



2024 Virginia Woodturning Symposium

Fishersville, VA November 2-3, 2024



Welcome to the 2024 Virginia Woodturning Symposium!

We know you will find this year's Symposium to be an exciting continuation of our last Symposium. We have 49 rotations to choose from, giving you a broad selection of nationally known demonstrators.

Be sure to check out the vendors located in both halls. Many have special prices just for this Symposium. You can pick up that perfect tool or supplies you've been wanting without paying shipping! It's a great way to see before you buy and get more for your money.

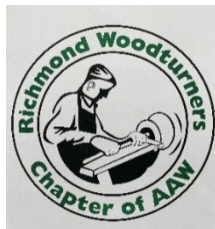
Many thanks to you for attending. Without your participation, there would be no Virginia Symposium. Please take a moment to fill out our survey form before leaving and let know your thoughts. Sharing your suggestions for improvements will help us evaluate the demonstrations and programs and ensure continued improvements for future Symposia.

When you leave the Symposium, we hope you will have expanded your horizons and added to your skill and knowledge. Please share your new knowledge with your fellow turners—volunteer to demonstrate in your club, become a mentor, participate in your club's community outreach programs, and contribute to your club's newsletter.

Again, many thanks for attending and we hope you enjoy!

The Virginia Symposium Board

SML Woodturners



Disclaimer and Safety Statements



It is up to each individual to use safe and acceptable practices as outlined by the American Association of Woodturners' safety guidelines during the Virginia Woodturning Symposium. The Symposium does not accept any responsibility for injury from the use of unsafe practices.

All efforts have been made to ensure that the promised demonstrations occur as planned. However, the Symposium cannot be held liable for the failure of a demonstrator to appear or equipment failures due to circumstances beyond our control.

Be aware of what turners call "red zones" or "lines-of-fire." These are the areas directly beside and in front of a workpiece; the areas most likely for a piece to travel if it comes off a lathe. A good safety habit is to keep out of these areas when turning on lathes, and when observing someone turn. Please stay out of these areas.

Finally, the Symposium is providing safety glasses to anyone who wishes to wear them.

NOTICE: Under the IRS code, 501(c)(3) organizations are prohibited from directly or indirectly participating in, or intervening in, any political campaign on behalf of (or in opposition to) any candidate for elected public office.

NOTICE: Filming and Streaming Video

Demonstrations may be videotaped for personal use only. Under no conditions may video be posted to the web or used for club demonstrations. This is to protect the rights of demonstrators, who may choose to charge for viewing their demonstrations either in person or online.

Still photography is permitted throughout the symposium and still photos may be used in any noncommercial means. Flash photography is not permitted during demonstrations but may be used in the vendor area or other areas of the symposium.

And from the AAW:

Always Remember That Safety is YOUR responsibility.

1. Always wear safety goggles or safety glasses that include side protectors. Use a full face shield for bowl, vessel, or any turning involving chucks and faceplates.
2. Fine particles from a grinder and wood dust are harmful to your respiratory system. Use a dust mask, air filtration helmet, proper ventilation, dust collection system, or a combination of these to deal with this serious issue. Be especially mindful of dust from many exotic woods, spalted woods, or any wood from which you notice a skin or respiratory reaction.
3. Hearing protection during extended periods of turning is also recommended.
4. Turn the lathe off before adjusting the tool rest or tool rest base, i.e., banjo.
5. Remove chuck keys, adjusting wrenches, and knockout bars. Form a habit of checking for these before turning on a lathe.
6. Tie back long hair; do not wear gloves; and avoid loose clothing, jewelry, or any dangling objects that may catch on rotating items.
7. When using a faceplate, be certain the workpiece is solidly mounted with stout screws (#10 or #12 sheet metal screws as a minimum). Do not use dry wall or deck screws. When turning between centers, be certain the workpiece is firmly mounted between the headstock driving center and tailstock center.
8. Ensure belt guards or covers are in place.
9. Check that all locking devices on the tailstock and tool rest assembly (rest and base) are tight before operating a lathe.
10. Ensure blanks are securely fastened.
11. Rotate your workpiece by hand to make sure it clears the tool rest and bed before turning the lathe on. Be certain that the workpiece turns freely and is firmly mounted.
12. Be aware of what turners call the "red zone" or "line-of-fire." This are the areas directly beside and in front of the workpiece, the areas most likely for a piece to travel if it comes off the lathe. A good safety habit is to step out of this zone when turning on the lathe, keeping your hand on the switch in case you need to turn the machine off. When observing someone else turn, stay out of this zone.
13. Always **check the speed** of the lathe before turning it on. Use slower speeds for larger diameters or rough pieces and higher speeds for smaller diameters and pieces that are balanced. Always start a piece at a slower speed until the workpiece is balanced. If the lathe is shaking or vibrating, adjust the speed to minimize this. If the

workpiece vibrates, always stop the machine to verify why.

14. Exercise extra caution when using stock with cracks, splits, checks, bark pockets, knots, irregular shapes, or protuberances. Beginners should avoid these types of stock until they have greater knowledge of working such wood.
15. Hold turning tools securely on the toolrest, holding the tool in a controlled but comfortable manner. Always contact the tool rest with the tool before contacting the wood.
16. Note that, if running a lathe in reverse, it is possible for a chuck or faceplate to unscrew unless it is securely tightened or locked on the lathe spindle.
17. Know your capabilities and limitations. An experienced woodturner is capable of lathe speeds, techniques, and procedures not recommended for beginning turners.
18. Remove the tool rest before sanding, finishing, or polishing operations.
19. Don't overreach, keep proper footing, and keep your balance at all times.
20. Keep your lathe in good repair. Check for damaged parts, alignment, binding of moving parts, and other conditions that may affect its operation.
21. Keep tools sharp and clean for better and safer performance. Don't force a dull tool. Don't use a tool for a purpose that it was not designed or intended for.
22. Consider your work environment. Don't use a lathe in damp or wet locations. Do not use in presence of inflammable liquids or gases, and always keep a fully charged fire extinguisher close at hand. Keep your work area well lit.
23. Stay alert. Watch what you are doing. Pay close attention to unusual sounds or vibrations and stop the lathe to investigate causes. Don't operate machines when you are tired or under the influence of drugs or alcohol.
24. Guard against electric shock. Inspect electric cords for damage. Avoid the use of extension cords.
25. Never leave the lathe running unattended. Turn power off. Don't leave a lathe until it comes to a complete stop.
26. Many accidents to woodturners occur while using saws, especially band and chain saws. Learn and follow the safety guidelines for this equipment.

COPD Risks:

Chronic obstructive pulmonary disease, more commonly known as COPD, is a mostly irreversible, but completely preventable lung disease. In the United States, COPD

patients often have a history of smoking tobacco, and prolonged exposure to **any** inhaled irritant can lead to the development of the disease. Individuals who have spent years smoking tobacco, cooking over open flames, living with coal-burning stoves, and inhaling dust [**including wood dust**] in an agricultural or occupational setting are commonly at risk for developing COPD.

The body views the inhaled irritant as a harmful, invading substance and in an effort to minimize exposure to the irritant, the brain sends a message to the lungs causing the airways to narrow. This narrowing eventually becomes permanent. In addition, the immune system floods the lungs with specialized cells that will attack the irritant. Over a period of time, these cells that are trying to protect the lungs cause permanent damage to the cells and tissues of the lungs.

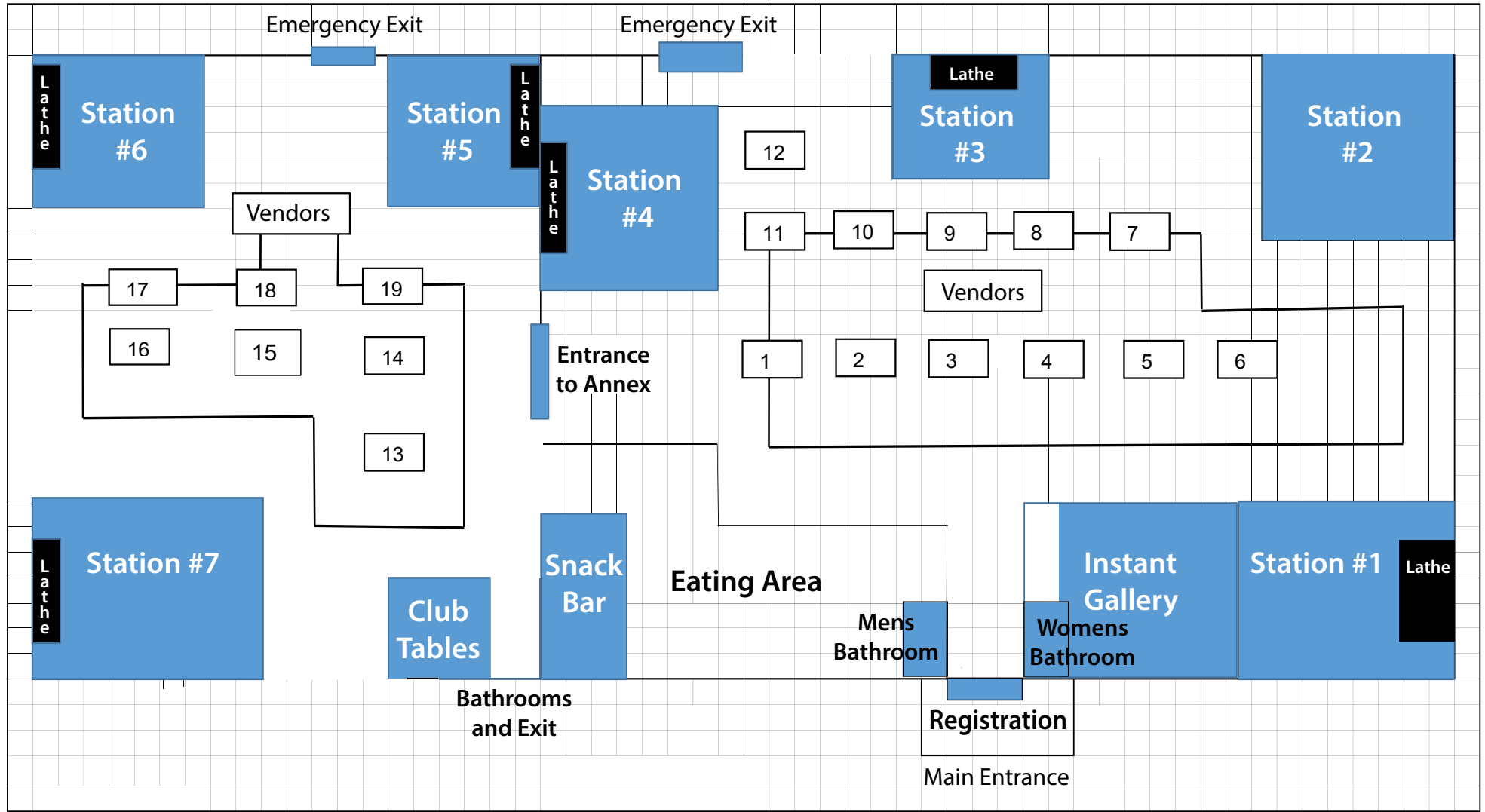
COPD is the 4th leading cause of death in the United States. People with COPD eventually experience shortness of breath, limitations in activity, and a decreased quality of life. People with COPD are more susceptible to lung infections and hospitalizations associated with these infections.

There are medications for COPD that help patients breathe better and decrease risk of infections and hospitalizations. These medications are expensive and do not return lung functions to normal, pre-disease levels.

COPD IS preventable. Limit exposure to inhaled irritants. If one must be exposed to inhaled irritants, work in well-ventilated areas, and use a mask and a respirator if at all possible.

| Time Period | Station 1 | Station 2 | Station 3 | Station 4 | Station 5 | Station 6 | Station 7 | "Blue Light" Vendor Demos |
|-------------------------|---|--|--|---------------------------------------|--|--|--|---------------------------|
| 8:30-10:00 Saturday | Nick Agar Multi-Center Wall Piece in a Frame | JoHannes Michelsen and Ron Wadel Turn a Ball Cap | Willie Simmons Turn a Pepper Mill | Trent Bosch Hollow Forms for Everyone | Andi Wolfe Turning a Bowl as a Sampler for Surface Enhancement | Bob Rotche Turn a Sphere Without a Jig | Donna Zils Banfield Patterns, Carving and Texture | |
| 10:00-10:45 Saturday | BREAK | BREAK | BREAK | BREAK | BREAK | BREAK | BREAK | |
| 10:45-12:15 Saturday | Steve Schwartz Natural Edge Bowl | Jeff Hornung The Nuts and Bolts Of It | Joe Fleming Suction Fit Boxes | Barry Gross Kitless Pen Making | Kristin Levier Introduction to Micromotor Power Carving | Linda Ferber Wobblers, An Unbalanced Top with Character | Donna Zils Banfield Adding Color and Depth | |
| 12:15-1:15 Saturday | LUNCH | LUNCH | LUNCH | LUNCH | LUNCH | LUNCH | LUNCH | Stadium Pen Blanks |
| 1:15-2:45 Saturday | Nick Agar Getting the Most from Your Fingernail-Profiled Bowl Gouge | Steve Schwartz Turning Green Wood | Joe Fleming Sharpening | Trent Bosch Decorative Utility Bowls | Women in Turning Panel Discussion | Barry Gross, Casting Pen Blanks Without a Pressure Pot | Bob Rotche Quick Gifts from Small Scraps | |
| 2:45-3:30 Saturday | BREAK | BREAK | BREAK | BREAK | BREAK | BREAK | BREAK | |
| 3:30-5:00 Saturday | Nick Agar Airbrushing Your Work | Jeff Hornung Turning To The Core | Willie Simmons Stool Demo with Woven Seat | Trent Bosch Mountain Bowls | Andi Wolfe Techniques for Surface Embellishment | Bob Rotche Creativity, Color, and the Artistic Side of Woodturning | Donna Zils Banfield The Pattern | |
| | | | | | | | | |
| 8:30-10:00 Sunday | Nick Agar Getting the Most from Your Fingernail-Profiled Bowl Gouge | Jeff Hornung Segmented Turning: If I Can Do It, So Can You | Joe Fleming Scoops and Ladles | Trent Bosch Sunburst Platter | Kristin Levier Bending Wood Without Steam: Introduction to Compressed Hardwood | Linda Ferber Introduction to Carving Using Mushrooms | Donna Zils Banfield Piercing and Negative Space | |
| 10:00-10:45 Sunday | BREAK | BREAK | BREAK | BREAK | BREAK | BREAK | BREAK | |
| 10:45-12:15 Sunday | Nick Agar Airbrushing Your Work | JoHannes Michelsen and Ron Wadel Turn a Western Hat | Willie Simmons Basic Cuts in Spindle Turning Making Handles for Your Tools | Trent Bosch Revelations in Hollowing | Andi Wolfe Beyond the Surface: 3D Carving | Steve Schwartz Enhancement with Stencils and Pyrography | Kristin Levier Adding Sculptural Elements to Your Turnings | |
| 12:15-1:15 Sunday | LUNCH | LUNCH | LUNCH | LUNCH | LUNCH | LUNCH | LUNCH | Best Wood Tools |
| 1:15-2:45 Sunday | Nick Agar Multi-Center Wall Piece in a Frame | JoHannes Michelsen and Ron Wadel Make a Stand for a Hat | Willie Simmons Stool Demo with Woven Seat | Trent Bosch Vessels and Surfaces | Linda Ferber Introduction to Carving Using Disks | Bob Rotche Turn a Sphere Without a Jig | Donna Zils Banfield Applying Color with the Airbrush | |

EXPO Center



Vendors

Booth

- 1 **Bodging Bigfoot:** <https://www.facebook.com/thebodgingbigfoot/>
- 2 **American Association of Woodturners (AAW):** <https://www.woodturner.org/>
- 3 **Best Wood Tools:** <https://bestwoodtools.store.turbify.net/>
- 4 **Airbrushing Wood:** <https://www.airbrushingwood.com/>
- 5 **Stainless Steel Bottle Stoppers:** <https://www.steermachine.com/>
- 6 **Richard's Carbide Tools**
- 7 **Big Monk Lumber:** <https://bigmonklumber.com/>
- 8 **Segmenting Sleds & Fixtures:** <https://www.petemarkenwoodturning.com/fixtures-2>
- 9 **MDI Woodcarvers Supply:** <https://mdiwoodcarvers.com/>
- 10 **Vince's WoodNWonders:** <https://vinceswoodnwonders.com/>
- 11 **Trent Bosch Tools:** <https://trentboschtools.com/>
- 12 **BG Artforms:** <https://www.bgartforms.com/>
- 13 **Hannes Tool:** <https://hannestool.com/>
- 14 **Thompson Lathe Tools:** <https://thompsonlathetools.com/>
- 15 **OddNot:** <https://www.odd-not.com>
- 16 **Stadium Pen Blanks:** <https://stadiumpenblanks.com/>
- 17 **The Walnut Log:** <https://thewalnutlog.com/>
- 18 **John C Campbell Folk School:** <https://www.folkschool.org/>
- 19 **Peke Safety:** <https://pekesafety.com/>

Demonstrators

Nick Agar: <https://nickagarstudios.com/> Nick has been working in his medium for more than thirty years. He has a well-earned reputation for producing highly individual, beautifully crafted works of art. Nick's classes offer an opportunity to learn from a world class instructor, addressing a broad range of skills & abilities.



Multicenter Wall Piece: Two separate turnings finished as one, incorporating multi-center techniques, work holding methods, tool grinds, use of carving and color for dramatic results.

Fingernail Bowl Gouge: Exploring the fingernail/swept back grind and all it has to offer. My focus is on sharpening, bevel profiles, and flute shapes for push, pull and shear cutting. I will turn a bowl with a foot, body and rim while exploring all cuts available. Focus will also be on inside bowl turning, tips and keeping a good shape. Reverse turning and tenon removal will also be covered.

Airbrushing: I will turn an OG wide rimmed platter and show airbrush techniques on the rim. Focus will be on stencils and demonstrating the advantages of airbrush use. How to clean and care for your airbrush will be covered. Easy tips and tricks from using stencils to freehand work, wood dyes vs. acrylics.

Donna Zils Banfield: www.livealifelessordinary.com Working with wood has been a remarkable journey of community and connections. Connecting with the materials and the pieces I create; communicating with other makers who have become my family, friends, and mentors; and most of all, deeply connecting with an intense and passionate need to make wood art. That realization became clear when I walked away from the legal profession after only two years of woodturning. It might seem like a completely unrelated and massive career shift, but lawyers obsess over tiny details and minutiae. I discovered my finely tuned skill of obsessing over minutiae easily transferred to my new path. It wasn't just the constant seeking of the perfect curve, or the best finished surface possible. It happened in a euphoric moment in the first workshop I took with Binh Pho; I knew with absolute certainty where my path would lead. I was inspired by his incredible story. I was driven to learn how to use those delicate tools; compelled to explore the use of colors, texture, and negative space in his work, and incorporate those techniques into mine. Obsessive focus became my mantra. Because of that connection, my work today features bold colors, patterns, and textures that I use to tell my story. Today, I draw inspiration from the historic towns, the majestic mountains and rocky seashores of New England.



Carving and Texture: Wood 'Ffolkkes': Patterns, Carving and Texture. This session will be demonstrating how to sketch patterns, carving, pyro-engraving and texturing the turned form. It will also include how to make a woodburning tip for pyro-engraving.



Color and Depth: Wood 'Ffolkkes': Adding Color and Depth. This session will be demonstrating creating the color palette, using the dry-brush painting technique. It should be noted that while techniques will focus on the Wood Ffolkkes sculpture, this technique can be used in many other ways, on multiple shapes and forms.

The Pattern: This rotation will show attendees how to lay out an image or pattern, first using pencil, then a sharpened and honed woodburning tip to make the pattern permanent. This will be followed by texturing the pattern interiors using a variety of dental burs.

Piercing and Negative Space: This rotation will demonstrate how to 'see' negative space, how to create it, and how negative space and piercing transforms a vessel.

Applying Color with an Airbrush: This rotation will demonstrate masking off areas of the vessel using frisket, and how to add color and shading with an airbrush.

Trent Bosch: <https://trentbosch.com/> Working with wood is part of my everyday life. It is my connection to the earth and the environment in which I live. While pursuing my BA degree in photography and sculpture, I became interested in the art of woodturning. My philosophy has always been to work in harmony with our environment and not to destroy something in order to create something. In all my art, I use only recycled and easily sustainable woods. Being conscious of this has allowed me to work with the subtle beauty and dimension this discarded wood possesses. My intent as an artist is to express my feelings about nature, my family and natural processes. I work in series of bodies of work, which allows me to explore these issues in depth. Throughout the creative process I am continually reminded that I have not and will not ever be content. I will continue to create and strive for that body of work that has yet to be conceived



Hollow Forms: This is a demo for people that are interested in hollowing, whether you are just getting started or have been hollowing for many years. I share valuable techniques learned throughout the years using basic hollowing tools. You learn about form, steps of hollowing, how to check wall thickness with simple tools, and much more.

Decorative Bowls: In this session I rough turn a bowl from green wood, discuss drying techniques including kiln drying and building your own kiln as well as very simple and basic techniques. Then I re-turn a dry bowl using specially ground tools to get as clean a cut as possible to cut down on sanding. I will then take that bowl and discuss and use different decorative techniques including carving, bleaching, dying, painting, burning, sand blasting, and surface textures.

Mountain Bowls: In this demo I expand upon the decorative utility bowl demo and show a technique that I used to expand the possibilities of a utility piece becoming more decorative. Drawing inspiration from my environment (I live in Colorado and the mountains are very prominent) I came up with this interpretation. We go through the making of the bowl, beading

the bowl, laying out and carving the mountain ranges. I also touch on wood prep, tool sharpening, finishing and a myriad of other possibilities.

Sunburst Platter: In this session I turn a platter from green wood, from start to finish. I will then take that Platter and carve a sunburst pattern into the rim. Along the way we will discuss drying techniques, getting the cleanest cut possible to minimize sanding, how to develop new ideas and more.

Hollowing Revelations: Over the past 25 years I have been pursuing the art of the hollow form. Throughout this time I have used and developed some very unique techniques and equipment. In this demo I will go through all the techniques that in the creation of a hollow form with an emphasis on the latest technologies I have developed for hollowing making this much more than just a hollow form demo.

Vessels and Surfaces: In this demo participants will not only learn all the techniques that I go through in the creation of a hollow form but ways to make the surface outstanding! From textures to colors to sandblasting and beyond – making this much more than just a hollow form demo.

Linda Ferber: I have early memories of working on craft projects, mostly involving spending time with family. The creative process of being a wood artist is my passion. Engaging all my senses, being present and engaged and challenged by the process.

I love to create items that tell a story, capture a moment or emotion. The beginning of my process is material and form, selecting the wood, turning the shape. The completion is adding the embellishment, the patterns, textures and color.



My inspiration is drawn from nature and my surroundings as well as memories and dreams. It is making a connection to these experiences and attempting to interpret them through the form, movement and color of a piece. The joy of making a sculpture invites interaction from the viewer to experience the energy through touch and discovery of the details.

Unbalanced Tops: 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.

Carving Using Mushrooms: I will introduce power carving by walking us through the steps to design, plan, shape, texture, sand and create a wood mushroom. Different techniques and tools will be shown.

Joe Fleming: <https://www.airbrushingwood.com/> Woodworking provides me with an outlet for my creativity. I enjoy finding a piece of wood, envisioning what it can become, and then transforming it into a beautiful art or craft piece. I make both art pieces and functional pieces, but I always strive for beauty. My woodturning consists of all types of turning disciplines including bowls, hollow forms, platters, vases, boxes and furniture components. I use a variety of wood species in my work including local urban forested woods like eucalyptus, and other reclaimed wood. I also use wood from certified forestry projects in the Pacific Northwest, Mexico and Australia.



Suction Fit Boxes: See downloadable .pdf file.

Sharpening: See downloadable .pdf file

Scoops and Ladles: I will demonstrate how to turn a two-axis scoop.

Barry Gross: <https://www.bgartforms.com/> With over 30 years of varied experience working in several diverse media, Barry Gross is an artisan who enjoys creating fine writing instruments! He is an artisan who is inspired by nature and the rich textures of all the distinctive exotic materials he utilizes to create his one-of-a-kind fine writing instruments. His ongoing curiosity to discover more and diverse materials to create his unique pens is a driving force behind what inspires his creativity.



Kitless Pen Making: How to make a pen without using manufacturer's pen components. The tools, drill bits, taps & dies will be discussed and demonstrated. The steps to making your own pen on a lathe will be shown in detail, and at the end of the seminar, a knowledge of "Kitless Pen Making" will be obtained.

Casting Pen Blanks: Label casting and casting other items in a pen will be demonstrated and discussed. The best methods to make your own blanks will be shown. The best way to turn acrylic blanks will be discussed and demonstrated.

Jeff Hornung: <https://jeffhornung.com/> Jeff became a full-time professional turner in 2016 and is a woodturning instructor at Craft Alliance (St. Louis, MO), and the John C. Campbell Folk School (NC), and MADE (St. Louis, MO).



Nuts and Bolts of It: This demo is designed to show you the nuts and bolts of thread chasing while making a fun project at the same time...a functional oversized nut and bolt! We will discuss material selection and tool choices as well as set up and lathe speed. You'll learn everything about hand chased threads and understand the application is universal, no matter the project. I'll walk you step by step through the making of a nut and bolt out of a single turning blank, with no gluing required. This is a solid project for sure. I'll even show you how to make a

hexagon template for shaping the nut...without needing to use any math!

Turning to the Core: Maximize your bowl blanks, increase your productivity, reduce wood waste, impress your friends and save the world! Ok, maybe just the first 3. This demo is all about coring bowl blanks and getting more than one bowl from a blank. The creation of stacked, or nested, sets of bowls does require some specific tooling and I will cover the most popular versions of coring systems available. We will talk about wood selection and preparation as well as chucking strategies for the best results. Next, we will make our first core and talk about how to handle the cores for remounting and finish turning. This is bowl turning at its best and you're sure to learn a lot.

Segmented Turning: Software and Segments and Glue Ups, oh my! I'm not known as a precision turner and always avoided segmented turning projects because math scares me. I've discovered that you don't have to rely on calculations and hand drawn technical documents to create elaborate segmented projects. With this demo I'll show you the basics of segmented woodturning by using software and cutting jigs designed to make things so much easier. We will discuss the basic calculations so you can understand the math behind the designs and then make our design using readily available software. Next, we'll discuss making accurate cuts, using jigs and sleds, without having to be accurate ourselves. I'll show you simple ways to do glue ups, clamping techniques and tips to correct user errors, as well as ways to stack and glue the segmented rings into the rough forms we need. Wrapping things up will be turning strategies and using standard tools to get the best results. If I can make a segmented turning, you can too!!

Kristin Levier: I create minimalist contemporary sculpture inspired by my deep fascination with the natural world. My mission as an artist is to tell a story through work at the intersection of art and science. I'm driven to make art that excites curiosity and connects us to the extraordinary, strange beauty of the world around us. The two decades I spent as a research molecular biologist allowed me to explore the complexity of our world, and I continue to view my surroundings through the eyes of a scientist. The structure of a leaf or the movement of a bacterium can be astonishingly beautiful, and I sculpt with the aim of illuminating the subtle and the tiny. Through my work I hope to deliver visceral scientific content to encourage curiosity and a desire to look more closely at the smallest details of the fantastically rich and beautiful world around us.



Introduction to Micromotor Carving: I discuss micromotor tools, burrs, different wood choices and the types of woodcarving, including thicknesses needed, grain alignment, and method of holding pieces..

Bending Wood without Steam: Compressed hardwood is hardwood that has undergone a thermo-mechanical process that allows it to be bent easily while at room temperature: "It is indistinguishable from clear, straight-grained hardwood because that's what it is," (www.PureTimber.com). Compressed wood behaves like all wood with respect to sawing, turning*, carving, sanding, painting, staining and finishing. I will demonstrate characteristics and methods to use in bending this wood.

Adding Sculptural Elements to your Turnings: I will demonstrate five different methods for connecting sculptured elements to turned objects.

JoHannes Michelsen: <https://hannestool.com/> A woodturner since 1954, JoHannes enjoyed working with wood and specialized in custom stair building, until an article about woodturner David Ellsworths hollow forms inspired him to become a vessel maker. He learned to turn green wood and produced bowls that distorted as they dried. In 1990, Michelsen attended a cowboy-style wedding and decided to make a turned wooden hat for the occasion. It was so well received that he now specializes completely in hats that can be either worn or displayed as pieces of sculpture. He has demonstrated the techniques of creating them at many clubs, symposiums and events.



Turn a Ball Cap: JoHannes will demonstrate how to turn a ball cap.

Turn a Western Hat: JoHannes will demonstrate how to turn a western hat.

Make a Hat Stand: As in Support of! Hats by nature need support; a head is a good start, but they need a place to be when not being worn, a place that is stable and safe. I make two kinds of wall mount and a series of stands that go on a surface. I will demonstrate a stand with raised Spiral decoration. My personal favorite!

Bob Rotche: <https://www.bobrotche.com/> I have always loved to work with wood when circumstances allowed but it wasn't until about 2010 when I got to spend some time with a wood lathe that I really understood the drive my family felt to create. Now, as my career is winding down, I feel driven to explore the boundaries of wood art and sculpture. Inspired by man's interaction with nature, the way organic interacts with inorganic, the way geometric shapes interact with free form curves and the way color and texture can affect all of the above. The well is deep and I have only sampled the surface. I feel excited and privileged to be able to explore what lies below.



Sphere without a Jig: In this session, we will learn how to turn a sphere using the ghost image method. We will start by making a set of cup chucks and will then use the cup chucks to turn a sphere. Remaining time will be used to look at examples of creative uses of spheres.

Gifts from Scraps: Most of us have boxes of little pieces of wood that were too nice to throw out but too small for most projects that we want to do. In this session we will try out 3 quick projects that can turn those little scraps into fun small gifts. We will learn how to make a small, lidded box, a coffee scoop and a bottle stopper.

Creativity, Color and the Artistic Side of Woodturning: If you want to see chips flying, do not come to this session. This will be a slide based, wide ranging and

hopefully interactive discussion about how we look at and analyze 3 dimensional objects, a little bit of the basics of color theory and then thinking about how we can use this information in novel ways to express our ideas visually.

Steve Schwartz: I was first introduced to the lathe in 1976 and taught to do everything wrong. I found the Capital Area Woodturners Club in 1999 and with the help of hundreds of demonstrators I have been trying to perfect both the craft of clean efficient cutting and good artistic form. Along the way I have experimented with off center turning, inside out turning, threading, hollowing, fluting, boxes, captive rings, various finishes and assorted tooling. I eventually reached the point where I could summarize my work as very good but still just brown and round.



To distinguish my work from others I have been using computer generated adhesive stencils to define positive or negative space. I emphasize this space with pyrography and paint to give the images a textural feel & increase contrast. I commonly use this technique on wide rim bowls, the sides of tall bowls and funeral Urns. Generally, I sell my art at juried art shows, teach classes at my shop, and take some orders for custom architectural turnings.

Natural Edge Bowl: This demo will include considerations for chainsawing your turning blank, methods of mounting on to the lathe, creation of a tenon, reverse chucking, lathe speed, sanding and removal of the tenon. I will be showing how to carve both a bowl and a vase.

Turning Green Wood: Working with wet wood has two parts. First a bowl will be rough turned to remove stress and allow the wood to warp. This will cover planning chainsaw cuts, artistic considerations for grain patterns, methods for mounting, creating a tenon and basic cutting. The wood is then set aside to dry for a few months or more. The second part of my demo covers remounting a dry but warped bowl blank, turning it to a finished bowl and removing the tenon.

Pyrography & Stencil Enhancement: I commonly use adhesive backed stencils to define areas on a bowl that I want to decorate. My demo will include a discussion of how stencils are used to define areas of positive and negative space. Included will be a few of the ways that stencils can be created, and ways to find suitable art as well as design considerations as they apply to the shape of your turning.

Willie Simmons: I'm a second-generation woodworker from Fincastle, VA. I spent hours a day in my father's shop as a child, refinishing and repairing furniture. My first experience on a lathe was replacing a rung on a chair. From that moment on, I knew that turning was my calling. I've been to many symposiums, classes, and demos over the years. I enjoy teaching and sharing what I've learned.



Handles for tools and kitchen items: Different methods of turning using screw chucks between centers, and for jaw chucks. Ice cream scoops., pizza cutters, seam, rippers, turning tool handles, as well as making a more appealing handle for household utensils. Basic turning skills and some advanced turning methods.

Stool with Woven Seat: I will show how to turn the individual rungs and posts for a small footstool. Then I will assemble the stool after showing where and why I make holes for the rungs. Once assembled, I will instruct on three different types of seats. Fiber rush, shaker tape, and split bottles.

Basic Spindle Turning & Handles: Turning between centers to create table legs, pepper mills, tool handles, chair parts, other spindle parts. I will use roughing gouge, spindle gauge, parting tool, and a skew. There will be plenty of instructions on using the skew during this demo.

Ron Wadel: Although a turner for over twenty years, it wasn't until I saw Johannes Michelson turn a wooden hat at a show in Baltimore, MD that I became really fascinated with turning. Since attending one of Johannes' workshops, I've turned about 300 wood hats. I was honored to be published in American Woodturner in April 2020, "A Gallery of Wood Hats" in just my third year as a full-time turner. I've been traveling with Hannes for the past couple years to shows and symposiums, assisting him during his demonstrations and at his booth. I really enjoy turning hats. It's always interesting what type of hat lives inside that piece of wood. Some of my favorite hats come out of what other people would consider to be unusable wood. But that "unusable wood" often brings out the best character in the hat!



Collaborator with JoHannes Michelsen.

Andi Wolfe: <https://www.andiwolfe.com/> I am a botanist by day and a part time woodturner in whatever spare time I can glean from a week. My botanical training has served me well in my woodturning endeavors. My work has focused on the use of surface enhancements that employ botanical motifs. Some of the botanical inspirations are obvious. For example, I sometimes use a botanical print motif to illustrate various flowering stages of a particular plant, or I'll cover one of my turnings in maple or oak leaves. Other designs are less obviously botanical unless one is used to seeing plants at the microscopic level. I sometimes enhance a turning by carving a textural motif inspired from cellular structures of plants. Most recently, I have been carving botanical designs into my turnings in 3D.



Sampler Bowl: I will show examples of my work featuring surface enhancements and explain my reasons for choosing a particular form for featuring a particular motif. Different forms can be used for similar motifs, but one needs to consider how a work will be viewed in person or via photographs. I will turn basic bowl forms appropriate for showcasing different surface techniques such as carving, pyrography, and coloring. Bowls can be classic forms or modified to accommodate deep texturing or carving.

Surface Embellishment: So many choices, so little time... My work features pyrography, carving, texturing, and coloring. I will demonstrate how I achieve particular texture effects and will discuss wood selection in terms of pyrography, carving, and coloring.

3D Carving: I will show the steps I take in turning the form, planning for wood grain orientation, and a step-by-step procedure of progress from turned form to completed project. I will also discuss tools for removing negative space, carving, detail work, and finishing the project.

Food Near EXPO, Fishersville

McDonalds

715 Tinkling Spring Rd, Fishersville, VA
22939

Sheetz

726 Tinkling Spring Rd, Fishersville, VA
22939
No sit-down eating

Goose Creek Market - Shell

18 Foursquare Ln, Fishersville, VA 22939
Right down the street on 608
Boars Heat deli sandwiches

Mi Rancho

1845 Jefferson Hwy, Fishersville, VA 22939
Lunch and dinner

Subway (located in Citco)

1829 Jefferson Hwy, Fishersville, VA 22939

Sidelines Sports Bar & Grill

16 Ivy Ridge Ln, Fishersville, VA 22939

Fishersville Lunch Box and Farm Market

29 Long Meadow Rd, Fishersville, VA
22939

Great crabcake sandwiches

Tony's Pizza & Italian Restaurant

32 Windward Dr, Fishersville, VA 22939

Seven Arrows Brewing Company

2508 JeQerson Hwy #1, Waynesboro, VA
22980

Iguana Azul

2556 JeQerson Hwy, Waynesboro, VA
22980

Great Mexican food

Heritage On Main Street

309 W Main St, Waynesboro, VA 22980
Lunch or nice dinner

New Ming Garden BuQet and Grill

316 Federal St, Waynesboro, VA 22980

Los Panchos Mexican Restaurant

156 Lucy Ln, Waynesboro, VA 22980

McAlister's Deli

740 Town Center Dr suite a, Waynesboro,
VA 22980

Depot Grille

42 Middlebrook Ave, Staunton, VA 24401
Good for dinner

Thai Staunton Restaurant

1000 Greenville Ave, Staunton, VA 24401

Mill Street Grill

1 Mill St, Staunton, VA 24401
Expect a wait

Byers Street Bistro

18 Byers St, Staunton, VA 24401
Good for dinner

Zynodoa Restaurant

115 E Beverley St, Staunton, VA 24401
Pricy

BLU Point Seafood Co.

123 W Beverley St, Staunton, VA 24401
Pricey

Woodturning Clubs Virginia



Apple Valley Woodturners

Meet at: Welltown United Methodist Church
1444 Welltown Road, Clearbrook, VA.
www.applevalleywoodturners.org

Blueridge Woodturners

Meet at: Williamson Road Masonic Lodge
3025 Pioneer Road Roanoke, Virginia
www.blueridgewoodturners.net

Capital Area Woodturners

Meet at: Pimmit Hills Center
7510 Lisle Ave, Falls Church VA 22043
www.capwoodturners.org

Catoctin Area Turners

Meet at: Harmony Hall
39077 East Colonial Highway
Hamilton, VA.
www.catoctinareaturners.org

Central Virginia Woodturners

Meet at: Crimora Community Center
1648 New Hope and Crimora Road
Crimora, VA 24431
www.centralvawoodturners.org

Richmond Area Woodturners

Meet at: Woodcraft of Richmond
9862 West Broad Street
Glen Allen, VA 23060
www.richmondwoodturners.org

Smith Mountain Lake Woodturners

Meet at: Scruggs Fire and Rescue
2138 Bluewater Drive
Moneta, VA
www.smlwoodturners.net

Tidewater Turners of Virginia

Meet at: Woodcraft or Norfolk
5802 E. Virginia Beach Blvd Suite 152
Norfolk, VA
www.tidewaterturners.net

Woodturners of the Virginias

Meet at: the Phoenix Shop
5906 Main Street
Mount Jackson, VA
www.woodturnersofthevirginias.org



American Association of Woodturners (AAW) is a nonprofit 501(c)(3) organization, in Saint Paul, Minnesota, dedicated to advancing the art and craft of woodturning by offering opportunities for education, information, inspiration, and community to those interested in turning wood. Established in 1986, AAW currently has more than 16,000 members and a network of over 360 local chapters representing professionals, amateurs, artists, hobbyists, gallery owners, collectors, and others. The AAW has the single largest collection of woodturning information anywhere and its award-winning journal, **American Woodturner**, is the foremost publication on the art and craft of woodturning in the world.

We invite you to join the AAW, the go-to resource for woodturners. As an AAW member, you'll be a part of a dynamic community of woodturning enthusiasts with diverse skill levels and interest areas.

AAW is a one-stop-shop for woodturning education and information. As a member, you'll be able to learn quickly, at your own pace with AAW's online learning portals, exclusive print and digital publications, curated educational videos, safety resources, and more. The largest portfolio of woodturning-related material in the world is available to AAW members online.

A keystone of membership is the AAW's award-winning *American Woodturner* journal, the foremost publication on the art and craft of woodturning in the world. Members receive six issues (print or online) annually featuring articles, projects, tips, techniques, and news. Additionally, membership includes access to an online archive and index of past issues dating back to 1986.

AAW can help you enrich your woodturning experience, accomplish your ambitions, recognize opportunities, and pursue your aspirations wherever you are in your woodturning journey.

We invite you to learn and grow with AAW. Your AAW membership is a commitment to your personal development and expresses your dedication to preserving woodturning for future generations.

To learn more, visit us at woodturner.org or call us toll-free (U.S.) at 877-595-9094. Our office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. central time. For a complete list of AAW member benefits, visit <http://tiny.cc/aawbenefits>.