



South Central PA WoodTurners

Member of the American Woodturners Association

February - April 2017 Newsletter

President

Dave Neuburger
dln2@comcast.net
(717) 891 6618

Vice-President

Tom Deneen
(717) 927-9004
Tomdenen@
emailaccount.com

Treasurer

John Stewart
(717) 757-2212
JRWS3088@aol.com

Secretary

Carol Woodbury

Newsletter

Bryan Sword
(717) 817-5407
bryansword@gmail.com

Club Web Site

www.PAwoodturners.com

Dates to Note

Regular club meetings held on
the first Tuesday of each month
@ 6 pm @ Club House House,
off Water St., Jacobus

May 2

Keith Lauderbach
Marbling
@ the Club House

May 20

Mark Sfirri
All day demo
Multi-axis turning

May 17 or later

Walnut Wood Harvest
See page 5

October 27-29

Mid-Atlantic Woodturners
Assoc. Symposium
Lancaster, Pa

Club house is located at:
22 Park St, Jacobus, PA 17407
There is no sign for Park St. off of
W. Water St.
Building is next to the cemetery.

President's Column

by Dave Neuburger



This month's column presents some fun thoughts about hobbies. Most of these apply to our hobby of wood turning. I thought they would provide some chance to reflect upon why we do what we do. Let me know if you have any to add, and I can run them in the next newsletter. And don't forget to sign up for our May demo with Mark Sfirri. He will stimulate you to go in new directions.

"To be happy in life, develop at least four hobbies: one to bring you money, one to keep you healthy, one to bring you joy, and one to bring you peace." — Stan Jacobs, *The Dusk And Dawn Master: A Practical Guide to Transforming Evening and Morning Habits, Achieving Better Sleep, and Mastering Your Life*

"Becoming serious is a grievous fault in hobbyists. It is an axiom that no hobby should either seek or need rational justification. To wish to do it is reason enough. To find reasons why it is useful or beneficial converts it at once from an avocation into an industry — lowers it at once to the ignominious category of an 'exercise' undertaken for health, power, or profit. Lifting dumbbells is not a hobby. It is a confession of subservience, not an assertion of liberty." — Aldo Leopold, *A Sand County Almanac with Essays on Conservation from Round River*

"You have to take an interest in something in life, I told myself. I wondered what could interest me, now that I was finished with love. I could take a course in wine tasting, maybe, or start collecting model aeroplanes." — Michel Houellebecq, *Soumission*

Presidents's Column - continued

"Legendary innovators like Franklin, Snow, and Darwin all possess some common intellectual qualities—a certain quickness of mind, unbounded curiosity—but they also share one other defining attribute. They have a lot of hobbies." — Steven Johnson, *Where Good Ideas Come From: The Natural History of Innovation*

"It can be coins or sports or politics or horses or music or faith... the saddest people I've ever met in life are the ones who don't care deeply about anything at all. Passion and satisfaction go hand in hand, and without them, any happiness is only temporary, because there's nothing to make it last." — Nicholas Sparks, *Dear John*

"What is a hobby anyway? Where is the line of demarcation between hobbies and ordinary normal pursuits? I have been unable to answer this question to my own satisfaction. At first blush I am tempted to conclude that a satisfactory hobby must be in large degree useless, inefficient, laborious, or irrelevant. Certainly many of our most satisfying avocations today consist of making something by hand which machines can usually make more quickly and cheaply, and sometimes better. — Aldo Leopold, *A Sand County Almanac and Sketches Here and There*

Have fun and enjoy spring, whenever it decides to come and stay for a while.

Keep Turning

President Dave



President Dave's Show and Tell.
Hand crafted side table with turned spindles.
(He swears he didn't make it from a kit!)

February 7, 2017 Meeting Minutes

Submitted by our Secretary Carol Woodbury

President Dave welcomed a full crowd.

Guests We had five guests: **Keith Barnes, Frank Warner, Rick Gaskins, Rick Smith, and Craig Zumbrum.**

Club activities were explained and guests were invited back to future meetings and/or membership.



Treasurer's Report Our illustrious treasurer, John Stewart, reported that we are rich! We have \$2580 available for room rent and insurance (\$95/year for liability insurance). The remainder is saved for the Education Fund and Charity.

Lending Library Attention was called to our Lending Library. There are many DVD's and books available, with a suggested borrow time of about two months.

Joint Club Meetings Dave is in contact with the Lancaster Club to arrange more joint meetings during 2017.

Walnut Tree Guest John Patterson brought to our attention that there is a walnut tree lying along Water Street and many neighborhood trees to be taken down if anyone is interested.

Demonstrators/Demonstrations Dave suggested two possible demonstrators — Mark Sfiri, sometime mid to late spring. His fee is \$750 plus travel. And Bob Rosand, early autumn, whose fee is \$400 plus gas only. After discussion, it was decided to have both of them come for full day demonstrations.

Hands-on workshop with five or six lathes will be planned for a Saturday morning.

Dave also asked for a show of interest in:

A. The **York County Farms Trust annual Hoedown** in November. We would be asked for donations of turned native PA wood for their silent auction, and we could demonstrate on 1 one or two lathes if we want.

B. Q: Could we ask for a list of farms where the farmers would be willing to have us cut trees and then sell the turnings as "bowl from X farm" with 50% to the Trust and 50% to our Club or the turner.

C. Q: Instead of making honey pots this year, might we want to turn any item in return for 2 lbs. of honey?

D. **Wrightsville Heritage Day** on Saturday, May 29 (Memorial Day weekend). Do we want to sell and/ or demonstrate? NOT on the bridge itself.

The Marvelous World of Show and Tell



Barry Stump

A marvelous vase made of spalted silver maple. Hollowed to take a glass tube liner to hold a flower.



Bryan Sword

A marvelous cherry weed pot precisely crafted to a delicate form to show off the natural beauty of the wood. It is even more marvelous by the fact that the weeds were hand selected from Bryan's own yard.



Charlie Stuhre

A marvelous acrylic pen, dry sanded at 600 grit, then wet sanded to 12,000 grit.

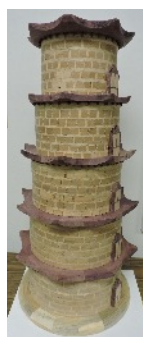


Tom Deneen

A marvelous natural-edge cherry bowl.



Turning Tip: If you want to turn natural edge and have the bark stay on, turn the wood when it is freshly cut or as it is refer to as "green".



Leo Deller

A Pagoda made from 2285-segments of oak, cherry and purple heart. (It is Leo's marvelous interpretation of what the leaning tower of Pisa looked like before it started to lean.)



Dave Neuburger

A Pilgrim drop leaf table made from local cherry, in the marvelous 1700's Connecticut style of furniture.



February Demonstration



Don Wilson on Turning a Thin-Walled Goblet

This is an end-grain turning, roughed with a skew turned flat. Maple and cherry are suggested because they are finer-grained and easier to work with. Figured wood doesn't always go where you want. Any blank must have straight grain for the thin stem.

With end stock removed, Don begins immediately hollowing the center, placing the rest directly in front of the end. His tool is held at about 11 o'clock as he turns a narrow deep bowl.



He moves his tool from the outside rim inward using a push cut rather than a pull cut so that he doesn't accidentally pull the wood out of the chuck. Going in, he rides on the bevel nose, then on the right wing. If

it rattles, he comes back up to 12 o'clock. He measures the interior to the length of his finger.



As Don goes, he finishes each area. In the bowl, he sands with 120 grit (if he plans on an oil finish then he goes to

220; if a high glass polyurethane, 200).

The exterior of the bowl shape is again measured with his fingers as caliper. He always starts at the top and works toward the stem with his skew gouge, then thins from the stem to the top.

His skew is held with the rounded edge to the wood so it doesn't catch. He reaches up over with the skew and brings it down. He changes to a 1/2" spindle gouge to narrow the area where the goblet goes to stem. He changes again to a 3/8" squeegee gouge with more steel which allows a little more reach to work on narrowing the stem from the base forward.



Don reminds us to tuck our elbows against our body and keep a handle up under your arm to keep a tool steadier.



Next he thins the stem with a spindle gouge. He lays it gently until it gets a cut then rolls it to create a bead, always saving a lot of mass right up to the start of the bead for strength. To create the bead, he starts with the tool tip then rolls to 3 o'clock, then comes back up, switches hands and lifts the handle up to get enough rotation for the bead.

Don finished the goblet partially with a 220 grit sanding (remember to support the goblet bowl with your hand. A micro-crystal wax bowl finish was administered with a paper towel.

Don's Demos are done in a disturbingly, daunting, daring, dynamic, dizzily, dazzling high speed exhibition of skill and aplomb!

Thanks again to Don!



Members of the crowd are kept mesmerized by the speed and skill of Don Wilson. Not an eyeball was stirring, not a breath was taken as the finishing touches were applied, all hoping the goblet would not explode and whack the daring front row right on their kissers.

Winners!

Bryan Sword won 2 gift certificates for his delicately made Show & Tell weed pot (Sorry guys, but he really deserves it.)

Barry Stump won the raffle item and will bring next month's raffle item.

Woodturner Minutes March 7, 2017

Submitted by our Secretary Carol Woodbury



The meeting was open by **President Dave**.

Guests Three guests, **Randy Finkey, Ed Pritchard, and Dick Schroeder** were welcomed to the club meeting. President Dave gave a plug for membership in the AAW and

explained the many benefits, including that our club insurance is bought through the national club. In addition new members get to try out all of the benefits free for two months.

Win one Bring one Raffle winner! **Barry Stump's** ornament (maple and walnut) was won in the raffle by **Pete Kenee**

Treasurer's Report John Stewart said the treasury holds \$4,533 which includes \$2,066 for charity and the education fund. At the Builder's Show \$477 was taken in. From these monies, we pay insurance and rent on the meeting room. John Stewart was reminded to provide the church with a copy of the insurance coverage.



Flower Show Demo 2018 John asked for interest in demonstrating and selling at the Flower Show next year. The conditions are similar to those at the Builder's Show – 10% goes to the Show promoter. Despite the fact that the two shows are so close in time, there was sufficient interest.

Mark Sfirri Demo Dave confirmed that **Mark Sfirri**, Newtown, PA will be with us on May 20th to demonstrate multi-axis turning. Our cost is \$750 plus 50¢/mile transportation. The church ladies will provide lunch. It was decided that 30 people at \$35 each (or \$40 for non-members) will cover the cost. There was a signup at the meeting. If you weren't there you should get in touch with John Stewart ASAP to let him know of your interest. Call him at 757-2212. Bring your \$35 to the April meeting please.

Future Demos The plan is to get **Bob Rosand** in the fall for a Saturday demonstration. His fee is \$400.

Farm Trust Hoedown The Farm Trust Hoedown director, Sean Kenney, is interested in our participation in mid-November, on a mid-week night. They are willing to have us sell: 50% to them and 50% to the club. While they encourage the use of local native wood and any type of turned object is okay. We will demonstrate there as well.

Beekeepers Demo Dave suggested that this year the Beekeepers are willing to exchange honey for any nice turning, not necessarily a honey pot.

Lancaster Joint Meeting Canceled Dave announced that the Lancaster joint meeting planned for June is off.

March Show and Tell

Phil Reed



Two hickory boxes and two maple boxes, all with inlaid mahogany tops



Barry Stump

Cocobolo square dish



Jack Kapp

Jack showed a cherry box with dyed plywood lid insert (left) Jack also showed a dyed

maple box turned by Kirk Kapp (right)



Leo Deller

Two dyed maple boxes, banded with fabric ribbon (he used a metal band on the boxes to avoid wood shrinkage).



Tom Deneen

Two dough bowls, honey locust and maple French rolling pin all 3 done with new Arbotech tool.



Clark Bixler

Elliptical lidded vessel and an elliptical box made of mystery tree wood with cocobolo

Our Own Skew Extraordinaire--- Jon Amos!

Jon's recommendation is to use a skew rather than a bowl gouge to take off bark or to do most everything actually. He warns though – never go backward, always forward with the grain to create a smooth cut.



Start with it gently rubbing against the blank and lead into the cut, rolling the bevel from about a 45° angle. Why does a skew make a smoother cut than a gouge? Because the bevel is slightly oval and sharpened flat.

Altering the tool angle from 45° makes the cut either more or less aggressive. Jon tends to make contact way above the center line of the spindle on the lower third of the skew's bevel. He uses an overhand grip – one hand up on the metal and the other at the back end of the wooden handle.



Tom Deneen piped up to say he prefers holding the tool at a slight angle in a planing cut which means there is less chance of a tear. He and Jon agreed that the skew will remove a lot of material fast.

Jon demonstrated his use of a cup center instead of the spur, while responding to Tom's challenge to turn a 3-minute cherry wood egg. While the 3 minutes turned into 4.5 minutes, we got the idea and Jon did a pretty decent job of creating an egg.

Next came a sphere, begun as a cube, centered exactly. He started at the center to create a half sphere, then turned it the other way. Jon eyeballs the shape but some people measure. At this point, he called on **Keith Holt** to finish the sphere. Keith, who is a professional artist, gently reminded Jon that leaving a pencil center line would have helped. He discussed getting your end points and sides equidistant from the tool rest. The two men come at the sphere project from opposite directions. Jon works downward, from center to end while Keith works up, end to center.



General thoughts: You will feel the vibration in your hand from the high spots. As the vibration becomes less and less you will have to make lighter cuts as you turn upwards. Then rotate the ball back to its original position. Put a finger on the ball as you hand- turn the lathe to feel any remaining high spots, so you can take them out by going back to downward turning.

As a footnote, Jon briefly showed creating coves and balls with a skew and regretfully admitted that eventually you have to revert to the gouge to make deeper coves. Jon does not use a grinder or measure when sharpening. He sharpens with a belt sander using a 80 grit belt. Jon, Tom, and Keith all agreed that the faster you turn the faster the mistakes occur and the more painful they might be.

With Jon's professional advice we can be assured that, as we turn, nothing will go **Askew** !

Thank you, Jon!

Walnut Wood Available!

We received the following wood offering from new member Perry Hilbert.

I have two or three medium size black walnut trees that were knocked over a year ago to make way for our new house. They may be 15 to 18 inches in diameter and are held up off the ground by their roots and branches. I also have a similar size black walnut tree that did not develop leaves last year and I will be dropping that one as well.

If any club members are interested in the wood, they merely have to be present when I cut it up, which can be arranged just about any time after May 17. They just haul it away and treat the ends as they see fit. The trees are a few miles east of Windsor, between Craley and New Bridgeville. If they wish the whole log, I can lift and load that as well.

For information call Perry at 717-793-0527



Hand Crank Lathe - the way you used to have to do it!

Woodturner Minutes April 4, 2107

Submitted by Secretary Carol Woodbury

President Dave Neuburger presided.



Treasurer's Report

John Stewart stated that we have \$4,805, with \$1,125 for the education fund and \$916 for charity.

July Picnic Date Change

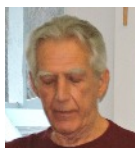
The July picnic will NOT be held on July 4th.

It will be the following Tuesday, July 11th, at the Stewart's home.

Raffle Results

Pete Keene's raffle item of a walnut-topped container was won by Clark Bixler.

Phil Reed closed his eyes in disbelief when he was drawn for the Craft Supply gift certificate for Show and Tell. (Probably the second time in the history of the club.)



May 20th — Mark Sfirri

Off Center Turning Demo

The Mark Sfirri all-day demonstration with lunch will be held in our clubhouse on Saturday May 20th. Please get your \$35 in if you are planning to attend. Dave will reach out to other clubs as well.



Visiting Demonstrator Toby Boudier on BURLS



After giving us a little background information about himself, Toby showed whole burls of elm, maple, box elder, etc. and many interesting finished turnings, some done from flat slices, some dyed.

These included his first bowl of cherry. He suggested that people like a little bark showing and, as he turns green wood, he doesn't have trouble keeping the bark on the finished piece, as you might if you turn natural edge dried.



Cutting the Burl: Amazingly, he used his Oregon chain saw (with special self-sharpening feature) right on the floor under the lathe. Literally with a pat on his own back, he was pleased with how well he cut the pith. He says when it's taken from the tree to leave a few inches on each end of the burl so it doesn't crack down into the burl. A nice feature of burl is that it doesn't shrink much or become misshapen as it dries. Box elder is especially stable.



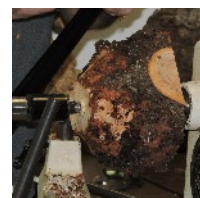
He demonstrated with a cherry burl, letting the piece determine how he would cut and turn it.

Tonight's piece yielded a natural edge bowl and a normal bowl. Because bark is so thick, regular spurs won't hold properly, so he takes a forstner bit to the spot for the stock to hit solid wood.



Green wood gives off water when tightened and he keeps cranking the tail stock tighter multiple times as he progresses. **(Tip 1: A small piece of plastic pipe over the handle of the tail stock allows easier tightening.)** **(Tip 2: Eye protection can be found with bifocal lenses !)**

Tim turns at around 450 rpms to rough out the shape of the bowl. His gouge has an Ellsworth or Irish grind. He advocates bending your knees, keeping the gouge against your hip and leaning into it. Then he turned a tenon with his



spindle gouge sharpened to a sharp point. He doesn't use the cone that comes with a revolving center, but removes it to give a cup center. He likes a hurricane chuck with square key for the 4-jaw chuck on the head stock, which gives good leverage.

Actual turning came next. He turned the large end flat and



took out the center. At this point, Toby removed the tail stock entirely so that he could stand at the end to turn. At a speed of 1100 he started at the center, working outward then back in toward the center.

(Tip 3: Grind down the exposed edges of a new chuck so you don't have sharp metal edges to cut your fingers)

Drying: He always marks the date and wood type on the piece after initial turning, then rolls the piece in newspaper. Begin by setting the piece on newspaper. Bring paper up to rim and roll it so there are many layers right at the rim. Place another paper on top and bring it down to under the bottom. Punch holes in the top. This allows equal drying of the whole piece and avoids unequal shrinking. The whole thing then is placed in a dark corner of his basement for about six months before the final turning.

Question: Do you ever dry in a microwave?

Answer: sometimes. Put piece in plastic bag with lots of air left inside. Microwave for 20-30 seconds. Remove from bag, turn bag inside-out so moisture dries. Leave the piece inside the reversed open bag until cool. Put back in microwave a second time.

Finishing: His finishing starts with 150 grit, then 220, then 320. He sands with Triple E wax generally. Most of the time he leaves a small "foot" on the bowl so it sits above the table top. To finish easily you can use a jam chuck cushioned with damp paper toweling so as to not mar or burn it. At 600 speed he used his pointy spindle gouge to finish the bottom a



bit concave. A Jacobs with 400 grit held at the edge of the disk removes the tenon. The finish is usually lacquer in the summer and clear enamel Rustoleum in winter – 3 to 5 coats

buffed.

Thanks, Toby, for showing us your technique and your beautiful finished turnings.

See his web site at <http://www.tbwoodturner.com/>

April 2017 SHOW AND TELL



Leo Deller

Threaded boxes
osage orange, holly



Tall bowl
segmented with
maple, walnut,
oak discards



Barry Stump

Maple bell
Barry said "like an
inverted goblet without
the base. (However there
wasn't a clapper
inside.)



Patchwork pen
Made of discarded
wood bits glued together



Pete Kenée

Cherry and osage
bottle with CA glue.



Tom Deneen Two bowls from same box elder blank



Clark Bixler

Wig stand
spindle done entirely
with skew



April 2017 SHOW AND TELL



Bill Krofft



Drip spindles for spinning yarn osage, cherry
Two maple bottle stoppers



Don Wilson

Four bowls
butternut, yew,
maple, cherry



Martin Stolpe

Showing Don Wilson's bowl which
will go to Tim Eck as thank you for
his wood. He distributed pamphlets
about invasive insect and plant dangers
to local trees.



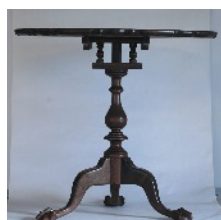
Phil Reed

Box with cow horn insert
Box with burn work by
Joan Stewart



Greg Fink Oak bowl
White oak from Glen Rock

Goblet



Tom Elledge

Pie crust
Walnut table



(Mystery Person- will Tom Elledge please come forward.)

Inside/out Turning by John Lucas

Inside-out turning is a process where you take four pieces of square timber, glue them together and turn a design (usually a silhouette) into the part that will be the inside of the piece. Then take this apart, rotate the pieces, glue them back together and turn the outside. This is why it's called inside-out turning. I will try to describe the process of inside-out turning and hopefully stop you from making some of the errors that I have made. I learned most of what I know by trial and error, error, error. I listed my sources of information at the end of this article.

The Process Start by cutting four pieces of wood equal to the length of your turning. Each piece must be perfectly square. This is important because you will have gaps in the turning if they are not square. I generally cut four separate pieces from a flat board, but if you want the grain to match it is possible to re-saw a piece of thick timber and square up each piece. The grain won't match perfectly but will be close. Since there is a learning curve to this style of turning I recommend turning some 2x2 scrap as experiments. I use pine 2x4's for practice (see photo 1.)



Photo
1

Because you are turning the inside first, the outside shape will be limited. It is important to make a few trial runs so you can learn to see the problems. For practice pieces, I use strapping or filament tape to hold the wood together. This makes it easy to pull the tape back and reassemble the piece to check your progress. Start with simple shapes such as diamonds, circles, crosses etc. Shapes such as hearts and flowers require you to undercut the turning when doing the silhouette. This is difficult to turn and to judge the shape.

Gluing the piece To turn the inside, glue the four pieces together with a glue that can be separated. I have used CA glue, paper joints, strapping or filament tape, plastic tie wraps and hose clamps to hold the pieces together for the first turning. I prefer a paper joint. It is more secure and keeps the wood aligned properly. The space created by the glue will show up as a space in your silhouette so it is important to have a very thin line. I use newspaper for my paper joint. This creates a good bond and a thin line. Tape, tie-wraps, hose clamps and rubber bands all work well as "clamps" to glue the work but have drawbacks if they are used instead of glue.

Centering

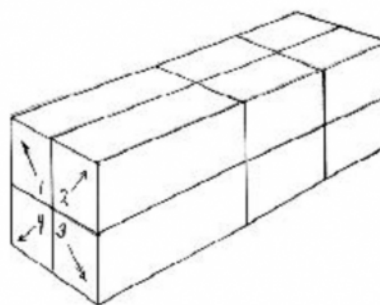
Centering is very important, so I take a very small sliver of wood (about 1/8 inch) off each corner of the square stock before I glue or clamp them together. After you get them together, the four "knocked off" corners make an accurate hole to align the center pin of your drive and tailstock centers. Label the end of each block so you will know how to reverse them later. I stack the wood together to find out which side should be out for the best grain pattern and then label the end with numbers and an arrow pointing toward the center. Turn them 180 degrees so the good side is in and glue them together with a paper joint. Spread glue on the piece and place newspaper over the glue. Clamp the pieces together and let it sit. It will take longer to dry than the glue normally requires so be patient. Use a cup center of some kind on the tailstock so you won't split the piece. I also use a fairly large drive center so the teeth help hold the four sides together. Long cones in the center of drive and tail centers will act like a wedge and split the paper joint.

Draw the design full size

I find it very difficult to accurately copy the silhouette without a drawing. After you complete the drawing, fold it in half and cut out half of the silhouette. When the drawing is folded in half, the cut out silhouette will stick out and make a perfect template to check your turning. You will also have a guide for the outside turning. Just because you can draw it on paper doesn't mean it will work in the final turning. The outside shape is dependent upon the inside. Make a test piece to check your design.

Rough out the silhouette

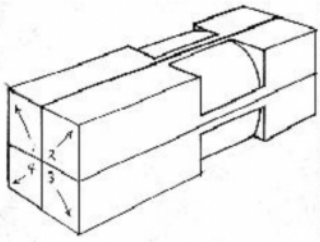
I mark the edges of the design on the square block.



Drawing 1

Rough out only the area where you will place your silhouette. Don't round the piece down to a cylinder. *Leave small flats on all 4 sides:* 1/8" to 3/8" is fine. If you round it down to a cylinder, there will be a thin line running through the piece that destroys the effect of the silhouette. I mark lines all the way around the square at the edges of the silhouette and then use the toe of the skew to cut a large "V" cut on the inside of this line. This keeps me from tearing off a corner. I start the "V" on the inside of the mark and work my way back to the line with small cuts by sighting down the bevel of the tool. Then I use a bowl gouge or skew to rough out the cylinder, leaving the four flat areas.

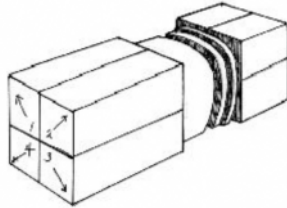
Drawing 2.



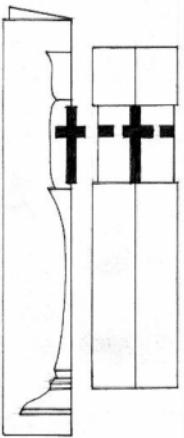
The outside corners will be the center of the piece when it is reversed and re-glued. If you round these off you can't have a thin stem like the one in my candlestick drawing. However, if you are making a lamp, you could knock off the corners about 3/16" and there will be a 3/8" hole down the center for the cord.

Drawing 3. Silhouette

Now you are ready to cut the silhouette. Cut very carefully and check your progress often.



Drawing 4.

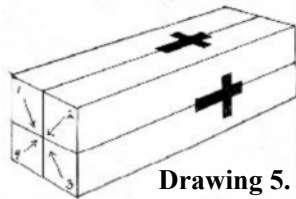


Stop the lathe and place the folded drawing on the flat side to see how the cut out portion fits in your turning. Check often and cut very carefully--it's very difficult to sand the inside of the silhouette. I end up using custom-made scraping tools a lot. They are easy to make. I use drill rod, old screwdrivers, and old allen wrenches. They can be ground to any shape fairly quickly. I don't even bother to harden them unless I know it's a tool I'll use a lot.

Re-Glue

When you have finished the silhouette, remove the work from the lathe and split the pieces apart. I use a 1" chisel. It should pop right apart. If it fights you or looks like the thin areas near the silhouette will break I drive a paring knife down the joint until it pops apart. Rotate each piece 180 degrees and then glue them back together. Don't get any more glue than necessary on the edges near the silhouette.

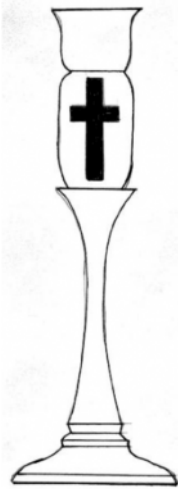
It will be difficult to clean off the squeeze-out on the inside of the turning. Trust me on this. If your pieces were not perfectly square you may have to glue up two pieces and then flatten one side before you glue up the others. This will affect the shape of your silhouette so take off as little as possible. If they were perfectly square, simply clamp them together with the silhouette aligned and wait for the glue to dry.



Drawing 5.

Turning the outside

Turning the outside is fairly straight-forward. Stop the lathe frequently and check the wall thickness around the silhouette.



Drawing 6.

It can be difficult to see and will "blow up" if you get it too thin. I am still learning about the shapes that will work together on the inside and outside. In the beginning, you should be prepared to change the shape of the outside to accommodate the wall thickness. Once you have made a few, you will have a better understanding of the process. I suggest starting with something simple like a circle or a cross. Cut several circle or cross silhouettes in a long piece of scrap material and then play with the outside shapes to see what happens to the wall thickness and the shape of the silhouette. I've had a lot of fun doing this style of turning and hope you will also.

There are a lot of options. You can rotate each piece 90 degrees and turn the combination four times. This method turns four pieces that are off center but exactly alike. You can paint, carve, or burn the inside before the reassembly. Use your imagination and have fun!



Finished pieces



Inside-Out Turning Resources

Better Homes and Gardens, Wood-Turning techniques, Pg. 62, split turned vase

Woodturning Magazine, Vo. No. 45 Pg. 52, Inside-out vase

Woodturning Methods, Mike Darlow, Pg. 118, Inside-out Turning

The best from Woodturning Magazine, Faceplate Turning, Pg. 66 turning inside-out Platters

The best from Woodturning Magazine, Spindle Turning, Pg. 85, Inside-Out Christmas Ornament

The best from Woodturning Magazine, Useful techniques for woodturning, Pg. 94 Involute Turning-90 degree turning

American Woodturner, AAW project Book, Pg. 52, Inside-Out Christmas Ornament