



DEMONSTRATION HANDBOOK

TABLE OF CONTENTS

Welcome.....	1
Event Schedule	2
2023 SWAT Vendors	3
Friday – August 25, 2023	5
Saturday – August 26, 2023.....	7
Sunday – August 27,2023	9
Activities for spouses.....	11
Women in Turning	11
Beads of Courage.....	11
Executive Committee Members	12
Supporting Chapters.....	17
List of Demonstrations	18
Boxes with Hand Chased Threads	19
Calabash Bowl History, Demonstration and Then Repair	22
Segmenting, a Recycling and Engineering Opportunity	23
Square Turning a Bowl	29
Turning Small Items That Sell	31
Candy Dispenser.....	34
Channel and Void Inlays	39
Safety.....	42
Banksia Pod Ornament with Finial	43
Box with Inlay in Lid	44
Wobblers – Taking Your Spin Top to The Next Level.....	45
Theo’s Star.....	50
Bowl From a Board	54
How to Create a Large Textured Platter.....	58
An Alternative Grind for the Skew Chisel.....	64
Shot Barrels	68
There’s No Place Like Gnome.....	75
Turning a Bracelet Box	78
Bowl From a Board - Beyond the Basics.....	81
Segmented Woodturning Using a Gluing Jig	88
Taking Your Inside-Outside Turnings in a New Direction	97
Using The Router on The Lathe	99
25 Quick and Easy Steps to Basket Illusion	104
Design Considerations for Cremation Urns.....	107
Birdcage Ornament - Inside-Out Turning Made Easy.....	110
Elegant Native American Hollow Forms – Pallets for Your Imagination	111
German Smoking Figures	112
Green Oak Ancient Pots (Thin or Rough)	123
Natural Edge Bowls	124
Taming the Skew	126
Turn Any Animal.....	127
Turn a Human Bust.....	128
When Chainsaw Meets Lathe.....	129
Learning to Sand with Success	130
Sanding and Finishing.....	133
Taking Turned Christmas Trees to the Next Level.....	134
About the Artists.....	138
Southwest Association of Turners (SWAT) History.....	149

WELCOME

to the

SOUTHWEST ASSOCIATION OF TURNERS SYMPOSIUM

Welcome to the 31st anniversary of the SWAT Symposium. We had a successful year in 2022 and this year will be even better! I would like to thank the Board of Directors, Executive Committee, our standing Committees, and the many other volunteers who have worked so hard to make this the best woodturning show in the world. I would also like to thank our member clubs, who make SWAT possible. SWAT is a gathering of friends and fellow woodturners to have fun, meet old friends, make new friends, and learn from some of the best demonstrators in the world.

Our many vendors will have everything you need for your craft, from lathes and accessories to tools, wood, casting, stabilizing and embellishment supplies, along with sanding, sharpening, and safety equipment. You will learn about new products, new processes, and things to make your woodturning experience more fun and productive. Our vendors are always ready to help new and experienced woodturners enhance their capabilities and make woodturning even more enjoyable.

We also have a hands-on area, located downstairs, where you can get some hands-on experience in pen turning and bowl turning from experienced woodturners. So, stop by and have some fun.

Our Three-for-One Raffle offers the ability to win at three separate drawings. The tickets from each drawing are returned to the bin after each drawing, so you have a chance to win each time. Our 1st drawing is at the Friday morning Opening Ceremony where we will raffle a Jet midi-lathe and an Arrowmont scholarship. Our 2nd drawing is after the Saturday evening dinner where art pieces donated by SWAT attendees are the prizes. Our 3rd drawing will be after Sunday lunch where tools, wood and turning accessories, all donated by vendors, another Arrowmont scholarship, two Jet Midi lathes and the grand prize of a Powermatic 3520C lathe will be won.

Our Art Gallery is second to none, and gives you a chance to view (and possibly sell/purchase) beautiful pieces of turned art. Any turner can register to display up to 10 pieces of their work in our gallery.

Within our Gallery is a section dedicated to Beads of Courage boxes that have been created and donated by our member clubs. These boxes are donated to various hospitals within our member club's states. They are given to young patients undergoing treatments for life threatening diseases. Be sure to check out the SWAT website (swaturners.org) for more information and a link to the Beads of Courage website.

This year, the SWAT layout is different. The Gallery will be in Brazos Ballroom North and McLennan Hall will now be three demonstration rooms. This layout is in the handbook and will also be on display in the main lobby along with the Rotation Schedule.

And mainly, SWAT is an opportunity to learn about woodturning! We will have 24 of the best turners in the world provide you with 63 classes during our 3-day symposium. There will be ample time to meet with demonstrators, vendors, and fellow woodturners to discuss techniques, tools, and other areas of interest.

I want to thank you for making SWAT one of the best Woodturning symposiums in the world and I hope your experience is everything you expected and more!

Tom Beatty
President, SouthWest Association of Turners

EVENT SCHEDULE

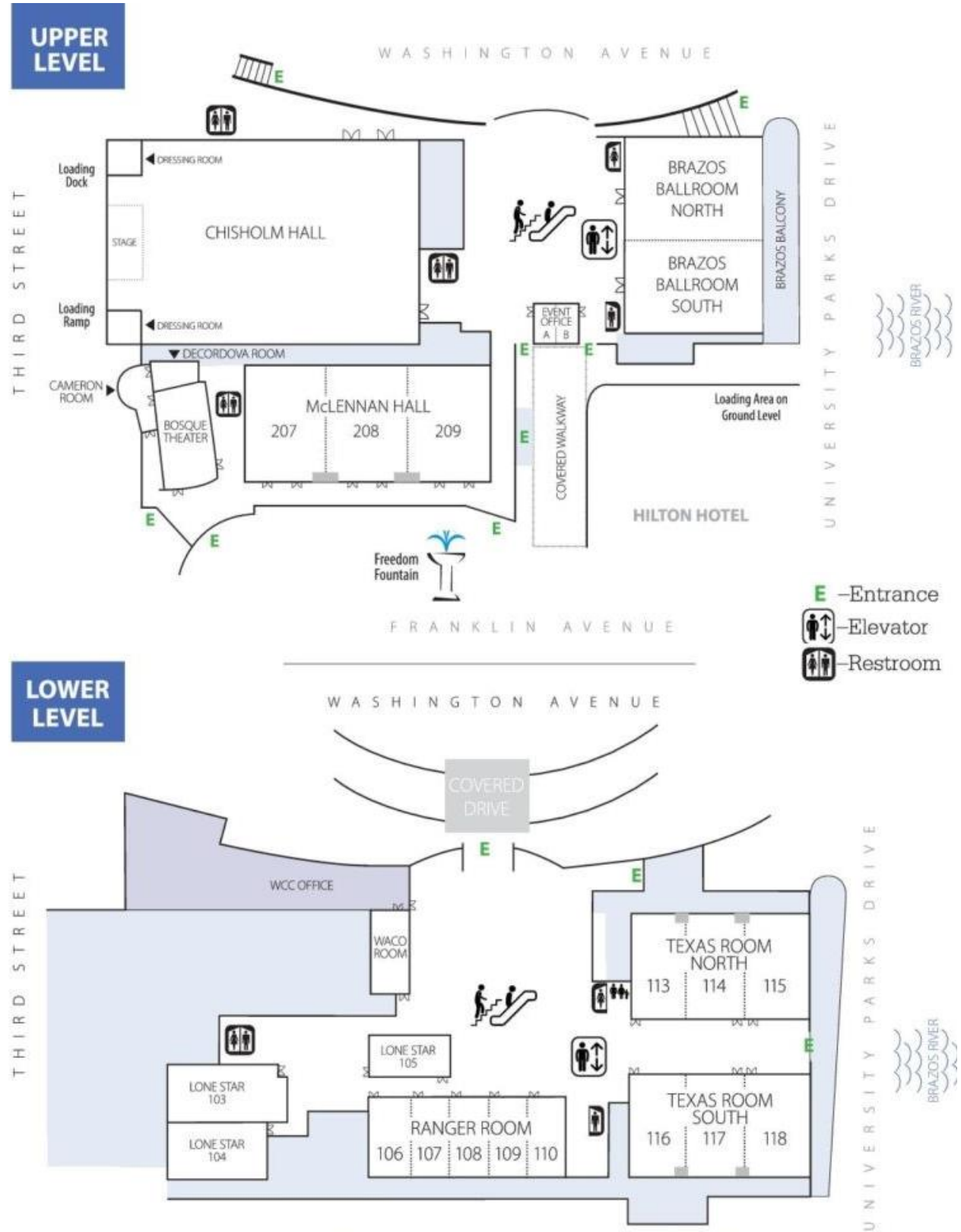
Thursday	7:00 AM	Doors Open for Vendors (Tables Not Available Until Unloading Complete) Registration Set-up (Staff Only)
	11:30 AM	Lunch for Vendors and Set-up Workers Only with Tickets
	12:00 PM	Registration & Logo Ware Sales Open (Drawing Ticket Sales @ Window #4)
	3:00 – 6:00 PM	Gallery Open for Check-in
	5:30 PM	Vendor Unloading Closes
	6:00 PM	Registration & Logo Ware Sales Close
Friday	7:30 AM	Gallery Opens
	8:00 AM	Registration & Sales Open
	9:00 AM	Opening Ceremonies in Chisholm Hall First 3-for-1 Drawing (Jet Midi lathe and Arrowmont Scholarship)
	10:30 AM	Demonstration Rotations Begin
	11:30 AM	Lunch for Vendors
	12:00 PM	Lunch
	5:00 PM	Gallery Closes
Saturday	7:00 AM	Registration Opens
	7:30 AM	Gallery Opens
	8:00 AM	Demonstration Rotations Begin
	11:30 AM	Lunch for Vendors
	12:00 PM	Lunch
	5:00 PM	Gallery Closes
	6:00 – 7:00 PM	SWAT Dinner
	7:00 – 9:00 PM	Second 3-for-1 Drawing
Sunday	7:30 AM	Gallery Opens
	8:00 AM	Demonstration Rotations Begin
	11:00 AM	Gallery Closes for Disassembly (Artist Pick-up Turnings)
	12:00 PM	Demonstration Rotations End Lunch Third 3-for-1 Drawing (Tool and Lathe Drawing) Vendors can begin Teardown of Booths

2023 SWAT VENDORS

- Airbrushing Wood — jtfleming@san.rr.com
- Alan Lacer Woodturning — alan@alanlacer.com
- American Association of Woodturners — Jennifer@woodturner.org
- AZ Carbide — campbelnye@gmail.com
- Best Wood Tools — vic.bestwoodtools@gmail.com
- Big Monk Lumber Company — pete@bigmonklumber.com
- Branches to Bowls — ken@branchestobowls.com
- Bullseye Turning Supply — bullseyeturningsupply@gmail.com
- Carter and Son Toolworks LLC — contact@carterandsontoolworks.com
- Cindy Drozda Woodturning Tools — cindy@cindydrozda.com
- Classic Nib / Arizona Silhouette — theclassicnib@hotmail.com
- Flower Girl Blanks — flowergirlblanks@yahoo.com
- Hidden Vally Woods — hiddenvallywoods@yahoo.com
- Hill Country Woods — james@hcwtexas.com
- Homestead Heritage Wood School — mark@homesteadheritagefurniture.com
- Hunter Tool Systems — HunterToolSystems@gmail.com
- Jakob Janssen Studios — jeffrey.jansen@gmail.com
- Kallenshaan Woods — kallenshaan@cox.net
- Lyle Jamieson Woodturning LLC — mikeo@lylejamieson.com
- MDI Woodcarvers Supply — mdi@mdiwoodcarvers.com
- Mullet Tools — dj@mullettools.com
- Niles Bottle Stoppers — jacobson68@yahoo.com
- Odd-Not — Douglas@odd-not.com
- Peke Safety — shanna@pekesafety.com
- Robust Tools — brent@turnrobust.com
- Rockler Woodworking and Hardware — dmitchell@rockler.com
- Segmenting Sleds and Fixtures — p_marken@bellsouth.net
- Speakeasy Pen Emporium and Supply Co. — speakeasypenz@gmail.com
- Specialty Lumber & Logging — woodchipper2011@hotmail.com
- Spiracraft — accounts@spiracraft.com
- Stadium Pen Blanks — michael@stadiumpenblanks.com
- Stainless Bottle Stoppers — sales@stainlessbottlestoppers.com
- Starbond — jane@starbond.com
- Stuart Batty Tools — stuartpeterbatty@gmail.com
- Thompson Lathe Tools — dougswoodworking@aol.com
- Trent Bosch Tools — trentbosch@yahoo.com
- TurnTex, LLC — Curtis@turntex.com
- Vince's Wood N' Wonders — vince@vincewoodnwonders.com
- Wood World of Texas LLC — woodworldtx@gmail.com
- WoodTurners WorkHolding Solutions — gmwoodworking78@msn.com
- Woodturning Tool Store — tod@woodturningtoolstore.com
- Woodturning with Tim Yoder — info@wtwtim.com
- Woodturning Wonders — ken.rizza@woodturningwonders.com

Support SWAT Vendors

Many come from halfway across the country to bring you their products. Show them our Southwest Hospitality



A virtual tour of the Waco Convention Center is available at WacoCC.com.

FRIDAY – AUGUST 25, 2023

ROOM	BRAZOS SOUTH	TEXAS NORTH 113-115	TEXAS SOUTH 116-118	McLENNAN 207	McLENNAN 208	McLENNAN 209	BOSQUE THEATRE
	POWERMATIC	POWERMATIC	POWERMATIC	POWERMATIC	POWERMATIC	POWERMATIC	JET MIDI
SPONSOR	WNT	GCWA	BRAZOS VALLEY	CTWA	NEOWTA	HUNT COUNTY	SOUTHERN BAYOU
9:00 – 10:00	OPENING CEREMONIES – CHISHOLM HALL						
10:30 – 12:00	Colwin Way Natural Edge Bowls	Cory White Taking Turned Christmas Trees to the Next Level	Tom Lohman Segmented Woodturning Using a Gluing Jig	Scott Hampton How to Create a Large Textured Platter	Alan Lacer An Alternative Grind for the Skew Chisel	Kevin Bassett Square Turning a Bowl	Walt Wager Birdcage Ornament - Inside-Out Turning Made Easy
12:00 – 1:30	LUNCH WOMEN IN TURNING – BRAZOS SOUTH						
1:30 – 3:00	Doug Schneiter 25 Quick and Easy Steps to Basket Illusion	John Lucas Using The Router on The Lathe	Janice Levi Turning a Bracelet Box	Cindy Drozda Box with Inlay in Lid	Derek Weidman Turn Any Animal	Emiliano Achaval Calabash Bowl History, Demonstration and Then Repair	Peter Cooper Safety
3:00 – 4:00	BREAK						
4:00 – 5:30	Colwin Way German Smoking Figures	Kayla Cooper Channel and Void Inlays	Tom Lohman Bowl From a Board - Beyond the Basics	Cindy Drozda Box with Inlay in Lid	Dave Landers Shot Barrels	Donna Frazier Theo's Star	Jim Burt Candy Dispenser

Note: Schedule subject to change as needed. Changes will be posted to the website as soon as they are available!

SATURDAY – AUGUST 26, 2023

ROOM	BRAZOS SOUTH	TEXAS NORTH 113-115	TEXAS SOUTH 116-118	McLENNAN 207	McLENNAN 208	McLENNAN 209	BOSQUE THEATRE
	POWERMATIC	POWERMATIC	POWERMATIC	POWERMATIC	POWERMATIC	POWERMATIC	JET MIDI
SPONSOR	WNT	GCWA	BRAZOS VALLEY	CTWA	NEOWTA	HUNT COUNTY	SOUTHERN BAYOU
8:00 – 9:30	Vince Welch Sanding and Finishing	Neal Brand Turning Small Items That Sell	Tom Lohman Segmented Woodturning Using a Gluing Jig	Jim Barkelew Segmenting, a Recycling and Engineering Opportunity	Derek Weidman Turn a Human Bust	Emiliano Achaval Boxes with Hand Chased Threads	Jim Burt Candy Dispenser
9:30 – 10:30	BREAK						
10:30 – 12:00	Colwin Way Green Oak Ancient Pots (Thin or Rough)	John Lucas Taking Your Inside- Outside Turnings in a New Direction	Linda Ferber Wobblers – Taking Your Spin Top to The Next Level	Scott Hampton How to Create a Large Textured Platter	Kevin Bassett Square Turning a Bowl	Donna Frazier Theo's Star	Walt Wager Elegant Native American Hollow Forms – Pallets for Your Imagination
12:00 – 1:30	LUNCH						
1:00 – 1:30	WORLD OF WOODTURNERS (WOW) GATHERING – BRAZOS SOUTH						
1:30 – 3:00	Colwin Way German Smoking Figures	Kayla Cooper Channel and Void Inlays	Tom Lohman Bowl From a Board - Beyond the Basics	Cindy Drozda Banksia Pod Ornament with Finial	Derek Weidman Turn Any Animal	Charlie Tucker Design Considerations for Cremation Urns	Walt Wager Birdcage Ornament - Inside-Out Turning Made Easy
3:00 – 4:00	BREAK SWAT DIRECTORS BOARD MEETING – WACO ROOM						
4:00 – 5:30	Doug Schneider 25 Quick and Easy Steps to Basket Illusion	John Lucas Using The Router on The Lathe	Scot Goen Bowl From a Board	Cindy Drozda Banksia Pod Ornament with Finial	Alan Lacer An Alternative Grind for the Skew Chisel	Emiliano Achaval Calabash Bowl History, Demonstration and Then Repair	Linda Ferber Wobblers – Taking Your Spin Top to The Next Level
6:00 – 7:00	SWAT DINNER						
7:00 – 9:00	3 – FOR – 1 DRAWING						

Note: Schedule subject to change as needed. Changes will be posted to the website as soon as they are available!

SUNDAY – AUGUST 27, 2023

ROOM	BRAZOS SOUTH	TEXAS NORTH 113-115	TEXAS SOUTH 116-118	McLENNAN 207	McLENNAN 208	McLENNAN 209	BOSQUE THEATRE
	POWERMATIC	POWERMATIC	POWERMATIC	POWERMATIC	POWERMATIC	POWERMATIC	JET MIDI
SPONSOR	WNT	GCWA	BRAZOS VALLEY	CTWA	NEOWTA	HUNT COUNTY	SOUTHERN BAYOU
8:00 – 9:30	Cory White Taking Turned Christmas Trees to the Next Level	John Lucas Taking Your Inside- Outside Turnings in a New Direction	Vince Welch Learning to Sand with Success	Scot Goen Bowl From a Board	Derek Weidman When Chainsaw Meets Lathe	Emiliano Achaval Boxes with Hand Chased Threads	Walt Wager Elegant Native American Hollow Forms – Pallets for Your Imagination
9:30 – 10:30	BREAK						
10:30 – 12:00	Colwin Way Taming the Skew	Neal Brand Turning Small Items That Sell	Janice Levi There's No Place Like Gnome	Jim Barkedew Segmenting, a Recycling and Engineering Opportunity	Dave Landers Shot Barrels	Charlie Tucker Design Considerations for Cremation Urns	Peter Cooper Safety
12:00 – 1:30	LUNCH AND TOOL DRAWINGS						

Note: Schedule subject to change as needed. Changes will be posted to the website as soon as they are available!

TRAVEL SAFE & HAVE A SAFE AND PRODUCTIVE TURNING YEAR...

ACTIVITIES FOR SPOUSES

Whether you are a woodturner or not, there are plenty of things to do aside from watching shavings fly. Some of the classes in this year includes fusing glass (for jewelry), basketweaving, sewing (towels and pillowcase dresses) paper crafting (handmade cards), and sublimating a coffee cup.

There are multiple classes available throughout the day. Each day provides a myriad of opportunities to learn something new. You are even likely to leave with a few new craft pieces. You will certainly leave with new friends.

Volunteer instructors collect a nominal fee (\$15-\$30) to cover the cost of materials (**cash payments only**) in crafting classes. Other sessions are free to attend and participate in, like the annual book club, group games, a demonstration of a specific skill or pastime, or Show and Tell.

In the Community Room, you can sit and work on your own sewing or craft projects. On Saturday morning at 10:30, a terrific SHOW AND TELL Session provides an opportunity to share your hobby, put out handmade items to sell, and listen to other creative ladies describe their projects. Bring extra cash to enjoy early Christmas shopping in the Community Room all weekend.

The content of the classes varies from year to year - and they just keep getting better. To learn more about this year's classes, visit the sign-up table in the lobby near the event office.

WOMEN IN TURNING

Women in Turning (WIT) is the newest committee of the AAW, bringing together women worldwide who share a passion for woodturning. Women in Turning is dedicated to encouraging and assisting women in their pursuit of turning, to sharing ideas and processes to further members' skills and creativity, and to increasing participation of women in the field of woodturning.

We have been privileged to have Women in Turning as a part of SWAT since 2015.

If you are attending the SWAT Symposium this year, please plan to join their meeting. The time and place are on the Rotation Schedule and will be posted at the Convention Center.

We look forward to seeing you there. Check out the group at: [AAW Women in Turning](#)

BEADS OF COURAGE

The SWAT Symposium began participating in the Beads of Courage program in 2010 at the encouragement of Craig Fyock, owner of Wood World. Each year contributions for the Beads of Courage program have increased and in 2022 SWAT had over 400 Boxes contributed by member clubs to be distributed to participating hospitals.

It is truly a heartwarming experience.

If you want specific information regarding participation as a woodturner, or guidelines for making and donating your boxes go here: [Wood Turned Bowl Donations](#).

EXECUTIVE COMMITTEE MEMBERS

PRESIDENT, TOM BEATTY

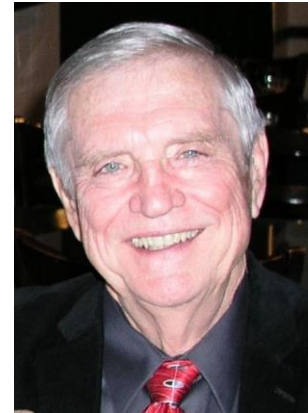
I was born in Virginia where my love of woodworking began. My father and oldest brother were experienced carpenters who owned a cabinet shop in Virginia. At 3 years of age, my dad gave me a tool box and I have been woodworking ever since.

My family, all 9 of us, moved to California when I was 6. My dad and brother had careers building bridges, schools, banks, and houses. I helped them build 2 houses, my mom and dad's and my brother's, before I turned 16. They were so well built that one of my nieces still lives in the house we build for my brother.

My dad had limited workspace in our garage, so he bought one of the first Shopsmiths in the early 1950s. I spent many hours watching him turn bowls, lamps, and table legs out of redwood he reclaimed from old bridges he replaced. I still have some bowls and a lamp that he made along with a couple of his lathe tools that he used. Even though my life was consumed with college, raising a family, and pursuing an engineering career, I always had time for woodworking. I built bookshelves, helped my brother add a room to my first house, and a lot of other flat work.

In 2005, my lovely wife bought me a Jet mini lathe as a birthday present without knowing the future she was creating. I tried learning how to use my new lathe by reading books, watching videos, and making lots of shavings and turning lots of pens. I took classes at the local Rockler and Woodcraft and that helped, but I was still a novice woodturner. In 2008, I met Larry Roberts, who introduced me to Woodturners of North Texas. Thanks to Larry and the club, I learned more in the next 6 months than I had working on my own for almost 3 years. The club offered me the opportunity to take classes from world famous woodturners including Stuart Batty, Mike Mahoney and Jimmy Clewes and attend demonstrations from many other well-known woodturners. I was Secretary of the Woodturners of North Texas for 5 years, where I learned how much work goes into making a club successful.

Club members introduced me to SWAT, and I started attending in 2012 and have attended every year since. I enjoy the learning experience that SWAT offers from world class demonstrators. I like meeting the vendors and learning about capabilities of new tools and equipment. I really like the friendly helpful attitude of attendees and demonstrators who are always ready to share their experience and help you learn. In 2018 I was asked by Stormy Boudreaux if I would like to join the SWAT Executive Committee. I was excited to be asked since I really enjoyed SWAT and was glad when the SWAT Board of Directors elected me to be the 2nd Vice President. Serving on the Executive Committee for the past few years, provided the opportunity to learn how much work goes on behind the scenes to make the SWAT Symposium a success. The Club directors, the Host clubs for demonstration rooms, the organizing and operation Committees, the vendors, and the Waco Convention Center Staff, and all the volunteers who spend countless hours making SWAT one of the premier symposiums in the World. I am honored to be a part of this great organization and will try to do my part in making the 31st SWAT symposium a success in 2023.



1ST VICE PRESIDENT, PAM THOMPSON

After college and a few years in the workforce, my husband and I moved to Thailand and lived there for many years. How I wish my love of furniture making had developed by then because it would have been a great learning atmosphere. We moved on to 2 other continents before settling back in Texas. While I was overseas, my parents attended nearly every SWAT symposium from the very beginning.

When we returned to the States in 2003, I attended my first symposium with my parents. I had NO idea what turning was but decided to take a little “vacation” with them anyway. Soon after the symposium was over, my dad sent me his old lathe to try my hand at turning. I can’t say that I was hugely successful, but I kept at it. Now, I’ve added a couple more lathes to my shop, and lots more tools.

I will admit that building furniture is my first love. I started turning to add legs and other “parts” to my pieces. I spent several months studying furniture construction at the North Bennet Street School in Boston. Since that time, I have attended many fine woodworking schools all over the country and hope that I will still be able to continue my furniture construction education.

I always look forward to attending SWAT and have only missed one in the last 18 years. Seeing old friends and meeting new ones each year, is a high point in my life. Serving on the SWAT board in 2019 as the chairman of the 3 for 1 raffle, was such fun. I look forward to spending the next several years on the Board and working for you to make SWAT a continued success.



2ND VICE PRESIDENT, GARY BEERS

My first experience of woodworking was in shop in high school. I don't remember what my project was or even if there was a lathe in that shop.

Fast forward a few years and I'm stationed in Panama with the US Army. My unit made me the Repair and Upkeep individual, which meant building bookcases, TV stands and other things for our building. To make these items, I'd use the Moral, Welfare and Recreation (MWR) facilities. In my free time I also made a dresser, a changing table for my future son, an end table and other items.

When I was transferred back the States, I continued to go to the MWR in my free time, but because the place was always busy it was hard getting on the traditional woodworking tools. But there were two Delta lathes (with Reeves drives) that I was shown how to use. And that's where my love of woodturning took off. I made mainly bowls, but I also turned other items too. Like most beginning woodturners I gave away a lot of what I turned to family and friends but I was able to sell some of the more unique pieces. I even had a friend that would buy different woods and ask me to turn something for him.

After getting out of the Army in the early 90's I moved to the Austin area and began working in a cabinet shop. Around that time my boss's friend acquired a Rockwell/Delta 12x36 lathe. He didn't have much use for it so I purchased it from him. I still have and it still works great. I also became a member of the Central Texas Woodturners Association (CTWA) around that time. Around 1996, I took a hiatus from the club to rekindle my military career.

Moving forward to 2015, I went to my first SWAT and I purchased a Jet 1221VS and started attending CTWA. In 2020 I became the President of CTWA and was extended for another year due to COVID. And I was elected President again for 2023.

While attending SWAT 2022, I was approached about possibly becoming a member of the Executive Committee to take James Desbrow's place. I was nominated and approved which I feel is a great honor. I look forward to doing my part to make SWAT even better.



SECRETARY, STORMY BOUDREAUX

My father was a self-employed “old-school” carpenter contractor. I used to help him in his shop in the suburbs of New Orleans. There was nothing he couldn’t make with his hands. Hopefully I’ve learned a few things from him. After college, I joined the US Air Force in 1968. Upon retiring after 24 years, went to work for the Lockheed Martin Skunkworks, transferring to Fort Worth in 2002.



The first time I was exposed to wood turning was in 2003. Hanging around the Woodcraft store, I was invited to attend a Saturday session of Woodturners of North Texas where the national turner Barry Gross would be teaching the group how to turn a wooden egg. I had never touched a lathe prior. He was kind enough to set me up in a corner on a mini-lathe and had me turning coves and beads, basic spindle turning skills – I didn’t know enough to be apprehensive of the skew! I enjoyed that session very much.

At the time, living on a shoestring, I purchased a used Jet Mini and a couple of gouges. And off I went! I went to my first SWAT Symposium in 2004. Soon I was President of WNT. Certainly, not because I was the best turner, no way! We had some very skillful and remarkable turner / instructors in that club and I learned a lot. WNT was one of the clubs that helped bring SWAT, as we know it today, into being, initially known as A Texas Turn or Two. Later, it became the South West Association of Turners when clubs from neighboring states wanted to join in on the TTT turning Symposium.

After 4 years as President of WNT, I passed the baton to Dave Marshall. I became very active with SWAT, first as the Vendor Chairman and then the Chairman for securing art donations for the 2-for-1 Raffle. I did this for many years. Eventually, when an elected SWAT VP needed to back out of his duties due to personal reasons, I was the scrape at the bottom of the barrel to replace him mid-year. I was in above my head but Buddy Compton, who was the SWAT President, was a wonderful mentor and friend; he knew just when to throw me a life preserver and when to let me flounder a bit - eventually I became SWAT President in 2017.

TREASURER, DAVE MARSHALL

Raised in a small cabin on the plains of Kansas, I started my woodworking and woodturning career early in life. After building my first, small lathe, I began my woodturning career by selling hand-turned toothpicks to local farmers and businessmen.

My skill set grew tremendously during this period which culminated in my ability to use a scraper to turn almost any product on the lathe. When I was thirteen, I read with lust about turner David Ellsworth in in an old black and white edition of Fine Woodworking. That article vaulted me to turn (scrape) my first box and lid. A beauty of a specimen in black walnut. Form and function – perfect. The bottom lacking just somewhat as not being completely flat and bearing the hallmark of three screw holes that attached the faceplate. Still stunning today.



Thirteen was the age a young student began his first year in Industrial Arts class in junior high school. After sweet-talking my Industrial Arts teacher, Mr. Anderson, he allowed me to come to shop before classes started for the day and turn all I wanted. He showed me the very basics of some of the limited tools we had available for turning. For some reason I don’t ever recall a lesson in sharpening these tools though... that probably explains my expertise with the scraper. I turned my heart out that year; sock darns, miniature baseball bats, candlesticks, miniature baseball bats, boxes, small plates, miniature baseball bats to name a few.

Something happened. I think life, girls, schooling, college, my masterplan to escape Kansas tapered my turning time. Now don’t get me wrong, I tried to design and woodturn as much as possible. I’ve always loved the design and then build and then re-design cycle of creation. Maybe that’s why I became

an Aerospace engineer. After graduation and landing in sunny Burbank, California, I got my first paycheck. I bought my first Shopsmith for my single-car garage/shop. I was on my way!

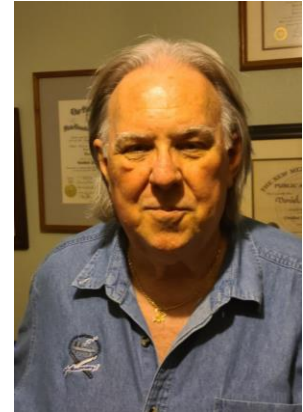
Years later, and hundreds of projects later, we ending up in panther-sleepy Fort Worth. After starting a family, I began to look for a woodworking club to join, similar to ones I belonged to in California and Georgia. Not finding anything close by in the Metroplex, I ran across a magazine article featuring Devore Burc and its mentioning of a bunch of ragtags called the Woodturners of North Texas. Whoa... they met only three miles from my home! Their next meeting, I snuck in and grabbed a seat and was blown away by the demo. I was hooked again.

I know that this is fascinating as all get-out, but long-story short, I joined that ragtag bunch and haven't looked back. After a while, I was president of the Woodturners of North Texas. The glamour and prestige went to my head and I ruled the Club with an iron fist for four years. That group of ragtags became a lean, mean turning machine, I say.

As a Club member, I became familiar with the South West Association of Turners and attended my first SWAT symposium. Blown away, again! Unbelievable talent...and some of the other turners weren't that bad either. I've been Treasurer of SWAT for a few years now and can almost make the budget numbers add up - between turning projects. The remainder of my free time is spent....wait, I have no free time outside of SWAT. Other activities I do between SWAT projects are spending quality time with my wife, devotion to my new career in the Oil and Gas business, I'm also Treasurer of a professional organization (North Texas Measurement Association), eating, sleeping... well, you get the drift. I am truly honored to be associated with SWAT and every year look forward to the unbelievable talent and skill that you all bring to Waco!

MEMBER AT LARGE, DANIEL SCHAUER

Being raised in North Dakota where it is very flat and really called the "plains and grassland state", wood is a mute item. Most of North Dakota is country living or old farms where the kids did not want to carry on. Believe it or not there are still soddy's being used; now mostly for storage. But years ago prior to my birth, my grandparents lived in one, and many farmers still shovel manure around the side of the building to keep things warm. If anyone needs information on cold or snow, I'm your man! Plugging in your car at night, wearing hats with ear flaps "you betca!" and information on the best insulated underwear to buy or wear. Let me know! By the way my wife still wears insulated underwear even down here.



My first introduction to wood turning was in high school. I came from the generation where you needed to be a "well rounded person." This meant boys took shop or wood working, choir or band, a foreign language, and so forth. The girls took sewing and cooking, foreign language, etc. I have other siblings and all five of us kids have many college degrees as education was first and foremost to our parents. Back to high school wood shop, our first assignment was to make something on a lathe. This did it, I absolutely loved it.

After high school life I, like many changed directions and went to college and then the US Army. However, this lathe business kept creeping into my mind. Now that I am at the end of my career as a CPA, Certified Fraud examiner and Forensic CPA I needed to do something to clear my mind. Giving me a break from highly concentrated thinking. Before my very eyes came the idea of doing woodworking and a lathe.

Being a member of several organizations where the presiding officer uses a gavel for meetings The organization usually presents the individual with a gavel or a maul, for their year in leadership. After looking at gavels and mauls for sale and the blandness of the factory-made choices, I decided I could make one that was more unique. In fact, I found no company who made the Maul type gavel.

I purchased a Harbor Freight special, and a matching set of gouges and I started. After several gavels and mauls and burning out several Harbor Freight lathes I bought a good mini lathe. The Jet!

After a few years and wearing that out as well I went to a full-sized Nova and more and more projects to boot!

My shop grew from an 8' X 12' shed to using the entire garage. Had to have the garage re-wired for all my "toys". I do have to take one car out of the garage for full space. But my wife's vehicle is always out! Although she does not mind. She is a good sport. Beside it was her idea for me to use the garage! Ha!

I have done some production work of smaller items: bottle stoppers, ink pens, and finally my wife's favorite Christmas decorations. Like most turners, the spare bedroom has projects of all sorts. But my favorite projects are live bark edged bowls with worm holes and bark inclusions. To me, natural wood with all of nature's imperfections shows the character of the wood and the piece itself.

Alamo Woodturners accepted me for membership about four years ago and just two years ago I attended my first SWAT in 2021. Then I volunteered to have my name submitted for consideration for the Executive Committee.

Come on out for SWAT and stop and visit anytime you see me.

PAST PRESIDENT, HENRY PENNELL

My first experience with a lathe was at a Woodworking Show in Dallas in 2009. Craft Supplies had a booth and invited me to make a pen. I was hooked. Later, I took a class from John Horn at Woodcraft, and bought a Jet mini lathe. I joined Dallas Area Woodturners (DAW) in November of 2010, and the demonstrator was Michael Hosaluk. Wow, I was mesmerized by his skill and the ease with which he handled his tools. I later became Treasurer of DAW in 2013, and most recently, President in 2017.

I attended my first SWAT Symposium in 2013, and have been here every year since. I love talking to the other turners, seeing the demos and expanding my awareness of the various areas of our craft. I hope to help SWAT prosper and improve in the coming years.



"The only permanent value of work lies in achievement."

-- Bill Percell

SUPPORTING CHAPTERS



Abbr	Chapter	Area
ALT	Ark-La-Tex Woodturners traderdon55@hotmail.com	Texarkana, TX
AW	Acadiana Woodturners	Lafayette, LA
AW	Alamo Woodturners	San Antonio, TX
BLT	Borderline Woodturners cwieters@elp.rr.com	El Paso, TX
BVW	Brazos Valley Woodturners	Waco, TX
CBW	Coastal Bend Woodturners	Corpus Christi, TX
COWA	Central Oklahoma Woodturners Assn	Oklahoma, OK
CTW	Comanche Trail Woodturners	Midland, TX
CTWA	Central Texas Woodturners	Austin, TX
CVW	Concho Valley Woodturners	San Angelo, TX
DAW	Dallas Area Woodturners	Dallas, TX
DSW	Diamond State Woodturners	Jacksonville, AR
ETW	East Texas Woodturners Association	Tyler, TX
GCW	Gulf Coast Woodturners Association	Houston, TX
GTW	Golden Triangle Woodturners	Denton, TX
HCT	Hill Country Turners	Kerrville, TX
HCW	Hunt County Woodturners	Greenville, TX
NEOWTA	Northeastern Oklahoma Woodturners Assn	Tulsa, OK
NWOW	Northwest Oklahoma Woodturners	Enid, OK
PAT	Panhandle Area Turners Society celsea@yahoo.com	Amarillo, TX
SBW	Southern Bayou Woodturners	Hammond, LA
SEOW	Southeast Oklahoma Woodturners engelwilson@fullnet.net	Idabel-Broken Bow, OK
SPW	South Plains Woodturners	Lubbock, TX
STW	South Texas Woodturners	Victoria, TX
WFW	Wichita Falls Woodturners handlebarsturner@aol.com	Wichita Falls, TX
WNT	Woodturners of North Texas	Ft. Worth, TX

LIST OF DEMONSTRATIONS

Demonstrator	Project	Page
Emiliano Achaval	Boxes with Hand Chased Threads	19
	Calabash Bowl History, Demonstration and Then Repair	22
Jim Barkelew	Segmenting, a Recycling and Engineering Opportunity	23
Kevin Bassett	Square Turning a Bowl	29
Neal Brand	Turning Small Items That Sell	31
Jim Burt	Candy Dispenser	34
Kayla Cooper	Channel and Void Inlays	39
Peter Cooper	Safety	42
Cindy Drozda	Banksia Pod Ornament with Finial	43
	Box with Inlay in Lid	44
Linda Ferber	Wobblers – Taking Your Spin Top to The Next Level	45
Donna Frazier	Theo's Star	50
Scot Goen	Bowl From a Board	54
Scott Hampton	How to Create a Large Textured Platter	58
Alan Lacer	An Alternative Grind for the Skew Chisel	64
Dave Landers	Shot Barrels	68
Janice Levi	There's No Place Like Gnome	75
	Turning a Bracelet Box	78
Tom Lohman	Bowl From a Board - Beyond the Basics	81
	Segmented Woodturning Using a Gluing Jig	88
John Lucas	Taking Your Inside-Outside Turnings in a New Direction	97
	Using The Router on The Lathe	99
Doug Schneider	25 Quick and Easy Steps to Basket Illusion	104
Charlie Tucker	Design Considerations for Cremation Urns	107
Walt Wager	Birdcage Ornament - Inside-Out Turning Made Easy	110
	Elegant Native American Hollow Forms – Pallets for Your Imagination	111
Colwin Way	German Smoking Figures	112
	Green Oak Ancient Pots (Thin or Rough)	123
	Natural Edge Bowls	124
	Taming the Skew	126
Derek Weidman	Turn Any Animal	127
	Turn a Human Bust	128
	When Chainsaw Meets Lathe	129
Vince Welch	Learning to Sand with Success	130
	Sanding and Finishing	133
Cory White	Taking Turned Christmas Trees to the Next Level	134

TURNING 31

WITH EMILIANO ACHAVAL

[<Link to List of Demonstrations>](#)

Boxes with Hand Chased Threads

- Start by truing up a blank in between centers. Turn a tenon on each side, make sure they will fit your smaller jaws in your chuck.
- Mount the blank in your chuck, true it up, touch up the other side tenon, part the base off. The lid will stay in the chuck.
- Hollow the lid, sand, and apply your finish of choice.
- Make the sides where you will be chasing the threads parallel. I use my skew for this, and the ways of the lathe as a reference to check that they are parallel.
- With the recess tool, cut a recess to allow the chaser to escape.
- With the point tool cut a chamfer, where you will start your threads
- Start chasing the threads at a 45-degree angle, slowly going parallel. You are done with the interior of the lid.
- Now attached the base to the chuck jaws. I establish the male threads before hollowing the base.
- True up the male tenon if necessary. Size the tenon by making a burnish mark with the female thread.
- Make a chamfer with the point tool, where you will start your threads on the male tenon.
- Make a recess with the point tool, to allow the thread chaser to escape.
- Start chasing the male threads. Measure, and measure often. If too tight of a fit you can take the threads down a hair with the skew and chased threads again. Keep going till you have a good fit.
- You can't bring the threads down for a fit with the chaser. You have to bring them down with a skew or NRS first, then chase.
- I have found that you have to redo de recess, make sure the lathe is back up to speed, or the point tool will pick up the threads and shred them. With the recess remade, the threads will sit right and the lid will fit perfectly, if not the lid will appear to be crooked.
- Now you are ready to hollow, sand, and finish the base. I like to do a decoration at the bottom, for a wow surprise when a customer opens the box, I use the handy point tool for this.
- Now, find scrap wood to make a female threaded chuck. You will use it to turn the bottom of the box. (If you keep at it, you will have lots of lids ready to be used for this)
- Turn the base, I like to add some decoration lines on the very bottom too, again with the point tool.
- Take the base off the temporary female chuck. Pat yourself on your back! You have successfully completed a Hand Chased Threads box, a very old woodturning tradition!

Do not hesitate to email me at emiliano@hawaiiankoaturner.com or call me at 808- 854 1028 if you have any questions. Aloha.



Cocobolo Threaded Box



Threaded Box



Palo Santo box Carved feet. Threaded



Threaded Shell Box, Collaboration with John Mydock

TURNING 31

WITH EMILIANO ACHAVAL

[<Link to List of Demonstrations>](#)

Calabash Bowl History, Demonstration and Then Repair



When Captain Cook "discovered" the Sandwich Islands, he wrote about the Hawaiian Calabash in his journal. He said it was the only civilization he had encountered on this side of the world with wooden utensils. He also mentioned that it rivaled anything made back home on the lathe, and perhaps these have an even better finish. That is very high praise for something the ancient Hawaiian craftsman made with basalt stone adzes and fire.

In my demo, you will learn more about the history of the ancient Hawaiian Calabash. How it was made, the types of wood used all the different shapes, and more.



TURNING 31

WITH JIM BARKELEW

[<Link to List of Demonstrations>](#)

Segmenting, a Recycling and Engineering Opportunity

The goal of the demonstration is to create a segmented bowl using the tools and processes I typically use to make “fun” pieces. I’ll go through the basics and a few unique (I think) things I do in the process. I enjoy the challenge of using salvaged wood to engineer a vessel, especially when the perfect scrap piece is one inch too short. The demo bowl will be similar to one of my first segmenting projects and small enough to do all the steps to a finished piece. Once the basics of segmenting are understood, the variations are endless.

I turn for fun and don’t use segmenting software. When I have the urge to make a segmented vessel, I scan my stash of salvaged wood for some inspiration. Sometimes it’s an idea for a feature ring, or a nice piece of wood that would make a 10-15 inch ring. Gathering the ring materials and cutting them to usable size typically drives my vessel designs. The general shape and form come from the materials I have. The demo bowl is inspired by my first segmented piece of about 40 years ago. The process can be expanded in many directions and the numerous on-line videos and web sites can give inspiration.

Tools and Aids

- Fine tooth (60-80) saw blade
- Cutting sled
- Wedgies to set the sled <https://segeasy.com/>
- Calculator
- Dial calipers
- 12 inch scale
- $\frac{3}{8}$ inch bowl gouge, $\frac{1}{2}$ inch spindle gouge
- Negative rake scraper
- $\frac{3}{8}$ inch bedan tool
- 12 inch Hose Camps
- Rubber bands
- PVA glue
- Non-stick flat surface



Segments and Rings

The essence of “segmenting” is segments and glued-up rings. Segments are a geometric shape, trapezoid or triangle, that requires some basic math to define. The number **Pi** is the only number you need to remember. I use 3.1416 for Pi but 3.14 or 22/7 will work fine.

Diameter x Pi = Circumference

Example: 10" x 3.1416 = 31.4" circumference

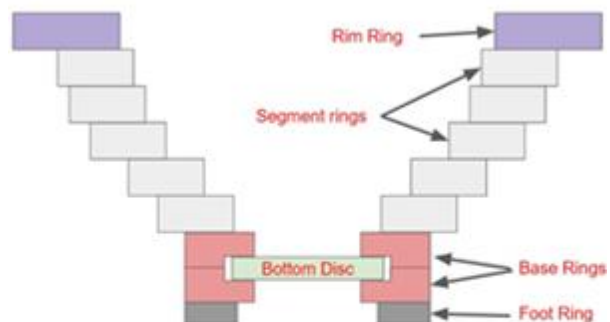
Circumference / # of segments = Segment length

(note this approximate and not mathematically correct)

Example: 31.4 / 12 segments = 2.62" segment length

Length of board = circumference + (#segments x saw kerf) + 3 in

(extra 3" length for safety when cutting) Example: 31.4 +(12 x 0.13) + 3 = 35.9" board length



Segmented Vessel Anatomy

Segment Wedgie Sled

A sled is the best way to accurately cut segments. There are many designs on the web to choose from or come up with your own. Mine is similar to a crosscut sled with adjustable rails and a lower platform to catch the segments. The length stop is attached to the rip fence to allow using the existing scale to set the segment length.

There are two ways to cut segments from the board - alternating or aligned. Alternating is the most common and most efficient for wood use. The outer edge of the segment alternates between edges of the board. Aligned cutting keeps one edge of the board on the outside of the segment.



My Segment Sled and Accessories



Alternating Segment Cuts



Aligned Segment Cuts

To keep track of the orientation of the segments after being cut, lines can be drawn on the board. When assembling the ring the segments can be alternated up/down, or all one direction. Alternating minimizes any error in the cutting set-up.

I typically orient the segments in the ring using the end grain orientation. Looking at the end grain on the inside edge of the ring I mark the side with the small triangle.



Ring Glue-up

After the segments are cut lightly sand the saw cut fuzz off the edges. Dry fit the ring to check for gaps. Also check that the ring is circular by measuring the diameter in 2 places. If there are gaps, fix the problem and cut new segments. Or, glue two half rings with short dowels in the gap, sand the halves and glue together.



For clamping the rings there are several options - hose clamps, rubber bands, tape, string clamps, zip ties, or band clamps. I use hose clamps (large rings) and rubber bands (small rings). I use a ratchet nut driver to tighten the hose clamps. A small mallet is used to tamp down the segments before final tightening



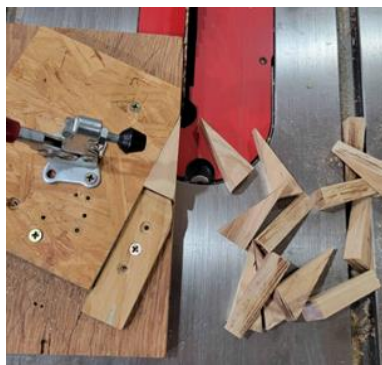
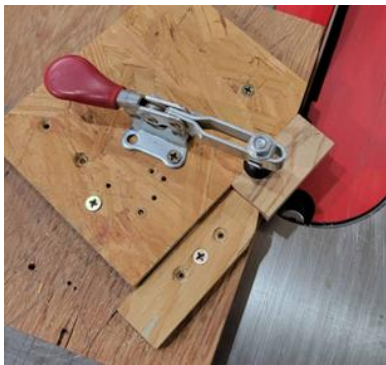
of the clamp. Check the glue squeeze out for dry joints. Use a plastic scraper to remove excess glue. Cleaning up the extra glue speeds drying.

Bottom Disc

I tend to start a project with the bottom disc. This is a good way to use a small piece of nice wood not usable for something else. A floating (not tightly glued) bottom disc has the best chance of not having failed glue joints over time. The bottom disc is not structural so the thickness is not critical. I use about $\frac{3}{8}$ inch thickness.

My preferred bottom disc came from an illustration in the 1949 Popular Mechanics book. This disc takes several steps to make but gives a nice visual accent to the vessel. The segments are right triangles cut from a rectangular blank. Straight grain wood looks good as well as a glue-up of two (or more) contrasting woods. The length of the blank is the radius of the disc. The width is the width of the segment plus the thickness of the saw blade. Each blank yields two segments.

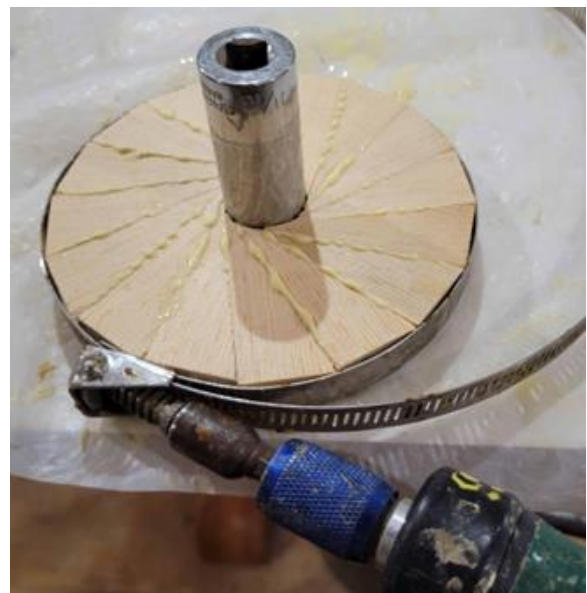
I cut the wedge segments with a sled for obvious safety reasons, and accuracy. The sled angle can be set accurately using the appropriate wedgie. The sled also allows fine adjustments to the segment angle for a tight fit using tape as a shim.



Dry fit the disc segments to determine the approximate center hole diameter. If there are gaps in the segments apply a small piece of tape to the sled to increase or decrease the wedge angle. Re-cut the wedges one at a time until the gap goes away. For glue-up I use sockets from my tool box as filler for the center hole. There is a sweet spot for the hole/socket size that keeps the outer edges in a circle. I cover the socket with packing tape for easy removal after the glue dries. I use hose clamps to get a good tight glue-up.

I use a hand nut driver to tighten the hose clamp until glue squeeze-out is obvious. This shows that all joints have glue. Scrape off the excess and tap down the segments to even up the surface. Tighten the clamp fully. Scrape off excess glue to speed the glue drying. I don't use power tools to tighten the clamps. Once the glue grabs ($\frac{1}{2}$ -1 hour) the socket can be pushed out before the glue fully hardens.

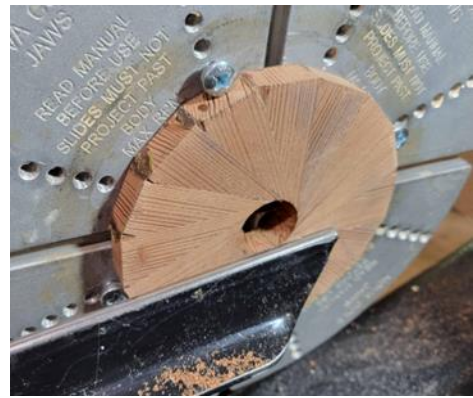
The disc needs to be flattened, the center hole needs to be plugged, and the disc needs to be finish turned/sanded before it is assembled with the rings. Cole jaws are used to flatten both sides of the disc. The center hole is bored out to clean up the glue and have a true surface for the plug. I bore a slight taper in the hole to ensure a nice tight fit.



For the plug I use leftovers from bottle stoppers, tops, or other projects. A 2x2x3 blank size is about right. Turn a chuck tenon on one end and chuck it up.



Rough turn a tenon and a shoulder for the disc. The tenon should be longer than the disc is thick. Size the tenon to fit the hole taper snugly as it butts against the shoulder. Use light cut cuts to size the tenon. Glue and clamp the disc to the plug. A cone center works perfectly as a clamp.

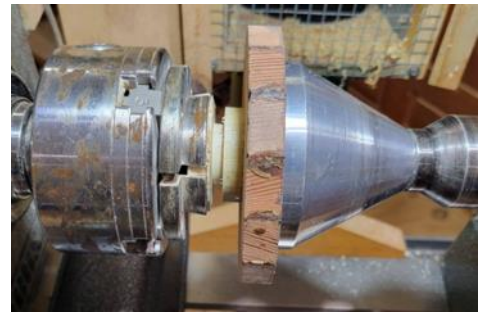


When the glue is dry, turn the disc to a diameter approximately at the middle of the ring it will be mounted in. True up and flatten both sides of the disc. Finish sand to 320-400 grit. Part off the disc from the plug blank. I usually part about half way then saw the rest of the way. The side facing the chuck is the bottom side.

At this point the bottom side of the disc can be put in a chuck or cole jaws and the center plug turned. This can also be done after the bottom rings are assembled.

Bottom Ring Assembly

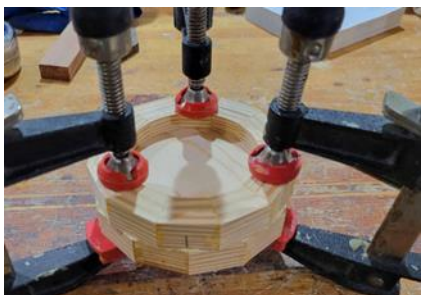
The bottom disc is captured between two rings. Flatten the two rings using cole jaws. Cut a rabbit in the ring with a diameter slightly larger than the disc diameter and a depth approximately half the thickness of the disc. I do this with a bedan tool and check the depth using a dial calipers. The fit of the disc can be slightly loose but not tight. Turn the inside surface of the ring because this is the easiest time to do it. It also avoids damaging the disc if turned later on.



Flatten the second ring and cut the rabbit. Check the second ring depth with the calipers and disc. There should be no gaps between the rings and the disc with hand clamping pressure. Finish the inside surface of the second ring.

Glue the rings and disc together. The glue should be applied to the ring mating surfaces, not the discs. Some glue squeeze out will lock the disc in place but allow some movement over time.

Glue the rings and disc together. The glue should be applied to the ring mating surfaces, not the discs. Some glue squeeze out will lock the disc in place but allow some movement over time.



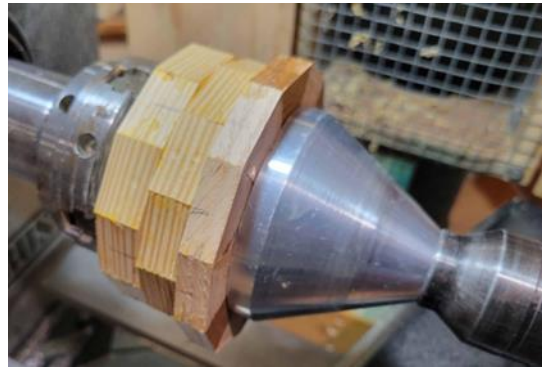
I like to add a foot ring of hardwood. I usually use oak or ash because I have a lot of salvaged cabinet frames and door frames. I try to size the foot to fit one of my chuck jaws. That way I can turn the bowl using a chuck. I use 1/2 - 5/8 inch thick strips for the segments. Flatten the foot ring surface and glue the base assembly to the ring.



When the glue is dry, reverse the base assembly in the chuck and true up the base ring to fit the chuck jaws. Turn the inside surface of the foot but keep away from the bottom disc because it is difficult to sand out tool marks. Turning the bottom now avoids having to do it when doing the final bottom cleanup.



When the bottom ring is turned, reverse the assembly in the chuck. Mark the jaw #1 location on the base so it can be re-chucked accurately. True up the exposed ring surface and glue the next ring on. Rotate the next ring glue joints for a “brick-lay” pattern.



To help with the alignment of the glue joints I mark the middle of at least 4 segments by

eye. I align the glue joints of the new ring with the marks. This will center the ring with the previous ring. As the glue dries keep adding rings by truing up the current ring surface and gluing the next in place.

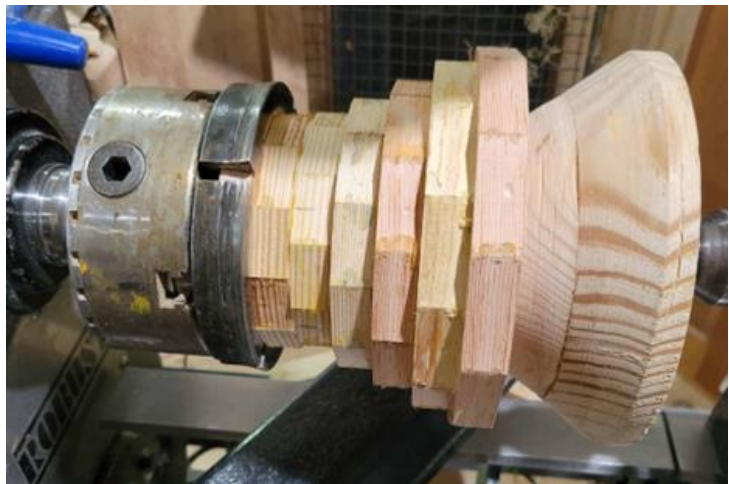


As the rings are added, the inside surface can be rough turned. This allows easy access to trim the corners off the ring edges before the vessel gets too deep.

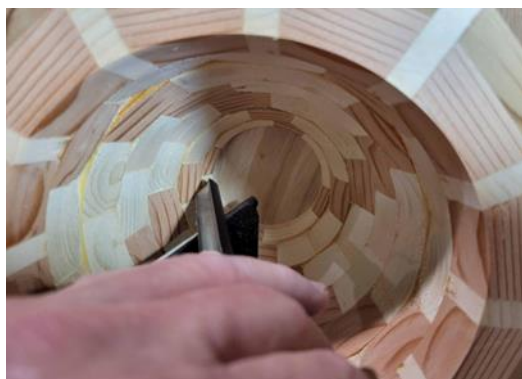
Finish Turning

Once the glue has fully cured the fun turning can begin. Segmenting gives a rough vessel that basically has no end grain so the turning is relatively easy. The main issue is vibration/chatter because of the long overhang. To reduce the chatter, I use a $\frac{3}{8}$ bowl gouge and take light cuts. I finish from the top down of the vessel to keep the rigidity of the base intact.

Turn 2 or 3 outside ring edges to within about $\frac{1}{8}$ ” of cleaning up, then rough the finish shape. Rough the inside surface



parallel to the outside leaving excess material. Continue turning to the base and refine the shape. Once the outside shape looks good, finish the surface with shear scraping, negative rake scrapers, or your preference. Finish the inside parallel to the outside. Depending on the depth, hollowing tools can be useful. A spindle gouge with the flute at about 60 degrees can also be used. When finishing the surface make sure all the glue joints are fully cleaned up.



Finish Turn the Bottom

Reverse the vessel to a jamb chuck, cole jaw chuck, or vacuum chuck. Finish turning the area at the base and sand.

Apply a Finish

I typically use wipe-on poly that I mix using gloss poly and thinner at about 50/50 mix. I usually apply 3 coats using a low-speed rotator that I built.



TURNING 31

WITH KEVIN BASSETT

[<Link to List of Demonstrations>](#)

Square Turning a Bowl



Turning Winged bowls or square turning will be explored during this demonstration. Square turning is a bit of an oxymoron. However, the technique is really just working the faces of the wood blank and not cutting at the edge. This retains the outer square shape of the bowl. It can be square or rectangular or just about any form. There are many options, and each will produce a different bowl. So many variations of the basic turning are available for design considerations.

Step 1: Preparing the blank. For the purpose of this demonstration, I have cut blank into a 6"x6" x 1 1/4" thick square. Using the diagonals, the center is located and punched on both faces of the blank. To begin with the blank is mounted between centers. This way the bowl can be returned to true mounting when the piece is reversed in the final turning step. Selecting what will be the top of the bowl drill a 3/8" by 3/4" deep hole to use the screw chuck to mount the blank for turning. I use a spacer or two to keep the screw from going too deep. Using a drill press can help in drilling a vertical hole improving the hold on the piece.



Step 2: Turn the bottom of the bowl including a tenon to use when the turning is reversed. At this point the wings are determined to curve upward or downward. Either way can be done. In this demonstration the wings will curve downward. The bottom of the bowl is determined, and the underside of the wings are shaped. The bowl can be designed to rest on the wings or the bottom of the bowl. I like to have the wings touch with the bottom of the bowl slightly suspended so to appear as if the bowl is hovering. Of course, either way is acceptable. Care is taken not to remove the Tenon.



Step 3: The Bowl is reversed and gripped by the Tenon. The top of the wings is cut to an appropriate thickness. A small bead can be added to define the wing area from the bowl. The bowl is hollowed out measuring the wall thickness to a consistent and appropriate dimension.

Step 4: The bowl is pressed between the chuck with an appropriately sized and curved block using the tailstock and live center. It is important to have center maintained throughout the turning so when doing this step, the winged bowl still runs true. The bottom of the bowl is completed cutting down to a small nib. Which is easily removed once the finished turning is removed from the lathe.

Final sanding, finishing or other embellishments can then be added.



Options

As we discussed there are many ways to do square turning. Doesn't have to be square, can be a rectangle. The center does not necessarily have to be in the center of the square. Both turning upward wings and turning downward wings can be done, then by remove selected wing parts a piece with 1 up and three down wings can be carved. The possibilities are numerous. I hope this demonstration gives you ideas on different ways bowls can be turned. However, the regular old salad bowl is always another option.

TURNING 31

WITH NEAL BRAND

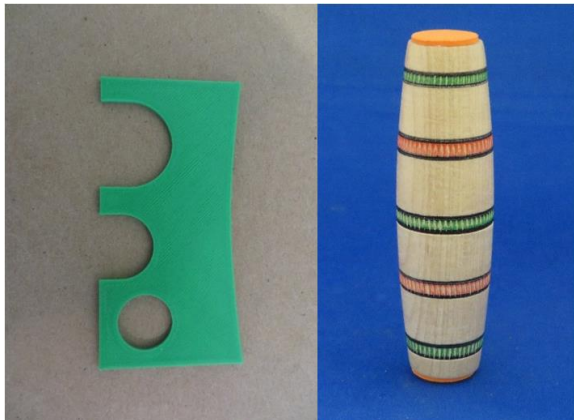
[<Link to List of Demonstrations>](#)

Turning Small Items That Sell

For the last six years I participated in the Denton Community Market as a vendor. My strategy from the start was to turn a variety of items, some priced at \$25 or under and some that are more expensive. Most of my sales and approximately half of my income was from the less expensive items. In this demo I plan to demonstrate and discuss the process of making some of my bestselling small items. These are fun and easy projects that make good gifts.

The most popular item I sell is a tippe top. Tippe tops are designed to flip upside-down on their own when given a good spin. I gave a SWAT demo a few years ago on how to make tippe tops, so I will only briefly discuss the process I use to make them. I will also point out a few things that make them work. Four key things to remember are:

1. Make the surface smooth with no flats.
2. Shape it as a slightly flattened sphere.
3. Hollow to make a low center of gravity.
4. Make the top of the stem almost flat.



I will demonstrate how to make a Kururin stick. A Kururin stick or fidget stick is simply a stick shaped so a fidgeter can flick it back and forth. I use a 3D printed gauge or story board to consistently make them uniform in shape and size. In order for a Kururin stick to work, 18 mm pads are attached to the ends. The height of the Kururin stick is 90 mm, the center (widest) diameter is 27 mm, and the end (narrowest) diameter is 20 mm.

Next, I will talk about how to make spatulas and spoons on the lathe. I did a SWAT demo a few years ago on how I make spoons and it is widely known how to make spatulas, so I will only briefly discuss how I make them. Spatulas require a tail support that fits the wedge part of the spatula. I use a similar jig to support the scoop end of the spoon during part of the process of turning the spoon.



For each spoon or spatula, I make, I am left with two 1" x 1" x 8" blanks. Much of the rest of the demonstration uses these spoon and spatula leftovers.



The simplest way to use the leftovers is to make a mini rolling pin.



You can also make animals. I make both pigs and mice using the leftover blanks. I will demonstrate how to turn a mouse and a pig into a magnetic pig. I'll also talk about what to use for tails and ears.



Finally, I'll talk about how to make train whistles using either 1" x 1" leftovers or a 2" x 2" blank.



Where to find items needed for these projects

Pig and mouse ears – shelf liner. Available at home goods stores, Amazon, Home Depot, Lowes, ... I use an 18 mm punch to make the ears.

18 mm hole punch for ears and Kururin stick pads. I bought mine on Amazon. Search for 18mm hole punch and you will see several for costs ranging from approximately \$10 to \$15. For smaller animals, you can use smaller hole punches.

Pig and mouse tails – black leather string. I found it at Michaels.

Kururin stick pads – Adhesive back foam sheets. Search for “**Darice Foamies Adhesive Back Foam Sheets**” on Amazon. For approximately \$15 you can get enough to make 100s of Kururin sticks. Michaels also has smaller foam sheets available for approximately half the price. (The sheets also work well for vacuum chuck seals.) Or you can buy 10 precut pads for \$3.99 + shipping by searching for “**Kururin**” inside the site <https://shop.kendamausa.com>. I also sell them at my etsy shop (etsy.com/shop/realbrand) 20 for \$5 plus shipping.

Kururin stick gauge – A 3D print file can be found on thingiverse.com by searching for Kururin gauge or you can go to <https://jonathanjamieson.com/kururin> and download a 3D printer version, a laser cutter version, or his design files. They can also be purchased at my etsy shop (etsy.com/shop/realbrand) for \$6.50 plus shipping.

Live center attachments for making spatulas can be purchased from the Rubber Chucky website at https://www.rubberchucky.com/store/p126/Spatula_Chucky.html for approximately \$20.

Live center attachments and safety shields for turning spoons can be 3D printed by downloading two files from thingiverse.com at <https://www.thingiverse.com/thing:5136117> .

Magnets – I use 8mm diameter, 3mm height magnets from Amazon. Search for “**8 mm refrigerator magnets**”. They fit tightly into a 5/16 inch drilled hole.

TURNING 31

WITH JIM BURT

[<Link to List of Demonstrations>](#)

Candy Dispenser

Overview

This demonstration describes how to make a candy dispenser from a glass globe and wood-turned parts. The candy is stored in a glass globe which is glued into a circular slot in a wood platform. Below the platform is a dispenser mechanism comprised of a horseshoe and a slider (see Figure 3). A hole in the slider receives the candy. A pull of the knob transfers candy past the top edge of the base and into an awaiting hand. A lid protects the candy.

A couple of critical issues must be addressed. First, wood moves with changes in relative humidity while glass does not. The lid must fit loosely and the slot in which the globe rests must be oversized. Furthermore, the glue should be a flexible silicone adhesive. Second, the design of the dispenser mechanism depends on the diameter of the bottom hole in the globe and the profile of the candy dispenser. The design of the dispenser mechanism is carefully discussed this demonstration.

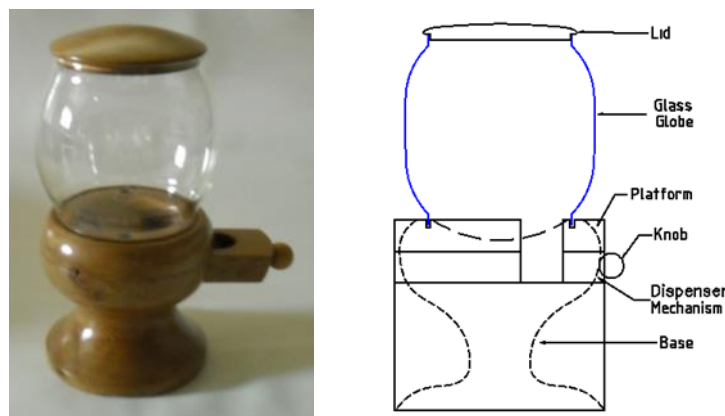


Figure 1. Photograph and Drawing of a Candy Dispenser.

Glass Globe

The design of a candy dispenser depends on the diameter of the bottom opening of the glass globe. You should acquire the globe first and design your candy dispenser around the actual dimensions of your globe. The globe used in this demonstration (Coleman part# R690B051) has a bottom opening with a diameter of about 3.5" and is about 4.25" tall. Surprisingly, it holds about 3 1/2 cups of candy.

Wood Parts

This candy dispenser is made from a turning blank that is about 4 3/4" in diameter and 7" long. You can also make a turning blank by stacking boards cut from a 1x6 or by using segmented turning techniques.

Flatten the face of the blank then part off a 3/4" thick disc and set it aside for the lid. The lid shown in Figure 1 has a tenon that fits loosely inside the globe. The ID at the top of the globe is a little less than 3 3/8". The OD of the lid's tenon should be at least 1/16" less than 3 3/8", say between 3 1/4" and 3 5/16". The profile of the lid is completely up to you.

The platform, shown in Figure 2, is made next. Turn the face of the blank flat and use a sanding board to further flatten and smooth the face. Examine the blank and choose the best surface to be the front of the dispenser. Draw a line at center height along the front side, the face (red line) and the back side of the blank. Draw a second line parallel to the first line on the back side of the blank. This second line

helps orient the two discs that are about to be cut off of the blank. Rotate the blank 90° and draw a horizontal line across the face of the blank (blue line).

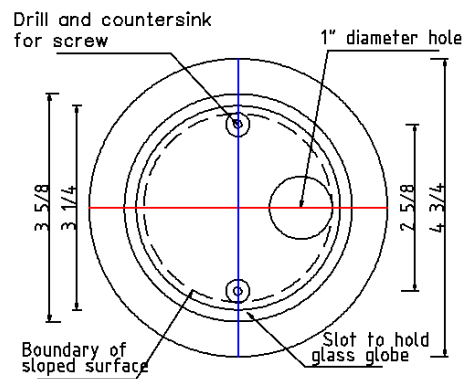


Figure 2. Photograph and Drawing of the Platform.

Note that the sloped surface in the photo was hand carved and not turned.

Turning is much easier.

Now determine the size of the slot. The OD of the bottom of the globe is $3 \frac{9}{16}$ ". Adding $\frac{1}{16}$ " to this number gives $3 \frac{5}{8}$ " for the OD of the slot. The ID of the globe is $3 \frac{5}{16}$ ". Subtracting $\frac{1}{16}$ " gives $3 \frac{1}{4}$ " for the ID of the slot. Draw circles on the face of the blank with these diameters. Using a parting tool, cut a $\frac{1}{8}$ " deep circular slot into the face of the blank. Move the globe back and forth inside the slot to ensure it fits loosely. Now we need to locate the center of the 1" diameter hole. Starting from the intersection of the red line and the inner edge of the slot move toward the center a distance of $\frac{5}{8}$ ". Mark and then center punch this point. Drill an $\frac{1}{8}$ " diameter hole about $1 \frac{3}{4}$ " deep. Use a guide to ensure the hole is close to perpendicular to the surface. This hole marks the center of the 1" diameter hole in both the platform and slider. The 1" diameter hole is drilled later.

Now we need to find the locations for the screw holes. Mark and center punch two points on the blue line that are $1 \frac{5}{16}$ " from the center of the disc. This distance was chosen to place the screws inside the globe and outside the slider (see the photograph in Figure 3). Drill small (say, $\frac{3}{32}$ ") diameter holes about 2" deep. Use a guide to ensure the holes are close to perpendicular to the surface. These holes mark the screw locations in the platform, dispenser mechanism and base. They will be countersunk later. Starting just inside the circular slot, turn a $\frac{1}{2}$ " deep bowl into the face of the platform to help funnel candy into the hole (dashed arc in Figure 1 and dashed circle in Figure 2). Note that the lowest point of the bowl is in the center of the disc, not within the 1" diameter hole. You can use a chisel and sandpaper to continue the downward slope into the hole. Part off the platform a little over $\frac{3}{4}$ " thick and set it aside.

Turn the face of the blank flat and use a sanding board to further flatten and smooth the face. Part off a disc a little over $\frac{3}{4}$ " thick for the dispenser mechanism. The dispenser mechanism will be finished later.

Turn the face of the blank flat and use a sanding board to further flatten and smooth the face. This is the top surface of the base. Use a toothpick to measure the depth of the screw holes. If necessary, drill them to a depth of $\frac{1}{4}$ " to $\frac{1}{2}$ ".

Now we are ready to flatten the back sides of the platform and dispenser mechanism. Mark the center of the back side of each disc. I use carpet tape (e.g. Duck brand High Performance Carpet Tape from Walmart) to hold a disc onto the base while they are turned and sanded flat. Put 3 strips of carpet tape on the face of the base. Use the tailstock to center and clamp a disc onto the base. With the tailstock in place, turn the back side of the disc flat as far as possible. Remove the tailstock and, using light cuts, turn and sand the whole disc flat. Repeat this procedure for the other disc. The final thickness of these discs will be close to $\frac{3}{4}$ " but accuracy is not important.

Countersink the two screw holes in the top of the platform. Drill the 1" diameter holes in the two discs. The best option is to screw the platform and dispenser mechanism together and drill them both with a Forstner bit on a drill press. Another option is to use a hole saw or spade bit in a hand drill followed by sandpaper.

Place the dispenser mechanism on the base. Use the lines on the side of the blank to ensure proper orientation. Place the platform on top of the dispenser mechanism. Run 1 1/2" to 1 3/4" long screws through the platform and dispenser mechanism into the base. Use the tailstock for added safety. Rough turn the profile of the candy dispenser (the dashed curve in Figure 1) just close enough to estimate the final size of the dispenser mechanism. Remove the screws so you have access to the dispenser mechanism.

Dispenser Mechanism Design

The dispenser mechanism, shown in Figure 3, consists of a horseshoe-shaped stationary member and a movable slider. Both parts are cut from the same disc. The horseshoe is glued to the base just before the candy dispenser is turned to its final shape. The slider is the only moving part. The goal is to cut the disc in a way that separates the slider from the horseshoe and also removes two rectangles of wood that control how far the slider can move (the grey rectangles in Figure 3). The trick is to position these rectangles so that the strength of the horseshoe and slider are preserved.

For this example, the top of the rough turned dispenser mechanism has a diameter of 4 5/8". The top of the base has a diameter of 3 7/8". In the discussion that follows, all marks are made on the top of the dispenser mechanism. To begin, mark the center of the disc. Then draw a circle that is the same diameter as the top of the base (3 7/8", the dashed circle in Figure 3). To dispense candy, the slider must move to the right until the left side of the hole (red dot) is at the top edge of the base (dashed circle). Note that the hole need only be near the edge. If the hole stops a little short of the edge (say 1/8") all the candy will fall. If the hole travels 1/8" too far the candy will fall. So don't worry, you can be off by 1/8" or more on most dimensions and still have a good candy dispenser.

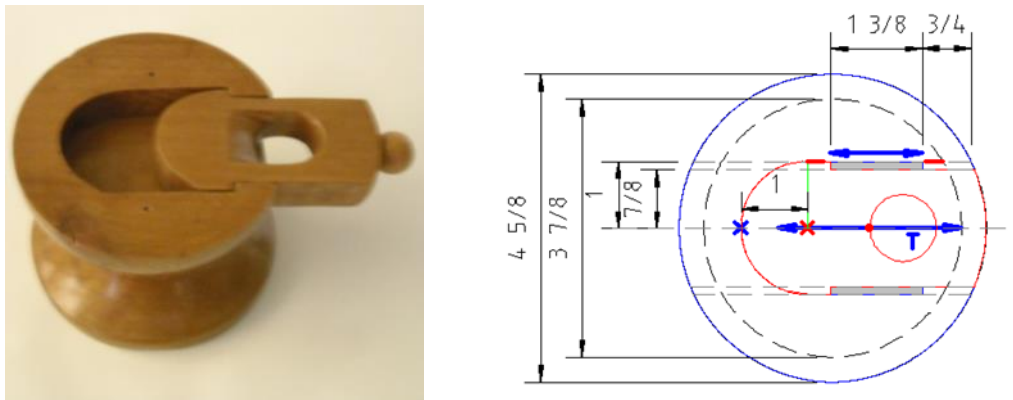


Figure 3. Photograph and Diagram of a Dispenser Mechanism.

The outer, solid circle represents the top, outer edge of the dispenser mechanism.

The inner, dashed circle represents the top of the base.

The red circle is the hole through which candy falls.

The grey rectangles represent the wood that is removed to form the slots that determine how far the slider will move.

Start the design by drawing the horizontal lines on the disc. One line is drawn through the center of the disc and the center of the hole. Draw lines 1" above and below the center line. Draw lines 7/8" above and below the center line. These lines determine the sides of the slider. Now measure the distance from the left side of the hole (red dot) to the dashed circle. This is the distance T (right pointing arrow), which equals 1 3/8" in this example. Now mark the point a distance T to the left of the hole (left pointing arrow). This is the point that is under the left side of the hole in the platform when the slider is pulled out. Mark the point that is half way between this point (the tip of the left pointing arrow) and the

back of the dashed circle. This is the blue X in Figure 3. Move to the right 1" and mark that point (red X). This is the center of the arc that forms the back of the slider. Draw a 1" diameter arc centered on the red X from the topmost horizontal line through the blue X to the bottommost horizontal line.

Draw a vertical line from the red X up to the top horizontal line (green line). Mark a point on the top vertical line 1/4" to the right of this line (red line). This gives the slider 1/4" flat sides that ride inside the horseshoe. Mark another point on the top horizontal line 1/4" to the left of the point where the line intersects the dashed circle (other red line). This ensures the bottom of the tabs on the horseshoe are at least 1/4" thick. The final step is to roughly center a section of wood to be removed (grey rectangles) that is a distance T long between these two points. Removing this wood creates the slot that determines how far the slider will move.

Once you are happy with the design erase all unnecessary lines to prevent confusion before you start cutting. Cutting along the wrong line is very easy to do. Use the photograph and diagram in Figure 3 to help you decide which lines to keep. Once the lines and arc are marked you are ready to cut out the slider and horseshoe. I prefer using a scroll saw but a coping saw will work. Correct any cutting irregularities that prevent smooth motion of the slider with a chisel, file and sandpaper.

I have broken a few horseshoes during or after these cuts. I just finish the cut, sand the parts and glue them back together, making sure the slider still moves freely within the slot. Finally, apply glue to the bottom of the horseshoe and screw the horseshoe and platform to the base. Use the tailstock to apply more clamping pressure if desired.

After the glue dries, remove the platform and clean up any squeeze out inside the horseshoe. Place the slider inside the horseshoe and verify it slides freely back and forth. If not, correct the problem. Once you are happy with the mechanism, you are almost ready to finish turning the candy dispenser. Cut two wood strips about 1/8" wide and 1 3/8" long and sand their ends until they fit snugly into the slots between the slider and horseshoe. Don't make them too tight, you have to remove them later. These strips lock the slider in place while you turn the final profile of the candy dispenser.

If you turn on the lathe without these strips, the slider will shoot out, hit the tool rest or your hand and break something.

With the locking strips in place, screw the platform back in place and bring up the tailstock. Check your design so you know how much wood you can remove at the bottom of the horseshoe. The right red line in Figure 3 is 1/4" long. If you remove 1/4" or more at the base of the horseshoe you will cut through and create a hole. You also need to check the distance between the blue X and the back of the dashed circle. Once you know how much wood you can safely remove, turn the candy dispenser to its final shape and sand it.

Remove the platform so you can remove the locking strips and slider. The thickness of the slider should be reduced slightly to ensure it will move freely between the platform and base. I normally run it through a drum sander to remove less than 1/64". A ramp is cut into the top of the slider to help it move more freely when dispensing candy. The ramp is about 1" long and goes about 3/8" deep into the hole (see photo in Figure 3).

Reverse mount the base and turn a recess in the bottom. Do not touch the spinning base or the gap in the horseshoe can cause injury. Turn a knob for the slider. The knob can be attached with a screw or dowel.

Finish

I am not an expert on wood finishes but here are some of my thoughts on the subject. The candy dispenser should be finished with a durable, food safe finish. General wisdom seems to indicate that most any finish is food safe once fully cured.

Assembly

Assembling the candy dispenser is fairly straightforward. Attach the knob to the slider. Put the slider inside the horseshoe and ensure it moves freely. Put a thin bead of silicone adhesive in the bottom of the circular slot in the platform and gently press the glass globe in place. Let the globe sit without a lid until the silicone has cured. If there is any chance the adhesive can contact the candy, wash away any residue by rinsing the inside of the slot with warm water a few times followed by wiping the interior surfaces of the glass and wood with a warm, damp rag. Dry the wood the best you can. Screw the platform to the horseshoe. Screws, not glue, secure the platform to the horseshoe so the candy dispenser can be dismantled for cleaning or maintenance. Add candy and put on the lid.

TURNING 31

WITH KAYLA COOPER

[<Link to List of Demonstrations>](#)

Channel and Void Inlays

What is an inlay?

Inlay is defined by ornamenting (an object) by embedding pieces of a different material in it, flush with its surface.

In wood turning there are two main types of inlays, filling in natural voids in the material you're working with and making an intentional channel around the circumference of what you're turning and filling it in with an inlay.

Natural Voids

- Hole in the middle of a piece of wood that wasn't seen initially on the outside of a blank (Photo)
- Divot in a pinecone (blank made of resin and pinecones) (Photo)
- Center of a flower where resin can't completely penetrate (Photo)

Intentional Channels/Cavities

- Channels made with a parting tool (Photo)
- Cavities made with a small chisel or Dremel (Photo)

Inlay Materials

- Cyanoacrylate Glue (CA) (Photo)
- Crushed Opal (Photo)
- Abalone Strips (Photo)
- Glitter (Photo)
- Gold leaf (Photo)
- Mother of Pearl (Photo)
- Rhinestones (Photo)
- The possibilities are endless!

Inlay Prep

Make a channel in your project using a parting tool. The width and deep of the channel will depend on the inlay material you will be using.

With any inlay, it's important to turn off your dust collector when you are putting in the inlay material. Why? The dust collector will suck it up most of the product as you are applying it to the channel or void.

Application is most successful when using Mercury Adhesives brand of CA glue and accelerator. Other brands can leave a white haze or a yellow hue after it has dried. Mercury dries crystal clear. It is recommended to use Mercury Accelerator with the Mercury CA. Other brands may still work, but it takes 2-3 times longer for the CA to cure. CA dries pretty instantly, however, in production turning where you are trying to turn a large quantity of items in one sitting, the extra 30 seconds it takes for the it to cure add up quick when you are applying multiple coats of CA. (Photo)

There are a variety of CA densities that can be used, Thin, Medium, and Thick. The type of inlay material you are using will determine which CA density is most ideal. As a rule of thumb, Medium CA can be used for the majority of your applications, but having all three densities on hand is most recommended.

An endless list can be made of the types of scenarios you may come across and which CA density to use in each situation. Just a few of them will be discussed, but you can use these examples as a guide for the unique circumstances you will encounter.

Just wanting to fill the void with CA?

I would recommend if it's half the size of a pea or smaller you should use medium CA. Fill in the hole in layers (a couple drops at a time) and let it dry before adding the next layer to prevent the bottom layers of glue from staying uncured. If this happens, when you start to turn your piece, the CA glue will splatter out and cause a mess. To know if it's dry, you can poke it gently with the end of a nail or something pointy and if it has any flex it has dried on the surface but not underneath. You will need to wait until it's hard before adding the next layer. Once you have reached the top of the hole, top it off it slightly over flush so you can use your chisel and turn it completely smooth. (Photo)

If it's a pea sized void you will want to drop in a drop or two of thin, let it dry, and then fill in the rest with layers of thick. (Photo)

If there's a crack or slit in your project, place one or two drops of thin over than area. It will bubble slightly and you know it's seeping in. Keep putting drops of thin CA into the crevice until its completely filled in. If you add too much at once it will spill over and drip down everywhere. Here's an analogy: when you are filling a water gun, you can put the whole water gun under the water and yes it will fill up, but it's slow because air bubbles take longer to escape the tiny water input hole when it's submerged. However, if you put half of the water gun's input hole in the water and the other half exposed to the air, it fills up faster because...well...science ha! Same concept with filling in small slits and crevices with CA. Instead of dousing it with CA, slowly pour the CA into the crack and it will allow the air to escape and the glue to go in at with minimal glue spilling and running down your project. The same application technique applies if the bond between resin and a pinecone petal, a flower petal, or any other object that's cast in the resin isn't great in a particular spot (appearing like a silver/mirror looking spot.) Some are deep enough in the blank that the chisel won't cut into it so no need to worry. (Photo)

Inlay Application

This section's information will apply to crushed opal, glitter, mother of pearl, etc.

First make a groove/channel for the material to fit into. On average a channel about 3 millimeters deep should work for most cases. The channel needs to be wide enough for whatever material you're putting in it. For example, if you are using a fine glitter, you can get away with a thin groove because the tiny flecks of glitter won't have any issues fitting. However, materials like, mother of pearl, crushed opal, and larger types of glitter need a slightly larger channel to ensure it can fit in the groove. (Photo)

Once the channel has been made, turn off your dust collector. Place a small container under the channel and pour a drop or two in the channel. Fill with material and manually rotate it. Then put a drop or so of MEDIUM CA and fill that spot with material. Repeat this process until you get all the way around your project. It's crucial you don't put too much CA in the groove at one time because it will start to run down the channel and dry before you can fill it with your material and when that happens over and over, the channel is just filled with CA by the time you are get all the way around with the material. If that happens you will need to use a craft knife to 'chisel' out the CA so you can have enough room for the actual inlay material. (Photo)

You will lightly spray accelerator after you have gotten all the way around. Then repeat this process all over again. After the second time around, you should have all the little crevices filled in the groove. Now take your THIN CA and do a 'flood coat' just in the channel. That means pour several drops in the channel and manually rotate the lathe until that dries. Just keep rotating continuously until it's dry. (Photo)

Spray the channel lightly again all the way around the channel. Repeat the previous step but with MEDIUM CA. You will repeat this step until the CA has completely filled the channel and even slightly over flush. (Photo)

Turn your dust collector back on and on around 4200 RPMs slowly turn away the excess 'bump' that is on the channel. Stop the lathe every so often and check to see if there has been any 'tear out'. If so just fill in that spot with the inlay material and CA, let it dry and slowly start turning it again. Fill in with THIN CA every so often, spray with accelerator, and chisel away the bump until it's completely flush with the rest of your work. If there are any valleys that needs to be filled to make it flush, fill it in with CA, make sure it dries, chisel away the bump. Repeat until the entire channel is completely 100% flush with the rest of the work. (Photo)

Now you can sand starting with 400 grit and finish it out with a CA finish or your favorite finish.

Abalone Inlays

You can use crushed Abalone, if you do, follow the steps in the previous section. This section will be a tutorial using precut strips that have adhesive already attached to the backside. (Photo)

Measure the width of the strip and using a parting tool, chisel out a channel the size of the strip. With a piece of string, measure the circumference of the channel and cut the Abalone strip the same size. Using a craft knife, perforate the Abalone but don't cut all the way through, all the way down the strip. Peel off the paper backing and place the Abalone in the channel. Using THIN CA, pour a 'flood coat' in the channel and manually rotate the lathe so the CA coats the entire circumference of the channel. Lightly spray with accelerator and keep rotating until all of the glue has dried. Using MEDIUM CA keep pouring flood coats and manually rotating the lathe until the channel is completely filled and slightly over flush. Do thin coats and spray accelerator every so often. If you pour too much CA at a time, the top layer of CA will dry too fast and you will see air bubbles. (Photo)

Once it's completely filled in and dried, turn the lathe back on and turn away the excess bump from the channel until it is flush. (Photo)

Now you can sand starting with 400 grit and finish it out with a CA finish or your favorite finish.

Rhinestone Inlays

Using a parting tool, measure out a channel wide enough and deep enough to place your rhinestones. Put a drop of THIN or MEDIUM CA in the channel and start placing down the rhinestones. Once you've gone all the way around, lightly spray accelerator in the groove all the way around. Now apply a 'flood coat' with THIN CA and rotate the lathe manually until the CA has dried. Repeat the 'flood coat' step except with MEDIUM CA until the channel is filled up all the way and is slightly over flush. Spray with accelerator every so often and don't pour too much CA at one time because the top layer of CA can dry too fast and leave air bubbles in the channel. (Photo)

Once it's completely filled in and dried, turn the lathe back on and turn away the excess bump from the channel until it is flush. (Photo)

Now you can sand starting with 400 grit and finish it out with a CA finish or your favorite finish.

Tips

- To save time, use your chisel to turn all inlays or voids flush with the rest of the piece before sanding
- When using the Abalone strips, keep the paper backing when you're finished. You can use it to measure how wide to make your channel and to measure the circumference of the channel for the next Abalone inlay you create.
- You can fill in voids with inlay materials too!

TURNING 31

WITH PETER COOPER

[<Link to List of Demonstrations>](#)

Safety

No information provided.

TURNING 31

WITH CINDY DROZDA

[<Link to List of Demonstrations>](#)

Banksia Pod Ornament with Finial

The Banksia Pod globe gives this ornament a unique look. If you have always wondered what to do with Banksia Pods, come and be inspired by this unique and renewable material! In addition to Finial turning techniques, the presentation will include selecting a Banksia Pod, hollowing the globe, and fitting the Finial.

TURNING 31

WITH CINDY DROZDA

[<Link to List of Demonstrations>](#)

Box with Inlay in Lid

This box has an over-fitting lid with inlay of wood and/or stone. Basic box making techniques are covered, as well as design and material selection.

TURNING 31

WITH LINDA FERBER

[<Link to List of Demonstrations>](#)

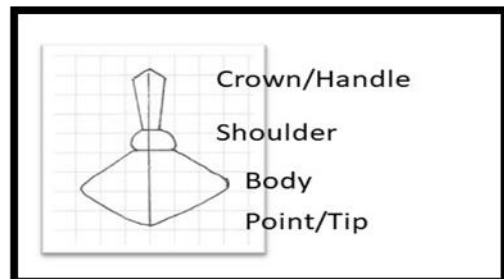
Wobblers – Taking Your Spin Top to The Next Level



What makes a wooden top spin? Force applied to begin spinning, that force converts the energy into kinetic energy. With this energy the top spins in an upright position, rotating around a spinning vertical axis. The principle of angular momentum holds that the top would keep spinning indefinitely if there were no other external forces acting upon the top. That's where we take a slight detour, pushing the limits of our top design to see what elements can be added and still achieve a spinning top. A spin but perhaps a little unbalanced, or as I like to call them a wobbler.

Top Materials and Construction

Tops are made up of four basic parts: the tip or point, the body, the shoulder, and the crown and handle. We will cover materials and tools to make a traditional top and then variations from this foundation to create a unique wobbler.



Wood Selection

A blank in spindle orientation with grain parallel to the lathe bed with particular features will help to achieve a balanced spinning top. Seasoned straight grain hardwoods with even density are best (no cracks knots or bark inclusions). Wood with close grain to allow for maximum strength, are an important factor especially when carving is added.

My favorite woods are native to my area: birch, maple, cherry, and walnut. Exotics will often give excellent results. Alternative materials such as resin or by combining wood and resin are good to experiment with.

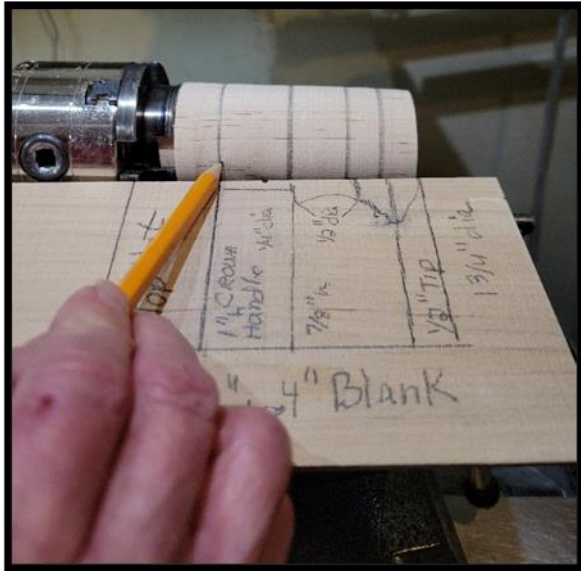
Diameter of blank approximately:
2" with a length of 2 ½" to 3"



Tools and Equipment

Use these basic set of tools from your toolbox.

- ½" spindle gouge
- SRG, spindle roughing gouge
- Skew
- Parting tool
- Four jaw chuck
- Calipers and ruler
- Wood scraps for story board



Prepare the Blank

Mount your wood blank on the lathe in spindle orientation securely between centers. When secure turn a cylinder using a spindle roughing gouge. Create a tenon on the tail stock end of your cylinder using a parting tool paying careful attention to these three principals for a good tenon fit:

1. Determine the depth of your chuck jaws. The tenon needs to be shorter than this depth so that it doesn't bottom-out.
2. Shape the tenon to match your jaw profile—straight-sided or dovetailed.
3. The shoulder must be perpendicular to the axis of rotation and cleanly meet the top of the tenon—this is where most of the grip strength lies.

When complete remove your cylinder from the lathe and remount using your favorite chuck. After mounting in your chuck re-true the cylinder as necessary using the spindle roughing gouge.

- **The Tip or Point**

The tip or point is a critical component for good spinner.

The tip or point should be slightly concave with a rounded tip. The length of this point/tip should be between ½" to ¾". Fully finish the Tip or Point going through the sanding grits from 120, 220, 320, I recommend sanding to 400 on sections that will remain bare wood. For painted or textured sand to 220. I like the edge of the tip or point to be slightly rounded without sharp edges or tear out which will make a better spinner.

- **The Shoulder and Body**

The shoulder, the transition from body to handle, can be as fancy as you like or a simple bead. The body over the rounded edge will have a flat surface. This low center of gravity makes a good spinner. A combination of ½" spindle gouge, skew or parting tool to make controlled cuts will give good surface and improve your skills and tool control.

The body of the top can transform your traditional top into the wobbler, potential for design and whimsy. To build your skills turn a half dozen traditional tops to hone your skills and understanding of the principles of portions and spinning. Sketch ideas for Wobbler designs incorporating the basic top components. My process includes sketching so look at a page from my sketch book.

Experiment with these then discover your own twists and spins.

After selecting your favorite wobbler design create a full-size story board noting key measurements to guide your turning. The story board can be a piece of cardboard or thin wood, anything to allow marking the measurements. The designs following are full size to allow tracing for your story board. Turn with similar tools and techniques as the traditional top.

- **The Crown and Handle**

The crown and handle is the area over the shoulder to the very top. Allow sufficient area to grip so the top can be snapped easily with your fingers, narrow diameter under $3/8"$. The Length of the area between body and crown and handle $1/2"$ to $3/4"$.

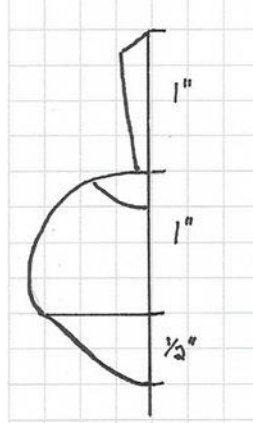
Many top makers take pride their tops spin on the tip or point and the crown. If that is your goal the crown should have the same angle as the tip or point. Allow room on the end of your blank for your tool to safely create this crown and part off the completed project. A bit of hand sanding at tip of the crown might be required. Make your cuts to the left of final tip of the crown to minimize any tear out from parting. Make cuts to the left of tip and slowly ease up to area. An option is to make the final parting using a Japanese saw and then had sand to final shape.



- **The Wobblers**

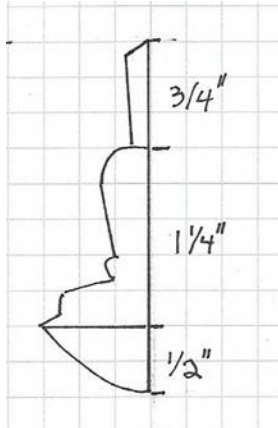
For all the examples below follow these basic top making steps. Turn a cylinder with a tenon as outlined above. Using the template create a story board transferring size and measures to your board. With the turned cylinder on your lathe rest the story board on the tool rest. Then with a pencil, mark these measurements on the cylinder with the lathe running at a low speed. Using the parting tool part down key measurements to depth. I like to use two calipers to allow quick verification of measurements. The story board and sketching are important to my process, it allows me to focus on the lines and curves being created. Repeating a shape takes practice and this is a skill building tool that I utilize.

Donut with sprinkles



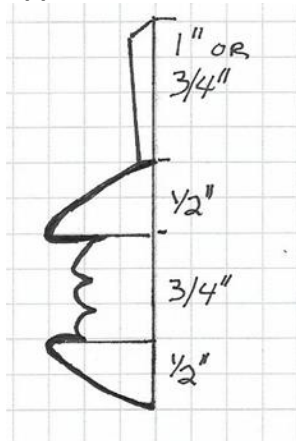
Who can resist sprinkles on a donut, when this is spinning the sprinkles catch the light and sparkle. To get this affect add frosting and sprinkles to the donut. Burnt sienna to me is a good color match to an actual donut so this is applied prior to frosting. I selected brown paint to look like chocolate (loosely mix two shades of brown with a touch of black). I use artist quality paints such as Golden for the best finishes and intense colors, multiple paint colors add depth and texture to your work. If Chocolate is not your thing, then strawberry frosting can be achieved with red and white paints. Vanilla frosting can be achieved with beige, off white and white paints.

You can achieve texture with Gel medium from Golden. This material is white but will dry clear or the color of the paints it is mixed with. Paint the top of the donut allowing a variety of your selected shades then sprinkle on small colorful seed beads. The Gel medium will act as an adhesive, gently push the seed beads into the mixture. When you are turning the donut don't forget to add an indent for the center donut hole.

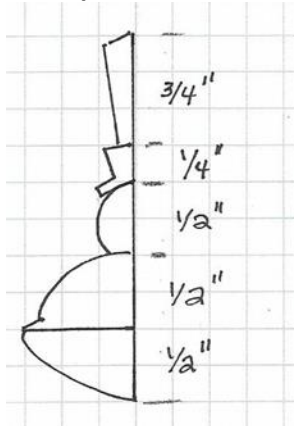
Fancy Top Hat

A lot of design possibilities for this shape, the painting can go red, white and blue, black for formal or a bit of texturing and glitter for glam. Planning the cuts to give depth and character to the hat is beneficial. A line with a tool to define an area and undercutting the bottom of the hat are examples. While the top hat is on the lathe using a paint marker such as Tombow to color areas creates a cleaner result.

Elongating the top section of the hat gives a bit more whimsy and better balance for the spin. Plenty of opportunity for adding personality, this could also work for a St Patrick or Uncle Sam holiday themed hat.

Apple with bite out of side

Your apple can vary in color from reds, greens to a yellow. Your paint pallet should include three or four shades of the color with a little brown and white for contrast. The bite from the apple can be painted or left bare wood. If painted sand back some of the edges to show the wood tones. To me this gives a hint of an apple that has started to brown. Adding a painted, drawn or wood-burned worm on the apple added another layer of detail or personalization. The stem of your apple can be carved adding a gentle curve to the stem, carved texture and acrylic paint for color.

Snow person with Hat

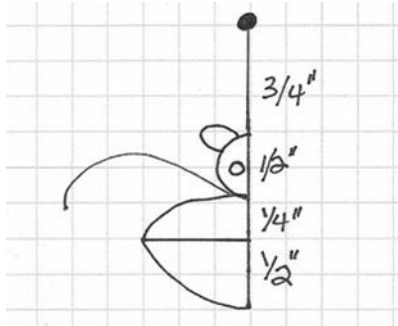
The design elements are quirky yet fun, for those that are not from the norther cold climate I will describe a few. Small bits of ribbon can give a lot of personality to the snow person. A drop of CA glue will keep this ribbon scarf in place. Adding a bit of the Golden Regular Gel Gloss Medium to the white paint creates peaks and texture to the snow on the body. Scribble carving with a ball diamond burr will give a different but pleasing texture. Both techniques create shadows for realistic affects. Don't forget to use a couple shades of white. A small cup cutter or ball woodburning pen work for the coal black of the eyes, don't forget a dap of black paint. OK a small area of yellow snow at the base might be over the top.

On this snowperson the top the hat is an important detail. I like the smaller top hat, but with a little carving and painting a stocking hat can be a fun variation for stripes and colors. With experimenting I found two snow balls for the snow body was more pleasing than three because of the height and width available on the wobbler.

Keeping the center of gravity of the body as close to a handle shape will give you a better spin or wobble - example of all these wobblers. Weight close to shaft or center of gravity. The painting can include snow covered branches or a few ornaments.

Whether turning a spinning top for a child or a discriminating top collector, an appealing appearance and bit of whimsy with textures and colors are fundamental. The sketching and planning phases are essential. Even with the Wobblers your pride as a woodturner is to get as long a spin as possible so we

will end with a couple spinning tips. Impart as much energy as possible to the spin of the top. Spin the top so that it starts spinning as vertical (straight up and down) as possible. Heavy tops spin for a longer time than light ones when launched in the same manner. The goal is to create something that makes smiles and creates laughter, these wobblers will spur interest and imagination.



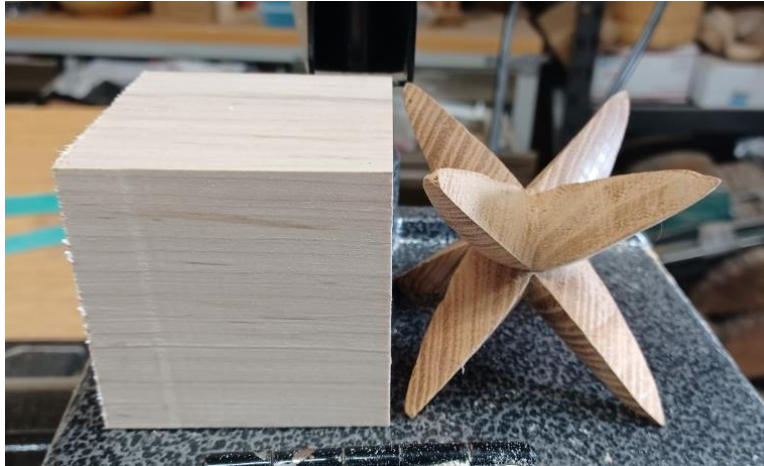
How about a little critter with leather ears and tail!!

TURNING 31

WITH DONNA FRAZIER

[<Link to List of Demonstrations>](#)

Theo's Star



"Theo's Star" I would like to share what I learned from Theo Haralampou, which is how to turn his multi-axis star from a single cube of wood. I will demonstrate how to make the wooden jig on the lathe and then turn a star. Throughout the demonstration, I will show various tools and explain different techniques.



You start with a cube between centers and cut from both sides down to middle. Middle depth is same as forstner bit you plan to use on jig. (I used 1" forstner bit for jig in demo) Cut the end grain side first between centers.



For jig: you have rectangle same width as cube. You put tenon on one side for 50mm jaws and drill recess for tailstock live center on the other end. (I used $\frac{3}{4}$ forstner bit to match my live center.)



You find the long ways middle and draw two lines on both sides so two lines measure the width of your cube. Then you use a compass to draw an arc from pencil line edge to pencil line edge.



Then you remove two jaws of chuck to mount it sideways. You drill halfway with bit. (1" forstner bit in demo.)



Then hollow, pencil arc, to halfway center point (like bowl turning) Then flip it and drill the other halfway and hollow it to center.



Then you take to bandsaw and cut 1/4:" out of middle while sawing it in half. The jig is the negative space of the cube. Now you can mount the cube and flip the cube between the jig pieces to do the other two axis.



Hope you understand what I wrote. Remember, all cuts are straight! It's an optical illusion if it looks curved.

Review of Steps

- 1 Jig**
 - a. Mount Wood between centers (2"x2"x5")
 - b. tenon
 - c. drill hole for $\frac{3}{4}$ for tail stock live center
 - d. mark lines on side of jig
 - e. Mount Wood with only 2 jaws in chuck
 - f. Drill halfway, hollow in
 - g. Flip in chuck, drill other side, hollow to center
 - h. cut jig in half

- 2 Cube**
 - a. mount cube (2"x2") in bowl orientation between centers (end grain facing you), mark center
 - b. Part in to center of star (1")
 - c. Cut V cove into center
 - d. Put into jig
 - e. Part into center of star
 - f. Cut V cove into center
 - g. Flip in jig
 - h. Part into center of star
 - i. Cut V cove into center
 - j. Star is complete!

TURNING 31

WITH SCOT GOEN

[<Link to List of Demonstrations>](#)**Bowl From a Board****(Economy Bowl)**

While turning a bowl from a board is not a new concept, there have been several modifications introduced over the years that allow more creativity to the turner. With the new tools available today, the ability to stabilize otherwise worthless wood, and the introduction of resin, turners can utilize virtually any piece of wood.

Some ask, “Why go to the trouble of turning a bowl from a board instead of using a bowl blank?” The simple answer is that not everyone has access to suitable bowl blanks in their area. In addition, the cost of quality bowl blanks is not affordable to all turners. Other reasons turners like to use the bowl from a board method is to utilize a piece of wood that has a special meaning to them. For example, a bowl made from a cherished piece of wood you remember seeing in your grandparent’s house might hold special memories for you. Making a bowl from that board allows you to display it in a different form. I work part time in a cabinet shop, and we occasionally replace hardwood doors. I have found that these doors are good candidates from which to make bowls. I also have the red oak furniture I built when our children were born. The furniture has been passed around and used by various families as families grew but has now found its way back to my garage for storage. Making bowls from this wood is in my future plans. I’m also reminded of running across beautiful pieces of wood, some exotics, that were too small for large projects, but would have been great candidates for the bowl from a board method.

As woodturners, we often want to try something new, something different, and this probably remains the number one reason people make bowls from boards. If you have not tried it, I encourage you to add it to your “to do” list. They are a lot of fun. You can be very creative once you’ve mastered the basics.

Design

When designing a bowl, select a board that is as long and wide as the diameter of the bowl you plan to make. You can also laminate strips of wood together to obtain the desired size. I recommend using a piece of wood that is at least $\frac{3}{4}$ ” thick for your first bowl. (Note: The thicker the piece of wood, the more flexibility you have in the profile of the bowl.) Thinner wood leaves the rings very thin and are difficult to turn.

After selecting the wood, make sure both faces are perfectly flat. This is best accomplished by running the board through a planer or drum sander. If these tools are not available, you can use hand tools to

get the desired results. The blank can also be mounted to a faceplate and trued on the lathe. Next, mark the center point on both faces. Draw a line from the center point to the outer edge. This line will be used to help line up the rings for gluing. Next, determine the width of the rings. The minimum width of the rings should be equal to or greater than the thickness of the board. As always – making a simple sketch of the project will prove helpful with layout and possibly avoid making the mistake of cutting the rings too thin.

Cutting the Rings

There are several ways to cut the rings for the bowl. Many bowl makers prefer the bandsaw. Two recognized methods when using the bandsaw are cutting two boards and laying out concentric rings. Tilt the table to the desired angle and cut to the line. A circle-cutting jig can be used for this method. The most common angle used is 45 degrees, however, other angles are possible if the thickness of the wood allows for it. Cutting through the outside of the ring is the other method used when cutting on the bandsaw. If using this method, use a compass to draw the rings to the desired width. Tilt the table to desired angle and cut through the outer edge and follow the circle for each ring. After cutting the rings, you can glue the kerf back together. A contrasting wood spline can also be used to fill the kerf if desired.

The rings can also be cut with a scroll saw. Layout the rings as mentioned above, tilt the table to the desired angle. Using a drill bit slightly larger than the scroll saw blade, drill holes on each ring at the same angle at which the table is set. Insert blade through the hole and cut each ring. This process works well if you do not want to cut through the ring.

Many turners today prefer cutting the rings on the lathe using a thin parting tool. A disadvantage to this method is that the kerf from a parting tool wastes more wood, but the speed at which the cuts can be accomplished and the fact that they are cut in whole pieces makes this a popular method. To use this method, lay out the rings in the same manner as previously mentioned. There are several ways to mount the blank on the lathe. Some turners prefer using a backer board behind the blank to help control the loose ring once the blank is cut through. If a backer board is not used, the ring will fall onto the rotating spindle and will spin out of control until the lathe comes to a stop. If the spinning ring hits something it will possibly break. If using a backer board, it is possible to mount the backer board (same diameter as blank) to a faceplate and thread onto lathe. The bowl blank can then be forced against the backer board with a live center in the tailstock. After cutting the rings, the center piece can then be mounted to a faceplate and the rings can be stacked and glued to it for turning. The other method is to mount a glue block to the blank and then mount with a faceplate or in a four-jaw scroll chuck.

Others have built jigs that are mounted to the bed of the lathe to catch the rings as they are cut free. This can be accomplished by cutting a piece of plywood as wide as the blank and then using your chuck to mark the width of a cutout in the plywood to fit around the chuck. Attach a piece of wood to the plywood that can be clamped to the lathe bed. Place this backer piece against the back of the bowl blank and clamp in place. Rotate lathe by hand to insure clearance. Proceed cutting rings. Rings should be removed as they are cut. This requires the lathe to be turned off and the chuck removed after each ring is cut. After cutting all rings, clean up edges and align so that the lines you made in the layout process line up. The more accurate you are in lining up the rings, the more attractive the bowl will be when finished. Apply adequate pressure to the glued blank so that you have glue squeeze-out. Poorly aligned glue-ups will be noticeable once turned.

Turning

It is recommended that you turn the outside first. If you have made a template, refer to it often as you shape the profile of the bowl. Be very conscientious of the thickness of the rings – especially at the glue lines so that you do not turn too thin. Some turners like to use a rotating tailstock with the chuck and bowl blank mounted to it and a disc mounted to the headstock. Pull the bowl blank up to the disc, lock tailstock, and apply adequate pressure so that the blank will spin when the lathe is turned on. This

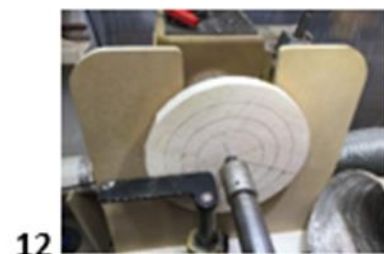
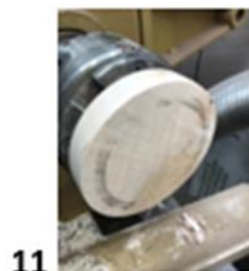
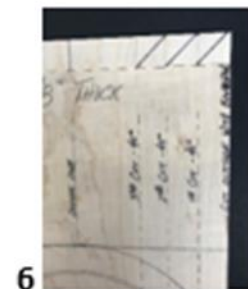
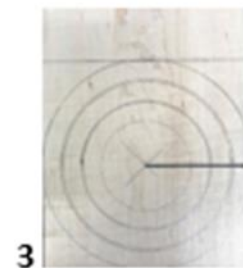
method helps reduce vibration. Once the outside is turned and sanded, a finish can be applied before remounting the blank to turn the inside.

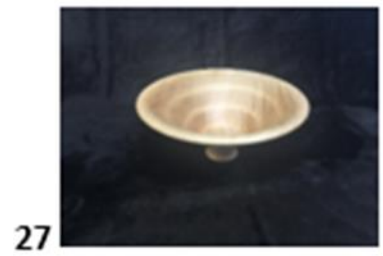
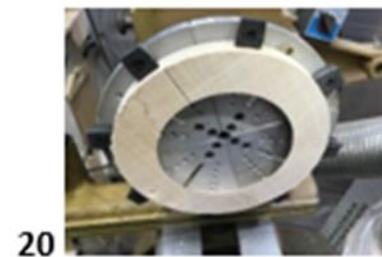
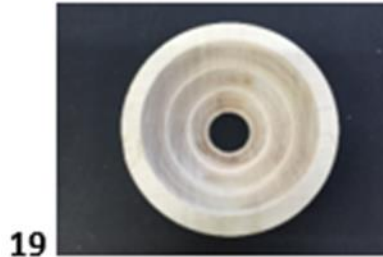
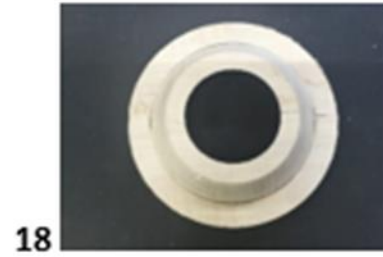
When turning the inside, begin by checking the wall thicknesses at all glue joints. Use a sharp tool and make light cuts. You can drill a hole in the bottom to mark the depth of the finished turning if desired. You may find it necessary to support the outside of the bowl when working near the rim. Finish sand and apply the desired finish.

If you use resin in your blank, you will need to use a suitable adhesive when gluing the rings together. Two-part epoxy is recommended. Many turners prefer to use carbide turning tools when working with resin.

Resources

There are many useful articles on “Bowls From a Board” (Economy Bowls) that can be found by searching the internet. Many turners have also posted videos on YouTube. I encourage you to watch videos that interest you so that you can get new ideas and be successful with your future projects.





TURNING 31

WITH SCOTT HAMPTON

[<Link to List of Demonstrations>](#)**How to Create a Large Textured Platter**

Photos Courtesy of the 'Channel Island Woodturners' of Ventura, CA, taken during my demonstration in January 2019

This project is for intermediate/advanced woodturners. These instructions are written for those who are experienced in making platters and bowls.

During this demonstration I will teach how you can create a deep textured platter. I will show how to use various woodturning tools and other materials to make a one-of-kind platter you will be proud of.

The platter will be between 15-17 inches in diameter, with a shallow bowl shape from rim to center that is deep textured using a mini power carver. The center will have a 3-inch medallion that is colored and highlighted with gilding cream. (See 'Diagram A')

The wood I use is either maple, walnut, or sugar pine. I find these woods work well for creating the texture using the method I use.

Tools

$\frac{3}{8}$ " and $\frac{1}{2}$ " bowl gouges	Scroll Chuck with 4" jaws and woodworm/screw center, or a faceplate
1" radius scraper	Arbortech Mini Power Carver with carbide tooth cutter
$\frac{1}{8}$ " parting tool	Ruler or compass, pencil.
point tool or small skew chisel	

Materials

'Scotch' Abrasive pads/sponges	Gold, silver (or your preferred color) gilding cream
180-400 grit sandpaper	My preferred finish is Mahoney's Walnut Oil, as it's easy to apply and leaves a golden color to the wood
Black dye, black marker / Sharpie, or a small butane torch	Spray-on satin lacquer

Step-By-Step Instructions

- 1. Preparing the Blank:** Begin with a platter blank that measures between 15-18 inches in diameter, and no less than 2-inches thick. To mount the wood to the lathe, use a screw center (my preferred method) or a faceplate.

- a. If using a screw center, place a spacer on the threads to shorten the screw so you can drill a shallower hole, which makes it easier to turn away the drilled hole. Drill a hole centered on the top of the blank, a little deeper than the length of the screw with the spacer in place.
 - b. If you are using a faceplate, center the faceplate on the top of the blank and attach using sheet metal or steel wood screws 1 1/4" long.
 - c. Mount the blank to the lathe and spin by hand to check clearances and balance of the blank. When everything is satisfactory, you are ready to move on to turning the blank. Use your tailstock with a live center for extra support.
- 2. Balancing the Blank:** Start your lathe at a low speed and gradually increase the speed to where you feel most comfortable, and there is NO VIBRATION. I usually begin cutting with a speed between 700-800 rpms.

- a. Using a 5/8" bowl gouge, begin with balancing the rim by cutting towards the headstock and the gouge at a 45-degree angle. Continue until the rim is running balanced and true.
- b. If the bottom face of the blank is out of balance/wobbling, use the 5/8" gouge to make scraping cuts from center to rim, or make step cuts, until the blank is balanced.
- c. It's very important the blank is balanced and vibration free to make the shaping and finishing cuts safely.

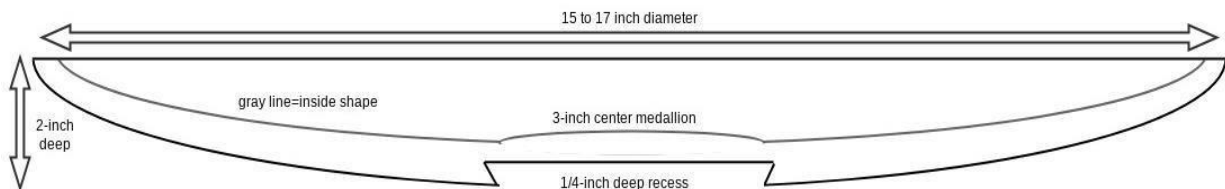


Diagram A: Size and Shape of Platter

- 3. Shaping the Bottom:** There are a few ways you can go about shaping the back of the blank to create the convex shape shown in 'Diagram A'. Using a 5/8" or 1/2" bowl gouge you can...

- a. use a scraping cut starting from the center to the rim.
- b. Use a push cut from the center to the rim, or
- c. Make step cuts starting at the rim and working your way to the center. This is my preferred method to cut the overall shape of the bottom, as you can remove wood quickly.

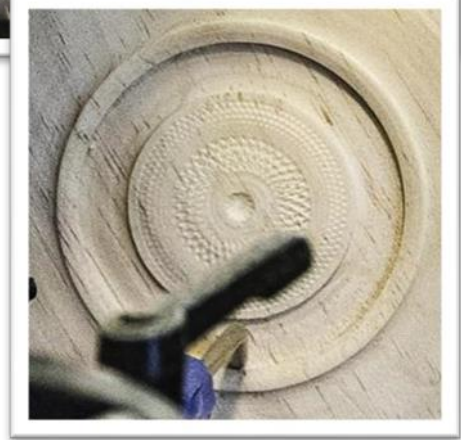


- d. Once I have the general shape, I use a shear scraping cut using a ½" bowl gouge to fine tune the final shape. I then use a 1" radius scraper to shear scrape the bottom to remove any high spots and tool marks left by the gouge.
- e. Sand the bottom of the piece starting with 180-grit sandpaper and work up to 400grit.
- f. If you would like to forgo the sanding, you can texture the bottom using the 'Deep Texturing' instructions in Step 8.



- 4. Creating the Recess:** To mount the piece to the scroll chuck to turn the top of the piece, you will need to create a recess in the center of the bottom that is 3" to 4" wide x ¼" deep. I like to use a ⅛" parting tool to cut the recess. You can remove the tailstock to cut the recess, as it tends to get into the way.

- a. Cut the recess with a dovetail shape (see 'Diagram A') that matches the dovetail of the jaws on the chuck. Make sure to cut a flat area in the bottom of the recess for the top of the chuck jaws to rest on.
- b. I also like to create a bit of detail inside the recess using a chatter tool or the small Sorby Texturing Tool. It's not necessary, although it does add a bit of detail on the bottom, and it seems everyone likes to look there when they pick up the piece (see photo).



5. Making The Center Medallion

- a. I begin by using a nicely figured blank such as burl, or quilted maple as I show here. The medallion looks best if you use contrasting wood as compared with the platter.



- b. Mount the blank on the lathe using your preferred method and turn it round until it's balanced. Using pull and push cuts create a slight dome/convex shape from the center to the rim of the medallion.



- c. Using a parting tool or gouge turn the rim down to the size you would like your medallion to be. Once finished, use calipers to measure the diameter of the rim and use this measurement when creating the center recess on the platter.



- d. Sand and finish the medallion using your preferred finishing product. I like a gloss finish on my medallions. Using a parting tool cut the medallion from the blank at about an eighth of an inch thick with a slight undercut on the bottom.



- 6. Shaping the Top:** To begin shaping the top/inside of the platter remove the blank from the screw center or remove from the faceplate. Mount the scroll chuck on the lathe with jaws that match the size of the recess on the bottom. Place the recess over the jaws and tighten. For added security bring the tailstock with a live center up to help support the blank.

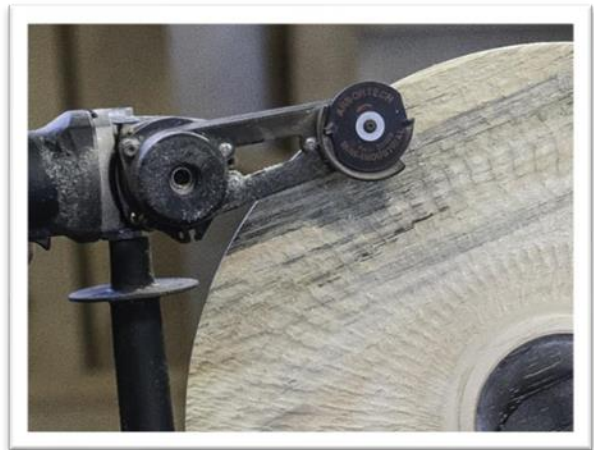


- a. Using a $\frac{3}{8}$ " bowl gouge, true up the face of the blank to remove any runout using the same method in Step 2 (b) so the blank is running true with no vibration.
- b. To create the shallow bowl/convex (see diagram A) on the top of the blank you can use a few cutting methods. 1. Use a push cut just as you will for creating a bowl. 2. Use a scraping cut starting at the center and cutting to the rim. 3. A stepdown cut starting at the rim and moving towards the center. Do not cut in the area marked for the medallion.
- c. Cut a center recess that matches the diameter of the medallion about an eighth inch deep using a parting tool, scraper, or any tool you prefer to create a recess. The medallion does two things, 1. It creates a nice focal point in the center of the piece, 2. Because it's over the top of the recess, it adds thickness and added strength to the wood.

- 7. Finish Cutting the Top of the Platter:** To finish the top cuts, use the same methods used in Step 3 (c).

- a. Using the 1" radius scraper, make a finishing cut by turning the scraper up to a 45° angle to shear scrap the inside to remove any high spots.
- b. I like to keep the thickness at the rim $\frac{3}{8}$ " thick, and then gradually thicker as you move towards the medallion recess. This extra thickness is necessary for the texturing of the piece. When the cutting is done, use 180-grit sandpaper to remove any tool marks left by the gouges and scraper.

8. Creating the Deep Texture: To create the deep texture on the platter, I use a mini power carver. There are a few brands of carvers that can be used to create the texture. The Proxxon Mini Carver, the Merlin Mini Carver, and the one I recommend and will be using for this project, the Arbortech Mini Power Carver. I have found that the carvers that have the chainsaw style blades tend to make choppy cuts instead of a pattern like that shown in the photo and is why I prefer to use the carbide blade that has two teeth. *(I recommend practicing on your blank before beginning the final texturing. I still do this, as all wood is different and will react differently to the texturing. After following Step 2. Balancing the Blank, you can practice texturing cuts on the bottom of the blank. Start about three inches from center and use the methods described in this section. After practicing, just turn away the texture and continue with Step 3).*



- a. Turn on the lathe to a speed between 350-400 rpms. This is important. Too fast and the carver will skip and bounce across the wood. Too slow and it will dig into the wood. I learned this through hours of practice.
- b. To begin, you must hold the carver correctly. The blade must be facing up, with the direction arrow of the blade facing towards the rim of the platter (see photos). Hold the handle of the carver firmly in your right hand and tuck the body of the carver into your right side using your left hand. You will move the carver with your body, not your arms or hands.
- c. Holding the carver as described, start the motor, and make sure the top of the blade is spinning towards the rim of the blank. Step up close to the blank, putting your weight on your right foot. Gently place the spinning blade on the blank, just outside of the medallion, and shift your weight to your left foot at a steady pace while the carver moves across the face of the blank towards the rim.
- d. When the texturing is finished, turn off the lathe and have a look. If the pattern is quite what you like, or isn't deep enough, you can make another pass or two as described in Step 5 (c) and (d).



Do Not Use the Carver on The Rim/Edge of The Blank with The Lathe Running!

This can be dangerous, as the carver can break pieces of the blank off and shatter the blank.

- e. When you are happy with how the texturing looks, you will need to remove any 'fuzzies' and sharpness the carver left behind. To do this, use a gray or white 'Scotch' abrasive pad/sponge. Be careful, spending too much time in one area can cause some of the texturing to be removed.

9. Finishing the Piece: To finish the piece I like to use an oil finish like Mahoney's Walnut Oil.

- a. Apply the finish with the piece off the lathe.
- b. Use a brush to apply the oil so you can get down into all the nooks and crannies of the texturing. Let the oil soak in for about 5-10 minutes, and then remove the remainder with a lint free cloth. Wait about an hour and then apply a second coat using the same method. Do not apply finish inside the recess for the medallion.
- c. Glue the medallion in place using wood glue or epoxy. Apply glue along the inside edge of the recess. Do not apply too much glue or there will be squeeze out that you will need to clean off.
- d. After the front is dry, apply a couple of coats of the same oil to the bottom of the piece with a lint free cloth, letting it dry between coats.



Now You Are Ready to Enjoy This Unique One-Of-Kind Platter

Sources For Tools and Materials

Thompson Lathe Tools www.thompsonlathetools.com

Phone: (440) 241-6360

$\frac{3}{8}$ " Bowl Gouge, $\frac{1}{2}$ " Bowl Gouge, 1" Radius Scraper

Packard Woodworks Inc. www.packardwoodworks.com

$\frac{1}{8}$ " Parting Tool, $\frac{3}{8}$ " Round Skew Chisel, HT Elf Point Tool, Scroll Chuck and Jaws, Ruler & Compass

Woodcraft <https://www.woodcraft.com>

Arbortech Mini Carver, Arbortech Mini Industrial Carbide Blade

Ace Hardware www.acehardware.com

Ace Premium 220-grit Sanding Sponge, 180-400 grit Sandpaper, Small Butane Torch, Black 'Sharpie' Pen, Satin Spray-On Lacquer

Tandy Leather www.tandy-leather.com

Marine Black Leather Dye

Wood World of Texas www.woodworldtx.com

Jimmy Clewes Metallic Gilding Cream

Mike Mahoney www.bowlmakerinc.com

Mahoney's Walnut Oil Finish

TURNING 31

WITH ALAN LACER

[<Link to List of Demonstrations>](#)

An Alternative Grind for the Skew Chisel



A sometimes ornery, unforgivable, unpredictable, maddening tool this little flat piece of steel can also do miraculous work—if you learn its ways and practice before attempting your masterpieces. Alan will cover the refinement, shaping and sharpening of the edge, making the lathe friendly for skew work and show the range of cuts possible with the skew. Quite important: where to apply the skew (it's not just for "spindles") AND where not to apply the skew.

Profile/Geometry

Approximately 1/3 is at a right angle to long point, remaining edge is curved; 70 degrees from point to point; ground bevel angle (equivalent to bevel length) is expressed as 1.5 x steel thickness; behind the short point's bevel a full round to the end of the blade towards handle; behind the long point's bevel a flattened surface but with the sharp corners removed to the back of the blade towards handle.

Advantages

1. "Tells" you where to cut for planing and rolling cuts (cut where curved)
2. For planing and rolling cuts gives increased clearance angle from the trailing point and trailing edge
3. Gives between 15% and 20% more cutting edge
4. For peeling cuts is self-limiting
5. For peeling cuts, indicates "where" to cut
6. For peeling cuts puts the handle at a right angle to the axis of lathe
7. Straight section used for scraping actions
8. Straight section used for finish grade cuts on rounded pommels
9. Curved edge works better on "chippy" or figured woods
10. Curved edge has lower impact when planing or rolling, has a progressive entry into the wood, better at shearing the fibers
11. Curved edge works better for concave cuts (a curve fits a curve better)

Disadvantage

Harder to sharpen than a traditional ground skew.

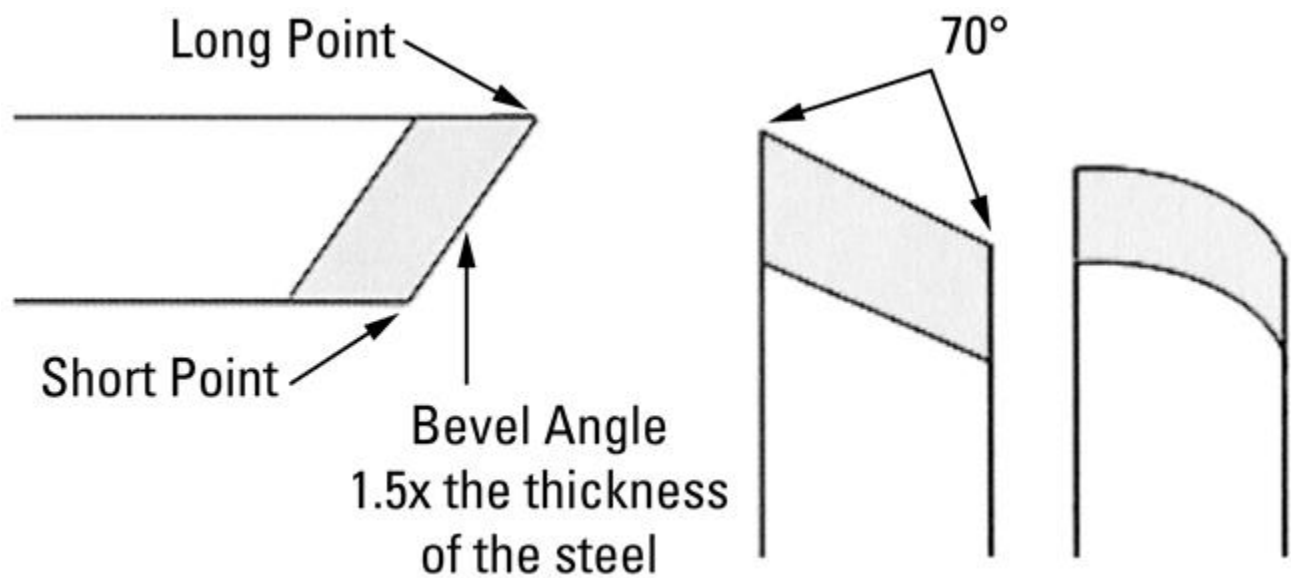
For sharpening two sizes of skews with this grind see Alan on YouTube:

<https://www.youtube.com/watch?v=dmCxDTtoHm6Y&t=19s>

Are Skews Just For “Spindles?”

I’m often confronted with the question about where to use a skew chisel, as the questioner often states that they don’t do “spindle turning.” So, with that in mind I have a partial list of where I use a skew chisel. I do steer turners away from their face-grain bowl turning AND where hollowing is involved (even with long grain turning, skews can do fairly open covers easily-- but quite a challenge for tight covers). And, of course, you can use a skew for chair spindles! Please feel free to add to this list. And the skew is sometimes only a part of the process of making these items—not always as a single tool.

Handles of every kind (turning tool, awl, ice cream scoop, chisel, screwdriver, file, brush, pizza cutter, shovel, etc.)	Drawer pulls Door knob Door stops Baluster Porch column Newel post Cane/walking stick Nightstick Letter opener Dibble Fishing lure Game call Drum stick Bodhran beater Bracelet Earrings Hair pin Gavel Mallet Whistle Ink pen (kit or stick type) Vase (drilled) Weed pot Baseball bat Ball Croquet mallet Magic wand Spinning tops (hundreds of variations) Dreidel Baby rattle Candle holder Pepper/salt shaker	Computer stylus Kaleidoscope Tenon for long-grain chucking Tenon for joinery
Eggs Mushrooms Wooden fruit Christmas ornaments Christmas trees Lace bobbins Furniture stretchers Crochet hook Musical instruments (recorder, flute, etc.) Knitting needles Honey dipper Rolling pin Noodle cutter Wine stopper Butter knife Pepper/salt mill or shaker Pestle Chop sticks Spurtle Muddler Spoon/ladle Furniture legs Dowls/plugs Bed post Blanket rails Lamps Light/fan pull		Outside of these objects: End-grain lidded box End-grain bowl/vessel Spice jar Honey pot Scoop Biscuit cutter Goblet Pencil holder Mortar Chalice Tumbler/glass Salt cellar End-grain funeral urn Toothpick holder Humidor Egg cup Tea caddy Sugar shaker Lamp shade Drum Birdhouse Cup and ball game Pin cushion Needle case Reading glass case Mobile phone speaker



I prefer rectangular sectioned skews, the heavier the better (at least 1/4" thick, better yet, 5/16" or 3/8") with the short point side corners rounded back to the ferrule, the long point side corners chamfered (slight rounding) back to the ferrule. I do not like the oval sectioned skews: they are overly thinned out, rock on the tool rest when grinding, nearly impossible to do the peeling cut (which I use a great deal), and presents a changing angle to the wood as presented in several of the cuts below—such as the rolling cut.

I primarily work with two sizes: a smaller one that is 1/2" or 5/8" and a larger one that is 1 1/4" or 1 3/8". These sizes generally work well on all the cuts below on stock 5" in diameter down to miniature sizes.

For preparation, get it sharp through grinding, refine and maintain the edge through hand honing using a diamond hone). Make sure the tool rest is filed flat and clean, wax the top surface of the rest. Drive the work with a ring center rather than a spur—especially if you are in a learning phase.

Practice the following cuts on a softer wood like yellow poplar, alder, or pine.

Planing: most commonly done with the short point down and leading the cut—but cutting anywhere along the area just above the short point to just above center of tool, handle is positioned at about 45 degrees to the axis of lathe. Problems: skating, dig-in, ribbing, chip-out.

Roughing: using the tool in the same position as the planing cut, the skew can be used to round smaller diameters (usually under 2 1/2") and shorter pieces (generally under 18" in length). It is very much a pushing off of the corners to reach the cylinder. In chippy woods like red oak or ash, I either use the planing approach but shorten the length of each cut or use a peeling approach—followed by a planing cut to clean the surface.

Peeling: using the skew like a veneer peeler's action on a log. The cutting edge is held parallel to the lathe's axis, but with the handle low in back to provide a cutting edge that has bevel support—not a scraping action with just a sharp edge. Place the long point against the side of the wood you intend to keep. I normally use only a portion of the tool's edge as too heavy of a cut is hard to make or control. This is a sizing and rough cut—not for finishing. It can be used to take the corners off of a square, cut tenons, or remove large amounts of waste material.

Vee: long point down, cutting with an arcing motion. For the first cut, the point is at a right angle to the axis of the lathe for a "straight Vee cut". To deepen or widen the "V" that is created, come from the side of the original cut, but with the skew resting on a corner for the "angled Vee cut". Be sure to clear the long cutting edge away from the area just cut. Problems: skating, burning, "stalling out."

Shoulder or Facing-Off: long point is down; long cutting edge is tilted away from the face of the shoulder only a few degrees (5 or so). Cut is performed high on the work, tilted on a corner as in the angled Vee cut, using an arcing motion and ending above the center axis of the lathe. Problems: skating on entry or at any time on the face of the shoulder, dig-in, “stalling out,” torn grain.

Saucer: done very much like the shoulder cut, except the action is now concave. Since this is cutting somewhat against the grain, don’t take the cut too deeply into the end-grain. Useful in doing the bottom of projects like a goblet, vase, toothpick holder, lidded box, etc. or for cutting rings free on a shaft.

Parting: done with the long point down, a series of vee cuts to part a small workpieces/projects off at the headstock side. This is a mix of straight and angled Vee cuts. Tends to avoid many of the problems of parting tools: cleaner cut on the end-grain and seldom snaps the piece off near the conclusion to create a small hole in the end of the project.

Pommel: the process of turning square elements that transition into round. I prefer to cut these with the long point down—especially square shouldered pommels. Layout the placement of the pommel with a single 90-degree line (using a square or protractor). Cut to the waste side with a Vee cut—then turn away material on the waste side until you reach a cylinder (using either a peeling or planing cut). Make the cut to the line using the same method as for a shoulder cut (for the square shouldered pommel). For a curved pommel, make two 90-degree lines—one for the ending point (meets the rounded area of your project) and one for the starting point of the pommel. I usually create a square pommel at the end point. Then in a series of light cuts, add a curving motion to create the curved surface until you reach the line that marks the starting point of the pommel. If a relatively friendly wood, I lead with the long point through the entirety of the cut. If a difficult wood (usually very soft or easily torn on the end grain), I start with the long point in the wood, then raise the handle with my back hand to allow cutting in the area just above the long point.

Rolling: using the skew to produce a convex shape, such as a bead. For small beads (under 3/8” wide or less) I often use the long point. For most beads and other convex shapes of a larger size I make the cut with the short point down. You may cut with the short point in the wood (to assist with keeping the tool against the side of the bead and with a bevel rubbing) or with the area above the short point but not above the center of the tool’s long cutting edge. Problems: skating (creating slashes in the bead), dig ins (getting the trailing edge/point pulled into the wood), shapes that are not rounded—but were intended to be convex.

Coving: using the skew to produce a concave shape. Usually done with the short point down, moving the tool with a scooping action. Here the curved edged skew certainly performs better. Problems: skating and failure to produce a curved surface in the cove.

Rough-Grain: using the skew as the final tool to work an area of twisted grain, severe chip-out or even a knot. First the area is lightly cut with a roughing gouge, cutting edge at a 90 angle to the lathe’s axis, with bevel support. Make the cuts across the difficult area lighter and lighter until almost dust like in their action. Next, be sure the tool rest is almost touching the wood, cutting edge of the skew is held parallel to the lathe’s axis, tool handle is horizontal, edge is presented in a scrapping approach with no bevel support. Make very light passes across the difficult area, completing with only the lightest of cuts.

End-Grain Scrape: using the skew for scraping directly across end-grain as found on the rims or bases of such projects as lidded boxes, goblets, toothpick holders, etc. Get the tool extremely sharp by honing, place the tool rest as close to the work as possible, present the tool facing the end-grain area, the tool handle should be horizontal (to present the edge in a scraping approach with no bevel support) and lightly scrape across the area. You should be getting tiny ribbons rising from the edge—if not, you may be tearing the grain.

TURNING 31

WITH DAVE LANDERS

[<Link to List of Demonstrations>](#)

Shot Barrels



The project is making shot glasses shaped like little whisky barrels. The inside is unfinished except for a char (burn), just like a whisky barrel.

Making a single Shot Barrel is a pretty simple process, but I make these in batches of a dozen or more at a time. Much of this demonstration is focused on my journey towards efficient production of multiple pieces - without sacrificing the hand-made uniqueness of each one. The concepts and ideas can apply to any project where multiple items are made such as ornaments, bird houses, or bottle stoppers.

Notes about Multiples (semi-production turning)

I did the obvious (to me) thing for my first Shot Barrel: Mount a blank between centers. Turn it round and add a tenon. Mount it in a chuck, turn the outside, drill the inside with a Forstner bit, burn it, part it off the lathe, and clean up the bottom with a sander.

This is a reasonable way to make one or two pieces. But it's not efficient for making dozens. There are several unnecessary extra steps and there is significant wasted wood parted off the bottom.

By examining my process, I learned that a lot of my time was spent not turning. Seemingly simple things like moving the banjo or tailstock take time. Doing it dozens of times really adds up. So, the more efficient process is to break things into steps where you only move the banjo (or tail stock, or chuck, etc.) between those steps.

An advantage to this is that you get more efficient at the actual turning. By doing the same simple thing repeatedly, you develop a rhythm. And you quit measuring as your eye starts to recognize sizes and offsets.

No matter what you are making, if you do multiples, it is worth it to evaluate your process. Look for things that take time. Think about what you could condense by changing up the order. My Shot Barrel process evolves every time I make them, and each batch gets slightly more efficient as I re-evaluate.

Material and Preparation

White Oak is the traditional choice for barrels because of its strength, resistance to leakage, and the flavor that charred oak brings to whisky. Choose clear, straight grain, 8/4 boards without checks or defects.

Rip the board into lengths with a square cross-section. Cross-cut these to 3" lengths. So, you have blanks about 2"x2"x3". Other sizes will also work, but this is what I start with.

Inspect each blank, especially the end-grain, for checks and defects. Any that are cracked will not hold liquid. Other defects might turn into cracks after turning (and burning). It can help to keep the blanks in order as you cut them, so if you find a reject you can inspect its "neighbors". Use the rejects for practice, another project, or firewood.



A 6½" wide board that is 5' long will yield about 60 blanks. There will be loss due to hidden checks or knots, some from heat-cracking when you char the inside, and some from barrels that just insist on leaking for unknown reasons. I count on losing about 10-15%. So, that board should yield at least 4 dozen barrels.

The barrels will end up about 2" diameter, 3" tall. The inside will be about 1¼" diameter or so (leaving about ¼" to ⅜" wall thickness). I leave the bottom about ½" to ⅝" thick, which helps resist leaking out the end grain.

Turn the Bottom

Mount the square blocks in a 4-jaw chuck. The tailstock-end will be the bottom of the barrel.

I set up my banjo and tool rest so that it can pivot or swing to do both the side and bottom of a barrel. A stop collar on the tool rest post sets the height and lets me move (or remove and replace) the tool rest without needing to think about the height.

This setup required a bit of experimentation to find the right tool rest and banjo position so I can just pivot the tool rest to do the bottom. If I didn't have a tool rest that would swing into two positions, I'd split the process and do the barrel bottoms (end grain) in a separate step.



I add a strip of masking tape to the tool rest, and mark some dimensions. For the side of the barrel, I mark the end of the blank (helps with positioning the tool rest), two marks for the barrel band grooves, and another mark at the center of the blank to help eye-ball the barrel shape, which is turned half at a time. Pivot the tool rest 90° and mark the center of the blank (again to help with positioning) and mark reference lines for the inside hollowing (about 1¼" diameter). After you turn a few, you won't need the marks, but they help with the first few barrels.



Use a spindle roughing gouge (or other tool of your choice) to remove all the square corners down to round. Get as close as you safely can to your chuck jaws (at least a bit past the center mark). Turn a slight curve to make the bottom half of a barrel shape. I run the lathe at around 1000 RPM.

Use the point of a skew or point tool (etc.) to make two shallow grooves near the end of the barrel. These define the "barrel bands", and one of these grooves will be used to reverse-chuck the blank for turning the bottom (it should be about ¼" - ⅜" from the bottom).

Pivot the tool rest and true up the bottom. I like to recess the bottom (so there's a foot around the edge).

Burn the grooves and the inside of the recessed foot with the edge of a piece of countertop laminate.

Remove the tool rest so you can sand the piece safely. The stop collar allows you to remove and replace it without hassle. Sand this bottom half to about 180 grit.

This step can be repeated for multiple pieces. The more you make, the more efficient you get.

Hollowing

Mount a blank in the chuck, gripping one of the grooves in your chuck jaws.

I use a Nova chuck with standard (50mm) jaws for this. The inside of those jaws are straight with a little "bird beak" at the end. This bump fits perfectly in the groove around this 2" blank (I got a bit lucky here).





If you have other jaw types, you may have to experiment with how to grab the groove - maybe make a different groove or different sized barrel.

One option is to cut a short disc from PVC pipe or a pipe fitting and create a beak profile with a small scraper. Slice the disc so it will expand and contract a bit. Snap the PVC on the barrel groove and grab that in your chuck. This PVC "trick" is also handy if a few barrels end up a bit too small.

The hollowing of the barrels can be done with about the same banjo and tool rest setup used previously, except we won't need to pivot the rest.

True up the end and make a dimple in the center to start a drill. Remove the tool rest and drill a depth hole with a hand-held drill bit (about a $\frac{3}{8}$ " bit) to about $2\frac{3}{8}$ " depth.

Since I make a number of these, I have a drill bit glued into a handle, pre-set at the right depth (so I don't have to measure). You can simply hold a drill bit in vice grips and mark the depth with masking tape. Note that drilling with the tailstock (moving it in and out of position) is time and effort that I don't want.

Use a hollowing tool (or box scraper or other tool of your choice) to hollow and finish the inside. Leave a wall thickness around $\frac{1}{4}$ " to $\frac{3}{8}$ " (the outside is still square, so you'll have to visualize it a bit). About $1\frac{1}{4}$ " or so diameter. The sides should be straight and the bottom mostly flat, but leave a rounded corner where the wall meets the bottom (the flame will not reach into a square corner and it will leave a white ring).



Round over the top rim a bit. If necessary, sand the rim till it feels like something you'd be willing to put your lips on. If you have a reasonably good finish from your tools, you won't need to sand the inside as it is going to get burned anyway.

Maybe the obvious way to hollow the barrel is with a Forstner bit, and I did several dozen that way. I no longer use Forstner bits for this project because:

- Cutting end grain on a lot of pieces dulls the bits and I find them difficult to sharpen.
- They leave a square corner at the bottom, which you have to fix (round over) because it won't char well.

- They leave a divot in the middle of the bottom that you have to turn away because it looks bad and won't char.
- There's a time-cost to the drilling (spinning the handwheel in and back out, clearing chips, etc.) which adds up if you're making multiples.
- It adds an additional step. To clean up the bottom divot and corner, I need to do a hollowing step anyway.

Fire!

Next step is to burn the inside. This is a completely separate step from hollowing. That is, I hollow a dozen or so pieces then burn a dozen or so. This is a safety concern with using fire in the shop, as the chips and sawdust must be cleaned up first.

Clean the lathe and surrounding area of all sawdust and chips! Find and inspect your fire extinguisher, and set it near the lathe! Fill a spray bottle with water, and adjust to a mist setting (not a stream). This can be a second "lite" fire extinguisher, but is mainly for cooling and rinsing the inside after the burn. I've never had a problem with this, but I see no reason to tempt fate.

Run the lathe at around 50 RPM (or as slow as it will go).

Use a propane torch to burn the inside. You want an even, black char on the whole inside. I usually start with the bottom, then when it looks black, I move to get an even char around the rim. By that time most of the rest is pretty close. If you can still see light-colored wood, give that spot more flame. If the outside seems to get too warm, give it a shot with the spray bottle.

You need enough heat and flame to get a good char, but too hot for too long and the blank may crack. The reason we hollowed the inside while the outside top was still square was to leave more material to resist cracking. I do lose a few blanks from cracking at this stage, so don't be discouraged if you do too.

Shoot a mist of water inside. Roll up a couple paper towels into a "log" and stuff that into the barrel. Don't stick your finger in! It's still really hot, and it's spinning. This will clean off some of the excess soot and help to cool down the blank. Wipe up any water that drips on your lathe bed.

As you set the barrels aside to cool, give each one a quick inspection for obvious cracks that happened due to the heat. (Sometimes, you will hear them "pop" as you burn them.) No sense in wasting more time on those.

Turn the Top

Next, turn the outside top half of your barrels, cut and burn two more grooves, and sand.

Testing

At this point, I usually test every piece that I make. Some have invisible defects from the wood, some cracked when they were charred, and others just insist on leaking for unknown reasons. I test now so I don't waste time finishing the rejects.



Set up barrels on a wire baking rack, fill them with water, and watch for about 5 minutes. Those that leak out the side are cracked and thus tossed aside (toothpick holders? firewood?). A bit of “weeping” out the bottom end grain will usually be fixed with the finish.

Finish

Before applying the finish, I sign the bottom of the barrels using a pyrography pen.

Traditional wooden boat builders make a sealing finish from a mix of pine resin (also called pine pitch or pine tar), boiled linseed oil, and turpentine. I have adapted that idea for my Shot Barrels, mixing pine resin and walnut oil for an all-natural finish that helps seal the pores of the end-grain.

Melt roughly equal parts resin and walnut oil in a double boiler, making a honey-like consistency. For my double boiler, I use two tin cans on a hot plate set to just barely boil the water. It does take a while to melt the resin into the oil. Patience (and stirring) is a virtue. This finish is applied warm from the double boiler, and worked into the wood with paper towels.

Chuck the barrels around the barrel-band rings and finish the bottom, then flip around and do the top (or vice-versa).

I run the lathe at around 400 RPM for this - fast enough to work the finish in, but not so fast that you get a stripe of finish across your chest. Use a disposable paint brush to get some finish on the wood and work it in with paper towels.

Apply finish just up to the rim of the barrel, but not around on the inside. Leave the inside just charred. Work a bit extra of the finish into the end-grain pores of the bottom.

Sharpen a ¼” dowel in a pencil sharpener, and use that to clean any excess finish out of the burned grooves and ring on the bottom.

The barrels may be a bit sticky now. Let them sit for an hour or so and wipe them down again with a clean rag or paper towel.

After the finish dries for a day or so, I test them again. Any still weeping out the bottom will get another coat of finish on the end-grain.

Use and Care

This is printed on the back of a business card I give out with each Shot Barrel:

Your Shot Barrel is like a small whisky barrel: it is White Oak, charred inside with fire. No other finish is used on the inside. The outside is sealed with natural pine pitch and oil. After some use, you may notice a few drips out the bottom – this is normal and unavoidable with wood. You just need to drink faster! Use your Shot Barrel for plain spirits (whisky). Other drinks will get into the pores of the wood and can spoil. Clean by simply rinsing with warm water. Do not use soap; it will soak into the wood and spoil your next drink.

Tools and Equipment

The following are some of the tools that I use for this project. Other tools are certainly useful - my tool choices are often based on what I happen to have. Most tools are available from several sources; links are provided for your convenience.

Nova Chuck with 50mm “Bird Beak” jaws. Mine is an older Nova, but I think the SuperNova is the recent version - <https://www.amazon.com/dp/B08VV7Q1VX>

Tool rest that works for me is a 9” Robust Comfort Rest - <https://www.woodturnerscatalog.com/p/111/5512/robust-9-Inch-Comfort-Tool-Rest>

Stop collar (for a 1” diameter tool rest post) - <https://www.amazon.com/dp/B000IL5GGO>

Spindle Roughing Gouge - mine is a Robert Sorby, I think $\frac{3}{4}$ " (although it measures closer to $\frac{5}{8}$ " across the flute) - <https://www.woodturnerscatalog.com/p/130/3148/robert-sorby-M2-HSS-Spindle-Roughing-Gouge>

Hollowing tool - I use a $\frac{5}{8}$ " HSS hollower from Trent Bosch - <https://trentboschtools.com/product/58-total-access-hollowing-tool-straight/>

Hollowing tool handle - <https://trentboschtools.com/product/super-tool-handles-20-purple-58/>

I use a home-made round skew, using a $\frac{3}{8}$ " aircraft drill bit with the drill flutes cut off, and the skew ground just below where the drill flutes were.

Pine resin - <https://www.amazon.com/dp/B00JFF6XP2>

I got the chunks from the above link, but I see they also have a powder, which might melt in easier - <https://www.amazon.com/dp/B00LFPRS00>

Mahoney's Walnut Oil - <https://bowlmakerinc.com/product/utility-finish-oil-16-oz-bottle/>

I usually use MAPP gas instead of propane (in a propane torch) because it is hotter and seems to burn the surface faster, so the rest of the wood doesn't get so hot. But propane works too.

TURNING 31

WITH JANICE LEVI

[<Link to List of Demonstrations>](#)

There's No Place Like Gnome

You've turned another bowl, another platter, a lidded box...now what? Put a little fun into your turning by adding something really unexpected—gnomes! These little creatures require all the basic turning skills—coves, beads, and flats so the project is perfect for the newer turner or for a seasoned veteran who is looking for something a little different to turn. And what comes after turning is completely up to you and your own imagination!

Materials

Dry wood blanks, 2" X 6", ½" x ½" x 4"

Sandpaper

Spindle Roughing Gouge

Spindle Gouge

Bowl Gouge

Parting Tool

Scissors with sharp point on at least one side

Colored markers, pencils, paints

Artist brushes

Faux fur (JoAnne, Hobby Lobby)

Hobby glue (Aleene's Tacky Glue)

Miscellaneous craft supplies for embellishing

Skewers for brooms, canes, spears, etc.

Broom straw, pine needles



Gnome hats are traditionally quite tall, perhaps half the total height of the finished turning. Keep that in mind when laying out the overall shape of your gnome turning. Mount the blank between centers and turn a tenon on one end. After mounting the tenon into a chuck, use a spindle roughing gouge to turn it to a cylinder. Then use a pencil to mark the hat and the body. The hat will primarily be a large gentle cove and the body will be a chubby little bead.

Although I usually turn the hat and body from one piece of wood, it's perfectly okay to use two different wood types, especially if you plan to leave the hat as a natural wood color. For this demonstration, I'm going to use just one piece of wood.

Use a spindle gouge to begin shaping the hat. Remember to cut "downhill" to begin shaping the gentle cove. Once the end is about ½" in diameter, you may decide to turn a small bead at the top of the hat. You may also choose to turn a bead at the lower edge of the hat.

You can now begin turning the body of the gnome. The shape is a large bead.

Where the hat and body join together, it is necessary to undercut a groove below the hat. This undercut area is where the beard will be tucked. You may also decide to add hair on the back side of the gnome and this undercut area provides the perfect place to tuck both the beard and the hair up under the hat. The undercut can be accomplished by using a detail spindle gouge or a thin parting tool.

Once the gnome has been turned, sand through the grits to 320 or 400. Because you will need to add a nose, mark where it will be installed on the face, usually about ½" below the edge of the hat. Use a handheld drill with a 3/16" drill bit to drill a hole about ¼" deep. If you plan to have your gnome hold something—a spear, broom, etc.—you will need to drill a hole along the side of its little body. Place the hole about 1" below the hat and slightly forward of the center line. When all the holes have been drilled, part off the gnome's body from the blank. Sand the bottom.



To turn the nose and hand, insert the $\frac{1}{2}$ " x $\frac{1}{2}$ " blank into small jaws. The nose is a simple bead about $\frac{1}{2}$ " in diameter. After turning the bead, add a tenon that is $\frac{3}{16}$ " thick by about $\frac{1}{4}$ " long. Use the spindle gouge or detail gouge to turn the bead and the parting tool to turn the tenon. Sand the nose. The hand is similar to the nose but will be more oval shaped. If the hand is to hold something, drill a hole about $\frac{3}{16}$ " through the hand. (If you know exactly what the hand will hold, match the diameter of the stick or spear to the bit you plan to use for drilling the hole.) Attach the nose and hand with regular wood glue.

Now that all the parts have been turned, you can begin to draw the clothes for the gnome's body. I initially used pyrography to darken the pencil lines, however, I no longer do that. Since I use acrylic paint to color in the clothes, the acrylic will cover the pyrography lines. Now I simply pencil in the design, paint the clothes, then use a thin black marker to draw in the clothes details.

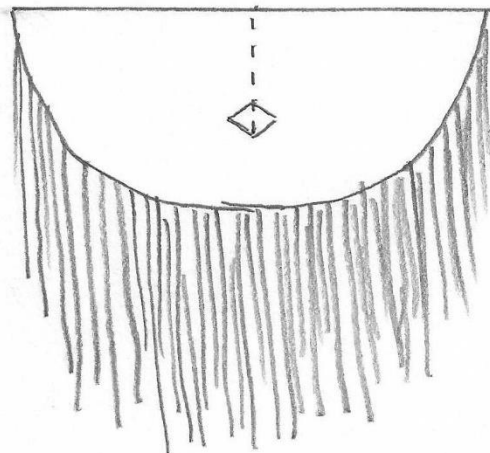


The final thing to complete is the gnome's beard. There are a couple of ways of going about it. One method calls for applying the beard before gluing in the nose. A clear glue such as Aleene's Tacky Glue is a good choice of adhesives. Run a thin line of glue along the top inside edge of the beard and tuck the beard tightly under the hat. When it has dried for a few minutes, use an awl or ice pick to pierce through the beard fabric at the area where the nose hole has been drilled. Lift the beard and add a bit of glue to the hole. Then push the nose tenon through the hole in the fabric and down into the hole on the body of the gnome.

The method that I prefer involves attaching the nose first then fitting the beard fabric around it. To do this, I cut a slit about $\frac{1}{2}$ " into the fabric and slightly widen that cut at the bottom of the slit. I run a thin bead of glue along the top inside edge of half the beard and tuck it into place, fitting the widened slit around the nose. I find that using skewers to coax the beard into place is a good idea. With one side glued and in place, I then apply the glue to the other half and tuck it into place under the hat. Again, skewers help manipulate the beard into place.



When cutting the beard fabric, use scissors with a sharp point and cut the fabric from the back side. Be careful not to cut into the “hair.” Below is a pattern that I use. The beards can be cut and shaped as desired. You may also choose to add the same beard fabric as hair around the back of the gnome. Trimming the “hair” into a style of your liking is completely acceptable.



TURNING 31

WITH JANICE LEVI

[<Link to List of Demonstrations>](#)

Turning a Bracelet Box



Jewelry is always a wonderful gift and when that jewelry can be incorporated into the design of the container, the gift is all the more wonderful. A bracelet box is fairly simple to make but the finished product will solicit lots of “Ooohs” and “Ahhhs.” This project combines both end-grain and cross-grain turning along with hollowing techniques. It is a good project for a new turner or for anyone who wants to create a special gift for a loved one or for herself.

Materials

Box end-grain blank, 4" X 4" X 7"

Bracelet cross-grain blank, 3 1/2" X 3 1/2" X 1"

Waste block, 3" diameter by 1" thick

Roughing gouge

Spindle gouge

Hollowing tools

Low profile parting tool

Scrapers

Dremel fitted with sanding drum

Woodturners' double-sided tape

Wood glue

Flexible measuring tape

Planing

To make sure the bracelet fits into the box design perfectly, turn it first. To determine the diameter of the interior of the bracelet, ask the lady to draw in her fingers as if putting on a bracelet. Measure the widest point at her knuckles with a seamstress' tape. Take that number and divide by pi (3.14) to calculate the interior diameter. (Note: most women will require an opening of about 2 1/2".) Add 5/8" to the diameter and use a compass and draw that enlarged measurement onto the cross-grain bracelet blank. This larger number represents the approximate outer diameter of the bracelet.

Bracelet

Next, round the corners of the blank on a bandsaw then use double-sided tape to attach a smoothed side to the waste block. To keep from marring the surface of the blank when bringing up the tailstock, use an old pen bushing or spacer to cover the point in the live center. Use a bowl gouge or spindle gouge to turn the bracelet round and to true the outer edge. Don't worry too much at this point about the final outer shape although some shaping can be done now.

Remove the tailstock. Use a low-profile parting tool to make a plunge cut straight into the bracelet blank. Before cutting too deep, recheck the diameter measurement. The cut must be parallel to the

bed of the lathe and may require widening a little to keep the tool and wood from overheating. (Note: A Forstner bit can be used to drill out the center, but the bit size may not correspond to the lady's wrist size. In addition, by using a parting tool, the center section of wood is reserved for later making a matching pendant and earrings to complete the jewelry ensemble.)

When the bracelet is free, remove the waste block and use the expansion mode of the chuck jaws to expand into the bracelet. Shaping of the bracelet is done at this time with a bowl gouge or spindle gouge. To create more room for sanding the bracelet's interior, a ¼"-plywood spacer can be inserted between the chuck jaws and the bracelet. When the outer edge and top surfaces are shaped, turn the bracelet around in the chuck and shape the other outer edge. Sand the bracelet as it is shaped. A simple way to sand the interior is to use a Dremel sanding drum.

Box

Now that the bracelet is shaped, work on the box can begin. Mount the blank between centers and turn it round then turn a tenon on each end. Use a pencil to divide the blank into box and lid. Part off the lid section. (Note: An option is to use a bandsaw to remove the lid section while the blank is still square. Then pressure mount the two sections together to round the blank and turn the tenons.)

Mount the box section into a scroll chuck and begin shaping the exterior with a spindle gouge. Since the bracelet is 1" wide, the upper part of the box must accommodate the bracelet plus an additional ¼" to accommodate the lid. The bracelet should fit snugly onto the top of the box but not so tight that it can't be easily removed with one hand.

A hollowing tool can be used to hollow the interior of the box. Since this is a working box, the wall thickness needs to be substantial enough so that the box does not seem to be too fragile. About 3/16" is a good thickness. Sand the box and remove it from the chuck without parting it off.

Box Lid

Next mount the lid into the scroll chuck. Use a roughing or spindle gouge to turn the blank round then true the outer edge. Transfer the outer diameter of the box to the lid using a compass or a ruler. Carefully make a shallow plunge cut with a parting tool near this mark. Fit the box to the lid and keep making adjusting cuts until the lid and box fit together. The fit should be somewhat snug, but the lid must be easily removed with one hand. The depth of the final cut will be ¼" and about 3/16" wide. Then use a bowl gouge to cut a dome shaped interior in the lid. A round nose scraper is useful in smoothing the concave-shaped dome. Sand the interior.

Use a spindle gouge to begin shaping the top of the lid. There are two viable options for finishing the lid. One option is to remove the lid and put the box back into the chuck. Use painters' tape to hold the lid in place. Bring up the tail stock for as long as possible. Take light cuts to remove the waste wood and to finish shaping the top. The second option is to remove the lid from the chuck, turn it around and use the jaws expansion mode inside the lid. Leave just enough room to drill a hole 3/16" in diameter about ¼" deep into the top of the lid. This will accommodate a small knob.

Set the lid aside. Turn the box around and expand the jaws into the box. Do not apply a great deal of pressure because the wood is not very thick. Bring up the tailstock and begin to lightly nibble away the tenon with a spindle gouge. Make the final cuts with the tailstock removed. Sand the bottom.

Knob

Use the same or contrasting wood to turn the knob. It needs to be large enough that the lid can be easily removed by grasping it. The turner has the option to turn the knob first then the 3/16" tenon or vice versa. Once the knob is completed, use a bit of wood glue to attach it to the lid. At this time, a finish of the turner's choice can be applied, or the turner may choose to add enhancements.

Pendant and Earrings

To complete the jewelry ensemble, put the wood that remained attached to the waste block after parting off the bracelet back into the chuck. Use a bowl gouge to slightly reduce the size of the blank

and to round over the outside surface. The pendant will be about ¼" thick at the center and about 1/8" thick on the outer edge. Sand the front side. Use a skew or three-point tool to cut the fibers at the 1/8" mark. Then use a parting tool to part off the pendant. Angle the tool to match the angle on the outer surface and proceed slowly to minimize tear-out. Set the pendant aside and repeat the process for what will become the earrings.

To sand the back side of the pendant and earrings, there are two options. One option is to use a sanding disk mounted in a drill press and sand the back side through all the grits. The other option is to mount the disks using double-sided tape to a slightly concave-shaped waste block then shape the back side with a bowl gouge and sand through the grits.

To create the earrings, draw a straight or somewhat curvy line through the center of the earring blank and cut the blank in half using a band saw with a small blade or a scroll saw. Hand sand the rough edge. Finally, add jewelry findings to the necklace and earrings to complete the set.



TURNING 31

WITH TOM LOHMAN

[<Link to List of Demonstrations>](#)

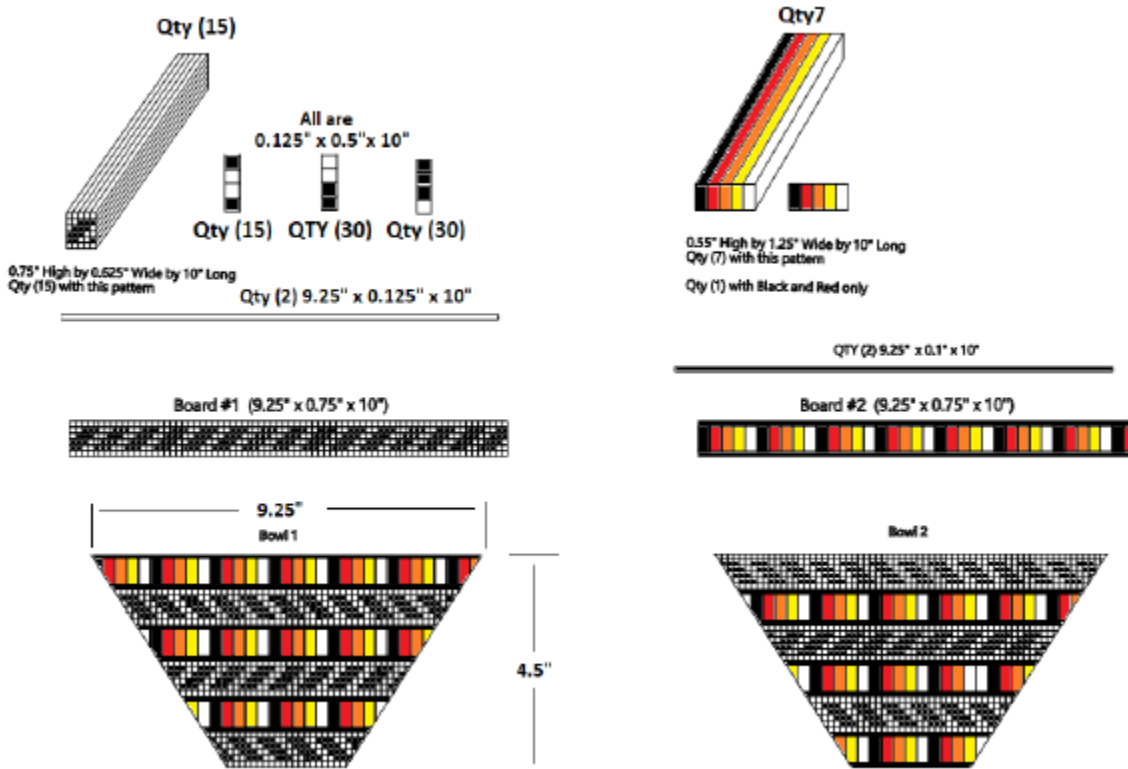
Bowl From a Board - Beyond the Basics

Design Boards

The smaller of the length or width for your board will be the maximum diameter of the bowl you intend to build. A good rule of thumb is to build the board with a thickness between $\frac{3}{4}$ " and 1".

Design

Start with a design in mind, see bowls below. This is a unique design that will require you to build two boards, called "board 1" and "board 2".



Step 1 – Build Boards

Board 1: Build



a. Cut and sand stock.



b. Glue (Wenge, Wenge, Wenge, and Maple).



c. Glue (Wenge, Maple, Maple, and Wenge).



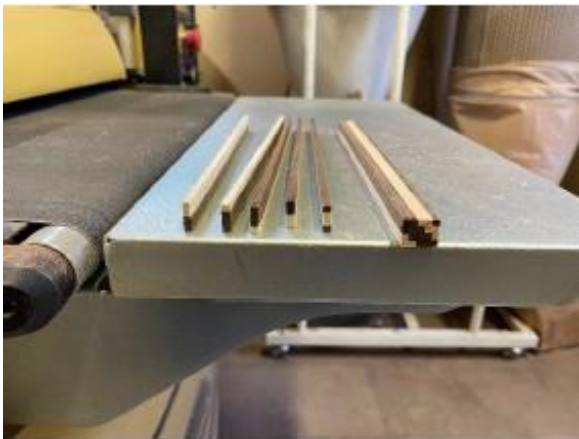
d. After glue is dried, clean up boards.



e. Cut into strips.



f. Sand strips to 1/8" wide.



g. Arrange stock.



h. Glue strips into bundles.



i. Bundles.



j. Glue up bundles.



k. Glue maple top and bottom sandwich.

Board 2: Build

a. Glue up bundles.



b. Bundles.



c. Glue bundles into groups



d. Glue wenge top and bottom sandwich



e. Board 1 and Board 2 complete.

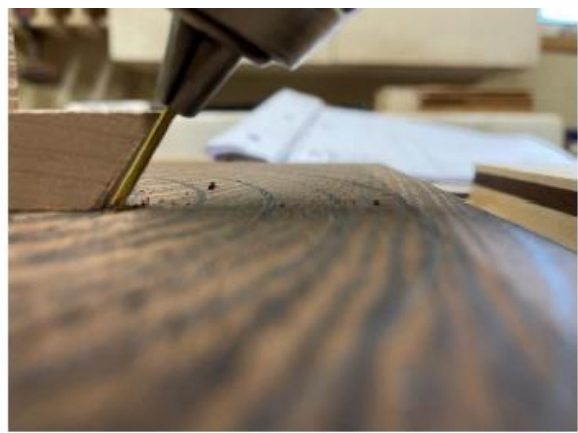
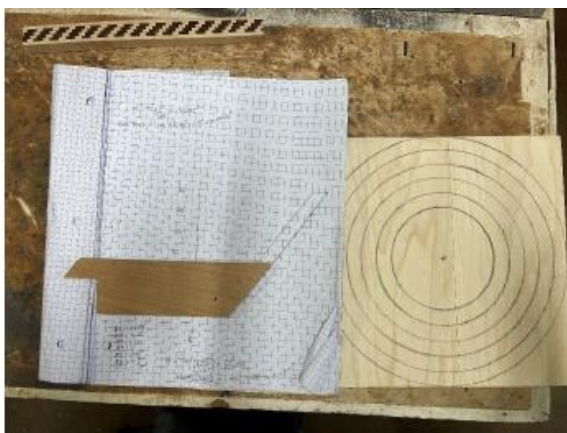
Step 2 - Layout Board Cuts

- Place actual board on the graph paper and trace the bottom of the board and the top of the board, repeat for each row you intend to make using the board.
- Draw bowl profile from bottom row diameter to top bowl diameter.
- Using a ruler placed perpendicular to each row transfer the intersection line from bottom of profile to top of that same row, repeat for each row.
- Connect inside profile using row intersection lines created in step c.
- Transfer profile diameter to board using outside profile.
- For each row transfer outside profile angle (same angle if used a straight-line profile) to scroll saw, then cut row.

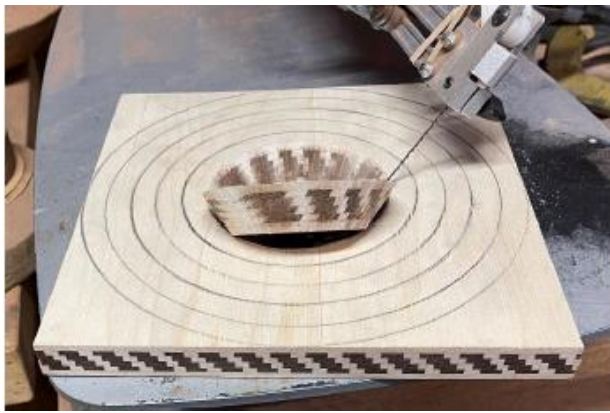
- g. Glue the first row (bottom) to waste block, center using same center used on board for each diameter.
- h. Continue gluing rings cut. Make sure to center the rings and place correct orientation.



- i. Both boards have the same layout so you can swap bowl rings between each other.



- j. Drill holes in boards to thread saw blade.



k. Cut out rings.

Step 3 – Assembly and Turning



a. Glue base to waste block



b. Continue to cut out rings



c. Alternate rings from board 1 and board 2.



d. Support inside to turn outside.



e. Turn outside.



f. Cut bowl 1 off lathe.



g. Cut bowl 2 off lathe.



Both bowls complete.

TURNING 31

WITH TOM LOHMAN

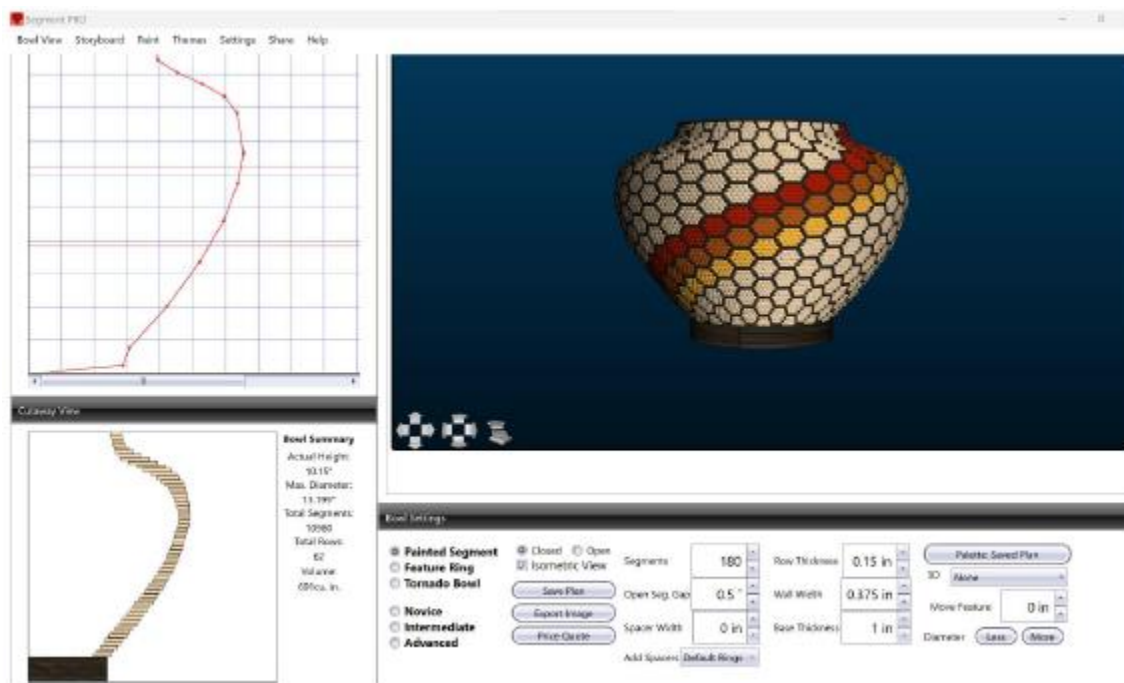
[<Link to List of Demonstrations>](#)

Segmented Woodturning Using a Gluing Jig

Inspiration comes from many sources for me, such as geometric patterns, southwest art, pottery, ancient Greek and many more. Once you have figured out a starting pattern, and the form, segments per row are next to decide.

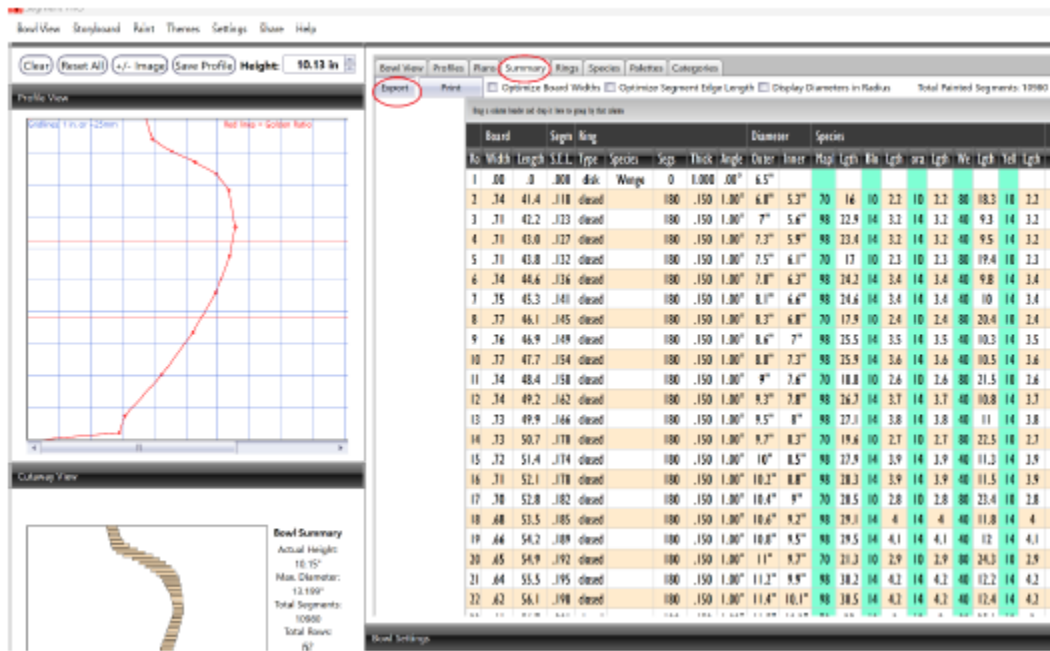
Step 1

For this design, there are 180 segments per row and a common vase form. I use Segment PRO to design most projects constructed using the gluing jig.



Step 2

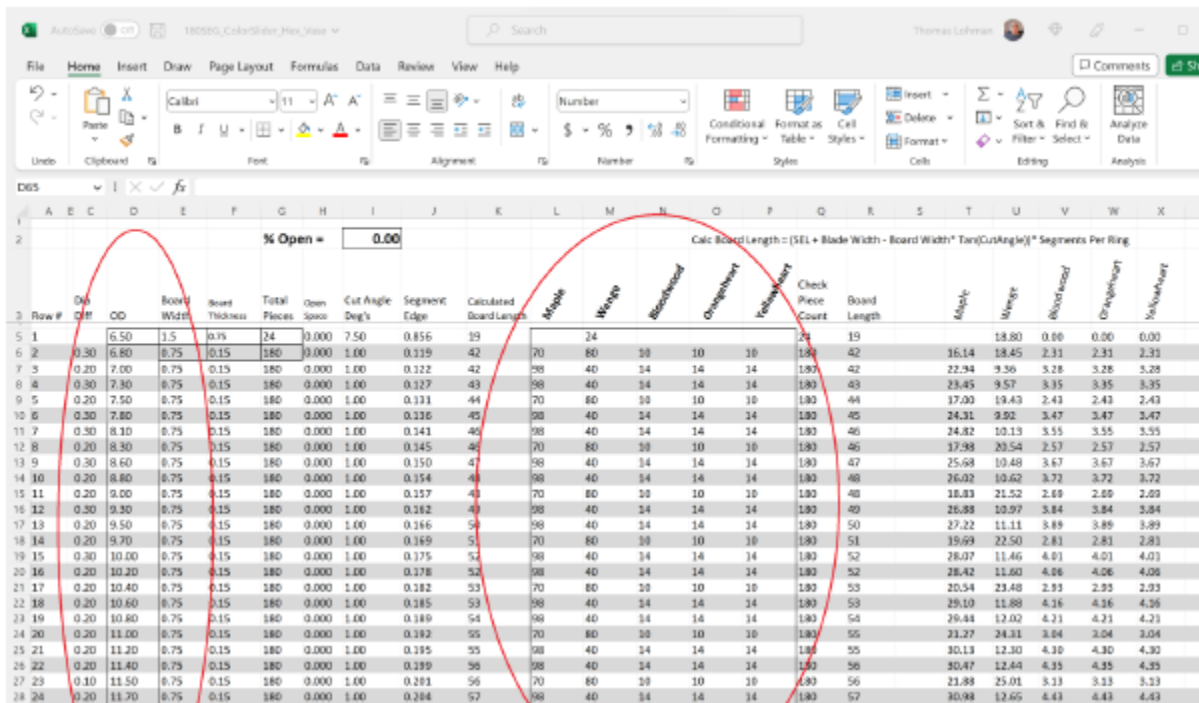
With the Segment PRO design complete, export the cut list.



Step 3

With the pattern and shape complete, import the OD (Outside Diameter) into the spreadsheet.

Next, enter in all the counts for each type of wood for each row. From the design of the shape, enter in the board width and board thickness. For this vase, there are 0.75" and 1.2" rows of Maple, Bloodwood, Yellowheart, Chakte Viga (Orangeheart), and Wenge.



Step 4

With the design done, it is time to cut the wood stock for the project, 0.75" and 1.2" board width. Use the spreadsheet to create bundles. Make extra, depending on your skill level, I would start with 25% extra, and as you gain experience, less extra is needed. But I would make at least 10% extra.

Excel spreadsheet showing a detailed calculation table for wood stock. The table includes columns for Row #, Dia Diff, OD, Board Width, Board Thickness, Total Pieces, Open Space, Cut Angle, Segment Edge, Calculated Board Length, and various material types (Mopole, Weippe, Blunnenwood, Onnenwood, Helsenwood). It also includes a 'Check Piece Count' column and a 'Board Length' column. The bottom right corner shows a 'Total' row with values circled in red, including 11004 for Total CNT and various lengths in feet for different board widths.

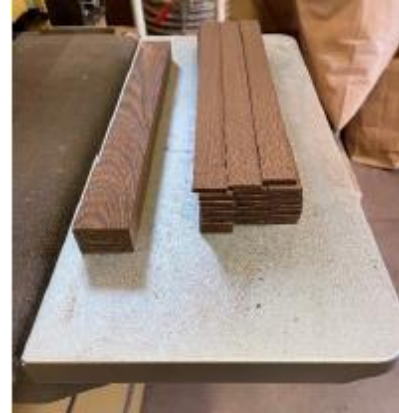
Step 5

Cut strips using a table saw or bandsaw.



Step 6

Sand strips using drum sander.



Step 7

Glue one end of strips to make bundles.



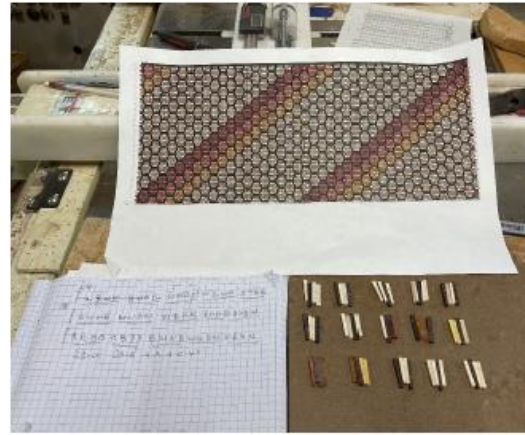
Step 8

Cut segments on table saw using a Wedgie Sled.



Step 9

Make the base by using several rows of the base wood species. Use the plan to set up every 3rd piece on the board to make it easier and reduce errors.



Step 10

Glue every 3rd piece.



Step 11

Clean out excess glue.



Step 12

Fill in between every 3rd piece.



Step 13

Flatten each row with wide scraper.



Step 14

Add pencil lines on inside and outside on row.



Step 15

Sand. Both pencil lines need to disappear at the same time, if not, return to Step 13 and repeat.

Step 16

Make a center that fits the style of the vase. This center was made on a laser, but other techniques can be used. Ready to turn.



Step 17

Ready to cut off the lathe. Be careful to leave enough wood so project does not fly off of the lathe.



Step 18

Clean up the bottom.





Vase is complete.

TURNING 31

WITH JOHN LUCAS

[<Link to List of Demonstrations>](#)

Taking Your Inside-Outside Turnings in a New Direction

I will discuss the basics of inside out turning and then will show several ways to achieve a finished piece. I will turn an ornament with an inside out pattern and will show how I make my flowers.





TURNING 31

WITH JOHN LUCAS

[<Link to List of Demonstrations>](#)

Using The Router on The Lathe

I will be showing different ways to use the router on the lathe to add texture and inlays. This will also cover fluting on spindles and tool handles. I will discuss using index wheels to help control the router. I will also show how to use the router for some forms of carving.

There are several ways to add surface designs to wood using the router, both on the lathe or using a router table. I will discuss 2 simple ones here. The first will be a simply ornament but could be used for small boxes or other spindle projects.

A Simply Ornament

I simply take a turning blank that is square and as long as you want. I typically make them long enough to get 3 or 4 ornament blanks out of one length. The simplest method is to run all 4 sides through the router table using a Rabbit bit. In this case I wanted to remove $3/8 \times 3/8$ ". This leaves a sort of Plus sign when viewed from the end. In this photo I used my table saw instead of the router bit to do the same thing. The advantage of using the table saw is it leaves some smaller pieces that can be used for inlays in other projects.



In this case I glued some maple squares into the rabbits. After they dried, I trued up the edges and ran it through the router table again to remove $1/4 \times 1/4$ ". Then I glued a Walnut piece into this. The blank now looks like this.

I cut a 2" section off and then center drilled it with a $3/8$ " drill. I turned a scrap blank and faced off the front end leaving a $3/8$ " tenon. This allowed me to glue the ornament blank to the scrap block perfectly centered.



Then just turn the shape you want and hollow it. I usually enlarge the bottom hole a little to make it easier to hollow and blow out the chips. I turn a small finial for the top with a $3/8$ " tenon and a longer icicle for the bottom. I measure the hole that I opened up and then size the tenon to fit. Here is the final result.



Turning A Hand Mirror with Routed Inserts

To turn the mirror body glue a waste block to the good side of the mirror using CA glue and Accelerator. Once this side is turned sanded and some finish applied, I reverse it and expand my 4" chuck jaws into the opening to hold the mirror. The waste block will pop right off easily by placing a chisel at the glue joint and hitting it sharply with a mallet. Before I do this, I install my index wheel. (I purchased from www.ironfireLLC.com.)

You will have to rig up a way to hold the index pin. I glued a block to my headstock permanently but you can build a simple L shaped bracket that anchors to the lathe bed and can be removed when you don't need it.

I face off the front side of the mirror and shape the outer edge and front close to the shape I want. Then I move the tool rest up to the center so I can use a pencil to lay out the lines to be routed. Choose whatever you wish it's your mirror. I draw lines to help me keep from making a mistake later.

Now I install my router table. This is simply a flat board with a 1" steel rod fixed to the bottom like a big tool rest. The simplest way to do this is to turn a big wooden washer about 3/4" thick and 2" around with a 1" hole in the middle. Glue the 1" rod into the wood and glue the whole thing to the table. Almost as simple is to have someone weld a large washer to the end of the rod. I drill 4 holes into the washer before I weld it up. If you don't get the washer perfectly square simply glue the whole assembly to the board with epoxy using a jig to hold it square. I make the jig out of wood. After the glue dries put the screws in. If you have access to a metal lathe simply true up the front surface before you screw it to the board.



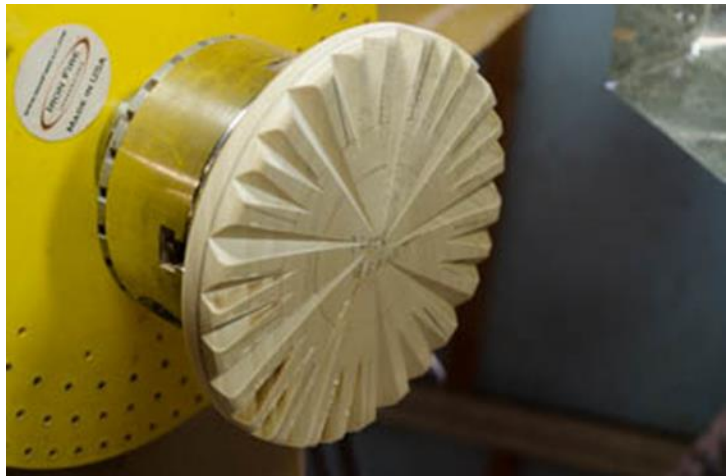
You can use a small router, Dremel, or air grinder. You need to make a cradle to hold your tool. I have 3 used for different cutters. One mounts the router flat for using straight bits or some rounded over cutters. One mounts the router vertical so I can use some metal machining cutters. The one I use the most mounts the router at 45 degrees. I use this to make V cuts using the corner of a straight router bit. This cuts cleaner than using a V cutter and most V cutters don't cut a 90 degree angle making it harder to make the contrasting wood inserts fit properly.



Then you need to fix a fence of some sort to the router table. It can be clamped or glued as long as the router will slide down it easily. You can make it curved if your project required a concave or convex shape. You can put a stop on if necessary so the router will stop at a precise point. In this case, I simply wanted the router to come out of the cut so I angled the fence so the bit would cut deep at the beginning of the cut and then run out where I drew the lines. You need to adjust the height of the table and router so the bit cuts on the center of the project.

In this project I did two different lengths of cuts so I had to move the fence. This is the challenging part. Take your time. A simple procedure is to use a drill bit as a depth guide. I'll say 1/4". Lay a 1/4" drill down next to the fence and slide the router carriage up to it. Now slide the banjo and router table up until the cutter just touches the wood. Check both sides of the cut. When you get it right simply slide the drill bit out and when you make the cut it will be 1/4" deep.

OK now you have the fence set. Simply install the index pin in the appropriate hole, turn on the router and make a cut. Move the index pin to the next hole and do another cut. In this case I did all the short cuts first. Then readjusted the table for the long cuts and routed those. The project should look like this.



In this case I used a V cut so I made square dowels to glue into the V. If you used a round nose bit you can use round dowels. If the routed lines are too close together the square dowels will hit each other so I had to glue them up in steps leaving spaces between.

Here is the first glue up.



Once they are dry turn them down flush and glue in some more.



This project actually took 4 glue ups since the long dowels touched easier so I had to do the last 7 in 2 glue ups.



Once that's dry it's time to finish turn the mirror body.



To make the handle I used a square piece of wood. Then I used the table and index wheel to route a V cut half way down the handle. In this case I made the handle extra-long so the router wouldn't hit the tailcenter. Then I simply cut this waste area off before turning the handle. I glued Walnut inserts into the V cut. You have a rounded end to the V cut so you either have to allow a cove to go there or you can carve the end square before inserting the walnut dowel.



Here is the final project.



TURNING 31

WITH DOUG SCHNEITER

[<Link to List of Demonstrations>](#)

25 Quick and Easy Steps to Basket Illusion



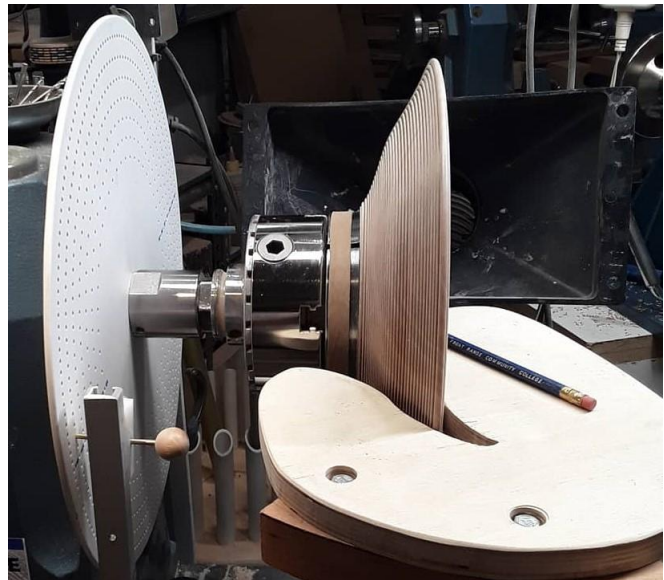
- 1) Cut your blank round on the bandsaw
 - a) This speeds up the process
 - b) This makes the initial turning safer
- 2) Find the center of the top of the bowl and drill pilot hole
 - a) Use center finder
 - b) Measure in with ruler
 - c) Drill appropriate size hole (5/16") to depth of bowl
 - d) Use shims if necessary to alter length of screw
- 3) Thread blank onto screw center
 - a) Do this with lathe turned off
 - b) Make sure blank seats firmly against chuck face



- 4) Turn blank round
 - a) Always cut into face grain, not end grain
 - b) Use bowl gouge, caressing the bevel
- 5) True up the face of the blank, if necessary
 - a) Cut into face grain, not into end grain
 - b) Clean up nibbles with pull cut
- 6) Cut recess into base
 - a) Mark correct diameter with calipers and pencil
 - b) Use parting tool at appropriate angle for chuck jaw taper
 - c) Clean out interior of recess to appropriate depth



- 7) Shape exterior of bowl
 - a) Leave adequate rim around recess
 - b) Use bowl gouge to shape exterior
- 8) Bead exterior of bowl
 - a) Start at rim
 - b) Lightly score lines
 - c) Repeat beading process going deeper
 - d) Repeat beading process, finishing off beads to full depth
- 9) Scorch valleys between the beads
 - a) Use countertop material samples
 - b) Can sand sample to make it thinner if necessary
- 10) Draw radial lines on exterior of bowl
 - a) Use S&S Index Plate and Poker to get best results
 - b) Calculate circumference to determine segments needed
 - c) Replace tool rest with pencil rest
 - d) Set pencil at centerline, or not
 - e) Keep pencil sharp



Now it's time to work on the inside of the turning!

- 11) Unscrew the blank, and remount on the chuck
 - a) Now you learn the holding power of a screw chuck
 - b) Use spindle lock, if necessary
- 12) Remove wood from interior of bowl
 - a) Use push cuts with a bowl gouge
- 13) Fine tune interior with negative rake scraper, if necessary
 - a) Only do this step if you can't excel at step 12
- 14) Bead interior, starting at the rim
 - a) Keep beading tool perpendicular to surface of turning
 - b) Repeat Step 8 a, b, c, and d
- 15) Scorch between the beads



- 16) Use index plate to draw radial lines
 - a) Align interior lines with exterior lines
 - b) Keep pencil sharp

You're now done with the quick and easy part, and now face the time-consuming part of this project

- 17) Burn the radial lines interior and exterior
 - a) Have a good pyrography setup, with sharp tips
 - b) Have good lighting
 - c) Have good ventilation
 - d) Have a good recliner, this step takes awhile
- 18) Remount on chuck to sand burn line burrs
- 19) Sand entire interior, and what's beaded on the exterior
 - a) I typically start with 180 and go to 1500
 - b) I use Festool foam-backed pads
 - c) Sand in forward and reverse if you can
 - d) Don't spend too long at this
- 20) Reverse the bowl and clamp in jumbo jaws
 - a) Be confident in clamping ability of jaws
 - b) If using Nova Cole jaws, pitch the buttons
 - c) Use Vicmarc or Oneway buttons to minimize surprises
- 21) Turn bottom to blend in base
 - a) Light cuts with gouge
 - b) Blend in with smooth curves
- 22) Continue beading to center
 - a) By now you should know how to do this
- 23) Extend radial lines to center
- 24) Finish burning radial lines
- 25) Remount in Jumbo jaws, and sand new bottom

Now you can color in little rectangles 'til your hearts content!!



TURNING 31

WITH CHARLIE TUCKER

[<Link to List of Demonstrations>](#)

Design Considerations for Cremation Urns

According to an AAW annual survey, the typical progression of learning woodturning skills begins with pens, moves to bowls, and then closed vessels. Traditionally, woodturners then double back to expand their interests to include lidded hollow forms and decorative ornamentations such as color enhancement, carving, pyrography and texture enhancement.

The incorporation of all these techniques and artistic expressions has ushered wood-turning into new avenues of creation that expands the use of hollow forms that wood turners have been creating in many shapes and for many years. One of these avenues of creation is cremation urns.

For many years the market for ash urns has been dominated by containers fashioned of metal and ceramics. The growing popularity of custom-fashioned wood containers has opened a new avenue for wood turning creation.



To understand the rapidly expanding interests and demands for wood urns, it is helpful to have some understanding of the forces behind a movement in our craft that is allowing creative wood turning expressions to be a major force in the creation and fabrication of this unique product.

But first a definition of cremation is in order.

Webster's dictionary defines cremation as "a method of final disposition of a dead body through burning." That definition goes on to explain how methods vary around the globe, and are impacted by cultural and religious beliefs. It has expanded to include domestic pets (dogs, cats, birds and mice, etc.)



Newsweek Magazine, in an article listing American industries experiencing major growth in the past decade, puts cremation services near the top of the list. They cite the process as eco-friendly, cost efficient (cremation process is typically linked to the weight of the deceased and optional commercially produced urns cost between \$50 and \$450). The article also discusses cremation events built around highly customizable options for funeral services.

Cremation is an alternative to traditional burial means for human and animal remains. The radical growth of cremation in the U.S. is impacted by several forces. These include cost.

Billboards advertising cremation services show major cost differentials for cremation over traditional funeral burial services.

Another major influencer in the growth of cremation is ease of maintenance and portability. Simply, that a container of ashes is easily transported during a move or relocation event that is increasingly common in the American population shift.



Minimalized federal regulation over businesses that offer cremation services adds an element of creative attraction to the decision process.

And there is also the aspect of smaller space consumption, as well as religious beliefs and traditions.

Which brings our discussion to this major question:

Why feature cremation in a SWAT conference?

Because cremation urns are becoming a major growth segment in our wood turning pursuits.

Why? Because the creative and flexible nature of our craft makes urn turning a unique and custom process. In essence, each creation urn is a custom commission, created according to the customer's

desires for style, materials, and potential for future use.

The unique nature of cremation urns makes them easily customized for the customer's desires and style tastes. Urns can include personal items such as photographs and adornments (animal collars and toys) different finishes and colors, textures, materials, and historical or special wood.

Urns can be fashioned as individual containers, family vessels, and small, easily transportable tubes and containers for scattering ashes over graves, landmarks, historical or notable sites and locations. (Worth noting are restrictions imposed by governmental entities, and the need to secure permission from individual property owners as well as corporations, businesses, and educational institutions prior to scattering the ashes.)

Note: Some cemeteries and cremation companies offer individual burial crypts and gardens for ash sprinkling or permanent storage.

What are design considerations for urns?

Obviously, size will be a fundamental consideration in urn design and fabrication.

A Google search for "**Urn Size Calculators**" and <https://urnsnw.com/> are excellent sources of helpful information. Another very helpful source of information for planning is found by using a Google search for "**Artisan Handcrafted Urns.**"

A general rule is one cubic inch for processed ashes for each pound of the cremated person or pet. About 60 cubic inches is the equivalent of a quart or a liter. A gallon jug will hold about 231 cubic inches of material depending on whether or not the deceased's bones are crushed and included in the ashes.

As a general rule an adult size urn (for a person weighing 200-220 pounds) will be about 9" tall and 6.5" in diameter.

An XL urn for people over 6 feet tall is about 11" tall and 9" in diameter.

Smaller urns are often used for dividing ashes among several people or for children.



A keepsake size urn is used as a remembrance and is typically 3" tall and 1 ½" in diameter.

It is always a good strategy to speak with the funeral director in order to obtain more accurate requirements. The rule of "always go a little larger and communicate with the client is a wise approach."

If the urn is to be used for burial or encased in a concrete vault, you will need to get the vault dimensions from the place of burial. Some burial vaults are as shallow as 9 or 10 inches in height.



Urn construction and Design

The portion of the urn that holds the cremated ashes is one of the most creative aspects of the project. Although the design and fabrication of the urn may vary based on shape, size, materials and style, there are some considerations common to all urns, regardless of style or material.

Open or sealed urn: Some urns will need to be designed and engineered so they can be opened to receive additional ashes or distribute the ashes they contain. This can be accomplished by a removable top or finial. If there is no future need for access, the urn can be sealed by use of a threaded joint or a lid or cap (See top vessel) that is permanently glued closed after the ashes had been added.



Access through the bottom: Depending on the design, some urns will have smaller openings at the top, making it difficult to add and discharge ashes through such a small opening. To offset this difficulty, the bottom of the urn may be opened with a large access and sealed with a cover (see container on the left). Sometimes ashes are divided among family members or friends by use of smaller containers. Other times, a portion of the ashes goes into a permanent location and a smaller portion is placed in a decorative or commemorative urn or container for display.

Urn need to be designed and fashioned in a way that includes space for identifying the ashes and dates (name, birth, death, and other significant information).

The cremation urn becomes a personalized creation, tailored to the individual tastes of the recipient of the wood turner's unique approach to fashioning this very personal and lasting memorial.

TURNING 31

WITH WALT WAGER

[<Link to List of Demonstrations>](#)

Birdcage Ornament - Inside-Out Turning Made Easy



This demonstration will discuss production techniques including blank preparation, chucking, hollowing, finials and finishes for birdcage and hollow sphere ornaments.

These are perfect projects for mini or midi lathe owners.

TURNING 31

WITH WALT WAGER

[<Link to List of Demonstrations>](#)

Elegant Native American Hollow Forms – Pallets for Your Imagination



The advantages and disadvantages of various hollowing tools and the steps for chucking, shaping, hollowing and finishing will be shown and discussed as part of the turning a Native American hollow-form shape.

[<Link to List of Demonstrations>](#)

German Smoking Figures



One of my favourite demonstrations and follows my traveling around Germany but more importantly the Ore Mountain area of Eastern Germany. These little figures are good luck charms designed to be displayed at Christmas time to fill the house with festive smelling incense. The demonstration will include how to turn and assemble your own smokers as well as open discussions on the decorations, this demo will be supported by a cutting list and instructions in the seminar journal.

The History

No matter what your opinions of Christmas are there is no denying that it is a very magical part of the year! Or at least it is in our house. I love Christmas so much, my children call me Mr. Christmas, but then with tongue in cheek, call my wife the Grinch! Only because she is not quite as excited as me.

For this project, we are going to go back to the same region of Southeastern Germany and the Erzgebirge Mountain area famed for the craftsmen and toy makers known for their fantastical Christmas creations such as Christmas pyramids, light Angels and Nutcracker characters. This time the focus is on another favourite of mine, the German smoker or incense burner otherwise known as Rauchermännchen. These wonderful little characters send out plumes of Christmassy smelling incense.

Incense has been used for centuries in religious ceremonies and as a way to cleanse the air of evil spirits. Incense was often considered a treasured gift and we all know the story of the three wise men and the

gift of gold, frankincense and myrrh to the baby Jesus. In Germany, the twelfth night of Christmas is a celebration of the gifts of the three wise men and people light incense to mark the end of the Christmas season.

I like to think the Smoking men will be given with the same sentiments as the nutcrackers are, to bring good luck to the recipients and as guardian, to keep away any unwelcome spirits. Unlike nutcrackers, that portray figures of authority such as kings, queens, and soldiers, Smokers are the opposite and represent the working man like builders, carpenters, farmers, and in this case, the hardest working of them all, Santa. Originally these figures would have been carved out of one piece of wood and the incense burnt beside it, but since the mid 1800s, and the invention of incense cones, the figures have been made in 2 pieces and the incense placed inside. As usual, I want to stay true to the German craftsmen and their long heritage and livelihood of making these wonderful figures, so going to keep to the traditional tools as much as I can. This means 90% of this project will be turned with a skew and I would encourage you all to do the same.



I'm a very keen collector of German Nutcrackers and Smokers, but want to purposely distance myself from their designs – pay tribute to, but not copy the figures – and think of the skills that have been passed down from father to son for centuries. So, here goes, and let's hop we can do them some justice.

Ok, so, this project has a fair amount of separate operations, so I have kept everything brief and only included the important pictures. However, I will explain each point as we go and start from the base up.

All the pieces to be painted are turned from lime as this has a relatively plain grain and covers well. Where I'm leaving the timber unpainted, I'm going to use beech as this has a nice woody fleck to it. To be honest though, you can use any timber. I find it a great way of using up all the scraps in the workshop.

The Base

I'm going to use a selection of jaws throughout this project and to start, a set of dovetail jaws to hold a piece of 70mm lime (this will end up making the base, incense burner and hat).

Start by roughing the piece to a cylinder. Then, holding in the chuck, using a skew chisel clean up the exposed face of end grain. This is a good point to sand the face and edge of the base ready for parting off. I use grits 150, 240, 400 on all the parts to be painted.

Remember the face of the base will be facing upwards, so take your time with this area to get it nice and clean of tool marks. Now your ready to part off using a narrow parting tool. Once the base has been parted off, sand the rough face on a disc sander to tidy it up.



The disc sander I'm using to tidy the base up will be used throughout this project and is made from a piece of 20mm Birch faced ply with Velcro disc glued to it. I've also slightly tapered the back of the ply to give me room to sand around things.

In this picture, you will also notice the platform I'm sanding on. This is a bought platform with a plywood top added. The picture shows me sanding the feet to shape. Don't forget to sand an angle toward the toes to give a more foot like shape.

The Legs



Before turning the arms and legs a little preparation is required. The legs will need a 6mm hole drilled to both ends at a depth of 10mm and the arms the same size holes to just one end. These holes are used to connect to the feet, body, and arms.



So, working our way up the body, we continue with the legs which are a very simple turning and just a simple taper toward the foot making sure that each of the ends are cleaned up to ensure a clean join when the piece is put together.

Because you have holes at either end of this blank, I'm using a light pull drive to drive the blank and a single pointed live tailstock center. Make sure that when you make the second leg that you take the measurement from the first to have your figure stand upright then sand them both.

Now for the Body

Making the main body part is the most complex of all the parts, but still relatively easy. To get to this point in this picture, we need to rough down the main body piece to a cylinder before holding it in our set of dovetail jaws.

Now you will need to hold the cylinder in the dovetail jaws and hollow the body out leaving a ridge 12mm up for the body to sit over the incense holder. I've done this with a 6mm bowl gouge cutting from the center outward to take advantage of the easy cutting side grain and finish with a round nose scraper. To drive the hollowed-out body, I've turned a drive dog from a piece of scrap wood and given it a slight taper. This taper creates a very tight fit and will mean at the later stages of shaping I can take the tailstock away to clean this area up and sand without interference.



The exact dimensions and shapes of the pieces are in the line drawings for you to follow.



This picture shows the shaping of the body into a dome, you can see the skew working well with the lime. It is a cutting tool, so it leaves a really nice finish to the timber.

After shaping the body, take the tailstock away and clean up the area that the tailstock was supporting before sanding. Notice how the tapered drive is holding the workpiece unsupported.

Incense Holder

Ok, so now to join all these pieces together, we need to make the incense holder. This is a piece of lime turned to fit the inside of the body up to the ridge we spoke about earlier.

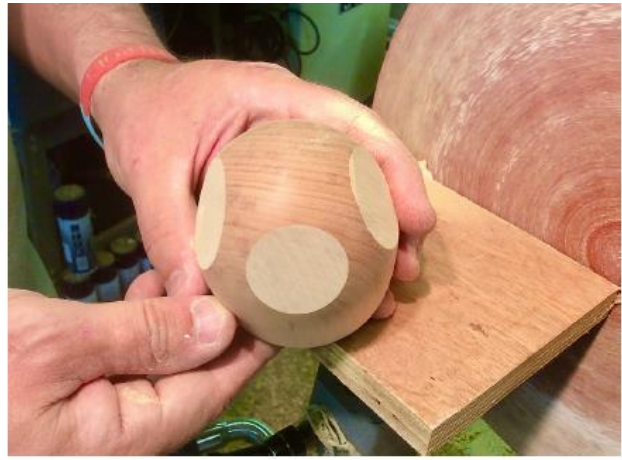
This fit needs to be good, but not tight, as you will need to light the incense cone, then put the figure together and you don't want to be forcing the two parts to fit at this critical stage. I've drawn a line straight through the center of the holder and then drilled 4 x 6mm holes, 2 for the lets to fit in 28mm between centers and 2 more in the opposite quarters as flue holes to allow good air flow for the smoke.



So, here you go, you can see how the body should look at this stage and how it goes together. We can move onto the next stage and give our figure some character.



Turning the arms is fairly simple and involves a convex taper. I'm using a ring friction drive to drive the piece with a single pointed tailstock center. Leave a bit of waste to clean off the narrow end of the arm before sanding to 400 grit, then repeat on the second arm.



In preparation to start assembly, we need to sand a few flats to the body and arms. First on the body in opposite positions two flats to take the arms and then in between these, another flat positioned slightly higher up on the body to take the head.



Now, in the same way, sand a flat on the arms to position the arms onto the body. You can alter the angles here to suit the gesture at which you want your Smoker to stand.

The Head

Another bit of turning here and onto the head which is a simple ball shape turned between two centers. You can see here that there is a bit of waste at both ends of the head which can be easily sanded away when finished and another reason for using lime as it works so well.

Before gluing anything together, we need to drill another couple of holes this time to allow the smoke from the incense to come through.



Firstly, the main hole in the body which is 10mm at a downward angle. Then the second 6mm hole in the head. This needs to be done with a sharp lip and spur bit to avoid breakout. To make sure the holes line up, I position the head over the body and eyeball with the drill in position before taking down and placing on the bench to actually drill.



This picture shows the first part of the gluing process and fixing of the arms in position. I use epoxy resin glue which has a 5 minute drying time and is incredibly strong.

While the glue is drying, we can move onto some of the accessories, starting with the beech arms.



Arms

Using a set of internal step jaws, hold a piece of 20mm dowel and start by turning the ball of the hand before turning down the wrist section. Then, create a 6mm tenon that will end up slotting to the hole in the arm.



Accessories

Santa's crowning glory, of course, is his flopping hat! Start the blank by roughing down to a cylinder and holding in your chuck. Hollow one end with a slight concave before mounting between centers. This is a neat little bit of turning and starts off simply with a tapered shape with a neat little bead at the thinner end. This will, of course, be the bobble at the top.





When you are happy with your Santa's hat shape, use a fine pull saw to cut a 45 degree angle through the hat. Sand the cut edges on your sanding disc and re-attach the two parts together with some quick drying epoxy resin glue.

Let's Add Some Color



Now we can move onto my favourite bit – the painting. I always paint the arms and body after gluing, but before the head is attached which saves me having to mask anything off.

I'm using an airbrush to do most of the painting. However, there are small areas like tools and facial features that are done with a paint brush and permanent markers.

The great thing with airbrush paints how they are applied is that they are instantly dry, so no waiting between coats or colours.

A bit more detail here. I'm adding the "soul" by putting the eyes in with a permanent marker then airbrush the red cheeks on before adding the turned nose on a 3mm spigot.





So, the incense cone can smoulder safely, I'm using an old bottle cap as a dish to sit them in. Make sure that you peel away or burn off any silicone used to create a seal on the cap before installing it onto the figure.

I drill these caps and screw them on instead of gluing them for safety reasons, as this cap will be in touch with the smouldering cone.

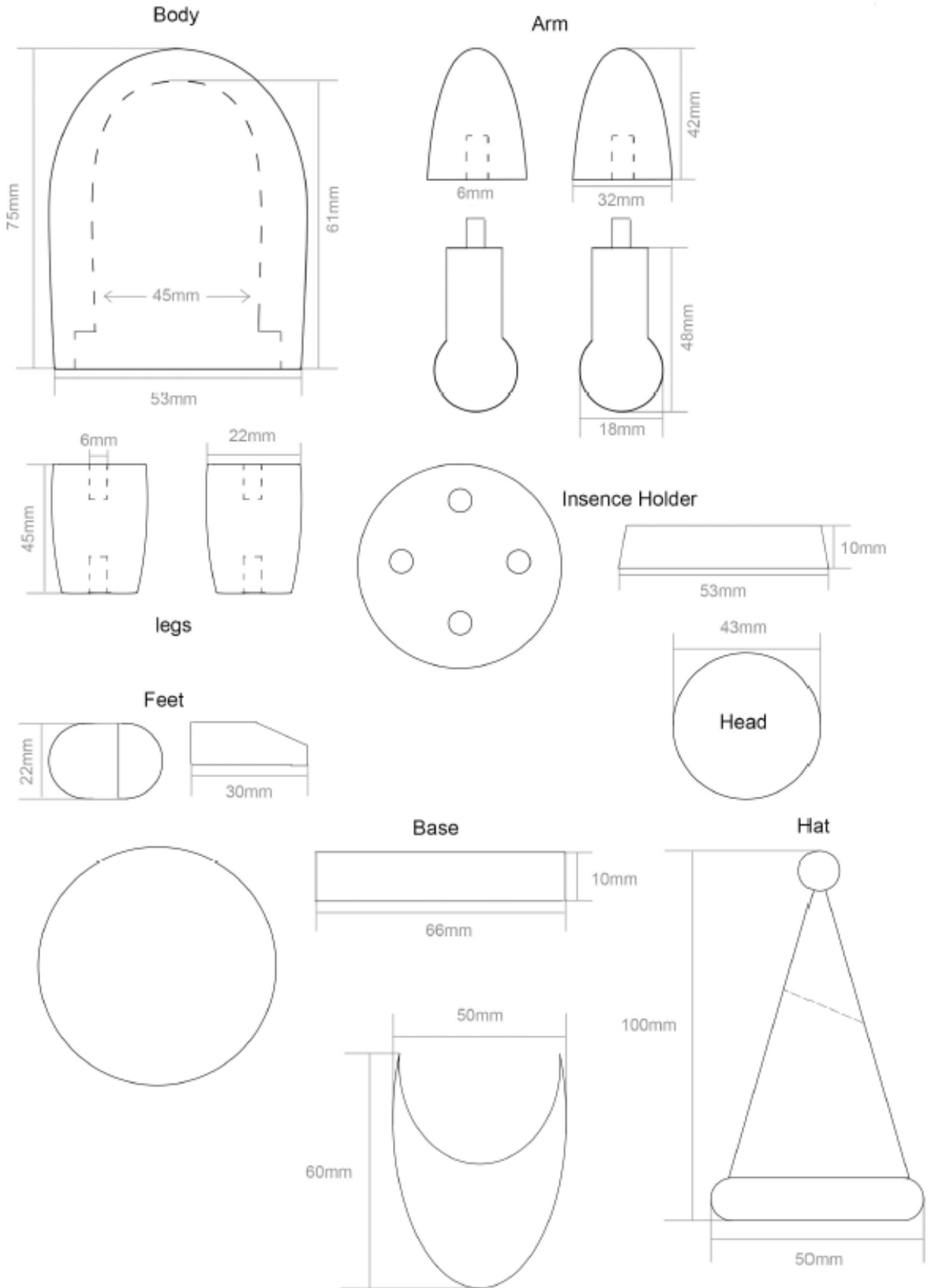
So, there we have the finished smoker, ready to be laden with its sack of presents. I then give the whole figure a couple coats of satin lacquer to lift the finish.

Use your imagination to create many different smokers. As you can see from the main picture, the only limitation is your imagination. As I said at the beginning of this project, I'm an avid collector of these lovely figures and pictured here are a selection of incense cones I use. These are especially designed for these types of burners and are easily available over the internet or from my website (www.colwinwaywoodturner.com).

Well, there you are. I hope you enjoy making your smoking man or woman and the person you give it to remembers you every festive season it makes its appearance.



The Plans



TURNING 31

WITH COLWIN WAY

[<Link to List of Demonstrations>](#)

Green Oak Ancient Pots (Thin or Rough)



A really nice pleasing demonstration if not a little messy, green oak turning is one of my favourite pass times but because of Tannic acid within can be a dirty one. This demonstration was inspired by ancient pottery excavations and explores turning natural flaws into features, encouraging cracks and splits and using them in a positive way. We will talk about and make one thin-walled pot and one rough turned pot to highlight the two types of process.

TURNING 31

WITH COLWIN WAY

[<Link to List of Demonstrations>](#)

Natural Edge Bowls



Two bowls showing how to turn a natural edge bowl in different grain orientations, one in end grain and the other in side grain. The demonstration will be with dry blanks but will open discussion on rough turning and how to dry your blanks. Each bowl will be turned from start to finish and include tool techniques, sanding and finishing.





TURNING 31

WITH COLWIN WAY

[<Link to List of Demonstrations>](#)

Taming the Skew

Always a popular demonstration as the Skew can strike fear in a lot of people however, I preach the Skew where ever possible and enjoy breaking down some of this fear as we explore the reasons for catches and dig ins. The demo will of course include plenty of bangs and crashes as I demonstrate why they accrue to make it easier to understand how to stop them. The demo will look at different types of Skew from conventional western standard Skews plus German style and Russian lathe knives. The projects involved will be a farm house table leg, lace bobbin and Christmas tree.

TURNING 31

WITH DEREK WEIDMAN

[<Link to List of Demonstrations>](#)

Turn Any Animal



This has been a fan favorite, done likely more than 100 times, all with a different and hopefully successful result. The audience chooses an animal, and with no prior planning or practice, Derek will create that animal on the spot with multi-axis turning. The viewer can expect to see a type of free-wheeling woodturning that you may not see anywhere else.



TURNING 31

WITH DEREK WEIDMAN

[<Link to List of Demonstrations>](#)**Turn a Human Bust**

Derek will go about the rather complicated process of turning a human bust with a wood lathe. The face is created with multiple (some extreme) multi-axis cuts. Depending on time, he will use some additional power tools to add a little extra character to the form. But don't be misled by this - it will look like a face with just lathe cuts, before any detailing happens.



TURNING 31

WITH DEREK WEIDMAN

[<Link to List of Demonstrations>](#)**When Chainsaw Meets Lathe**

This is a new demo, exploring fast, exciting, and powerful textures created with the lathe and an assortment of power tools, including a chainsaw, all while the lathe is running. This is not for the faint of heart. That said, a large part of the demo focuses on safe practices. Weidman's shop rule, "Do stupid things in smart ways," is central to this demonstration.



[<Link to List of Demonstrations>](#)

Learning to Sand with Success

Introduction

I have spoken to Woodturners over many years and there seems to be a universal dread when it comes to sanding woodturning projects! Everyone loves to turn the wood but yet nobody seems to enjoy the sanding process! Why is this? Often people want the very best turning tools but look for the least expensive sanding options including their sanding abrasives. With this reasoning it is no wonder people do not look forward to sanding their woodturnings!

Moreover, I believe part of the reason why hardly no one enjoys the sanding process is because they don't experience a high level of sanding success when they have completed sanding their project. In addition, at the end of the sanding process if one doesn't experience sanding success many times there is confusion, misunderstanding and frustration as to exactly what and when the process went wrong!

My name is Vincent Welch and I have been distributing sanding abrasives for nearly 3 decades. Over the years I have spoken to many folks concerning abrasives and how to use them concerning woodturning. Some of those topics include what is the best way to sand my projects? What should I use to sand my project? In this demonstration I am going to discuss many topics and provide you with a better understanding exactly how to sand for success.

I will cover the following topics:

- If I use an electric drill what drill speed and lathe speed should I be using while sanding? What are the pros and cons of using an electric drill?
- If I use a pneumatic sander what are the pros and cons of using this using tool?
- Should I use an inertia sander and what is the pros and cons of using this tool?
- Should I use of interface pads while sanding?
- What is the difference between using a firm a medium or a soft interface pad?
- What size sanding disc should I use?
- What grits should I sand with? Can I skip grits?
- What type of sanding disc should I be using? Are all sanding discs the same?

These are very good questions/topics that will be discussed during my demonstration. The point is successful sanding requires a clear understanding of many basic factors and there are many decisions to make concerning one's sanding process.

When we are finished with this demonstration you will have the needed information to return to your shop and start implementing this information allowing you to raise your sanding success and lower your sanding frustration.

In the meantime, let me cover some useful information concerning bowl sanding.

Obviously, one wants to achieve the best tool finish possible before beginning their sanding process.

- With many abrasives available today one is able to wet sand as well as dry sand. I suggest using a combination of both methods. Let me explain.
- Begin first by using a liquid to either stiffen or soften the wood fibers before you begin sanding. For example, food grade mineral oil is a great option for a bowl that is to be used around the kitchen. It is readily available and inexpensive. I simply wipe on a light coat of oil with a folded paper towel before I begin sanding with my very first grit. Generally speaking this is the only time I will use oil during the sanding process.

- Start your sanding process with a lower grit abrasive such as 60 grit if needed 80, 100, or 120 grit. In this example we're going to start with 100 grit abrasive.



- Start your sanding process by using a firm back up pad and firm interface pad along with your lower grits such as 60 grit 80, 100, 120 grit. Even with the best tool finish often there are slight undulations in the wood surface. By starting your sanding process with too high of a grit or too soft of a pad you run the risk of not removing the undulations in the surface of the wood. Because of this you always want to start your sanding process with a low grit and a firm pad! Your lathe speed should be moderate at best. What you want is sanding resistance against your abrasive disc and the disc not skating and/or skidding over the wood surface. As an example, on a 12-inch wood bowl, start sanding at or around 600 RPM and your drill speed is running at half throttle. I never run my drill at full throttle. By running your drill at half throttle this helps keep your drill from getting heated. As you progress through the grits adjust your variable lathe speed slower for each sanding grit. There is no magical speed per grit. It's really a matter of continuing to feel for the resistance of the material against the abrasive.
- At 120 grit stop and check your work. All deep scratches and tool marks should be removed from the surface at this point!



- Place a medium density interface pad over your firm pad and continue sanding with 150, 180, and 220 grit. The idea is quite simple... as you move up in your sanding grits you will need to sand with softer pads! Stop and check your work after 220 grit. If the species of wood you are

sanding with is a domestic wood such as cherry or maple often visible scratch marks should be removed or nearly gone at this point.



- Using a soft interface pad finish out your sanding process with 280, 320, 400, 600 or whatever grit you wish to sand too! Again, the idea is as you go up in grit you get softer with your sanding pressure! At this point during the sanding process your applied sanding pressure is just the lightest of touch. Apply hardly any pressure allowing the abrasive to do the work. Also, your lathe is at its lowest speed.

When finished with this sanding process you should have a sanded bowl that is free from tool marks or deep scratches. Also, there should be no scratch marks visible to the eye. You should be left with a smooth surface ready for your finish of choice.

Conclusion

There are many factors and many variables when it comes to sanding your wood turning projects. Having a proven sanding process along with an understanding of quality abrasives, sanding speed and pressure will help minimize and possibly eliminate sanding confusion, misunderstanding and frustration. I hope you have found this demonstration helpful and as always let me know how I can help.

TURNING 31

WITH VINCE WELCH

[<Link to List of Demonstrations>](#)

Sanding and Finishing

No information provided.

TURNING 31

WITH CORY WHITE

[<Link to List of Demonstrations>](#)**Taking Turned Christmas Trees to the Next Level**

To me, basic Christmas trees can become boring and easily forgettable. I will demonstrate styles and techniques which can be used to turn Christmas trees that will be eye catching centerpieces for any Christmas celebration. In addition to various shape types, I will show a number of embellishing techniques to jazz up any tree. Exclusive to the trees I turn, I will demonstrate how turning a number of different finials on top of Christmas trees gives them instant classiness. Attendees will leave inspired to turn their ordinary Christmas trees into unforgettable festive centerpieces.



Turned Christmas Trees do not have to be boring and easily forgettable. This Holiday Season deserves Christmas Trees that are a step above the norm. By adding any number of embellishing choices, your turned trees will be the talk of the season!

Blanks for Christmas Tree Turning

Baseball bat billets, square stock, and/or small dried cut logs.



- Billets are typically 2 3/4" x 37". I usually get 3-4 trees out of each billet.
- Square stock, once rounded, makes perfect blanks for trees.

- For logs, I usually use logs that are 3” to 6” in diameter and cut them into about 12” lengths for end-grain sealing and drying. Drying time will depend on the species and diameter of each log.
- In my opinion, the best height for turned Christmas Trees is roughly between 5” and 12”.

Embellishing Ideas

1. Add a decorative finial on the top
2. Use a log to incorporate natural bark edge into the design
3. Wire-burn accent lines
4. Turn scalloped edges or beads
5. Use a variety of wood species for color contrast
6. Incorporate convex and concave curve designs
7. Paint the decorative finial gold
8. Offset the log to create an off-center base
9. Use power carving to add texture
10. If you are really daring, turn a cross, star, or other festive shape on the top
11. Incorporate dry brushing techniques with acrylic paints
12. Use a wire brush to texture the entire tree





Tools, Materials and Supplies

- Lathe, face shield, dust mask
- Blanks for turning
- Your favorite turning tools, especially those which allow specialty cuts like beads, coves, finials, etc.
- Wire burning wires in different gauges
- Stiff handheld or rotary brushes
- Rotary micro carver with assortment of burs
- Fine brass bristle jewelers brush to de-fuzz wood after texturing
- Thin CA glue to reinforce natural bark edge parts and delicate tree toppers
- Dry Brushing: acrylic paint (including metallic colors), brushes, black ink
- Sandpaper
- Sanding Sealer to apply before putting on black ink for dry brushing
- Finish of your choice
(I typically prefer Watco Danish Oil Clear)

Turning Process Steps

1. Place blank between centers and turn round, if not already round.
2. Create tenon and remount in chuck.
3. With tailstock attached for safety and stability, create basic shape (concave or convex) leaving enough material on top for a decorative finial or other festive shape.
4. Turn topper shape and detach tailstock. Reinforce more delicate shapes with thin CA glue.
5. Refine shape of tree to fit finished decorative shape.
6. If bottom or side of tree includes bark, reinforce it with thin CA glue.
7. Finish tree by creating bottom section. If done with a log, consider including natural bark edge into base design.
8. Sand to smooth finish.
9. Add texturing and power carving through various methods as you see fit to dress it up.
10. Add acrylic color through basic painting methods or make the color even more dynamic using dry brushing methods.
11. Take off lathe and remove tenon.
12. Complete with finish of your choice.

**Resources**

- Mike Waldt: Woodturning Finials, A Basic Introduction #1
- Cindy Drozda: Making a Sputnik Sea Urchin Ornament with Turned Wood Finials - Part 2
- Mike Peace: How to Turn a Christmas Tree Decoration
- David Reed Smith: Eccentric Trees
- Blick Matte Acrylic Paint and Sets
- Blick Studio Disposable Pallet Pads
- Blick: Princeton Select Series 3750 Natural Hair Deerfoot Brushes
- Rio Grande Jewelers Fine Bristle Brass Brush
- Amazon: Speedball Super Black India Ink
- Rockler Woodturner's Multi-Roll Sanding Pack
- MDI Woodcarvers Supply
- For Inspiration: Turning Gallery of wood artists such as Jacques Vesery, Richard Raffin, John Jordan, Benoit Averly, and many others

ABOUT THE ARTISTS

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Emiliano is a woodturner based on the Island of Maui. He is known for his passion for the Hawaiian calabash, a 500-plus year tradition, and his boxes with hand-chased threads.

Emiliano is the current president of the Maui Woodturners Assn and a writer for Woodturning magazine UK.

He is one of the pioneers of interactive remote demonstrations.

Emiliano emphasizes form and design: "If the Hawaiians made timeless works of art with stone adzes, we should be able to achieve perfection with a lathe and modern steels."

He knows he is lucky to live in a State with many beautiful native timbers, like Koa, Milo, and Kou.

[<Link to List of Demonstrations>](#)



JIM BARKELEW

I grew up east of San Francisco in a great small town and recently attended my 50th high school reunion. I went to college at Cal Poly San Luis Obispo and graduated with Aeronautical Engineering and Manufacturing Processes degrees. I found a job with an aircraft manufacturer in Ft Worth supporting the machine shop as a CNC programmer. I retired after 41 years of rewarding work building airplanes.

My childhood toys were Tinker toys, Lincoln logs, and an Erector set. I was making sawdust at my dad's garage workbench when I was 10 years old. My grandfather was a journeyman carpenter so I think woodworking was inherited. My great grandmother was a talented artist but I didn't inherit that gene. My first turnings were done with my dad's electric drill and my Erector Set motor. In high school woodshop I did my first real turning using scrapers and lots of sandpaper on a glued-up block of walnut and maple. I still have the 55 year old vessel (it has not fallen apart). After graduating college and getting a real job, one of the first machines I bought was a Rockwell 46-111 lathe. For years I did many spindle turnings and a few bowls on that lathe without knowing much more than I knew in high school. That lathe is still in my shop and has a modern variable speed motor. When I retired my present to myself was a Robust Sweet 16. It has fresh sawdust on it almost every day.

At a family gathering in around 2007, my brother-in-law (Nor-Cal Woodturners, Sacramento) brought an American Woodturner magazine. I was amazed at what I was missing while reading through the articles and ads. Virtually everything was new to me. When I came home from the trip, I looked up the local turning club (WNTX) and attended the first meeting I could. In 2012 I attended the AAW national symposium and visited family (win-win). The symposium was another eye-opening experience and influenced me to attend and support SWAT regularly. Contributing to Empty Bowls and Beads of Courage is very rewarding, causing me to do more serious turning.

[<Link to List of Demonstrations>](#)



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Kevin is a Certified Arborist and has worked with trees since 1975. He began Wood Turning in 1992 on a small Sears lathe. Like many turners Kevin started with small projects like pens, candle sticks and bud vases, ultimately evolving to larger and more complex projects. In 2007 Kevin represented the DAW at the "Master's at Work" competition at the Beavers Bend State Park near Broken Bow, Oklahoma. Kevin was awarded first place in the inaugural competition. Kevin has demonstrated numerous times at most of the Woodturning clubs in North Texas and the Woodturners of Central Oklahoma. He has also been a regional demonstrator several times at SWAT. Over the years, Kevin's work has been exhibited in various galleries in Arizona, Colorado, Texas, and Arkansas. Kevin is a member and current President of the Dallas Area Woodturners. Kevin is also a member of the American Association of Woodturners. Much of Kevin's work is with native woods collected from job sites where he works on trees. Much of Kevin's best artistic work is made to show the inner beauty of trees by utilizing nature edges, voids, and spalting to artistic advantage. As a turner Kevin has diverse skills and takes on architectural spindle turning and antique furniture repair. Other pursuits include Golf, Snow Skiing and Tree Climbing. As a lifetime member of the International Society of Arboriculture Kevin has served as a Head Judge in numerous State, National and International Tree Climbing Championships all over the world. The one constant in Kevin's life is the Love of Trees and of course the wood which they produce along with the many other benefits of trees.

[<Link to List of Demonstrations>](#)



NEAL BRAND

Email: nealbrand70@gmail.com

Website: thenaturallog.com

Most Saturdays from April through November you can find me at the Denton Community Market selling my turned pieces. My strategy is to have some more expensive items such as larger bowls and hollow forms and some smaller less expensive items that sell for \$25 or less. Most weeks, my bestsellers, both in number and revenue, were the less expensive items. In this demo I will talk about how to make some of my bestsellers and demonstrate making a few of them. The items are fun to turn, and they make nice small gifts, if you do not wish to sell them.

[<Link to List of Demonstrations>](#)



JIM BURT

Jim, currently living in Knox City, Texas, is a member of the South Plains Woodturners. During his scientific career he made components for his experiments on a metal lathe. In 1991, a friend gave him a Montgomery Ward wood lathe and chips (and occasionally the blank) have been flying ever since. Over the years his tools and techniques slowly improved. He made rapid progress after learning from other turners through books, publications and especially woodturning groups. Jim's passion for woodturning is due to the beauty and warmth of wood, the endless range of forms and a desire to



explore new forms and techniques.

[<Link to List of Demonstrations>](#)

KAYLA COOPER

Website: flowergirlblanks.com

Instagram: [@flowergirlblanks](https://www.instagram.com/flowergirlblanks)

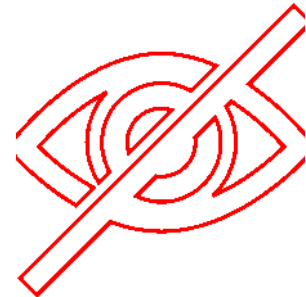
Hey there, my name is Kayla Cooper, and I am a woodworker and blank maker. When I started turning a couple of years ago, I longed for pen blanks that represented my wildflower personality. After a lot of convincing from fellow turners, I finally bit the bullet and dove head first into the blank making world, and I absolutely love it! Making flower blanks has given me a creative freedom that I haven't experience yet in woodworking alone. As my blank business began to grow, people started referring to me as 'the flower girl', which blossomed the name Flower Girl Blanks! To God be the glory for it all!



[<Link to List of Demonstrations>](#)

PETER COOPER

No information provided.



[<Link to List of Demonstrations>](#)

CINDY DROZDA

Email Address: cindy@cindydrozda.com

Website: www.cindydrozda.com

Instagram: [cindydrozda](https://www.instagram.com/cindydrozda)

YouTube: [Cindy Drozda](https://www.youtube.com/CindyDrozda)

Cindy Drozda, Erie Colorado, has worked with wood professionally since her first “real” job at age 19, where she taught herself on the job. The need to make a pair of chairs brought her to woodturning, but it was pictures of bowls, vessels, and boxes in the back of Dale Nish’s book that really got her hooked. Before settling on woodturning as a career Cindy worked as a cabinet maker, rebuilt airplanes, machined metal, and made hang gliding equipment.



Today, her pieces are exhibited at the finest art shows. Her elegant lidded vessels and boxes with delicate finials bring a contemporary flair to classic forms. A jewel hidden under the lid symbolizes the treasure that life reveals when we make the effort to look deeper. Her trademarks are precise techniques, fine details, and pleasing forms.

Cindy shares her knowledge and passion through her online Interactive Remote Demonstrations, as well as through her instructional videos. You can also see her online at clubs, free live streams, YouTube, and social media events. She is a member of the American Association of Woodturners, two AAW chapters,

and Lucid Woodturners. Her feeling is that the sharing of ideas in the woodturning community is vital to the health and growth of individuals, the community, and Wood Art in today's world. She has written several articles for the AAW Journal, on Finial Design, Banksia Pods, and a recent one on coloring burls. Cindy will coach you to new levels of excellence in your woodturning!

As a way to help woodturners follow her teaching, Cindy developed a line of tools and turning supplies that she sells on her website. Her website is a tremendous resource of notes and information from her classes and demonstrations.

In 1988, Cindy participated in the first successful west-to-east crossing of the USA by non-powered hang glider, and in 1998 she flew an experimental airplane to Oshkosh for the world's largest airshow. Woodturning is her latest exciting adventure!

[<Link to List of Demonstrations>](#)

LINDA FERBER

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Instagram: [@lindajferber](#)

I have early memories of working on craft projects, mostly revolving around spending time with family. My passion for immersing myself in the process is now being expressed through working with wood. When I am turning, cutting, and carving, I am fully present, immersed in the process and challenged by new techniques and ideas.

I love to create items that tell a story, capture a moment or evoke an emotion. I begin a new project by selecting the wood and then deciding on a shape. The last step is to add embellishment such as patterns, textures, and color.

I draw my inspiration from nature and my surroundings as well as from memories and dreams. I am expressing my connection to these experiences and attempting to interpret them through the form, movement, and color of a piece. I find much joy in making sculptures that invite interaction from viewers and hope they experience that same energy through touch and discovery of details.

[<Link to List of Demonstrations>](#)



DONNA FRAZIER

YouTube: [Donna Frazier](#)

I didn't begin my woodturning journey until 6 years ago when I mistakenly attended a HCW meeting. To my surprise it wasn't a basic woodworking club but it was so much more....and that is where I discovered the lathe. Two years later, in 2019, I became vice president of my club along with being asked to compete at masters at work in Broken Bow OK. In 2020, I remained vice president and was also placed on the HCW mentor list. It became my job to find demonstrators for our monthly club zoom meetings; because of the pandemic, I was no longer limited to close range turners and I began contacting Master turners from around the world. This led to discussions regarding techniques, grinds and tool limits and my passion to understand what is happening at the cutting edge of a gouge. In 2021 I was president of HCW, was once again invited to Masters at work, and in the same year I turned my first cowboy hat. Through my tool studies, I have found that simpler explanations can be made to describe the interaction of the cutting edge to the wood; in turn making it easier for others to learn, understand their options, and develop the ability to make informed decisions.



[<Link to List of Demonstrations>](#)

SCOT GOEN

I got involved with woodworking in high school helping my dad in his construction/remodel business. I graduated college with a degree in Industrial Technology Education and became a teacher/coach. While teaching I was exposed to woodturning but never really pursued it until pen turning became so popular. I moved to the San Angelo area and was introduced to the Concho Valley Woodturners. Becoming part of that group is where I found my inspiration to get into larger and more difficult turnings. I now live in Shallowater and am a member of the South Plains Woodturners

[<Link to List of Demonstrations>](#)

SCOTT HAMPTON

YouTube: [Hampton Woodturnings](#)

My name is Scott Hampton, a professional woodturner hailing from the city of Visalia that is in the San Joaquin Valley of California, and just a breath away from Sequoia National Park. Some years ago, with the encouragement and support of my family and fellow woodturning friends, I began the career of being a demonstrator, educator, and mentor of woodturning, with the hopes of traveling to visit and teach fellow woodturners across our great country about this wonderful and creative craft.



I caught the woodturning 'bug' back in 1999. A local woodworking store was having an open house and BBQ, so I made sure I did not miss it. As luck would have it, a well-known local woodturner named Jim Mathias was giving some demonstrations that caught my eye. I knew a bit about woodturning from making small furniture parts at home on my Shopsmith, but nothing compared to what he was making. Jim seemed to notice that I was more curious than the average passerby, so he invited me to attend the upcoming meeting of the local AAW woodturning chapter. "Say what... they have clubs for this? I'll be there".

So, two weeks later I was front row center at a meeting of the Sequoia Woodturners. And at this meeting, I began my life as a woodturner, volunteering for the chapter by first picking up a broom and cleaning up the shavings. During my time with this chapter, I was the videographer for seventeen years, the newsletter editor for nine years, Chapter Secretary for two years, and Chapter President for two years. Having moved on from this AAW chapter, I am now currently the President of the Kern Woodturners of Bakersfield, California.

I have now been a full-time woodturning instructor for fifteen years. I have had the good fortune of working alongside and becoming friends with more than thirty of the most well-known woodturners from around the world, allowing me to learn the mastery of the craft, and how to put together and give a woodturning presentation that is inspiring, informative, and fun. I have taken all the different techniques and advice I have learned from my professional friends and combined them into my own distinctive style of woodturning and teaching.

During this last year I was a demonstrator for the 2022 American Association of Woodturners Symposium, the 2022 SoCal Turners Expo, the Woodturners Worldwide Online Symposium, several live presentations for the 'Virtual Crafters Festival' on YouTube, along with giving many live online and in-person woodturning presentations for local clubs.

For my classes and demonstrations, I have put together a large variety of interesting projects that are exciting, educational, and for what I strive for the most, motivating. My goal is to encourage others to reach beyond their comfort zone, create their own unique style of woodturning and projects, while spending time enjoying this wonderful craft. I hope to meet, and spend some time making some shavings, with all of you very soon.

[<Link to List of Demonstrations>](#)

ALAN LACER

Email: alan@alanlacer.com

Website: www.alanlacer.com

Alan has been involved in woodturning for over forty-five years as a turner, teacher, writer, exhibition coordinator, demonstrator and expert witness. Alan has been an instructor and demonstrator having worked in 50 states and six foreign countries. His published writings—upwards of 150 articles and one book—cover a wide spectrum of woodturning from historical and cultural to technical and specific project articles. His specialties include the skew chisel, sharpening techniques, finishing, lidded boxes and making/using hook tools.

In 1999 he was awarded the Honorary Member from the American Association of Woodturners for his contributions to the field. He was also the national president of AAW for five years. He has appeared in television programs nationally on PBS and DIY channels.

[<Link to List of Demonstrations>](#)



DAVE LANDERS

Email: dave@dlwoodturning.com

Website: dlwoodturning.com

I've been a hobbyist woodturner for over 30 years. I enjoy making things both functional and beautiful. Every time I step in the shop, I am striving to not only create something good, but also to advance my skills and abilities.

It's all about the wood for me. I like creating in harmony with Mother Nature. She's supplied so much more than just a material to work with. Wood is art. My challenge is to embellish that art, using the lathe and other tools, to enhance the beauty already there. Sometimes, I also get to collaborate with insects or maybe a fungus, and we layer on top of each other's work.

[<Link to List of Demonstrations>](#)



JANICE LEVI

Email: jlevi@rightturnonly.net

Website: www.janicelevi.com

In 2001, Janice Levi asked her husband for and received a lathe for her birthday. She immediately joined the local Houston area woodturner's organization and found that she had entered a man's world. But the men were gracious and two who lived nearby became her mentors, insisting that she learn toolmanship and safety. Janice had no special training in art but her work as a journalism and photography teacher then as a drama teacher did help her develop an eye for movement and form.



Janice has enjoyed woodturning and participation in organizational leadership. She has served as president of the Houston area club, the Waco club and SWAT 2012. Although honored to serve those organizations, it has always been the turning, the teaching and the demonstrating that she really loved. Like most woodturners, Janice experimented with turning lots of different items but in recent years, began making purses and jewelry, a great way to wear those wonderful pieces of turned art out in public. But the plain wood sometimes needed a little something to bump it up a notch or two—and pyrography and other enhancements were just the thing.

Janice demonstrates and teaches at symposia and woodturning clubs across the country. You can also find her articles published in various woodturning magazines including American Woodturner, Woodturning, More Woodturning, FUNDamental,s and the online Women in Turning Newsletter.

[<Link to List of Demonstrations>](#)

TOM LOHMAN

Email: tomlohman@earthlink.net

Website: segmentedturning.org

YouTube: [Tom Lohman](#)

Tom began many years ago as a furniture maker then moved to laminated wood items.

In the past decade he has focused on segmented woodturning creating wooden bowls and vases from a variety of exotic woods.

Tom draws inspiration for his projects from Hopi and Navajo art and African baskets.

Now retired from a career as an engineer, he brings this expertise to the world of segmented woodturning.

In addition to creating wood turned gifts for family and friends, Tom enjoys donating items to favorite charities for raffles and auctions.

While Tom’s passion is segmented woodturning, he thoroughly enjoys teaching what he has learned with others. He has demonstrated at multiple segmented symposiums, as well as the 2018 AAW Symposium in Portland, Oregon. His work has been featured by the AAW Segmented Woodturning Chapter of which he is a member.

Tom is active in his local woodturning club and has demonstrated on both Segmented Woodturning and the “Bowl from a Board” technique at local Minnesota and Wisconsin woodturning clubs

[<Link to List of Demonstrations>](#)



JOHN LUCAS

YouTube: [John C Lucas Woodturner](#)

I have been working in wood for 50 years. I have been turning for almost that long.

I retired as a photographer for Tenn. Tech University where I worked for 27 years.

I have had work in the Best of Tennessee show, and many AAW symposium shows.



I have been writing for Woodturning magazines for about 20 years and have had many articles published.

I'm known for my hand mirrors but I make all sorts of work.

[<Link to List of Demonstrations>](#)

DOUG SCHNEITER

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Website: dougschneiter.com

I was born and raised on a farm in Eastern Iowa, that included 40 acres of hardwood timberland, primarily walnut, cherry, oaks, and hickory! Heaven on Earth!! That is where I first gained my love of woodworking. After receiving Degrees in Industrial Tech Education, that led to a 27 year teaching career in 4 different states, I retired in 2014, and can now focus my energy on my woodturning. I have demoed in Symposia across the country, and have done workshops for many woodturning clubs. I also do a small number of art shows each year, to promote woodturning. You can visit my website or contact me by email.

[<Link to List of Demonstrations>](#)



CHARLIE TUCKER

Charlie Tucker spent 30 years in U.S. military service, retiring from the Air Force in 1992 in the rank of Colonel. In his last assignment, he was Director of Advertising for the Air Force. He holds a bachelor of Fine Arts degree in Graphic Design from the University of Texas and a Master of Science degree in Public Relations from American University in D.C. His interest in arts and crafts traces its origin to a fountain pen given to him by his grandfather when he was 9 years old. Over the next 50 years he collected, repaired and traded FOUNTAIN pens. Then he attended a meeting of Dallas Area Woodturners and his focus expanded from pens to the broader realms of woodturning. During this session of SWAT, he will be demonstrating the design and creation of wood cremation urns. He is a member of AAW, the Dallas and Hunt County clubs, has served as a club officer and has demonstrated at several of the North Texas clubs. He has studied with Mike Mahoney, Stuart Batty, David Ellsworth, Derek Weidman, Curt Theobald, Jacques Vesery, Jimmy Clewes, Trent Bosch, Ashley Harwood, and Sammy Long. He turns on a Robust American Beauty lathe.

[<Link to List of Demonstrations>](#)



WALT WAGER

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Website: waltwager.com

You Tube: [Walter Wager](#)

My undergraduate degree is in Industrial Arts from State University of New York in Oswego. After teaching high school shop I attended Indiana University and earned a doctoral degree in Instructional Systems Design. I started woodturning upon my retirement from Florida State University in 2002. Since then, I have taught and demonstrated woodturning techniques regionally, nationally, and internationally.



What I love about woodturning is that it is a creative, problem-solving process. Every piece of wood is different and requires variety of techniques to form and finish. I mostly use regional woods from the southern U.S., including cherry, camphor, magnolia, maple, palm, and sycamore. Photos and videos of my work may be viewed on my website. I have published over a dozen articles in the American Association of Woodturners Journals, American Woodturner, and Fundamentals, and the British Magazine, Woodturning.

I make a variety of things from ornamental to functional, from toys to urns. In the SWAT symposium I will demonstrate how to make two different Christmas ornaments

[<Link to List of Demonstrations>](#)

COLWIN WAY

Website: colwinwaywoodturner.com

Instagram: [@colwinwaywoodturning](https://www.instagram.com/colwinwaywoodturning)

My woodturning journey started in 1983 where a work experience choice at school created an interest in the craft that was so infectious it became an obsession. The choice was a lazy one really because the main reason for choosing to attend the local production woodturning workshop was because it was at the end of my road. However, little did I know how much this would change and ultimately shape my life!



The woodturning workshop was owned by Geoffrey Manley and the work experience placement was a three week in at the deep end type of training. It was a busy workshop and Geoff had no time to teach, instead showed me once and told me to get on with it. I loved my three weeks with Geoff so much that I asked my parents if I could buy a lathe and only being thirteen was hoping for some financial help to do so. Geoff also gave me a lot of help, coming to choose the lathe with me to make sure everything was just so and with a beaming smile came back with a Myford ML8. This is where the true obsession became an addiction and I spent every free hour I had turning, much to the annoyance of my neighbours.

I must have done something right though as shortly after leaving school some two years later Geoff asked me if I would like to take on an apprenticeship with him!

I served 5 years with Geoffrey learning a huge variety of turning techniques from spindle to bowl, hollow forms to miniature but also in many materials including wood, bone, ivory, jade, jet, antler, stone, horn, amber, plastic, clay and resin.

After leaving Geoffrey, I found myself working as a full-time self-employed woodturner, until I was given an opportunity to rent a workshop on a local farm. This was a great opportunity for me as I had a massive workshop and had the chance to learn another range of skills. The deal was I worked for my rent, giving half my day to the farm I was able to learn a range of forestry management techniques from tree planting, thinning, minimal impact extraction using heavy horses to many types of chainsaw uses in felling, crosscut and pruning. The other great thing was I was able to take the best bits of timber for myself.

This was a wonderful life being out in the country side, managing the land and the creatures who inhabit it, with a very old Massy Ferguson tractor as my ride and my little Jack Russell (Rupert) as my company.

Then in 1998 my turning journey led me to start working for a local tool company (Axminster tools) as an advisor on everything woodturning, this included teaching, demonstrating and writing for them. I'm pleased to say that I'm still working there and have been a big part of the development of woodturning within their product range where woodturning is a huge part of their business.

I've been very lucky to of been invited to many parts of the world to represent woodturning and to demonstrate the craft and my acquired skills to thousands of eager eyes and to pass on my obsession.

To date my adventures have taken me to many countries including the USA, France, Spain, Sweden, Holland, Germany, Ireland, Norway and have taken part in many symposiums and wonderful woodturning events. This is where my heart is, traveling and meeting people who share my passion, I love to see that enthusiasm either for one of my demonstrations or when they've made a piece they are really proud of in one of my lessons.

Writing has played a big part in my recent career, writing for woodturning magazine for the past 8 years, never imagining myself as a writer in anyway but being nurtured and mentored by the editor Mark Baker who I can honestly say helped me professionally and personally more than I could have ever imagined. As well as woodturning my other passions beside my family are Running, Open water swimming, Kayaking and Cycling. I'm part of the local Triathlon team where I've found a similar ethic to that of turning, practice will lead to improvement and feel constantly encouraged by the team while never feeling belittled by those better than me.

My wants for the future are to continue doing what I do and to meet as many people, travel to as many places and enjoy these experiences with my family who have become as invested in my lifestyle as I am. Both my sons help me with social media, website design, photography and videography while my wife controls the administration packaging of pieces and setting up products for sale as well of course, keeping me grounded, sometimes there are too many ideas in my head and I have to be told to stop talking about them quite so much.

[<Link to List of Demonstrations>](#)

DEREK WEIDMAN

Instagram: [@derek_weidman_sculptor](#)

YouTube: [Derek Weidman](#)

Derek Weidman, born in 1982, lives in rural Pennsylvania a bit outside the city of Philadelphia. Initially studying philosophy in college, but a born artist, he chose to follow in the path of his father who was a bird carver. When he began turning in 2003, he approached the lathe as a sculptor, primarily exploring and pushing the boundaries of multi-axis turning. His main effort was trying to create a visually descriptive and versatile language born out of the arcing and circular cuts of a lathe, and has spent well over a decade now building up a vocabulary of shapes and cuts. At the heart of many of his works he treats the lathe almost as an unusual camera, with every subject passing through its lens adding to a visually novel circular zoo of animals.

[<Link to List of Demonstrations>](#)



VINCE WELCH

Email: Vince@VincesWoodNWonders.com

Website: <http://VincesWoodNWonders.com>

YouTube: [Vinces WoodNWonders](#)

Hi, I'm Vince Welch of VincesWoodNWonders.com. It is hard to believe I took my first woodworking class decades ago when I was in 7th grade and continued taking classes throughout high school and into college.

Today, I enjoy woodturning! I like simple but eloquent shapes that are sanded and finished to perfection. Woodturning, sanding and finishing seems to be a



journey that has no end. I hope to enjoy this journey for years to come.

[<Link to List of Demonstrations>](#)

CORY WHITE

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Instagram: [@wherewoodisart](https://www.instagram.com/wherewoodisart)

As long as I can remember, I've always viewed the world through a different lens, one of creativity, design and form. My love of woodturning began in November of 2015 when I bought my first lathe, an old Grizzly made in the late 80's. Recently retired after 32 years in Texas Public Education, I am now blessed with the time and opportunity to fully pursue artistic creativity through woodturning. I specialize in turning and creating pieces with classic forms and lines, vessels reflecting organic beauty, and, most recently, using creative texturing and color dry brushing to elevate a piece's beauty.

I am proud to be a member of both the Brazos Valley Woodturners and American Association of Woodturners.

[<Link to List of Demonstrations>](#)



SOUTHWEST ASSOCIATION OF TURNERS (SWAT) HISTORY

The large regional woodturning symposium known as SWAT has quite a heritage. It got its start in October 1992, when a modest group of Texas turners decided to get together under some large live oak trees near the Colorado River in Columbus, Texas. They couldn't have imagined what they were starting. That was the beginning of what has turned into the second largest woodturning symposium in the world. That gathering became known as Texas Turn or Two and continued for ten years under that name.

The symposium was conceived and organized by a group of Texas turners who met at the home of Bob Rubel in San Marcos. Among those attending that get-together were Gary Roberts, Clay Foster, James Johnson, Larry Roberts, and Mark Potter. That gathering led to the idea that it would be great to have a regional woodturning symposium that could be attended by those who had neither the time nor the money to go to a national event. The four or five AAW chapters then in Texas got to work. The idea at first seemed likely to founder since no one could come up with a site that wasn't too expensive. A few days later, Mark Potter decided that he could move things around in his cabinet shop near Columbus and host it there on Columbus Day. The demonstrators agreed to demonstrate without a charge and the principals decided that if they could get 50 people, they would break even.

On the appointed day, folks began to wind their way down the dirt road a couple of miles outside of Columbus. Soon there were motor homes, trailers, pop-ups and tents scattered all around the area under the big live oak trees. The event was a success! They more than broke even, with approximately 80 attendees. The event returned to Columbus the next year, with John Jordan as the first invited featured demonstrator. By then it had outgrown Mark Potter's shop!

From 1994 through 2000, the Texas Turn or Two symposium was held at Maricopa Ranch RV Park west of New Braunfels, near Canyon Lake. Eventually, attendance became so large that just accommodating everyone at the demonstrations was a major challenge. Add to that a ferocious rainstorm that very nearly swamped the event in 2000, with cold rain blowing in under the demonstration tents and falling into the dining tent and tent where the vendors had their wares to sell, mainly iron.

It became obvious that larger facilities would have to be found, and the event moved to San Angelo for the 2001 Texas Turn or Two. In 2002, the symposium was reorganized as the Southwest Association of Turners and held its annual symposium in Wichita Falls. Both the name change, and the location were undertaken to make the event more accessible to woodturners from nearby neighboring states. In 2004, the event was moved to Temple in central Texas, to be more accessible to its Texas membership base. The event returned to Wichita Falls in 2005.



The Fifteenth Annual SWAT Symposium, now sponsored by eighteen woodworking clubs in Texas and Oklahoma, was held in Temple in 2006. This was the largest and most successful gathering yet, with some 580 attendees. The large number of attendees and number of demonstration rotations had to be held in two separate buildings. This also pushed the limits that the facility could handle.

The sixteenth annual SWAT Annual Symposium moved back to Wichita Falls, Texas in 2007. Our association now included 22 woodturning clubs in Texas and Oklahoma. The event featured six lead demonstrators and twelve regional demonstrators with a total of 58 demonstrations over the run of the symposium. The symposium was now drawing attendees from Alabama, Arkansas, Arizona, California, Colorado, Florida, Illinois, Kansas, Minnesota, Missouri, Mississippi, Nebraska, Oklahoma, Tennessee, Texas and Washington who came to enjoy the three-day event. That year we ran into space problems in Wichita Falls and need to look into larger facilities.

The Waco Convention Center became the site of the seventeenth symposium in 2008 and has been our home since. The first year in Waco, the attendance was 582 attendees. The symposium offered the largest group of vendors to date, totaling 25. The Instant Gallery was very successful with the added attraction of a Gallery Drawing that was well received. The slate of national leads was the largest number offered in the history of SWAT. The larger convention center allowed growth in attendees and a larger group of vendors. By SWAT's 25th anniversary in 2016, we reached a new record with more than 1,000 attendees and 78 vendors to take care of every woodturner's needs.

Several things make SWAT symposiums attractive. SWAT features world-class demonstrators and an outstanding gallery of art. The registration fee, including lunches, is one of the lowest in the nation. Lunches are included in the registration fee and receive rave reviews from attendees. There is also a Saturday evening banquet. There are classes and activities for the spouses and a large number of quality vendors.

Another popular item is our 3-for-1 Raffle. It is one raffle that has three drawings, with the drawn tickets returned to the bin before subsequent drawings. During the Friday opening ceremony, we will be giving away a Midi lathe and an Arrowmont scholarship, including travel expenses. The second drawing, at the Saturday evening banquet, features about 30 quality pieces of work donated by invited turners. The third drawing, after lunch on Sunday, is for tools, wood and equipment, including over \$5,000 worth of tools and the grand prizes, 3 Variable Speed Midi lathes and a full-size Lathe can be won. In 2023, the full-size lathe will be a Powermatic 3520C. For the price of one raffle ticket, everyone has a chance of winning any prize at any of the three drawings.

In 2022, SWAT was the only major regional woodturning symposium held live in the United States with over 800 attendees.

SWAT also supports the Beads of Courage program and in 2022 our attendees donated over 400 Beads of Courage boxes which were all displayed in our Instant Gallery and then subsequently donated to various Hospitals.

2023 will be the 31st SWAT symposium and we are looking forward to having an exciting experience meeting old and new friends.