

Demonstrator Bios and Descriptions of Rotations



Sam Angelo, Wyoming: Sam has been drawn to working with wood for 45 years. His experience includes furniture making and restoration as well as custom cabinetry. Retiring after 39 years in public education, Sam turns daily in his shop in north central Wyoming. He has written articles for *Woodturning Design Magazine*, been recognized as the featured artist in *Woodturning* magazine, and enjoys teaching and demonstrating. Sam has produced 200 YouTube videos on many aspects of woodturning. Sam will focus on hand chased thread and lidded boxes. For information on Chasing Threads by Hand: On home page go to menu items, click on Demonstration Topics, locate Proper Thread Chasing. **Website: wyomingwoodturner.com**

- **Hand Chased Threads: Fundamentals:** Covering the selection of thread chasers, sharpening, preparation of the male tenon and female recess, and the importance of wood selection, I will demonstrate the use of the traditional tools of thread chasing: point tool, inside tool, armrest, and female recess tool. Successful thread chasing depends on wood, sharp tools, and understanding how the male and female threads mate for a good connection. My experience with thread chasing has been influenced by Allan Batty, Bill Jones, and John Berkeley.
- **Thread Chasing-Lidded Box:** I will cover the proper sequence for the successful completion of a lidded box with threaded fitment. This procedure includes chasing the female threads in the lid, the male threads in the base, and turning a female “screw chuck” for finishing the bottom of the box. I will utilize the tools and approach that best represents proper thread chasing by hand.
- **Design Considerations: Thread Chasing:** I will cover design elements of lidded boxes and complete a simple threaded container. This discussion regarding form will include lidded boxes and explore how form effects the placement of the “join” in a project. Thread Placement and the procedure for chasing threads is determined largely by form or shape. I will complete a simple threaded box.
- **Threaded Inserts:** I will focus on creating hand chased threaded inserts for a project. Only very dense, straight-grained woods will take an acceptable thread. Consequently, it is a challenge to utilize softer woods. Employing this technique will allow you to virtually use any wood in a threaded project. I will discuss how specific gravity plays an important role in wood selection for chasing threads and demonstrate the procedure for attaching a threaded insert into the opening of a hollow form as well as turning the corresponding threaded lid for the container.



Sally Ault, California: Sally was born and raised in San Diego. She graduated with a BA degree in Art with a 3-dimensional emphasis from San Diego State. Sally enjoys all types of wood turning and creates lidded bowls and boxes, open bowls, embellished pieces and jewelry. Sally started turning in 2002 and has attended every Utah symposium since 2004. She demonstrated at the symposium in 2011 and was an artist in residence at Anderson Ranch Arts Center in 2013.

During the symposium she will demo Wooden Jewelry, Techniques for creating interesting lids for boxes or bowls and Making a Sea Urchin Box. Turning techniques, design and final assembly of the parts will be demonstrated in each of the demos. She is a member of the San Diego Woodturners Association and American Association of Woodturners. **Website: sallyault.com**

- **Wooden Jewelry; Elements and Assembly:** Learn about turning wooden elements for jewelry and the techniques and design aspects of assembling the parts into a pendant or earrings
- **Embellishment of Lids:** Learn many techniques for embellishing the lid of a box or bowl.
- **Real Sea Urchin Box:** This demo will show the techniques for creating a unique box using a Sea Urchin as the body of the box. We will discuss stabilizing the Sea Urchin, creating the turned parts of the box and assembling it. There will be discussion of some of the pitfalls and trials of using this natural material in conjunction with turned sections. Design, material choices and tool techniques will all be part of the demo.



Mark Baker, England: Mark is a well-known woodturner, author, and teacher. He has helped establish an industrial workshop for autistic adults, worked as editor of Woodturning magazine, and been product manager for a major manufacturer of woodturning tools in Sheffield. He loves the joy of 'pure' turning as well as using various decorative techniques to enhance his work.

- **Beautiful bowls:** Bowls are a delight to make. There are so many styles, influences and shapes, decorative enhancements and material choices to work with, that one could spend a lifetime developing the 'perfect' bowl. I will cover the fundamental design principles concerning types, proportions, enhancement, foot design and how these are affected by its intended use and materials but will also look at historical development and cultural influences. I will show you all the techniques and tricks I know and help you overcome common mistakes and problems, which will set you on the way to creating your perfect bowl.
- **Secretive boxes and lidded forms:** Lidded forms and boxes are secretive little things; they can be large or small and delicate. You never really know what is in them until you open them. There are myriad styles around the world. This rotation will be about the various core styles and types and techniques to help you make you lidded forms easily and consistently.
- **Natural edge work:** Natural edge work is fun and can add a certain something to make a piece of work stand out from the crowd. Most people will try it at some time in their turning journey. Whether wet-turned or created from dry, there are some easy-to-learn core techniques and principles that will help you no end. In this rotation the wood is likely to be wet, so it will include getting the wall thickness nice and even, possibly very thin too, and letting it move as it dries and takes up a new shape.
- **End grain vessels:** Vases and vessels are elegant forms that can serve as functional everyday use items or solely to make a statement and be admired. End grain hollowing is one area that people find tricky. Here I will debunk some commonly perceived wisdom and show a few simple-to-follow guidelines that will help show that the process is not as difficult as one might believe. I will also explore the elements of style, influence, foot design and show you how to create something that you would love to make.



Michael Blankenship, Illinois: The Totally Blind Woodturner. I am a totally blind woodturner that started turning after I went blind. I went blind about 10 years ago. Finding woodturning saved my life and gave me a purpose. I plan to show you my techniques on turning an ornament, a loose lid box, and a crock style bowl. **Website: turningblind.com**

- **Christmas Ornament:** I will show my technics and tricks to make a 3 piece hollow globe christmas ornament with finials.
- **Crock Rim Style Bowl:** A twice-turned bowl with a crock style rim that is a favorite for gifts for the ladies. it can be both decorative and useful.
- **A loose Lidded Box:** A twice-turned box with lid that has an unlimited creative style and usefulness.



Jason Breach, England: Jason Breach, a self-taught woodturner based in Devon, England has, over the last 25 years, honed and developed his skills enabling him to vary his finished items from production runs through to "one-offs" for galleries. Jason can turn his hand to most projects and disciplines. His flair for developing ideas and making finely turned wooden boxes is the mainstream of Jason's work. These are sought after and collected. He is in demand as a demonstrator both at home and around the globe. Jason has a passion for passing on his skills and teaches regularly to groups of up to 5. A major aim of Jason's demo's is to try and explain exactly what he is doing and why, so that everyone can understand, from new turners through the experienced turners within the group. When he isn't turning Jason also makes furniture. **Website: www.jasonbreach.co.uk**

- **Box with flowing Curves:** Watch and learn the techniques and sequence from start to finish. Covering; design, woods selection, a range of tool techniques, reverse chucking, sanding and finishing to the completed box. All these aspects come together to create a simple looking box with flowing curves.

- **Bubble Box:** This style of box builds on the techniques of the box with flowing curves, the major difference being that the lid retains the square edge of the material section, plus the simple creation of the dome shape section of the lid which appears to have been pushed out to create a raised bubble form. This simple looking box provides an insight into turning a square section of material.
- **Pagoda Box:** An explanation of how to achieve a freestanding pagoda style box with raised four footed square base and lid. Starting with selection and preparation of materials, mounting and safe turning of square materials. A wide range of tool techniques will be demonstrated from using gouges through to shear scraping, with the techniques described as required to shape and hollow to the finished form. The methods of reverse jam chucking, safely sanding and finishing to get to that 'gallery standard'.
- **Orbital Arc, the beginning:** This simple art deco style box being the starting point of a series of boxes which I class as Orbital Arc's, this series of boxes growing in complexity starting with this simple shape. Looking at where and how to start this style of box, explaining the making of templates, ways to mount the piece upon the lathe, showing how to measure and tools used to shape materials. An explanation of the assembly process and overall construction, which go into making this simple looking box.
- **Wooden Balls Solitaire:** Most turners turning a wooden sphere a real challenge. The challenge of creating 32 balls all in different woods, all within 2 millimetres of each other in diameter, this being what goes into each of the Solitaire set that I make. See how easy it can be a turn wooden ball, all this done without the aid of a sphere making jig.



Jay Brown, Utah: Jay has been turning wood since he received a lathe as an unexpected Christmas gift over 25 years ago. After "muddling through" a few crude turnings, Jay took a class at Craft Supplies, met Dale Nish who became a friend and mentor. He has enjoyed turning a variety of items, specializing in kitchen ware. Jay is a member of the Utah Association of Wood Turners and a longtime supporter of the Utah Woodturning Symposium, serving as gallery worker, videographer, and general "grunt". Jay is the founder and President of a telecommunications company, TriTel Networks, based in Salt Lake City. The center of his life are a wonderful wife, 5 children and 7 grandchildren, all of whom get more exposure to wood and woodturning than they likely want!

- **Turning it simple, Keeping it Fun:** I will be turning some kitchen ware pieces that can be done inexpensively and with basic equipment. I will discuss using recycled and discarded materials, and give them "new life". I will teach basic technique and concentrate on demonstrating good tool control with a discussion of the importance of sharp tools. We will explore pleasing shapes and discuss proper form and ratios. We will do at least one spindle project and one faceplate project and review safe holding techniques. This demo will be focused on the intermediate turner, or beginning turners ready to step it up a notch!



Rex Burningham, Utah: Rex was introduced to woodturning by Dale Nish and worked as an assistant in woodturning courses while in college. Working alongside some of the world's best-known woodturners, including Dale Nish, Rude Osolnik, Richard Raffan and Ray Key, gave Rex the chance to learn from the best. While working for Craft Supplies USA he had the opportunity to research and develop many of the pen kits and woodturning accessories offered today. Rex has co-produced 8 instructional woodturning DVDs and is co-author of "Turning Pens and Pencils". He is a nationally recognized woodturner, teaching and demonstrating throughout the United States. He has given many national and several international presentations at workshops, conferences, and symposia.

- **Turning Platters with a Rope Twist Bead:** This demo will offer something for everyone. Starting with wood selection, mounting and balancing the blank, chucking, and finally, tooling to make a finished platter. I will highlight the following techniques: using spiralling and texturing tools to make the rope bead, ogee platter design, and "80 grit sanding: with shear scraping. Most of the techniques and tips used in this demo will apply to the turning of any dry bowl.
- **Tips and Tricks for Making Pepper Mills:** This session will show you how to make a mill from beginning to the end. Along the way I will show you some tips and tricks I have learned over the years in making pepper mills. We will look at solid wood and glued up laminations for the mill body. I will also show you the proper sequence for drilling the blank and how to chuck the blank for turning. Sanding and finishing will also be demonstrated and discussed.



Kip Christensen, Utah: Kip is a Professor (PhD) in the School of Technology at Brigham Young University in Provo, Utah. His primary teaching areas include furniture design, wood prototyping, manufacturing, and supervising student teachers in Technology and Engineering Education. Kip is also a well-known woodturner. He has co-authored three books and co-produced eight instructional DVDs about woodturning. His turnings have been pictured in a variety of magazines and displayed in many galleries and international juried exhibitions and are in numerous collections, both public and private. His work is characterized by clean lines and fine detail. Kip has a particular interest in woodturning education and is often involved in teaching turners about techniques and projects used in teaching others how to turn. **Website:** www.learningturning.com

- **Earring Stand:** Kip will cover how to turn three variations of the Earring Stand introduced several years ago by the late Keith Rowley.

- **Ten Projects:** Kip will demonstrate how to turn ten projects that are fast to turn and fun to make. In the process he will show how to work with a variety of materials, chucking techniques, and tools. Particularly recommended for woodturning teachers, youth, and beginning-to- intermediate turners.



Cindy Drozda, Colorado: Cindy has worked wood professionally since age 19, when she taught herself to work with wood. The need to make a pair of chairs brought her to woodturning, but it was the 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.

Her elegant lidded vessels and boxes with delicate finials bring a contemporary flair to classic forms and are exhibited at the finest juried art shows in the country. 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 will coach you to new levels of excellence in your woodturning!

Website: cindydrozda.com

- **Finial Box:** My signature style of Box with a finial, an in-fitting lid, and an inlaid decorative ring and foot made from contrasting wood. The Finial Box is an intricate and interesting project, with a lot of tips and techniques. This presentation includes: boxmaking, turning a finial, design, material selection, and jam chucking.
- **Fabulous Finials:** Learn all of my "secrets" to successful finials! A Finial adds a whole new dimension and personality to a vessel or box. This presentation covers my signature style of Finial turning, including the tools, how I use a gouge to make basic spindle cuts, my finial turning method, and design philosophy. I will turn a Finial for the Lidded Star Bowl (rotation 1) in this presentation.
- **Lidded Star Bowl:** Colored dyes can really add interest to a turning! Using multiple layers of color, I achieve a "tie-dye" effect on my Burl vessels. As I show my coloring process, I will turn a lidded "Finial Star" with a finial and a scalloped edge. Note: Turning the Finial is not part of this presentation. This presentation follows the "Fabulous Finials" demonstration.
- **Maximizing Burl Figure:** Cutting into a burl is like cutting a gemstone. To make my vessel the best art piece possible, I want to cut the burl so that the figure is placed to advantage on the form. This presentation explains what I have learned about the anatomy of a burl, and how to cut it to show its best figure on your turnings. I will make a natural edged burl bowl, showing how I orient the piece on the lathe to get a balanced edge, turning and sanding the unsupported edge, and reverse chucking of a piece with an uneven rim.



Mark Elmer, Utah: Mark is currently President of The Wasatch Penturners Club in Salt Lake City. He has always enjoyed working with tools and wood and ran a saw and tool sharpening business and later worked for a large tool manufacturing and sharpening business. The skills he acquired add to his enjoyment of turning small projects that can be completed in a few hours.

As an “unrepentant tool junkie” Mark was “all in” when the opportunity to acquire a Beall Pen Wizard on a co-op basis with another club member presented itself. The Beall Pen Wizard adds a “WOW” factor to these small projects that would be difficult to duplicate by any other method. It’s compact and Mark actually takes it with him when his work takes him out of town. His new goal: Become “The Pen Wizard’s Apprentice”.

- **The Pen Wizard’s Apprentice:** The Beall Pen Wizard is useful to add interest and value to a multitude of turned pens and other projects which are turned on a mandrel. Spirals, polygonal, checkered and hundreds more patterns are possible through the gearing and settings available. Come and give it a try and see for yourself how you can expand your horizons.
- **Pen Wizard - Guilloche Attachment:** The Pen Wizards Guilloche attachment creates sine wave patterns in various amplitudes. Cut shallow they add subtle decoration. Cut deeper they can be infilled with contrasting material such as colored epoxy or crushed stone. Guilloche patterns can be added to the sides of the polygonal style pens.



Ashley Harwood, South Carolina: Ashley teaches woodturning at her studio in Charleston and has demonstrated in a number of professional venues throughout the US and abroad, as far away as Australia. She received a BFA from Carnegie Mellon with a focus in sculpture and installation, and her design aesthetic is heavily influenced by her background in glassblowing. Ashley’s works are completed entirely on the lathe, without carving, texturing, or burning. She uses simple, classic forms along with distinctive design elements that result in an approachable body of work with a high level of craftsmanship. Primarily, she makes utilitarian bowls, ornaments, and jewelry. Her teaching has a strong focus on tool control and sharpening. **Website: ashleyharwood.net**

- **Sea Urchin Ornaments:** I will demonstrate fine spindle turning in one of my sea urchin ornaments. This is done with three tools: the bowl gouge, detail gouge, and the vortex tool. I will demonstrate how to sharpen all of these tools without the use of a jig. I will talk about cutting techniques and tool control in detail and demonstrate how to combine the basic cuts of spindle turning to create a pleasing design. I will also show sanding techniques. Assembly of the ornament will be covered as well as preparation of the shell and packaging.
- **Turning for Jewelry:** I will begin with a short slide show featuring examples of different designs for wood turned jewelry and discuss jewelry design basics. I will explain the techniques used for cutting basic shapes on a larger piece of wood before demonstrating how to turn fine beads out of ebony and finish them to a smooth luster. I will use a bowl gouge, detail spindle gouge, vortex tool, and small drill bits held in the Jacobs’ chuck and a pin vise. I will show how, by combining multiple small elements, it is easy to create elegant and timeless designs that can be worn for many occasions. I will demonstrate the basic techniques used to assemble jewelry using chains, clasps, and wire. I will also show how to create more complex pieces using multi-axis and off center turning on a small scale.
- **Push-Cut Bowl Turning:** I will turn a thin-walled bowl using the Push-Cut method talking about the Seven Fundamentals of the Perfect Cut; including stance, lathe speed, chucking, grain direction, and more. These fundamentals are crucial in any kind of turning and create a solid foundation for the woodturning practice while preventing the most common mistakes and mishaps! I will demonstrate how to make a complete pass from the bottom to the top of the outside of a bowl in one cut and show how the Push-Cut can eliminate torn grain and stress on the body. I will also discuss aesthetics in bowl turning and the benefits of adding simple design elements. I will demonstrate free-hand sharpening of a bowl gouge. I will use a bowl gouge with a different grind across the inside bottom third of the bowl.
- **Bowl Rim and Foot Design:** I will turn the outside of a bowl using the Push-Cut method. I will show various design elements that can be added to the rim and/or foot of a bowl on the lathe. I will use a bowl gouge, vortex tool, and negative rake scrapers to add details to the bowl and will demonstrate sharpening of all of these tools. I will talk about design aesthetics, e.g., bowl shape and curve, proportion of the foot, creating rim and foot designs that work together. I will briefly address how to sand the bowl without dulling sharp details.



Kurt Hertzog, New York: A professional woodturner, demonstrator and teacher, Kurt Hertzog enjoys the continuum of woodturning from making his own turning tools to photographing his finished turnings. His work has been featured in the American Association of Woodturners "Rounding The Corners" Exhibit and published in Woodturning Design, American Woodturner, Woodturning, Pen World, and Stylus magazines.

Kurt is a regular feature columnist for both Woodturning Design and Woodturning Magazines, one of the five Council Members of the Pen Makers Guild, and the President of the American Association of Woodturners.

Website: kurthertzog.com

- **Compression:** Join in this fast paced, presentation/demonstration to learn the methods, tips, and tricks of 15 years of penturning experience compressed into 90 minutes. From newbies to old hands, there will be plenty to learn from the absolute basics through the creation of one of kind pieces totally from scratch, except the ink-fill.



Mike Jackofsky, California: Mike is a professional woodturner who specializes in hollow vessels, most of which are natural edge hollow vessels made from unique burls. He is an experienced demonstrator and teacher in the US and Canada and has also participated a number of times at the Emma Lake Collaboration in Canada.

In 2011 Mike released his DVD set titled, "Woodturning With Mike Jackofsky: Making A Hollow Vessel". His signature "Hollow-Pro Tools" have become popular with hollow vessel turners around the world. His demos are fast paced and fun, showing his process of making hollow vessels. **Website:** mikejackofsky.com

- **Using Hollowing Tools:** Using hollowing tools to remove the wood from an open bowl allows attendees to see the cutting action of the tools. It's a look inside the process that is not possible in a demo of a closed vessel. This will cover the use of both straight and bent tools with emphasis on demonstrating the skills necessary to effectively control hand-held hollowing tools. Holding the tools in a way that minimizes the effort required to produce controlled cuts makes the process easier. Demo covers the process of turning between centers, mounting in a chuck, and re-chucking to complete the bottom.
- **Creating Basic Hollow Vessels:** A fun and fast paced demo showing the complete basic hollowing process. From safely and efficiently creating a shape between centers and mounting it securely in a chuck, to hollowing the piece and re-chucking to complete the bottom. Learning how to control the degree of difficulty by understanding the factors that make the hollowing process easier, allows you to make shapes that give you a better chance of success, especially as a beginner. Explores the relationship between size, shape, wall thickness, size of opening, natural edges, and the type and weight of the wood. Making hollow form shapes with a big enough round opening that allows for wood removal with only a straight, swivel-tip tool, gives you a better chance to succeed by keeping it simple and basic!
- **Natural Edge Hollow Vessels:** This is an exploration of the more advanced hollowing process of making natural edge hollow vessels. Emphasizes the characteristics and differences in working with burls, such as dealing with bark inclusions, voids, and other "defects" to create a finished piece. Involves using both straight and bent tools with emphasis on form and working with more unique material, without letting it completely dictate what you make.
- **It's All About The Form; Hollow Vessel Shapes/Forms:** I will go through my process of creating hollow vessel shapes, without hollowing them. The goal is to get turners to think about creating forms that are worth hollowing! Details about the nuances of creating hollow vessels, considering size, shape, and proportions. Round openings vs natural edge and how that affects the final project. This demo will cover "everything but the hollowing part" and is intended to get away from the technical aspects and deal with the "art" of creating forms.



Art Liestman, Canada: After making and selling turned objects for 20 years as a second job, his first job being a university professor, Art is now a full time woodturner. He particularly likes making whimsical objects and objects that do not appear to be made on the lathe. Art's work has been featured in numerous shows and exhibitions and in various magazine articles. He has demonstrated at the AAW Woodturning symposium, the Utah Symposium, and other regional symposia. He regularly demonstrates and teaches for AAW chapters across North America.

Website: artliestman.com

- **Introduction to Thermoforming:** Thermoforming is a variation of multi-axis turning in which the wood being turned stays completely outside of the lathe's axis of rotation. I discuss the construction of jigs and show how to use them to turn curved surfaces on wood blanks. More details can be found in my American Woodturner article "Beyond Round: Thermoforming" (April 2010).
- **The Lost Wood Process:** The lost wood process involves turning blanks that are made up of three laminated layers. After turning, the middle layer is removed and the two outer layers are rejoined to give a turned object that isn't round. More details can be found in my American Woodturner article "Beyond Round: The Lost Wood Process" (August 2012).
- **Design and Making of Teapots:** Teapots (decorative, not functional) are interesting objects that provide unusual challenges and opportunities for creativity. Unlike many turned wood objects, most teapots will require multiple joined parts. In the demo, I will discuss various options for designing a wooden teapot and will turn an unusual teapot body.
- **The Lost Wood Process:** The lost wood process involves turning blanks that are made up of three laminated layers. After turning, the middle layer is removed and the two outer layers are re-joined to give a turned object that isn't round. More details can be found in my American Woodturner article "Beyond Round: The Lost Wood Process" (August 2012).



Eric Lofstrom, Washington: Elementary teacher by day and woodturner by night, Eric is a dynamic and passionate presenter who empowers others with understanding and skills to progress their artistic voices. With a diverse repertoire of woodturning instruction, his specialties include both endgrain and face grain bowls, boxes/containers, hollow forms, multi-axis sculptural pieces and surface embellishments.

Eric believes it is important to understand the "why" and "how" of technique, not just the "what". His unique expertise in biomechanics and tool design permeates his teaching with a constant focus on tool control and technique. **Website:** ericlofstrom.com

- **Triple-Axis Turning:** Raindrops: Understanding how to perform foundational woodturning cuts with the skew will make cutting with any other tool easier. In addition to reviewing basic spindle turning, emphasis will be on sharpening methods used to create a razor's edge and techniques of finessing tool control to obtain an ultra-clean cut. This demonstration will end with two skill-honing projects; eggs and my version of the finger-tip spinning tops while exploring elegant embellishments.
- **Skew Skills: The Cuts:** Understanding how to perform foundational woodturning cuts with the skew will make cutting with any other tool easier. In addition to reviewing basic spindle turning, emphasis will be on sharpening methods used to create a razor's edge and techniques of finessing tool control to obtain an ultra-clean cut. This demonstration will end with two skill-honing projects; eggs and my version of the finger-tip spinning tops while exploring elegant embellishments.
- **Square-Rimmed Bowls:** During this demonstration, I will create a bowl with an outward flowing square rim. Created from a square-corner blank with basic turning tools, this project will showcase the bowl gouge, finishing scrapers, and several methods of mounting a facegrain blank to the lathe for turning. I will emphasize tool control and creating a flowing form, while aiming for the cleanest cuts possible from my tools. I will finish with simple surface embellishments using common tools and supplies.



Art Majerus, California: As a self-taught wood artist my first experience with a wood lathe was in 1990 when my wife gave me one as a gift along with an instructional book. Within 6 months I found myself at art & craft shows selling the items I had made. I currently make a wide variety of both functional and non-functional items. My market is the Art and Craft show circuit for which I travel to between 20 and 25 cities a year. **Website: sawdustman.com**

- **Properties of and turning techniques for acrylics:** If you have ever had trouble turning acrylic one time but not the next or if you are just not sure how to get started this demo is for you. Learn the differences between many of the material, which may be easier to turn and the durability of each. Materials covered include Acrylic, Acrylester, Inlace Acrylester, Acrylic Acetate, Polyester Resin, Alumilite, Plastic, Lucite etc. Each of these materials has its own issues and you will see many of them turned. See how each of them finishes and various techniques to polish them to a high sheen.
- **Art of the Craft Show:** In this update on doing Art & Craft Shows, I will once again describe everything one needs to do get started in the craft show business; what to spend money on and what is unnecessary. How to find shows and the differences between them will be shown. Additionally I will take time to talk about establishing a web presence without breaking the bank. New this year I will also spend some time talking about the state of the craft show circuit and my thoughts on where it is going in the near future and my hopes for the longer term. If you are thinking about doing shows or just want more information from someone who has done more than 20 shows a year for 24 years this presentation is for you. Bring your questions and an open mind.



Guilio Marcolongo, Australia: Guilio Marcolongo has been turning since 1995. He lives in Australia at a place called Wonthaggi, which is Aboriginal for “wind and rain”. Guilio met Dale Nish in New Zealand at the Ottamata Experience and with his help and the inspiration of his teacher and mentor, Vic Wood, his woodturning life changed forever. Guilio is known for his scalloped pieces, mainly boxes, but he can turn his hand at most forms of woodturning.

- **Spoon Box with Barley Twist:** This demo involves some glue ups, turning in between centre. The handle will be barley twist which involves the use of a wood file. The sphere on the end of the handle will involve the use of a tube. There will be some off centre turning on the end of the handle. The Wood used will be Australian Blackwood.
- **The Emerging Box:** This Demo involves some glue up like the spoon box. I will show how to develop the sphere into a square piece of wood. I will show how to turn the lid to develop a perfect sphere box into the square piece of wood. The wood will be Australian Blackwood.
- **Off Centre Box with Insert:** With this demo I will turn a box with the lid turned off centre. I will insert a piece of Paua off centre. The demo involves the use of an off centre chuck. The finish will be Super Glue, Ubeaut wax polish over the top resulting in a super shine. As I use wood that is not perfectly dry I believe that applying the glue first reduces the risk of shrinkage and cracking in the piece. The wood will be Dead Finish.
- **Off Centre Bowl with Texture and Colour Rim:** With this demo I will show how to turn an off centre bowl with a textured and coloured rim. I will show how to jam fit the bowl on centre to turn off the foot. Interesting technique. The wood will be Huon Pine which comes from Tasmania and only found there.



Cindy Navarro, California: I began turning in 2006 after taking a class in pen making. I have developed my skills by taking classes, attending symposiums, watching videos and reading everything I can get my hands on regarding wood and woodturning. I turn everything from pens to bowls, even the knobs for our washing machine!

My demonstrations will combine my love of mechanics and wood (having a background first in auto repair, to repairing copy machines and then hospital biomedical equipment). With my love of tinkering and precision tool work, I look at everything functional and try to figure out how to combine the two. I deconstruct items and redesign them with wood to create beautiful, comfortable-to-hold functional objects that can be used in daily life.

- **Re-creating with Woodturning:** I will discuss and demonstrate how to deconstruct common household items, utilizing woodturning to add usefulness and creativity. Participants will learn how to apply their woodturning skills to the functional items in their own lives.



Stan Record, Utah: Stan Record spends more than a significant amount of time turning wood. Good luck getting him to do anything else. He has been lucky to assist some of the greatest turners in the craft and is a frequent instructor at Craft Supplies USA. He believes simple and well done pieces can sometimes bring more satisfaction than complicated projects. Stan believes knowledge of the basic fundamentals and simplicity of design are the key to excellence.

- **A Simple Bowl:** Simplicity is often forgotten in our craft. Learn to turn a simple pleasing shape, using the right tools and correct tool skills.
- **A Simple Platter:** Platters are fun and popular with everyone. But they must not only be pleasing to the eye, but feel good in the hand. Get some tips on this simple project.



Jim Rodgers, California: While Jim has learned woodturning from respected local and international artists, he is mostly self-taught. He directs the Wood Turning Center for the Mt. Diablo Unified School District where he also teaches semester-length turning courses. Jim coaches wood turning at the high school level in the Acalanes School District. Jim developed and co-instructs a 200-hour pre-apprentice program for the construction trades. Jim's latest book, "[A Lesson Plan in Woodturning](#)" is being accepted as the introductory woodturning instructional

standard.

Jim's turning passion is polychromatic segmented wood turning, decorated platters, and hollow vessels. Jim is a past President of the Bay Area Woodturners Association, President of the Segmented Woodturners International Chapter, and member of Diablo Woodworkers, The American Craft Council, and The American Association of Woodturners. Jlrogers236@comcast.net Website: www.jlrogers.com

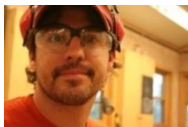
- **How to Turn a Segmented Vessel:** I will show you all the basics for ring-segment woodturning: the math, the steps and the accessories that make it easier.
- **Jigs, Fixtures, & Accessories for Open Segment Woodturning:** I will demonstrate four different techniques for cutting and building open segment vessels including alternative methods for indexing and gluing.
- **Turning Transitional Vessels:** With one segmented ring I will harvest rings for four transitional vessels in the process of building the first vessel. I use found scraps of burls woods and other materials such as pen blanks trimmings to build these vessels.
- **Turning Tools I Needed & Made:** I will show how I make turning tools in my own shop for personal and student use. I will also show how to modify commercial tools for different uses. I will demonstrate how to cut, grind, harden and polish tool steel.



Brent Ross, Nevada: I have been actively turning for 12 years. My first turning was in eighth grade wood shop where I made a revolving spice rack for my mother which I am now using in my own home 56 years later. I tried my hand again at turning in 1983 but did not have the proper tools so quickly gave it up. I would visit my father's shop twice a year and watch him turn but never accepted his invitation to turn. Finally he got tired of me watching and gave me a Jet Mini Lathe, Nova Chuck, Craftsman band saw and some of his older tools for Christmas. I was on my way and have never regretted the generosity of my father.

I am actively engaged in the Las Vegas Woodturners and the Southern Utah Woodturners. Having been blessed with the talent to make beautiful wood objects, I enjoy sharing my knowledge and products with others. I make and distribute about two thousand items a year to charitable non-profit groups.

- **Make Mothers Happy, Part 1:** Ring Keepers and Bud Vases are sure fire ways to show appreciation to the mothers in our lives. Turning these items with common woods to make them pretty with some enhancements and good finishes. Emphasis on the production side of turning hundreds of these objects.
- **Make Mothers Happy Part 2:** During this demo, I will continue by making an earring cup and a candy dish with a twist of the woods being used. Some woods fluoresce under black lights so I will use that wood and show the effect when finished as well as discuss those woods.



Jason Schneider, Colorado: Jason is interested in creating objects with subtle hints that makes one want to explore, interact with and investigate further. His current work has been to explore the beauty of corrugated cardboard, a low-status and commonly overlooked material. At first glance the use of corrugated cardboard disguises itself as a solid wood material. Further investigation will display a rich undulating texture of stacked corrugated flutes which often result in a surprisingly elegant, sometimes whimsical, surface and form.

Jason received his BFA in Furniture Design from William Paterson University and MFA at San Diego State University. He shows his work in art and furniture exhibitions throughout the country, lecturing and demonstrating at universities and woodworking symposiums. Jason's work can be found in furniture and woodturning publications including the recent book titled, "Mind and Hand: Contemporary Studio Furniture". Jason was the Studio Coordinator of the Furniture Design and Woodworking program at the Anderson Ranch Arts Center from 2005 to 2014. He is currently an Artist in Residence at SUNY Purchase College, NY.

Website: jasonschneiderfurniture.com

- **Turning a Corrugated Cardboard Bowl:** In this demonstration you will learn how to prepare a corrugated cardboard bowl turning blank. We will discuss the glue, tools and techniques used in safely turning a corrugated cardboard bowl.
- **Turning Cardboard Furniture:** As we work with large blanks of corrugated cardboard we need to create ways of working that will safely and efficiently help us through the turning process. In this demonstration we will discuss grain direction and explore ways to structurally support your work while turning.
- **Exploring Fillers in Corrugated Cardboard:** Corrugated cardboard has an exciting texture that beckons further exploration with color and fillers. In this demonstration we will go over paint and fillers, such as plaster and cement, which can be used to complement and contrast the corrugated texture of the cardboard.



Alan Trout, Texas: San Antonio, Texas is my home and I have lived in the area all my life. My home and studio are in the Tobin Hill neighborhood at the northern edge of downtown.

The last few years I have focused my work on what I like to call my “Syntho Organic” forms. I blend brightly pigmented acrylic resins with wood and other organic materials. All are finished with a glass-smooth finish. My daily environment influences my work more than anything else. My family, the places I go, the things I see, and childhood memories all have a significant impact on my work. I like to think I see the “abstract” in my environment.

I pour a little piece of myself into everything that I make. I create for myself, but when others get enjoyment out of my work, it makes it that much better. **Website: tobinhillturning.com**

- **CA finishing for hollow forms and bowls:** CA finishing of of a vessel from start to finish. We will discuss safety considerations as well as archival considerations. I will demonstrate the process from start to finish discussing techniques and materials used to successfully apply a glass smooth, durable CA finish on a vessel.
- **Polyurethane Resin Casting:** We will discuss the safety considerations along with equipment and supplies needed to successfully cast polyurethane resins. We will discuss forming techniques and materials for hollow forms and bowls. I will cast a piece to show the process.
- **Turning Polyurethane resins with conventional tools:** I will demonstrate the techniques for turning polyurethane resins with conventional tools. We will also discuss selection of woods for casting. This will include esthetic considerations and techniques for turning woods in preparation for casting safely.



Neil Turner, Australia: I started turning when I was about 19, on a homemade lathe in the wheat belt of Western Australia, 160 miles east of Perth. It wasn't until I attended some workshops with Steven Hughes and Vic Wood that it opened my eyes to the potential of the wood lathe. It could be used to create pieces of art! I attended workshops wherever I could to develop my skills and knowledge. I left the farm in 2010 and studied at the Dwellingup School of Wood and achieved a diploma in fine furniture making. I was interested in trying some of my turning and sculptural ideas on furniture. Over many years I have developed a range of

embellishments, carving techniques and textures. I'm interested in using natural forms and creating other forms by turning and carving, then using combinations of fire forms, coral textures and embellishments to express ideas and thoughts.

I've demonstrated locally in Western Australia, Turnfest in Queensland and other states in Australia, AAW Tampa 2013 and local chapters around Philadelphia.

I trust that people who attend my demonstrations will take away something that they can use in their own work or they can use techniques learnt to express their own ideas. **Website: www.neilturnerartisan.com.au**

- **Sandalwood Sea Urchin Box w/ Embellishment:** How to turn a Sandalwood Sea Urchin Box with a central spigot to locate the top, turning tools required, pitfalls to avoid, design and shape, marking out when required, suitable timber for the project, embellishment potentials, tools and burs required.
- **Fire Forms:** What is a suitable for a fire design? Turning a suitable shape, turning tools required, process of drawing the fire form what not to do, directing the flow of the design, carving the fire forms, tools and burs required, sanding equipment needed, finishing the top.
- **Coral Textures:** Turning open forms, turning techniques and tools required, attention to wall thickness to achieve a specific result, interpretation of inspiration, drawing coral textures, tools and burs required, future design development.
- **Turning Goldfields Burl:** Turning techniques, turning tools, orientation on the lathe, specific mounting tips, turning speeds, chucking, possible embellishments, tools required.
- **Combining embellishments:** Turning a form, attention to shape and form, design ideas, combination of embellishments, do they work?