

BAY AREA



**WOODTURNERS**  
ASSOCIATION  
A CALIFORNIA NONPROFIT CORPORATION  
LOCAL CHAPTER AAW

October 2022

Volume 26 Issue 10



**Alan Stratton**  
**Perfect Spheres-No expensive Jig**  
**October 8th**  
**8:30-12:30**



Learn to hand turn a perfect sphere using the octagon method and refining with scrap wood faceplates. And, usually in less time than using a specialized jig.

**Bio:**

I fell in love with woodturning a long time ago. At the time, I was a poor college student recently married and had no furniture. The university had a woodworking shop with a lathe. I learned how to use the lathe and made a living room set with turned spindles. We still have that furniture despite having moved back and forth across the country and recovering the cushions a couple of times.

A short time later, after graduation, we moved to Boston (Peabody actually) for a short term work assignment. One Sunday we bought a newspaper (remember those?) and I read the want ads. (This was very unusual for me.) I happened to see a note about a lathe for sale. We saw it and bought it. What a mistake! We lived in a small apartment and were expecting our second child.

Over the years, I used the lathe occasionally. It was an old Rockwell lathe. I really wanted to turn bowls but the headstock was very sloppy and limited my success. At the same time, my family and regular job precluded me from doing very much with the lathe.

Later I got rid of the lathe and bought a nice new one. Happy days, but work and family still came first. Later yet, I decided to pursue the dream again. My children have all left the house and I have made the time to turn. Now, I make a turning video every week to post to my As Wood Turns web site and YouTube channel. There are over 400 videos now. Every year, I host a Christmas Ornament Challenge open to all crafts. This challenge is a lot of fun and helps celebrate Christmas. You too can join in the fun each November.

I am not a professional woodturner, that university degree was in accounting. I'm learning with each project. I decided to specialize in turning diversity. I like to try new projects and explore new frontiers. For example, I developed the Infinite Axis Chuck for multi-axis turning.

I want to share my dream with others I know are out there who also dream of making something beautiful. Let's have some fun turning wood. 😊 — Just remember to be safe at the same time.

**Sources:**

<https://www.aswoodturns.com/>  
<https://www.aswoodturns.com/demonstrations/>  
[https://www.youtube.com/results?search\\_query=alan+stratton+woodturner](https://www.youtube.com/results?search_query=alan+stratton+woodturner)





A CALIFORNIA NONPROFIT CORPORATION  
LOCAL CHAPTER AAW

## Club Meetings

### *Club Meetings-*

Meetings are held on the 2nd Saturday on each month. We meet in person with attendance simultaneously available via zoom. Meetings are held at the PHEC Woodturning Center at 1 Santa Barbara Road, Pleasant Hill, CA. The doors open and the simultaneous zoom session starts at 8:30am. The meeting start time is 9:00am. See our website at [bayareawoodturners.org](http://bayareawoodturners.org) for more information.

Guests are welcome to attend in person or via zoom by request to: [membership@bayareawoodturners.org](mailto:membership@bayareawoodturners.org).

See [bayareawoodturners.org/](http://bayareawoodturners.org/) for club information.

### *BAWA Officers Meeting -*

The Association's officer meetings are held each month. Contact Steve Griswold at: [president@bayareawoodturners.org](mailto:president@bayareawoodturners.org) for more information.

## 2022 Event Schedule

October 8th	Alan Straton 8:30-12:30
November 12th	TBD
December 10th	TBD

The Bay Area Woodturners Association is a local chapter of the American Association of Woodturners. Our purpose is to provide a meeting place for local turners to share ideas and techniques and to educate the general public regarding the art of turning. The Association usually meets the second Saturday of each month. The Association periodically sponsors exhibitions and demonstrations by local and internationally known turners.

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# Al Lacer The Skew Chisel

Our September demonstrator was none other than the renowned Alan Lacer. Alan has a long history of turning, and a specialization in using the skew. Many of us likely own a skew produced under the Alan Lacer label.

Alan discussed the history of the skew, including the 4" skew used at the turn of the 20<sup>th</sup> century by production turners to cut down on the number of times they would need to go to the grinder to resharpen the skew.

He showed the grind he prefers to use and talked about how he approaches sharpening. Alan deviates from the standard 70 degree skew angle with a 1/3 of the width ground at 90 degrees, and the remainder ground in an arc. Alan does maintain the bevel at 1 1/2 the length of the thickness of the skew, even with the altered profile he uses.

One of the areas Alan discusses in great detail is the importance of honing the skew after sharpening. In fact, Alan mentioned the production turners of old would seldom need to visit the grinder but had a honing stone next to them at the lathe and would hone quite often. They were production turners, often paid by the piece, so the faster they were and the less trips to the grinder the better.

Alan showed the dead-center and live centers he prefers to use. Both were cones, which are much safer, in that they allow the piece to slip when there is a bad catch, saving the amount of damage, and making for a much safer turning experience.

Alan mentioned that speed is a myth. A good cut can be made at a low rpm if the tool is sharp and the cutting angle is correct. To demonstrate this, Alan turned a piece at 200 rpm. Alan says his "normal" turning speed is 1,000 rpm. No faster.

There were many good points Alan brought up; using the skew to part off instead of the parting tool to prevent tear-out. Parting off at the headstock end when turning spindles. Using the shoulder cut on end-grain. And, staying away from the upper 1/3 of the skew to prevent dig-ins.

The demonstration was incredibly informative, and Alan displayed his incredible talent as a turner, and as an instructor.

### Sources:

<https://www.alanlacer.com/>

[www.alanlacer.info](http://www.alanlacer.info)

[https://www.youtube.com/results?search\\_query=al+lacer+woodturning](https://www.youtube.com/results?search_query=al+lacer+woodturning)



Regrinding new bevel



Grinding technique



Honing edge



Cup drive centers



Planing cut



V-cut



Shoulder cut



Ugly dig-in



How sharp is a long point



Slanted V-cut



Cutting micro-bead



Making bead proud



Cutting shadow lines



Quickly rolling beads



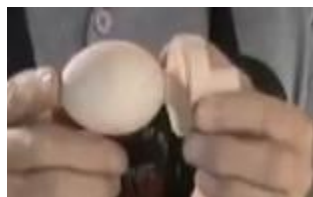
Carefully rolling beads



Nasty catch



Eggs-good bead practice



Mount eggs on turned Morse Taper



Cutting tiny top



Parting off



Rattlesnake tool handle

# President's Letter

October 2022



## *Show and Tell – it's for everyone*

I really treasure our monthly meetings. A chance to hang out with our fellow turners, watch a great demo, pick up some wood at the raffle, some supplies at the store and a book at the library – all great. And the Show and Tell: a chance to hear our woodturning friends talk about what they have been up to in the workshop. But the Show and Tell is so much more than that, it's a chance for us to ask questions in both directions: when showing a piece I have often asked the group for advice, "what finish would work best on this wood?" "how can I get a smooth surface on this undercut edge?" On the other hand, we have all asked questions of the person showing a piece, "how did you make that textured surface?" "what wood is that?" and so on. And I have really enjoyed watching our fellow turners evolve and grow over time, gaining ever better skills, exploring new possibilities. In that regard, I would like to make a plea: if you are a beginning woodturner, or even if you just feel you are not an advanced woodturner, please do join in to Show and Tell! We have an amazing and supportive community here, and I can testify from personal experience that bringing some of my earliest turnings to Show and Tell were invaluable. The answers to my questions and the positive feedback were incredibly helpful and motivating. And conversely, it has been such fun to watch fellow turners grow and change as the months and years go by. So here's my pitch: Show and Tell is for everyone. Newbie or "expert," share your work at Show and Tell – we are all the richer for it.

Stay safe and keep on turning,  
Steve Griswold

## Membership News By Anna Duncan



Our membership has rebounded as we learn to live with Covid. As of October 1<sup>st</sup> we have 164 members. We can now attend BAWA meetings in person, or by Zoom if that is your preference. In person meeting attendance is growing with each monthly meeting and members report enjoying getting back together socially and having access to the library, the store, and the wood raffle.

With in-person meetings and our desire to continue providing 6 professional woodturning demonstrations each year, our expenses are back to what they were before the pandemic. You know where this is going, right? The Board decided in late September that BAWA dues will resume at \$60 for 2023 as was the rate before the pandemic. Still a great price for all the value we get from membership, including:

- Demonstrations, member show & tell, wood raffle, woodturning supply store and library at meetings
- Two social events per year
- Website and newsletter full of woodturning information
- Meet ups with friends who share your passion for woodturning.

With that established it is renewal season and now is the time to pay your dues for next year. There are a couple of ways to renew:

- You can use the BAWA website and follow the instructions for renewal using a credit card...same process as previous years
- You can send a check to our treasurer at Rick Nelson, 1548 Webb Lane, Walnut Creek, CA 94595
- You can pay in person at upcoming BAWA meetings

One other membership related item; individuals who join BAWA between now and the end of the year will pay \$60 which will cover the remainder of 2022 and all of 2023. Please share this information with anyone you know who may be interested in joining the Club.

We'd really like to be finished with renewals by the end of the year, so I encourage you all to renew ASAP.

If you have any issues with renewal, please contact me at [membership@bayareawoodturners.org](mailto:membership@bayareawoodturners.org).





# BAWA NEWS & NOTES



## Faces of BAWA



John Cobb receiving life membership



Anna Duncan



Robert Horn



Ed Steffinger



Rick Kalish



Larry Batti



Wood Raffle



The group watching the IRD

## BAWA Classified Ads



We want members and others with items to sell or trade, services to render or if you're just looking to find a specific item from fellow BAWA members.

Please send ads to Louie Silva at:  
[newslettereditor@bayareawoodturners.org](mailto:newslettereditor@bayareawoodturners.org)

You can't beat the price...FREE!!

### Rockler Helps BAWA Members

BAWA members receive a 10% discount when purchasing directly at the Concord Rockler Store at:

<http://www.rockler.com/retail/stores/ca/concord-store>.

Mention your BAWA membership when checking out, to receive your discount. Rockler also donates part of the proceeds back to the club which help support our Holiday Party raffle.



## Calling all Portrait Lovers!



We're excited to announce Bedford Gallery is now accepting art submissions for our spring 2023 juried portrait exhibition, *About Face!* The deadline to apply is January 26, 2023.

The practice of creating portraits dates back nearly 12,000 years to the Neolithic era. What began as plastered human skulls has evolved into paintings, photographs, and sculpture that not only capture the likeness of an individual, but also provide clues about the cultural and societal context in which the person lived. *About Face*, a juried and invitational portrait exhibition, continues this fascinating tradition using a contemporary lens to speculate how future generations might perceive the way we value beauty, power, and ultimately, what we hold culturally significant.

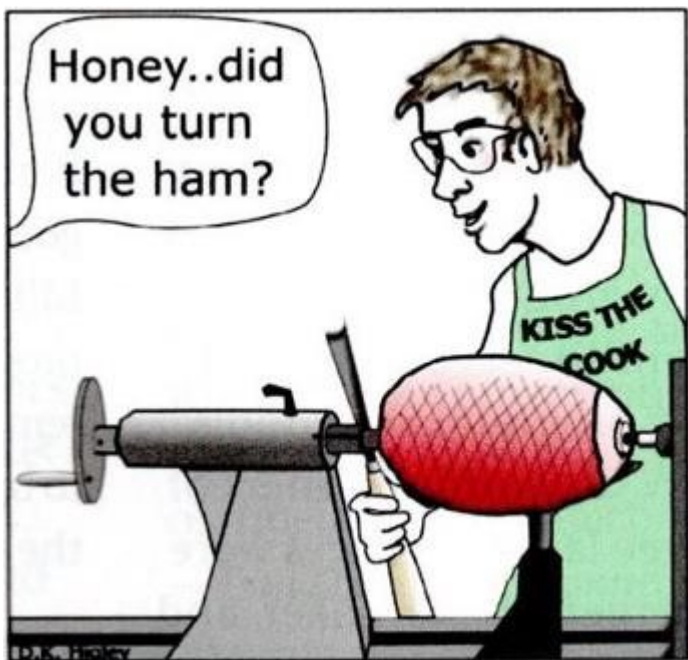
**Eligibility:** Open to all artists, 18 years of age or older, working in all media and all sizes.

**Jurors:** Zoë Latzer, Associate Curator and Director of Public Programs, ICA San Jose and David Reyes, Curator of Exhibitions and Collections, Huntsville Museum of Art.

Over \$2,000 in cash and prizes for artist awards!

*About Face* will be on view April 15 – June 25, 2023.

For application details visit [bedfordgallery.org/art-opportunities/call-for-entries](http://bedfordgallery.org/art-opportunities/call-for-entries).





**Show & Tell  
September**

*Charlie Saul*



*Robert Horn*



*Mike Vergino*



*Ed Steffinger*



*Continued on following page*

# Show & Tell September

*Michael Hackett*



*Gary Bingham*



## AAW | AMERICAN ASSOCIATION OF WOODTURNERS

### Tips

#### Wax paper to the rescue

When my banjo begins to stick, or drag, on the lathe bed, instead of stopping what I'm doing to apply and buff off wax, I take a piece of wadded-up kitchen wax paper and give the ways a quick scrub. I can get back to work in seconds, with a noticeable improvement in the banjo's ability to slide. The same method also works well on the toolrest and along the length of turning tools that grab during cutting.

—Terry Quiram, Illinois



#### Balloon as holding device

As I make ornament globes, I like to apply the finish prior to assembly. This prevents excess finish from filling the detail of the icicle (upside-down finial). To hold the globes during finishing, I use a balloon (the type sold as small water balloons). Simply inflate a balloon inside the globe and tie it off at the top. Then hang the globe by tying a string to the balloon knot. This works great with either brush-on or spray-on finishing products, as you don't have to touch the piece being finished. After the finish has dried, pop the balloon and pull it out of the globe. This has possibilities for other small hollow forms as well.

—Gary Mrozek, Minnesota



#### Sanding curves on spindles

To help create a fair curve when sanding coves, I used to use a selection of different-sized dowels. For a curve on a small finial, I would wrap abrasive around the sharpened taper on a pencil.

To allow for the varying diameters on a complex finial, I turned a 1½" - (38 mm-) diameter cone about 4" (10 cm) long, and it has proven to be a versatile sanding aid. I wrap the cone with a piece of sandpaper and match the diameter with the turning. Where the curve is tighter, I simply move the cone to match the new diameter. To expose fresh abrasive, rotate the cone.

—Joe Larese, New York

*Continued on following page*



# Make a Decorative INLAY PEN

Charles Mak

For a lot of woodturners, myself included, pen turning was the first joyful encounter with the art of the lathe. But after a while, making pens, regardless of their style or materials, can become less interesting. Inlay kits do make for unique pens but are not economical for some, while other methods (making a Celtic knot, for instance) may be too complicated. I would like to offer an easy process for creating eye-catching inlay pens without the use of kits. This process also offers a wealth of design opportunities.

This simple method involves drilling holes and/or mortises

into a pen blank and filling those voids with contrasting materials prior to drilling the blank and gluing in the brass tubes supplied with your pen kit. The blank is then mounted on the lathe, turned, and finished in the usual manner, and the result is a one-of-a-kind inlay pen with interesting patterns. By changing the combination of voids, their shapes, the filler materials, the layout, and the final size of the pen barrels, you can create an almost infinite number of patterns for your pens (or other spindle projects).

## Tools and materials

In addition to the usual pen-making tools (spindle gouge, pen mandrel, drill press, for example) and supplies (pen blanks, pen kits), I use a ¼" (6mm) brad point bit to drill holes and a ¼" plug cutter to make round plugs from scrap wood (*Photo 1*). I use a mortising machine to cut the square holes (mortises), but you could also use a mortising attachment on the drill press. I cut ¼" square filler stock on the tablesaw. Alternatively, you can use pre-cut ¼" dowels and square rods.

## Design the pattern

Explore possible designs by pondering questions like these:

- What kind of layout do I want for the dots and/or squares on the pen?
- Will they follow a certain pattern—straight line, spiral, evenly spaced, or will they be randomly placed?
- How many voids and which shapes/sizes do I want?
- What will be the effect of the wood or other material I choose for the pen blank and plugs?

To help me visualize and examine my design choices, I usually sketch them on paper (*Figure 1*). As you gain more experience with the technique, you can explore many other design options and choices of materials (*see sidebar*).

## Applying your design

Once you have a design blueprint, use a fine-point felt pen to mark the hole locations on the pen blank. I also draw two straight lines on the blanks to indicate the rough size of the finished pen. ▶



Chuck a ¼" plug cutter in the drill press to make plugs of a contrasting wood.



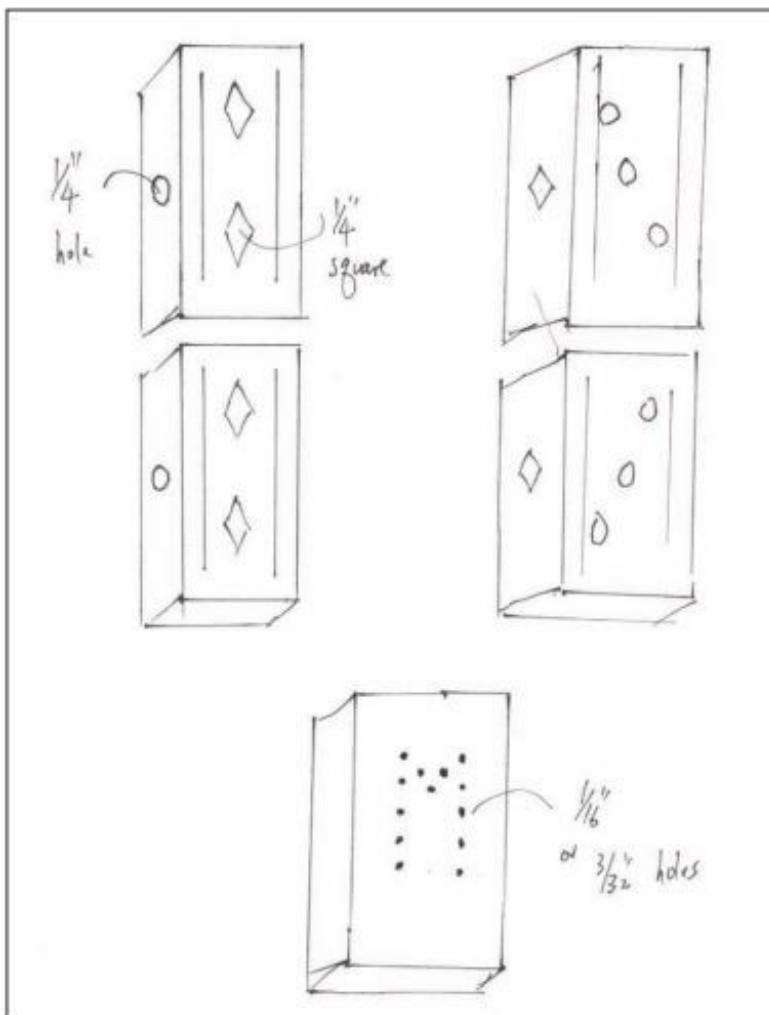


Figure 1. Sketch out your inlay designs to help visualize the patterns.

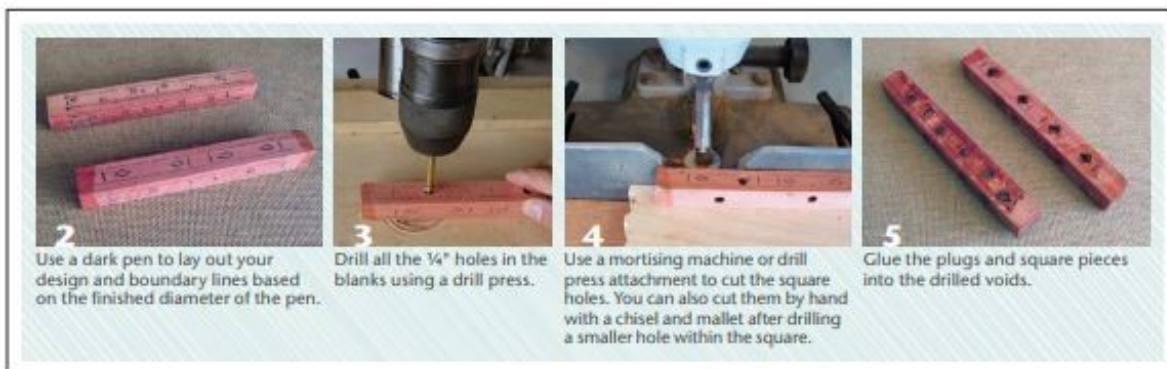
Make sure your pattern is placed well within the boundary lines (Photo 2).

Place the blank on the drill press and chuck a 1/4" brad point bit to drill through holes for the dots you have marked on the blank (Photo 3). Use a mortising machine or (drill press attachment) to cut the squares or diamonds (Photo 4). If you don't have a mortising machine or mortising attachment and plan to make only a few squares, you have a third, cheaper option: cut them by hand. To do this, drill a 3/32" (6mm) center hole in each square or diamond mark. Then cut to the square corners using a 1/4" bench chisel or mortise chisel (sold as a chisel and bit set, but the auger bit is not used) with a mallet. At this stage, if the squares are not perfectly cut, don't worry—I'll show you a quick fix later.

After the holes and squares are drilled, fill them with plugs and square rods using cyanoacrylate (CA) glue or epoxy (Photo 5).

### Prepare and turn the pen blanks

Before cross-cutting your pen blank to size based on the brass tubes supplied with your pen kit, mark the blank to indicate the grain orientation. This will help you mount the two pen barrels on the mandrel in the correct order and ensure the wood grain is running continuously from one barrel to the next



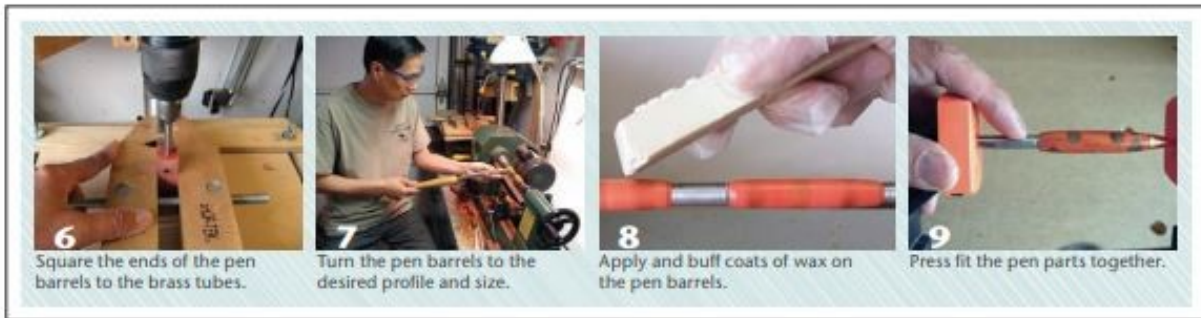
2 Use a dark pen to lay out your design and boundary lines based on the finished diameter of the pen.

3 Drill all the 1/4" holes in the blanks using a drill press.

4 Use a mortising machine or drill press attachment to cut the square holes. You can also cut them by hand with a chisel and mallet after drilling a smaller hole within the square.

5 Glue the plugs and square pieces into the drilled voids.





after assembly. At the drill press, chuck a brad point bit sized to your pen kit and drill a hole through the length of the blank. Clean out any debris left in the hole and then glue the brass tubes into the pen barrels using thick CA glue or epoxy. Once the glue is cured, square the ends of the pen barrels to the brass tubes. I use a pen mill for this task (Photo 6).

Insert the barrels between the appropriate sized bushings on a pen mandrel, using the mark you previously made to ensure correct mounting order and orientation. Once secured, mount the mandrel between centers and turn the pen barrels with the tool of your choice (Photo 7). Use sharp tools and take lighter cuts when the blank's diameter nears the size of the bushings.

Lower the speed of the lathe for sanding. Move the sandpaper along the axis and keep it from contacting the bushings. After sanding, finish the pen with your preferred method. I like to apply two coats of polish (a shellac-based lacquer) with a paper towel to bring out the grain. I then inspect the whole pen, looking for any tearout on the inlay pattern. Here's my trick for repairing rough inlay transitions or tearout. Choose a wax stick that is close in color to the inlaid material (dot or square/diamond) and rub some wax into any voids created by tearout. With the lathe turning at a high speed, buff the waxed spots with a lint-free cloth to blend in the repairs. Apply and buff a coat or two of a lighter tone wax on the whole pen (Photo 8).

## Assembly

Lay out the pen kit hardware and the turned barrels in their proper order. Follow the kit's assembly instructions to press fit the parts together (Photo 9).

Whether or not you believe the pen is "the tongue of the mind," as Horace asserted, you can express your creative side with your own pen inlay designs. ■

*Charles Mak runs a small business in Alberta, Canada. He has developed a variety of woodworking classes and teaches in his spare time. Charles is a frequent writer, sharing his work in various magazines in Australia, Britain, and North America. He can be contacted at [spindleturning@gmail.com](mailto:spindleturning@gmail.com).*

## Inlay design ideas

Experimenting is part of the fun with this inlay technique. Consider these alternatives and others when you plan your next inlay pen:

- The holes/squares can be overlapping to create a unique look. Or, with small holes drilled and plugged, you can create initials or a distinctive image on the pen.
- By using colored markers and light-toned dowel rods like maple as the filler materials, you can color your pattern the way you want (after the pen is sanded). Simply seal and protect the color with a coat or two of suitable finish.
- Try non-wood filler materials or a combination of materials for your patterns such as plastics (clear or colored), acrylics, Corian®, sawdust, and even soft metals.
- Holes can be left unfilled or partially filled (for a dimpled look). If holes are not plugged, consider hiding the exposed brass tube by painting it with a black felt pen or one that is close to the wood blank in color.





## A lathe-turned GUITAR

Ted Beebe



Recently, I began thinking about how to make a guitar using the lathe, and it occurred to me the curvy guitar body shape, with its lower and upper bouts, could be turned. I realized I could turn a large segmented vessel to the appropriate shape and then slice off a layer to create the guitar's soundboard (top). After that revelation, there was no turning back. Here's how I did it.

### Making the soundboard

I first cut a piece of plywood into a 20" (51cm-) diameter circle. This represented the widest cross section of the lower-bout section of the segmented vessel I would need. I then determined where the vessel would need to be cut (like a slab) to give me a 16" (41cm) final lower-bout width. With this cut line established, I could determine the rest of the dimensions for constructing

the thirty or so segmented rings that would comprise the vessel.

Photo 1 shows the constructed and turned segmented vessel, and Photo 2 shows how it looked after the soundboards were cut from it. You can see the guitar shape, with lower and upper bouts, on the vessel carcass. I was able to cut three guitar soundboards from one vessel.

I constructed the vessel from both ends, with faceplates attached to plywood, and began gluing on the rings in stages (Photo 3). After turning the outside, I completed the inside, bringing the walls to about 1/4" (6mm) thickness.

After I had built the vessel up to two rings past the soundhole location, it was time to drill and decorate the soundholes. I was aiming for a 3" (8cm) hole with a 1/2" (13mm) decorative insert. I drilled the holes at the

lathe (Photo 4) but next time would do this on the drill press. I started with a hole saw, then reamed the hole's edges to achieve a small bevel. I made a segmented insert to fit the soundhole (Photo 5) and repeated the process similarly for the other two holes. After gluing in the soundhole inserts (Photo 6), I re-turned that area of the vessel before adding more segment rings, turning in stages, until the entire piece was built, turned, and sanded.

Cutting the three soundboards from the vessel would require a large bandsaw. In my case, I took the vessel to a local sawmill that operates a horizontal bandsaw (Photo 7). The result was three soundboards in the shape of a guitar body, one of which is shown in Photo 8.

### The back and sides

My intention was for the sides and back to be segmented and for the glue lines

### One vessel, three soundboards



The author's vision: Turn a guitar-shaped vessel, then slice off sections of it to create contoured soundboards.

### Segment rings



The author constructs the vessel one segmented ring at a time, using the lathe as a holding device during glue-up and turning the form in stages.



## Soundhole accents



The segmented form, once built past the soundhole location, is bored with a hole saw.



Soundhole accents are inserted, then turned flush before construction of the vessel continues.



## Slabbing off soundboards



The author (right) employs the use of a local sawmill to slab off the three soundboards. Note the specially made jig for holding the vessel safely during cutting.



## A segmented guitar back



A segmented board is turned to thickness, then cut to shape and used as the guitar back.

from the soundboard's segmented rings to follow down the sides and around the back. I wanted all of the grain in the body to be running in the same direction.

By gluing boards together, cutting, and re-gluing several times, I was able to make a flat, segmented board for the back (Photo 9). At the lathe, I turned the back to ¼" thick, with a slight dished area in the middle.

To build the guitar sides, I face-glued several 1¼"- (4cm-) wide boards together (Photo 10) and dimensioned the block to about 1½" (38mm) thick. I then laid the completed soundboard on top, lined up the glue lines, and marked the shape of the soundboard. From this reference line, I could cut out the rough outer shape of the guitar body at the bandsaw, then the inner shape to achieve the curved sidewalls. To get the bandsaw blade to the inside of the form, I was careful to cut through the side on an existing glue line, so when I glued it back together, the cutline would be invisible (Photo 11).

## One turning, two necks

I turned the neck on the lathe as a split turning, a process that results in two necks. I glued together two pieces of wood, each large enough for the dimensions of a guitar neck, including the headstock and shoulder area. I then drew the headstock and shoulder elements onto the blank and rough-cut those shapes at the bandsaw.

I turned the neck taper to specific dimensions that would accommodate my desired fretboard size (Photo 12). After turning, I cut the two necks apart at the bandsaw.

## The bridge

The bridge is attached to the soundboard near the highest part of the lower bout. I shaped the underside of the bridge so its profile would match up nicely with the contour of the soundboard for a good glue joint. To form this profile, I made a jig to hold and turn several bridge pieces at once. ▶

## Constructing the sides



The author glues up several boards from which he cuts out the guitar sides.



To cut out the inside of the form at the bandsaw, a kerf through the side is necessary to provide blade access. After cutting the inside shape, the kerf was closed back up with glue.



## Split-turned necks



**12** The neck is a split turning, generating two necks. The headstock and shoulder are drawn and rough-shaped on the bandsaw, while the neck portion is turned to dimension before the two pieces are cut apart.

## Trimming the sides



**13** After the sides are glued to the back, reinforced with kerfing, the author trims the sides to final thickness at the bandsaw.

## Final assembly



**14** The turned and shaped neck, ready to accept the fretboard.



**15** The assembled guitar body, ready to accept the neck.

The bridge has six tapered holes that trap the ball-end of the guitar strings. I used a reamer to taper the holes. With a coping saw blade, I carefully formed grooves in the tapered holes to accommodate the strings. The six bridge pins were turned with a taper to match that of the holes. The pins fit snugly in the holes and keep the strings from coming out of their grooves.

The bridge must be located in a specific predetermined location based on the scale length of the fretboard. I located the bridge and glued it in place, then continued the bridge-pin holes by drilling through the soundboard.

### Assembly and finish

I set the sides on top of the back, with the glue lines lined up, and glued the sides and back together. I then used the bandsaw to cut along the final

outside line on top of the sides (*Photo 13*), which was drawn earlier using the soundboard as a guide.

Before gluing the soundboard in place on the sides, I dated and signed inside the guitar, in a place visible through the soundhole.

There are many ways to design the headstock and shoulder, and to attach the neck to the body. I formed the shoulder to a profile that would conform to the guitar body and cut away the very front of the soundboard and side where the shoulder would go (*Photos 14, 15*). I first dry-fitted the neck and body and marked where I needed to cut this recess to accommodate the shoulder. Next, I glued the neck/fretboard assembly on the body.

After finish-sanding the guitar, I applied a couple coats of wipe-on polyurethane and buffed the finish

to a nice sheen. I then completed the guitar by installing the tuning machines, nut, saddle, and strings.

### Options/lessons

There are many things I could have done differently, and my third guitar will include several alterations. The sides will be made from thin veneer, laminated around a form to achieve the necessary shape. The back will be checkered with three species of wood, and the guitar will have an electric pickup installed under the bridge.

A friend also suggested that the initial piece slabbed off of the vessel could be used as the guitar back, and the piece I used as the back could then be used as the soundboard. There are lots of options, but the underlying principal is that a properly designed vessel will cause the slab to be in the shape of a guitar body.

I enjoyed the challenge of creating a turned guitar, and the two I've made so far produce a pleasant sound. Now, if only I could play!

*Ted Beebe is a retired banker, a Vermonter, a lifetime woodworker, and a turner since 2012. He particularly likes segmented work and often enters his work in competitions, which inspires him to bring his work to new levels. For a more detailed explanation on how to make a similar guitar on the lathe, e-mail Ted at teddy.beebe@gmail.com.*

### JOURNAL ARCHIVE CONNECTION

#### EXPLORE!

For another take on a woodturned guitar, see Bernie Hrytzak's June 2016 *AW* article, "Concepts for a Woodturner's Guitar" (vol 31, no 3, page 30). Log on at [woodturner.org](http://woodturner.org) and use the Explore! search tool.

