SEGMENTED WOODTURNERS BIRDHOUSE CHALLENGE • TURN A HEART ON TWO AXES • INLAY WITH UV-CURING RESIN

AMERICAN WOODTURNER

Journal of the American Association of Woodturners

February 2024 vol 39, no 1 • woodturner.org

ELIZABETH WEBER'S CREATIVE JOURNEY

RICHARD FINDLEY IN PROFILE

URUSHI: A NEW APPROACH TO AN ANCIENT TRADITION

Barry Werner Tennessee

Photos by John Lucas.

My woodturning journey had an auspicious start. About twelve years ago, I attended a woodworking show at a local art gallery that included furniture, sculpture, and—new to me—woodturning. Part of the event included a gallery talk by John Jordan, who described his methods, including using wet wood. Being more familiar with flat work, I challenged John on his wet-wood methods. Little did I know, I was in the presence of woodturning royalty. In a very kind and generous response (which I'd come to realize was typical), John referred me to the local woodturning club, the Tennessee Association of Woodturners.

As I hope all woodturners have experienced, the support, sharing, and encouragement within a turning organization makes woodturning special. Classes at John C. Campbell and Arrowmont have been invaluable in expanding my woodturning horizons. I've been especially influenced by Avelino Samuel's wonderful carved and textured hollow forms. Other influences include Benoît Averly, Holland Van Gores, and of course, John Jordan.

My current turned work is going in two directions: carved sculptural forms highlighting the natural wood and carved and textured hollow forms, some colored with milk paint. This newest milk-painted series gives me a sense of shallow underwater patterns and shadows. Some of these pieces refer to limpet shells in a swirling tide-pool environment. ■

Untitled, 2022, Walnut, 27" × 17" × 4½" (69cm × 43cm × 11cm)

Untitled, 2023, Walnut, milk paint, 3½" × 19" (9cm × 48cm)

Untitled, 2022,
Cherry, milk paint,
Larger: 3¾" × 7"
(10cm × 18cm)

Untitled, 2019,
Cherry, root,
6" × 19" × 4"
(15cm × 48cm × 10cm)

Untitled, 2017, Walnut, Larger: 14¼" × 5¼"
(36cm × 13cm)

Untitled, 2019, Yew, 12¼" × 5½" × 2"
(31cm × 14cm × 5cm)

Untitled, 2020, Maple, milk paint,
16¾" × 6" (43cm × 15cm)

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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

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Journal of the American Association of Woodturners

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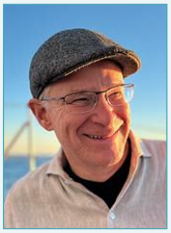
Photo: Glenn Lucas

Back cover: Eiko Tanaka

Editor's Note



Welcome to another year with the AAW. The benefits of membership extend far beyond the valuable publications you receive: you also have access to an amazingly generous community of woodturners. Typically, the best publishing ideas come from this community, and I'd like to invite you to contribute to one such idea—*examples of mentorship*.

Many of us started woodturning because we were inspired by and/or supported by someone else—a specific turner, a family member, a friend, or even a stranger. I took note when a turner thanked me for featuring her work in *AW*: "Thank you so much for sharing my work. It means a lot to me—*but maybe even more to the people who have helped me*." This sparked the idea to publish short stories of appreciation for those who have helped us along the way.

So I invite you to email me (editor@woodturner.org) the short story of who gave you that essential boost in woodturning. Please keep it to about 300 words, and photos are welcome. Depending on the responses I receive, I hope to publish a sampling showing that "each one teach one" has a meaningful impact on us all.

—Joshua Friend

From the President

Broadening our focus

Often when I teach or encourage someone new to woodturning, I think about how I began. Growing up in a household where there was a shop and a craftsperson who was always repairing and making things, I was introduced to working with my hands. I am not sure those same opportunities exist for more recent generations. There seems to be an appetite for learning to do this, but that fundamental exposure early in life is lacking for many. As a large part of our membership is aging, we need to spend energy thinking about how to attract a new generation of woodturners to our craft and art. I know that many local chapters as well as the AAW are constantly looking for and experimenting with ways to invite a new cadre of interested folks. What is your chapter doing to attract and welcome newcomers?

This leads me to think about inspiration. Most of us in my generation learned how to turn by reading books, watching videos on VHS tape, and, more recently, watching videos online. A lucky minority of the group has had a chance to receive one-on-one instruction with an established woodturner. This exposure, however, has typically been related to woodturning exclusively. Increasingly, I think that the long-term success of the AAW and our chapters will be supported by reaching out and interacting with additional forms of artistic expression. Many of you have been experimenting with laser engravers to enhance and embellish your work. Others have added materials to wood, like resins and inlays, moving away from the "round-and-brown" paradigm. Some of you create items that barely seem like they were turned on a lathe.

This is not to say that traditional "turned-for-use" items are not key to our interest in woodturning. A well-crafted salad bowl can be just as inspiring as a large, pierced, painted, and carved hollow form. At our next Symposium, we are planning to feature both types of work in our instant gallery. I am just ruminating about this, but I do believe that broadening our focus is going to be the key to our success.

Strategic planning

We are continuing to refine our view of the AAW mission and vision in the form of a strategic-planning update. Your Board is undertaking this task in 2024, which is the second year of a work plan that began with new leadership in the AAW office at the beginning of 2023. This is not an exercise completed in a week or a month but will be an ongoing process. You will hear more about this in the Journal and on the AAW website as the year progresses. Our focus will be on the long-term financial stability of the organization as we adapt to an environment of online offerings, the changing demographics of our membership, and shifts in the public perception of woodturning as an art form as well as a craft.

Portland Symposium

As I write this, registration has started for the AAW International Symposium in Portland, Oregon (May 23-26). The Symposium committee and the Board are working hard to ensure we will have an outstanding event. I hope you will consider attending what is the flagship activity for our organization.

Keep turning,

Mike H. Summerer
President, AAW Board of Directors

AAW'S 38TH ANNUAL INTERNATIONAL WOODTURNING SYMPOSIUM

Portland, Oregon | May 23-26, 2024

Photos: Andi Wolfe

SYMPOSIUM VENUE

Oregon Convention Center
777 NE Martin Luther King, Jr. Boulevard
Portland, Oregon 97232

- 8 miles from Portland International Airport
- 3 convenient public transportation options
- LEED® Platinum certified building with one of the largest solar power arrays on a U.S. convention center

HOST HOTEL

Hyatt Regency Portland at
the Oregon Convention Center
375 NE Holladay St.,
Portland, Oregon 97232

- Located across the river from downtown Portland just steps from the convention center
- Discounted AAW room rate (limited availability)
- Onsite restaurant serving breakfast, lunch, and dinner
- Fitness center, in-room refrigerators, and complimentary Wi-Fi

A VIRTUAL SYMPOSIUM

If you cannot join us in person, AAW will bring the Symposium to you. Select demonstrations will be broadcast to a live virtual audience during the Symposium so that woodturners at home and around the world can be part of the action. Recordings will be available after the Symposium for virtual and in-person attendees for an extended period of 90 days.

Registration for the virtual component of the Symposium will open in Spring 2024. Visit AAWSymposium.org to register and find the latest details.

VOLUNTEER!

The Symposium is only possible thanks to volunteers like you! Symposium attendees say that their experience is more meaningful when they volunteer. Sign up at AAWSymposium.org to hold your spot for volunteering.

YOUR FIRST AAW SYMPOSIUM?

Don't worry, you'll fit right in.
Symposium volunteers work hard to help you feel welcome and right at home. Four of every ten attendees are brand new to the Symposium and many have been turning wood for less than two years.

TIP!

Register and make your hotel reservations now. Then, you will start getting first-time attendee communications right away!

SYMPOSIUM REGISTRATION

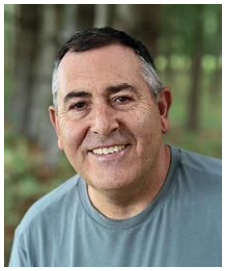
VISIT AAWSYMPOSIUM.ORG TO REGISTER. SEE YOU IN PORTLAND!

Continued on next page

SYMPOSIUM DEMONSTRATORS

Eli Avisera, Israel

- Identical Off-Center Spoons
- Square Bowl with Off-Center Decoration
- Long-Stem Flower and Tumbler
- Spinning Tops with New Ideas and Techniques

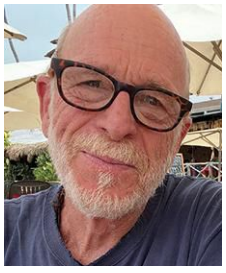



Donna Zils Banfield, New Hampshire

- Form! Form! Form!
- Write Your Story
- Finish Your Story with Color


Christian Burchard, Oregon

- Turning Spheres
- Simple Green-Turned Vessel
- In Praise of Green Wood




Andy Cole, Hawai'i

- Calabash Bowl
- Natural-Edge Bowl with Flair
- Natural-Edge Nested Set


Kirk DeHeer, Utah

- Open Bowls
- Demystifying Hand-Chased Threads
- Demystifying Cuts and Catches


Scott Grove, New York

- Metal Filigree Inlay
- Work at the Speed of Light with UV-Curing Resin


Anthony Harris, Kansas

- Hand-Chased Threads: The Basics
- Eccentric Scoop


Kurt Hertzog, New York

- Working with Carbide Tools
- Penmaking – The Basics and Beyond


Kalia Kliban, California

- Watching Paint Dry (or Demystifying Milk Paint)
- The Porringer: A Bowl with Integral Handles


Dave Landers, Colorado

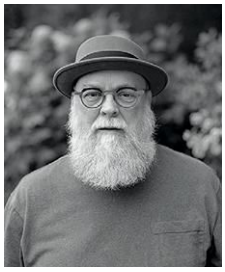
- Sliced Hollow Forms
- Shot Barrels
- Upside Down Hollowing


Janice Levi, Texas

- Fancy Lidded Box with Finial
- Surface Enhancement from A to Z

Art Liestman, BC, Canada

- Therming



Al Miotke, Illinois

- Bowl from a Board – Basics to Fascinating
- Turning a Segmented Vase
- Beads of Courage

Rolly Munro, New Zealand

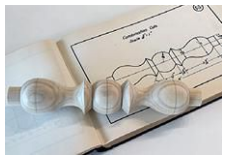
- Hollowing
- Tricky Hollowing
- Rolly's Carving Techniques

Steve Newberry, Oregon

- Multiaxis Teapot
- Multiaxis Kuksa (Coffee Cup)

Rick Rich, Washington

- Copy Turning & Spindle Work
- Three-Piece Dish
- Country Gardening Stool



Avelino Samuel, St. John, U.S. Virgin Islands

- Turning Finials
- Turning Multicolor Finials
- Spiral Carved Vessels: Layout and Carving

Jay Shepard, Washington

- Sanding, Finishing, Buffing, and More
- Blank to High-Gloss Lacquer in 90 Minutes

Eiko Tanaka, Japan

- Japanese *Urushi* Lacquer: History and Wiping Technique
- Japanese Woodturning: Demonstration and History
- Eiko Tanaka: New Work from Old Traditions

Dan Tilden, Oregon

- Exploring Natural-Edge Design
- The Classic Hollow Form

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Rob Wallace, Iowa

- Gizmos & Gadgets

Janine Wang, Pennsylvania

- Basketry for Woodturning
- Split Turning

Andi Wolfe, Ohio

- Turning a Bowl as Sampler for Surface Enhancement
- Techniques for Surface Embellishment
- Beyond the Surface: 3D Carving

Alan Zenreich, New Jersey

- Intro to Lasers for Woodturners

2024 POP SHOWCASE ARTISTS

Each year the Professional Outreach Program (POP) showcases two wood artists at the AAW Annual Symposium. They are either experienced artists who have made significant contributions to the woodturning field but have not received appropriate recognition or emerging artists who have the potential for making significant contributions to the field. The two artists each give two demonstrations, and their work is displayed prominently in the instant gallery.

Heather Marusiak, Kansas

- Addition and Subtraction: Constructing and Carving
- Commanding Color: Color Theory to Enhance Form

Kevin Jesequel, Oregon

- Hollow Forms
- Hollow Forms with Large Voids

Call for Videographers and Streaming Technicians

AAW Symposium 2024

Application period: December 15, 2023, to February 15, 2024

The AAW seeks volunteer videographers and streaming technicians for its next International Woodturning Symposium in Portland, Oregon, May 23-26, 2024.

We are looking for videographers with experience with video camera equipment, who possess some technical competence and can make decisions regarding how best to capture what is being turned (camera position, shooting angle, etc.).

Streaming technicians should have experience helping AAW chapters with streaming content, such as demos and hybrid meetings. We need volunteers who can switch between cameras and manage streaming hardware.

Those accepted as videographers and/or technicians will be expected to help set up or tear down and cover six rotations at the Portland Symposium in order to receive a complimentary registration.

Applications will be accepted December 15, 2023, through February 15, 2024. Those selected will be notified in March 2024. For more information or to apply, visit tiny.cc/CallVideo.

Area Highlight – Why Visit Portland?

Washington Park—International Rose Test Garden

Imagine 4½ acres of gardens with more than 10,000 roses and a view of the city of Portland. It is breathtaking. Portland's Washington Park—International Rose Test Garden is filled with more than 610 varieties of roses, and the aroma is incredible. It is a beautiful spot to spend hours, and you'll wish you could see and smell every single rose.

"On my 2018 trip to the AAW Symposium in Portland (before I became a Board member), I was lucky to be able to make at least five trips to the Rose Garden, each one better than the last. The Rose Garden is one of the first places I will visit when I find some downtime during the 2024 AAW Symposium in Portland."

—Linda Britt, AAW Board Secretary

Founded in 1917 and located in Washington Park, the Portland International Rose Test Garden is the official oldest continuously operated public rose test garden in the United States. It features over 10,000 rose bushes and expansive views of downtown Portland.

Photos: Justin Katigbak, Travel Portland

Chapter/Club Symposium Discount

Five or more of your chapter members can save $40 off each registration!

We want AAW chapters to be able to send as many of their members as they can to the Symposium in Portland, Oregon, so more people can experience the biggest woodturning event of the year. That's why we are offering a **$40 chapter discount to each member** of a group of five or more. Pull together at least five of your chapter friends and submit the form on the website (aawsymposium.org) to get your personalized discount code. Then, share the discount code with those chapter members and you can each register for a full registration at $40 off.

The AAW International Woodturning Symposium is the best event for local chapter members to learn together, make bulk purchases and connections with top vendors, and put their chapter on the map by showcasing their best work in the largest woodturning gallery anywhere. This is a great opportunity for new woodturners to accompany more experienced chapter members and soak in the wealth of knowledge from expert woodturners from around the world. Chapter leaders will have the opportunity to network with one another and share experiential knowledge to help grow chapters around the country.

Chapter discounts must be requested by April 5, 2024. To learn more, visit aawsymposium.org.

Sponsor a Demonstration Room in Portland

Express your support of AAW by sponsoring a demonstration room or event activity during the 2024 Portland Symposium. Whether as an individual member, an AAW vendor, or as a local chapter, visibly display your support of woodturning education, community, and the programs that mean the most to you. Opportunities to participate in this fundraising program remain. For more information, please contact Jen Newberg, Executive Director, at 651-484-9094 or jennifer@woodturner.org.

Call for Demonstrators:

AAW Symposium 2025

The AAW's 39th Annual International Symposium will be held in Saint Paul, Minnesota, June 12-15, 2025. To apply to be a demonstrator, visit tiny.cc/Calls between May 1 and August 1, 2024. For more information, call the AAW office in Saint Paul at 651-484-9094 or email memberservices@woodturner.org.

Laurent Niclot hams it up during a demo at the AAW Symposium in Louisville, Kentucky, 2023.

New AAW Chapter Awards

For the past twenty years, AAW has recognized local woodturning chapters with Best Newsletter and Best Website awards. As our chapters continue to innovate and make more substantial impacts, the AAW wants to shine a spotlight on their efforts. That's why this year we are introducing two new Chapter Awards: The AAW Community Impact Award and The AAW Communications Excellence Award.

The AAW Community Impact Award

Woodturning is more than just a hobby. Many individuals and local chapters have used their talents to make significant contributions to their communities. This award recognizes chapters that have demonstrated a strong commitment to community service, outreach, and positive societal impact. The objective of this award is to acknowledge the chapters that have used their skills and passion for woodturning to make a meaningful difference in the lives of others, whether through charitable projects, educational initiatives, environmental stewardship, or other community-oriented activities.

The AAW Communications Excellence Award

Communication is essential to the growth and engagement of local woodturning chapters. This award honors chapters that demonstrate effective, creative, and innovative communications through email newsletters, websites, social media, or video content. The objective is to recognize chapters that have excelled in disseminating information, educating, and entertaining their members and non-members, as well as promoting the art and craft of woodturning through compelling and creative communication methods.

Announcement of winners

One chapter will be selected for each award and the winners will be announced on May 25 during the Awards Banquet at the 2024 AAW International Woodturning Symposium in Portland, Oregon. They will also be featured in an issue of *American Woodturner* and on the AAW website, woodturner.org.

How to apply

Applications will be accepted until April 5, 2024. To learn more about the award submission requirements, evaluation process, and to apply, visit woodturner.org/awards.

Apply for an AAW Grant

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

Regular AAW Grants are awarded on a bi-annual basis. To be eligible, applications must be received by December 31 for grants given January through May, and by May 31 for June through December. However, Women in Turning (WIT) grants and others for under-represented populations, events, and exhibitions are awarded quarterly.

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

AAW Board of Directors

Call for Nominees

Application due date: April 1, 2024

The AAW offers much to its members, and we are looking for a few good people with the passion to contribute something in return. Be a part of moving the AAW forward—run for a position on the AAW Board of Directors! The AAW has a volunteer nine-member Board that represents the membership. If you have been a member in good standing for the past three years, you are eligible to apply.

Interested, but still have questions? We would love to talk with you! For information on nomination application requirements and the duties of Board members, email Executive Director Jennifer Newberg (jennifer@woodturner.org) or call Jennifer at 651-484-9094. You can also find the application requirements, as well as contact info for all current Board members, at tiny.cc/Board. **All applications are due no later than April 1, 2024.**

—Linda Britt, Chair, Nominating Committee

Introducing the AAW Technical Group

Having trouble with the tech side of chapter meetings? The AAW now has a group that can help members figure out what kind of equipment they need, and how to improve audio and video at chapter meetings.

With the changing technological and social landscapes following the pandemic, a need clearly emerged to provide leadership for chapters developing plans for utilizing modern audio, video, and computer technologies to enhance their meeting experience. This need was initially tackled by an ad hoc forum of over 100 member chapters and spearheaded by John Kelsey, along with initial inspiration from Alan Zenreich. These chapters joined together to share information and experiences in the utilization of technologies to enable all members to participate in their chapter events whether in person or via an internet experience.

The success of this forum established the groundwork to assist chapters in the use of technology and has led to the passing of the reins onto the AAW to assume its leadership. A committee was struck, with AAW Board representation, and is currently working to publish materials and resources for our membership to access.

Services provided

In order to provide this help, the AAW Technical Group provides the following:

1. Periodic online meetings to discuss chapter requirements, experiences, and solutions, as well as presentations focused on addressing typical scenarios
2. Q&A and open forum
3. Knowledge base of technologies and best practices
4. Access to chapter leaders with experience and expertise in audio, visual, and computer technologies
5. Training materials and documentation
6. Guidelines to implement hybrid meetings
7. A contact point to get help and mentorship

How to join

To access the AAW Technical Group, you can add your name onto the Tech Group distribution list by emailing chapterhybrid@woodturner.org. You can also check out our Facebook page. To find us on Facebook, select the "Groups" tab and search for "AAW Technical." The Facebook page has several articles that address typical challenges of a meeting setup. You are encouraged to post questions or comments on the page. The AAW Technical Group will announce all events and updates via Chapter Leadership and the distribution list. If you are not linked into the Chapter Leadership, you can contact memberservices@woodturner.org to get setup.

This Group is for any chapter regardless of size, demographics, or complexity. The Tech Group is here to help by leveraging the collective expertise and enthusiasm of the AAW membership and the time-honored tradition of turners sharing and helping one another. Help is available—just ask! ■

—Steve Hansen, AAW Technical Group

Call for Entries *Common Roots* 2024 AAW Member Exhibition

Submission Period: January 1 to March 15, 2024

The theme for the 2024 AAW member show is *Common Roots*. Each year, our goal is to host a Symposium exhibition that showcases and celebrates the full scope of excellent work being created by our members, from impeccably crafted "round and brown" to innovative sculptures that push the boundaries.

As always, artists are encouraged to interpret the theme for themselves, but here are a few jumping-off points for getting the creative wheels spinning: "common roots" could refer to our shared connections through craft, culture, heritage, foods, our role in the ecosystem, human community, or roots as symbols of strength or as an actual material.

Work will be selected through a blind jurying process. There are two cash prizes for this exhibition: the $300 Masters' Choice, selected by the jurors or their representatives, and the $200 People's Choice, selected by attendees at the AAW Symposium in Portland, Oregon, May 23-26, 2024. The show is open to any current AAW member anywhere in the world, and to fulltime students in art, design, or industry-related degree programs, regardless of AAW membership status.

More information

Full details on this call for entries were published in the October 2023 issue of *American Woodturner* (vol 38, no 5, page 7). Also check the AAW's Calls for Entry page, found at tiny.cc/Calls, or email Tib Shaw at gallery@woodturner.org. ■

18+

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, 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
One site

AVXLIVE.ICU

AvaxHome - Your End Place

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

FROM THE EDITOR'S INBOX

Send emails to editor@woodturner.org

The Oregon Woodturning Symposium (OWS), held biennially in Albany, Oregon, recently announced the recipients of the 2023 school grant program. The OWS, hosted by the Oregon Association of Woodturners (an association of woodturning clubs from Oregon and Washington), supports local school woodturning programs and donated $3,999 to three schools to promote their programs. We raise the money for this program by way of an auction that sustains our general fund.

Any school can apply for a grant by filling out a one-page application. The winners in 2023 were Philomath Middle School, Newport High School, and Santiam Christian High School. Each school received a grant for $1,333 for them to purchase woodturning equipment, tools, or educational materials for the program.

—Mark Choitz, Willamette Valley Woodturners

A Philomath Middle School student is introduced to the lathe, thanks to the Oregon Woodturning Symposium's grant program.

My husband Vernon Leibrant is the turner, and I am the helper. I read your magazine, manage sales, help at arts-and-crafts shows, do bookwork, sand, and finish—everything but the turning! Recently, Vernon was turning some plastic to make a bearing bushing. I rescued some of the interesting curls from the floor and framed them to make a 3D picture.

Thank you for all you do!

—Blessings, Karen and Vernon Leibrant, Northwest Washington Woodturners

The December meeting of the IKI (Indiana, Kentucky, Illinois) Woodturners included the presentation of two Honorary Lifetime chapter memberships—to Phil Kinsey and Dallas James, both 92 years of age. Phil was the first president of the club (our George Washington) back in 2005, while Dallas was the first treasurer. Phil and Dallas have been active members of IKI over the years and have contributed a great deal to the success of the club.

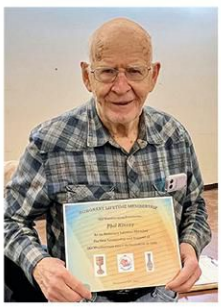
Another club member, Flint Bone, was honored for his support of IKI since its inception. Flint established the club's blog, Facebook page, and YouTube channel, and served as our photographer for years. He continues to be a valuable technical resource we all look to for support.

Also at the December meeting, club members brought turned items for a "turning exchange." Each participant left with a turning crafted by a fellow member. Another highlight was a video put together by Bill Rogers, our newsletter editor, that included historical photos of members, turnings, and various club events dating back to when IKI was chartered in 2005. All active "charter members" were acknowledged and many memories shared.

—Roger Domina, IKI Woodturners

Dallas James

Flint Bone



Phil Kinsey

Annual CMW Retreat Builds Community

Strong woodturning clubs are intentional in supporting skill development for beginning participants. They also ensure club members get to know each other and feel part of a local woodturning community. The Carolina Mountain Woodturners (CMW) has addressed both goals through the development of an annual retreat.

April 2024 event

CMW will hold its seventh retreat at Arrowmont School of Arts and Crafts (Gatlinburg, Tennessee) April 18-21, 2024. Participants must be CMW members ($35.00), but the club welcomes new members no matter where they live.

The annual event was started by club member Tucker Garrison in 2015. Key ideas are that members travel to Arrowmont for classes taught by CMW members and fellowship in a beautiful Smoky Mountain retreat setting. In past years, forty to fifty club members participated in the four-day event. Participants select four courses: a half-day course on Thursday, full-day courses on both Friday and Saturday, and another half-day course on Sunday. There are three to four courses offered in each time band, allowing for exposure to a range of topics and equipment.

Classes change from year to year. Past topics have included sharpening and basic cuts, lidded boxes, pepper mills, coloring and embellishing, and more. Classes are offered for beginning, intermediate, and experienced turners. New additions for this year include hybrid wood/resin items and carving with micromotors.

The CMW retreat is possible because Arrowmont allows us to schedule the facilities between their usual class terms. Our members can stay on campus and enjoy group meals in the cafeteria there. We have access to two woodturning studios with large and medium-sized lathes. Additionally, Arrowmont provides space for CMW to set up twelve lathes owned by the club and to set up a room for sessions on carving and embellishment, which do not require lathes.

Participants pay for their housing, meal package, and materials, and CMW covers most or all costs for renting the facility. Club members volunteer time for organizing, managing, and teaching. The result is an extremely low-cost event with many benefits.

Open to all

The retreat is open to all skill levels, but it is especially successful at building foundational skills for new turners and advancing the skills of intermediate turners. This is an opportunity for members who do not own a lathe to have hands-on experiences on a full- or mid-size lathe. CMW and Arrowmont have turning tools available for use during the retreat.

We have found that turning together, enjoying fellowship during meals, and rocking on the porch in the evening encourage club members to make new friends and feel a deeper connection to the club. ■

—Kevin Felderhoff, Carolina Mountain Woodturners

To learn more and see the handbook and schedule for the upcoming event, visit carolinamountainwoodturners.org/arrowmont.

CMW's 2022 retreat participants gather in front of the Arrowmont dining hall between classes.

One class experimented with using colors to embellish turned bowls.

Nicole Foti receives guidance from Jim Duxbury in turning a finial.

After a day of woodturning classes, participants gather on the covered porch at Arrowmont to enjoy the evening in the Smoky Mountains and deepen friendships.

Indiana County Woodturners Supports Mercy Ships

Photo: Courtesy of mercyships.org

Photo: Mercy Ships, GLM, Comms Dept.

It is amazing just how much a scrap of wood, in the hands of a woodturner, can become something more powerful than we can even imagine. I had the privilege of witnessing this firsthand last spring, when I volunteered on Mercy Ships in Dakar, Senegal, Africa, for one month. Mercy Ships is an organization that provides surgeries at no cost for people who otherwise would not have access to such services. As the name implies, Mercy Ships provides medical facilities housed on a ship—essentially a floating hospital.

For more than forty years, people from all around the world have volunteered on these hospital ships. I am an operating room nurse in my "real" job and traveled to Africa to help perform surgeries on patients from Senegal and The Gambia. On any given day, I might have been working with people from ten to fifteen different countries. The work done by Mercy Ships is life changing for the patients and their families. In addition to the surgery itself, it gives people hope for a better life.

Mercy Ships also trains local doctors as part of what they give to each country where they are docked. They spend one to two years ahead of time going to different parts of a country to evaluate potential patients who would benefit from what the ship can offer, doing preliminary testing and setting up the surgery schedule for when the ship docks there.

Spin tops for all

My woodturning club, Indiana County Woodturners Association (ICWA), from Western Pennsylvania, made more than 200 spin tops for me to bring to Africa. I was able to share these tops with kids (and some adults) in Dakar while on the ship, *Global Mercy*.

WE DIDN'T SPEAK THE SAME LANGUAGE, BUT SMILES AND LAUGHTER ARE UNIVERSAL.

Global Mercy has a full rehab department to help after surgery with physical and occupational/hand therapy. Finger tops are excellent for hand rehab, especially after operations for burns. They are used to improve dexterity and strength as the patients heal. One-quarter of the tops went to the rehabilitation department.

Many volunteers for Mercy Ships are long-term workers whose families join them during their term. To help serve these workers, the ship has a full academy for grades K-12. Living on a ship for a year or longer does not leave much space for toys, so the tops made by my club were a simple item that all the students could enjoy. One-quarter of the tops went to the academy students—and some to the adult staff, too! I lost a game of Battle Tops with the principal.

When kids are having surgery, they arrive on the ship a day or more ahead with a care person. They have only their beds for private space, and their caretaker sleeps in a berth underneath. For an hour or so each day, they get "veranda time," where they can be out on the deck for some fresh air and playtime. This is where I was able to share our tops with the ward kids and nurses. We didn't speak the same

language, but smiles and laughter are universal. A small boy, with one hand wrapped in bandages, was showing off his skills as he got up to three tops spinning at once with his other hand. A girl, with both hands wrapped in bandages, used her elbows to spin her top. It didn't matter what they could or couldn't do—they just had fun trying.

The ward nurses were excited to have something small the kids could use at night for entertainment. Most of the kids don't have much from home to play with because they just don't have much. It was amazing to see the smiles light up with such a small gift, and I couldn't imagine a more appreciative people anywhere. They were so grateful just to have a chance to get help.

ICWA steps up

The ICWA is a very charitable group that enjoys giving back to others. The club first made tops for me to take to Guayaquil, Ecuador, several years ago when I was volunteering with Project Perfect World. We also made tops for Mercy Ships four years ago, when I served in Conakry, Guinea, as well as for our local hospital's pediatric unit. I'm not sure who gets more joy out of the tops—the kids, myself, or my club members when they see photos and hear stories of the kids playing with them. Giving back is always more of a blessing for the giver.

Our club has also made wig stands for cancer patients (shared through Birdie's Closet at our local hospital), Christmas ornaments for fundraisers, pens for the Pens for Troops organization, Beads of Courage boxes, and AAW's ReTurn to the community Empty Bowls program—not bad for a group of only thirty or so woodturners!

To learn more about Mercy Ships, visit mercyships.org.

—Daryl Gray, Indiana County Woodturners

Members of the Indiana County Woodturners Association have donated turned items for a number of charitable causes.

Club member John Sinosky demonstrates how he turns tops.

The author, Daryl Gray, displaying spin tops made by ICWA club members before packing them up to take to the *Global Mercy* in Dakar, Senegal, Africa.

This girl had fun with the tops in therapy, though rehabilitation can be difficult and often painful.

Photo: Mercy Ships, GLM, Comms Dept.

With both hands bandaged, this girl found her own way to spin the tops—radiating joy, not hardship.

Photo: Mercy Ships, GLM, Comms Dept.

AWGB to Host Its 18th International Seminar

History

The Association of Woodturners of Great Britain (AWGB) had its origins at roughly the same time as the American Association of Woodturners (AAW). The idea of a national organization promoting the art and craft of woodturning in the U.K. started when English turners Ray Key and Mick O'Donnell attended the *Woodturning Vision and Concept* Symposium at the Arrowmont School of Arts & Crafts in October 1985.

Our fledgling group, headed by Ray Key, looked at staging what would be the first international woodturning seminar in the U.K., although at that time there was also a movement for a national association. Prior to the intended international event, Ray Key led a group to draft a constitution for a national association, and this was presented to delegates at what was our first International Woodturning Seminar, at Loughborough College of Art and Design in August 1987. Demonstrators included David Ellsworth, Albert LeCoff, Bert Marsh, and Ray Key. The formation of the AWGB was duly agreed at this Seminar.

Present day

In its first year, the AWGB had more than 300 members, and today it has more than 3,000. The membership is made up of individuals, corporate members, sixty-three fully affiliated clubs (meaning all club members are also AWGB members), and sixty-eight associated clubs. As woodturners, we are very dependent on the woodworking trade and therefore invite woodworking companies to support us as corporate members. Our current president is renowned turner/artist Joey Richardson.

The AWGB has a full program of training events held at various locations around the country. We also sponsor a traveling gallery comprising select turned items that are displayed at various exhibitions. One such exhibition took place in 2015 and a YouTube video of the display can be viewed at tiny.cc/AWGBshow (URL is case-sensitive).

The site of the 2024 AWGB International Seminar – Yarnfield Park Training & Conference Centre, Staffordshire, U.K.

AWGB Seminar attendees await a demonstration, 2018.

American turner Harvey Meyer demonstrates the basket illusion effect during the 2018 AWGB Seminar.

AWGB seminars

When the AWGB was formed in 1987, one of its first aims was to establish an international woodturning event. This took place in 1989, with Dale Nish, Dell Stubs, Dennis French, Ray Key, Mick O'Donnell, Dave Register, Mike Scatt, and Reg Sherwin as the demonstrators. Since then, the Seminar has become a prominent fixture in the AWGB diary and is now held every two years.

This year will mark the AWGB's 18th International Woodturning Seminar. It will take place at Yarnfield Park Training & Conference Centre in Staffordshire, October 4-6, 2024. The lineup of demonstrators will include Rolly Munro (New Zealand), Jan Hoven (Holland), Kade Bolger (Canada), Neil Joynt (New Zealand), Yann Marot (France), David O'Neill (Ireland), and U.K. turners Jason Breach, Margaret Garrard, Mick Hanbury, and Simon Hope. All of our demonstrators will be both demonstrating and teaching master classes.

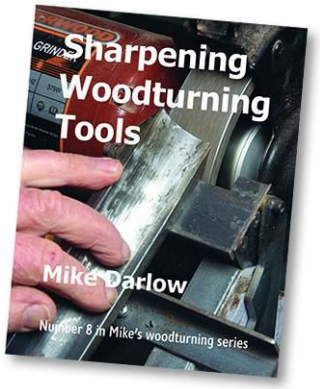
Our seminars aim to offer something for turners of all skill levels, from beginner to expert. Additionally, corporate members will have their trade stands open for business, both selling equipment and offering valuable advice.

Since its inception the AWGB, like the AAW, has become an authority for advice and input into all woodturning-related topics. Its main aim is to foster a greater awareness, nationally and internationally, of the art and craft of woodturning.

To learn more about the 2024 AWGB Seminar, including booking details, visit awgbwoodturningseminar.co.uk. General information about the AWGB can be found at awgb.co.uk.

—Roger Cutler, Vice Chair, AWGB

Book Review: *Sharpening Woodturning Tools*, by Mike Darlow, The Melaleuca Press, 2023, 121 pages, paperback



Who would have thought that sharpening woodturning tools would warrant a whole book?

Darlow opens with a raft of definitions—bevel, sharpening, rake angles, rake and clearance faces—and a survey of woodturning literature. He finds that until late in the 20th century, the experts all agreed on 25° to 30° as the ideal bevel angle for skews, gouges, and most other cutting tools. But then some experts shifted toward 45°, causing a state of confusion for Darlow to sort out here.

After making the case for 25° through a series of diagrams and close-up photos, Darlow devotes the balance of this book to surveying equipment and sharing his own methods. I was sufficiently intrigued to measure my own tools: skews around 30°, close enough, but my roughing gouges and detail gouges were way too blunt. I'll be experimenting soon with his advice on this.

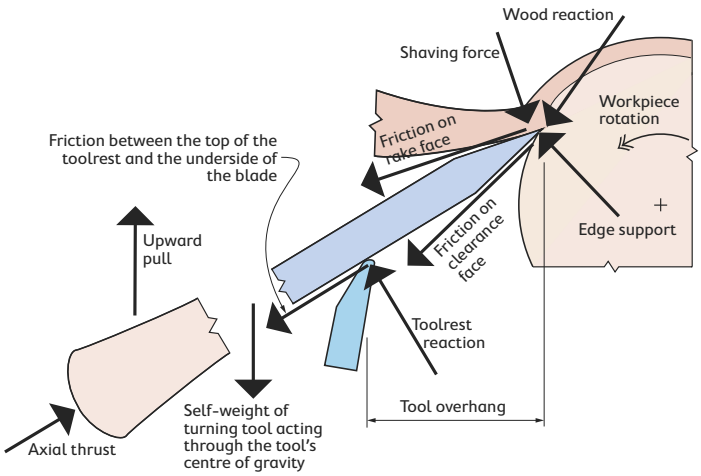
Darlow also argues persuasively for a two-step process: hollow-grind on a coarse 8" (20cm) CBN wheel, then hone (and re-hone) using a 600-grit bench stone and a 500-grit diamond slip stone. Diagrams show how this is more efficient and wastes less tool steel than either flat or convex grinding.

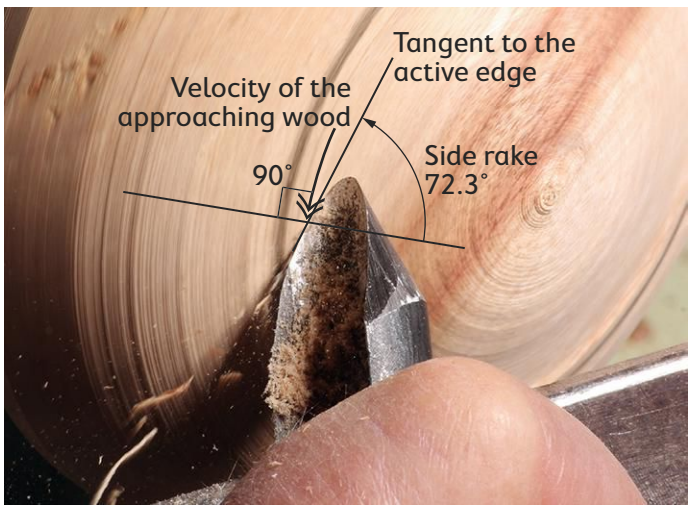
The pages include useful templates for angle-setting jigs of Darlow's own design, plus plans for Darlow's own grinder platform. However, the discussion is not so sharp when it comes to bowl gouges and the complex jigs needed to create a swept-back grind, and on page 105 the reason becomes clear: Darlow doesn't like or use swept-back bowl gouges.

And thus Darlow himself is both the strength and the weakness of this book. Practices he knows and does himself, he understands and can explain to a remarkably fine degree. What he doesn't do himself, he judges to be suboptimal. This reflects his core belief that there is indeed an optimum way of doing everything, and anything else is substandard, to be disregarded. But in fact—and I have seen this over and over again in my long career as a writer and editor—every adept craftsperson operates within a coherent system wherein all the parts fit smoothly together. An element considered in isolation might not make sense, but in context, it works perfectly well... *for that craftsperson*. Optimum for you is not necessarily optimum for me.

This is No. 7 in Darlow's encyclopedic series of books. I have the whole set and I value his research, many insights, and sharp analysis, though I could do with less of his superior tone. If sharpening is a struggle for you, do give Darlow a try before you buy more expensive apparatus. What's optimum for him might be plenty good for you, too. ■

—John Kelsey, Lancaster PA





Example illustrations. The diagram on the left analyzes the forces involved in a peeling cut. On the right, defining side rake on a noncylindrical surface. There's a ton of information in Darlow's illustrations, but readers must work to extract it.

Tips

Cook's bowl stabilizer provides a third hand

If you frequently need a "third hand" to hold a turned bowl for sanding or finishing off the lathe, help is as close as the kitchen tools section of your local store. Kitchenware departments often sell silicone stabilizing rings that are designed to hold a mixing bowl in place when a cook is stirring ingredients during food preparation. Fortunately for us turners, they work equally well for holding turned bowls while sanding, finishing, or embellishing. Even better, since they're made of silicone, epoxy and other finishes just peel off the stabilizer once they're cured. One popular brand online is the Staybowlizer® (staybowlizer.com).

—Rich Sabreen, Connecticut, AAW member since 2015

Japanese saw parts work from lathe

When it's time to part a turning project from a wasteblock, I usually use my parting tool for the job. But sometimes the work requires too far an overhang from my tool-rest to do this safely. In these cases, I use a Japanese saw instead, *with the lathe off.* Japanese saws cut on the "pull" stroke, and the thin flexible blade lets me cut the work off flush.

—Tim Heil, Minnesota, AAW member since 2001

Better than a funnel

Liquid finishes can be quite costly and when applying them, it is a shame to waste what may be left in a bowl being used with a cloth or brush. A simple solution is to use a screwdriver to transfer the liquid back into the can. Just place the tip of the screwdriver into the neck of the can, angle the screwdriver, bring the bowl into contact with the screwdriver, and tilt the bowl. The liquid will flow down the screwdriver with no spillage, and the amount left on the screwdriver will be less than what would have remained had a funnel been used.

—Michael Hamilton-Clark, British Columbia, Canada, AAW member since 2013

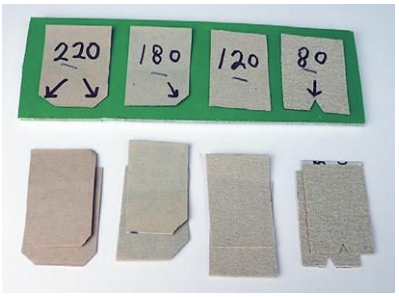
Share your turning ideas!

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

Lathe as gluing clamp

The lathe works great as a clamp when doing a glue-up. Just bring up the tailstock and apply pressure by advancing the quill. A wide cone center helps to distribute the pressure, and I add extra clamps as needed. I put a piece of cardboard on the lathe bed to catch any glue squeeze-out and keep the bed ways clean.
—Tim Heil, Minnesota, AAW member since 2001

"Corner-code" your sandpaper



The sandpaper I like only comes in one color, light-brown. All the grits are the same color, so it is difficult to tell them apart on quick glance. I can easily recognize 80 grit by just looking at it, but when it comes to the higher grits, such as 180 vs. 220, it becomes a lot more challenging. I solved this problem by "corner-coding" my sandpaper. On 220-grit sandpaper, I cut off two corners; on 180 grit, I cut off one corner; and on 120 grit, no corners. I cut a notch along the bottom edge to distinguish the 80-grit sandpaper. The green board shown in the photo hangs on a wall in my studio to help me remember the code.
—Carl Ford, New York, AAW member since 2001

Retain white birch bark on branch wood

I make small birdhouses from white birch. These are turned endgrain from branches about 2" (5cm) in diameter. On these pieces, I want to retain the white bark for the outside of the birdhouse. Keeping the bark on is challenging because it is so fragile, and the branch is often not a perfect cylinder. To help retain a clean bark edge during turning, I wrap the end of the branch with a stretchable elastic self-adhesive bandage. This material is available on the web or at most pharmacies.
—Dave Buchholz, New York, AAW member since 2001

Avoid skew catches when rolling beads

The woodturning cut that is the most notorious for catches is rolling a half-bead with the short point of a skew. These catches typically occur late in these rolling cuts. Why?

Figure 1, scanned with permission from Keith Bootle's 1985 book *Wood in Australia*, shows a prism of wood, and the arrows show it being cut in the three basic grain directions. On page 7 of his book, *The Complete Guide to Sharpening*, Leonard Lee shows that the force needed to sever endgrain is approximately four times greater than that needed to sever parallel-grain. During a full bead roll, the short point starts by cutting parallel-grain and ends cutting endgrain, as is evident in *Photo 1*. Therefore, assuming a constant shaving width during a rolling cut, the turner has to dramatically increase the axial thrust he or she applies if rolling at a constant feed rate, and/or greatly slow the feed rate of the tool.

Also, many turners, fearing a catch, roll much too quickly, which doesn't allow sufficient time to act on feedback received via their eyes, ears, and hands, and coordinate the constituent tool movements: axial rotation of the tool, movement of the tool blade along the toolrest, and fanning and slightly raising of the tool handle. ▸
—Mike Darlow, New South Wales, Australia, AAW member since 1986

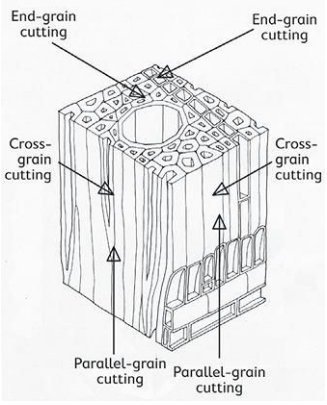


Figure 1

TIPS

Use synthetic metalworking steel wool

When sanding wood at the lathe, I sand up to 220-grit using sandpaper and then switch to synthetic steel wool, rather than finer grits of sandpaper. Some synthetic steel wool that is sold for woodworking is made of aluminum oxide, which works okay for most things but is not great for woodturning. The aluminum oxide can melt if you use too much pressure against a corner or sharp edge when applying it to a workpiece on the lathe. And if I've chosen a green pad, I will end up with an unwanted green streak on my work.

Instead, I use pads made from silicon carbide, which is sold for metalworking applications. It turns out, it also works great on wood. It does not melt easily. In fact, you can really go at it without worrying about heat buildup. You can purchase silicon carbide synthetic steel wool from metalworking suppliers such as McMaster-Carr, Enco, or Grainger.

Silicon carbide synthetic steel wool comes in only one color—all the grits are the same gray. To distinguish between the abrasive grits, I "corner-code" the pads. On the coarse grit synthetic steel wool, I cut off two corners; on medium-grit pads, I cut off one corner; and on fine grit, no corners.

—Carl Ford, New York, AAW member since 2001

Improvised chuck jaws

I decided to turn a set of twelve identical figures to fit into a wood base for my 18-month-old grandson. I wanted to have the numbers 1-12 on the top of the figures and the letters A-L on the opposite end. I figured the toy would not only help to develop his manual dexterity, it could also help teach him numbers and the alphabet. Because I turned multiple figures from a single spindle, the ends of the figures were not perfectly smooth after being parted off the lathe (*Photo 1*). I needed the ends perfectly smooth in order to apply the numbers and letters.

Because I did not have chuck jaws small enough to hold the turned figures, I had to improvise. I removed the standard jaws from my chuck and was able to use the backing jaws (the jaw slides onto which the regular jaws are attached) to hold the figures securely. This allowed me to insert the wood figures and true up both ends cleanly (*Photo 2*).

While a smaller set of jaws would have been the best way to secure the pieces, this method worked well and accomplished the job (*Photo 3*).

—Dex Hallwood, British Columbia, Canada, AAW member since 2018

Battery-powered chainsaw aids in indoor wood prep

My wife and I purchased a battery-powered mini-chainsaw to use in our garden chores (*Photo 1*). It has been good to have, and I have found it is also useful for prepping wood for turning inside the workshop.

1


2

I mentor kids at the local Boys and Girls Club here in Ronan, Montana, in woodturning. Ours is a basic shop, and our bandsaw is small. To help prepare some of the turning wood, I have brought along our mini-chainsaw and done some "pruning" on wood we couldn't cut on the bandsaw. I have even prepped some wood after it was mounted on the lathe (*Photo 2*).

Since the saw is battery powered and there are no fumes, we can use it inside the shop. Make sure the wood is held securely, either on the floor, a bench, or at the lathe. As the kids don't have much experience in the shop, I do the cutting. They help prepare for the job and learn that unusual uses of tools can be appropriate with proper safety considerations.

—Les Dawson, Montana, AAW member since 1988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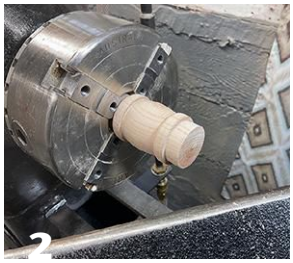
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Calendar of Events

Send event info to editor@woodturner.org. April issue deadline: February 15.

England

October 4–6, 2024, Association of Woodturners of Great Britain (AWGB) 18th International Woodturning Seminar, Yarnfield Park Training and Conference Centre, Staffordshire. Demonstrators to include Mick Hanbury, Simon Hope, Margaret Garrard, Jason Breach, Kade Bolger, David O'Neill, Yann Marot, Jan Hovens, Neil Joynt, and Rolly Munro. For more, visit awgbwoodturningseminar.co.uk.

Colorado

September 27-29, 2024, Rocky Mountain Woodturning Symposium, The Ranch Larimer County Events Center, Loveland. Demonstrators to include Jean-François Escoulen, Dale Larson, Rudolph Lopez, Jacques Vesery, and Kimberly Winkle. Symposium to include hands-on learning, tradeshow, instant gallery, and auctions. For more visit rmwoodturningsymposium.com. Registration opens March 1, 2024.

Florida

February 16–18, 2024, Florida Woodturning Symposium, RP Funding Center, Lakeland. Demonstrators to include Stuart Batty, Trent Bosch, Rebecca DeGroot, JoHannes Michelsen, Darryl Jones, Lee Sky, Dan Stevenson, and Walt Wager. Event to include an instant gallery, raffle, auctions, shopping spree, and great vendors market. For more, visit floridawoodturningsymposium.com.

Illinois

August 2–4, 2024, Turn On! Chicago Woodturning Symposium, Crowne Plaza Hotel, Northbrook. Featured demonstrators to include Stuart Batty, Roberto Ferrer, Greg Gallegos, Keith Gotschall, Kristen LeVier, Laurent Niclot, Elizabeth Weber, Rob Wallace, Jeff Hornung, and Kurt Wolff-Klammer. 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.

Minnesota

Multiple 2024 exhibitions, AAW's Gallery of Wood Art, Landmark Center, Saint Paul:

- January 7–March 8, 2024: *Art from the Lathe—Selected Works from the AAW Permanent Collection*
- March 15–May 12, 2024: *Balance* (2024 POP exhibition)
- May 19–September 1, 2024: *Art from the Lathe—Selected Works from the AAW Permanent Collection*
- September 8–December 29, 2024: *Common Roots* (AAW's 2024 member exhibition)
- Ongoing: *Touch This!; Around the Hus—Turning in Scandinavian Domestic Life; She's Tops! Selections from the Linda Ferber Collection*; vintage and historic lathes and turned items

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

New York

March 23, 24, 2024, Totally Turning Symposium, hosted by the Adirondack Woodturners Association, Saratoga Springs City Center, Saratoga Springs. Demonstrators to include Barry Gross, Mauricio Kolenc, Janice Levi, Mike Mahoney (remote), Matt Monaco, Graeme Priddle and Melissa Engler, Derek Weidman, Karen Amodeo, Joe Larese, John Ryan, Doug Scharf. For the latest info, visit totallyturning.com.

March 23–25, 2024, Finger Lakes Woodturners features Laurent Niclot, St. Michael's Woodshop, Rochester. Laurent will offer an all-day demonstration featuring texturing and coloring his miniature hollow forms, creating his miniature teapot, and his signature multiaxis drop. Two one-day workshops will feature making miniature hollow forms. For more, visit fingerlakeswoodturners.com/laurent.

Texas

April 12–14, 2024, Gulf Coast Woodturners' 27th Annual Hands-On Retreat, Jimmy Burke Activity Center, Deer Park (Houston). Members teach a variety of courses for all skill levels, with a total of three rotations and twenty-seven classes. Fee of $75 includes two lunches. Club membership of $35 required due to insurance. For more, visit gulfcoastwoodturners.org.

Virginia

November 2, 3, 2024, Virginia Woodturners, Inc., biennial symposium, Expoland, Fishersville. Headline artists include Donna Zils Banfield, Trent Bosch, JoHannes Michelson, Graeme Priddle, Kristin LeVier, Andi Wolfe, Bob Rotche, Nick Agar, Joe Fleming, Barry Gross, Jeff Hornung, Linda Ferber, and Frank Penta. Forty-six demonstrations, large vendor tradeshow, instant gallery. For more, visit virginiawoodturners.com.

From AAW's Permanent Collection

Tania Radda and J. Paul Fennell, Untitled, 2017, Cherry, compressed cherry, acrylic paint, 10" × 9" × 7" (25cm × 23cm × 18cm)

Collection of the AAW, donated by Tania Radda

TURN A HEART ON TWO AXES

Michael Anderson

There are many ways to create a wooden heart. Some methods avoid the lathe entirely (hand- or power-carving, band- or scroll-sawing), and others utilize the lathe but rely on split-turning or deconstruction-reconstruction techniques. Here I present a method to create a heart on the lathe via multiaxis turning. This is a fun intermediate-level process that involves spindle turning, facegrain turning, drilling on the lathe, and a bit of endgrain hollowing at the top of the form.

Blank prep

This process applies to both green-, or wet-, wood turning and dry-wood turning. I find that starting with a square blank works best, especially one whose thickness is roughly half that of the side dimension (or long edge if using a rectangular blank). The dimensions are flexible, as hearts take many forms, but in my experience (read, experimentation) a square blank will produce a heart that has nice even curves and proportions. The blank can be of any size, though the size should be appropriate for the chuck jaws you will use later. I typically use 50mm, or 2", jaws and have found that a 5" (13cm) square blank is about the smallest that will work well with this jaw size.

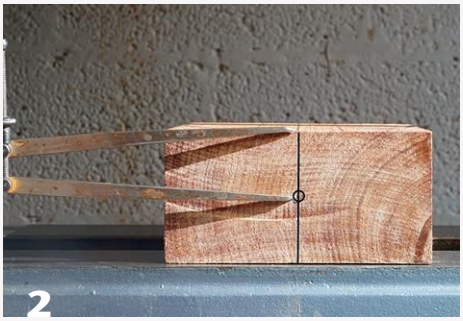
Regardless of the blank, it is important that the front and back faces are parallel to one another. If you are using a chainsawn blank, take the time to square each face on the bandsaw or at the lathe. If using wood that is very green, consider boiling the blank prior to turning to mitigate cracks during the drying process—once the heart is turned, you cannot easily put it back on the lathe.

For the piece shown in this article, I purchased a waxed macacauba (also called hormigo) blank from a local retailer. This wood is fairly dense with sections of interlocking grain and large diffuse pores. I had never turned it before, but the color was appealing for a heart form, as was the fact that it was new to me. The blank was 3" (8cm) thick and 6" (15cm) square. Prior to commencing work on the blank, I scraped away most of the wax and cleaned the surface with VM&P (Varnish Makers and Painter) naphtha.

Lay out the design

One of the faces of the blank will serve as a reference for the other surfaces. This will become the front or the back of the heart. Choose the truest/flattest face, and with your favorite marking device, measure and draw lines that separate the

Draw layout lines



Accurate layout lines aid in drawing the intended heart shape as well as locating the mounting points for both axes.

blank into thirds in both dimensions. These markings will later dictate the width of the heart, as well as where the top lobes begin to descend into the "bowl," or hollowed-out area, at the top.

Once you have drawn your thirds, draw an additional line down the midline of the heart. This reference midline will separate the heart into left and right halves and should run parallel to the grain. Make a mark at the halfway point of this line. Make one more mark that is halfway between this center point and where the top third line intersects the reference midline. Circle this mark, as it will indicate the center of a future tenon (*Photo 1*).

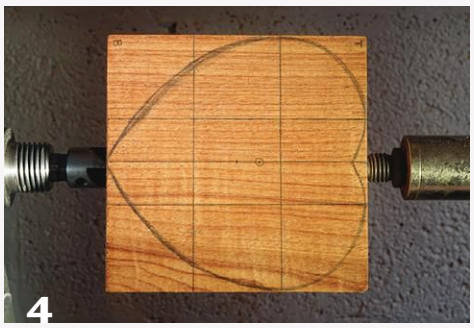
Using a T-square (or similar), draw a line from your reference midline across the top and bottom endgrain faces. Mark the center point of the line on each face. I find this task easiest and most precise with a pair of dividers (*Photo 2*). These points will be where your drive and live centers connect.

Following the line layout, I find that it is beneficial to draw a heart on your reference face (*Photo 3*). This gives you something to aim for when you are turning. The widest part of the heart will be at the top third, and the top of each lobe of the heart will be tangent to the side-third lines you drew that are to the right and the left of the midline. Connect this tangent to the midline with a slight drop, but still near the top. The bottom point of the heart will be at the bottom of the midline. You should aim to have a continuous curve that connects the bottom of the heart to near the top of the midline. Although it is not necessary, it can be helpful to draw both the left and right sides of the heart.

Turn the top of the heart

Mount the blank between centers in spindle orientation, meaning the wood grain should run parallel to the lathe's bed ways (*Photo 4*). Your drive and live center points should aim for the marks you previously made on your top and bottom endgrain faces. I used a four-prong drive center in the headstock and a cupped live center in the tailstock. It is helpful to use a live center system with threads, as future steps will require a cone center. Using a spindle roughing gouge (SRG), true the blank so that the left and right sides are rounded over. Turn only as far as is needed to remove flat spots. You will notice that you have turned away the sides of your heart drawing; however, you should see that the apex of the turned curve is still at the now-imaginary junction of your drawn lines (*Photo 5*). In other words, the apex of the curve represents the widest point of the heart.

Round over the top third of your heart with your tool of choice, ▸



Axis 1: mount between centers

Mount the blank in spindle orientation first, between centers.

aiming to connect the widest point (indicated by your top-third line) to the top of each lobe (indicated by your side-third lines) with a smooth curve (*Photo 6*). The surface/curve does not have to be perfect yet, as we will come back and refine that in a future step. At this point, you do not need to remove much material from the bottom third of the heart. Instead, the added mass will help stabilize the blank when you hollow out the "end-grain bowl" soon.

Turn a tenon on the bottom of your blank. I turned away some material first, but only enough so that I'm not making interrupted cuts when forming my tenon. I first scribed a 55mm- (2"-) diameter circle with a Vernier caliper, being sure to let only one leg of the caliper touch the spinning blank. I then used a skew to peel away most of the excess material and a detail gouge to refine the tenon and clean up the surface. I also added a small shoulder above the tenon (*Photo 7*).

Turn an endgrain "bowl"

Mount the newly turned tenon in your chuck, taking care to ensure that your blank is positioned as it was between centers. I use my live center and slight tailstock pressure prior to tightening the chuck jaws to ensure proper alignment. For this project, I planned to use the heart as a bud vase, so I needed to drill a hole before turning the "bowl" at the top. Remove your live center and insert either a drill chuck and drill bit or a taper shank bit into the tailstock. I used a ½" (13mm) bradpoint bit (*Photo 8*). Switch on the lathe at a slow speed and advance the bit as far into the heart as desired. For this demonstration, I drilled about two-thirds the length of the heart.

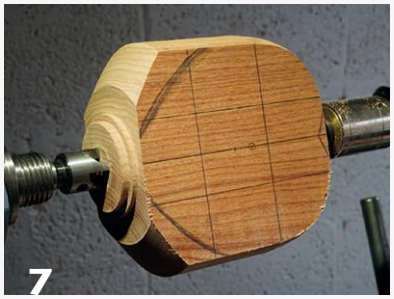
Move the tailstock out of the way, and with your tool of choice, begin hollowing into the endgrain at the top of the heart. I used a bowl gouge for the initial cuts and a cupped carbide cutter to refine the surface. The inner profile should have a steep ogee profile, and you should aim so that the rim of the "bowl" is positioned about ¼" (6mm) in from the front and back faces of the blank. It can be helpful to create a stepped interior prior to your finishing cuts. After hollowing the top area, blend the rim with the top curve you previously turned on the exterior of the blank (*Photo 9*). If you are using dry wood, take the time to sand the

Turn edges and top

Since the blank is mounted in spindle orientation, with the grain running parallel to the lathe's bed ways, it is acceptable to use a spindle roughing gouge to round the two sides.

Continue shaping the top shoulders of the heart.

Form tenon at bottom



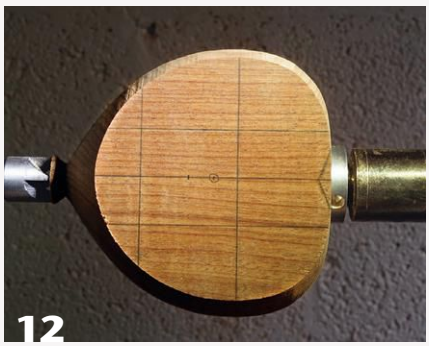
Form a chucking tenon at the bottom of the heart.

Drill and turn top

With the work now mounted in a chuck, the author drills into the workpiece since he wants it to serve as a dry bud vase.

Carefully turn a "bowl," or hollowed out area, at the top of the heart.

Continue shaping



With the work once again mounted between centers, using a cone on the tailstock quill for support, continue shaping the outer profile, using the heart-shaped lines as a guide.

hollowed "bowl" while your blank is still mounted in the chuck.

Form the bottom of the heart

Remount your blank between centers, being careful to line up the drive center spurs with the indentations made when you first mounted the blank. Use something to stabilize and protect the top of the heart on the tailstock side. I screwed a cone onto my live center threads and used a folded shop towel as a cushion to protect the surface of the bowl (*Photo 10*). Apply a reasonable amount of tailstock pressure and lock the tailstock quill.

Using the tool(s) of your choice, begin turning away the material on the bottom two-thirds of the heart. Your initial drawing should still be visible and can serve as a guide while turning (*Photo 11*). You want to aim so that the bottom point of your finished heart will be at the tip of your drive center pin, or even slightly in front of it. This will ensure you can create a nice point at the bottom of the heart, free of any holes or mounting marks. I used a spindle roughing gouge for the bulk of the material removal and then switched to a bowl gouge when I got close to the drive center (*Photo 12*).

Take care to blend all of the curves and clean up the turned surfaces; once you have completed this step, you will no longer mount the heart in this orientation. The combination of a parting tool, skew, and/or spindle gouge will help you remove material near the heart's bottom point.

At this point, your heart will probably not look like much of a heart. I call this the "hot air balloon" stage. Once we start turning the front and back faces of the blank, the heart form will appear like a friend we've been anticipating for a while.

Revealing the heart

Mount your chuck on the lathe spindle and live center in the tailstock. If the cone is still attached to your live center system, remove it so that the cup and point are exposed. The point of your center will line up with the point you marked halfway between the midline center point and the top-third line. This should be circled and will be the center of our first of two facegrain tenons.

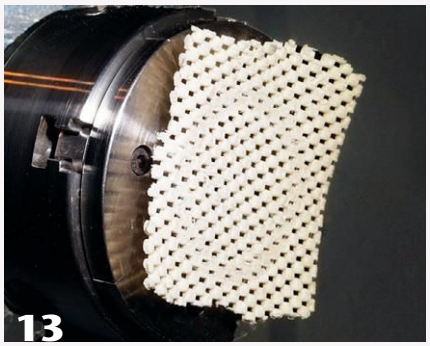
To mount the blank, I used my chuck jaws as a jamming surface. Close the chuck jaws and place a piece of rubber or foam drawer liner over the surface of the jaws (*Photo 13*). Alternatively, you can turn a flat surface to use as a jam chuck. Position your blank against the chuck and advance your live center so that the center point inserts at the mark you previously circled. Apply pressure and lock the tailstock quill.

Using a flush-cut saw or similar, trim the excess material off the end of the heart's bottom point (*Photo 14*). This helps prevent splintering when you are turning the front and back faces. You can trim this material off prior to mounting, but it is helpful to take advantage of your spindle lock if possible.

Switch on the lathe and scribe a tenon on the face. Once again, I used a Vernier caliper to mark a 55mm circle. I formed the tenon with a bowl gouge, then cleaned it up with a detail gouge. I also added a small shoulder above the tenon (*Photo 15*). In this case, the shoulder gives the advantage of being able to refine your heart's front and back curves without interfering with the flush jaw mounting surface. Remove the heart from your jam chuck and mount the newly formed tenon in your chuck jaws. Now turn a tenon and shoulder on the other face.

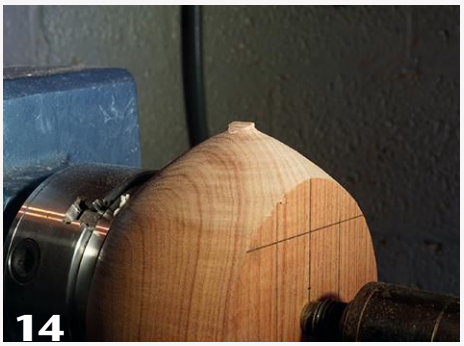
Turn away some of the material and aim for the tip of your heart. As you do, you'll notice that the plan is coming to ▸

Axis 2: facegrain orientation



13

The author jam chucks the work against chuck jaws covered by some soft drawer liner as a cushion. The work is now mounted on its second axis to allow shaping of the front and back faces.



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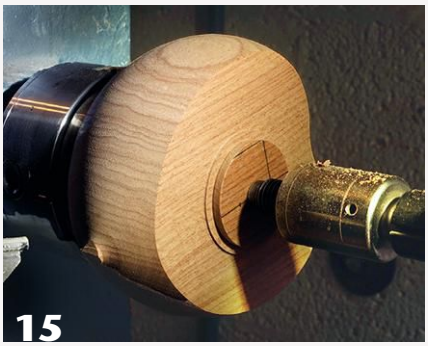

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After cutting off the excess wood at the bottom tip of the heart, the author forms the first of two chucking tenons, one on each face.

fruition and a heart shape will appear (*Photos 16, 17*). Your cuts will be quite interrupted, so advance slowly and take great care to ensure you don't overshoot your mark. As usual, a sharp tool edge will help you achieve the best results. Turn a continuous curve from the tenon shoulder to the tip—the shape of your curve will resemble the outside of a wide-open bowl form. You do not need to worry about a clean surface yet, as you can always come back to this side later.

Because you have turned two tenons, you can reverse and remount your heart as many times as needed to ensure both faces are symmetrical. Once you are satisfied with your heart shape, turn away one of the tenons and sand the face. It may be best to sand the heart off the lathe, as the dramatically interrupted surface will make it difficult to keep your edges crisp.

Remount the completed face in a jam chuck. I used some drawer liner and a small repurposed bowl as a jam chuck, which works for hearts of various sizes and, given its width, does a fine job of stabilizing the boundaries of the heart. Turn away as much of the tenon and shoulder as possible (*Photo 18*). A detail gouge is helpful here. Switch off the lathe, remove the heart, and use a flush cut saw or a sharp bench chisel to remove the remaining nub. Sand the surface of the heart, apply a finish, and mount it on a stand as desired. If you began the process with a green blank, allow time for the heart to dry prior to sanding and finishing. ■

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Shape front and back, remove one tenon

16

The first tenon is now held in the chuck to allow for a second tenon to be formed on the other side.

17

With a tenon on each side, you can continually flip the work as many times as needed to fine-tune each face, until you are satisfied with the shape of both faces. Remove one tenon.

Remove 2nd face tenon

18

With the work jam chucked in a repurposed bowl and some drawer liner as a cushion, the author removes the tenon from the other face.

SHOPMADE SLIP-ON *Centering Cones*

Carl Ford

Sometimes you look back on something and realize you had had blinders on. In 2007, I was replacing the aluminum cone centers that came with my Oneway tailstock with my own version made from ultra-high molecular weight (UHMW) plastic. I figured that since Oneway threaded their cone centers, I should cut threads on my custom-made cones, too. I even wrote an article about it in the Winter 2007 issue of *American Woodturner* (vol 22, no 4, p. 49).

It took years, but I have seen the light. Slip-on cones are better! They are easier to make and easier to use. Why? Because they just slip on. When you press them up against a workpiece with tailstock pressure, they stay in place on their own—no need to spend the time cutting threads.

Useful cone shapes

The aluminum cones packaged with the Oneway revolving (live) centers are valuable for many turning projects. But I have found that two or three shapes are not versatile enough to fit all projects. Fortunately, it is easy to turn your own custom live center cones out of UHMW material, which costs less than $5 for each cone center blank.

Figure 1 offers several live center shapes that I have found to be useful. I most commonly use the Big Blunt and Small Blunt shapes. The Chuck Adapter is essentially a poor man's version of Oneway's live center adapter; the Candle Adapter supports the candle end of a turned candlestick holder after you drill a hole in the top for the candle; and the basic Point cone is simply the shopmade version of the aluminum cone that ships with the Oneway live center. I have found that the semi-soft UHMW does less damage to workpieces than the harder aluminum. And if you accidentally cut into the UHMW cone, no worries—it won't harm your cutting tool and you can easily make another one.

Customize for *your* live center

Note: It appears that *revolving center* is the modern term for *live center.* A live center is used in the lathe's tailstock. It has a point or head on it that rotates on a set of bearings. Dead centers do not rotate freely on their own; they are used in the headstock to drive your work.

You can customize the slip-on live center cones to fit your live center. *Figure 2* shows the dimensions for some popular live, or revolving, ▸

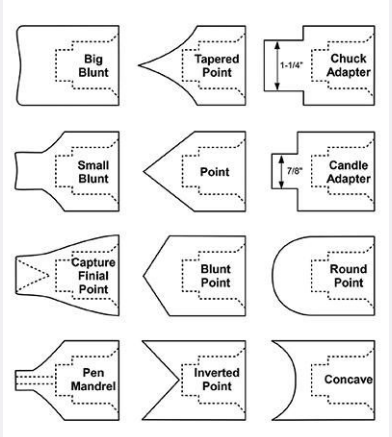
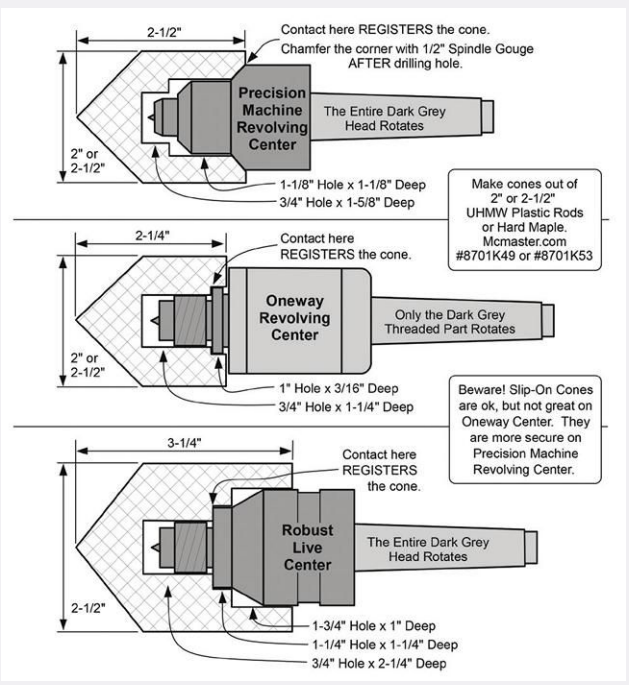


Figure 1. Some commonly useful shapes. You can customize the shape for the perfect fit for your workpiece.



Sizes for popular live centers

Figure 2. The dimensions for three brands of live centers. Customize your slip-on cone center to fit your revolving center.

centers. I have found that slip-on cones work great on the Precision Machine or Turners Select revolving centers because the entire head of the live center rotates as one piece. Thus, a shopmade cone can slip over the entire head of the live center (not just the tip) very securely.

Slip-on cones are also very secure on the Robust live center because the entire head rotates. Note that the outer diameter of the Robust center requires 2½"- (6cm-) diameter (rather than 2", or 5cm) UHMW blanks, as shown in *Figure 2*.

Slip-on cones work on the Oneway live center, but they are less secure since only the threaded tip part of the Oneway center rotates. A slip-on cone might not stay in place on its own, but when used with tailstock pressure, it stays in place and works fine.

If you have a different live center than the ones shown in *Figure 2*, some modifications may be necessary, but the concepts remain the same.

Material

You can make custom cones out of any plastic or hardwood. If you have some 2"-thick hardwood scraps, then go for it. Otherwise, purchasing UHMW material may be cheaper and easier than finding 2"-thick hardwood. Hard maple is the best wood option. UHMW is the best plastic option, as it is hard but not too hard and it turns easily with a bowl gouge.

I have purchased UHMW rods from McMaster-Carr (mcmaster.com) and from Amazon. You can make four 2½"-long cones from 1' (30cm) foot of rod.

Make your own

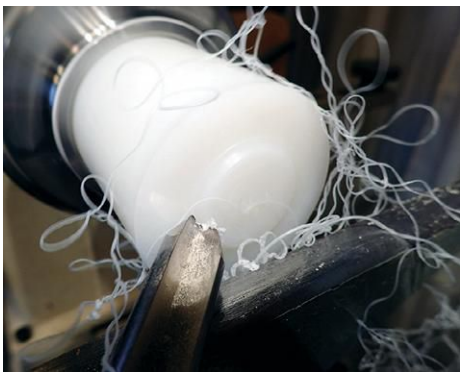
The following steps show how I turn a custom slip-on live center cone in UHMW plastic. This example is sized for the Precision Machine revolving center; size yours to fit your live center.

STEP 1 CUT UHMW BLANK

You can cut UHMW plastic with ordinary tools. Use a handsaw or bandsaw to rough-cut a 2½" long piece from a 2" diameter rod. *Safety Note: Use a holding jig when cutting round material on a bandsaw to prevent the material from rolling and catching the blade during the cut, which could cause a serious accident.*

STEP 2 TRUE UP THE END

Mount the blank in a four-jaw chuck, and true up the end. Here, the author uses a bowl gouge. Ride the bevel, just as you would when turning wood. The shavings should peel off in long, continuous streams. It can be frustrating when the ribbons wrap themselves around the work and chuck, but with practice, you can aim the shavings off to the side and out of the way.

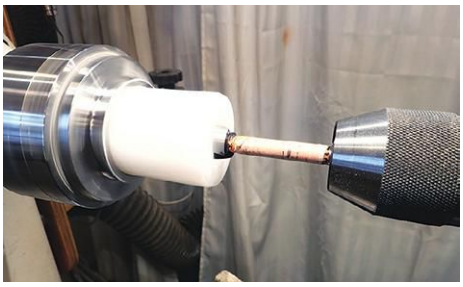


STEP 3 TRUE UP THE SIDE

True up the long side of the blank, making it perpendicular to the end. For now, turn only the first half of its length, as you can turn the rest after reversing the work in the chuck.

STEP 4 DRILL THE HOLES

This slip-on cone requires two holes. The author first drills a 1⅛"- (29mm-) diameter hole 1⅛" deep using a Forstner bit (chosen for its flat bottom). The second hole is ¾" (19mm) in diameter, 1⅝" (4cm) deep, also drilled with a Forstner bit. *Rule of Thumb: When drilling two different size holes, always start with the wider-diameter bit; if you drill the smaller hole first, there will be no center point to help align the larger bit.*

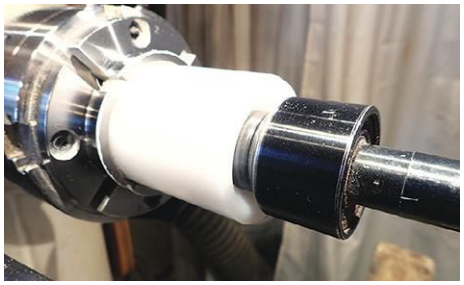


STEP 5 CHAMFER 1ST HOLE

Chamfer the opening of the larger hole, using a spindle or bowl gouge, to a 45-degree angle. Strive to make the angle match that on the live center you intend to use—in this case, the Precision Machine revolving center.

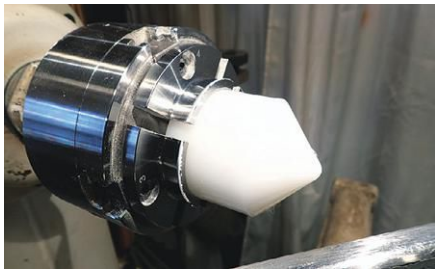
STEP 6 TEST FIT ON LIVE CENTER

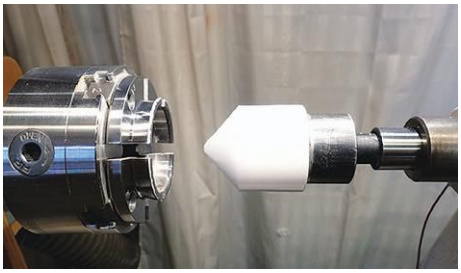
With the holes drilled and the opening angled, test the fit of the slip-on cone on the live center. Make any necessary adjustments to achieve the right fit. The live center should fit into the hole like a hand in a glove.



STEP 7 REVERSE-MOUNT & TURN DESIRED SHAPE

Remove the blank from the chuck, turn it around, and remount it in the chuck. Then turn the shape you want; the author uses a bowl gouge for this shaping process. Shown at right, the slip-on cone on the live center, ready for use.





STEP 8 ADJUST FIT ON LIVE CENTER

Your new slip-on centers may not fit precisely. This UHMW cone fits snugly on the live center in the back of the photo but is a little loose on the one in front. A layer of masking tape on the live center corrected the problem. ■

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

Using **Photosensitive Dyes** on Wood

Dave Buchholz

Among the dyes that can be used on wood are some that are photosensitive, meaning their colors "develop" and become permanent when exposed to light, specifically ultraviolet (UV) light. Sun painting (heliographic art) on paper and fabric has been known for over 100 years using cyanotype printing. Recently, a manufacturer of dyes, Jacquard (jacquardproducts.com), came out with its SolarFast™ dye, which comes in multiple lightfast colors that work on natural-fiber materials, including wood. I decided to experiment with these dyes on some turned bowls.

Considerations

When you are choosing wood on which to apply photosensitive dyes, consider that light-colored hardwoods without a lot of figure work well. I have used maple, oak, ash, and poplar. Open-pored woods are fine to use with these dyes.

Darker dye colors provide more contrast with the wood. Jacquard sells several color choices, which can be used straight or mixed. I mixed black with blue to get a darker blue. The dyes are transparent enough that the grain does show through. I purchased several 4-ounce bottles of various colors.

I used yarrow leaves applied to the wood to create an opaque "mask," preventing the UV rays from curing the dye underneath and leaving a nice dendritic pattern. Using other plant leaves with fine structure, such as ferns or the flower head of Queen Anne's lace, can create a wide variety of interesting patterns. You could also use photo negatives to create grayscale patterns. Searching the internet will show many examples of what can be done with photosensitive dyes on fabric and paper, and some of these ideas could be applied to wood.

Flat surface: platter rim

I decided to start by trying this dye on a flat surface, so I turned a wide-rimmed maple plate 1½" thick and 11½" in diameter (38mm × 29cm). I sanded the front and back of the plate to 400 grit. Since the SolarFast™ dye is water soluble, it is advisable to raise the grain first by spraying water on the rim and sanding again with 400 grit. The plate will have to be rinsed in water after UV exposure, so I sealed the front and back (but not the rim) with two coats of spar varnish (*Photo 1*). The dye should be applied directly on unsealed wood so that it bonds well. To highlight the area that will be dyed, I formed two grooves with a skew chisel and darkened them with a thin piece of Formica® laminate.

I also applied masking tape outside of the two grooves to help contain the dye (*Photo 2*). If you slop dye on areas finished with varnish, it is easy to remove by rubbing with a damp rag or with light sanding.

After shaking the bottle well, I applied the dye with a foam brush. SolarFast™ comes in opaque plastic bottles as a transparent, almost colorless, liquid. In this case, I mixed mostly blue dye with a little black to darken the dye. I used a generous amount of dye on the wood so that the surface tension of the liquid would tend to

Flat surface: platter rim

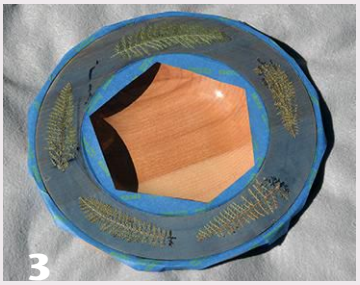
1

A maple plate is turned and partially finished with spar varnish. The wide rim is left unfinished and ready for dye to be applied.

Before and after UV exposure

2

The plate after SolarFast™ dye has been applied to the rim and yarrow leaves placed in the dye. The dye is almost colorless and transparent before UV exposure.



3

The plate after twenty minutes in bright sunlight. The colorless dye is now blue.

keep the leaves flat and in contact with the wood.

I used tweezers and a small screwdriver to push the leaves down flat on the rim. If you use your finger to press them, you may be surprised to find a fingerprint smudge after UV exposure. I had collected the yarrow leaves a few days earlier and pressed them in a book so that they would be flat and flexible when used.

Since the dye's curing process starts with exposure to UV light, I could apply it in my shop without concern about UV exposure. *Photo 3* shows that after twenty minutes in bright sunlight, the dye went from nearly colorless to blue. You could use a dedicated UV light source for exposure, but sunlight is quick and available. Exposure time will be determined by which color dye you have used and how bright the UV light is, but it will likely be fifteen to thirty minutes. Seeing how dark the dye becomes in the unmasked areas will help you decide when to stop the UV exposure.

After UV exposure, I brought the plate indoors, removed the leaves, and gently rinsed the plate under warm water. This washes away the unexposed dye that was under the leaves. Avoid a vigorous stream of water because at this point the dye is still fragile. After letting the plate dry thoroughly, I very lightly sanded the dyed surface with 600-grit sandpaper to lessen the raised grain. Then I applied several coats of finish to the entire plate (see *opening image*).

Curved surface: bowl walls

After using the dye on a flat surface, I decided to try it on the curved surface of a bowl. The initial process was the same as for the plate. I again chose maple. After turning the bowl, I added two burn lines on the upper third of the outside profile, defining the area to be dyed. I sanded to 400 grit, applied two coats of varnish to all finished surfaces but not the area to be dyed. As before, I sprayed water to raise the grain and applied masking tape to protect the finished edges. The overturned bowl was placed on a lazy Susan, so I could easily access all sides (*Photo 4*).

I applied the dye generously with a foam brush and then placed the leaves in the wet dye. The bowl's curved surface makes it more challenging to keep the leaves in contact with the wood. To get a good masking effect, the whole leaf must make contact and that relies on the surface tension of the wet surface. The leaves can't be too stiff, or they won't follow the contour. A pressed leaf that has dried out too much may lack the flexibility needed. *Photo 5* shows the bowl after five minutes of exposure to bright sunlight, and I extended the exposure about fifteen minutes more. The lazy Susan made it easy to gently rotate the bowl for uniform UV exposure.

Photo 6 shows the finished bowl after many coats of spar varnish.

Photo 7 shows that it is also possible to arrange the leaves radially on the outside of a bowl. The technique for this bowl was similar to the process I used on the previous bowl. The dye and leaves were applied with the bowl upside down. Using a shallow bowl and flexible leaves would allow you to decorate the inside of a bowl also.

Following internet examples of sun painting on paper and fabric can provide inspiration for many possibilities for embellishing turned wood. Another process that can be used is cyanotype printing, which was developed in the late 1800s and produces one color only, Prussian blue. I tried cyanotype printing on wood but without consistent results. Using SolarFast™ dyes on raw wood was easy and consistent. ■

Dave Buchholz, a retired physicist, has been turning wood as a hobbyist for twenty-three years. He enjoys trying new embellishing techniques. For examples of his work, visit adirondackinspiredturnings.com.

Curved surface: bowl walls

4 A maple bowl prepared and ready for an application of dye. The bowl is upside down on a lazy Susan to make it easier to apply the dye, place the leaves, and rotate the bowl for uniform exposure to the sun.

5 The bowl after five minutes of exposure to sunlight. It still needs another fifteen minutes for full exposure.

The completed bowl

6 The completed bowl after the masking leaves have been removed, the excess uncured dye rinsed away, and many coats of spar varnish applied.

Bowl with radial pattern

7 Further experimentation. Here, the masking leaves, placed radially on the outside of a bowl, generate a different visual effect. How would you make use of photosensitive dyes on turned wood?

URUSHI: A New Approach to an Ancient Tradition

Eiko Tanaka

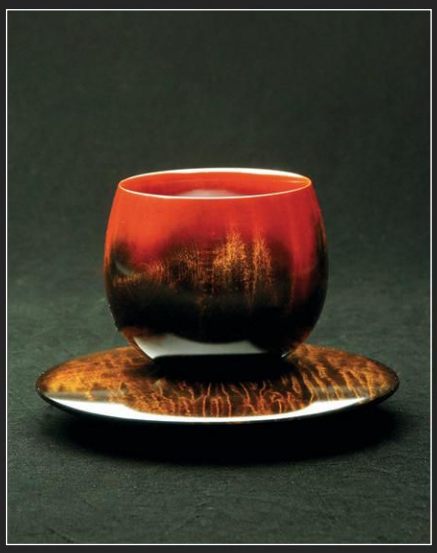
Thank you to Terry Martin and Yuriko Nagata for their invaluable assistance with translation and correspondence.

PORTLAND SYMPOSIUM DEMONSTRATOR

Eiko Tanaka is a woodturner and lacquer artist based in Kaga City, Ishikawa Prefecture, Japan. She studied under Torao Nakashima, a woodworking artisan who also inspired her to envision her own style. Eiko now completes the entire creative process herself, both the turning and the application of lacquer—tasks that traditionally were done by two separate people. Eiko strives to bring out the personality of each tree and believes that exquisitely applying lacquer brings new life to the turned wood.

Eiko Tanaka will be a demonstrator at the AAW's 38th Annual International Symposium in Portland, Oregon, May 23-26, 2024. Don't miss the chance to see her live and in person to learn her take on the ancient tradition of *urushi* lacquer and more.

For more Symposium details, visit aawsymposium.org.



Urushi (Japanese lacquer) is made from the sap of the lacquer tree. It is applied as a liquid but hardens to an ideal surface treatment or adhesive. It is not only waterproof and antibacterial, but also resistant to oils, acids, alcohol, and more. It is commonly used for eating and drinking utensils, as well as furniture. However, *urushi* must be protected from sunlight because ultraviolet light causes it to deteriorate.

Before I describe how I work, it is it important to say that *urushi* is extremely allergenic, so I always wear vinyl gloves when I am working with it. It is really important not to directly touch the wet lacquer with your bare skin (*Photo 1*).

There are many different ways of using *urushi* and one of them is the method I use called *fuki urushi*, or the "wiping lacquer" method. Before lacquering, I check carefully to be sure there is nothing on the wood that might prevent hardening, such as oil or sweat. Before I begin applying the lacquer, I strain it through paper to remove any contaminants (*Photo 2*).

Natural lacquer (*ki urushi*) is translucent and allows the wood grain to show through, but coloured lacquer is also commonly used. I use black and red pigments, which are my signature colors. My intention is to allow the figured grain of the piece to show through the lacquer (*Photo 3*).

Urushi lacquering materials

The gathered materials, clockwise from top left: vinyl gloves, solvents, filtering/straining paper, "keku" paper, a tube of lacquer, brush for applying the lacquer, 400-grit sandpaper, a dish for the lacquer.

Apply the *urushi* lacquer

The first tinted layer is diluted with turpentine so it will bond better with the wood. I apply it with a fine brush and then wipe it off soon after (*Photo 4*). It is important that whatever you use to wipe ▸

Straining the lacquer

The lacquer is strained, or filtered, to remove contaminants.

Bare wood and first application

The sample bowl before lacquer is applied and after the first tinted layer is applied and then wiped. Use a wiping cloth that is not so soft that it removes all the lacquer but also not so stiff that it scratches the wood.

Drying cabinet

The lacquered work is put into a *furo dana*, or cabinet, where the lacquer cures between coats.

Sanding it back

The work after removal from the cabinet.

The bowl after sanding with 400-grit sandpaper.

off the lacquer should not be too soft, or it will not leave lacquer on the surface of the wood. On the other hand, if it is too hard it will scratch the wood. In Japan, we use "*keku paper*" to wipe the lacquer off because it is a good balance between these two extremes. Other cloth or paper may be used as long as it doesn't leave dust on the lacquered surface.

This first layer is allowed to harden under controlled conditions. It should be kept at around 20° Celsius (70°F) and 60 to 70 percent humidity. I place the lacquered pieces in a large wooden cabinet with a wet towel laid in the bottom, and they stay there for at least one day until they have hardened (*Photo 5*).

Sand and reapply

After the piece has cured, I sand it with 400-grit sandpaper to remove any fine scratches (*Photos 6, 7*). After sanding, I wipe the surface to be sure it is free of dust or oils. I repeat the lacquering process as many times as required to get the finish I want, but all the layers of lacquer after the first are undiluted. I apply layers of *ki urushi* over the tinted base layer, which allows the color to show through (*Photo 8*). Through careful repetition of this process, I can build up the layers until I am satisfied (*Photos 9, 10*). ■

Applying second coat

The author applies the second coat using translucent natural lacquer. You can apply as many coats as desired, following the process of application, wiping off, curing in the cabinet, sanding it back, and reapplying.

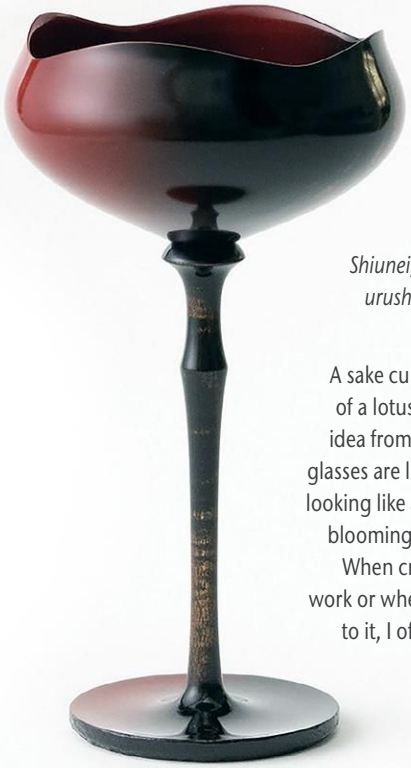
Polishing to completion

The author polishes the *urushi* lacquer using the "keku" paper, bringing about the final result.

The Turned and Lacquered Work of Eiko Tanaka

Hanabusa, 2021, Horse chestnut, urushi lacquer, 5" × 5½" (13cm × 14cm)

Hanabusa was inspired by a vessel used by Japanese Zen monks. It is a large container with others stacked on top of each other. The bottoms of the entwined bowls are round, and each one rotates easily. The theme of the piece is "overlapping": time, technology, place, experience, encounter—the momentary miracle that occurs when many things come together, whether by chance or necessity, like a flower.



Shiunei, Horse chestnut, *urushi* lacquer, 8" × 4" (20cm × 10cm)

A sake cup with the image of a lotus flower. I got the idea from the way cocktail glasses are lined up on a bar, looking like astragalus plants blooming in a spring field. When creating a piece of work or when giving a name to it, I often find answers in nature.

Gengetsu, Horse chestnut, *urushi* lacquer, 3½" × 4¾" (9cm × 12cm)

A cup and saucer inspired by a water lily. *Gengetsu* means a half moon. The wood had a feathered grain and some spalting. In order to take advantage of this, half of the vessel is finished with lacquer and the other side is coated with a clear finish, bringing out the beauty of the materials to the fullest.

Akanedori, Horse chestnut, *urushi* lacquer, larger piece: 5" × 3½" (13cm × 9cm)

This piece has a beak-shaped opening for pouring sake. Accompanying it is a cup reminiscent of an egg. I imagined a bird flying in the sky at sunrise or sunset. The golden grain looks like sunlight shining into the dark sky. My theme colors, red and black, represent the sun and night, and these colors have been used in Japanese lacquerware since ancient times. Thousands of years ago, our ancestors used red lacquer to worship the sun. I interpret Japanese culture that has been passed down to me.

Youhon, Horse chestnut, *urushi* lacquer, 3⅛" × 11½" (8cm × 29cm)

By raising the edge of the vessel's rim and dyeing the vessel so that the red and black are reversed on the inside and outside, the ratio of red and black changes, depending on the viewing angle and direction. This expresses the importance of looking at a single thing from multiple angles.

INLAY WITH UV-CURING RESIN

Working at the Speed of Light

Scott Grove

Bud Vase, 2023, Walnut burl, blackwood, cultured opal, UV-curing resin, CA glue finish, 4" × 2½" (10cm × 6cm)

There are rare moments when I really get into the zone—when time evaporates and the creative juices flow. It's an opportunity I savor and wish could go on forever. Then reality kicks in; I hear the clock ticking, and I know my life's obligations are calling.

Another kind of interruption is when I apply resin to an inlay and have to wait for the resin to cure before proceeding. That kicks me out of my groove/flow, and I hate that. But when I use resin that cures quickly when exposed to UV (ultraviolet) light—UV-curing resin—I can stay in the groove, keep working, and enjoy every moment in that elusive creative zone. With UV-curing resin, I completed the vase shown in this article in just a few hours.

Inlay types

Generally, there are two types of inlays: *encapsulated* and *exposed*. An *encapsulated* inlay is set below the finished surface and covered with resin. The resin is turned and finished flush with the surface of the form, so it acts like a "window" to whatever has been inlaid. With an *encapsulated* inlay, just about any material can be inlaid—steel ball bearings, bugs, glass rhinestones, you name it. Aesthetically, the finished inlay looks like the applied inlay; what you see is what you get.

An *exposed* inlay, on the other hand, begins proud of the finished surface until it is turned or sanded flush. The finished aesthetic can be different from the applied material since the inlay material is cut, *exposing* its internal structure. One issue with *exposed* inlays is the material hardness. If you use stainless-steel ball bearings, for example, turning them down flush to the surface is impossible on a wood lathe. If you want to create an *exposed* inlay, therefore, the material should generally be the same (or softer) hardness as the surrounding wood.

UV-curing resin

Although UV-curing resin is more costly than epoxies or cyanoacrylate (CA) glues, time is money for professional makers. The main advantage is that UV resin cures in less than a minute when exposed to UV light, which can be supplied directly from the sun or from an artificial source. Either way, the UV light activates the resin's photoinitiators, which causes the resin molecules to crosslink and form a solid, durable bond. This process, called photopolymerization, allows me to cure my resin inlay quickly and efficiently without heat or other chemical reactions.

Another bonus is that the resin stays liquid until it is set with UV light, which allows me to have lunch, answer the phone, or come back the next day and still adjust the position of my inlaid material.

Additionally, UV-curing resin has properties that other common resins don't. For example, Flex Finish Doming Resin, made by Solarez®, has high surface tension, which means I can lay a bead of resin and it will retain

its shape as it cures. It will not flow or drip off a curved surface as other resins do. Ring makers especially love this property because a ring can be inlaid all the way around in one go.

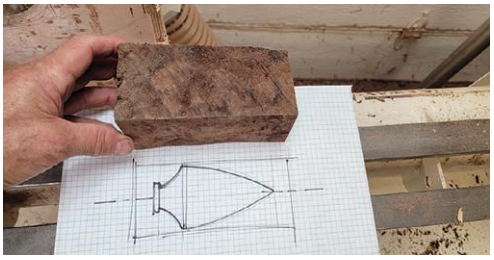
UV-resin viscosity can also be adjusted with temperature. Heat it up in hot water and it flows more easily. Cool it in a refrigerator and it has great hang time.

An example project

I typically turn an entire piece first, then add the inlay. But for this project, the form required me to rough-turn the shape and keep a tenon for chucking; then I sized the area where the inlay was to be positioned, performed the inlay process, and finished turning the piece.

UV resin cures in less than a minute when exposed to UV light, which can be supplied directly from the sun or from an artificial source.

STEP 1 START WITH A DRAWING



Start with a plan, a scaled drawing, and a nice piece of inspected wood.

STEP 2 ROUGH-TURN THE FORM, CUT INLAY GROOVE

Rough in the form and mark the inlay area (shown in yellow pencil). After sizing the surface around the inlay area, the author uses a parting tool to form a groove that will accept an exposed inlay of cultured opal.

STEP 3 SEAL AND PAINT GROOVE

With any iridescent material like opal, mother of pearl, or mica powder, adding a black background dramatically enhances the visual "fire." But before painting the groove black, seal the wood to prevent the paint from bleeding into the surrounding grain. The author uses CA glue, but shellac or lacquer works, too.

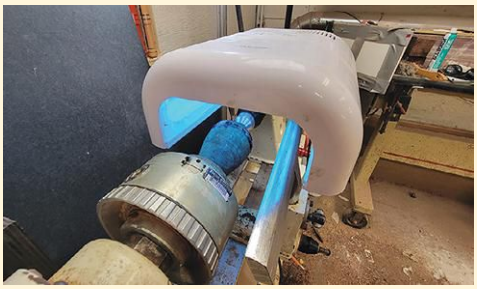
The author mixes GluBoost MasterTint with thin CA glue to create a black creamy "paint," or slurry. Be sure to paint the groove's sides as well as the bottom. If you use CA accelerator, be careful not to use too much, as it could cause the CA glue to blush white. *Helpful Hint: GluBoost's Non-Blushing Glu Dry Accelerator works great and won't blush the CA.* ▸

UV Safety and Light Sources

UV light is harmful to human eyes, so it is very important to wear a good pair of UV-protective glasses. UV light is also invisible, so a visible LED is added to light sources so you can see when the UV light is on. It is also worth noting that UV light can bounce back, so simply pointing the light source away from you will not protect your eyes.

UV resin has an optimal wavelength that activates it, so make sure your light source is calibrated to the resin. The Solarez® product used here is activated at 385 nm (nanometers).

The light source should also offer a high output to help penetrate the resin sufficiently. Some UV resins come with weak light sources that won't cure the resin efficiently. In these cases, use sunlight. Even the light on a cloudy day will set UV resin. UV resin curing is not a chain reaction; instead, every molecule has to be exposed to UV light. So if the inlay particles are opaque or have a dark translucency, more UV light exposure is required to allow the light waves to bounce around down and under the inlay bits. The author often uses a UV oven (like those used in nail salons to set nail polish), which adds a little extra curing insurance.



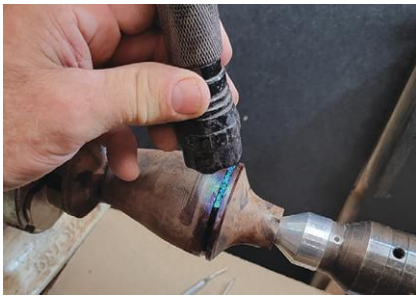
STEP 4 1ST APPLICATION OF RESIN AND INLAY MATERIAL

Apply a thin coat of UV resin in the groove, then add the inlay material. In this case, the author uses lab-grown cultured opal, which retains its luster better than earth-grown opal. Also, a larger grind (2mm to 3mm bits) has larger facets, which creates bigger flares or more visual "fire." Using tweezers, the author picks each opal separately and places it into the bed of resin.

STEP 5 POSITION MATERIAL, SET WITH UV LIGHT

Once he has a section in place (about one-quarter of the circumference), the author pushes the opals together with a dental pick or sharp tweezers. The bits slide together for a compact inlay. Watch for pieces that may slide up on top of each other or create pockets beneath them; ensure they are embedded in the resin and touching the bottom of the groove.

When you are satisfied with the positioning, set the UV resin with a UV light source. Note: Alternate between turning the light source on and off every thirty seconds so as not to cause thermal runaway and blushing of the resin.



STEP 6 CRUSH AND SIFT FOR FILLER MATERIAL

After the first application of inlay material with a base coat of resin, you can fill in any remaining cracks and voids with finer material. The author crushes a few opal pieces in a mortar and pestle, then sifts them through a kitchen sink drain screen to sort out finer bits and dust. He then sifts that material through a fish-tank screener, which removes the dust, leaving only 0.5mm to 1mm bits, perfect for infilling.

STEP 7 INFILL WITH FINER INLAY MATERIAL

The author adds a second layer of UV-curing resin over the cured inlay base, then lightly pours in the finer bits of opal. With a dental pick (not shown), he presses them down into any open voids, and then cures the resin using a UV flashlight.

STEP 8 APPLY FINAL LAYER OF UV RESIN

The author applies a third coat of resin over the entire inlay and, again, activates it with the UV flashlight. You can go right from this step to sanding and turning the inlay, but it never hurts to add a little sunlight (or a nail oven) for extra curing insurance.

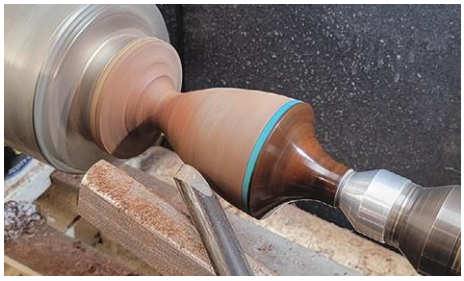
STEP 9 SAND AND TURN INLAY FLUSH

To bring the inlay flush with the wood, the author sands the high spots with a rotary tool and coarse-grit sanding drum with the lathe off, then uses a flat hard block with 120-grit sandpaper with the lathe turning at a slow speed. Finally, he finishes flushing the inlay with a negative-rake carbide cutter, looking for a crisp inlay-to-wood seam. ▶

STEP 10 INSPECT AND FILL HOLES

Carefully inspect the inlay and fill any minor pinholes with a few layers of thin CA glue.

STEP 11 CONTINUE SHAPING, FINISHING VASE



After the inlay is completed, continue turning the piece, leaving enough support material at the bottom to sand and finish the body. The author adds a CA finish to sections as the turning progresses.

STEP 12 REVERSE-MOUNT, TURN, AND DRILL BOTTOM

After parting the workpiece from the support waste, the author reverse-mounts the vase using a snug-fitting jam chuck and some yellow electrical tape. In this orientation, he completes the turning of the pointed bottom and drills a small hole to accept a short brass rod, which is used to connect the vase to a separately turned blackwood base.

STEP 13 ATTACH BASE

The lathe's tailstock provides gluing pressure when attaching the conical base to the vase body. ■

Some helpful tips

The work goes faster with a good magnifying visor with adjustable focal length and flip-up lens, as well as a set of precision-tipped, angled tweezers and a dental pick to help push the inlay bits off when the tweezers get sticky. The author uses a cup of acetone to dip the tweezer tips into and help keep the tools clean.

Scott Grove is a 45+ year full-time master craftsman, author, and sculptor who teaches at Marc Adams School of Woodworking (Franklin, Indiana) and the Chippendale School of Furniture in Scotland. He also conducts in-person and remote classes on a wide variety of subjects. For how-to videos and more information on products used in this project, visit easyinlay.com. For more on Scott and to sign up for his free Creative Corner newsletter, visit imaginewoodworking.com.

Segmented Woodturners BIRDHOUSE CHALLENGE

Russ Braun, Untitled, 2023, Teak, 18" × 14" (46cm × 36cm)

The Segmented Woodturners, an online chapter of the AAW, holds a themed chapter challenge about three times a year. The latest challenge, which ended on December 1, 2023, was to build a segmented birdhouse. No other rules were given. Some participants chose to make a functional birdhouse, while others took a more artistic approach. Many even did research to determine the specifications to build a house that would attract a specific type of bird.

The goals of these challenges are always to encourage chapter members to try something different, learn some new techniques, and have some fun. While some of the birdhouses were being built, members discussed their design approach and posted construction photos on the Segmented Woodturners online forum. Mission accomplished! Each participant had some fun, shared what they learned, and got out of the box they normally work in.

If you'd like to learn more about segmenting and/or join us for our next chapter challenge, visit segmentedwoodturners.org. ■

—Al Miotke, President, Segmented Woodturners

Al Miotke, *Whose House Is It?*, 2023, Canarywood, sapele, maple, 8" × 8" × 4" (20cm × 20cm × 10cm)

SYMPOSIUM DEMONSTRATOR IN PORTLAND!

Segmented Woodturners Chapter President Al Miotke will be a demonstrator at AAW's International Woodturning Symposium in Portland, Oregon, May 23-26, 2024, where he will share his insights on a variety of segmenting topics. Don't miss this chance to learn from Al, live and in person! For the latest details, visit aawsymposium.org.

Art Bodwell, *Three-Story Birdhouse*, 2023, Maple, cherry, redheart, yellowheart, 11" × 5" × 5" (28cm × 13cm × 13cm)

Gene Pitstick, Untitled, 2023, Cedar, 12" × 5" (30cm × 13cm)

John Doud, *Wren House*, 2023, Acacia, walnut, 5" × 4" (13cm × 10cm)

(*Left*) **Doug Drury**, *Single-Family Bungaloo*, 2023, Cedar, 12" × 8" (30cm × 20cm)

(*Right*) **Greg Just**, Untitled, 2023, Cedar, 12" × 6" (30cm × 15cm)

Frank Pagura, *Home Sweet Home*, 2023, Various woods, 19" × 11" × 5" (48cm × 28cm × 13cm)

Steve Bonny, *New Home for Sale*, 2023, Roasted oak, cedar, 11" × 8" (28cm × 20cm)

Greg Just, *Derby Cap Birdhouse*, 2023, Oak, 9" × 6" (23cm × 15cm)

Dave Bettinghaus, Untitled, 2023, Ash, mahogany, 11" × 9" (28cm × 23cm)

A Turner's Company, Then and Now: RICHARD FINDLEY IN PROFILE

D Wood

Daniel Defoe, author of the literary classics *Robinson Crusoe* (1719) and *Moll Flanders* (1722), was also a traveler. He roamed throughout England, Scotland, and Wales, and between 1724 and 1727 published *A tour thro' the whole island of Great Britain, divided into circuits or journies* [journeys]. About Buckinghamshire, he wrote, "Beech quarters for divers [diverse] uses, particularly chairmakers, and turnery wares. The quantity of this, brought from hence, is almost incredible, and yet so is the country overgrown with beech in those parts, that it is bought very reasonable, nor is there like to be any scarcity of it for time to come." Buckinghamshire County Council records that in 1798 there were thirty-three chairmakers in the borough of Wycombe.

In addition to beech forests, Wycombe was home to elm and ash; the timbers were used for the production of standard chairs for regular use. In the 18th century, bodgers turned chair legs on a pole lathe, usually in the forest or a shed or garden. The legs were carted to factories in High Wycombe, where backs and seats were added. "Between the years 1800 and 1860 the number of workshops in High Wycombe grew from a handful to 150 and by 1875 their total output had risen to an estimated number of 4700 chairs per day. ... The area in and around High Wycombe became the biggest producer of chairs in the country." [1]

The most ubiquitous chair in the High Wycombe repertoire was the Windsor chair. A Windsor chair comprised turned legs and stretchers, with hand-drawn spindles in the back. This chair was initially produced as a cottage industry, but demand led to the establishment of factories to make the Windsor and other pieces of furniture. Pride in the town's focus and economic success prompted workers to build huge arches of chairs across the High Street to welcome VIPs. One such arch honored Prince Edward in 1880.

The Windsor chairs that were purchased and shipped into premises in the United Kingdom and all over the world have suffered from wear and tear over the decades. And this is where Richard Findley enters the picture. Findley has no direct connection with High Wycombe, nor is he a chairmaker. But as a production turner of more spindles than you can shake a stick at, he has repaired a goodly number of Windsor chairs. And beginning Findley's profile within the context and form of the Windsor provides a sense of what this professional British turner does.

In the family

Richard Findley's ancestry includes at least five generations of cabinet and furniture makers. His grandfather was a cabinet maker before WWII, but Findley says, "After the war there wasn't really the money around for people to buy expensive hand-built high-end furniture." In order to feed his family, he established a wooden

curtain track business, Cordway, that existed for fifty years. Grandpa Frank Findley passed the enterprise to his son, Bill, whose own son, Richard, left school at the age of 16 to learn the intricacies of pelmets, cords, and bay windows. Richard describes how he came to woodturning:

We used to have quite a long dinner hour. We closed down the factory. During that break, I used to mess around in the workshop to make things for myself. My grandpa left me some carving tools, and I played around with carvings for a while, which I enjoyed. But I found in hour-and-a-half chunks it took me so long to make anything, I was put off a little bit. I thought maybe I could get a lathe and turn some legs or knobs or something and combine it in a bit of furniture with a carved detail and create some sort of masterpiece. But I found, as I'm sure you're aware, turning is quite addictive and it drew me, and before long I was doing more turning than anything else.

Findley experimented with bowls, boxes, screw-threads, and everything else that beginner turners try; he put a table in the factory showroom and sold pieces to Cordway customers. He created a website and, in addition to marketing what he'd made, started getting requests for particular items. Findley reflected on what was happening: "Rather than me making stuff and trying to sell it, it became people coming to me and saying, 'Could you make me one of these?' And I saw that that was probably—if I wanted to do this because I was still enjoying it—the driver of ideas. And that's where I went. I put a range of things that I'd made on my website just to show what I could do, without actually trying to sell anything in particular." Findley equates "making things that people want" with providing the services of a woodturner.

When it came time for Richard's father to retire, a decision had to be made as to the future of the family business. It was a difficult decision, given the longevity of the décor venture, but, with his father's support, Richard made a now-or-never choice about his woodturning. Cordway was sold and Richard stayed on to train the new owners, working four days per week with curtain tracks. On the remaining weekday plus evenings and weekends, he built up his clientele. The new owners were not happy with ▸

Windsor chair repair

Traditional High Wycombe Windsor chair that required extensive repair/replacement work with new spindles in beech. Findley stained and polished the new parts to match.

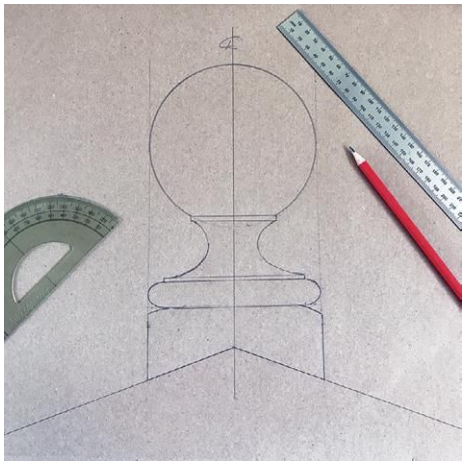
Twisted columns that Richard made for the restoration of a valuable antique English long-case clock, later ebonized and fitted by the customer (in Canada).

Barley twist spindles in oak, hand-turned by Findley for a loft conversion in an old house.

1. *High Wycombe: Buckinghamshire Historic Towns Assessment Report*, Buckingham County Council, 2011, p. 79

> People say I should get a copy lathe. I figure if I've got a copy lathe, I'm no longer a woodturner—I'm just a button-pusher."
>
> –Richard Findley

Richard Findley at work on his 1950 Wadkin RS8 patternmaker's lathe.



Cedar roof finials. The bases were shaped to fit on the apex of the roof. Designed to customer specifications.

Duplicating by hand

After marking key locations using a story board, Findley uses his "duplicating fingers" to quickly indicate various depths of cut. The fingers are essentially metal gauges set at a predetermined distance from the lathe's center axis; they simply fall away when a certain diameter is reached. Findley sells these on his website.

him using the lathe in the corner of the factory as he had done when his father owned it, so Richard had to set up his own workshop. In June 2010, as a 30th birthday present to himself, he went full time as a professional turner, calling his establishment The Turner's Workshop.

In the workshop

Findley works entirely on commission. He doesn't associate with galleries or retail outlets because, as he says, "I would never consider myself an artist in any sort of way. I trained as a joiner." His contracts come via the web, Instagram, recommendations, and an established client list. He enumerates the products that come off his lathe: "I'm best known as a spindle turner. I've done more than my fair share of stair spindles. I'm currently making a batch of walnut stool seats for a local furniture manufacturer. I've done quite a bit of antique restoration. I've done barley twist spindles—one or two jobs of hand-cut barley twists every year. And because they're hand-cut, it's a bit more expensive than if you bang it out on a machine. I do that if it's a listed building and for antiques where you need to match the particular twist. I've built a reputation to be able to do that kind of thing."

It must be pointed out that Findley does not use a copy lathe: his output is hand-turned on a wood lathe. "People say I should get a copy lathe. I figure if I've got a copy lathe, I'm no longer a woodturner—I'm just a button-pusher. Yes, I'd probably make more money making thousands of the same thing by pressing a button. But I want to be a woodturner, not a button-pusher or a machine-setter." Findley believes his work is neither artistic or showy; his goal and achievement is high-quality craftsmanship.

He works alone, except that his wife, Vanessa, assists with

administration. He jokes, "Much as I tried to persuade her, I can't get her to do any of the dirty stuff." His long narrow workshop is ideal for turning, but has intentional limitations: "My rule is, if it doesn't fit on my lathe or I can't lift it, then I don't turn it. I'm not really interested in winches and things like that." His 1950 Wadkin RS8 lathe accommodates work nearly 6' (1.8m) in length. A porch post, if it can be made in segments, could be longer.

Findley confesses, "Secretly I'm a furniture maker who never really got around to actually making furniture. I got sidetracked with turning on the way. I enjoy turning for furniture most. Chair legs and table legs are my favorite kind of production work." He has made Windsor-style bar stools as well as Windsor chair repairs "where stretchers are broken and legs are left hanging off." He also does exterior restoration components like porch posts and replacement spindles. "I seem to be doing quite a lot of finials for summer houses. I get photos of finials that are half-hanging to pieces."

Partially-rotted components require him to use the drawing skills acquired during his National Vocational Qualification (NVQ) Level 3 as a joiner. Findley admits, "I'm a bit of a planner. I'm not very good at just spontaneously coming up with designs. Because my work is replicating what customers want, I get them to bring their item or send a drawing. If they send a group of photos that are a bit vague, I will do a drawing and send it out for approval before I start. For my own purposes, I tend to plan things out and I do drawings for clients occasionally. It's by paper and pen; I've not got 'round to doing computerized design."

His social media presence—more than 100,000 followers on Instagram—means that in ▸

Hand-turned oak columns.

Recurring Commission: Pocket Globe Cases

As a recurring commission, Richard turns spherical boxes for The Little Globe Co. (thelittleglobeco.com). Loraine Rutt, owner of The Little Globe Co., places an order a couple of times per year, usually in sets of twelve. The boxes have to be made to precise dimensions to safely store the bespoke porcelain globe. Rutt attests, "I worked out the design, but [Richard] has made them millimeter-perfect consistently. And apart from a couple of instances where I needed something very specific, he has sourced the timber for me, too. I think the best ones were when I had bespoke enquiries for cases that could house an engagement ring. He came up with brilliant solutions for hidden compartments."

Photo: The Little Globe Co.

Findley uses a shopmade jig to hold the box's hemispheres during hollowing. The workpiece is held in a hollowed scrap block with a ring of polycarbonate screwed to the face, allowing access for turning.

> “Secretly I’m a furniture maker who never really got around to actually making furniture. I got sidetracked with turning on the way.”—Richard Findley

Reproduction spindles

A selection of reproduction spindles in oak, made to match originals supplied by a customer.

addition to broken spindles, finials, and Windsor chair legs, he also gets unusual and unreasonable requests. In the former category, he was contacted by a coffee lover in Australia to make coffee tampers for espresso machines. Apparently, despite Australia’s abundance of turners, there was nothing local that met the quality this client wanted. In the latter category, the web is a source of arbitrary queries: “People see something on the internet, and they find me and ask, ‘Could you make one of these?’ A toy box or something. There’s no way me making one toy box is going to be cheaper than a company that makes toy boxes all the time. So I don’t understand people’s logic on that. They have an idea that someone working on their own must be cheaper than a big company, but it doesn’t work like that. I don’t do it cheaper any more. It always ends up with me being out of pocket.” The reality is that one hundred or two hundred spindles for a repeat client is a better prospect than a one-off.

In the community

The city of Leicester, in the East Midlands, is the urban area in which The Turner’s Workshop is located. Findley states that the Midlands, as the name suggests, in the middle of England, affords him convenient access to most of his customers. In addition, Findley gives turning workshops and demonstrations in the United Kingdom, which are within driving distance of his central location; he’s also been a demonstrator at two AAW Symposia, the Utah Symposium, and two Irish Woodturners Guild seminars in Ireland.

His fame is partially due to his writing. Since November 2010, he has written about 170 articles for the U.K.-based *Woodturning* magazine, centered on his practice as a professional turner. For several years, his articles appeared in a column called “Editor’s Challenge” in which he was tasked with making a new form or using an unfamiliar technique. These proved especially popular with readers because Findley described his successes *and* goofs; they were compiled into his first book, *Turning Decorative Bowls*, published in 2023 (reviewed in the October 2023 issue of *American Woodturner*). His current writing in *Woodturning* magazine is “Diary of a professional woodturner,” an illustrated five-page spread in which each month’s activities and projects in his workshop are featured.

The Turner’s Workshop is also the purveyor of a signature beading and parting tool made by Crown Tools of Sheffield. Findley describes it as “a type of skew chisel in a traditional British kind of format.” Specifications for the high-speed steel tool can be found on Findley’s website and, as a tool used daily by its developer, its utility is assured.

Findley was accepted by The Worshipful Company of Turners as a Registered Professional Turner

Sofa legs

Sofa legs in sapele for a regular customer who makes replica furniture in an antique style. Findley reeded the legs with a shopmade router jig.

(RPT) in 2010. He says, "It's very much in my blood, woodwork. A lot of people do woodturning but not in the more traditional sense like I do. There is definitely a connection to the past and that's the heritage that I want to try to keep going forward." He's involved in the RPT's initiatives to bring younger people into the professional side of woodturning, particularly in a program called Emerging Turners. This involves a group of about fifteen, aged 18 to 35, who are turning as a sideline or have ambitions to become professionals. "We run workshops where we help participants with their turning as well as have discussions around running a turning business. We've done photography and all the things that are important in running a business. That's a really good initiative and I've enjoyed being involved."

In regard to personal tuition, Findley offers an amusing story: "I had one old guy and he passed out while I was teaching him and I had to call an ambulance. It kind of put me off a little bit." Now, instead of in his workshop, he teaches woodturning classes at West Dean College of Arts, Design, Craft and Conservation in Sussex a couple of times a year. He says, "It's nice to get out of the workshop and see people and pass on a bit of knowledge. Otherwise, it's just me and my radio and I think I might turn into some sort of hermit."

Richard Findley's heritage, both through his family and his trade, is longstanding. A guild of turners existed in England in the 12th century, and The Worshipful Company of Turners received its Royal Charter in 1604. The Guild for Joiners[2] and Ceilers (installers of timber wall and ceiling panels) was established in 1375 and received its Royal Charter in 1571. Findley family ancestors were probably members of one or other of those bodies. These traditions risk extinction unless handmaking and cottage industries, such as The Turner's Workshop, continue to flourish. Richard Findley's personal outreach, in production, demonstrating, teaching, mentorship, and writing, are part of the British wood craftsmen, including High Wycombe, continuum. He is to be commended for maintaining and fostering Daniel Defoe's "turnery" recorded three hundred years ago. ■

For more on Richard Findley, visit his website, turnersworkshop.co.uk, or follow him on Instagram, @richard_findley.

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).*

Commissioned batch work

For a recurring commission from a local Kickstarter company, Richard turns a batch of shaving brush and bowl sets each year. Shown here is a batch of fifty of each in pippy/character-grade oak.

Table legs

Tulip table legs, supplied to the customer unfinished.

2. Joiners are distinct from carpenters. The latter use nails.

Immersed in Community: ELIZABETH WEBER'S CREATIVE JOURNEY

Randi Aiken

Fully immersed, Elizabeth poses in the woodshop at Pratt Fine Arts Center, Seattle, Washington, 2019.

Photo: Kim McIntyre

Elizabeth Weber may not come from a family of woodworkers, but the threads of her family history are nevertheless woven into her work. Born in Jackson, Tennessee, in the early 1980s, Elizabeth was a shy and studious young person. She enjoyed spending her time quietly reading or embroidering, but she was a tomboy at heart. She loved being around her two brothers and would try to tag along on their adventures. Elizabeth wasn't always welcomed. She grew up dreaming of living in France as an artist and following in her grandfather's footsteps at Dollfus-Mieg & Compagnie (DMC), a renowned embroidery thread manufacturer known for its quality and its extensive and iconic color palette. For the novice embroiderer, those wondrous threads became the hues of her imagination. With each successive stitch, she began laying the foundations for her emerging artistic voice.

A mathematical-artistic mind

By the time Elizabeth was grown and ready for college in 2002, her artistic interests had become more pragmatic. The threads she sewed had given way to grids and measurements. The colors from her youth faded into numbers. She liked the practicality of math—the concrete and logical answers it offered. She was entering Civil Engineering at the University of Tennessee at Knoxville to study structures, like the bridges that fascinated her. But as her studies progressed, Elizabeth felt increasingly constrained by the program. There was a part of her that wanted to let go of the rules and the tight tolerances that civil engineering demanded, so she shifted her area of focus to site development and water resources in hopes

Tiger Bowl, 2021,
Carved mahogany,
4" × 15" (10cm × 38cm)

of finding more leeway. In her new program, she traced the contour lines of the landscape with her mind and with her steps, translating the rise and fall of the terrain into two-dimensional plans and back out again. The bounds of her artistic vocabulary expanded into new territory.

Box Family, 2023, Various woods (carved and textured), milk paint, acrylic paint, Largest: 5½" × 3¼" (14cm × 8cm)

Discovering woodworking

In 2015, Elizabeth's engineering interests drew her to woodworking. A friend had recently bought a table saw and had been building her own custom furniture pieces. Seeing another creative woman working with power tools helped Elizabeth to envision herself doing the same. She knew it was possible. And she understood from her days as a teaching assistant in engineering just how important such representation could be to others like her. She was emboldened.

When she and her partner, Rick, bought their first house—a fixer-upper in the Seattle area—Elizabeth purchased a table saw of her own. Safety-minded, she wanted to learn to use the equipment properly. So she started taking classes. According to Kim McIntyre, former Wood Studio Manager at Pratt Fine Arts Center and the thoughtful craftsperson behind McIntyre Furniture, Elizabeth took over thirty woodworking classes at Pratt ranging from hand-tool woodworking to chainsaw safety. By August 2018, Elizabeth was building her own Greene and Greene style furniture with the help of Darrell Peart's book on technique.

Her mind was open to experimenting and exploration. For fun, Elizabeth decided to turn her own furniture parts, so she signed up for her first woodturning class. For the next eight months, she would play at the lathe on and off, occupying the turning studio when it was available with increasing frequency. By the end of that period, she was devoted. The sound of her gouge could be heard in the neighboring room amid staff meeting discussions, Kim recalled fondly. With the mounting of each new blank, Kim listened with covert delight to the evolution of Elizabeth's skill and confidence.

Finding her way

It was at Pratt that Elizabeth met Tom Henscheid, one of the woodworking department's regular instructors and a highly accomplished master craftsperson. His clientele and his knack for wacky puns are the stuff of legend. As Elizabeth continued to develop her turning practice, Tom became one of the first people she would turn to for lessons on technique or advice when she needed help. When she was unsure about the path forward, Tom could be called on to offer her ideas, encouragement, and a digestible dose of constructive criticism. "It's so easy to be critical of the work we do," Elizabeth shared, "and having another set of eyes to look at something is helpful."

To this day, Tom offers her a valuable fresh perspective. "Elizabeth has a natural sense of design, of color and form," he said. "She has worried about a lack of formal education in the arts, but her abilities are in her DNA. Couple these abilities with an extraordinary work ethic and the patience to spend countless hours of focused discovery, and success is assured." Tom warns that it can be tempting to rely on beautiful materials and great technical skills to define the creative process, but he believes his mentee is able to transcend this: "Elizabeth, rather, [uses] her extraordinary skills to tell her own story ... She realizes skill is just the starting point to create a personal experience. This approach requires a certain bravery, and perhaps it is this that describes her the most."

With the onset of the pandemic, the world—including Pratt—temporarily closed its doors. Elizabeth was suddenly without access to a lathe or to the woodshop that was fast becoming her second home. In those times of ▸

"[Elizabeth] realizes skill is just the starting point to create a personal experience. This approach requires a certain bravery, and perhaps it is this that describes her the most." —Tom Henscheid

Spoons, 2022, Various woods, milk paint, Various sizes

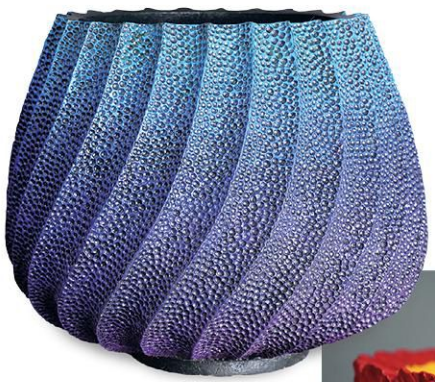
uncertainty, familiar creative practices like carving allowed Elizabeth to tune out a lot of the external noise—or perhaps eerie quiet—of the world around her. She kept her hands and mind engaged with spoon carving in particular, an activity she had grown to love over the course of her woodworking explorations and her dialogues with Tom, a fellow avid spoon carver.

It was by way of spoons that Elizabeth first began her carving practice and her experiments with milk paint. Shaping a wooden spoon requires her to look at things from all angles and to think in more sculptural terms. With each spoon she made, her carving skills became more defined; her courage to experiment with different textures and colors grew. Like other frustrated turners around this time, she found further consolation in the live online presentations the AAW was offering. She recalls resonating very deeply with a particular talk by Merryll Saylan while carving spoons one day in her basement. When Elizabeth took a closer look at Merryll's work, she was amazed by what she saw. At Tom's suggestion, she also began exploring the work of the late Liam Flynn as well as Helga Winter. Another world of color and texture in wood opened up before her. She decided to pick up some unfinished bowls she had lying in the corner, and she started to play. Isn't a bowl just a big spoon without a handle?

Elizabeth was intent on learning as much as she could about carving, texturing, and coloring her work. Focusing her mind on this goal, she signed up for an intensive online workshop led by Donna Zils Banfield. The week-long workshop demonstrated several techniques that Donna uses to create deceptive surfaces, including woodburning, power-carving, airbrushing, and the use of milk paint and gilder's paste, all meant to disguise the true nature of an underlying wood form. Elizabeth soon added a wood burner and a power carver to her tool set to facilitate these new techniques. A workshop with Art Liestman on dry-brushing followed. With her technical repertoire broadening, she turned her attention to developing her expression and presence as an artist. Graeme Priddle and Melissa Engler, in collaboration, shared their ideas about how an artist can bring their voice into their work. Elizabeth has been finding hers in color and movement. She explained that her work is colorful and highly reflective of natural motifs: "It would say, 'Don't be afraid to be different and bold.'"

Using milk paint and acrylics, her vibrant yet functional forms explore emotion through their use of color—"nature's smile." Such storytelling begins in the turning process. "Each decision and method builds on the story, using shapes and surfaces to draw on a variety of experiences," she noted. *Poppies for Dad*, a very special piece she created as a retirement gift for her father (a former history professor), wears a frill of delicate poppy petals in all their red brilliance. The piece is fragile yet resilient, as much a symbol of remembrance as one of hope for a peaceful future where every choice we make has the potential to create a ripple of positive change. "I've spent most of my life following the rules, so playing around with colors allows me to start challenging some conventionally accepted norms in woodturning and begin conversations."

As the form of her practice became clearer, Elizabeth sought opportunities to develop professionally. She applied first for the AAW's Professional Outreach Program (POP) Artist Showcase, an award granted each year to two wood artists that showcases their work at the AAW's Annual International Symposium. The recipients—either experienced artists who have made significant



Jubilee, 2022, Carved and textured maple, acrylic paint, 6" × 8" (15cm × 20cm)

Poppies for Dad, 2023, Carved and textured maple, acrylic paint, 4½" × 10" (11cm × 25cm)

contributions to the woodturning field or emerging artists who have the potential to make significant contributions—take part in two demonstrations and a moderated panel discussion about their work. Elizabeth was one of the awardees for the 2023 AAW Symposium in Louisville, Kentucky.

Keeping that momentum going, Elizabeth said yes to all opportunities that came her way. She submitted another application for a bursary for entrepreneurial women woodturners that was being offered by professional Irish turner and teacher Glenn Lucas. All of Elizabeth's persistence and hard work was paying off; she was selected alongside eight other promising women turners to study in County Carlow, Ireland, in August 2023 at the *All Women's Woodturning Week*. Here, she would focus on improving tool control and continuing to build her own style, all while learning the ins and outs of running her own woodturning business.

Shell Bowl, 2023, Carved maple, Waterlox, 6½" × 10½" (17cm × 27cm)

Feeling Blue, 2021, Carved and textured birch, milk paint, 5½" × 11½" (14cm × 29cm)

Student *and* teacher

The line between Elizabeth the student and Elizabeth the teacher is rather fuzzy. For the daughter of two history professors, learning—and sharing her experiences—is very much a way of being. "Education is empowerment," Elizabeth asserts. It equips people with knowledge and skills that inform their choices; it opens the door to opportunities, regardless of a person's background. To her, a life that embraces learning is one enriched by a mindset of growth and critical thinking. The student seeks to evolve. In this way, Elizabeth understands learning as a process that unfolds over time, not just as an end. Like life itself, this process requires a certain grace as its lessons manifest. "I see a lot of beginners get caught up in the final product and throw technique out the window. Learn the correct process and allow yourself some grace when things don't go according to plan. Eventually the process and the product catch up to each other," she reassures.

And just as there are lessons to be learned from the practices and ideas of those who came before us, Elizabeth believes there is insight to be found in our own histories. Accordingly, she looks to art history and historical events to inform her work as much as she draws from elements of her own personal experience and education. The stories that emerge from her work explore the relationships between these facets of the past and the conditions of the artist's present. With each piece, her sense of self and how she wants to be in this world become clearer; with each piece, she searches for signs of how to move forward into the future in more positive ways. In a contemplative offering, she asks the same questions of her audience.

With such a connection to education and learning, it is not surprising that Elizabeth embraced an invitation to begin teaching at Pratt, even in the middle of her own turning studies. She was given permission to audit as many woodturning classes as she needed to help her understand the class from the perspective of the instructor. "Not too many people can go from a new student to instructing in such a short time period," Kim observed, "but, without a doubt, Elizabeth put in the daily effort to improve and then master her skills. She embraced ▸

Elizabeth (third from left, back row) was one of nine women chosen to receive a bursary to attend Glenn Lucas's All Women's Woodturning Week in Ireland.

Photo: Glenn Lucas

Rocky, 2022, Carved sycamore, graphite, 3¼" × 5½" (8cm × 14cm)

Snakeskin Bowl, 2022, Carved and textured birch, acrylic paint, 6½" × 10" (17cm × 25cm)

Sea Urchin, 2023, Carved walnut (body), dyed madrone (lid), 5½" × 8" (14cm × 20cm)

Green as Grass Bowl, 2021, Carved and textured birch, acrylic paint, 5½" × 11½" (14cm × 29cm)

mentorship along the way and built a community of support and friendships as well."

When Elizabeth submitted her official application to instruct at Pratt in September 2019—approximately a year after beginning her turning journey—she was an active member of the Seattle Woodturners and soon to be the chapter's liaison to the AAW's Women in Turning committee, a group dedicated to supporting women woodturners. She was also a co-founder of the Seattle Spoon Club, a carving group for local spoon carvers that she founded with her mentor, Tom, and her friend and fellow craftsperson, Mary Vu Tripoli, in January 2019. Both clubs meet monthly in the spirit of community, learning, and inspiration. In these communities, Elizabeth has found an important space for connection and sharing where fellow enthusiasts can exchange resources, ideas, and advice—or just a good conversation. And in these communities, members are invited to be a part of something bigger than themselves.

For a time, Elizabeth felt vulnerable sharing herself and her work with others. "It's difficult to do something that is so different from what is conventionally accepted because you're opening yourself up to more criticism. Putting yourself out there is already difficult enough." In fact, she still sometimes struggles with a sense of imposter syndrome because she doesn't have a traditional art degree. At times, this has led her to question whether she belongs. Fortunately, there are many supportive people in her woodworking community who have encouraged her to put herself out there and join them in the creative pursuit. And it is this kind of generosity and shared passion that compels Elizabeth to give back in the same way. "I've seen the power of community and how openly sharing with others can really help everyone grow together. I try to carry that over into my woodturning and teaching."

An autumn spent observing woodturning classes—with some spoon carving demonstrations mixed in for practice—transitioned into winter. By November 2019, Elizabeth was instructing her first class at Pratt and had been invited to show some of her work on campus. Her classes focused primarily on woodturning fundamentals, turning bowls from green wood, and working with intermediate turners on individual projects. "The biggest thing I have learned from my students is that everyone learns so differently and faces their own challenges. This has forced me to think about how I communicate turning to them, which in turn makes me think more about the process. [It] has made me a much better turner."

In Elizabeth's search for student connection and strategies for communicating her message, she pays special attention to making sure all of her students feel a part of the class: "I try to divide my attention between [the students] equally. I know how important being part of a community is and how important it is to feel seen and heard." She noted that, while she is still learning the ropes when it comes to demonstrating, she comes prepared and tries to move confidently and at a

good pace for her students. "There is nothing more rewarding than seeing a student have an epiphany or a connection to what you are teaching."

With only a few months of classes under her belt, the pandemic brought Elizabeth and everyone else back to square one, forcing us all to consider new ways of being together. In the scramble to figure out how to best adapt Pratt's programming to a locked-down world, Kim was relieved to have Elizabeth on her team: "I heavily depended on Elizabeth during the pandemic, as she was willing to teach live online classes." After a hasty immersion in Microsoft Teams and a crash course in videography and lighting, Elizabeth adapted her classes for the virtual realm. She was able to run some box and platter turning classes and an introduction to preparing bowl blanks; however, the inaccessibility of Pratt's turning equipment proved a significant challenge to enrollment. With her partner Rick helping to keep her energy in balance, she also turned to the cache of skills she had collected throughout her time at Pratt and started running classes ranging from small woodworking projects, such as picture frames, simple cutting boards, plant stands, and garden boxes, to leatherwork and saddle stitching. Her flexibility stood as a testament to just how far she had come.

Success as connection

Since those uncertain days as a new instructor, Elizabeth has returned to teaching classes in person at Pratt. And she continues to broaden the boundaries of her classroom. She now gives demonstrations in the community and receives invitations to teach at turning clubs and craft schools around the country. To Elizabeth, however, the true success in her widening reach lies in her ability to have an impact on her students. "Success to me is helping people find their voice and their place," she offered. And like her parents before her, she stands to touch the lives of countless students during her career.

Elizabeth has learned that there is a whole community of people out there like herself willing to share their knowledge, encouragement, and even wood with those who are willing to take the risk of being seen. She encourages those who are just getting started to find this community. Not everyone will connect with their work, she cautions, but consider its originality and power. Their ideas may not always work out as anticipated, but this holds lessons too. If they can see these surprises as curiosities—the impishness of the wood, as Tom might say—then it makes it easier to laugh during those frustrating moments and sustain the spirit. And when an artist enjoys the journey and embraces their own evolution, they empower others to share more of themselves as well. Whatever plays out after that is as it should be.

Demonstrating carving techniques for the Tennessee Association of Woodturners, October 2023.

Photo: Sonal Turner

For more, follow Elizabeth Weber on Instagram, *@icosa_woodworks*. ■

Randi Aiken is a member of the Seattle Woodturners and an active member of the board. She holds a BFA from the University of Western Ontario and studied woodworking at Pratt Fine Arts Center in Seattle. She finds inspiration in the forests of Bothell, Washington, where she lives with her partner and feral cat and all of their wildlife neighbors.

(*Left*) *Pansy Bowl*, 2023, Carved and textured alder, acrylic paint, 4" × 9" (10cm × 23cm)

(*Right*) *Light Emanating from Within*, 2021, Carved ash, 7" × 8½" (18cm × 22cm)

Members' Gallery

(*Top*) *Linka Bowl*, 2023, Japanese zelkova, Hassui Ceramic finish, 2¾" × 9½" (7cm × 24cm)

(*Bottom*) *Moon Flower*, 2023, Japanese horse chestnut, urushi lacquer, Hassui Ceramic finish, 3½" × 4¾" (9cm × 12cm)

Rabea Gebler, Kaga, Ishikawa Prefecture, Japan

I am currently living and working in Japan, where I am studying at a local craft school, learning to make bowls covered with the sap of the urushi tree to create traditional Japanese tableware for everyday use. In my work, I like to incorporate the skills I have learned here, using Japanese lacquer to create contrasts or to highlight interesting grain patterns. Japanese woodturning techniques allow me to turn very thin endgrain-hollowed forms with a very smooth finish that would be difficult to achieve on a conventional Western lathe.

I like to create forms that look effortless and natural and therefore strive to let the wood do most of the talking.

For more, visit sentomono.com and follow Rabea on Instagram, @rabea.gebler.

Rice bowls turned using Japanese methods.

Rankaku Bowl, 2023, Japanese zelkova, urushi lacquer, hemp cloth, diatomaceous earth, eggshell, 2¼" × 4¾" (6cm × 12cm)

Maru Tochi Bowls, 2023, Japanese horse chestnut, urushi lacquer, 2¾" × 5" (7cm × 13cm)

Kathleen Walsh, Dublin, Ireland

Growing up in rural Ireland, I was always interested in making. I learned to turn wood more than thirty years ago during school breaks on an old lathe in the corner of my father's shed. After some time away from turning, I recently returned to the lathe and found a new passion for the craft.

The vessel form is a fundamental part of my artistic expression. I typically explore the timeless quality found in simple everyday objects, like a water pitcher or washing jug. I favor simple shapes, less-is-more design, and unrefined beauty with a focus on the essentials. Thus, my work often echoes the forms of simple everyday utilitarian ware, not designed for function but to stand alone in the tradition of "art as vessel." I wish to highlight the indefinable presence of the vessel as an object as it waits to be used—filled and emptied in its humble function—the innate sense of the space it simultaneously occupies and contains.

I combine resin-casting techniques as a challenge to the traditional skill of woodturning. Building upon the unique characteristics of each piece of wood, the addition of pigmented resins brings light and an interplay of translucency, creating distinctly contemporary pieces. ■

For more, visit kathleen-walsh.com and follow Kathleen on Instagram, @kathleen.walsh_.

(*Left*) *Crúsca Ómra III*, 2023, Irish oak, urethane casting resin, pigments, lacquer, 13" × 10¼" (33cm × 26cm)

(*Right*) *Blue Venus I and II*, 2022, Irish elm, urethane casting resin, pigments, lacquer, Larger: 9" × 12½" (23cm × 32cm)

(*Below*) *Crúsca Gorm I and II*, 2023, Irish elm, urethane casting resin, pigments, lacquer, Larger: 12" × 8¼" (30cm × 21cm)

From rough-turned bowls

After the bowls are rough-turned, with the rims established along natural grain lines, the author builds up retainer walls inside and out to contain the layers of poured resin. The work is then remounted on the lathe for finish-turning.

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Urushi

Did you know that *urushi*, or Japanese lacquer, is made from the sap of the lacquer tree? It is applied in liquid form and can be used as a surface treatment or an adhesive. *Urushi* is not only waterproof and antibacterial, it is also resistant to oils, acids, alcohol, and more, making it a very good choice as a finish on utilitarian ware.

Inside This Issue!

Lacquer artist and woodturner Eiko Tanaka shares her methods of working with urushi lacquer in an informative article on page 32.

Cups finished with *urushi* lacquer, by Eiko Tanaka.