapter, so the spindle threads match that of the lathe spindle.



Off-center spindle with chuck

The off-center spindle, back and front. The author has added a thread adapter, so the spindle threads match that of the lathe spindle.

half, and the cut must be made perpendicular to the lathe's axis (*Photo 13*). I cut slowly with a parting tool until I could cut the rest of the way through with a utility knife. Then I cleaned up the edges. Cutting with a saw may not give you a perpendicular edge. I have had to toss some chucks cut with a saw that were not on center.

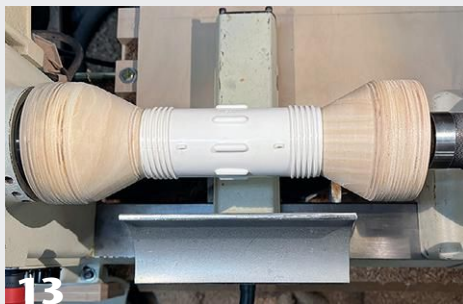
When turning PVC, take cuts that are as light as possible. Negative rake scrapers work well. A small skew on its side with just the tip of the long point cutting is my favorite approach.

Glue up Baltic birch plywood to 1 $\frac{3}{8}$ " (35mm) thick and glue it onto a waste-block with a tenon sized to fit your chuck. Drill and tap threads in the plywood to match the threads on your

lathe spindle (*Photos 14, 15*). Then turn the surface perpendicular to the lathe axis and cut a recess into the threads so it will seat properly on your spindle. Next part the plywood off the waste-block and screw the plywood onto the lathe spindle.

To attach the PVC pipe to the threaded wood, turn the outside diameter of the wood to match the inside diameter of the PVC, and cut a rabbet to form a stop (*Photo 16*). Rough the inside of the PVC with sandpaper, then glue the pipe onto the plywood, using a cone center in the tailstock to hold the PVC on center (*Photo 17*).

A note about glues. When I have used epoxy to join the PVC to the plywood, I had joint failures. I have used Weldbond® and had no failures, even though the company does not recommend their product for PVC.



Make a PVC chuck

A PVC compression fitting is cut in half to make the body of the PVC chuck. Normal turning tools work well, but take light cuts.



Drill and tap

The author glued up layers of Baltic birch plywood for the wood insert that threads onto the lathe. First drill and then tap threads in the wood to match your lathe spindle threads.

Turn a wood collet with PVC nut

Depending on the size collets you want, you may or may not need to glue wood into the threaded nut to create the surface that compresses the collet (refer back to *Photos 7, 8*). For the angle of the mating surface inside the nut, I have used angles from 9 to 17 degrees, and 17 degrees works best. When I glue wood into the nut, I use a hard, fine-grained wood, with the grain running parallel with the spindle. Attach the chuck body to your lathe and screw the nut onto the PVC body of the chuck, then carefully turn the mating taper surface inside the nut.

For the collets, I have used softer woods, such as aspen. The wood you choose will depend on your application. Again, the grain of the wood collet runs parallel with the spindle. There is a 1" hole in the center of the collet to the same depth as the flex area and a 1/2" (13mm) hole all the way through. The area of the collet that flexes has a wall thickness of a little more than 3/16" (5mm) and is 1" long.



Glue PVC to threaded wood

A rabbet is formed in the plywood, then the PVC is glued onto the threaded insert. The tailstock with cone center aids in alignment.

PVC compression fittings are sized according to the pipe they hold. A fitting marked 2" (5cm) will hold 2" inside diameter PVC pipe and have a nut with a 2.4" (6cm) opening. I use 1½" (38mm) fittings for eggs chucks and 2" fittings for collets. I have seen PVC compression fittings for pipe up to 6" (15cm) inside diameter.

To make a collet, turn a blank to 3" (8cm) in diameter and form a tenon. With the blank mounted in a chuck, mark the three areas of the collet: the tapered area that matches the angle inside the PVC nut, the flex area, and the end of the collet that fits the inside diameter of the chuck (*Photo 18*). Each area is about 1" long. Cut the taper to match the taper on the inside of the nut. These mating surfaces should be close but need not be perfect; it is most important to match the angle at the lip of the nut. You can check the fit by removing the tailstock and putting the nut on the wood taper (*Photo 19*).

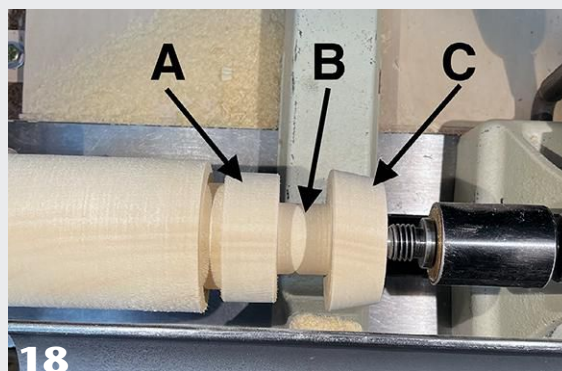
As noted, the flex area has a ⅜" wall thickness after drilling the 1" hole to the depth of the end of the flex area. If you want a different size hole in the center of the collet, change the outside diameter of the flex area so that you maintain a ⅜" wall thickness.

Turn the end section so it is snug inside the PVC chuck. If it is loose, add tape to improve the fit. The last step is to drill a ½" hole all the way through the collet (*Photo 20*). Part it off and you have a wood collet blank.

Make a V-block fixture for holding the collet level while cutting slits at the bandsaw (*Photo 21*). Cut until the blade gets to the end of the flex area. Then rotate the collet 90 degrees and cut again.

The collet is not quite ready for use yet. The final step is to true the face of the collet to receive your blank (*Photo 22*). To do that, insert a dowel in the center of the collet, tighten the compression nut, and then cut into the face of the collet to the size and/

Turn a wood collet



18 The three main sections of a wood collet, each about 1" long. A: end whose diameter matches the inside diameter of the PVC chuck. B: Flex area. C: tapered area.

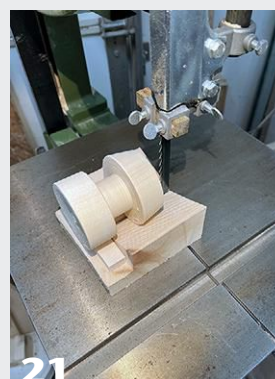


19 Remove the tailstock to test the fit of the PVC compression nut to the tapered area. Fine-tune the angle as needed.

Finalize wood collet



20 Drill a hole in the collet sized for your turning project. This hole should go as deep as the end of the flex area. Note that the wall thickness of the flex area should be about ⅜", so adjust its outside diameter as needed. Then drill a ½" hole all the way through the end section.



21 With the collet parted from the lathe, use a V-block to safely cut slits in the collet at the bandsaw, extending to the end of the flex area.



22 The face of the collet, trued and ready for use. To true the face, insert a dowel into the collet and tighten the compression nut to keep the four quadrants from flexing.

or shape of your workpiece. Since the collet will bend due to the slits cut into it, the dowel is needed to make it solid when you tighten the nut.

Do not limit yourself to what you see in this article. There are as many different ways to use a PVC/wood collet chuck as there are woodturners. When you have a small turning with no easy way to hold

it on the lathe, a PVC chuck could be just what you need. It has been for me. ■

Leon Olson worked as a prototype machinist for over thirty years, after teaching high school woodshop in Lompoc, California. He retired from Medtronic, Inc., where he made prototypes of medical devices. Leon is a member of the Southern Utah Woodturners and the AAW. He can be reached at leonolson@aol.com.



Turn an *Etui*-Inspired Box

Sam Angelo

Photos by Cheryle and Sam Angelo.

The idea of a small lidded container for holding pills, sewing needles, toothpicks, or garden seeds will probably conjure up different images for all of us. When we think of making a lidded box on the lathe, a long, narrow shape may not be the first form that comes to mind. I have turned many pill boxes over the years; however, calling this container a *pill box* might limit ideas for design variations. Regardless

of the box's intended use, choosing to make a small item just for the pure joy of making it might be reason enough. And whatever you call it—an ornamental case, a box, lidded tube, or even an *etui* (see *Etui* sidebar)—it ultimately is a lidded container with an atypical shape and design. As I present my procedure for turning this delightful little box, you will discover it is a project ripe for exploring options.

Material and design choices

Materials suitable for this small container include wood, cast resin, acrylic, and other man-made plastics. Some design choices may affect the material you choose. For example, when considering a threaded connection or a slip fit for the lid, material choices make a difference. For a thread-chasing project, I might select a hard, dense material such as African blackwood or a two-part cast resin. For a nice friction-fit connection, any material, hard or soft, will suffice. For a lidded box that holds my daily pills when traveling, a nice tight suction fit will hold the container together safely. But if you prefer more security, nothing beats a threaded connection.

The focus of this article will be turning a box using spalted cherry with a slip-fit, or friction-fit, connection of the lid, as shown in *Photo 1*.

The old maxim, *form follows function*, may be front and center in this discussion. If the intended use for this small object is to securely hold pills, needles, or toothpicks, long and narrow is a better design. Perhaps arriving at the best design requires first deciding what the container will hold. A prototype made from a suitable scrap of wood (*Photo 2*) costs little in either time or material and may be the best method of determining the proper inside volume. Starting

Etui: an Ornamental Case

French in origin, this small ornamental case, usually featuring a hinged lid, dates to the early 17th century. It was designed primarily for women to hold scissors, needles, cosmetics, perfume, or miniature writing sets. They were mostly made of silver, ivory, bone, leather, gold, or enamel, and, not surprisingly, woodturners have adapted the form for the lathe as a long, narrow lidded box. Past President of the Yellowstone Woodturners Bruce Blacketter, now of Joplin, Missouri, turned his own version, as shown below.

Inspiration and adaptation



Etui with Sewing Implements, Germany, Berlin, c. 1750-1760, Enamel on copper, gold mounting, 1 $\frac{7}{8}$ " x 4 $\frac{1}{8}$ " (5cm x 10cm)

Photo: Los Angeles County Museum of Art (Gift of Varya and Hans Cohn), Public domain, via Wikimedia Commons



Bruce Blacketter, *Threaded Ornamental Container*, 2021, Bubinga, $\frac{7}{8}$ " x 3 $\frac{3}{4}$ " (22mm x 10cm)

Etui in spalted cherry



1
The box illustrated in this article, whose final dimensions are $1\frac{1}{32}$ " $\times$ $2\frac{7}{8}$ " (26mm $\times$ 7cm)

Sizing considerations



2
A quickly made prototype gives an idea of the interior space. At right is the box body, and at left, the lid.



3
The article project showing at top, the lid, and at bottom, the box body. The lid has a friction-fit on a tenon on the body.

Etui in casein plastic



4
An etui in casein plastic rod with threaded lid, a simple and elegant form.

Rough-turn the blank



5
The author mounts the blank in spigot jaws, turns it round, and faces off the end.



6
The author mounts the blank in spigot jaws, turns it round, and faces off the end.

with a very small female opening in the lid, at left in *Photo 2*, will dictate the size of the opening in the base at right. Consequently, the opening is very small. Proper sizing of both the lid and base openings will provide the maximum volume for your project. *Photo 3* shows the completed lid above the base, which is chucked in pin jaws. In the finished box, the inside diameter (ID) of the lid is $\frac{25}{32}$ " (20mm) and the ID of the base is $\frac{19}{32}$ " (15mm).

With a rather long cylindrical form, the usual shape and design possibilities available in "boxes" that woodturners typically make may be difficult to apply. Fibonacci's Golden Ratio, which is sometimes used to determine the lid-to-box ratio in lidded boxes, may not be optimal for an etui-inspired box. For my own favorite design, I lean toward long flowing lines with delicate details, as shown in *Photo 4*.

As for etui dimensions, a good place to start is with a 1" (25mm) square blank, 3" (8cm) long. The dimensions of your own project will depend largely on the intended use of your container.

Turning process

In the following steps, I chuck the blank directly into pin jaws, eliminating the

need to form a tenon, or spigot. This process does require alternative methods for reverse-mounting the lid and base (jam-fitting), which I'll discuss later.

Start by turning the blank to a cylinder using a spindle-roughing gouge (*Photo 5*). With the tailstock removed, true up the end of the blank with a paring cut using a skew chisel, then ►

Part body from lid



7
Use a thin parting tool to separate the box body from the lid.



8
Use a thin parting tool to separate the box body from the lid.

reverse and true up the other end (Photo 6).

With the rounded workpiece chucked up in the pin jaws, part the base section from the lid using a parting tool (Photos 7, 8).

Turn the lid

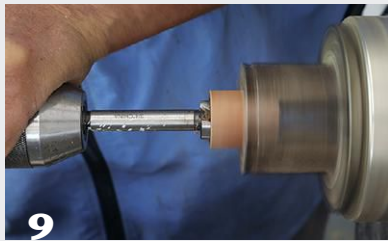
I drill a recess in the lid using a $\frac{5}{8}$ " (16mm) Forstner bit (Photo 9). By

drilling the recess in the lid, rather than hollowing the lid by hand, the walls are perfectly straight and parallel. Sand and apply a finish to the inside of the lid. If your container is to hold medication, it may be prudent *not* to apply any finish at all.

Remove the lid from the chuck, and mount the base section. The

lid will mount to the base by way of a friction fit on a tenon at the end of the base, so I form that tenon using a small beading and parting tool (Photo 10). Sneak up on a good fit by cutting and testing the connection repeatedly, until you have a snug fit. At first, I attach the lid to the tenon with a tighter than necessary connection

Drill lid



A $\frac{5}{8}$ " Forstner bit is used to hollow the lid, guaranteeing straight and perpendicular walls.

Form tenon on box body



With the box body now mounted in the chuck, the author forms a tenon at the end of the box body sized to accept the lid with a friction fit.

Wood Jam Chuck

A jam chuck is a workholding method, or fixing, that makes use of a tight friction fit, usually of the workpiece onto a piece of scrap mounted in a chuck or on a faceplate. This operation is accomplished by carefully turning the jam chuck to the correct size. A caliper can be used at first, followed by test-fitting until the two components mate securely together (Photo a). One key benefit is that it does not require tailstock support, allowing total access to a piece while completing the turning and finishing. *Note that for larger pieces, tailstock support is recommended when possible.*

My favorite tools for this operation are a $\frac{1}{2}$ " (13mm) skew chisel and $\frac{3}{8}$ " (10 mm) beading/parting tool. Both can be used in either cutting or scraping mode and will serve to accomplish the task. I start with the skew presented in a cutting orientation to remove the bulk of wood (Photo b). Next, I use the beading/parting tool to scrape the surface and make minor adjustments (Photo c). Sneak up on a good fit by cutting and testing the connection repeatedly.

Correcting a loose fit

When you are learning to make jam chucks, it is common to remove too much wood, creating a fit that is too loose. Several options are available to tighten up the connection and make it more secure. One is to lightly spray the jam chuck with water, which will swell the wood fibers for a better fit. This can also be accomplished by applying a layer of wax. Another idea is to add a layer of tissue paper or paper towel between the jam chuck and the workpiece to help take up the slack. Finally, if the failed jam chuck is a piece of waste wood, save it for a future project and start again with another scrap.



Complete the lid



With the lid now friction-fit to the body, the author adds decorative elements to the lid and at the lid-to-body join. The lid is finished with a friction polish.

while I complete the turning of the lid and add decorative elements. This connection can be fine-tuned for a more serviceable fit in a later step.

With the lid jam-fitted onto the tenon of the base, I use a beading tool to add some decoration to the top of the box and to the area near the join (*Photos 11-13*). I complete the lid by sanding, applying an abrasive paste, applying a friction polish, and finally buffing to a nice sheen.

Turn the base

I drill the opening in the base with a ½" (13mm) bradpoint bit (*Photo 14*). I make this opening as large as possible to allow for more volume inside the box. Note that if you drill too wide a hole in the base, the walls of the tenon will become too thin. Maintain ample thickness here so you won't weaken the tenon that holds the lid.

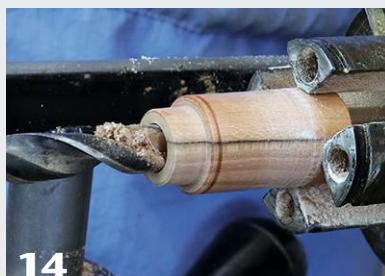
To turn the rest of the box body, I reverse-mount the work onto a jam chuck made from a scrap of dowel mounted in the chuck. See *Wood Jam Chuck* sidebar.

I use a beading/parting tool as well as a small spindle/detail gouge to shape the base and add decorative details (*Photos 15, 16*). At this point, I fine-tune the lid-to-base connection to my desired fit—not too tight, but not so loose that the lid will fall off. *Photo 17* shows a good view of the dowel used to chuck up the base for final turning and finishing. At no point do I chuck up either the completed lid or base directly in the pin jaws. Jam chucking eliminates the possibility of marring the surface of the wood.

Threaded lid option

The steps in making this project are similar if not identical to the process most turners use for making a lidded box. Adding threads to the female recess and the male tenon may slightly alter your approach to completing this container. A threaded

Drill box body



14 With the lid removed from the box body, the body is now hollowed with a ½" bradpoint drill bit.

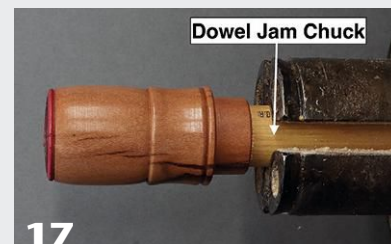
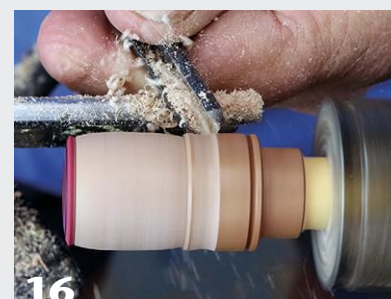
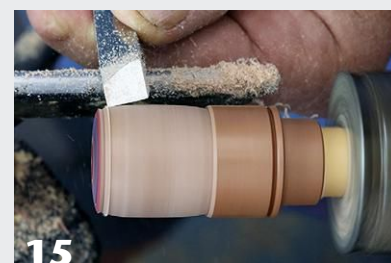
connection will certainly add more security to the lid's fit (*Photo 18*). Since most woodturners do not have the skills for chasing threads by hand, using a thread-chasing jig might be an alternative. If you prefer to add a threaded connection to this project, watch my video, "A Small Ornamental Container," available on my YouTube channel, @wyomingwoodturner.

Conclusion

I find a certain joy in turning miniatures. Usually, a different approach and a higher degree of precision is required. You can transform a small bit of scrap wood or even a pen blank into a work of art. Many small items, from pills to batteries, can be held in this narrow-lidded box. However, no reason is needed for turning one other than the sheer pleasure of turning your own little ornamental case. ■

Sam Angelo retired in 2011 after forty years in public education. He is currently the president of the Yellowstone Woodturners, an AAW chapter in Billings, Montana. Sam has published hundreds of videos on his YouTube channel, @wyomingwoodturner, including one on making a small box, as shown in this article. He offers turning classes and continues to turn daily in his shop. Email Sam at samandcheryle@gmail.com.

Jam chuck and turn body



17 With the box body now jam-chucked onto a scrap dowel, the author turns the shape of the body and applies friction polish.

Threaded lid



18 A completed *etui* container in Macassar ebony with hand-chased threads for the lid connection. For more on hand-chasing threads in wood, see Sam Angelo's June 2020 AW article, "The Basics of Hand-Chasing Threads in Wood" (vol 35, no 3, page 22).

AN ENDGRAIN BOWL IN AROMATIC CEDAR

Gary Miller

Having come from Western Canada, I was intimately familiar with Western red cedar, which, though it is pretty, I don't consider a good turning wood. It is soft and fibrous and doesn't take detail very well. So, when an arborist friend offered me a smallish log of Eastern aromatic cedar, which I understood to be indigenous to the Southwestern part of Ontario, I was curious and suspected it would be similar. But when I took the chainsaw to it, I was impressed with the color differential between the heartwood and the thick sapwood. I was also taken with the naturally fluted perimeter, which started me thinking about whether to turn a bowl in endgrain orientation for its aesthetic potential (*Photo 1*).

Grain orientation

Sidegrain, or crossgrain, bowls

In North America, many bowl turners opt for the commonly accepted sidegrain

orientation, where the grain runs perpendicular to the lathe's axis. To prepare wood for turning a sidegrain bowl, the log is cut in half lengthways, yielding two potential bowl blanks. It also serves to eliminate the pith, which is the tree's soft center that is likely to crack during drying (*Photo 2*).

With sidegrain, or crossgrain, orientation, the turner has the choice of whether to orient the rim pointing toward the inside or outside of the log. For most bowls made for use, we would choose the former option, turning the outside of the bowl along the natural curve of the outside of the tree (*Photo 3*). In other cases, where the heartwood might be dark and more visually appealing, one might prefer to keep the heartwood visible down the sides of the bowl all the way to the bottom. In that case, the rim of the bowl faces the outside perimeter of the tree (*Photo 4*), which gives the turner the option of



keeping the bark on the rim (a natural-edge bowl).

Endgrain bowls

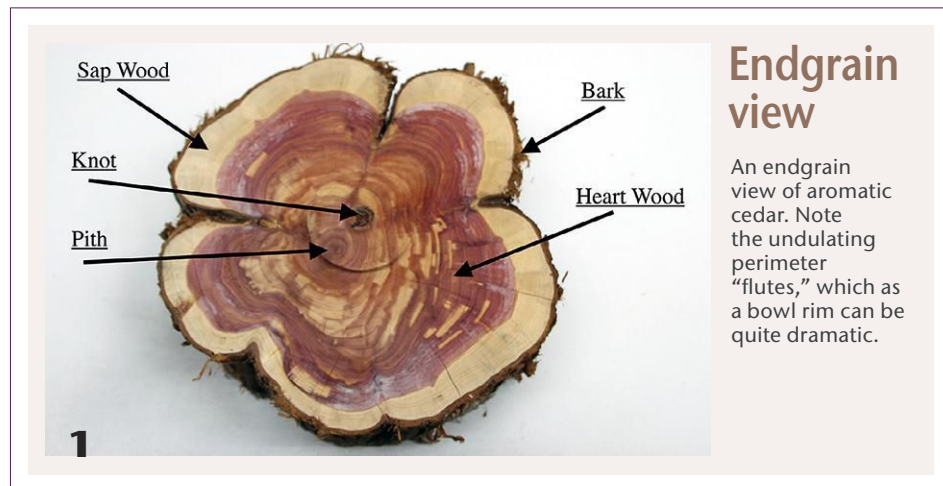
When a bowl is to be turned in endgrain orientation, you would cut off a section of log in the round (as shown in *Photo 1*), not in half along the grain. The wood is mounted on the lathe with the grain running parallel to the lathe's axis, just as in spindle orientation, and you would hollow the bowl into the endgrain, or end of the log.

As noted earlier, the natural fluting of the bark around the perimeter of Eastern aromatic cedar is emphasized by turning a bowl in endgrain orientation. And many exceptional endgrain bowls are turned in this orientation for aesthetic reasons.

In China, bowls have been a utilitarian necessity for centuries, and they are typically turned in endgrain orientation. The International Wood Culture Society (IWCS) produced an excellent video called "Set Turning of Shawo Wooden Bowl" that shows the ancient process using minimalistic foot-powered lathes. To view the video, visit tiny.cc/ShawoBowl (URL is case sensitive).

Bowl blank prep

Eastern aromatic cedar is not consistently fluted throughout its length. Rather, it is fluted for a length, then transitions to almost zero flutes, and then transitions back to being fluted, repeatedly. Although I utilize all sections of it, for the purpose of this



Sidegrain bowl prep



2 Typical bowl orientation requires a log to be cut in half along the grain, yielding two potential bowl blanks.

Sidegrain rim orientation



3 4 In sidegrain orientation, the turner can choose to set the rim facing the log's pith or the outer bark.

Endgrain bowl, spindle orientation



5 To turn a bowl in endgrain orientation, the work is mounted on the lathe in "spindle" orientation—i.e., with the grain running parallel to the lathe's axis.

article, I am using only a fluted section to make an endgrain bowl.

The log I was given was about 8" (20cm) in diameter. I cut bowl blanks about 4½" (11cm) long while the wood was still green, or wet. I mounted a blank between centers on the lathe and trued up both ends. Then I selected the most attractive end for the interior of the bowl and turned a chucking tenon on the other end (Photo 5).

Hollow the bowl

Although I would normally turn the outside of a bowl first, in this case, I turned the inside to its final contour first because it is the "show" face. This is critical, in my opinion, as it really defines the appearance of the final bowl.

I mounted a ¾" (19mm-) diameter machinist's drill with a #3 Morse taper in the tailstock to drill a center hole 2¼" (6cm) deep. Using a Morse taper bit eliminates the need for a drill chuck (Photo 6). **Helpful Tip:** Use an O-ring on the drill bit to indicate depth, rather than tape. It's easy to set and stays reasonably fixed in place (Photo 7).

After drilling the depth hole, I hollowed the bowl using a bowl gouge with a swept-back grind. When

Drill depth hole



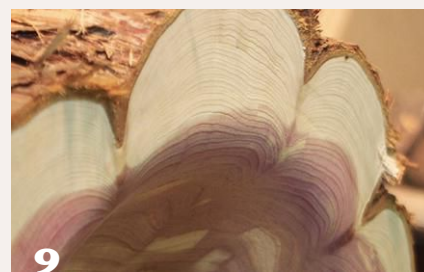
6 7 With a chucking tenon formed and the bowl blank remounted in a chuck, the author drills a depth hole using a Morse taper drill. An O-ring slid over the bit serves as a depth gauge.



Hollow the bowl



8 9 As with any endgrain hollowing, the author makes cuts from the depth hole toward the outer rim. The cedar's fluted perimeter means the hollowing should stop near the endpoint of the darker heartwood.



hollowing in endgrain, it is advisable to turn from the center hole outward to ensure the wood fibers support the cut (Photo 8). I used a series of pull cuts to hollow the bowl to the full depth of the hole, being careful to

create a consistent flowing curve to the top, *but not beyond* the perimeter of the heartwood (Photo 9).

I turned the outer edge, or rim, into a short ogee shape, starting from the bark side and working inward with the ►

gouge flute held vertical to get as clean a cut as possible through the very thin and frizzy bark. I gradually twisted the gouge about 30 degrees clockwise from vertical as I progressed, taking light cuts with a very sharp $\frac{3}{8}$ " (10mm) bowl gouge (*Photo 10*). Make sure you anchor the gouge securely with your left hand, as cutting will be intermittent until you get past the bottom of the perimeter flutes, which vary in depth.

I was pleasantly surprised at how cleanly this wood cut, as I was

expecting it to be soft and difficult. In fact, I found it so forgiving, I was able to take a final cut from the outside to the bottom of the bowl without tearout, despite my earlier caution about cutting direction.

I removed any irregularities in the interior with a heavy negative-rake scraper, taking very light cuts, especially through the fluted rim area (*Photo 11*). Since this was a wet, unseasoned blank that had to be dried before finish-turning, it probably wasn't necessary for me to be that

fussy about scraping the final interior form. However, when it was dry, I found that there was very little distortion and final-turning was simplified as a result.

Turn the outside profile

When turning the outside of a bowl, I sometimes take fairly heavy cuts, so I use the tailstock. It adds substantial support and is a good habit for safety's sake. I made a tailstock adapter $1\frac{1}{2}$ " (38mm) long with a $\frac{3}{4}$ " hole in the middle and a piece of closed-cell foam on the end to fit over my live center for this purpose. If you make one, drill the hole with a Forstner bit, as it will leave a handy center indent, which helps align the adapter to the live center point (*Photo 12*).

Begin turning the bowl's outside profile, starting closest to the headstock. Unlike on the inside of the bowl, where it is best to move the tool from center outward, here it is best to cut from the outside toward the center. I used a very sharp $\frac{3}{8}$ " bowl gouge, mainly to cleanly cut away much of the bark, especially in the fluted area next to the rim (*Photos 13, 14*). Then I used my $\frac{3}{4}$ " bowl gouge to hog out much of the wood and then to refine the exterior shape. Again, I followed up with the heavy negative-rake scraper to clean up any small irregularities.

As you turn the outside of the bowl, the object is to follow the inside form in a flowing curve to the base. The final height of my bowl was about $2\frac{3}{4}$ " (7cm), and the diameter at the base was about 2" (5cm), but this was a green blank to be dried and then turned to final dimensions. Leave the wall thickness at about $\frac{5}{8}$ " (16mm), but beyond that, continue to narrow it down toward the base, making it about $\frac{1}{4}$ " (6mm) wider than the final dimension, and turn a new chucking tenon. Part it off behind the new spigot.

Dry the bowl

I coated the entire roughed-out bowl with two coats of wax emulsion sealer, letting it dry between coats (*Photo 15*). However, since this was an endgrain

Shape the rim



10

A gouge is used to gently shape the rim, cutting from outside in. Then a negative-rake scraper is used to clean up the cuts, both at the rim and inside the bowl. *Note: the scraper should be presented flat on the toolrest; its side is shown here only to illustrate its double bevel.*



11



12

Padded tailstock support

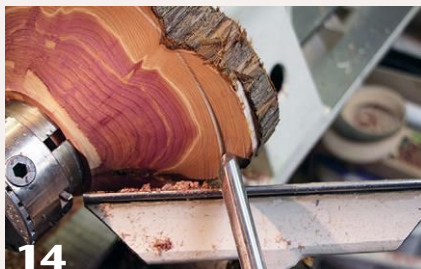
The author's tailstock adapter padded with closed-cell foam, used to apply pressure without marring the workpiece.

Shape outside profile



13

With the bowl's interior hollowed, shape the outside profile to match the curve.



14

Dry the bowl



15 Since the bowl was rough-turned green, or wet, the author takes steps to dry it before final turning. First, he applies a wax emulsion sealer, then follows up with silica desiccant beads.



16



17 No cracks or significant shape distortion result from the drying process. The bowl is ready for finish-turning.

bowl with the pith in it, I had concerns about using my usual drying procedure. So I decided to use silica crystals as a drying medium. This was a bit of a risk for me, as I had never done it before, but from all reports, the method is effective. I filled a box with the silica beads and, after weighing the blank and checking moisture content, buried the bowl in the beads (Photo 16). After about two weeks, I began checking and recording its weight and moisture content. It took a little longer than a month for it to stop losing weight and even longer for the moisture content to stabilize. But much to my surprise, there was no cracking or significant distortion (Photo 17).

Final steps

After the rough-turned bowl is dry and ready for finish-turning, clean

up the base and remount the bowl in the chuck.

Finish-turn the interior lightly with a heavy negative-rake scraper. For me, this wasn't much more than removing the wax and exposing fresh wood. Sand through the grits to at least 400. I used a piece of hook-and-loop-backed sponge for a sanding pad, which allowed me to sand all the way to the edge. But be careful to lift the leading edge of the pad so it won't catch on the cedar's flutes at the rim. Use very light pressure. Note that a safe alternative is to simply stop the lathe and sand the fluted areas by hand.

Finish shaping the exterior to its final dimensions (Photos 18, 19). Again, sand to at least 400 grit. Clean up the inside edges of the flutes with sandpaper.

I used catalyzed tung oil as a finish to emphasize the color. I applied four

coats, rubbed it back with steel wool, and added a couple of light coats of wax, buffing after each coat.

Although the wood is lovely from any perspective, I display the piece in a way that shows off the bowl's interior, as shown in this article's opening image. Turning the bowl in endgrain orientation helped to emphasize the aromatic cedar's beautiful heartwood and undulating exterior flutes. ■

Gary Miller focused his interest on woodturning as an artistic outlet after retirement. He joined the AAW in 2005 and has expanded his interests to include ornamental turning, having designed and built his own rose engine lathe. At age 85, Gary continues to enjoy experimenting and developing his woodturning skills. You can email Gary at gwm8851@gmail.com.

MORE ON DRYING WITH SILICA

EXPLORE!

To learn more about drying rough-turned bowls with silica, see John Stiehler's April 2022 *AW* article, "Using Silica Desiccant to Dry Rough-Turned Bowls" (vol 37, no 2, page 32). Log on at woodturner.org and use the Explore! search tool.



Finish-turn the bowl



18 With the bowl remounted on the lathe, the author turns and sands it to completion.



19 The completed endgrain bowl uses the aromatic cedar's perimeter flutes to great effect—to look like the petals of a distinctive flower.

TURNING **THREADED** INSERTS

Walt Wager



Sometimes when making a hollow vessel, like an urn, a lid with threads is desirable. However, threading a large vessel can be challenging, especially if the wood is light or porous. Also, if you make a mistake while threading the vessel or lid, it may be ruined. A solution to these problems is to make a separate

threaded insert and glue it into the base and lid.

An insert consists of two rings, one with interior threads (a “mortise” ring) and one with exterior threads (a “tenon” ring). The two rings are threaded and sized to fit into recesses in the vessel and the lid (*Photos 1, 2*). Once installed, the threaded inserts allow the two parts to be screwed together.

The process involves sizing the rings, threading the mortise insert, parting off the mortise ring, and then turning and threading the tenon insert to fit. The mortise insert will be glued into the lid of the vessel, and the tenon insert will be glued into the vessel opening.

Threading options

The threading process can be accomplished with either a threading jig, where the threads are cut by a rotating cutter mounted on the lathe spindle (*Photo 3*), or hand-chasing tools, where the threads are cut by manually engaging specialized tools into the spinning wood (*Photo 4*).

I used cherry for the threaded inserts shown in this article because it is more visible in the photos. But a general rule about wood choice is, the harder the wood, the better the threads. I use mostly African blackwood for my threaded inserts, whether they are hand-chased or made with a jig.

Conceptually, the steps for making the threads are the same for both methods, but the mechanical threading jigs make the outcomes more predictable. Hand-chasing tools tend to be associated with more traditional woodturning skills. Both methods have their advantages and disadvantages. The threading jigs will cut threads in soft woods like cherry or maple with better results than will hand-chasing tools. The disadvantage is that they require precise setup and alignment with the lathe. Advantages of hand-chasing tools are that they require little setup, are less expensive, and are equally effective as the jigs on tight-grained woods like boxwood or African blackwood. However, learning to use thread-chasing tools can be compared to learning to ride a bike: you probably took a few falls before you succeeded. Hand-chasing does require technique and practice, but it is an attainable skill.

In this article, I describe how I make the insert rings using a threading jig and provide suggestions for using threading jigs. There are some helpful YouTube videos that will give you an idea of what is involved in cutting threads (both with a jig and hand-chasing). See the *Helpful Video Resources sidebar* at the end of this article.

The threading jig shown in this article is manufactured by ChefwareKits (chefwarekits.com), but most threading jigs work in a similar

MORE INFO ON CHASING THREADS **EXPLORE!**

Want to learn more about making threads in wood? The AAW's online archives contain valuable resources. Log on at woodturner.org and use the Explore! search tool to find these and other articles:

- “The Basics of Hand-Chasing Threads in Wood,” by Sam Angelo, *AW* June 2020 (vol 35, no 3, page 22)
- “Shopmade Threading Jig,” by Mike Peace, *AW* April 2013 (vol 28, no 2, page 30)
- “Chasing Threads,” by Fred Holder, *AW* Summer 1999 (vol 14, no 2, page 33)



manner. A rotating cutter is secured in the headstock spindle of your lathe and turned at 2500 to 3000 rpm by the lathe motor. The workpiece to be threaded is held in a chuck mounted on the threading jig, which mounts in the lathe's banjo and feeds the workpiece into the cutter from the tailstock end.

Size the blank

When designing threaded inserts, there are two main considerations. The first is the size of the opening in the vessel that will contain the threaded tenon insert. As noted, the threads on the tenon are on the outside surface. This is to keep material being put into the vessel from getting into the threads. There will be an opening down through the tenon into the vessel, so the desired outside diameter (OD) of the tenon helps to determine the size of the vessel opening (Photo 5). The mortise ring that fits into the lid and screws over the tenon ring must be larger than the tenon, so the blank size for the threaded insert must be at least the diameter of the lid mortise ring (Photo 6).

I turn the mortise ring for the lid (internal threads) first because it is easier to adjust the size of the tenon ring to fit the mortise ring than to fit the mortise to the tenon. Use a caliper to gauge the required OD of the mortise ring for the lid and the inside diameter (ID) of the vessel opening for the tenon ring. In this case, the OD of the tenon is $\frac{1}{4}$ " (6mm) larger than the opening of the vessel.

Turn the blank for the threaded inserts to the ID of the recess in the lid and face off the front (Photo 7). The wood is mounted in spindle orientation, with the grain running parallel with the lathe bed. I prefer this orientation because the wood is less likely to move and become oval over time. Using a Vernier caliper, mark what will become the inside diameter of the mortise ring with respect to the desired OD of the tenon ring (Photo 8). ►

Two threaded rings, vessel and lid



1 Threaded inserts comprise two rings, one with interior threads that fits into a recess in the lid (mortise ring), and one with exterior threads that fits into the mouth of the vessel (tenon ring).

Two threading methods

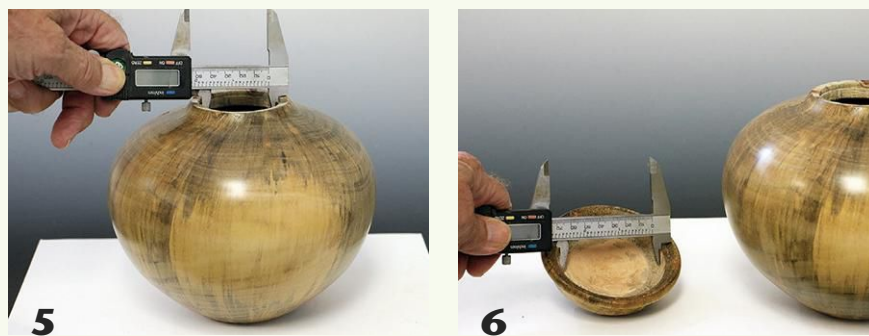


3 A threading jig provides consistent results.



4 Hand-chasing tools harken back to traditional woodworking skills that require more practice to produce consistent results.

Gauge ring dimensions



5 The author uses a caliper to gauge the inside diameter of the mouth of the vessel and of the lid. The lid measurement will determine the starting diameter of the blank for the insert rings.

Turn recess for mortise ring



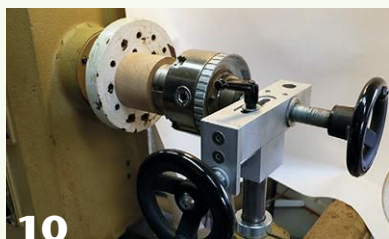
7 Turn the insert blank to the inside diameter of the lid.



8 Use one leg of the caliper to mark what will become the inside diameter of the mortise ring, about $\frac{1}{8}$ " smaller than the desired OD of the tenon ring. Form a straight-walled recess at this mark.



Align threading jig



10 The author uses a faceplate to square the jig to the lathe spindle before cutting the inside threads on the mortise ring. When the blank is flush against the faceplate and the banjo is square to the lathe bed, the jig is then locked into alignment.

Cut threads in mortise ring



Cut the interior threads in the mortise ring.

Cut threads – mortise ring

The threads made by most threading jigs are either 10 or 16 threads per inch (tpi). The depth of the 10-tpi threads is approximately .065", or 1.6mm, and the depth of the 16-tpi threads is approximately .04", or 1mm. Here, I'm threading 16 tpi, so I turn a recess into the end of the blank about $\frac{1}{2}$ " (13mm) deep and about $\frac{1}{8}$ " (3mm) smaller than the desired OD of the tenon ring. It is important that the inside wall be parallel to the lathe bed so that the threads will be evenly deep when cut. There is a tendency to taper the inside wall when hollowing. I use a skew, presented flat on the toolrest and aligned parallel with the lathe bed, and feed it straight in along the inside edge of the recess (Photo 9).

The chuck with the hollowed blank is now moved to the threading jig, and

the jig is squared to the lathe following the manufacturer's instructions. This step may differ with different jigs, so I won't go into detail about setting up the jig, but it is important that the object to be threaded be parallel with the lathe bed (Photo 10).

Align the cutter with the inner edge of the recess in the mortise ring. As noted, the 16-tpi thread is only .04", or 1mm, deep. The instructions with the jig say to turn the depth handle one-half turn for 16-tpi threads to achieve the correct depth. Set the lathe speed of the cutter to

Part off mortise ring



12 The author uses a parting tool to part off the mortise ring, which will later be glued into the lid.



2500 to 3000 rpm and advance the lead screw on the jig to move the workpiece into the cutter. I keep a hand on the chuck to further steady it while advancing the wood into the cutter (*Photo 11*). There need only be four or five threads in the mortise ring, and I try to get them done in one pass. Don't back the piece out while the cutter is spinning, but disengage the cutter from the wood and examine the quality of the threads. On relatively soft woods like cherry, there might be some tearout. One option to mitigate tearout is to saturate the wood with thin cyanoacrylate (CA) glue prior to cutting the threads. Be sure to let the glue harden completely before cutting. After threading, I brush out the sawdust with a soft toothbrush and remove the chuck from the threading jig.

I now remove the jig from the lathe and reinstall the toolrest for the next step, to part off the mortise ring. Use a parting tool to cut off the mortise ring just past the last thread (*Photos 12, 13*). The mortise ring will now be used to size the tenon for threading.

Cut threads – tenon ring

Turn the tenon ring from the remainder of the blank still mounted in the chuck. A rabbet about $\frac{1}{8}$ " wide is cut on the end of the blank so that the threaded mortise ring just fits over it (*Photo 14*). Allan Batty called this the "witness diameter."

Figure 1 illustrates how the ID of the threaded mortise ring is equal to the witness diameter. The shoulder just behind the witness diameter is where the tenon threads will be cut, and for 16-tpi threads that diameter will be about 2mm larger than the witness diameter, as shown in *Photo 15*. Although a Vernier caliper can be set to 2mm larger than the witness diameter, it is such a small dimension that it would be hard to turn to it exactly. So I estimate the diameter to be close but a bit larger than 2mm because the tenon threads can be cut deeper if necessary.

Reinstall the threading jig, and realign the jig with the lathe bed. Adjust the jig until the cutter touches the outside of the witness diameter on the tenon blank. When the lead screw is advanced, the cutter will cut the

threads in the raised part just behind the witness edge. After cutting, use a soft toothbrush to remove any sawdust and to clean up the threads (*Photo 16*).

The finished threads look good, and it is time to see if everything ►

Sizing the tenon ring



14 The freshly parted mortise ring is used to roughly gauge the diameter of the tenon ring.

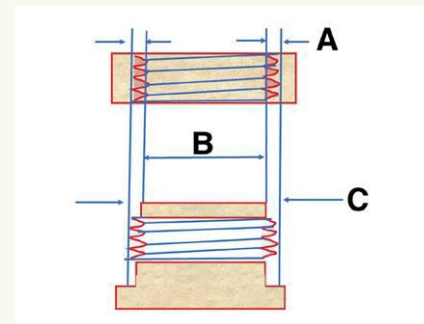
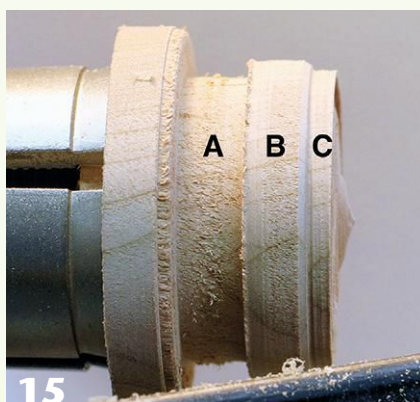


Figure 1. Relative dimensions. A: 1mm, distance from the outside diameter to the inside diameter of the threads. B: Witness diameter and ID of mortise threads. C: OD of tenon threads.

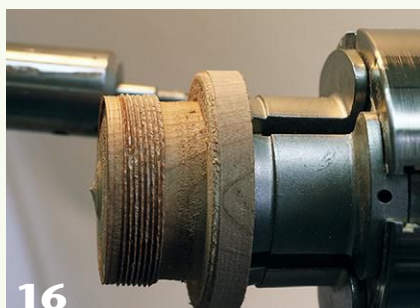


15

Key diameters for tenon ring

Blank ready for the cutting of the tenon ring threads. A: Diameter of vessel opening. B: Diameter to be threaded (plus 2mm). C: Diameter of "witness surface."

Cut threads in tenon ring



16



17

After cutting the exterior threads on the tenon ring, the author tests the fit of the mortise ring. A light sanding of the threads can loosen a tight fit.

fits. Most often, the two parts will screw together, but the fit may be tight. A slight bit of sanding with 600-grit sandpaper on the outside of the tenon threads will generally improve the smoothness of the fit (*Photo 17*).

Final steps

The next step is to hollow the inside of the tenon ring, which will ultimately become the mouth of the vessel (*Photo 18*). Part off the witness

diameter section and extra threads, keeping just four or five threads for actual use. Then part off the tenon ring from the blank.

Holding the tenon ring in spigot jaws in expansion mode, I thread the mortise ring over the tenon threads, pare away extra wood so that they will both sit flat, and clean up the surfaces (*Photo 19*). Finally, the insert rings are ready to be glued into the vessel and lid (*Photos 20, 21*). After gluing them in, I apply

paste wax to the surface of the threads with a soft toothbrush as a final finishing step. ■

Walt Wager has been a member of the North Florida Woodturners and the AAW since 2004. He taught woodturning at Camelot's Woodworking Studio in Tallahassee, Florida, and demonstrates regionally and nationally, in-person and remotely. Contact Walt through his website, waltwager.com.

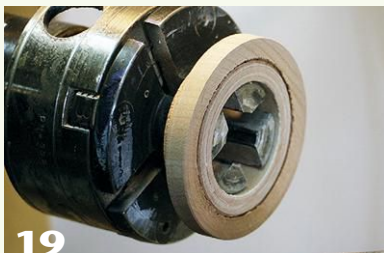
Hollow tenon ring



18

When the tenon ring threads are established, hollow inside the tenon ring.

Clean up both rings together



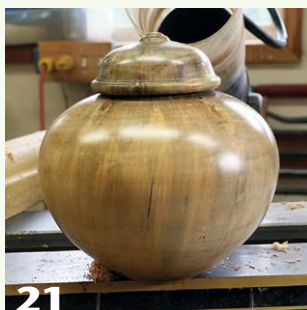
19

The author mounts the tenon ring on spigot jaws in expansion mode, then threads the mortise ring onto it for final cleanup of the flat surfaces.

Glue insert rings into lid and vessel



20



21

The threaded insert rings are glued into the lid and vessel.

Alternative: Threaded Brass Inserts

If you don't want to turn threaded inserts in wood, there is a commercially available option—threaded brass inserts—available from several woodturning suppliers. The same construction concepts apply, and you are guaranteed a good fit of the threads. This vessel, made by Matthew Deighton and Emily Ford, makes use of a 2"- (5cm-) diameter brass insert.



Helpful Video Resources

- Bonnie Klein, lathe-turned boxes with threaded lids: tiny.cc/KleinThreads
- Mike Peace, threading jig for wood threads: tiny.cc/PeaceThreads
- Allan Batty, hand-chasing threads in wood: tiny.cc/BattyThreads
- Sam Angelo, threaded inserts for shopmade projects: tiny.cc/AngeloThreads

ADDING LEATHER TO TURNED WORK

Denis Beauchesne



During the Covid lockdown, restrictions prompted many woodturners to expand to new hobbies, such as art or music, or try different lathe projects. I started tinkering with leather crafting and thought, “Why not try

hand-sewing leather thread and adding other forms of leather to my turned pieces?” I found that my wood/leather crafting concepts were endless!

In this article, I show a simple woodturned box and a bowl with an

undercut rim to illustrate adding a piece of flat leather and hand-sewn leather thread (*Photos 1, 2*). I love the clean and striking contrast between the wood and the precisely applied hand-sewn thread.

This project requires some indexing to locate the drilled holes for the thread, but I’ll offer a simple method for doing this.

Sample projects



1
An elm box with maple burl lid. The box’s sidewall includes hand-sewn leather thread, and the lid features a circle of hand-sewn leather, 3" × 3¼" (8cm × 8cm)



2
A birch bowl with undercut rim featuring hand-sewn leather thread, 4½" × 3" (11cm × 8cm)

Hole placement/indexing

Determine a pleasing visual placement of the sewing holes on the wood. Keep in mind that the holes you drill should be accessible to sewing needles and your fingers, as shown in the *Helpful Hint sidebar*. A vessel opening of 2½" (6cm) or larger should allow for adequate access.

You will need some kind of indexing function to locate evenly spaced holes on your vessel. Index marks can be achieved with the stops that come on most lathes. For visual ►

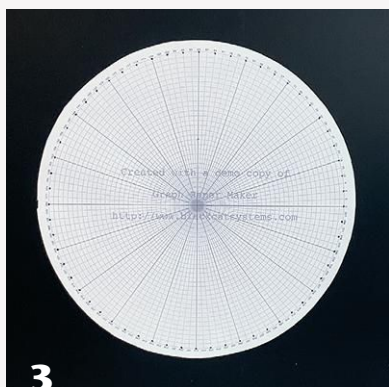
Helpful Hint!

Design with Accessibility in Mind



When designing a turned piece to which you plan to hand-sew leather thread, make sure to allow enough space to work with the thread and needle inside the piece. Adding leather thread works well on a box wall as well as on an undercut bowl rim.

Polar graph for indexing



3 The author printed a polar graph from blackcatsystems.com with sixty dot segments, fifteen in each quadrant.

ADDITIONAL RESOURCES

EXPLORE!

More information on lathe indexing is available in the AAW's online archives. Log on at woodturner.org and use the Explore! search tool to find these and other articles:

- "Basket Illusion Demystified," by Harvey Meyer, *AW* October 2016 (vol 31, no 5)
- "A Better Index-Locking Pin," by John Lucas, *AW* August 2019 (vol 34 no 4).



spacing, I prefer to use sixty or more holes. Since my lathe has only forty-eight index stops, I printed and mounted a polar graph on a circle of $\frac{1}{8}$ "- (3mm-) thick acrylic sheet. PDF polar graphs are available on the Internet. I generated the one shown in *Photo 3* using a demo copy of the Graph Paper Maker software from blackcatsystems.com. Some of these graphs are free, and others can be purchased.

Cut out the center hole on the mounted polar graph to fit onto the lathe spindle. Be sure the chuck is mounted snugly, so the index wheel, chuck, and the lathe spindle rotate in unison when gently turned by hand.

I made an index board comprising a wood base with magnets and a vertical stop. I positioned two magnets about 5" (13cm) apart to match the centers of my lathe bed ways. I used clear acrylic sheet for the vertical stop for better visibility when positioning the radial marks from the circular graph. The top edge of the acrylic should match the center of your lathe spindle (*Photos 4, 5*).

Place the indexing vertical board onto the lathe bed so that the magnets in the bottom of the board are attracted to the lathe bed, and position the vertical acrylic sheet upright against the index wheel. The index lines, or spokes, then line up with the top of the clear upright.

Drill holes

After pre-turning a vessel to about 75% wall thickness, remove the chuck from the lathe, leaving the workpiece tight in the jaws. Place the graph disk onto the lathe spindle and remount the chuck with your workpiece attached. You are now ready to start drilling the holes for sewing your leather thread. The holes should be wide enough to accommodate the thickness of a

Shopmade indexing board



A simple length of wood with embedded magnets, along with an upright of clear acrylic, serve as an indexing board. The top of the acrylic is at spindle height and indicates where to stop each interval.

Drill holes



6 The author uses a Oneway Drill Wizard to drill the holes for the hand-stitching. The drill bit is at spindle height. Drill a new hole at each indexed interval (with the lathe off).



7 A Foredom tool serves as a drill. It is clamped to the Drill Wizard using a shopmade wood collet.

Add color



8 Leather dye works well to color the wood prior to stitching. A contrasting color to the thread gives a dramatic effect.

needle and two threads, about .044" (a little more than 1mm) thick.

I use a Oneway Drill Wizard mounted in the lathe's banjo, with a Foredom flexible-shaft tool and chuck as a drill. No matter what kind of drilling jig you use, make sure to position the drill bit at the height of the lathe spindle (*Photo 6*).

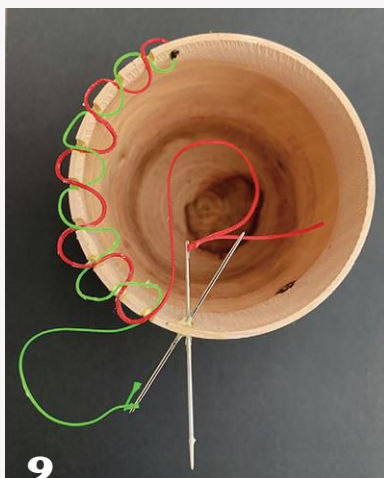
I made a wood collar, or collet, to hold the Foredom chuck (*Photo 7*). The wood collar cylinder has partial cuts in it to allow the wood to flex as I tighten the chuck in the Drill Wizard holder.

I use a 1/16" (1.6mm) drill bit to ensure the needle and double threads fit through the drilled holes. Determine the hole locations and start drilling holes based on the index positions on your printed disk. Align the clear acrylic's top edge with a radial line on the graph. Drill a hole, then rotate the graph to the next radial line. I use a small blue clamp to hold the disk in position. Once all the holes are drilled, remove the chuck and paper graph disk. Note: keep the workpiece mounted in the chuck for remounting and turning to final wall thickness.

Apply color and finish

Before applying color, finish-turn your project. Turn to the final wall thickness and sand to a smooth finish. Part off the vessel, retain the excess wood for a jam chuck, or use a vacuum chuck to reverse-mount the piece to complete the bottom of the bowl/box.

Sample stitching



9 Two colors of thread are used to illustrate the saddle stitch pattern, though in actual use, it is just one length of thread and two needles.

To add color, I used Fiebing's leather dye on this project. I diluted the dye to a 1:5 ratio with isopropyl alcohol. Wearing protective gloves, slowly apply light coats of diluted dye with a dabber to achieve your preferred color (*Photo 8*). Use a paper towel to rub off and/or work the dye into the wood. The key is to create contrast between the surface color and the thread. If you have a dark vessel, use a light-colored thread or vice versa. Leather sewing thread is available in a range of colors.

I sprayed the colored wood vessel with a base clear coat, allowed it to dry, and re-sanded it. I added a final clear coat after the sanding was completed. Once the finish has dried, you can add the hand-stitched leather thread.

Add leather thread

I used a simple saddle stitch sewing pattern, which works with two needles and one length of thread. I use #003 John James Saddlers Harness needles for projects like this. Some circular needles may work in tight spaces. A rule of thumb for thread length is roughly ►

Box lid with leather round



10 Mounted in the chuck is a new box lid. Turn a recess to accept the thickness of the leather round. The author holds a completed example.



11 A caliper is used to measure the width of the recess, then the author uses a circle cutter to cut the leather to fit.



eight times the circumference of your hole pattern, assuming a wall thickness of around ¼" (6mm). It is better to have more thread than not enough. I used a waxed 0.8mm white hand-stitching thread.

Once I complete the sewing, I normally cut the last thread and tuck the

end into a discreet area. Add a very small dab of white carpenter's glue to hide the cut end. For added strength, leather crafters normally burn the cut thread end. I prefer the glue method, as the burning leaves a visible dark spot.

The saddle stitch uses one thread and two needles at the ends.

Photo 9 helps to illustrate this stitch. For clearer visibility, I connected two colored threads as one to illustrate the continuous figure-8 pattern on a cutaway demo bowl. I started at the top portion of the vessel and worked my way around in a counterclockwise direction. More clarification on saddle stitching is available on YouTube.

Pricking Irons

Pricking irons are used to mark equally spaced stitches in leather, with the aid of an awl and wood mallet. Thick leather or a cutting board under the work helps to prevent damaging the pricking irons' chisel points.



Hand-stitch the leather



13 A pricking iron is used to indicate hole locations for hand-stitching leather thread into the round of leather.

Add leather on a lid

To add leather to the lidded box shown in *Photo 1*, I pre-turned a recess in the lid matching the thickness of the leather (*Photo 10*). I added a groove on the wood to allow the sewn thread to sit flush on the backside.

I used a caliper to measure the recess width and depth to confirm the recess matched the size of the leather (*Photo 11*). The round leather was cut with a circle cutter that does not leave a center hole (*Photo 12*). Prior to cutting, tape your leather piece to your cutting board to reduce shifting. Pre-cut a paper template to confirm the size in the recess in the lid.

I hand-punched the stitching hole pattern onto the leather using

Other project ideas: purse



The author turned and carved the ends in cherry, then attached leather to create an elegant purse. It measures 4¾" (12cm) diameter and 8" (20cm) long.

Recommended Leather Supplies

In Canada:

- OA Leather Supply (Saskatchewan), oaleathersupply.com

In the U.S.:

- Rocky Mountain Supply, rmleathersupply.com
- Buckle Guy, buckleleguy.com
- Weaver Leather Supply, weaverleathersupply.com

Other project ideas: handled bowl



Hand-sewn leather serves as a beautiful and useful handle for this birch bowl, 8" diameter.

Tools of the trade



The author's shopmade leather-crafting tools.

pricking irons (*Photo 13*). The white dots are for clarity and to guide the pricking iron in a circle. I then sewed the leather thread into the round of leather and glued the leather to the box lid using a water-based contact cement.

Various leather coatings are available as finishes.

Other projects

I turned and carved the ends on the clutch purse shown in *Photos 14 and 15*,

then wrapped the wood with hand-sewn leather. The leather is held in place on the wood edge with contact cement and small upholstery tacks.

I also made a birch bowl and added a sewn leather handle (*Photo 16*).

I have turned many tools used for leather crafting, as shown in *Photo 17*. These tools are all integral to leather crafting: a mallet, width cutter, various sized awls, and burnishers. The end-grain block is an ideal base for striking pricking irons and hole punches. ■

Denis Beauchesne is a retired business owner of an exhibit design and fabrication firm in Saskatchewan, Canada. He has been turning for about nine years, is a member of the South Saskatchewan Woodturners Guild, and has provided the club with a few demonstrations. He enjoys visual arts, music, and shop time. Contact Denis at denisb@sasktel.net.



Forever Autumn, 2018, Steam-bent and carved Bradford pear, acrylic paint, gold leaf, 10½" × 4¼" (27cm × 11cm)

Explorations in Steam-Bending Turned Work

Keith Tompkins

Bending wood is not a new technique; in fact, it has been known for centuries that heating or steaming wood will allow it to be bent into a desired shape. Searching through the history of wood-bending, I discovered that wood is almost always bent with the grain running parallel from end to end; prepared wood is placed in a curved form and pressure is applied to bend the wood to the desired shape. The shape of a guitar body is a great example; even the carcass of a grand piano is bent in a huge form.

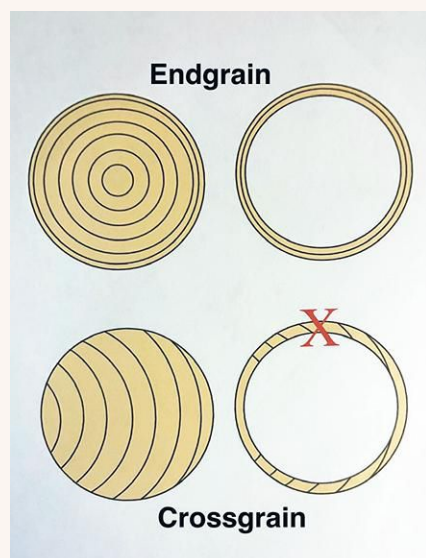
I was introduced to wood-bending when I worked for Lockwood Hunt, the founder of Hunt Country Furniture in New York state. As his apprentice in the early 1970s, I assisted in building the continuous arm rocking chairs for which he was well known. The back bow, the arms, and the rockers were all produced from steam-bent ash. I was also involved in the commercial side of the business, where three hundred chairs were produced daily, all containing bent-wood components.

Much later, after I became a woodturner, I wanted to create shapes that would be difficult if not impossible to create using conventional wood-turning or carving techniques, so I began to seek an alternative method. The shapes I wanted to create were based on the spiral effect often seen in nature: nautilus shells, fiddle-head ferns, and flower buds as they unfurled. We can describe this phenomenon mathematically as the Fibonacci series, or sequence, where a progression of numbers can be plotted to create a "perfect spiral."

Grain orientation

After several attempts at creating spiral forms with varying degrees of success, I stumbled upon an idea that had been long dormant, stored deep in my memory—steam-bending. Could I steam-bend a piece of wood after it had been turned on the lathe?

Grain orientation



(1) The wood is hollowed in endgrain orientation to a roughly cylindrical or conical shape. A shopmade steady rest provides support.

(Left) Figure 1. After hollowing a piece in endgrain orientation, the remaining cylindrical form has continuous growth rings around the circumference. This is desirable for steam-bending. If you try to bend wood after turning it in crossgrain, or faceplate, orientation, the wood will snap off where the short grain runs out of the form.

The challenges immediately became apparent, the most significant being grain orientation. Most wood is bent with the grain running in the long direction, uninterrupted for the entire length of the piece. If the grain were not oriented this way, the wood would break as it is being bent. What I was contemplating was to bend wood radially, following the growth rings of the tree. There has been much study in the conventional bending of wood, but I could find no information on the method I was attempting. In bending experiments utilizing various species of wood, I discovered that like conventional bending, it was important to keep the grain pattern intact to avoid broken pieces. Wood that is cracked and full of defects is useless in conventional wood-bending, and the same rule applies to the type of bending I was considering. Ultimately, the straighter and clearer the grain, the better the results will be.

The answer was using wood pieces with the pith in the center, hollowed in endgrain orientation. That left me with a cylindrical form with the growth rings running continuously around the form's diameter (*Figure 1 and Photo 1*). Normally, this would be the least favorable grain orientation for drying wood because as it dries, radial cracks emanate from the center. But, by removing the center mass, the stresses created during the drying process are removed, and the cracking problem is solved. I turn these pieces immediately after processing with the chainsaw, before any radial cracks begin to appear. Wood that has begun to dry and crack is not usable for steam-bending.

Boil it first, then steam

While attempting to bend turned sample pieces, I experienced many failures. I could bend the pieces to a certain point, but then they would

snap unexpectedly. Some pieces seemed to bend well but broke days after being bent. It became imperative to understand the reason. As it turned out, all my pieces were turned from green, or wet, wood where the cell structures were still saturated. During

**Generally speaking,
softwoods do not
respond well to
bending, but many
hardwoods do.**

the bending process, I was attempting to compress these saturated cells (remember you cannot compress a liquid) along the inner curve, while the outer part of the bend was put under tension. The high failure rate was the result.

The solution was to boil the wood before putting it in the steam chamber. This seems to weaken the cell structure enough to allow the bending process to occur successfully. The conventional rule of thumb for bending air-dried wood

is one hour in the steam chamber for each inch of wood thickness, and one-half hour for green wood. Those rules are not quite relevant here; I have settled on the process of boiling the wood pieces for up to a half hour, followed by steaming for a half hour.

Steam chamber and generator

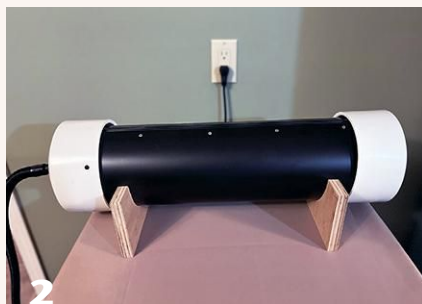
I constructed my steam chamber from PVC end caps purchased at a local big-box store and a section of black stove pipe (*Photo 2*). My chamber is 6" (15cm) in diameter and 24" (61cm) long. The stove pipe is secured with stainless steel pop-rivets. One end cap is stationary, secured with sheet metal screws.

My steam source is a commercially available steam generator, which I located on eBay (*Photo 3*). *A word of caution: steam is scalding hot! Protective gloves and face protection must always be worn to avoid severe burns.*

A process of discovery

Once I had improved my success ratio, I began to test various species of wood to discover which ones would perform best. I cannot claim to have performed true scientific research; I simply tested various samples using the following methods. After hollowing the wood, I cut a slit in it lengthwise and then ►

Steam chamber and generator



2 The author's shopmade steam chamber, constructed of stove pipe and PVC end caps.



3 A commercially available steam generator, which the author purchased from eBay.

cut it from the lathe (*Photo 4*). I boiled and steamed the piece for a set time, and then bent it gradually using zip-ties and wooden wedges (*Photo 5*). For some pieces, additional time in the steam chamber improved the bending characteristics, allowing me to make a tighter bend. Occasionally, I would keep bending a sample just to discover the point at which the piece would break. Once I determined a particular wood's limitations through my testing process, I used this information to create my finished works.

Generally speaking, softwoods do not respond well to bending, but many hardwoods do. Among the hardwood species well known for their bending characteristics, according to R. Bruce Hoadley's *Understanding Wood* (Taunton Press, 2000), the modulus of elasticity for black locust is 2.05, shagbark hickory is 2.16, pecan is 1.73, red oak is 1.82, sugar maple is 1.83, and white ash is 1.77. The higher this number, the stiffer and more resistant the material is to being deformed, or bent. While these woods may be readily available, I wanted to try other less-known woods as well; I discovered soft maple bends easily, as does Bradford pear. Woods that surprised me the most were European buckthorn and mulberry, the latter becoming one of my favorite woods to turn and bend.

Turn, cut, boil, steam, bend



(4) The turning is slit down one side, cut off the lathe, boiled, and then steamed.

(5) During bending, wood wedges are used to set the amount of curve, and the new shape is secured with zip ties.

Spiral forms

At this point, you may be asking why I have developed an interest in making spiral forms in the first place. I have observed spirals in everyday life and very early on began to incorporate them in my turned work. To my mind, the spiral form represents a sense of wonderment, the unfurling of a life force, a new beginning, or creation itself. If I could capture that force in my work, how could I fail? I attempt to accomplish a sense of motion in all of my work, and the spiral form provides the dynamic quality I strive for.

To further shape a form after turning and steam-bending, I mark and cut it to achieve smoother lines (*Photos 6, 7*). I typically paint and further embellish the forms along the theme, and fortunately each piece seems to become the inspiration for the next. It

is exciting to see I have only scratched the surface; this technique can lead to an almost unlimited number of design opportunities. ■

Keith Tompkins lives in Tivoli, New York, and has been an active woodworker since high school. He has worked in industrial and commercial woodworking shops, including his own cabinet shop. Keith has focused on developing his turning skills for the past thirty years, developing his own style of work. He has demonstrated at several AAW National Symposia, and his work is included in several collections. For more, visit keithtompkins.com.



Mark and cut

(6-7) After drying, the shape is drawn onto the wood and then cut out. The form then serves as a canvas for embellishment.



Primordial Life Form, 2018, Steam-bent Bradford pear, acrylic paint, metal leaf, 4" x 3" (10cm x 8cm)

POTTERY INSIGHTS

for Woodturners Tim Heil

As was the case for many of you, my first experience with woodturning was in high school woodshop. For me, the year was 1969. That shop experience gave me an appreciation for *all* things handmade, including pottery, which shared an interesting overlap in some shapes and forms. Now I am a woodturner who has a large pottery collection, including bowls and other vessels, all with similarities and differences among them. One notable difference is the size and

shape of the feet, or base of the bowls. As a woodturner, I wanted more design ideas for my wood bowls, and it seemed natural to look no further than my pottery collection for ideas. After all, woodturners routinely find inspiration from clay pots, bowls, and vessels—why not take a closer look?

I asked a group of accomplished potters for their thoughts about form and design, especially concerning the feet of bowls. This was a decidedly non-scientific survey, but their

responses offer interesting food for thought for woodturners. The potters/ceramists included the following:

- Kirk Freeman (Hudson, Wisconsin), taught ceramics at Bethel University for 35 years
- Janel Jacobson (Sunrise, Minnesota, sunrisemnpottery.com), production potter for over 50 years
- Pat Burns (Portland, Oregon, fernhillpottery.com), production potter who still uses a wood bowl she turned in a class taught by Rudy Osolnik
- Andy Balmer (Portland, Oregon, fernhillpottery.com), developed a green glaze used by Starbucks
- Nancy Hanily Dolan (Minnetonka, Minnesota), taught high school ceramics for 38 years
- Claudia Brown (Kelleys Island, Ohio), taught ceramics at St. Catherine University (St. Kate's) and studied ceramics under Warren MacKenzie

“It is not a quirk that when we describe bowls, we use the language of the human body. Our feet sustain us on the ground, and so it is with every bowl we make. — Claudia Brown

Q&A

Tim Heil: Do you always trim a foot?

Kirk Freeman: “I always trim a foot. I just haven’t found a shape I like without one.”

Nancy Hanily Dolan: “I do always trim a foot. If not, how is the form concluded?”

Janel Jacobson: “Not all bowls I make have foot rings. Sometimes I simply undercut the foot to create a shadow and point of visual separation from the table surface.” ►



In ceramic and wood, a shallow undercut foot creates a subtle separation from the surface on which the bowl sits. Makers: Gene Buckley (left); Joshua Friend (right)

TH: How wide should the foot ring be?

Pat Burns: “I don’t want the foot to make the bowl tippy (too small to be stable). And I want the foot to give the bowl some lift.”

Kirk Freeman: “Too small a rim can appear imbalanced or tippy. But a narrower foot provides a certain elegance.”

Andy Balmer: “The foot should appear to launch the form.”



A wide, solid foot provides stability in a bowl used for serving food. Makers: Janel Jacobs (left); Joshua Friend (right)

TH: How high should the foot set the bowl above the surface?

Pat Burns: “It depends on the bowl. Mixing bowls not as high to offer more stability. Small bowls need a bit more lift but still stability.”

Kirk Freeman: “The height of the foot is mostly aesthetic. More height gives a floating effect, and less height gives a feeling of stability, or being anchored.”

Andy Balmer: “I don’t want the bowl to be too much on a pedestal. It’s just a bowl after all.”



The height and diameter of the foot on the pot *at far left* make it appear to float. Plus, the visual relationship between the foot and bowl lip balance the overall form. Makers: Malcolm Davis (left); Pat Burns (center); Tim Heil (right)

TH: What interior shape do you form inside the foot?

Nancy Hanily Dolan: “The contour of the underside of the foot should mirror the inside curve of the bowl.”

Andy Balmer: “I like to appreciate the fact that this part of making was a subtractive process—like woodturners get to do. So, if there is a mark left from the trimming tool, I’m cluing the beholder with a reference to that step of the making.”



The interior of the foot of this bowl continues the shape of the exterior of the bowl. This detail is a standard practice for potters since, as they say, it “looks right.” Maker: Warren MacKenzie

TH: How thick should the rim of the foot be?

Kirk Freeman: “The thickness of the foot rim needs to take into consideration the properties of the bowl, particularly the upper lip. If the upper lip is thick and strong, the foot rim should follow suit. If the upper lip is thinner/more delicate, then a thick foot rim would seem really clumsy.”

Andy Balmer:

“I like the foot rim a little thicker than the pot, but not clunky—a little like the relation of a house’s walls to the foundation, maybe. Too thick is added weight.”



The strong thick foot on this bowl relates perfectly with the bowl’s robust rim. A strong solid rim needs a strong solid foot. Maker: Kirk Freeman

TH: Do you use the same foot on all of your pieces, or do they vary from bowl to bowl?

Andy Balmer: “I vary the foot on my bowls only slightly. I don’t want them to look mechanical or forced. It’s like the kids in a family: they are clearly related but not identical.”

Nancy Hanily Dolan: “It can be refreshing (and at times challenging) when the form dictates that a more novel approach be taken. Maybe it becomes a foot that is faceted to match the bowl’s form, adding to the aesthetic quality of the piece by cutting the foot into segments.”



The angular separated elements of this foot relate strongly to the facets on the side of the pot. The foot also shows tool marks that inform the viewer how it was made. Maker: Jeff Oestrich

Do you ever not consider any of the above questions but rather just rely on your eye when shaping a foot?

Nancy Hanily Dolan: “With experience, the above rules become second nature.”

Andy Balmer: “The eye can pull rank on *any* of the above considerations in the interest of experimenting.”

Janel Jacobson: “Every decision made while turning a foot is informed by a visual sense as well as common sense gained from bowls that I have made before.”

TH: Does the foot on your bowls impact how the bowl feels when you hold it?

Pat Burns: “Yes, it should feel natural, not alarmingly thin or thick, sharp or heavy. It shouldn’t detract from the overall feel of the bowl.”

Nancy Hanily Dolan: “The bowl’s foot should be crafted so it can be used as a handle. It should have enough surface area so the user can easily hold the bowl upside down by the foot.”



This bowl has an elegant shape, in part because of the small foot. Together, the elements make it a friendly shape to hold. Maker: Heather Wang



Sometimes inspired experimentation wins out over accepted norms. Makers: Heather Wang (left); Tim Heil (right)

Tim Heil is a member of the Minnesota Woodturners and the AAW. He can be reached at timjheil@gmail.com.

ASH & PLUMB:

All in Good Time

D Wood

Dru Plumb (left) and Barnaby Ash in their Sussex workshop, 2023

Photo: Owen Harvey

In 1773, Reverend John Swete, an English clergyman, amateur archaeologist, and artist, was present when his father, Dr. Nicholas Tripe, excavated a barrow—a pile of dirt or stones over a grave—in the county of Devon in Southwest England. Reverend Swete often explored the countryside on horseback, making sketches and notes in his journals, and subsequently expanding on the details in watercolor paintings.

Tripe and Swete's discovery in the site near Exeter is known as the

Haldon Hills Urn, a prehistoric vessel made of coiled clay dating from around 2200 BC. Swete rendered the pot as having been stained by soot and ash. The image shows the *Urn* inverted and, when found, it contained bones from a cremation. The *Urn's* existence comes to us through archaeological records and Swete's 1796 watercolor depiction. Nevertheless, the form of the vessel bears resemblance to actual clay pots that exist in museums throughout the United Kingdom.

What does the *Haldon Hills Urn* have to do with woodturning? Well, it and its cousins are the inspiration for Barnaby Ash and Dru Plumb, a pair of British entrepreneurs who established their woodturning enterprise in 2020. Theirs is a story that owes its existence partly to the pandemic and partly to the adage, "Follow your bliss." In addition, Ash & Plumb's success in a relatively short time is due to what came pre-COVID and that background is a lesson for craftspeople in general.

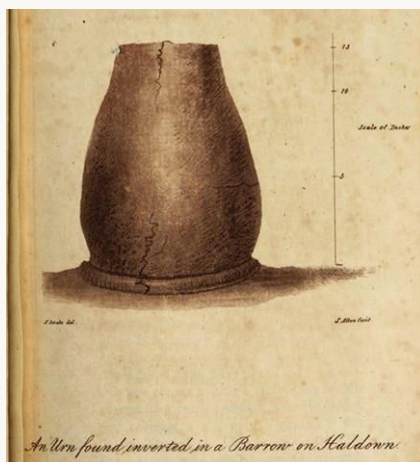
A partnership in the making

Neither Barnaby nor Dru had a design education. Barnaby left school at the age of 16 and spent a year training as a dancer. Even though he loved the discipline, he gave it up. He says, “I didn’t see myself getting to the level that would have put me in a position to dance with the companies that I wanted. If you’re not with companies you want to dance with, it can be pretty miserable.” What followed was a series of random jobs, including retail, until he chanced upon a position in public relations (PR) for a London firm selling luxury fashion accessories. Dru, meanwhile, was pursuing a diploma in film-making in Perth, Australia. When he realized that his film ambitions were unlikely to be met in Western Australia, he migrated to England. Dru’s employment as a PR manager for a fashion and beauty agency took him to an event in Switzerland where Plumb met Ash.

Shortly thereafter, the pair gave up their London jobs to explore Australia. When they settled in Sydney, Barnaby worked as the fashion editor for GQ magazine, and Dru was an account manager for a financial tech start-up. In 2017, they decided to return to England and eventually purchased a house in Sussex near the city of Brighton.

I’ll pause the narrative here to point out the significance of this background. Both men were employed in the creative industries, thereby rubbing shoulders with design, photography, styling, marketing, and the latest trends. Both men had experience in public relations, its advantages, and how to obtain them. And both men accrued, by osmosis, what would be needed should they ever want to start a business of their own. One ►

Timeless inspiration



Rev. John Swete, Haldon Hills Urn, Watercolor sketch, July 21, 1796

Photo: Public domain, via Wikimedia Commons



Ash & Plumb, Charred & Eroded Etruscan Vessel, 2023, English oak (charred, wire-brushed, and scrubbed back before finishing with linseed oil and beeswax and burnishing with a stiff brush), 7" x 4¾" (18cm x 12cm)



Charred "Drunken" Vessel with Eroded Rim, 2023, English oak (charred, wire-brushed, and scrubbed back before finishing with linseed oil and beeswax and burnishing with a stiff brush), 5½" x 6¾" (14cm x 17cm)

One need only look at their website, ashandplumb.co.uk, to see what good PR is and why this example should be scrutinized by all those aspiring to be professional makers.

WHAT IS AVAXHOME?

AVAXHOME-

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providing you various content:
brand new books, trending movies,
fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

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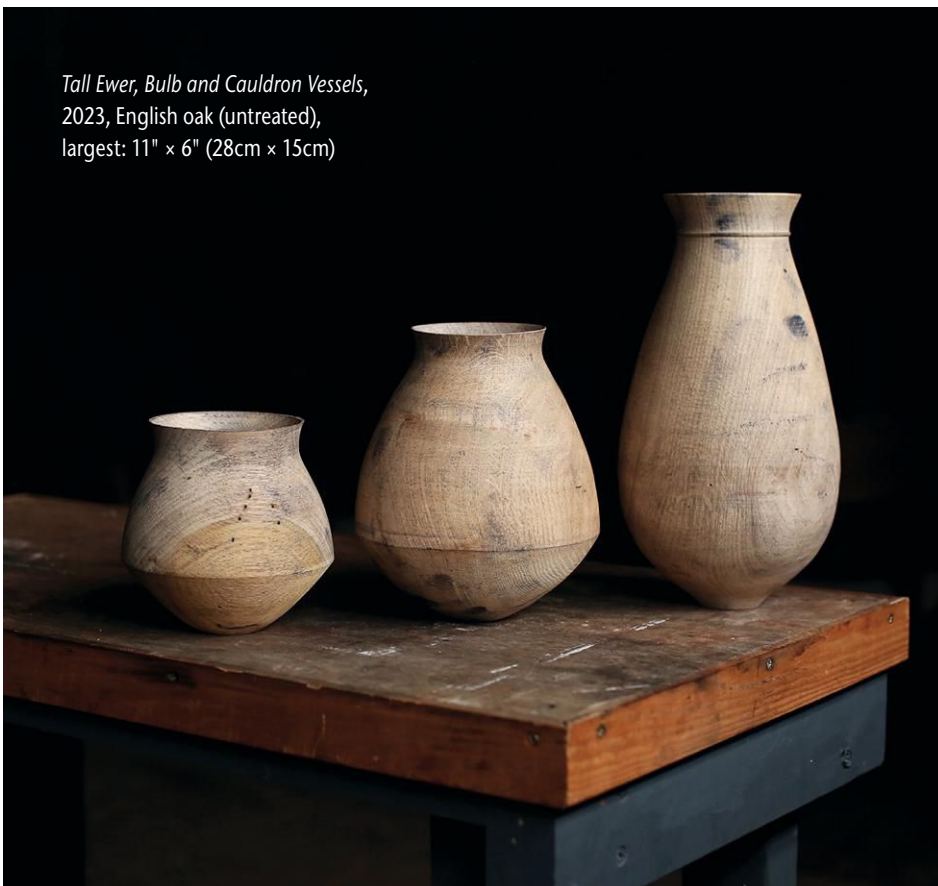
AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>

*January 11 Collection Preview, 2023,
English oak (charred and aged with
iron oxide and lime wash), largest:
11½" × 6¼" (29cm × 16cm)*



*Tall Ewer, Bulb and Cauldron Vessels,
2023, English oak (untreated),
largest: 11" × 6" (28cm × 15cm)*



need only look at their website, ashandplumb.co.uk, to see what good PR is and why this example should be scrutinized by all those aspiring to be professional makers. Cultivating an impression and promoting an image, like it or not, is a big part of being a flourishing craftsperson.

Back to the story, wherein the house purchase was transformative. Barnaby began building furniture and built-in shelving for the home and became enthralled with timber and creating items by hand. He met Abi (Abdollah Nafisi of Nafisi Studio), a cabinet and furniture maker, who invited Barnaby to his workshop where he became more attuned to woodworking techniques. Abi owned a lathe and suggested that Barnaby try it. He reflects, "Dru was away in Australia and when he came back, I said, 'I'm buying a lathe! I'm setting up a workshop in the garage and that's what I wanna do!'" Barnaby's joy about and enthusiasm for the lathe was followed by a year of dedicated practice.

Abi had provided some sound advice: "You'd be surprised how quickly you can learn something if you really zero in and focus on a very specific area and don't diversify too much. And you'd be surprised that within a few years you'll get to the point where you might have a viable business." That point came in 2020 when Ash & Plumb, purveyors of fine woodturning, was launched.

The appeal of ancient forms

Woodturners are frequently inspired by their material. They are captivated by the grain of various woods as well as the colors and blemishes that are exposed in the



Charred and Fractured Saxon Vessel with Stitchwork Repair, 2023, English oak (charred, wire-brushed, and scrubbed back before finishing with linseed oil and beeswax and burnishing with a stiff brush), waxed cotton thread, 11" x 16" (28cm x 41cm)



Moon Jar in Patinated Oak with Stitchwork Repair, 2023, English oak (treated with iron oxide and lime wash before burnishing and finishing with linseed oil and beeswax), waxed cotton thread, 10 $\frac{3}{4}$ " x 13 $\frac{1}{2}$ " (27cm x 34cm)

process of turning. The Moulthrop and Ernst Gamperl come to mind. Other woodturners are inspired by nature's flora and fauna, for example Dixie Biggs, Jacques Vesery, and Gordon Pembridge. It is logical that using a natural material would encourage embellishment that is organic. And still other turners are challenged by form. A prime instance is David Ellsworth, who states on his website, "My intent is to capture the simplicity of form, the complexity of surface, and the energy of the interior that is contained by the thin membrane of the wood that defines it." David's gouges express what his aesthetic eyes and hands want to convey in terms of form.

It goes without saying that all turners want to start with a

pleasing form, and sometimes a woodturner's forms are based on other forms. Ash & Plumb are inspired by European neolithic ceramics, such as the *Haldon Hills Urn*. Barnaby explains the rationale: "There seem to be certain forms that we, as humans, are drawn to inherently. That's probably a combination of practical need and historical aesthetics. I've noticed that different forms kind of echo across different cultures that wouldn't have had communications." This psychological attraction that Barnaby describes is what Carl Jung called the "collective unconscious."

For Barnaby and Dru, the appeal of ancient forms has been fueled by visiting museums and purchasing books about prehistoric ceramics.

From these resources, the duo sketch designs and adapt them to their signature style. The pieces might be described as modest or homely, their rims are uneven, the surfaces are plain and seem archaic, and there are cracks that have been stitched together as if the meaning of the vessel or the impecuniness of its owner required that they be kept. The objects suggest long-standing use by humble folks, which was certainly the case for the ancient ceramics.

Apart from the fact that these shapes appeal to Ash & Plumb, the psychological, which the fashion industry is well-versed in exploiting, comes into play. The partners agree: "We are trying to tap into that [psychology] because what we find is that when people see our vessels, some ►



Mixed Vessels, 2023, English oak (from left: charred, aged, and natural soap finish), larger: 8¼" × 7" (21cm × 18cm); smaller: 3½" × 4¾" (9cm × 12cm)



Barnaby Ash at the lathe, 2023

Photo: Julian Calder

people know the history, they're knowledgeable in that area. Other people seem to find them familiar but don't understand why." The team is transparent about emulating ancient containers by providing, where possible, the historical reference relevant to their vessels. The didactic opportunity allows an enhanced connection between the makers and their clients and observers.

Division of labor

At the time of the pandemic's onset in 2020, Barnaby was working as

a bicycle mechanic and Dru was employed by American Express. The forced disengagement from regular routines provided time to reckon with the notion of a business. Commitment to a serious woodturning endeavor required more than a lathe in a garage, and they established a workshop space in East Sussex, adjacent to McBean's Orchids, suppliers of orchids to the British royals. An auspicious beginning! In January 2022, Ash & Plumb relocated to an expanded workshop closer to home; a renovated former

stable, which houses their Vicmarc VL300 lathe, also provides space for wood storage, finishing, and photography, and grounds where the dogs, Alfie and Oscar, can snuffle farm smells.

Dru tends to be the silent partner in the sense that Barnaby is more outgoing and talkative. But without Dru's skills, the company wouldn't exist or excel. He says, "I've followed quite a few different career paths and done a variety of roles that coincidentally have given me the skills to set up the business." Dru does administration, marketing and promotion, online sales, customer engagement, photography, filming, and the website, which is updated with news of their upcoming exhibits, media exposure, and product releases. Barnaby even interrupts to say, "Dru's very good at curating and styling an overall visual. I'm very focused on details and coming up with ideas

“ We educate a lot through our social media, where we talk about the inspiration behind the pieces, our design philosophy, and what motivates our business. It is our way of connecting directly with customers. —Dru Plumb

from scratch and then we refine them together.”

Ash & Plumb have quarterly seasonal releases of woodturnings. This gives Barnaby the opportunity to create a cohesive body of work that appears *en bloc*. The release date is announced in advance, followed by a flurry of purchasing and SOLD labels. Dru explains: “We make our accessible work available through our website; our pieces range from £95 to £1000 [US \$120 to \$1,250]. The core of that stock goes directly to the consumer because we want them to have access. We educate a lot through our social media, where we talk about the inspiration behind the pieces, our design philosophy, and what motivates our business. It is our way of connecting directly with customers. And our higher-end craft is sold through our shows and galleries because of its nature and size and tactility.”

At the time of this writing, Ash & Plumb have gallery exhibitions in 2023 slated for Southern England, London, and Edinburgh, including being part of a group exhibition for the Worshipful Company of Turners’ Annual Summer Reception in London. They’ll return to Scotland again in 2024 and will, undoubtedly, fill next year’s calendar with more shows. Barnaby points out: “The most ambitious work, with the time that goes into it, raises the price point and it works best when it’s in a curated environment. The thing I like about galleries, especially some of the galleries that we work with, is that even if you can’t afford some of the massive work, you can still go and visit it. You can spend time with it and learn about it much in the same way as you’d see work in a museum. I think that counts for something.”



Done and dusted

Barnaby’s primary source for wood is discarded timber, whether it be a tree that is damaged or diseased, or off-cuts from a timber-framing business. He says, “I’ll go to the mill and get off-cuts that would otherwise be used for firewood. Occasionally, when loads of logs come in, I’ll go through and pick out anything that isn’t good for commercial use—anything that’s kind of wonky. I might buy a whole tree that’s not of much value for the mill.” This sustainable approach that relies on local materials, mostly oak, carries through with recycling the wood shavings to a nearby compost company and the farm on which the workshop is sited. Fortunately, there’s a wait list for wood shavings in Sussex.

Vessels are finished in three ways: 1) “Yakisugi,” whereby the wood is charred and rubbed back with a wire brush; 2) “Leathered,” a signature finish using an iron oxide



(Above) *Fractured and Stitched Saxon Vessel in Leathered Oak*, 2023, English oak (treated with iron oxide and lime wash before burnishing and finishing with linseed oil and beeswax), waxed cotton thread, 4½" × 5½" (11cm × 14cm)

(Left) Dru Plumb preparing stitchwork, 2022

Photo: Dan Fontanelli

ebonizing solution and traditional lime wash; and 3) “Soap,” a lighter finish that uses hard wax oil with a light pigment followed by a traditional Danish soap finish (still at the experimental stage). These finishes align with the low tech of early Britons. Interestingly, Barnaby will dig his own relics when, later this year, he uncovers pots buried in his garden that he hopes have been patinated by the soil.

Along the same lines is the deliberate erosion of the rims of some vessels, as if they are damaged artifacts. And stitching cracked vessels with waxed cotton thread, a task that Dru undertakes, is a way to give value to something that might otherwise be discarded as well as harken back to past times. The aim is not to fool the public but to present a unique product among a plethora of turned objects, in addition to recognizing the desirability of tradition in an ever-changing, technology-dominated marketplace. ▶

Despite the doomy and gloomy news coming out of Britain—medical and teaching strikes, royal and political scandals, post-Brexit woes—the future looks bright for Ash & Plumb. Barnaby was awarded a Queen Elizabeth Scholarship Trust (QUEST) award that permits him to spend time with Phil Irons, Alain Mailland, and Ghenadi Vasilev to further his skills and learn more about finishes. He will train with Mailland in September 2023 to be able to combine turned

forms with carved decorative elements like handles, rims, and lids. Exposure to the experts will definitely foster professional and creative development, whose outcome awaits to be seen.

As does expansion of the business. Barnaby speculates: “We’ve spoken about maybe having some kind of studio manager and then two or three people semi-part-time. We wouldn’t want anything more than that. We don’t want to be managing lots of people. QUEST

offers funding for apprenticeships, and I’m interested in being able to share what we do with someone who could help us and also nurture a career of their own and do their own work. That might be something we consider next year. We’ve got a good momentum now and we just want to stay on top of things and develop our work.” Until necessity provokes training personnel in their workshop, Ash & Plumb have taken part in two episodes of the BBC’s television series, *Make It at Market*, where they have mentored a woodturner/brushmaker and a spoon carver.

It is encouraging to hear of young people who become excited by heritage crafts and their practice. They are reaching back into history to try to have more control over their present and future. Barnaby Ash and Dru Plumb represent a cohort who have eschewed university and the status that a “thinking” career brings and instead have focused on laboring by hand and seeking pleasurable work. More needs to be done to highlight these practitioners as models for their peers and as an antidote to complacency with the status quo. ■

For more, visit ashandplumb.co.uk and follow Ash & Plumb on Instagram, @ashandplumb.



A solid Instagram presence with expressive photography allows Ash & Plumb to “drop” a number of works at once, in quarterly seasonal releases. This creates customer anticipation and excitement for a pending acquisition.

D Wood designed and made furniture to earn a Diploma in Crafts and Design at Sheridan College in Canada and an MFA at the Rhode Island School of Design. In 2012, she earned a PhD in Design Studies from University of Otago. D is the editor of Craft is Political (Bloomsbury Visual Arts, 2021).

MEMBERS' GALLERY

Bob Bing-You, Maine

The recent news about the earth's inner core no longer rotating and/or changing direction made me think up this fun piece. Both the bowl and sphere are made of cherry, and the sphere is a box that comes apart at the center.



The Inner Core of Woodturning, 2023, Cherry, pyrography, Bowl: 2¼" × 7" (6cm × 18cm); Sphere: 2½" (6cm) diameter

Tom Hale, Ohio

I have been turning for fourteen years. Like many of us, I started with simple projects like pens and other kits. After several classes at the local Woodcraft (taught by Devon Palmer) and poring through books and DVDs, mostly by Richard Raffan, I graduated to bowls, boxes, and platters. When I took a platters class, I was introduced to dyes and some simple textures.

I joined my local AAW chapter as well as the national organization. I try to attend the National Symposium every year and have attended and help to organize Ron Campbell's Hands-On Retreat. As I turned more and became more involved in the woodturning community, I expanded my repertoire. I take a lot of inspiration not only from fellow turners, but also from a large number of ceramicists and artists in other sculpting mediums.

My work can take many months or even years to be brought to completion, as I combine various techniques as they seem fitting and as I learn to master them and become more confident. I try not to be repetitive or gimmicky with my work or to copy others. I am always striving to improve my techniques and overall quality of my work. ►



(Left) Lidded Box, 2019, Bigleaf maple burl, wenge, wipe-on polyurethane, 5½" × 2¼" (14cm × 6cm)

(Right) Just So, 2022, Curly hard maple, wipe-on polyurethane, dye, 6¾" × 5½" × 1" (17cm × 14cm × 25mm)

Breakless, 2020, White oak, bigleaf maple burl, dye, liming wax, 13½" × 10¾" × 4½" (34cm × 27cm × 11cm)



Proper, 2023, Spalted maple, walnut, paint, wipe-on polyurethane, 5" × 4½" (13cm × 11cm)

Yellow Cubed, 2019, Ash, gmelia burl, dye, liming wax, 3" (8cm) square



MEMBERS' GALLERY

William "Roy" Yarger, Georgia

I started woodworking at a very young age under the watchful eye of my father, Royden, an accomplished woodworker in his own right. I assisted him on many projects. My father gave me his Sears Craftsman wood lathe, and after I turned my first piece in 1994, I was hooked. Since then, I have focused my wood-working almost exclusively on turning, as I have found few things in life more enjoyable and satisfying than seeing the personality of each piece of wood emerge as you peel away the layers.

Over the years, I have focused on many different aspects of woodturning, but lately I have gravitated toward segmented work. Segmenting reminds me of quilting, which my mother did most of her life.

My work has been influenced by master wood-turners Dale Nish and Rudy Osolnik, whom I was fortunate to meet and see demonstrate. I also take inspiration from Asian architecture and pottery.

See more of Roy's work at savannahgalleryofart.com.

*Salt and
Pepper Mills,
2015, Walnut,
maple, each:
10" (25cm)
tall*



*Tuscany Vase, 2022, Mahogany,
bloodwood, purpleheart,
ebony, 18" x 8" (46cm x 20cm)*



*Small Segmented Vase, 2021,
Walnut, holly, bloodwood, ebony,
veneer, 4" x 3½" (10cm x 9cm)*

*Untitled,
2023,
Buckeye burl,
powdered
mica, resin,
6" x 3½"
(15cm x 9cm)*



*Untitled, 2022, Eastern red
cedar, powdered mica, resin,
3½" x 5" (9cm x 13cm)*



*Untitled, 2023, Cherry, powdered
mica, resin, 4½" x 9" (11cm x 23cm)*



*Untitled, 2023, Pine burl, powdered
mica, resin, 5" x 3½" (13cm x 9cm)*

Bruce and Trish Pratt, North Carolina

You never know what you will find when you pick up a piece of wood; it is like opening a present. Sometimes when we start a piece, we have an idea of what to shape, but the wood may take us in a different direction, telling us what it wants to be. We collaborate on our wood designs, Bruce turning and Trish using surface design and resin infill techniques.

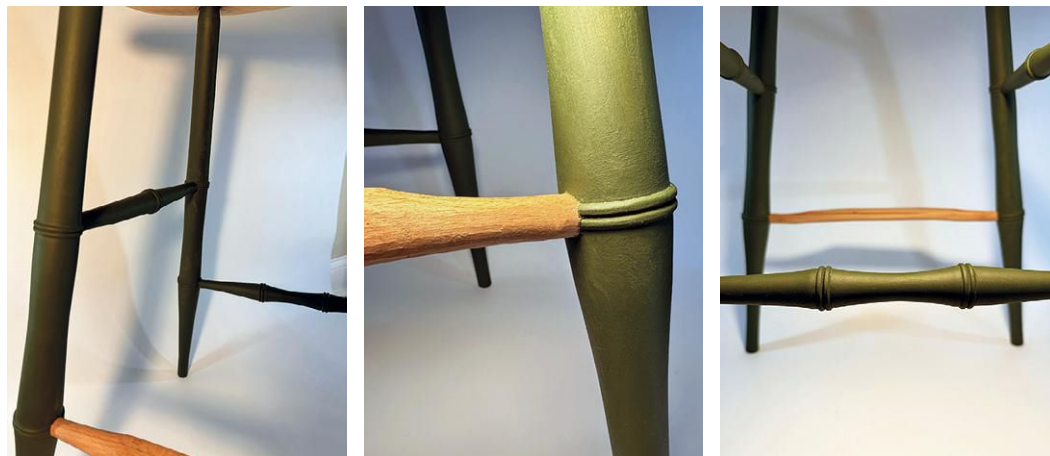
We rescue downed wood from storms or cleared for development that would likely end up burned or in a landfill. Gnarly wood, crotches, burls, injuries, insect damage, and spalting add to the grain, color, and texture of the wood—all of the elements combine to give each piece a unique beauty.

For the resin/wood hybrid pieces, we oven-dry the wood and enhance the cracks and voids with an angle grinder and rotary tools. We also use fragments of highly figured wood or cutoffs from other projects. Trish selects resin colors to complement the natural colors of the wood, often greens, blues, copper, or white. Colored powdered mica is used as the pigment, as it adds a luminous swirled effect. Collars, lids, and finials are turned to complement the color and design of the pieces.

Jeff Wyatt, Tennessee

I discovered a love of woodworking and woodturning many years ago, and now I spend much of my time sharing this love with others. Knowledge-sharing has become my passion. I feel so grateful that at the end of the day, I can say, "Look what I made with my hands." It makes me smile and it makes others smile. I sincerely love the woodturning community, attending club meetings and symposia, and seeing how others are pushing design elements with color, texture, and form.

In my chairmaking, I do my best to employ the Shaker design philosophy. It is one of prioritization, and the main priority is for the object to be necessary and useful. Beauty is the next priority, once function has been achieved.



Lightning Stool, 2022, Eastern white pine (seat), sugar maple (legs and stretchers), beech (footrest), milk paint, wax, 26" x 14" x 18" (66cm x 36cm x 46cm)

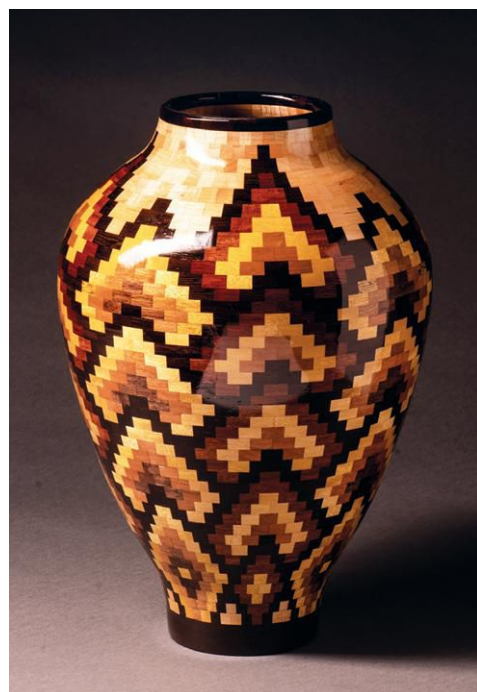
Lightning Stool will be used at Devils Head Fire Lookout Tower in Sedalia, Colorado. Glass footings adapted from electric-line insulators will be added to the feet, as historically, glass footings were designed to protect tower personnel from electrocution in the event of a direct lightning strike.

Rod Smith, Tennessee

I started turning about twenty years ago. Like most new turners, I learned by making pens, bowls, vases, and bottle stoppers. I joined a local woodturning club (the Cumberland Woodturners) and then the AAW. I have since served in various leadership positions to support my club: president, treasurer, and, currently, secretary.

I became fascinated with the segmented items I saw and decided to give it a try. I joined the Segmented Woodturners, an AAW chapter, and was hooked. (For more on the Segmented Woodturners chapter, visit segmentedwoodturners.org.) ■

Rubik's Bowl, 2023, Maple, purpleheart, holly, wenge, Osage orange, yellowheart (469 pieces of wood in all), 5⅜" x 9½" (14cm x 24cm)



Stacked (a Tom Lohman pattern), 2023, Wenge, yellowheart, cherry, maple, bloodwood, walnut (2063 pieces of wood in all), 12¼" x 8¾" (31cm x 22cm)

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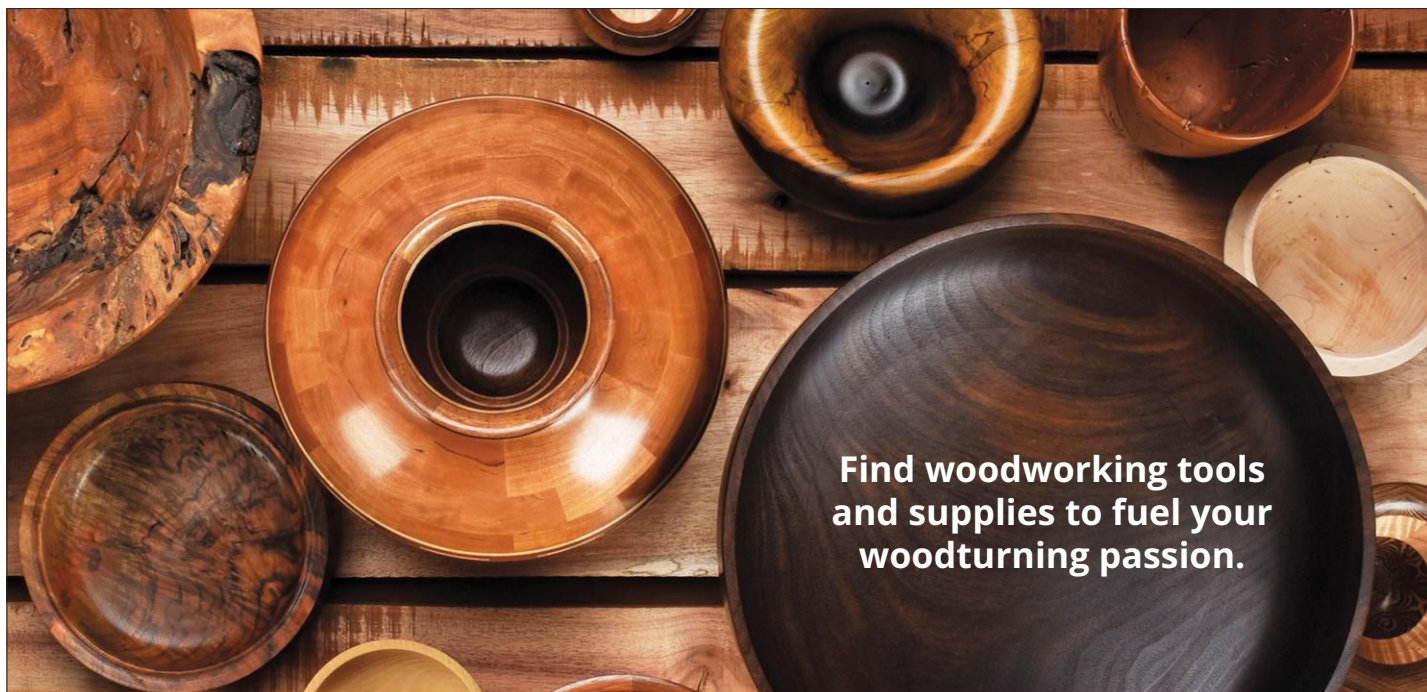
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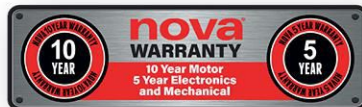
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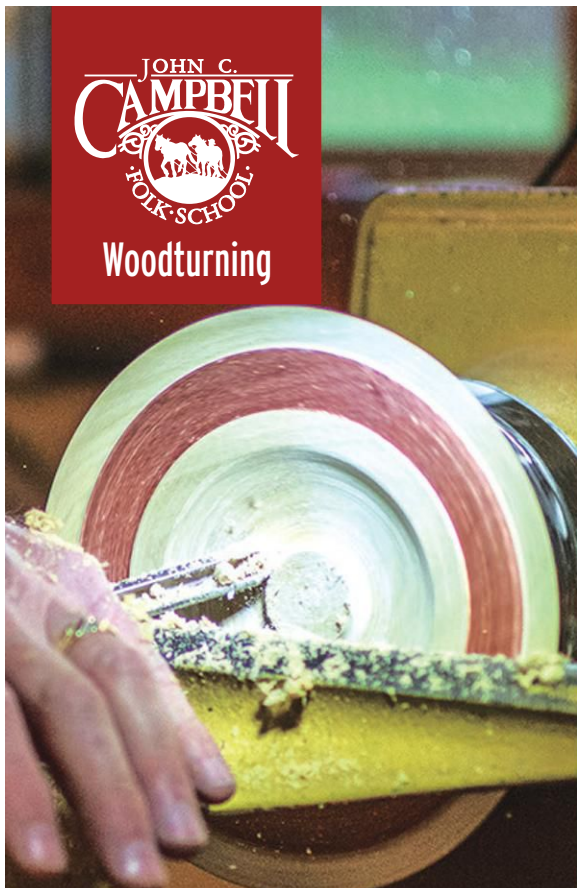
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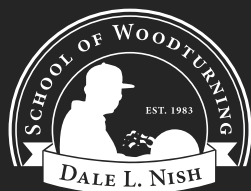
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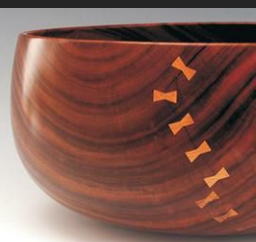
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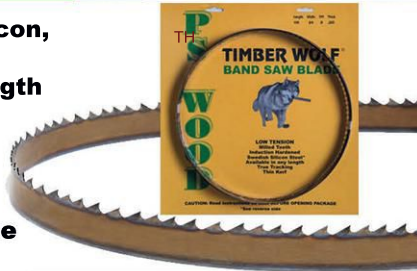


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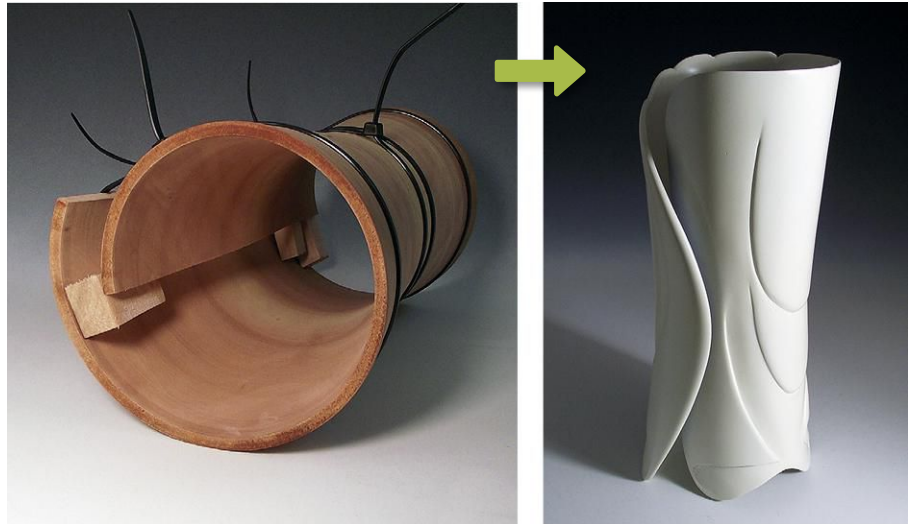
KEITH TOMPKINS NEW YORK

Bending wood is not new. It has been known for centuries that heating or steaming wood allows it to be bent into a desired shape. I was introduced to wood-bending when I worked for Lockwood Hunt, the founder of Hunt Country Furniture in New York State. As his apprentice in the early 1970s, I assisted in building the continuous arm rocking chairs for which he was well known. The back bow, the arms, and the rockers were all produced from steam-bent ash. As a woodturner many years later, I became interested in adapting the concepts of steam-bending for shaping wood that had been turned on the lathe.

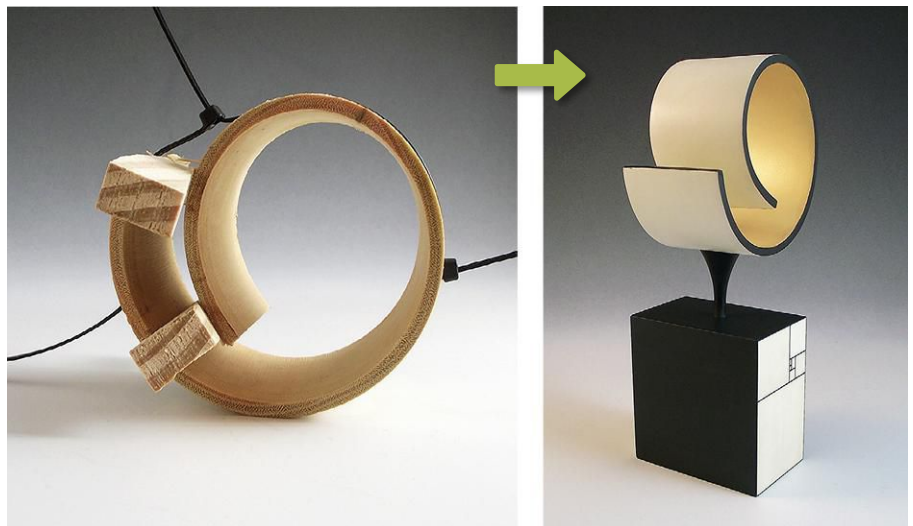
Inside This Issue!

Learn more about Keith Tompkins' experimentations in steam-bending lathe-turned work on page 42. How would you apply the technique?

Turned and Steam-Bent



Into White, 2022, Bradford pear (turned, cut, steam-bent, carved), airbrushed acrylic paint, 10½" × 4¼" (27cm × 11cm)



Spiral, 2022, European buckthorn (turned, cut, steam-bent), acrylic paint; base: Holly, ebonized veneer over white pine, 8½" × 4" × 4" (22cm × 10cm × 10cm)

Note the Fibonacci sequence mapped in *Spiral's* veneer pattern on the base, which is then extrapolated into spiral form above.