

WOODTURNING

FUNdamentals

AAW
EDUCATION

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PROJECTS

Turning a Bracelet from Wood Scraps

Dave Buchholz

Turning Fishing Lures

Mark Palma

VIDEO

Safe Use of the Bowl Gouge

Neil Scobie

Positioning Your Arm for Smooth Turning

Lee Sky

TECHNIQUES

TIPS



Woodturning FUNdamentals

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Woodturning Fundamentals

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222 Landmark Ctr.
75 5th St W
St. Paul, MN 55102
phone 651-484-9094
website woodturner.org
Exec. Director: Phil McDonald
phil@woodturner.org
Program Director: Linda Ferber
linda@woodturner.org

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A Note About Safety:

An accident at the lathe can happen with blinding suddenness. Respiratory and other problems can build over years. Take precautions when you turn. Safety guidelines are published online at <http://www.woodturner.org/?page=Safety> Following them will help you continue to enjoy woodturning.



Cover photo: Dave Buchholz

WELCOME

A Note from the Woodturning FUNdamentals Chair

In this edition of *Woodturning FUNdamentals*, we highlight some of the resources available to you as an AAW member, including the AAW Forum and AAW Archives. These resources tie directly to our education mission by offering a means to acquire woodturning skills and techniques. The AAW offers great content and specific relevant resources directed at makers, and presents current perspectives on the art and craft of woodturning.

Another valuable resource is the [AAW Calendar](#) where you can find upcoming events and classes. Attending chapter meetings, classes, and symposia are great learning experiences for woodturners of all levels.

The [AAW's Annual International Symposium](#) has something for you whether you are an experienced turner or are just getting started. It will be three days full of topnotch demonstrations, panel discussions, exhibitions, special events, and camaraderie. Hope to see you in Pittsburgh in June.

We welcome you to share your passion for woodturning in the form of questions, tips, and projects!

We all develop tips and techniques that work. What woodturner does not love a good jig? Do you have a pesky woodturning problem that just won't go away? Or, are you looking for a resource for a tool, finish, or wood? *Woodturning FUNdamentals* may be able to help.

If you have a question or problem, it is very likely that many others have the same question or problem. Sharing your woodturning issues through *Woodturning FUNdamentals* is a great way to help everyone! Please send a description of your problem or question to us at linda@woodturner.org. We will do our best to find a professional who can provide you with an answer.

As always, I welcome your suggestions, questions, or concerns.

Sincerely,
Denis Delehanty
denis@woodturner.org

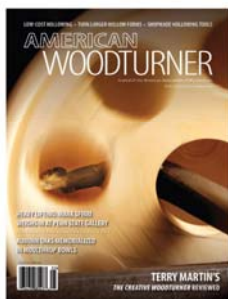


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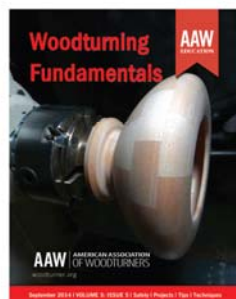
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Turn to the **AAW** for inspiration, education, and information about woodturning tools, techniques, projects, safety, and more.

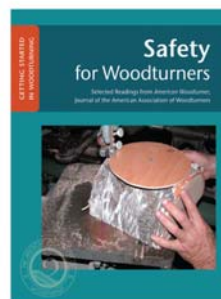
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Photo: Andi Wolfe

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TURNING A BRACELET

Making a Bracelet from Wood Scraps

Making bracelets with wood scraps is relatively easy and does not require advanced turning skills. These are useful for craft shows and gifts. I typically will use hardwoods from the firewood pile as a wood source for making bracelets. You need to make sure that you don't have cracks in the part of the wood that you will be turning. Since a bracelet will be handled a lot and subject to some abuse, cracks will likely cause the bracelet to break and should be avoided. A figured hardwood will polish up nicely but usually firewood is rather plain so I enhance the bracelets with acrylic colors.

Bracelet sizes vary from an inner diameter of $2 \frac{3}{8}$ inches for a small wrist to $2 \frac{3}{4}$ inches for a large wrist. The wall thickness should be about $\frac{1}{4}$ inch to be able to stand up to use without breaking, so make the outer diameter $\frac{1}{2}$ inch larger than the inner diameter. I tried to make several bracelets thinner to make them lighter but had poor luck. Many of them broke.

It is important that the wood you choose has the grain running parallel to the bed of the lathe as you would for any spindle work. If the grain is perpendicular to the lathe bed, you will have very short grain on the edge of the bracelet and it will surely break. Any wood that is at least about 3 inches in diameter and at least 2 inches long will work.

1. Prepare the wood with a tenon for your four-jaw scroll chuck. I make the tenon between centers on the lathe. If your cylinder is 4 inches long, you should be able to make two bracelets with one mounting.



Photo 1: Using a roughing gouge to turn a piece of maple to a cylinder 3 inches in diameter and about 2 inches long.

2. Mount the piece of wood in your chuck and using a roughing gouge turn a smooth cylinder about 1 inch long plus enough spare wood to part off when complete. The diameter of this should be what you want for the inner diameter plus twice $\frac{1}{4}$ inch for the wall thickness (photo 1).
3. Smooth over the front edge of the bracelet. Just mark the other edge of the bracelet with a detail gouge or a parting tool. The detail gouge allows you to start rounding over the second edge. This should be a very shallow mark since you will be hollowing out the bracelet and you need strength in the wood for now. I make the length of the bracelet from $\frac{3}{4}$ to 1 inch.

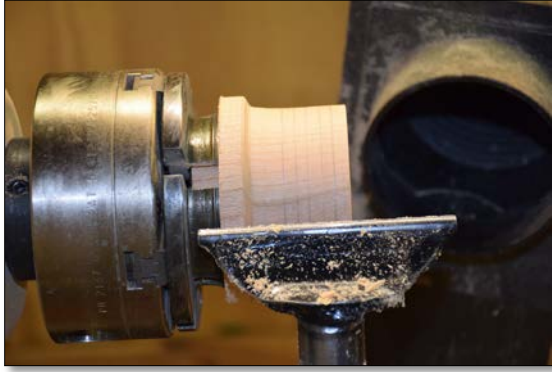


Photo 2: View showing cylinder with pencil markings where the edges will be outlined.



Photo 3: Using a wire to burn boundary markings.

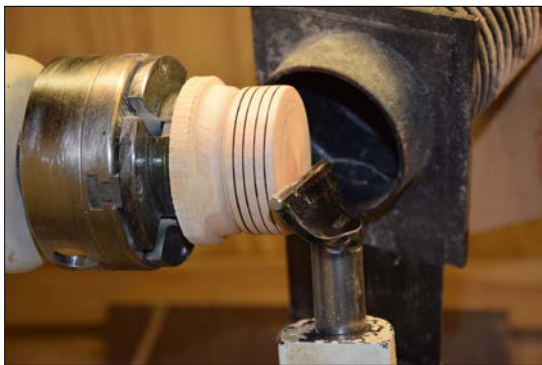


Photo 4: Cylinder with four boundaries with wire-burned edges for three color bands and the two bracelet edges rounded over.

4. Using a pencil, I mark where I intend to woodburn the grooves (photo 2). I make three color bands which means I need four woodburned grooves. After marking the groove with a pencil, use a skew chisel to make a very small groove to guide the woodburning wire. I use a guitar wire to burn the four grooves (photo 3 and 4).



Photo 5: Hollowing the inside of the bracelet using a spindle gouge cutting outward toward the rim.



Photo 6: Using a straight edge scaper parallel to the ways of the lathe to make the inside of the bracelet parallel to the outside of the bracelet.

5. Now hollow out the center. I use a spindle gouge and hollow from the center out since this is endgrain. Make sure you hollow out deeper

than the length of the bracelet you want (photo 5). Using a straight edge scraper parallel to the lathe bed allows me to clean up the inside of the bracelet and make the inside parallel to the outside of the bracelet (photo 6).

6. Sand the bracelet inside and out.



Photo 7: Parting off the bracelet with a skew and preparing to catch the bracelet with one finger inside the bracelet.



Photo 8: Sanding the parted edge using a sanding cylinder on the lathe.

7. Part off the bracelet (photo 7). I use a sanding cylinder on a drill press or in a Jacobs chuck on the lathe to clean up the just-parted edge (photo 8).



Photo 9: Woodburning new boundaries in the three color bands.

8. Rather than have colored bands that have a single color, I make shorter bands by burning a boundary at random places along the band. I place these spots so that they do not line up from one band to the next. The woodburning is done to contain the color on the wood and prevent it from bleeding over (photo 9). To remove the burned pitch marks left by the woodburning, you can either sand the marks off or rub them with denatured alcohol. The alcohol is easier.



Photo 10: Using a small artist brush to apply acrylic paints to the bands on the bracelet.

9. Paint the bands with the colors you like. I use a variety of acrylic paints. Opaque paints make a vibrant color, transparent airbrush paints allow the underlying grain to show through, and iridescent, interference, and pearlescent paints create an interesting effect. You can get these paints at art stores and some hobby shops (photo 10).



Photo 11: Four examples of color banded bracelets.

10. After the paint dries (I wait about an hour), I wipe on a 50-50 mix of gloss urethane spar varnish and paint thinner. I put several coats of this finish on the bracelet to protect the surface. The photo shows four examples of completed bracelets. The two on the left are cherry and the two on the right are maple. The far left is colored with transparent acrylic airbrush paints, the next is colored with opaque acrylic paints, the next is also opaque paints but over regions textured with Sorby's mini texturing tool, and the far right is painted with interference, iridescent, and pearlescent paints (photo 11).

~ Dave Buchholz, Keeseville, NY
dave@buchholzfamily.us

Dave Buchholz is retired physicist living in the Adirondacks of New York State. He turns mostly local domestic woods in a variety of forms and styles with many types of embellishments.

WHERE TO TURN FOR WOODTURNING

Selected readings from *American Woodturner*, journal of the American Association of Woodturners

Getting Started in Woodturning

1. Safety for Woodturners
2. Lathes and Turning Tools
3. Learning at the Lathe
4. Practical Woodturning Projects

Elements of Woodturning

1. Turning Holiday Ornaments
2. Making and Using Turning Tools
3. Turning Bowls

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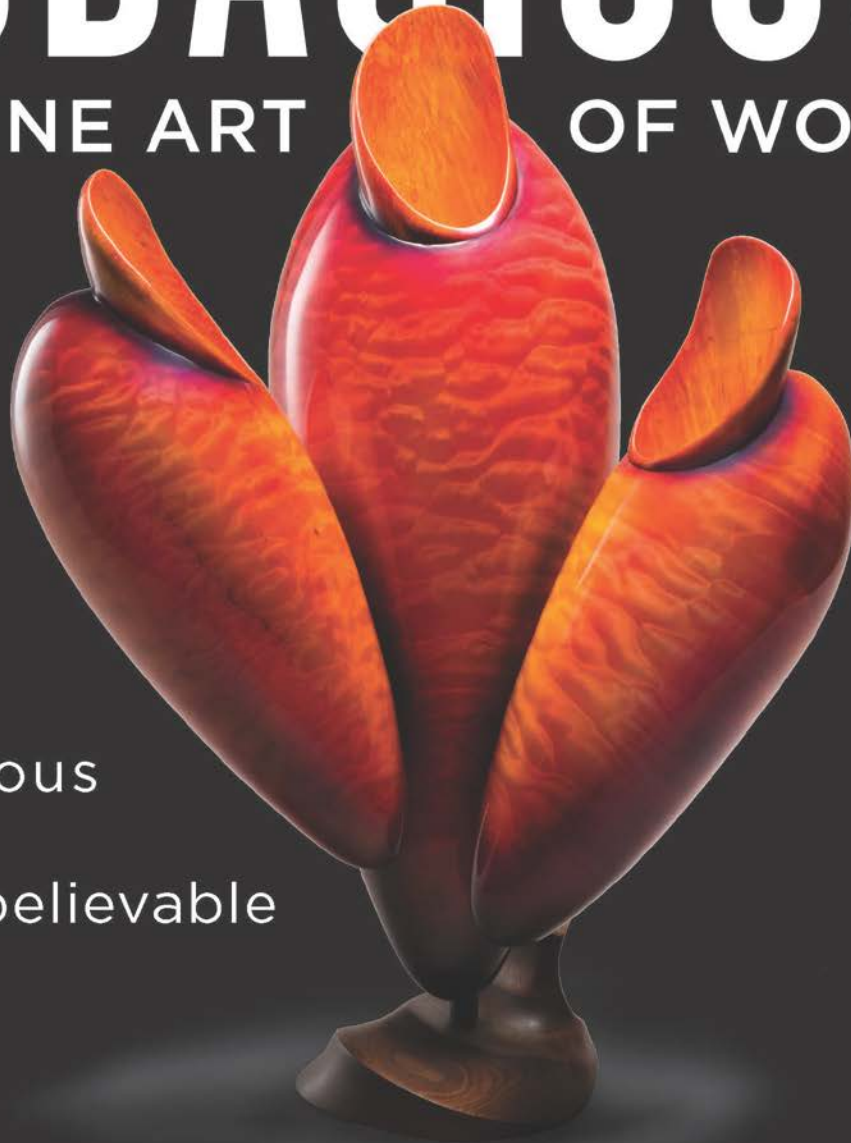
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SPINDLE PROJECT

Turning Fishing Lures

Why lures?

- They are a fun diversion from traditional quick spindle projects (pens, stoppers, etc.)
- They make unique gifts that are personal and usually appreciated by recipients.
- Lures open up new markets for those who supplement their income or try to defray the cost of their hobby. Very low material costs allow great margins for the products.
- There are very few design rules and the ability for self-expression allow for individual creativity.¹
- Lures use scraps of wood that normally clutter a woodturner's life.

Getting Started

- The process includes between - centers or spindle work.
- Lures use small blanks.
- Making lures is a fast project when limited time is available or you have the need to show something for your time at the lathe.²
- There are very few "rules."

¹ Or the ability to claim that what could be mistaken for a "mistake" is really a design decision.

² There is no embarrassment in needing to show something for lathe time. Some projects (think segmented turning) take a lot of time. Sometimes I just want to bang out something on the lathe and I am willing to admit that that need may be hidden in the heart of several woodturners.

History of Handcrafted Lures

Prior to the 20th century, all lures were handmade. Most were whittled or turned by hobbyists or home-based businesses. If you dig into the history of these lures, most were crafted in geographic regions which contained lakes or streams and the fish they held. Many a story exists of a husband who carved or turned lures, whose wife painted them at the kitchen table. Starting in the 20th century, a few manufacturers began creating mass-produced wooden lures. After the advent of plastics in the '50s, plastic lures took off and the cottage industry of home-produced lures all but vanished in America.



Wood Selection and Stock Selection

Almost any wood will do. Beware of wood that is overly dense because you run the risk of eye screws snapping off in the wood. Other than that, remember that I told you, "There are few rules."

My favorite woods for lures:

- White cedar
- White pine
- Cherry
- Walnut
- White oak
- Redwood

If possible, I avoid:

- Highly figured wood
- Wood with voids or bark inclusions
- Exotic wood
- Hard maple
- Elm
- Hickory

Remember, this is an endgrain project with grain orientation running parallel to the lathe bed. That makes turning easier and you are sanding less as you are not addressing other than a small cross-section of sidegrain and your turnings will hold crisper detail.



For small freshwater lures (under 4 inches in finished length), I usually start with stock $\frac{3}{4}$ inch x $\frac{3}{4}$ inch or 1 inch x 1 inch. My stock is usually 4 inches to 6 inches long, but do not be overly fussy on precise dimensions.

If it looks right, it will be fine! (I have a tendency to prefer some room on either side of the turning for working room, so my blanks tend to be longer than someone who turns right up to the drive and lathe center.) For fat “popper” lures, a blank typical for a bottle stopper is often used. I rough out my blanks on a bandsaw so that they are square, then cross-cut the ends so that they are square to each other³ and all parts of the stock are true. Marking corner to corner with a ruler puts an “x” in the approximate center of your blank. I center punch the “x” so that I have a dimple on each end of the work. That makes it easier for me to mount my stock in the lathe. I find that having stock that is square (as opposed to rectangular) with square ends and small center-punched dimples is a good practice for all spindle work. You will have a more secure drive from your lathe and it makes for more certain work.

Lathe Setup

The drive center and tail center must be on the same axis and must touch on an empty lathe. If not, your work will be off center and oblong. If you want to get “fancy” through off-center turning, you can make oval cross-section lures that are not cylindrical. I do not know if it matters to the fish. For almost all center work, I use a medium size (3/4 inch or less) 4-point drive center or steb center. I always use a ball-bearing tail center.

³ If your ends are not square, your drive center will not contact the blank with all four prongs of the drive and your work may spin or come loose.



I do not recommend using a chuck for between-center work except when you need to drill a center hole or some other unique situation (long, thin work, for example, where the pressure of the tail center will cause the work to bow or whip while you turn). I offer several reasons:

1. The chuck acts as a flywheel and its mass makes starting and stopping the lathe more difficult and, I feel, more dangerous.
2. Your chance of having a tool contact the chuck (a very frightening and damaging situation) is too high and can be completely avoided if the chuck is left off the lathe.
3. A chuck limits your access to your work and effectively requires you to contort your stance at the headstock end.
4. The possibility of your body contacting a spinning mass of metal is eliminated.
5. The work can “slip” if held by a four-prong drive or steb center, while chucks do not slip. Therefore, something has to give if there is a catch and it may be bad.⁴

Similarly, never use a two-prong drive center for spindle work.⁵ A two-prong center can act as a wedge and split the blank. More importantly, it holds the work so securely that it cannot slip if you get a catch.

In mounting small projects between centers, I do not pound the drive into the wood. Instead I place the small center-punched dimple into the drive spur, hold the work with my left hand leaning on the toolrest and turn the tailstock into the wood. The goal is to get the wood to drive, not permanently mount it into the headstock bearings as a shrine. If the blank slips under cutting pressure, you can always tighten the tailstock wheel a half turn. Remember, the goal is to drive the blank, not mutilate it. Always mount the end of the blank which you intend to ultimately be the larger in diameter towards the headstock. This seems to minimize vibration as the diameter of the stock is reduced in the lathe. Always spin your hand wheel to confirm that the wood does not contact the toolrest and that everything is tight.

⁴ Everyone who turns a lathe on may well have a catch, so allow an “out” to control when it happens. Your method of holding work is one “out” not to be overlooked.

⁵ The two-prong center should be reserved for natural-edge bowls.

Toolrest Setup

Set your toolrest as near to the blank as you can. Since the diameter of the work will quickly decrease as the corners come off, you will have plenty of clearance as the turning progresses. I recommend never leaving enough space for a finger to fit between the toolrest and the work.

Toolrest height is determined by several factors:

- The height of the centers on your lathe from the floor,
- The grind on the tool you are using at that moment,⁶
- The length of the tool and its handle, and
- Your height and stance.

I hold all but the smallest tools with the tool handle at my hip or side, whichever is convenient in a compact stance. By compact, I mean that my elbows are tucked in at my sides and I use my body to move the tool across the toolrest. If you are waving your elbows like a flying bird, you are losing valuable tool control.

Toolrest height is often moved from tool to tool as I turn any piece. I recommend taking the time to get toolrest height right. It will make your work better and you will find your body holds up better if you are not contorting it out of its natural range of motion to make a cut.⁷

⁶ Yes, you have to adjust the toolrest for each different tool. Sorry, do not be lazy and skip this important step.

I shake the toolrest and banjo before starting the lathe to make sure everything is tight. I have had either the toolrest or the banjo be less than secure without this step. That can be very dangerous. It should also go without saying NEVER adjust the banjo or toolrest with the lathe turned on. There are no exceptions. I do admit I do not wait for the lathe to stop spinning, but it is never under power. My theory is that if something goes wrong and contact is made between the toolrest and the blank, when the lathe is turned off I am only dealing with residual momentum, not a continued force.

Lathe Speed

I have a lathe with variable speed, a master on/off switch, and the typical green “on” and red “off” button. I turn my lathe fully off when I leave the lathe for any reason. That way, I know I am safe when I approach the lathe. I cannot accidentally start wood spinning if the master switch is off. I always turn my variable speed control to slow when I turn off the master switch. Before turning the master switch on, I confirm the lathe is set to slow. This means that I start the wood spinning slowly and bring it up to operating speed. I like to observe how the blank is looking on the lathe before I have to deal with it at 1,800+ rpm!

⁷ If you find yourself shrugging your shoulders or bending down at an odd angle to get a cut or get the bevel to rub so that you can make a cut, turn off the lathe and adjust the toolrest. You will get a better result. You may be surprised how much difference a 1/16 inch to 1/8 inch change of toolrest height will matter to your body’s position at the lathe.

I like to turn at a speed that feels right to me. I am unsure how to describe it, but for a given blank I can seem to sense when I am in the approximate speed range that makes me feel comfortable. This is determined by how fast the blank is turning,⁸ its diameter, and how much vibration I sense the blank is generating. As I rough the blank to round, I may increase the lathe speed as the blank becomes more cylindrical. Frankly, I turn a little slower compared to some other turners. I am rarely comfortable at speeds nearing 3,000 rpm. Some people do well at those speeds and can achieve a finished product far faster than I can. I probably spin lures at 1,800-2,000 rpm. Some final cuts (such as final parting off) may be at a very low speed.

I sand at a slower rpm than I use to turn. I find that I get better results at around 800-1,000 rpm and generate far less heat. On the topic of sanding, I usually start at 150 grit (180 or 220 if the gouge god has been kind) and proceed through each grit to 320. I then burnish the piece with a white non-abrasive Scotch pad.

Personal Safety Considerations

I never turn without a full faceshield that is reinforced around the perimeter of the entire shield. When you are turning wood at what seems to be thousands of revolutions per second, there is no way you can prevent an eye injury once something begins to go wrong! Your only chance is before it begins. That is the purpose of a faceshield.

⁸ This is often referred to as surface speed per minute, which is far more relevant than rpm. It is the speed the tool will be traveling on the blank as it touches it.

I clean my shield with a plastic lens cleaning solution and a microfiber cloth to prevent scratches.⁹

I wear a turning smock with short sleeves and a Velcro tab so wood shavings cannot get down my shirt. My smock is very light weight and sheds wood dust. I can take it outside, give it a shake, and it is ready to go.

Gloves are a difficult topic to discuss. I will confess, there are a few limited situations when I do wear gloves. Spindle turning is not one of them. I think that there is too much risk of injury, given the minimal clearance between your hand and the spinning work in spindle turning, to have a glove in the mix.¹⁰

Do not use your lathe bed for storing items or as a workbench (read: do not use your lathe to hold a pile of junk). If you do and if anything falls off the lathe when you are turning, you will at a minimum be distracted and possibly injured.

Stand out of the line of fire when turning the lathe on. If you hear a clicking noise, or experience any vibration, turn it off and fix the situation.

⁹ Store your shield to prevent scratches. I am amazed how many times I see someone's faceshield face down on a workbench. Properly cared for, your faceshield can go years without scratches.

¹⁰ I do wear gloves occasionally for rough-turning dry bowls. When I do, I set the toolrest farther away from the blank and make sure my hands are well back from the rest.

On the topic of the line of fire, always be careful of anything in that zone. Wood can contain internal bark pockets, voids, cracks, and other defects that are not evident from external inspection of the blank. I have more than once been surprised by a blank that looked perfectly normal from a thorough inspection.

I wear hearing protection in my shop when I turn. Why, since lathes are quiet? Because dust collector operation and power sanding are not quiet endeavors. If you measure total ambient noise in your shop, you may be surprised.¹¹

Avoid long hair, excess jewelry, and anything loose that can get tangled up in a spinning lathe. Chuck jaws can very efficiently catch and wrap up anything in their path.

Safety is really defined by attention. If my thinking is not clear, I cannot do safe work. Be careful about being tired, impaired, or if medications impact your abilities. If you do not have a clear head, leave the lathe turned off. As I mentioned above, NEVER adjust the toolrest or banjo while the lathe is turned on. Shut off the lathe before you adjust the toolrest. I've seen a few national experts move the rest or banjo while the lathe is on, but it is not worth the risk.

¹¹ One free app at the iTunes store is "decibels" and I can assure you it is enlightening to see how ambient noise increases dramatically as you start powering up more and more tools.

Turning Tools

Tools must be sharp! Not somewhat sharp, not dull, but SHARP. With surface speeds measured in feet per second, a turning tool is cutting a lot of wood per minute. Sharp tools allow the tool to cut without your pushing the tool into the wood. I have learned to sharpen more frequently as I turn. Two minutes of touch-up is better than trying to shove a dull tool into a cylinder of wood spinning at 2,000 rpm and praying everything goes as planned.

Store your tools to protect the sharp edge. Never lay turning tools on a lathe bed or in a pile. I have made holders for my turning tools so that the cutting edge touches nothing but air. I also protect myself so I cannot come in contact with the cutting edge of sharp tools. If a tool can cut wood, it can cut flesh as well.

I hone my tools. I use a piece of 320-grit sandpaper for inside edges of gouges. I hone skews and other outer edges on sandpaper glued to a flat surface. I am surprised how much difference honing makes in touching up a sharp tool and returning it to service.

I use four tools to turn lures:

- Spindle roughing gouge¹²
- 3/8 inch spindle gouge
- Parting tool
- Skew

¹² A "roughing gouge" is actually a spindle roughing gouge and should only be used for between-center work with the grain running parallel to the bed of the lathe. Never use a spindle roughing gouge for bowl work.

I know you can rough out a 1-inch blank with one tool, but you beat up the edge if you use a 3/8-inch spindle gouge to rough out that blank. The sharpening angle is different, the amount of metal under the cutting edge is more fragile, and you waste the finishing edge for work where the tool is not well suited.

Use each tool for its intended purpose. I know you can make a cut with the wrong tool and get away with it, but your final surface finish will suffer. Fortunately, making fishing lures is a project that lets you develop proficiency with a tool that has been giving you some trouble. If using a skew scares you, lures are a great project on which to learn. Your design is more flexible, the blanks are scraps, and if something goes wrong, you have lost five minutes of turning and can toss another blank on the lathe and try again.

I start out slowly for initial roughing, a little slower until the blank starts to get balanced and I know how the blank is reacting to the touch of the cutting tool. I then increase speed as the stock starts to achieve balance and I become confident that all is well. Oddly, sometimes a blank has a tendency to splinter and shear off large pieces while other blanks seem to allow a less focused approach to roughing. I rough out in small increments from tailstock to headstock. By taking small bites, I prevent major splintering. I rough out from right to left, getting closer to round with each pass. You can always lightly rest the shaft of the tool on the top of the spinning blank and you will get feedback as to whether that section of the blank is round.

Think of the force of the tool against the spinning piece. As the piece becomes thinner, it can flex. Think about the tool and how to direct the force of the cut and how you support the piece. That may mean cutting and sanding in segments, depending on the blank. By that I mean that sometimes you need to plan your cuts, sand areas, and get the work completed in the middle before you reduce the ends and part off the work. Always reduce the tailstock end first, before you reduce the drive center end. Once you reduce the drive center end, you are stuck and your ability to drive the work is lost. Many turners think you need to complete the turning before you start sanding. Sometimes that happens; sometimes it is a back-and-forth process.



Lathe speed and tool selection go hand in hand. Lathe speed may need to be changed, depending on the tool selected. For example, when parting off a lure from the lathe, I slow my lathe speed way down.

How to Turn a Lure

I start with a cylinder of approximately the major diameter of the finished lure (or ten percent larger than the final size). I then create a shape that seems right to the eye. I do not use measurements or templates. I just let my eye guide the process. Sometimes I will see a shape emerge as the piece is on the lathe. Sometimes I look at a commercial lure. I have also used pictures in a book or from the Internet. There are countless sources of ideas for lure shape. If it looks like a fishing lure, it is a fishing lure.

I sand through 220-grit when I sand lures.

After parting off and before finishing, I do any final shaping or carving that is needed to complete the shaping process. Some plugs have angled fronts or may have an added feature to be cut into the lure. I use a hollow punch or small carving tool to define eye sockets. Lastly, I use a small countersink to create a spot for every eye screw that will be used in the lure.

If I think that the lure will in fact be used to try to catch fish, I use a multi-coat finish process.¹³ My first coat of finish is a sanding sealer. I use a lacquer-based sanding sealer designed for turners. It dries instantly and leaves a base on which I can build a final lure.

¹³ I find that most of my lures reside in display cases or otherwise sit on trophy mounts. If I believe that that in fact will be the case, my choices of wood selection, shape, finish gloss, and hardware overshadow any reality of what is actually needed to catch fish.

After building up a finish while the piece is still on the lathe, I part off the piece and put it on a finishing stand made of small nails protruding up through a board. I spray most of my lures with multiple coats of clear gloss lacquer, often three coats. I also often use a little wax at the end of the process.

You can attach hooks with a hook plate or eye screw. I cannot tell if one is better than the other. I think hook plates look more finished, but a little more money is involved. Again, if it is a “trophy” lure, I do what looks best. I use only stainless steel hardware. I find it’s worth using high-quality hardware designed for lures. Avoid the temptation to buy hardware-store eye screws or cup hooks. I find that these become eyesores in the finished product. I choose medium-gauge eye screws, not light-gauge ones. They are far less likely to twist off in the wood. Normally, I use a 1-inch-long eye screw for the front eye screw and a 5/8-inch for the back eye screw (or the largest I can, depending on the final diameter of the lure). I often take hook placement into account as I turn so that I have enough wood in the finished lure to attach the eye screw or the hook plate. I normally use a closed eye for the front of the lure. I use open eyes for hooks (I close the eyes after inserting the hooks).

I use this final assembly order on a lure:

- Complete finishing.
- Insert eye screws and any beads.
- Complete the eyes (whether painted or stick-on).
- Insert hooks.
- Bag or add hook protectors and then bag.



For eyes, I have come to using bulging self-adhesive eyes that rise from the lure itself. I think they look very professional and provide a good combination of final looks, installation speed, and shape. Hook selection depends on the intended function of the lures. I purchase quality hooks. They may cost twice as much, but what do they really cost in the grander scheme of things? If the total hardware cost is less than \$3, maybe this isn't the place to save \$.50. Of course, if I am making a special "collector" set, then I use the highest quality of everything!

Resources

There are many sources for fishing lure parts. I do not recommend taking apart old lures to make new ones. I do not understand fishing lure collectors, but I respect that the hobby exists.

Local sources of fishing lures may include sporting goods stores, big box retailers, and many other sources. The Internet has many resources available for lure makers. Some I have used are:

- www.jannsnetcraft.com
- www.barlowstackle.com
- www.lurepartsonline.com

Conclusion.

Have fun! Lures open up a series of doors to woodturners. Take some chances, do not get too serious, and catch some fish.

~ Mark Palma, Cameron, Wisconsin

STARTING OUT

Tools & Equipment Needed

So you've decided to jump into woodturning. I made that same jump about two years ago and probably had the same questions you do right now.

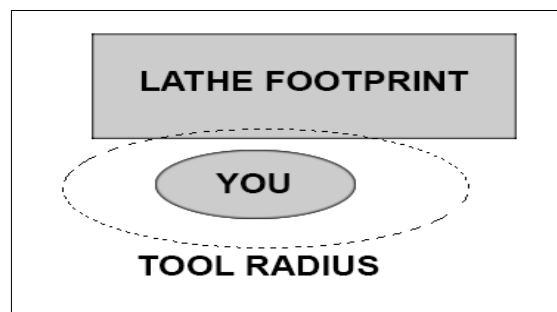
- What kind of lathe do I buy?
- What tools do I need?
- What else do I need?

I hope this article can help answer your questions. I don't claim to be an expert in woodturning, but I can help you start turning quicker and safer than figuring it out on your own. This is not an all-inclusive list of items, but it will get you started on the right path.

What Kind Of Lathe Do I Buy?

Purchasing a lathe depends on a few factors.

1. How much space do you have?



2. What do you want to turn?
3. How much do you have to spend?

When I started turning, my shop space was limited and I could purchase a tabletop lathe that would allow me to turn pens, small items, and four-inch bowls.

Once I turned a few items, I knew I wanted to turn larger items than what my tabletop lathe would allow. I expanded my workshop and traded in my tabletop lathe for a floor model, which allowed me to move into larger items. I consider myself a bowl turner more than anything else, so I am happy with my choice.

Lathes come in a variety of sizes and you should purchase the size that fits into your space. Look into swing lathe models which allow the head to move and allow you to turn larger objects than what is allowed over the bed of the lathe. When looking into space for your lathe, do not forget about the length of the turning tools. Make sure you have enough space for not only the footprint of the lathe, but also for holding a turning tool when turning your piece.

Your lathe purchase may also be dictated by what you want to turn. Some turners specialize in pens, duck calls, finials, and other small items. Some turners (like me) prefer working with larger items, such as bowls, vases, and jars. Some turners prefer spindle work. Once you decide what you want to turn, look for lathes that allow you to complete that work. I'd suggest joining a local chapter to watch their demos and view as many videos on the AAW site as you can to watch other turners work and to see what interests you.

As an example, you may not be ready for large bowls right away, but if you know you will eventually get there, purchase the lathe for bowls and start producing small items, working up to something larger. Larger lathes allow for more flexibility in products created. Smaller lathes are more limiting.

Another deciding factor is how much money you have in your budget. I investigated lathes for months before I made my current lathe purchase. I searched multiple lathe manufacturers to discover shipping costs, optional accessories, and user reviews. I purchased a JET lathe for my work but considered six other manufacturers before my purchase. Be realistic with your budget. I estimated what I would have to sell in order to pay off my lathe and I was able to recoup the costs of my lathe in eight months. Now, I invest my money into more turning tools, accessories, and finishing products. I also have a small fund building up for lathe repairs.

What Tools Do I Need?

Once you decide what lathe to purchase, you should have an idea of what products you can make with your lathe. Pen turners do not need all the same tools as a bowl turner. Bowl turners do not need all the same tools as a hollow-forms turner. Spindle turners don't need the same tools as a bowl turner, but use the same tools as a pen turner.

Search Craigslist for turning tools. Brand new turning tools vary in cost. A few months ago, I saw a Craigslist ad that offered five bowl-turning gouges for \$35. What a deal! I went out to look at the

tools, and they were practically brand new. The owner said he bought them at an auction and didn't know what they were. After I purchased them, I explained what they were used for and how to sharpen them. Any time he comes across more tools, I get first chance at them.

I purchase most of my tools in one of two ways. I visit my local woodworking retail outlet and talk with the experts there, which yields knowledge and options that influence my purchase. I also purchase tools online. Don't fall for the kit that includes all your turning tools, unless you are turning a variety of items.

Here are some basic tools needed. Keep in mind that the more you turn, the more you will gravitate to using tools you feel more comfortable with instead of others.

- Spindle roughing gouge – Good for pen and spindle turning. Never use one for bowl turning.
- Skew chisel – Good for pen and spindle turning.
- Spindle gouge – Good for spindle turners. I use it for decorative *accents* on bowls only. Pen turners may use it for decorative accents.
- Bowl gouge – Good for bowl turners. There are varieties (grinds) to choose from.
- Parting/Beading tools – All turners use parting tools. Beading tools are for decorative accents.
- Scrapers – All turners use these. Bowl turners probably use them more.

There are other tools/accessories you will need depending on what types of products you will turn. Pen turners use accessories to help create pens. Bowl turners use accessories to mount the wood, measure wall thickness, and finish bowl bottoms. Spindle turners use calipers and other accessories to help finish spindle pieces. If you take the time to watch demonstrations or videos of woodturners, you can quickly learn what other tools/accessories you will need to complete your products.

What Else Do You Need?

Safety should always be your top priority in the shop. Invest in a good faceshield. There are some thin plastic faceshields that may be suitable for pen turners, where the risk of large chunks of wood flying at you may be minimal, but I would recommend investing in a faceshield that not only covers the face, but also the top of your head. The faceshield front should not bend easily by hand. If you are a bowl turner, imagine a large 10-lb. piece of wood flying at your face at 50 mph. I've been hit in the face(shield) with four bowls. While you can look at the outside of the wood for cracks, there can be cracks inside the wood that cause the wood to split and fly apart. Investing \$40-plus into a good faceshield is essential.

Dust collection is also important. Wood dust can be very dangerous. I frequently visit this website when working with new wood: <http://www.wood-database.com/wood-articles/wood-allergies-and-toxicity/>

Have a dust-collection system or adequate ventilation to help remove wood dust. I always wear a dust mask under my faceshield when sanding items.

Sandpaper is essential in woodturning. Sometimes I think I should invest in a sandpaper company because of the amount I use. I have grits including: 80, 120, 150, 220, 320, 400, 600. I'm experimenting with bulk rolls of sandpaper so I can purchase a roll instead of individual packets.

Think about how you'll finish your items. There are hundreds of methods, but I keep it simple--Tung oil and paste wax. Every now and then, I'll use some polyurethane for durability. Experiment with a few finishes to see which ones work for you.

I am slowly turning my woodturning hobby into a business, so I invest most of the money I make into the shop and upgrade with new tools and supplies. As I move more into carving the outside of bowls and producing hollow items, I realize there is a new set of tools I need!

It's time to get back into the shop and make some bowls so I can buy some carving tools!

~ David Schell
Mount Joy, Pennsylvania

Dave Schell is a web designer by day, and a bowl turner by night and on weekends.

- Email Dave with questions at dave@imakewebpages.com
- View his work online at his Facebook page at <http://www.facebook.com/imakewebpages>

AAW FORUM

Connect with AAW Woodturning Community

From what I can gather, it was around late 2003 when the AAW decided to have an Internet-based forum. I volunteered and eventually became a moderator in 2004.

The foundation of the forum was to have an online presence where woodturners from anywhere around the world could come and ask questions related to woodturning. From the beginning, it has been open to anyone who wants to sign up – you don't have to be an AAW member to participate. It was designed to allow the free exchange of ideas.

Today, the AAW Forum (www.aawforum.org) has thousands of members from around the world. It has grown to be one of the top sites for woodturners to exchange information and one of the few without advertising.

There are sub-forums (groupings of messages) for newbies to ask questions of the more seasoned woodturner, as well as how-to's, tips and tricks, and want ads for people to sell their no-longer used woodturning items. Additionally, the forum has a very large photo gallery for everyone to post the bowls, vessels, boxes, and such that they want to show off. It is quite impressive. You could spend days just looking at fairly high-resolution photos of woodturnings by turners of all levels from first turnings, to museum quality work, and all skill levels in between.

You can even ask for a public critique of your work.

If you are an AAW member, you have access to a few more sub-forums related to the AAW and AAW chapters. PLUS, you get more space to upload your photos, 25MB with up to 1920x1920 resolution (pixels).

Signing up is easy.

Go to the URL (Internet address) listed for the forum and sign up under your real name. At one time, we accepted screen names and pseudonyms, but it got a bit out of hand. If you are an AAW member, make sure to include your membership number so we can add you to the member areas. At that point, you are in the queue for me to approve you.

Understand that for your personal security, we are not linked to the AAW database, so we don't cross-reference the two. The forum database is standalone.

So, what do you do with this newfound power? Well, you may be brand new and want to know if a particular lathe brand is worthy of your money, or if a certain video is as awesome as you think. The issue is, "if it is on the Internet, it must be true." And as naïve as that sounds, in woodturning everything posted must be looked at through the lens of safety. There are thousands of forums and YouTube videos on woodturning.

Unless it is from a humorist's viewpoint, (look for the guys using the front wheel drive of a minivan as the lathe) it is taken as a tried and true technique. But what may work for some may not work or be safe for all. There are plenty of videos where the turner doesn't have proper safety protection. The old school safety glasses are well used in videos, but ultimately just do not provide adequate protection. Everything must be taken with a grain of salt; if it doesn't look safe to you, listen to yourself and do not try it.

And remember, once it is on the Internet, it stays there literally forever. Don't be judgmental, be kind. What you type is read with inferred tone and emotion. Like my Pop used to say, "If you don't have anything nice to say, don't say it." But if you are critiquing, be positive, talk about what you like about the piece, and what you might change. It is still rather subjective. If you are asking for advice, be prepared. Not everyone of the thousands who may comment know you. They don't know your skill level, your equipment, or the piece of wood you turned to create it. Take their comments in stride.

The end result will be fulfilling and help challenge your skills. The vast amount of creativity here on the Internet is literally endless, since it gets updated every nanosecond.

~ Steve Worcester
 Plano, Texas
www.turningwood.com

WHERE TO TURN FOR WOODTURNING

Selected readings from *American Woodturner*, journal of the American Association of Woodturners

Getting Started in Woodturning



1. Safety for Woodturners
2. Lathes and Turning Tools
3. Learning at the Lathe
4. Practical Woodturning Projects

Elements of Woodturning

1. Turning Holiday Ornaments
2. Making and Using Turning Tools
3. Turning Bowls



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AAW ARCHIVES

Explore the Wealth of the AAW Archives

The “Letter B” is brought to you from 29 years of archived *American Woodturner* journals available to all AAW members. There are 120 issues covering 1986 to present and over 1,000 articles. The AAW journal index has more than 12,500 entries that are indexed by author and topic. This list includes: projects, tips, organization, regional and chapter news and events, technical and inspirational articles.

To give you an idea of the scope of this information, I pulled some statistics for the letter B. There are 165 authors’ names included in the index, over 450 articles, and tips on topics - all that start with letter B. There are over 80 topics, which cover everything including the bathroom sink.



1. Baby choke tester
2. Baby rattles
3. Back massagers
4. Backs of stools
5. Back scratchers
6. Baking soda
7. Ball in a box
8. Balloon vessel
9. Balls
10. Balusters
11. Bands on bowls
12. Bandsaws
13. Boxes
14. Banjo
15. Bankia seed
16. Bark inclusions
17. Baseball bats
18. Bases
19. Basket illusion
20. Bathroom sink
21. Beading tool
22. Beads
23. Bearings
24. Bedan
25. Bedposts
26. Bed warmer
27. Beer taps
28. Beginning turning
29. Belaying pins
30. Bell ornament
31. Belt drives
32. Belt grinders
33. Belt sharpeners
34. Bench chisels
35. Benches, lathe
36. Bending
37. Bent-stave vase

- 38. Bent tools
- 39. Bent wire measuring
- 40. Bevel
- 41. Bird feeders
- 42. Birdhouses
- 43. Biscuit jointer
- 44. Bits
- 45. Blackened wood
- 46. Blackwood blanks



- 47. Bleaching wood
- 48. Boats
- 49. Bobbins
- 50. Bodgers
- 51. Bonds
- 52. Bone turning
- 53. Booth design
- 54. Boric acid
- 55. Boring bars
- 56. Bottle stopper
- 57. Bottoms
- 58. Bowl blanks
- 59. Bowl gouges
- 60. Bowling pin
- 61. Bowl lathes
- 62. Bowls
- 63. Boxes
- 64. Bracelet boxes

- 65. Bracelets
- 66. Braids
- 67. Brainstorming
- 68. Brass
- 69. Brushes
- 70. Bubbles in epoxy
- 71. Bucket
- 72. Buffing
- 73. Buffing compounds
- 74. Buffing wheels
- 75. Burial urns
- 76. Burls
- 77. Burning on wood
- 78. Business card holders
- 79. Buttons



This is a small sample of the wealth of information you will find available to AAW members, and here's a little more to entice you to explore:

- 53 articles on sharpening
- 90 articles on sanding
- 168 articles on safety

The material is easy to access; visit woodturner.org and log in using your user name and password.* At the very top of the screen, there is a site-wide search. Enter the topic or author you would like to research. This will give you a display of the results. If it is an AAW journal article or a Woodturning FUNDamentals article, all you have to do is click and it will take you directly to the document. From the journal index, hold in the "Ctrl" key and click the "F" key (Control/Find), which will help you locate the topic within the index. Keep in mind the site search will show results any time your keyword appears on the website.

~ Linda Ferber
AAW Program Director
Editor, Woodturning FUNDamentals


*Link to login instructions
<http://www.woodturner.org/?page=WbsiteFAQs>. To access member resources via the site search, you will need to be logged in.

GETTING STARTED IN WOODTURNING

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SHOP TIPS

Jaw Grippers for Small Projects



Ever think of using jaw grippers on a scroll chuck without the Cole jaws? I can see where this could come in quite handy! I already have long jaws but these will be great for wee stuff like finials without marking the finish. I have found them online for under \$40. Another option would be to make your own with bolts and some spacers.

~ Keith Varnham
West Mackay, Queensland
Australia

Easy Tenon Measuring

After truing the ends of your turning blank between centers, you can mark to cut a tenon for chucks with #2 jaws on JET 10 inches × 14 inches (25cm × 36cm) and 12 inches × 20 inches (30cm × 51cm) mini lathes by placing a pencil atop the tailstock, then touching the spinning wood.

A pencil mark from top center of tailstock will produce a mark slightly larger than 1-7/8 inches (48mm), which is the largest tenon that will fit into the Tekna-Tool Nova midi chuck. Marking from the top flat corner of tailstock will produce a line just over 2-1/16 inches (52mm) for a larger tenon to go into most other chucks.

If you cut the tenon a bit smaller, it will still fit into your chuck. This pencil trick works on my 3520 Powermatic also. Check to see if this will work on your lathe.

~ Lee Sky
Oakland Park, Florida



SHOP TIPS

Clean Up Your Shop



This is my current benchtop (actually slightly tidied by removing the stuff that was going to fall off). The remains of at least two projects are on this benchtop. There may be a third, but I'd have to clean off the top layer to be sure.

The mess and the junk keep me from finding what I'm looking for. That frustrates me, slows me down, and occasionally makes me use the wrong tool because I can't find the right tool. All of that increases the risk I will start bleeding.

Clean up your shop for the New Year! Resolve to keep it that way. You'll be safer and enjoy it more too.

~Harvey Rogers
Portland, Oregon
Safety Officer, Cascade Woodturners
Association

What is a "Safe Drive Center" and Why Use One?

A safe drive center is a lot like the tailstock cup centers (often called "dead centers") used before the advent of live tailstock centers with bearings. Dead centers have a sharp-edged ring and a point in the center that engage the wood. Since they do not spin with the wood they were typically lubricated with beeswax to minimize burning of the wood. If one of these is put in the headstock and no beeswax is applied, friction will allow it to function as a drive center. Oneway Manufacturing makes two styles of "Safe Drives." One has a spring-loaded point and the other has no point. Because there are no spurs or teeth buried into the wood with these centers, a catch would simply stop the wood from turning rather than cause a deep gouge or throw the piece off the lathe, which could possibly cause injuries.

~ Northwest Woodturners Newsletter
Portland, Oregon

WOODTURNING FUN VIDEO

Safe Use of the Bowl Gouge



- Neil Scobie discusses safe use of the bowl gouge (TRT 4:23).
- Video link: <http://www.woodturner.org/?page=AAWVideo#WF42BowlGouge>
- Tip: If you have trouble accessing the video directly from this document, you may copy the video link and paste it directly into your browser.

A Note About Safety

An accident at the lathe can happen with blinding suddenness. Respiratory and other problems can build over years. Take the appropriate precautions when you turn. Among the most important of these is the use of face shields, safety glasses, and dust masks. It is important to observe all manufacturers' safety guidelines. Following manufacturer's safety guidelines and information will help you continue to enjoy woodturning years into the future.

WOODTURNING FUN VIDEO

Positioning Your Arm for Smooth Turning



- Positioning your arm for smooth turning by Lee Sky (TRT 1:47).
- Video link: <http://www.woodturner.org/?page=AAWVideo#WF42ArmPosition>
- Tip: If you have trouble accessing the video directly from this document, you may copy the video link and paste it directly into your browser.

A Note About Safety

An accident at the lathe can happen with blinding suddenness. Respiratory and other problems can build over years. Take the appropriate precautions when you turn. Among the most important of these is the use of face shields, safety glasses, and dust masks. It is important to observe all manufacturers' safety guidelines. Following manufacturer's safety guidelines and information will help you continue to enjoy woodturning years into the future.

MEMBER GALLERY



John Schlueter, New Kensington, Pennsylvania

John started woodturning over 20 years ago. While he had a full-time job in international sales, he found that he didn't have the time he needed to make furniture, his lifelong passion. John saw an article in the paper about a meeting of woodturning enthusiasts. This was the beginning of the local woodturning club, Turners Anonymous. He went to the meetings for two years before successfully turning his first bowl. It was crude, thick, and roughly turned. After coming to the conclusion that

he needed a lesson in bowl turning, he attended a weekend course on bowl turning in Ohio. The course was a real confidence-builder and John was hooked. Unlike making furniture, turning provides what he calls "same day gratification." You never know what the finished piece will look like. You may know the shape you want, but the wood has its own story to tell.

Jack Brown, Valencia, Pennsylvania

I have been interested in woodworking since my high school days in the 1950s. Then in 1995, I was working on a housing construction development where a lot of very nice beech squares were being discarded and I began collecting them. After collecting quite a few, and not knowing what to do with them, I decided to buy a lathe. I then discovered and joined a woodturning organization. I now belong to four different clubs. It has been a great adventure.

Woodturning for me is a hobby and a constructive use of my time in retirement. The inspiring part of this form of art is the creation of different shapes and forms. When these different shapes created, the interior of the wood is exposed and the beautiful patterns of the interior grain of different and unusual specials of wood become evident. Another aspect of this hobby is the constructing of different jigs and fixtures that enable me to more easily create and complete different projects. I am also inspired by monthly club meeting demonstrations and interaction with other members.



**Randy Shreckengast**

Westmoreland City, Pennsylvania

The first time I walked into a store that sold exotic woods, I was hooked. I already had some experience building furniture and cabinets from common domestic woods, but when I saw the wide variety of colors and textures available in the exotics, I started looking for a way to use them. I don't recall where I saw my first segmented vessel, but the process of joining small pieces of wood in various colors and patterns into a nearly endless variety of shapes really appealed to me. Another thing that appealed to me was the possibility of making something beautiful and/or useful out of wood that would be unusable otherwise (i.e. storm-damaged pieces, cut-offs from other projects, pieces with defects). So I bought my first lathe at a yard sale and began to learn the art of woodturning. I am drawn to the segmented work because it allows me to supplement the natural beauty of any wood with patterns, textures, and shapes instilled by the artist.

Being involved with the AAW symposium as the Pittsburgh Turners Anonymous chapter is extremely rewarding. You encounter all different walks of life and professional careers that share a common bond - woodturning! It always amazes me the openness and teaching that comes along with woodturning, and the camaraderie and lifelong friendships that are created.





David Dudney, Jeanette, Pennsylvania

I was first introduced to woodturning at age eight, when I received a tool box from my parents for my birthday. I started out using a power hand drill for a lathe and have gradually increased my skills and tools over the past 37 years. I joined a Turners Anonymous woodturning club over nine years ago and have been hooked ever since.

The tools and techniques have progressed through the years, but yet the basic fundamentals still apply. I started out turning spindles and chess set pieces, and now I have a passion for bowl turning, hollow form turning, and platter turning. I have also continued to expand my skills and knowledge of woodturning by being involved in the Turners Anonymous club, by taking an occasional course, and attending the American Association of Woodturners symposia.

I still find an occasional piece of wood that begs to be left alone and I think that will always have a place in the woodturning world. Like people, wood comes in different shapes, sizes, and personalities. You never know what you are going to experience until you get inside and start to discover the true relationship that you have with the piece that you are turning. I tend to see the lathe as a means to an end, or part of the whole.

My recent influences include David Ellsworth, Jimmy Clewes, Al Stirt, and Trent Bosch, to name a few. I love exploring the relationship between wood, the turner, and the artistic value that it brings.



William J. Hayes, Sewickley, Pennsylvania

After retiring in 1999, I was helping a friend turn pens for FreedomPen.org, a group that sends pens to deployed service men and women. After that experience, I found I liked turning and joined the Turners Anonymous woodturning club to become better at what I was doing.

Being fully aware that everything that can be turned has been turned, I decided that I would turn some unique segmented bowls. I started with the balloon bowl, then the music bowl, and after that the one I call the roller coaster bowl. Now, I spend most of my time turning to support a group called Healing Waters. We teach disabled vets how to build fly rods and tie flies, then we take them fishing so they can use what they've made. I turn the reel seats for their rods on the lathe.

Being involved with the AAW 2015 Symposium as the host chapter is gratifying. The Turners Anonymous club members are extremely humbled and blessed that Pittsburgh was chosen. We hope for attendees to see what Pittsburgh has to offer - our proud city, a picturesque skyline, and above all, a chapter that wants to share woodturning education with the AAW community.


Submissions

Want to share your work in *Woodturning FUNDamentals*? Please send your high-resolution images along with title, size, and materials used to linda@woodturner.org.

Want to “pay it forward”? *Woodturning FUNDamentals* welcomes other content including tips, projects, and informational articles. Please send your content ideas to linda@woodturner.org. The deadline for submissions for the May issue of *Woodturning FUNDamentals* is April 13, 2015.


Please note: All content submitted may be subject to edit.

Expand your resources!



Where to turn for Woodturning

- ✓ **AAW** is the organization with global membership that professionals and hobbyists turn to for inspiration, education and information about woodturning tools, techniques, projects, safety and more.
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2015 SYMPOSIUM

JOIN US IN PITTSBURGH, PENNSYLVANIA, FOR AAW'S 29TH INTERNATIONAL SYMPOSIUM JUNE 25–28

Our international symposium is an excellent opportunity to watch world-class demonstrators share their techniques, to find out about the latest innovations in tools and materials, and to be inspired by the Instant Gallery and other woodturning exhibits. Join us to experience in person the creative passion of woodturning while enjoying the company of others who share your interests.



SYMPOSIUM HOTEL

When you make a reservation, mention that you're with the American Association of Woodturners to ensure you receive the special group rate.

AAW group rates are also available at the **Omni William Penn Hotel** (a ten-minute walk to the David L. Lawrence Convention Center). The AAW group rate is \$145 for a standard king or two double beds. Complimentary wireless Internet is provided in all guest rooms.

INVITED DEMONSTRATORS

Mark Baker, England

- ▶ Lidded vessels—repeated in each rotation with changes in surface enhancement for each
- ▶ Turned and surface-enhanced bowls
- ▶ Classical tazza
- ▶ Contemporary tazza



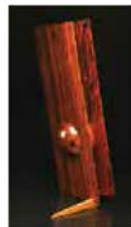
Classically Inspired Tazza, 2014, Figured sycamore, spalted beech, 12" x 15" (30cm x 38cm)



Contemporary Style Tazza, 2014, Burr poplar, ebonized sycamore, 11" x 15" x 15" (28cm x 38cm x 38cm)

Stuart Batty, Colorado

- ▶ Perfecting the Art of Cutting
- ▶ Bowl Turning with the 40/40 Grind
- ▶ The Seven Setup Fundamentals



Double Wing Bowl

Jerry Bennett, Texas

- ▶ Segmentology: taking the guesswork out of cutting accurate segments
- ▶ Wood sculpture techniques in large scale
- ▶ Open-aligned vessels



Twist and Shout, 2013, Mahogany, ebony, maple, steel, brass, nickel, 54" x 39" x 25" (137cm x 99cm x 64cm)



Michael Brolly, Pennsylvania

- ▶ Sandblasting for dramatic effect
- ▶ Sandblasting to tell stories



Let's Dance, 2014, Douglas fir, bronze, 12" x 11" x 11" (30cm x 28cm x 28cm)

Christian Burchard, Oregon

- ▶ 30 years of wrestling with wood: talk and slide presentation
- ▶ Turning spheres freehand, with simple surface decoration, centered and off-center
- ▶ Green-turned hollow vessels, with roots and root burls



3 White Pots, 2014, Bleached madrone root, 11" x 15" x 12" (28cm x 38cm x 30cm)

Nick Cook, Georgia

- ▶ Light up your life with turned table lamps
- ▶ Turned for use: production items for the marketplace
- ▶ Turning pepper mills and salt shakers



Pepper mills and salt shakers

AAW 29TH INTERNATIONAL SYMPOSIUM IN PITTSBURGH

David Ellsworth, Pennsylvania

- ▶ Hollow form from a log using Ellsworth Signature gouge and hollowing tools of his own design
- ▶ Open bowl from half log using Ellsworth Signature gouge
- ▶ Natural edge open bowl from half log using Ellsworth Signature gouge



Sphere, 2013, Spalted maple, 9" x 9" (23cm x 23cm)

Lyle Jamieson, Michigan

- ▶ Foundations of bowl turning
- ▶ Foundations of hollow form turning
- ▶ Thin-walled goblet
- ▶ Advanced hollow form techniques



Mantle of Power, 2005, Elm, 10" x 7" x 7" (25cm x 18cm x 18cm)

Photo: Don Rutt

Steve Kennard, Canada

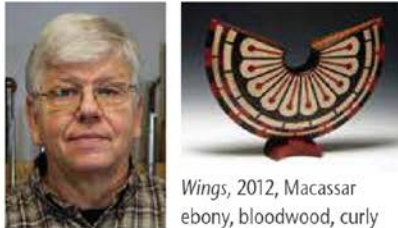
- ▶ Making a "teardrop" box from African blackwood
- ▶ Making a cylindrical box with decorative rings—Part 1 of 2: preparation and assembly of decorative inlaid rings
- ▶ Making a cylindrical box with decorative rings—Part 2 of 2: turning box blank, sizing and fitting lid, and hollowing to accept a burl lining
- ▶ Looking at surface embellishment using texturing techniques



Tower II, 2008, African Blackwood, cocobolo, thuya root burl, 5" x 3" (13cm x 8cm)

Craig Kirks, Minnesota

- ▶ Curved design elements for segmented woodturnings
- ▶ Methods and jigs for accurate segmented work
- ▶ Making a torus (doughnut shaped) segmented vessel



Wings, 2012, Macassar ebony, bloodwood, curly maple, 6½" x 8¼" x 1⅝" (17cm x 21cm x 4cm)

Alain Mailland, France

- ▶ Turning and carving a carnivore flower, including use of Escoulen chuck, steam bending, hollowing, and carving
- ▶ Turning and carving a tree and flower from a French root burl
- ▶ Turning a coral nest using Escoulen chuck
- ▶ How I realize: a slideshow story of my inspirations and process
- ▶ Overview of French contemporary woodturning, slideshow



The Birth of the Viking Ships, 2014, Cherry graft, airbrush colors, 9" x 17¼" (23cm x 44cm)

JoHannes Michelsen, Vermont

- ▶ Full-sized wearable hats, different styles for each rotation
- ▶ Miniature hats
- ▶ Ancillary hat items: mirror frames from waste rings, wall racks, and stands for hats



Slouch Hat, 2003, Bastogne walnut, 18" x 14" x 15" on stand (46cm x 36cm x 38cm)

Pascal Oudet, France

- ▶ French dentelle (French lace) from green wood, with sandblasting
- ▶ Combining turning and carving: making of a teapot
- ▶ What's going on in France: slideshow of recent work by French woodturners
- ▶ Making an original box



Bowls, 2014, Turned and sandblasted oak, largest: 4¾" (12cm) diameter

Joey Richardson, England

- ▶ Thin-walled turning, piercing, and texturing from green wood
- ▶ Floral form design, texturing, and carving
- ▶ Airbrushing and color to capture the mood and story of each piece



My Habitat, 2014, Sycamore, cast glass, 9" x 5" x 6" (23cm x 13cm x 15cm)

Avelino Samuel, St. John, Virgin Islands

- ▶ Turning and layout of spiral-carved side-lying vessel
- ▶ Carving, sanding, and texturing a spiral-carved side-lying vessel
- ▶ Turning and layout of spiral-carved vessel with convex and concave segments
- ▶ Carving the spiral-carved vessel with convex and concave segments
- ▶ Turning finials, collars, and feet



Untitled, 2014, Mahogany, 7" x 5½" (18cm x 14cm)

Mark St. Leger, Virginia

- ▶ Rock-A-Bye box
- ▶ Square lidded box



Hanging in the Balance,
2008, Maple, 4" x 9" x 3½"
(10cm x 23cm x 9cm)

Jacques Vesery, Maine

- ▶ The need for beauty in bowls; good form attracts good function
- ▶ Concepts in design and form; form trumps pretty wood
- ▶ Inspiration, challenge, and evolution; works by J. Vesery, image presentation and discussion



Une Triade de Mon Moi Intérieur (a triad of my inner self), 2008, Cherry, acrylics, dyed silver leaf, blackwood, bronze, 13" x 6" x 6"
(33cm x 15cm x 15cm)



Seaspoon, Teaspoon... Same Difference, 2010, Cherry, dyed silver leaf, acrylics, 8" x 3" x 3"
(20cm x 8cm x 8cm)

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International Symposium
June 25-28, 2015
Pittsburgh, PA

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