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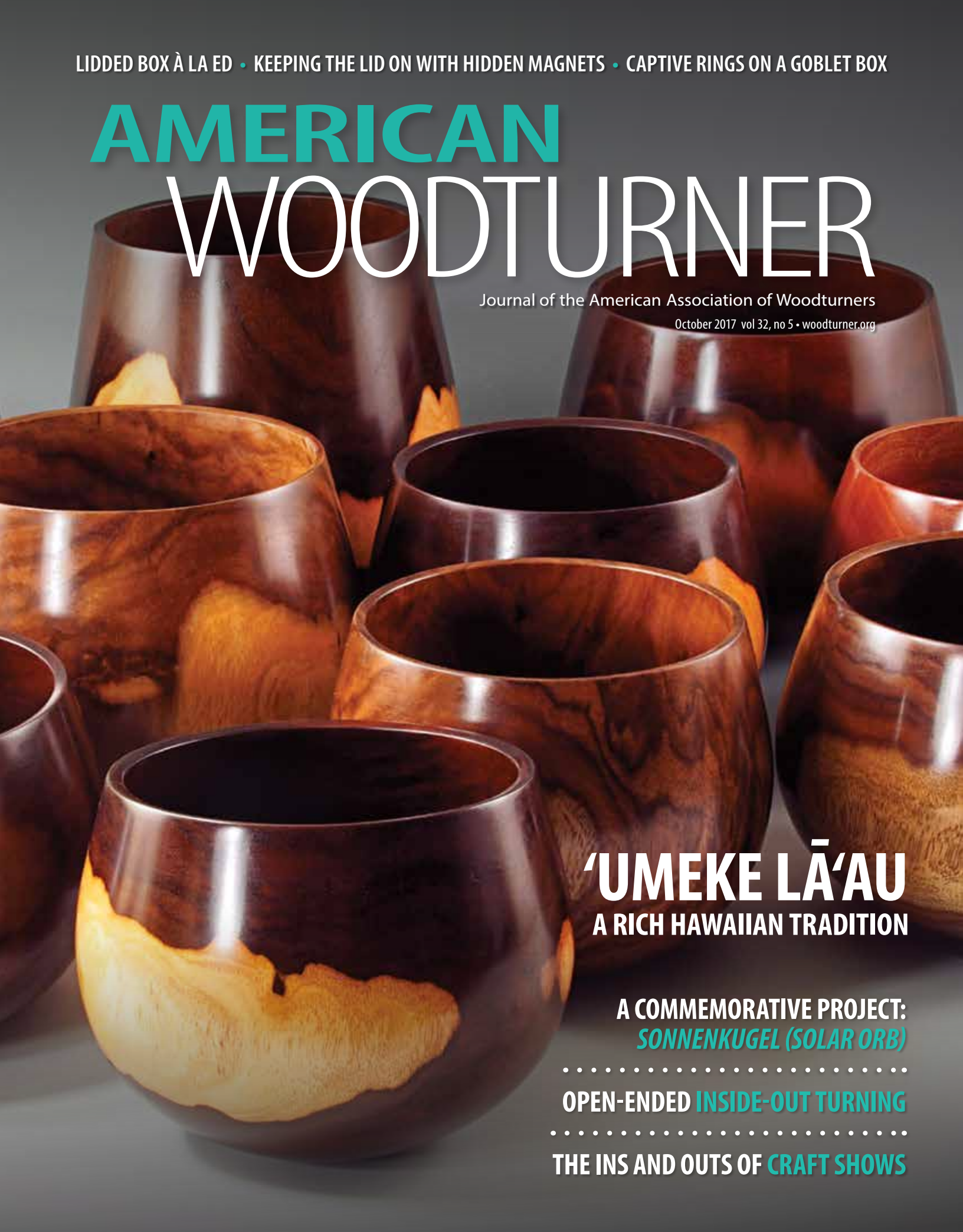
AMERICAN WOODTURNER

Journal of the American Association of Woodturners
October 2017 vol 32, no 5 • woodturner.org



ʻUMEKE LĀʻAU
A RICH HAWAIIAN TRADITION

A COMMEMORATIVE PROJECT: *SONNENKUGEL (SOLAR ORB)*

OPEN-ENDED INSIDE-OUT TURNING

THE INS AND OUTS OF CRAFT SHOWS

Laurent Niclot France

I have always loved wood, so it was only natural for me to study woodworking, woodcarving, cabinet making, furniture making, and design. I discovered woodturning from Jean-François Escoulen, and I knew it was how I wanted to make a living. So, in 2015, at age 20, I took the six-month woodturning class at the Escoulen School in Aiguines, France, with Jean-François and Yann Marot. Then, the school hired me as an assistant and translator, gave me a studio and a lathe to practice my passion, and the possibility to meet many other artists and woodturners who now inspire my work.

My work is experimental: I like to play with the wood and try new textures and colors, new tools, and new techniques. I also enjoy giving a new life to a piece of wood. My job as an assistant gives me the opportunity to find and use interesting wood that may have too many cracks and knots for the students. I carve with rotary tools and gouges to create new shapes and textures. My aim is to make pieces that are sculptural, decorative, and designed with a strong message or story to tell. ■

For more, visit laurent-niclot.com.

Chimère et Fille (Chimera and Daughter), 2017, Lime, India ink, gilding wax, 4½" × 4" × 4" (11cm × 10cm × 10cm)

Arkarua Adami (Fossil), 2016, Beech, 5½" × 7" × 2⅜" (14cm × 18cm × 6cm)

Erosion, 2016, Boxes are maple, oak, elm; Base is olive ash, 7½" × 13⅜" × 9" (19cm × 34cm × 23cm)

Eledones (Octopus), 2017, Eucalyptus, each is approximately 2¾" (7cm) diameter

Mora, 2017, Ash, curly maple, India ink, gilding wax, iron, 11" × 9" × 6¾" (28cm × 23cm × 17cm)

Untitled Hollow Vessels, 2017, Ash, boxwood, India ink, gilding wax (left vessel only), approximately 3⅛" × 4" (8cm × 10cm)

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

Dedicated to providing education, information, and organization to those interested in woodturning

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Cover – Pat Kramer, *'Umeke lā'au*, 2016, *Milo, kou, kamani*, various sizes
Photo: Pat Kramer

Back Cover – Vince Wilson

woodturner.org

EDITORIAL

Editor Joshua Friend
editor@woodturner.org

Editorial Advisors Betty Scarpino, Terry Martin, Stuart Batty, John Kelsey, Malcolm Zander

Journal Production **Albarella Design**
Linnea Overbeck
Art Director
Production Management

EDITORIAL SUBMISSIONS

Send article ideas to:
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Index to previous articles:
Download a free complete *American Woodturner* index (PDF format) at tiny.cc/AWindex*.

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The AAW does not endorse any product featured or advertised in this journal.

A NOTE ABOUT SAFETY

An accident at the lathe can happen with blinding suddenness; respiratory and other problems can build over years.

Take appropriate precautions when you turn. Safety guidelines are published online at tiny.cc/turnsafe*. Following them will help you continue to enjoy woodturning.

*Web address is case sensitive.

Editor's Note

In this issue of *AW*, we are fortunate to have not one but two articles by Sharon Doughtie, a woodturner, author, and enthusiast of Hawaiian history and culture. Sharon consulted local experts, museums, and all available literature to help set the record straight on the history of Hawaiian bowls—accurately called *'umeke lā'au*. I hope you'll be inspired by their characteristic attention to form and function, revealed in Sharon's article on page 45.

Sharon also went on assignment to write about a Hawaiian native who is using the lathe to make musical instruments and share his love of Hawaiian and Polynesian culture. See that article on page 42.

This issue also offers several cool ideas for your box-making endeavors, such as John Kelsey's methods of embedding hidden magnets to keep the lid on (page 22). Simply twist the lid to disrupt the magnetic hold.

Finally, we mourn the recent death of Binh Pho, a remarkable woodturning artist with a truly generous heart. Binh passed away August 23; our *in memoriam* coverage is on page 12.

—Joshua Friend

From the President

Sharing of ourselves

Many of us view the end of the year as a time for giving. As woodturners, it's in our nature to share our talents with others, hoping they'll get involved in turning. But sometimes we get the most satisfaction when we give without the expectation of any personal recognition. Let's call it anonymous giving.

The AAW and its local chapters provide group support through programs like Beads of Courage. Members donate their bowls at symposia for local chapters. Boxes, pens, and walking sticks are provided to wounded veterans and individuals with disabilities. Recently, some clubs began making toys for refugee children. Often the organization is recognized, but the actual makers remain anonymous.

Many chapters support their local charities. My club, in addition to supporting AAW's efforts, makes Christmas ornaments for a local hospice and bowls for a local food bank. Other clubs make toys for children who are hospitalized, pens for first responders, and pieces for charity auctions. The opportunities are endless.

Giving is often more personal. I've discovered that spending too much of my time in the shop can irritate my wife, but a piece donated to her favorite charity surely makes her more understanding. Her favorite animal shelter has this figured out. I've donated pieces to hospitals on behalf of my doctor, to an astronomy club for educational fundraising, and dogwood pieces to local pastors for their Easter sermons. I was commissioned to make some replacement chess pieces and, rather than taking payment, asked the customer to make a donation to his favorite charity. It's tough for me to write a check for a charity, but donating a bowl or art piece seems to be no problem.

Don't underestimate the value of your talents. A bowl that you have no trouble making is amazing to a buyer at a fundraising auction. Possibly a one-on-one lesson in your shop would generate significant bidding and a real contribution. Even a newer turner, using appropriate safety practices, can offer an unforgettable introductory lesson.

Donating funds to the AAW can be equally rewarding, and with the organization's considerable reach, even small gifts go a long way toward helping us improve the experience of thousands of like-minded turners. So as you consider your end-of-year giving, please think of the AAW.

Woodturners are unique. We are a family of fortunate and talented people known for our willingness to share. We are proud of the communities where we live, and we want to give back, whether it is from our hands or our wallets. Thanks to all of you for displaying our real character; we are an asset to our communities.

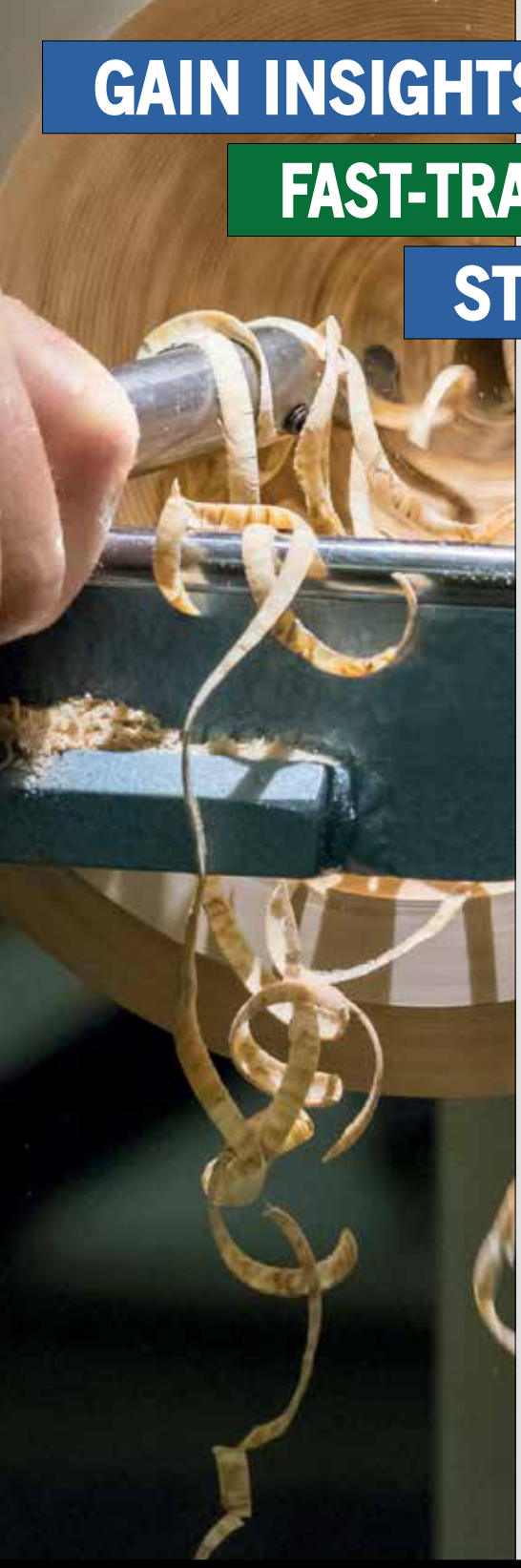
Board vote

The AAW Board election is almost over, with a voting deadline of October 20. If you haven't voted yet, please do. You can cast your votes at tiny.cc/BoardVote. On behalf of the AAW, I would like to thank all of those who have selflessly donated their time to make our organization as great as it is. All our volunteers are similar in their love for woodturning. However, it's often their diverse experience and skills that are needed. Planning, marketing, accounting, and human resources needs are obvious, but often organization skills, common sense, and the ability to interact with others prove critical.

Although the Board voting for 2018 is over this month, our nominating committee will almost immediately start working on a new candidate slate for 2019. If you believe you can make the AAW a better organization and you have the time, talk to any of our Board members. They'll be happy to let you know what's involved. We hope you will choose to run. Even if you choose not to run, you might find yourself on a committee. You make the difference.

Looking forward,

Greg Schramek
President, AAW Board of Directors



GAIN INSIGHTS AND MOTIVATION.

FAST-TRACK YOUR LEARNING CURVE.

STRETCH YOUR PERSPECTIVE.

THINK OUTSIDE THE BOX!

AAW'S 32ND ANNUAL INTERNATIONAL SYMPOSIUM JUNE 14-17, 2018 PORTLAND, OREGON

- **The action begins on Thursday evening, June 14**, with sessions for focused disciplines, including Ornamental Turners, Principally Pens, and Segmented Woodturners. Specialty group meetings, such as Women in Turning, woodturning teachers, and young turners, will take place along with forums on other relevant woodturning subjects.

- **The revelry continues Friday through Sunday, June 15-17**, with a broad selection of educational demonstrations and panel discussions that will appeal to a wide variety of skill levels and interest areas—bowls, boxes, vessels, hollow forms, spheres, spindle turning, multiaxis turning, segmented turning, natural-edge turning, ornamental turning, jewelry, finishing techniques, surface design, texture and embellishment, and more.

- **Our slate of world-class demonstrators includes** Eli Avisera, Mark Baker, Marilyn Campbell, Cindy Drozda, Keith Gotschall, Steven Hatcher, Kristin LeVier, Eric Lofstrom, Guilio Marcolongo, Al Stirt, Hans Weissflog, and Graeme Priddle. Additional presenters will be announced soon.

Portland Oregon

Portland, Oregon
is known for its parks and bridges, as well as for its eco-friendliness and its coffeehouses. The city boasts thriving art, theater, and music scenes, in addition to delicious food experiences.

Symposium Facility
Oregon Convention Center
777 NE Martin Luther King Jr Blvd, Portland, OR 97232

Host Hotel
Doubletree by Hilton
1000 NE Multnomah St
Portland, OR 97232

Learn more at tiny.cc/AAW2018

Exhibitions Demonstrations
Panel Discussions Social Events
Trade Show Charitable Projects Auctions

PORTLAND 2018

AAW AMERICAN ASSOCIATION OF WOODTURNERS

GUIDE TO MEMBER SERVICES & PUBLICATIONS

AAW's Vision 2020 strategy is focused on enriching your overall woodturning experience. Our goal is to help you accomplish your ambitions, recognize opportunities, and pursue your aspirations – whatever your skill level or area of interest. Part of our strategy is to expand and enhance our educational resources. Below is a guide to AAW's portfolio of publications and services, and descriptions of some of the new resources that will be introduced in the coming months through Vision 2020.

NEW IN THE AAW TOOLBOX

AAW EXPLORE! An online tool to help members locate woodturning information, projects, articles, tips, and more quickly and easily using keywords. (tiny.cc/AAWExplore)

Discover Woodturning: An online learning portal that introduces the art and craft of woodturning to the general public and enables them to learn about woodturning, its origins, appeal, and how to get started. (tiny.cc/DiscoverWT)

Woodturning FUNdamentals: A members-only web-based learning portal for building strong woodturning skills and essential techniques. Designed for new turners, it complements the Woodturning FUNdamentals digital publication. (tiny.cc/WoodFun)

COMING SOON!

AAW Directory of Learning Opportunities: This web-based index includes regional symposia, professional workshops, and other resources available for woodturning education.

AAW Personal Learning Path: An online tool to help build a plan for learning desired skills and techniques.

PUBLICATIONS INCLUDED WITH MEMBERSHIP

American Woodturner journal, six issues annually include feature articles, projects, photos, tips, techniques, and news. Online videos complement selected journal articles (tiny.cc/AWJournal).

- Access to online archive of past issues dating back to 1986 (tiny.cc/AWArchive) and online index (tiny.cc/AWIndex).
- AAW App, a tool used to read the journal on devices, including iPads and Android tablets. Download from the App Store or Play Store for your device.

Woodturning FUNdamentals, a digital publication that includes projects, techniques, tips, videos, and information to build essential woodturning skills, plus online archive of past issues (tiny.cc/WTFUNdamentals).

Woodturning Foundations

The Nitty Gritty of Sanding: A collection of tips and techniques for sanding excellence (tiny.cc/NittyGritty).

Got Wood? Now What? Useful material to help you effectively cut and store wood for woodturning (tiny.cc/GotWood).

Safety Guidebook for Woodturners: Overview of safety procedures to make your turning experience as satisfying as possible (tiny.cc/SafetyGuide).

Safety for Woodturners: Important information to help you build strong woodturning skills safely (tiny.cc/WTSafety).

Turners Are TOPS: Practical project information to help you make a variety of spinning tops (tiny.cc/TurnersAreTops).

Setting Up Your Woodturning Workstation: Handy information to help you set up a safe and functional workshop (tiny.cc/Setup).

Sharpening Woodturning Tools: Useful articles on sharpening tools for woodturning and related online video (tiny.cc/DVDSharpening).

PUBLICATIONS INCLUDED WITH MEMBERSHIP CONT.

Mentoring Resources

Teacher's Resource and Project Guide: Handbook to help educators teach woodturning skills. Includes important safety guidelines, best practices, lesson plan tips, and projects (tiny.cc/MentorTeach).

Pen Manufacture Enterprise: Guide for teachers that offers students a pen-manufacturing experience (tiny.cc/MentorTeach).

Let's Go for a Spin: Lesson plan series for instructors to provide beginning and advanced students with a well-rounded set of turning skills (tiny.cc/MentorTeach).

Planning and Presenting a Successful Demonstration: A training manual and online video series to help experienced woodturners build or improve demonstration skills (tiny.cc/MentorTeach).

Teaching Woodturning Basics: Reference guide to help intermediate and advanced turners learn to teach others (tiny.cc/MentorTeach).

AAW IS EAGER TO SUPPORT YOU.

Your interest in woodturning and membership in the AAW are key elements in promoting woodturning worldwide. The AAW Board and staff are grateful for your continued commitment to preserving this wonderful art and craft for future generations and look forward to supporting you in your woodturning endeavors. If you have questions or thoughts to share, please contact us at 651-484-9094, toll-free 877-595-9094, or by email at memberservices@woodturner.org.

SERVICES INCLUDED WITH MEMBERSHIP

AAW Video Source: An online tool that offers access to useful woodturning videos pre-screened by the AAW for quality content and safety. Searchable by topic area and keywords (tiny.cc/AAWVideoSource).

AAW Connects: A web-based tool to search the globe for AAW chapters and woodturning symposia, demonstrations, exhibitions, events, organizations, and schools (tiny.cc/AAWConnects).

AAW's Woodturning Marketspace: An online hub that enables you to visit sponsor websites to learn about woodturning products and services, and obtain exclusive deals (tiny.cc/Marketspace).

Directories: Online directories offer contact information for members (tiny.cc/AAWMembers), local chapters, demonstrators, and other woodturning resources (tiny.cc/AAWDirectories).

AAW's Woodturning Calendar: Schedule of upcoming chapter and demonstrator events, exhibitions, classes, symposia, and more (tiny.cc/WTCalendar).

Video Library: AAW's expanding online video collection helps to make the learning process more engaging. Pre-screened by the AAW for quality content and safety (tiny.cc/AAWVideo).

AAW Forum: A member-moderated online community ideal for sharing work and ideas, obtaining feedback, and connecting with other woodturning enthusiasts (tiny.cc/AAWForum).

Prizes: Monthly member drawings for sponsored prizes, including woodturning supplies, DVDs, classes, and more, plus annual lathe drawings (tiny.cc/WTDrawings).

EOG Program: Members and chapters may apply for AAW's Educational Opportunity Grants, which offer funding to selected applicants for woodturning education projects (tiny.cc/GrantEOG).

POP Fellowships: Members may apply for Professional Outreach Program (POP) fellowship grants, which offer funding to selected applicants for research and projects that encourage creative growth and innovation in turned wood art (tiny.cc/GrantPOP).

Exhibition opportunities and calls for entry: AAW members may apply and enter work for member exhibitions at the Annual International Symposium, the Gallery of Wood Art in Saint Paul, and other venues (tiny.cc/CallsforEntry).

AAW Specialty Programming

AAW's Young/Student Turners and Turning to the Future: Programming, information, and resources especially for teachers and students ages 10 to 25 (tiny.cc/Students).

AAW's Woodturning Beyond Barriers: A program that offers techniques and adaptations to help people with disabilities and other obstacles turn safely (tiny.cc/WBB).

Turners Without Borders: An AAW committee that delivers woodturning information and outreach services to the global woodturning world (tiny.cc/TWBorders).

Professional Outreach Program (POP): An AAW committee that fosters and promotes high standards of professionalism in woodturning through a variety of activities (tiny.cc/POPProgram).

Women in Turning (WIT): An AAW committee that brings together women who share a passion for woodturning to help further their skills and increase their participation in the field (tiny.cc/WomenWT).

dia•log

AAW's 2018 Member Exhibition, Call for Entries

Online entry: December 15, 2017, to February 15, 2018.

Exhibition theme

The 2018 AAW member exhibition theme will be *Dia•Log*, chosen because it reflects the city of Portland's strong community spirit and the state's long logging history, but perhaps even more important, it speaks to the way in which our woodturning community provides common ground. The theme allows for wide artistic interpretation, from philosophical to down-to-earth.

Awards

Two artist awards will be given during the 2018 AAW Symposium: a Masters' Choice Award of $300 and a People's Choice Award of $200.

Entry dates and fees

Entries will be accepted online from December 15, 2017, through February 15, 2018. All applicants will receive email notification by March 31, 2018. The entry fee of $25 covers up to three submissions. If you are a full-time student in an art, manufacturing, woodworking, or other 3D-related program, your entry fee will be waived.

Guidelines

All current AAW members are eligible and encouraged to apply: the jurors will be looking for both traditional and innovative work. Entries will be evaluated in the following areas: overall appeal, technical execution, originality, and relationship to theme. Each piece will be considered individually and by how well it fits with the overall composition of the exhibition.

Work must be made at least in part on the lathe and have been created between February 1, 2017, and January 31, 2018. A statement (100 words maximum) relating how your piece fits the exhibition theme is required. For budgetary and space reasons, there will be no accommodation for wall-hung work at the AAW Symposium site. Please review the full guidelines at tiny.cc/Calls before planning your project.

Questions? Email AAW curator Tib Shaw at tib@woodturner.org.

Remember to Vote! AAW Board Election

Voting deadline: October 20, 2017.

Photos and statements of the six nominees running for election to the AAW Board of Directors appear on the AAW website and in the June 2017 issue of *American Woodturner*. Please read the statements and then vote for up to three candidates.

There are two ways to vote: 1) by electronic ballot, available on the AAW website at tiny.cc/BoardVote (case sensitive) or 2) by paper ballot, available via the AAW office.

Ballots must be cast electronically or received in Saint Paul no later than midnight CST, October 20, 2017.

We encourage you to participate in the voting process and hope you take the time to help make this election turnout significant.

WIT Grant Opportunities

WIT (Women in Turning) is dedicated to encouraging and assisting women in their pursuit of turning, to sharing ideas and processes to further members' skills and creativity, and to increasing participation of women in the field of woodturning. For that purpose, WIT has established grant opportunities to help defray the costs to individuals, groups, schools, and local AAW chapters in sponsoring events that support AAW's WIT Committee goals. Grant applications will be evaluated and funds distributed quarterly. For more information and the online application, please visit tiny.cc/WITGrants.

POP Artist Showcase Opportunity

Deadline for Applications: December 1

Each year the Professional Outreach Program (POP) showcases two wood artists at the AAW's Annual International Symposium. They are either experienced artists who have made significant contributions to the woodturning field but have not received appropriate recognition or emerging artists who have the potential for making significant contributions to the field. The two selected artists each give two demonstrations and receive free Symposium registration plus a small honorarium. Their work is displayed prominently in the Instant Gallery. The 2017 artists were Keith Holt and Jim Sannerud.

Artist applications are invited for the 2018 AAW Symposium in Portland, Oregon. Applications will be juried by the POP committee. The deadline is December 1, 2017, and the application can be found at tiny.cc/Calls.

2017 AAW Symposium Youth Lathe Winners

For the second year in a row, the Youth Turning Program, held this year at the AAW Symposium in Kansas City, was located on the tradeshow floor. Improvements in layout were made over last year's Symposium, giving all attendees ample opportunity to see this worthwhile program in action.

This was the thirteenth year of the program. Since its inception, there have been 631 youth members participating in classes taught by experienced instructors. This year, instructors teaching nine youth classes included Eli Avisera, Kailee Bosch (who was a participant in the program from 2007 to 2012), Rex Burningham, Steve Cook, and Jim Rodgers. In addition to the instructors, dozens of volunteers participated to make sure the learning experience was enjoyable and safe for all of the youth participants. Setup and local logistical support were provided through the able supervision of Jerry James, and the person responsible for recruiting the dozens of volunteers was Mike McReynolds.

Lucky lathe winners

The program also awards the equipment used in the classes each year to participants through a drawing. Since the program has been in effect, 314 lathes—with tools, chucks, and safety gear—have been awarded to youth participants. Winners of this year's sixteen lathe packages are as follows:

Lucas Bultman
Douglas Dougherty
Cyrus Hamlin
Adam Hanau
Joe Loats
Dustin Maas
Gaige Mohr
McKay Peery
Hannah Schlawin
Max Shankland
Jake Slocum
Braydon Sowers
Merina Theobald
Daniel Thompson
Adrienne Wager
Lucas Zern

Generous supporters

This highly successful program would not be possible without the generosity of the vendors who provide equipment and supplies for the classes. The following vendors have supported the program from the beginning:

- JET/Powermatic (mini lathes and stands)
- Crown Hand Tools (tool sets)
- Teknatool International (chucks and safety drives)
- Woodcraft Supply (faceshields)

In addition, the following vendors contributed to the 2017 program:

- Easy Wood Tools (tool sets)
- Hunter Tool Systems (garden trowel project supplies)
- Robust Tools (toolrests, drive centers)
- Advantage Lumber (bowl turning blanks)
- Vince's WoodNWonders (abrasives)

Finally, individual volunteers put in many hours of their personal time before, during, and after the Symposium in various capacities to make this program work. They include Jeff Brockett, Kip Christensen, Larry and Judy Miller, and Molly Winton. ■

—Larry Miller, Youth Program Chair/Coordinator

Lucky Winners. Eleven of the sixteen winners of a full turning package, including lathe, safety gear, tools, and chuck, at this year's AAW Symposium in Kansas City.

Photo: Andi Wolfe

Prize Drawing for AAW Members

One of the many benefits of membership in the AAW is our monthly prize and year-end grand prize drawings. Thank you to the vendors who donated this year's prizes, which include tuition scholarships, $100 certificates, sanding supplies, DVDs, chucks, grinding jigs, symposium registrations, and lathes. Contact Linda Ferber if you would like to contribute a prize, linda@woodturner.org.

When you patronize our vendors, please thank them for their support of the AAW. To see a listing of each month's prizes and winners, as well as hyperlinks to the vendors' websites, visit tiny.cc/AAWDrawings.

At the end of 2017, we will draw another name from our membership roster to give away a Powermatic 3520B lathe. That winner will name a local chapter to win either a JET 1642 or five JET mini-lathes. The Powermatic and JET lathes are donated by Powermatic/JET. Included is free shipping in the continental USA; international winners will be responsible for shipping costs from the U.S.

2017 Donors

(Others may be added during the year.)

Vendors

- Backgate Industries (backgateindustries.com) Salt/Pepper Mill Kits
- David Ellsworth (ellsworthstudios.com) Set of four DVDs
- Mike Mahoney (bowlmakerinc.com) 16 oz. utility oil
- Thompson Lathe Tools (thompsonlathetools.com) $100 gift certificate
- Hunter Tool Systems (huntertoolsystems.com) $100 gift certificate
- Trent Bosch (trentbosch.com) Trent Bosch DVD
- Nick Cook Woodturner (nickcookwoodturner.com) Nick Cook DVD
- Powermatic/JET (jpwindustries.com/brands) Lathes

AAW Chapters/Symposia (each donating an event registration)

- Tennessee Association of Woodturners
- Turn on Chicago
- Turning Southern Style
- Ohio Valley Woodturners Guild
- Oregon Woodturning Symposium
- North Dakota Symposium
- Southwest Association of Turners (SWAT)
- Totally Turning Symposium

Call for Entries
Turnabout – Women at the Lathe

Online entry: October 1 to November 15, 2017.

An exhibition showcasing the excellent work being done by women turners today, *Turnabout – Women at the Lathe* will be a blended invitational and juried exhibition, celebrating both known and new voices in our field.

The show will premiere at the Appalachian Center for Craft in Smithville, Tennessee, where it will run from January 15 to March 12, 2018, and will then be exhibited at the AAW Gallery in Saint Paul from June 3 to July 29, 2018. Additional venues are being explored. The Appalachian Center for Craft is part of the University of Tennessee, which has an extensive crafts program, making it a perfect environment for reaching out to the next generation of makers.

Fees and deadlines

The online application period for *Turnabout* is October 1 to November 15, 2017. The application fee is $25 for up to three submissions. All applicants will be notified by December 1, 2017. Because of budget constraints for shipping, only a limited number of larger pieces will be accepted.

You can learn more by visiting tinyurl.com/2018turnabout. The exhibition is being co-curated by Dixie Biggs, Sharon Doughtie, and Tib Shaw. Juried selections will be made by Dixie Biggs and Sharon Doughtie.

If you have questions, please email Dixie at dixie@dixiebiggs.com, Sharon at leaf@hawaii.rr.com, or Tib at tibshaw@gmail.com.

Call for Entries: 2018 POP Exhibition
Out of the Woods – Traditional Form Revisited

Online entry: November 1, 2017, to January 1, 2018.

Whether you love traditional forms or are an unrepentant rule-breaker, the 2018 POP (Professional Outreach Program) annual exhibition, *Out of the Woods – Traditional Form Revisited*, offers intriguing possibilities.

Now in their twelfth year, the POP shows began as invitational exhibitions with an emphasis on showing work by international professionals as well as by emerging and established artists. The shows were opened to a limited number of submitted entries several years ago.

Out of the Woods will premiere at the AAW Gallery of Wood Art in Saint Paul, then travel to the 2018 AAW Symposium in Portland, Oregon, where the works will be sold in an online/live auction. Funds raised support POP programs, including the Instant Gallery awards, fellowships, panel discussions, Artist Showcase, and other professional development initiatives.

Sally Burnett, *Sinuosity,* 2016, Sycamore, 8" × 5" (20cm × 13cm)

Rules

The rules are simple:

1. The piece you create must fit into an imaginary box measuring 6" × 6" × 6" (15cm × 15cm × 15cm) *as displayed*. (*As displayed* means that if it is a nested set, for example, and you want it displayed so people can see all of the boxes, they must fit onto a 6" × 6" footprint.) There is no lower size limit.
2. The piece must relate to the theme (a 100-word maximum theme statement is required).
3. All pieces will be sold at auction. Accepted artists may retain up to 50% of their auction price and may set reserves. Also, each artist receives at least two complimentary copies of the professionally photographed, full-color show catalog.

Entry fee and deadlines

The entry fee is $25 for up to three submissions. If you are a full-time student in an art, manufacturing, woodworking, or other 3D-related program, your entry fee will be waived.

The entry period is November 1, 2017, to January 1, 2018, and all who enter will receive notification by January 15, 2018. Work will be selected based on craftsmanship, originality, and relationship to the theme.

Learn more on the AAW Calls for Entry page, tiny.cc/Calls.

Stoney Lamar Honored by CCCD

In August, The Center for Craft, Creativity & Design (CCCD) of Asheville, North Carolina, honored woodturning artist and CCCD board member emeritus Stoney Lamar at a benefit dinner co-chaired by Fleur Bresler and Andrew Glasgow. Lamar is a North Carolina woodturner and nationally exhibited artist whose work has evolved from vessel forms to pieces referenced in sculpture and architecture. He has served on CCCD's Board of Directors for twenty years (including terms as president) and was honored for his artistic and leadership contributions.

Throughout his time with CCCD, Stoney has mentored students in CCCD's international residency program, and he played an integral role in the creation of CCCD's Windgate Fellowship and Craft Research Fund grant programs, which have provided more than $3 million to emerging craft artists and scholars since 2005. ■

Stoney Lamar speaking at the *Celebrating Stoney Lamar* benefit event, held in August at The Center for Craft, Creativity & Design, Asheville, North Carolina.

For more, visit craftcreativitydesign.org and stoneylamar.net.

—Lauren Pelletier, Marketing & Development Coordinator, CCCD

Pi Beta Phi Fraternity for Women Honors Bill May

Bill May, Executive Director, Arrowmont School of Arts and Crafts

Bill May, Executive Director at Arrowmont School of Arts and Crafts, recently received the Friend of Distinction Award from the Pi Beta Phi Fraternity for Women. May was honored for his many years of service to the Fraternity through his work at Arrowmont, which was founded as a settlement school in 1912 by the Pi Beta Phi Fraternity for Women. For more than thirty years, May has been involved with Arrowmont as a student, instructor, Board of Governors member, and now executive director.

In presenting the award, Grand Council President Paula Pace Shepherd said, "In December 2016, wildfires in the Great Smoky Mountains National Park spread to the city of Gatlinburg and the Arrowmont campus. During this difficult time, Bill demonstrated great leadership and resiliency, all the while showing his commitment to sustaining the education legacy that Pi Beta Phi started when it opened the settlement school in 1912." ■

For more, visit arrowmont.org.

—Fran Day, Arrowmont Director of Development

AAW Educational Opportunity Grant

AAW's Educational Opportunity Grant (EOG) program offers grants to selected applicants for woodturning education. The EOG fund continues to be strong, thanks to the wonderful generosity of donors and buyers at our Annual Symposium auction. Funds or lathes are available for worthy proposals. The AAW Board encourages you to take advantage of this educational benefit. To be eligible for a 2018 grant, **applications must be received by December 31, 2017**.

Grant awards

In addition to monetary EOG awards, we will also accept grant applications for wood lathes intended to introduce woodturning to individuals and/or groups who otherwise may not have an opportunity to learn woodturning. Thanks to the generosity of our vendors, there will be up to ten lathes available for awards. The committee will also award ten certificates for registration to the 2018 AAW International Symposium in Portland, Oregon.

Grant amounts are limited: up to $1,000 for individuals and students and up to $1,500 for local chapters, schools, and nonprofit organizations. Your total budget may exceed these amounts; however, your grant request should not exceed EOG limits. For special situations, at the discretion of the EOG committee and the AAW Board, grants of larger amounts are possible.

How to apply

You can complete the application form and review the guidelines at tiny.cc/GrantEOG (case sensitive). The committee will not consider applications that are incomplete or vague, so please take care when applying. The following tips may help with your application:

- Complete the application online at tiny.cc/GrantEOG. Only online applications will be accepted. Please submit well before the deadline.
- Provide sufficient information so EOG committee members can clearly understand what you are requesting and how you intend to use the funds or lathes. Be concise; make your points directly and clearly. Samples of successful past proposals can be found online on the application form site.
- Include details of how you will use the funds or lathes. Specific needs should be itemized. Funds will not be granted for miscellaneous, incidental, or unspecified expenses.
- Explain your educational goal or experience you wish to obtain. Keep in mind these grants are intended for educational purposes. Explain how others will benefit as well.

If you have questions, please contact Molly Winton, EOG Committee Chair, at molly@woodturner.org or the AAW office. ■

Binh Pho Remembered 1955–2017

Binh Pho speaks at the opening reception of his 2015 exhibition, *Binh Pho: Shadow of the Turning,* Craft & Folk Art Museum, Los Angeles.

Photo: Courtesy of Beatrice Wood Center for the Arts

Primordial egg study drawings, by Binh Pho. At the time of his death, Binh had several projects in the works, one of which was a book and museum exhibition about Vietnamese mythology. Binh had created the first work in the series, as well as a number of drawings such as these. It was to be a return to his roots and celebration of his homeland. Although Vietnam comprises a wide range of religious beliefs, the Vietnamese people share the conviction that they came from the same source; hence their calling one another *dong-bao*—"born of the same womb." The idea of the world being born of a primordial egg is just one of many fascinating myths that bound the Vietnamese throughout their history, despite their differences.

Photos: Binh Pho

Binh Pho, *Capturing Dreams,* 2010, Box elder, maple, brass, silk paper, acrylic paint, 16" × 10" × 8" (41cm × 25cm × 20cm)

Photo: Binh Pho
Collection of Clark and Annie Knickerbocker

Binh Pho, *Currents of Time,* 2013, Hackberry, nutmeg wood, acrylic paint, 5" × 11" × 8" (13cm × 28cm × 20cm)

This piece narrates the idea of a current as the flow of time that moves thoughts, dreams, and memories, which can be viewed through the openings. A band of trees and fireflies holds the memories together. The bowl is covered with what appears to be pierced cloth (but is actually wood) to show that, even with the passage of time, if we look hard enough, our dreams and memories remain.

Photo: Binh Pho

Binh Pho, a gifted artist, visionary, and friend to all, died August 23, 2017.

Artistic vision

Binh Pho had a remarkable artistic career. He expanded the potential of woodturning through technical innovations and aesthetic explorations, transcending perceived boundaries of craft traditions. His works utilized wood, yet were not limited by the material or preconceptions about its use. Entering a field dominated by an embrace of the natural material and traditional forms, he placed concept and narrative front and center, using whatever techniques and media were necessary to realize his vision. His work drew upon traditions of craft and fine art, while combining and reinventing them.

Early in his woodturning career, Binh was attracted to the artistic realm, with a desire to create what he wanted, rather than what fit the marketplace. His unique combination of artistic vision and business acumen allowed him to contribute to the field of woodturning like no other. Even while exploring the medium of glass, woodturning remained central to the process. His work redefined and elevated the field of woodturning and created a market made up of those who previously collected glass or painting. His work resides in numerous museum collections and recently toured museums across the country.

A generous spirit

Beyond his remarkable impact on artistic woodturning, Binh's work as a mentor may ultimately prove his greatest legacy. "There are well-known turners who were his students, but for every one we know there are hundreds of hobby turners who were influenced by him," says Jean LeGwin, who served on the AAW

JOURNAL ARCHIVE CONNECTION

For more on Binh Pho, see David Fry's October 2013 *AW* article, "Binh Pho at the Mobile Museum of Art" (vol 28, no 5, page 48) and Kevin Wallace's June 2017 article, "Binh Pho: AAW Honorary Lifetime Member" (vol 32, no 3, page 13). Binh Pho also wrote several articles himself, available to AAW members in the *American Woodturner* online archives at woodturner.org.

Board with Binh and became a close friend. "He touched a huge portion of the AAW membership directly. His generosity of time and advice was incredible for someone of his stature. Binh loved to see people succeed and did all he could to help. I'm sure I'm not the only one to have been positively changed by his approach to life, his sense of wonder, and his grace in the face of so many challenges."

Binh Pho was never one to be satisfied with the status quo. And in exploring new processes and media, he took his fellow woodturners with him—from collaborators in the professional realm to amateurs who followed his work. When it came to assisting others, Binh didn't care if someone was a recognized artist or an amateur. He reached out to lend a helping hand to all.

At this year's AAW International Symposium in Kansas City, Binh Pho was awarded Honorary Lifetime Membership in the AAW. In his acceptance speech, Binh made clear that despite our country's current political divide, political party, religion, race, and gender are not divisive factors for AAW members, who routinely mentor and inspire each other.

"We come here as equals," he told those in attendance. "We have one thing in common. We have passion for woodturning. We are one giant family."

Continued inspiration

Kevin Wallace, who collaborated on two books with Binh, says Binh had numerous projects in the works when he died. At the top of Binh's list was a book and exhibition about his affliction with cancer—an artist's memoir of survival and the beauty of life that was revealed in the process.

"Binh rose to the challenge of fighting cancer, fascinated with the ways it paralleled, yet was quite different from, what he had faced in his journey to freedom," Wallace says. "Rather than an exterior fight, it was an interior one, and he faced the battle head on. He even embraced the phenomena of chemo-dreams; instead of seeing them as a side effect, he viewed them as a bonus for an artist, writing them down with the idea that they would provide inspiration for works to be completed later. He wanted to inspire others who are battling cancer and began creating works while fighting the illness, but sadly was unable to complete enough for the proposed book and exhibition."

It was always important to Binh to credit those who were part of his career—from early mentors to those who collaborated with him. With every project, every work, Binh provided a challenge for those he worked with, inspiring others to rise to those challenges. "While it won't be easy to carry on without him, I'm hoping that those who collaborated with him will continue to work together," Wallace says.

Having put a number of collaborative projects in motion, and having inspired countless artists, Binh Pho has left an enduring legacy. The loss of Binh is great, but we are all better for his time with us. ■

—Chloe Rahimzadeh

Binh Pho, *Eternal Return,* 2010, Wood, rocks, acrylic paint, 17" × 12" × 10" (43cm × 30cm × 25cm)

Photo: Binh Pho
Collection of Bob Bohlen and Lillian Montalto

"When I first viewed this work, I viewed it as a major breakthrough in the woodturning field: The vessel form had been turned upside down, cut through, and opened up to reveal content. Now I see it as a perfect illustration of how Binh changed the woodturning field, by doing just that." —Kevin Wallace

Video Link

At this year's AAW International Symposium in Kansas City, Binh Pho was awarded Honorary Lifetime Membership in the AAW. A video of his acceptance speech can be found at tiny.cc/BinhPhoSpeech or by scanning the QR code with your mobile device.

Photo: Andi Wolfe

Still Pedaling in Honduras

The AAW's support for woodturning in Honduras continued this year, with the delivery of a second pedal-powered lathe in early July. Now, artisans use one lathe to make hardwood mallets. Indigenous students in a remote village will use the second lathe to learn woodturning as a way to augment a longstanding chair-making business.

TWB/GreenWood partnership

For this long-term project, the AAW's Turners Without Borders (TWB) committee partnered with GreenWood, a nonprofit that has spent a quarter-century helping residents in remote communities manage their forests and create high-value wood products.

A Canadian shop teacher, Scott Lewis, designed the lathe and leads the training in Honduras. Lewis built the lathe for the mallet-making enterprise. This year, he and GreenWood president Scott Landis delivered a pedal-powered lathe built by AAW member B.J. Hatcher, of Smyrna, Georgia. Lewis and Landis also brought a supply of abrasives, generously donated by Performance Abrasives.

Lewis and Landis spent ten days in Honduras, mainly in the town of La Ceiba. GreenWood's local affiliate, Fundación Madera Verde, maintains a shop there. They trucked the new lathe to a school in the indigenous Pech village of Santa Maria del Carbón. The Pech have made ladderback and Windsor chairs for years, using techniques they learned from GreenWood instructors in the early 1990s.

Lewis and Landis then returned to La Ceiba, where the first pedal-powered lathe resides. After doing some tune-ups to make the lathe perform properly, Lewis and a local artisan named Juan Vigil turned ten prototype mallets in a variety of tropical hardwoods, including jatoba, cincho, and guapinol. Vigil has now been tasked with producing twenty mallets in four sizes and in different combinations of woods.

Landis calls Vigil a "most talented and committed artisan." He adds: "It is clear that local Honduran artisans, supported by Madera Verde staff, are capable of producing a high-quality turned product."

Landis says he's gratified by the progress the Hondurans have made in the past year. But, he says, the project still faces some challenges, such as finding suitable woods that can be harvested legally and dried efficiently, as well as establishing accurate production costs. ■

—David Heim

Photos by Scott Landis/GreenWood.

(Left) Juan Vigil, who has emerged as a skilled woodturner in the past year, turns a mallet with help from a young pedaler.

(Right) A selection of the kind of mallets the Honduran artisans expect to sell.

Space Coast Woodturners Donates Pens for Honor Flight Veterans

Honor Flight is a nonprofit organization "dedicated to providing veterans with honor and closure." Its mission is "To transport America's Veterans to Washington, D.C., to visit those memorials dedicated to honor the service and sacrifices of themselves and their friends."

The members of Space Coast Woodturners decided to pay tribute to veterans on an Honor Flight from Melbourne, Florida, to Washington, D.C., in May 2017 by giving them turned pens as a gift of appreciation. The club plans to repeat this program for veterans on future flights.

Space Coast Woodturners also participates in the Freedom Pens Project, which sends soldiers serving in the Middle East handcrafted pens. The program has sent more than 200,000 pens to servicemen and women to date. ■

Hand-turned pens given as gifts to Honor Flight veterans.

For more, visit honorflight.org and freedompens.org.

—Gary Christensen, Space Coast Woodturners

JOURNAL ARCHIVE CONNECTION

For more on the pedal-powered lathe and the TWB project in Honduras, see the October 2016 *AW* article, "Pedaling in Honduras" (vol 31, no 5, page 12); and Scott Lewis's August 2015 article, "Portable, Human-Powered Lathe Brings Woodturning to the Dominican" (vol 30, no 4, page 36). AAW members can access all past journal articles online at woodturner.org.

Calendar of Events

December issue deadline: October 15

Send information to editor@woodturner.org. For a more complete listing, see the AAW's Woodturning Calendar online at tiny.cc/AAWCalendar.

Alaska

January 27, 28, 2018, Alaska Woodturners Association Symposium, Hardware Specialties, Inc., Anchorage. Demonstrators to include Nick Agar, Glenn Lucas, and local expert turners. For more, visit akwoodturners.org.

California

November 17, 2017–January 7, 2018, *Artistry in Wood 2017*, Sonoma County Museum, Santa Rosa. An annual exhibition presented by the Sonoma County Woodworkers Association and the Sonoma County Museum. Staged every year since 1982, it is recognized as one of the premier fine woodworking shows in North America. Entry categories include turnery, fine furniture, and sculpture. Josh Salesin will be this year's turnery judge. For more, visit sonomawoodworkers.com.

Florida

February 9–11, 2018, Florida Woodturning Symposium, Lake Yale Baptist Conference Center, Leesburg. Three-day event held on the shores of Lake Yale, featuring national and regional demonstrators, onsite accommodations with meals included, silent auction, raffles, vendors, and workshops. Demonstrators to include Miriam Carpenter, Tim Yoder, Michael Hosaluk, Mark Sfirri, Don Watson, Keith Larrett, Jack Roberts, and Lee Sky. Workshops led by Dixie Biggs, Rudolph Lopez, Barry Reiter, Don Geiger, James McClure, and George Guadiane. For more, visit Floridawoodturningsymposium.com.

Hawaii

March 10, 11, 2018, Honolulu Woodturners Symposium, MRC Roofing, 1041 Puuwai Street, Honolulu. Featured demonstrators to include Ashley Harwood, Graeme Priddle, and Melissa Engler, with additional rotations by Hawaiian turners. For more, email symposium@honoluluwoodturners.org or call Rob Hale at (808) 722-5056.

Illinois

August 3–5, 2018, Turn-On! Chicago 2018 Symposium, Conference Center at the University of Saint Mary of the Lake, Mundelein. A three-day woodturning symposium sponsored by the Chicago Woodturners, includes fifty demonstrator rotations plus hands-on pen turning, a tradeshow, all meals, banquet, and auction. Registration to open on the website by January 1, 2018. Demonstrators to include Rudolph Lopez, Betty Scarpino, Kip Christensen, Harvey Meyer, Jennifer Shirley, and others to be announced. For more, visit turnonchicago.com.

Massachusetts

October 13–15, 2017, *Woodturners III*, the third annual exhibition and demonstration of three regional woodturning chapters, Arnold Arboretum, Hunnewell Visitor Center, Harvard University, Boston. The Massachusetts South Shore Woodturners, Central New England Woodturners, and Association of Revolutionary Turners will share an exposition of their work with live turning demonstrations. The exhibition will feature turnings from off-cuts and fallen trees supplied to the three clubs each spring. For more, email Steven Wiseman at Stevwsmn@aol.com.

October 21, 2017–March 11, 2018, *Gender Bend: Women in Wood, Men at the Loom*, Fuller Craft Museum, Brockton. A multimedia exhibition featuring male weavers alongside female woodturners—two populations that have been traditionally underrepresented in their fields. Co-curated by Jon Eric Riis and Tib Shaw. For more, visit fullercraft.org.

Minnesota

Ongoing, The AAW Gallery of Wood Art in Saint Paul features four to six woodturning exhibitions per year, including works from AAW's annual themed member and POP exhibitions. On continuous display is the "Touch This!" family-friendly education room. For more, visit galleryofwoodart.org or email Tib Shaw at tib@woodturner.org.

Missouri

October 11–14, 2018, The 6th Biennial Symposium of the Segmented Woodturners, Marriott St. Louis West, St. Louis. Three days of demonstrations, a banquet, instant gallery, raffle, and camaraderie with the some of the finest segmenters currently turning. Confirmed demonstrators include Malcolm Tibbetts, Robin Costelle, Tom Lohman, Bob Behnke, Lloyd Johnson, Al Miotke, and Michael Hosaluk. For more, contact Russ Braun at Russ@deforestinc.com or visit segmentedwoodturners.org.

North Carolina

November 3–5, 2017, North Carolina Biennial Woodturning Symposium, Greensboro Coliseum, Greensboro. Featuring sixty-three demonstrations in nine rotations, a large tradeshow, instant gallery, and banquet with live auction. Demonstrators to include Graeme Priddle, Melissa Engler, Kip Christensen, Beth Ireland, Rudolph Lopez, Jason Schneider, Derek Weidman, Cynthia Carden Gibson, Harvey Meyer, Mark Gardner, Mark St. Leger, Scarlette Rouse, and Moe Gingeric. For more, visit northcarolinawoodturning.com.

Ohio

September 23–November 12, 2017, *Turning Nature: A Central Ohio Woodturners Exhibition*, Cardinal Health Gallery at the Franklin Park Conservatory and Botanical Gardens, Columbus. Franklin Park Conservatory and Central Ohio Woodturners collaborate to present a contemporary juried art exhibition that celebrates the art and craft of woodturning.

October 13–15, 2017, Ohio Valley Woodturners Guild's "Turning 2017" Symposium, Higher Ground Conference Center, West Harrison, Indiana (near Cincinnati, Ohio). Featured demonstrators to include Jimmy Clewes, Nick Cook, Avelino Samuel, Ashley Harwood, Keith Gotschall, plus OVWG and other regional chapter members. This will be the 10th biennial OVWG Symposium; the event is one of the oldest and most successful of its kind in the U.S. Event will feature a tradeshow, instant gallery, and more. Registration opens spring 2017; for more, visit ovwg.org.

Pennsylvania

October 27–29, 2017, Second Annual Mid Atlantic Woodturning Symposium, Lancaster Marriott, Lancaster. Event to include twenty-eight demonstrations, a tradeshow, and instant gallery. Demonstrators to include Stuart Batty, Curt Theobald, Cynthia Carden Gibson, Hans Weissflog, Ashley Harwood, and Avelino Samuel. For more, visit mawts.com.

Tennessee

January 26, 27, 2018, Tennessee Association of Woodturners' 30th Annual Woodturning Symposium, Marriott Hotel and Convention Center, Franklin. Featured demonstrators to include Betty Scarpino, Stuart Batty, Jimmy Clewes, and Mike Mahoney. Celebrating its 30th TAW Woodturning Symposium, this event is one of the longest-running and most successful regional symposia in the U.S. The 2018 Symposium will feature a tradeshow, instant gallery, people's choice awards, and Saturday night banquet with an auction. Registration opens September 1, 2017. For more, visit tnwoodturners.org or email symposium@tnwoodturners.org. Vendors, contact Grant Hitt at vendorinfo@tnwoodturners.org.

Utah

May 10–12, 2018, Utah Woodturning Symposium, Utah Valley University Events Center, Orem. More than ninety rotations, penturners' rendezvous, gallery of woodturned art, banquet, live and silent auctions, expanded spouse program, and Dale Nish's favorite, "the great eggcup race." Sign up at utahwoodturning.com or call 801-809-8198.

Virginia

November 3, 4, 2018, Virginia Woodturning Symposium, 279 Expo Rd., Fishersville. Biennial event featuring forty-one rotations for turners of all levels. Featured demonstrators to be Cindy Drozda, Rudolph Lopez, Donna Zils Banfield, Nick Cook, Barry Gross, Frank Penta, Graeme Priddle, Joe Fleming, Mark St. Ledger, and Lyle Jamieson. For more, visit virginiawoodturners.com.

TIPS

Tips

Lathe shelf

Many larger lathes come with pre-drilled holes to accept outriggers or other attachments. When I got my Powermatic 3520B, I decided to put them to good use by building a simple platform that could hold a light and the primary tools I'm using for the project at hand.

For the support pieces, I used 2×4 construction lumber milled to about 1⅜" × 3" (35mm × 8cm) to reduce a bit of bulk and ensure flat edges and faces. The two top shelf pieces are made from ¾"- (19mm-) thick boards. Note the separation between the two; that allows me to lay a tool down on the shelf without it rolling off.

I drilled ½" (13mm) and ¾" holes in the shelf to hold additional tools needed for the project at hand. The swing arm light has enough reach and adjustability to provide good illumination, no matter where the headstock is positioned. I also mounted a pencil sharpener at the tailstock end. The shelf can be made for just a few dollars, but the convenience it provides is invaluable.

—Kevin Miller, Alaska

O-ring bowl base

Here's an idea that came from the kitchen. My wife has a two-quart plastic mixing bowl with a rubber ring around the bottom. It sets down softly and doesn't slide, so I thought I would give it a try on a turned wooden bowl (*Photo 1*).

When turning the bowl, leave the bottom footless and bring the side of the bowl right up to the tenon. Then use a 3⁄16" (5mm) parting tool to form a groove around the bottom to accept a 3⁄16"-thick × 3"- (8cm-) outside-diameter O-ring. The groove is 3⁄32" (2mm) deep and just a shade over 3" outside diameter. This sizing will allow the O-ring to be stretched slightly to fit into the groove (*Photo 2*).

I typically apply finish to the bowl, remove the tenon, and then glue the O-ring in place. I then apply finish to the bottom of the bowl inside the O-ring. This is where I find a big advantage: I no longer need to be concerned with having the finish on the bottom meet up with the finish on the outside of the bowl in a smooth and unnoticeable manner.

O-rings are available online in lots of sizes. I like the 3⁄16" thickness, and I have 3" and 4⅛"- (10cm-) diameter rings. Give it a try. ■

—Ted Beebe, Vermont

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Share your turning ideas!

If we publish your tip, we'll pay you $35. Email your tips along with relevant photos or illustrations to editor@woodturner.org.

—Joshua Friend, Editor

BOX LID ALIGNMENT PIN

Alan Falk

I like making lidded boxes from a single piece of wood with interesting grain or figure. Making the lid and box from the same piece of wood allows for the grain to flow continuously from box to lid, but it bothers me when the lid is rotated and the grain becomes misaligned. One simple, unobtrusive way to keep the lid aligned properly is to install a very small alignment pin where the lid meets the box. The pin is glued into a hole in either the lid or the box, depending on your lid design. When the lid is rotated, it "clicks" into place in exactly the right position.

The idea is to align the grain as you like, drill a hole centered on the joint line between the lid and base, and glue in a pin. A short length of 14/2-gauge copper wire (*Photo 1*), stripped of its sheathing, works well for the pin, though you could use skewer sticks or another type of thin cylindrical material. My copper wire measured about .080" on the digital calipers, so I drilled a 3⁄32" (2.4mm) hole to accept it. You'll have to size your hole according to the pin material you choose.

An unobtrusive pin affixed at the box/lid juncture registers the lid at the correct grain orientation.

Drill pinhole

After you've turned your box, firmly tape the lid to the base with the grain aligned to your satisfaction. The tape keeps the grain in proper alignment and holds the lid tight against the box. The hole should be drilled straight into the box, not at an angle, so I use a V-block type jig to hold the box securely in place on the drill press table (*Photo 2*).

Align your drill bit *exactly* where the lid and box meet (*Photo 3*), so half the hole will be in the lid and half will be in the top edge of the box. Drill to a depth appropriate for your box lid design; my lid design allows me to drill about ¾" (19mm) deep.

Affix the pin

Cut a piece of stripped wire about 1" (25mm) long. Smooth one end with abrasives to remove any sharp corners. Separate the lid from the box. Apply a bit of epoxy or cyanoacrylate (CA) glue to the hole in the lid (or box, depending on your design) and push the pin material into the hole. Allow the adhesive to cure, then trim the short length sticking out so it doesn't extend beyond the circumference of the lid, as shown in the *opening image*.

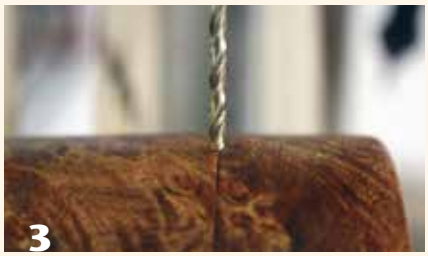
Now a simple turn of the top will "click" the lid into place with the most attractive grain pattern aligned beautifully. Someone suggested a dab of black marker to disguise the pin, but I like the look of the copper dot on the side of the box. ■

Alan Falk has been turning wood for about five years, after getting his start with a class taught by Alan Leland. His work can be seen at plusaf.com/woodshop/woodshop.htm and at a few local craft fairs. Alan, a member of the Woodturners Guild of North Carolina, is happily retired in Raleigh, North Carolina, with his wife Claudia.

Pin material

The copper core of 14/2-gauge electrical wire is a good choice of pin material.

Drill pinhole



Tape the lid to the box securely before drilling. Use a shopmade V-block to hold the round box and then drill a pinhole centered on the box/lid juncture.

Bob Rosand

LIDDED BOX *à la Ed*

Inspired by Ed Moore

On November 9, 2011, I lost a good friend to cancer, and woodturning lost a strong advocate. Ed Moore of Burnt Chimney, Virginia, was a good turner who loved to turn anything that suited his fancy. More important, he loved to promote woodturning locally, often had students in his shop, and frequently sponsored hands-on workshops. Ed was a founding member of the Smith Mountain Lake Woodturners and served as its president and program director for a number of years.

Over the years, I have turned quite a few lidded boxes. The style I became known for was basically an egg shape—think of it as an egg with a lid. It was more artistic than practical, and I wanted to come up with a different style, something more functional. Once while I was visiting Ed, he showed me a box that he had been working on. I wasn't wild about the box; it was dyed blue with gold leaf inside and some pyrography on the rim, but I could see the potential. After Ed died, I was helping to clean and organize Ed's shop and came across that lidded box. I thought I would take it home and work with it. What follows is how I now turn a box inspired by Ed's design. I've made some subtle changes, but in my mind it's still Ed's box.

Turn and hollow the box

Most lidded boxes I make in this style are about 2½" (6cm) in diameter and about 3" (8cm) tall. Start with a straight-grained blank about 6" (15cm) long and 2⅝" (7cm) square. Oak, walnut, maple, and ambrosia maple are all good choices. Mount the blank between centers on the lathe and turn it to a cylinder. Using either a parting tool or a skew on its side (used as a rotary peeler), turn a tenon on each end to fit your chuck.

With the lathe running, use a pencil to mark what will be the lid material, about one-third the blank's length, then part that material from what will be the body of the box (*Photo 1*). You can use a parting tool or cut the blank apart at the bandsaw. If you use a bandsaw, hold the cylindrical blank safely in a V-block, as cutting round objects without a flat surface on the bandsaw table poses a serious risk of a blade catch. Put the lid material aside.

Mount the body material in a chuck, and bring up the tailstock for extra support. Use a roughing gouge to true up the stock and turn it to a diameter of about 2½". Then begin to shape the box profile, using a spindle gouge (*Photo 2*). Start at what will be the top of the box and cut towards the headstock. You are trying to achieve a smooth, gradual curve. Avoid removing too much material from the base of the box because that material provides needed support during hollowing, reducing the likelihood of chatter.

True up what will be the top, or rim, of the box, cutting from outside in (*Photo 3*). You can use either a spindle gouge or the long point of your skew, as you are cutting

Prepare box blank

The box is made from a single blank, initially turned between centers. Form a tenon at both ends and mark the separation between box body and lid. Part off the lid material.

Shape box, true rim

Use a spindle gouge to shape the box's outside profile.

With the tailstock removed, true up the top, or rim, of the box.

Hollow the box

(4) Prior to hollowing, remove waste material by boring with a Forstner bit. I do this in steps, starting with a 1½" bit, then drilling deeper with a 1" bit, and finally a ¾" bit.

(5-6) Hollow the box using a small bowl gouge and round-nose scraper.

across the endgrain. Either one works, but the skew will give you the best finish.

The next step is to hollow the box. Begin by removing most of the material with a drill bit. With the live center removed, I use a 1½" (38mm) Forstner bit to drill about 1" (25mm) deep, then switch to a 1" bit to drill about another inch deeper, followed by a ¾" (19mm) bit. This progression removes excess material quickly and generally follows the tapered profile of the outside of the box (*Photo 4*). The same result can be accomplished by drilling a smaller hole to the approximate desired depth of the box, then hollowing with a spindle gouge or a small bowl gouge. If you haven't done a lot of hollow turning, the "stepped" Forstner bit method lessens the probability of a catch.

I like to use a small bowl gouge to hollow and smooth the interior of the box (*Photo 5*). At the point where you can no longer effectively rub the bevel of the gouge, you will need to shift to a round-nose scraper to finish the inside bottom. My round-nose scraper has the side ground with a bevel (not just the tip), so I can gently scrape the side of the box interior (*Photo 6*). The wall thickness should be about ¼" (6mm).

Note that the lid will not sit on top of the box but fits in a shallow recess just inside. To cut this recess, I use a freshly sharpened square-nose scraper and form a rabbet about ⅛" (3mm) deep (*Photo 7*). Once the rabbet is cut, you can refine the interior of the box further, using both a small bowl gouge and round-nose scraper.

Keep the idea of leverage in mind as you hollow deeper into the box. A lighter-weight tool will have greater tendency to get pulled down, resulting in a catch. I always switch to a heavier and longer round-nose scraper for the deeper cuts, eliminating chatter problems. The other idea to keep in mind is quality of cut. Prior to my final finishing pass, I always resharpen my tool. I also spray the surface of the wood with lacquer to wet the wood, which provides a cleaner cut. Plus, the lacquer dries very quickly and does not load the abrasives when I start to sand. When you are satisfied with the interior, you may want to return to the exterior and refine the shape a bit with your gouge.

Part off box/turn bottom

I use a pencil as a depth gauge to determine the bottom of the box prior to parting. Use the eraser side to keep from marking the finished surface of the interior. Sight across the top of the box and transfer the depth to the outside, marking a bit below where you want the bottom of the box to be.

I initially part in about ¼" to define the bottom and then sand the interior and exterior to about 600-grit abrasive. Then I finish parting the box from the lathe (*Photo 8*).

To turn the bottom of the box, reverse-mount it with a friction fit on a pine or other softwood wasteblock. Pine is a good choice for the wasteblock ▸

because it tends not to mar the finished piece during friction fitting. I use calipers to determine the diameter of the interior of the box and transfer that diameter to the wasteblock (*Photo 9*).

I use a skew chisel to peel down until I have a tenon that will accept the box. This fit needs to be snug but not too tight, or you could crack the box (*Photo 10*). When I have a good fit and the piece runs true, I add a bit of blue painter's tape for added security. The tape will not compensate for a poor fit but does help secure it. Using a spindle gouge, true up the bottom of the box, making it a bit concave (*Photo 11*), and sand to 600 grit. Remove the tape and box body from the wasteblock and put it aside.

Turn the lid

Mount the lid material in the chuck and true it up using a roughing gouge. Then, using a spindle gouge, true up the endgrain surface, which will be the inside of the lid.

Use calipers to measure the largest diameter inside the box body (at the recess) and transfer that diameter to the lid material (*Photo 12*). Lay a sharp skew flat on the toolrest and peel down close to the diameter you have transferred. Check the fit of the lid to the body (*Photos 13, 14*). It should be snug but not too tight. Sanding will loosen the fit just a little.

Next measure the diameter of the box interior just below, or at the base of the recess, and transfer this smaller diameter to the inside of the box lid. Again, lay your skew flat and peel down to that diameter, forming a small notch or rabbet in the inside of the lid (*Photo 15*). Check the fit. The lid should fit in smoothly. The smallest diameter of the lid should fit into the smallest diameter of the box, and the widest diameter of the lid should fit into the widest diameter of the box interior.

Form rabbet

7

Use a square-end scraper to form a rabbet inside the box rim. This recess will accept the box lid.

Part box from lathe

8

After gauging the box's inside depth, determine and mark the absolute bottom. Sand the box inside and out, then part it off the lathe.

Friction-fit box to turn bottom

9

10

Use a softwood wasteblock to make a jam chuck. Transfer the inside diameter of the box to the wasteblock and form a tenon for a friction fit. This mounting can be reinforced with tape.

11

Using a sharp tool, gently shape the bottom so it is slightly convex. Sand the bottom.

Define lid diameter

12

13

14

With the lid material mounted in the chuck and trued, use calipers to transfer the box's inside diameter to the lid. Then reduce the lid's diameter until you get a slightly snug fit in the box.

With the box lid still held in the chuck, hold the box body up to it and make a light mark with a pencil (*Photo 16*). This will give a good estimation of the lid's thickness. Remove the box body and use a parting tool to remove excess material to allow access to the top of the lid. A gouge will work for smooth cuts, but I prefer to use the long point of the skew. Periodically check the thickness of the lid. I like to have the top of the lid flush with the top of the box, but it could be recessed a bit if you like. Once you are happy with the thickness of the lid, part it from the lathe.

Next, friction-fit the lid in a waste-block so you can refine the top and drill a small hole for the knob. To friction-fit the lid, cut a recess in a block of soft-wood to accept the lid's diameter. I start with a spindle gouge and then use what I call a friction-fitting tool to form a clean step (*Photo 17*). This tool is nothing more than a square-nose scraper ground at the tip and side (*Photo 18*).

Once the lid fits snugly in the block, use either a spindle gouge or skew to refine the top (*Photo 19*). Then sand the top and drill a ⅛" or 3⁄16" (3mm or 5mm) hole to accept a knob (*Photo 20*). Be careful not to drill all the way through the lid. Remove the lid from the wasteblock and prepare to make a knob. Note: If the lid is fitted tightly in the wasteblock (and it should be) and you attempt to pry it out with your fingers or a tool, you may damage the lid. Simply use a small parting tool to cut into the wasteblock fibers holding the lid in place until the lid comes free.

Turn a knob

I typically make knobs for my boxes out of ebony. I have lots of small scraps lying around that are great for this purpose, but other woods will work as well. Mostly, I like the contrast of the ebony with the lighter woods.

Mount a blank about 3" long and ¾" square in pin jaws and true it up. Use a spindle gouge to shape a knob that suits you and is appropriate for the box you have turned (*Photo 21*). For this style of box, I prefer a simple rounded knob. Once you have the shape you desire, use a small parting tool to cut a tenon that will fit into the hole in the lid. Prior to parting the knob from the lathe, undercut its bottom slightly so it will fit properly on the lid with no gaps. Part the knob, check the fit, and glue it into the lid. ■

Bob Rosand lives in Bloomsburg, Pennsylvania, and can be reached via email at Bobrosand@gmail.com.

Fit lid to box


15


16

Form a smaller tenon, or step, to clear the box's inside step diameter. This allows the lid to sit down further in the box. With the box held to the lid, mark your desired lid thickness. Remove the box, then part the lid off.

Make a jam chuck for the lid


17


18

In a wasteblock, form a recess that will friction-fit the thin lid for turning and drilling its top surface. I ground a tool just for this purpose.

Turn and drill top of lid


19


20

With the lid friction-fit into the wasteblock, gently refine its top surface. Then drill a small hole to accept a knob.

Turn a knob


21

Turn a knob with a thin tenon at the bottom, sized to match the hole drilled in the lid. Part off the knob and glue it to the lid.

Hidden magnets hold the lid on this crossgrain box but pop it off when the lid is rotated to repelling polarity.

Keeping the Lid on with HIDDEN MAGNETS

John Kelsey

People love the way hidden magnets hold the lid on this box. Corresponding magnets embedded in the lid and box body secure the lid in "proper" grain alignment. A partial turn releases the grip, but you can't reverse the lid's position because the opposing magnets pop it right off.

While the magnets are totally embedded in the wood and out of sight, the canny observer will spot glue lines, though they are not where people seem to expect. This method of blank prep—using three disks with careful figure matching, blank flattening, and good gluing—gets very close to hiding all the evidence.

The project will challenge your layout and lathe skills because there is the risk of cutting into the embedded magnets. So you need to install them accurately and know where they are. You can't see them inside the wood, but you can determine their locations by sticking extra magnets to the outside.

Craft strategy

Turning this box in crossgrain orientation (with the grain running perpendicular to the lathe bed) works well because long-grain surfaces are better for gluing than endgrain. You can minimize glue lines by careful preparation as well as by design—that's why my box has a bead just under the lid. Glue up the box blank from three sections: lid, join, and bowl, with the magnets pre-embedded in the join section (*Figure 1*).

When glued together, the blank should be about 3" (8cm) thick. The example shown, finished to 4¼" (11cm) diameter and 3⅛" (8cm) tall, started as two pieces of 8/4 stock bandsawn to 4⅝" (12cm) diameter, one for the bowl and the other parted to make the lid and join sections (*Photo 1*). It helps if the wood has been thoroughly dried, but it's not critical because the lid fit isn't critical either—the magnets work better if it's a bit loose. And since they require about ⅜" (9.5mm) of wall thickness, the box is destined to be chunky, not something thin and delicate.

The join section gets bored identically on both sides for four or eight strong rare-earth magnets—shiny little ¼" (6mm) cylinders glued in place with cyanoacrylate (CA) glue. You'll find many suppliers online; just search for "rare earth magnets." Installing all the magnets in the join piece and gluing all three sections into a solid cylindrical blank gives the best grain and figure match. Then part the join section between the embedded magnets and complete the box in the usual way—that is, shape and finish the inside of the lid, fit the bowl to it, hollow and finish the bowl, and only then turn and finish the outside shape.

Hockey pucks

Begin by bandsawing two crossgrain disks to a diameter that fits your expanded scroll chuck and turn them into smooth, flat pucks. One disk is for the lid and join sections, and the other is for the box body. Label the disks accordingly, and draw a sharp witness triangle on the edges so later you can reassemble them in the same configuration (*Photo 2*). From the top disk, part off the join section (*Photo 3*) at a minimum of 1⅛" (29mm) thickness, and preferably 1¼" (32mm) for more breathing room. I use a narrow parting tool, which needs a bit of clearance but reliably wastes a bare ⅛" (3mm) of thickness.

After parting, a sharp scraper will leave a fairly flat surface on the disks, but a straightedge reveals the hills and valleys (*Photos 4, 5*). To finish flattening the parts, use a sanding board (a flat

3-Part blank from 2 disks

The box blank is assembled from two matching, quartersawn disks of 8/4 stock. This box is made in crossgrain orientation, with the grain running perpendicular to the bed ways.

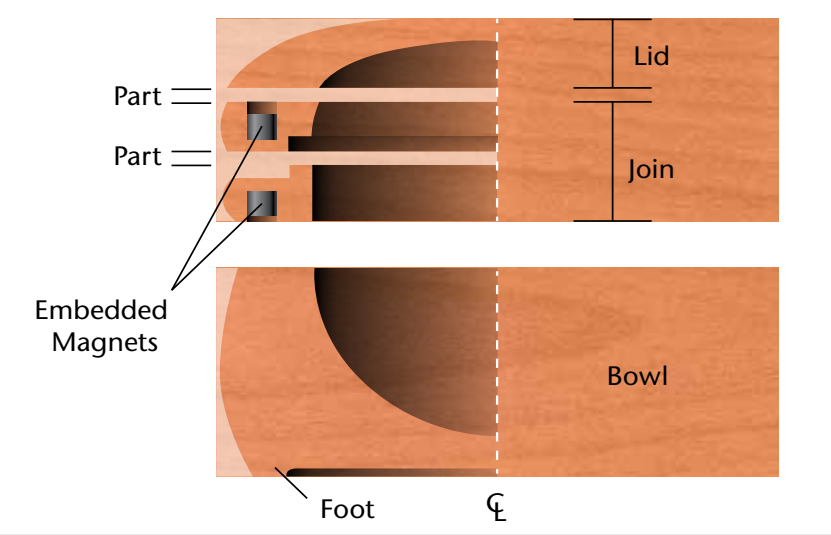


Figure 1. One disk makes the box bowl, the other contains the lid and join pieces. The magnets lurk in holes bored in the join piece, which is glued to the lid and body, then parted so the magnets can do their job.

Illustration: Robin Springett

board with abrasive adhered to it) at the lathe (*Photo 6*). Flatten the bottom of the lid piece, both sides of the join section, and the top of the bowl piece. Flatten all four gluing surfaces with care, as it's easy to lose too much wood in the process. It helps to pre-excavate the mating faces so there are no center nubs. If the join piece ends up under 1⅛" thick, you might save the day by installing magnets in the bowl section and covering them with a thinner join piece.

Join section

You can install four single magnets in the join section, two for the body and two for the lid, or, for more pull, pairs of magnets, as shown in the photos. To lay out the position of the magnet holes, draw a diameter across the disk face and a circle ⅜" from the edge of the disk. Extend the diameter onto the edges of the disk, and do the same layout on the opposite side. Locate the centers of the ¼" magnet holes on the circle and equidistant from the centerline. This leaves ¼" of wood for shaping the outside of the box at the join (*Figure 2*). Finally, punch with an awl to locate the drill centers (*Photo 7*). Repeat the exact layout on the opposite side of the blank.

Bore for the magnets with a ¼" flat-bottom bit (*Photo 8*). As shown in *Figure 2*, bore exactly ⅜" deep on the lid side and 9/32" (7mm) on the bowl side. The holes should line up from one side of the disk to the other, so transferring the layout accurately is important. Measure their depth and take care to get it right.

Magnet management

These little ultra-strong magnets jump around and stick to each other, as well as to any nearby iron. To avoid confusing the polarity, stack the magnets and mark the same pole on all of them. Mark the top face of the top magnet, slide it off, and park it on a steel ruler. Mark the next, and so on (*Photo 9*). I use a permanent marker, but you could just scratch an X.

Install the magnets on one side of the join disk first. This makes it easy to get the polarity right on the other side because they'll be attracted to the first set and will be drawn into place. To make a lid that grabs either way around, install the magnets the same way up on the first side of the disk and opposite on the other (opposite polarities attract); for a lid that pops off when it's reversed, install them oppositely so the polarities will match and repel in the rotated position (*Figure 3*). It's easy to get confused, so before committing to glue, park the magnets flanking the join section itself, stacked ▸

Part join section from lid

Before parting the join section from the box lid, draw a witness triangle, or reference lines, for future reassembly. A thin parting tool minimizes kerf waste and thus disruption of grain flow. Part the join piece so it is 1¼" thick.

Flatten the parts

Flatten the disks for sound glue joints; the pieces will be glued back together after you embed the magnets. I use a sharp scraper for flattening—for the smoothest cut, lock your elbows to your ribs and sway on the balls of your feet. Sight a straightedge against the light to see hills and valleys.

Hollow the center so there is no nub, and flatten the disk on the lathe using abrasive spray-glued or taped to a flat board.

Mark and bore magnet holes in join section

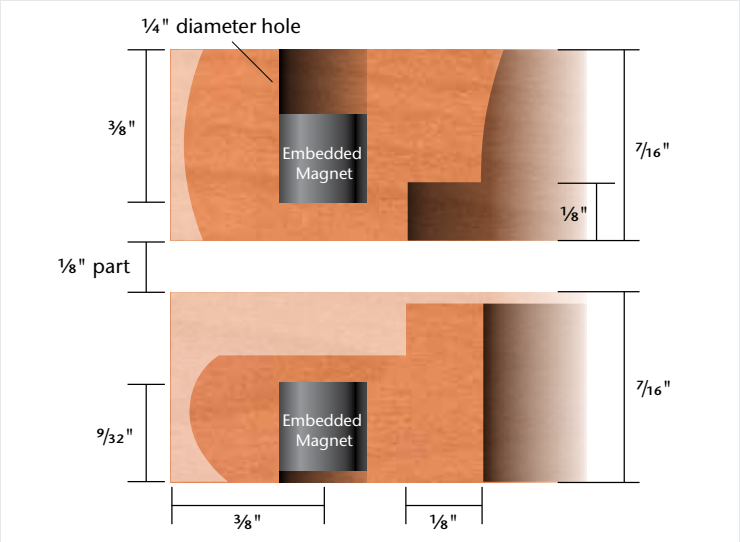


Figure 2. Join details, showing critical dimensions for magnets, tenon, and recess. Tenon atop bowl fits rebate in lid.

Illustration: Robin Springett

Draw a diameter across the join section. Then lay out the magnet centers and center-punch for drilling. Transfer the layout to the opposite side of the join piece for perfectly aligned holes.

Drill ⅜" deep on the lid side of the join section and 9/32" on the bowl side.

Magnet management

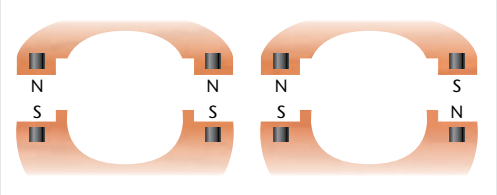


Figure 3. Magnet polarity. The same polarity on the lid side will maintain attraction when rotated 180° (left). Opposite polarity will repel when rotated (right) and push the lid off.

Illustration: Robin Springett

To help keep track of polarity, mark the same pole of all the magnets. Park them in pairs on a steel ruler.

Glue in the magnets one at a time. Drip CA glue into a hole, check polarity, and insert the magnet. Hold it down with a sharp stick, and hit with accelerator.

the way you want them to end up, and far enough apart to not jump together.

Keep the magnets under control by gluing them one at a time. Squeeze a drop of CA glue into the hole, slide the magnet into place, and use a sharp stick or a bamboo skewer to press it down while you apply a tiny squirt of CA accelerator (*Photo 10*). Verify the polarity of the next magnet, and repeat. After you have finished that, keep the disk flat by carefully hand-sanding any drools of CA glue.

Other polarity layouts will work, and some have interesting effects; I found it worthwhile to make a test rig with twenty-four sets of holes.

Making the box

Realign the witness marks to reassemble the three sections into a single cylinder of wood. Using regular wood glue, assemble and clamp the pieces together, with a pressure assist from the lathe's tailstock (*Photo 11*). Wet glue is slippery and there is not much extra wood, so go for low aggravation and glue up the blank in two stages, not all at once.

After the glue has set, remount the blank and true it up. I like to make the surfaces really smooth and clean now and keep them that way, sharpening my tools often. This minimizes torn grain and tedious sanding later. And from here on, I use a strip of rubbery plastic to protect the work from the chuck jaws (visible in *Photo 13*).

Part the blank in the center of the join piece (*Photo 12*) and flatten carefully, leaving at least 7⁄16" (11mm) of the disk and better yet ½" (13mm) on either side for the magnets plus a tenon with matching rebate. If you have allowed for some extra wood in the join section, leave more of it on the box body when parting, rather than on the lid, as it will give you a second chance when fine-tuning the fit.

Now you have blanks for a box lid and body with matching magnets embedded in each. Turn the box as you normally would. But before each step, use extra magnets on the outside of the wood to confirm and mark the location of the hidden magnets inside (*Photo 13*). It is regrettably easy to cut too close—you'll hear the click and see the shine.

I apply finish as I go with a brushing lacquer, the first coat being applied and the excess wiped off immediately after sanding (*Photo 14*).

Final thoughts

When I started making these boxes, I lost about half the blanks by turning into the embedded magnets—highly maddening. Magnet placement was imprecise, as were my lid-to-bowl joints. So I dropped back to making simple, flat boxes without magnets. I made more than thirty before returning to magnetic boxes, which required me to kick up my blank-prep and turning skills. With care and attention to detail, I've taken care of hostess and holiday gifts for yet another year. ■

John Kelsey is a member of the Lancaster Area Woodturners, an AAW chapter.

Assemble disks into a box blank

Glue the three sections together, using clamps along with the tailstock ram. It's less risky to glue two sections first, then the third, to avoid slippage during glue-up. Note that the walnut disk is a clamping pad and not part of the box blank.

JOURNAL ARCHIVE CONNECTION

To learn more about the steps in basic turned-box construction, see Alan Lacer's 2005 *AW* article, "Critical Dimensions: Conquering the Challenges of the Lidded Box" (vol 20, no 2, page 32). AAW members can access all past journal articles online at woodturner.org.

Turn the box

True up the assembled blank and turn the box as you normally would. Part the lid from the body between the magnets in the middle of the join section, leaving about ½" of wood on either side.

At each step, use extra magnets to confirm the location of the hidden magnets, so you don't turn into them.

Sand and finish each surface as you go.

Captive Rings ON A GOBLET BOX

Rick Rich
Photos by Daniel Massie.

Few woodturning techniques give rise to such admiration and wonder as rings of wood captured around a piece. People study them closely, then ask how the rings got there. Some decide the rings had to have been made, divided, then glued back together into their present place. How else could it have been done?

I don't recall when I turned my first captive-ring piece, but making them seems much easier now. Some of my first attempts, which were baby rattles, have been saved by family members, and they certainly inspire me to do better. As with most projects done repeatedly, the completion time decreases and the finished products get smoother and better proportioned.

My vases, boxes, and rattles with captive rings are quite simple and utilitarian in design. With proper tool control, this small goblet-style box made from a pruned branch (in this case, western big leaf maple) is well within the ability of most woodturners. It involves basic spindle turning and a touch of endgrain hollowing, with the added twist of rings about the stem and a natural-edge base. It's small, makes a nice gift, and is an excellent project for enhancing your skills.

The wood I prefer turning is freshly cut, usually a branch trimmed only a few hours prior. With correct tool use, green wood cuts nice and clean, including the interior, which I hollow with a scraper. Because sanding green wood seems to clog the abrasive quickly, I tend not to sand my work much. The upside to limited sanding is that it forces me to maintain proper technique.

The captive-ring tool

Most of the captive rings I make are completed with a specialized commercial tool, but I know that many woodturners are quite capable of making such a tool themselves. In addition to cost savings, another benefit of making your own tool is having control of the ring size, as commercial tools determine and limit the ring size. I do have a somewhat rough looking ring tool I made myself, but it requires much more concentration to keep the rings round than the commercial tool, so I gravitate to the easier store-bought tool most often.

The ring tool I use has two bevels, one on each face of the blade, and makes scraping cuts on both sides to form the captive ring (*Photo 1*). When sharpening the tool, I've found that a quick honing of both bevels with a small diamond hone makes for quicker and cleaner cuts. My current tool is several years old and stays very sharp just with honing. A grinder isn't necessary and might change the tool's shape.

Remember, a captive-ring tool is only a scraper. The ring is made by first turning an appropriate sized bead and then using the ring tool to undercut the bottom of the bead. The most important part is keeping the bead shape on the bottom side, making a perfectly round ring. It's this undercutting with the ring tool that can cause tearout, most notably on the sides of the ring at the endgrain and especially with a dull tool. When I use a freshly honed tool and moderate cutting speed and pressure, I usually get good results. It's when I'm hurrying and pushing the tool too hard that I get noticeable tearout.

Another consideration that deserves attention is tool clearance. The flat of the tool behind the bevel should stay flat on the toolrest. Having the toolrest too close can result in the long bevel itself resting on the toolrest and coming in at an angle. This leads to odd-shaped rings because the underside is not cut in a uniform bead. You must also remove enough material

next to the bead to provide tool clearance for sideways movement when cutting the underside of the bead.

Form the box lid

This goblet-style box begins with a freshly cut branch about 2½" (6cm) in diameter and 6" (15cm) long. Place the blank between centers and turn a tenon on the tailstock end. I also remove the majority of bark from the blank, leaving a band about an inch wide above the tenon for a natural-edge base (*Photo 2*). I usually use my skew for this unless the blank is very irregular, in which case I use a spindle-roughing gouge.

Flip the blank around, mount it in a chuck, and retrue it. Now the goal is to make the lid of the box. At the tailstock end, cut a tenon on either side of what will be the lid. On the very end, I make a narrower tenon with a skew peeling cut to about two-thirds the diameter of the box. This is at the top of the lid and will be parted off after using it to jam-chuck the lid while cleaning up the bottom. Using a parting tool, I cut a second, wider tenon to the inside of the lid, leaving enough material between the tenons for the lid itself. This tenon is part of the finished lid and will actually fit in the box, so cut it very close to its final diameter (*Photo 3*). The inner tenon should be about ⅜" (10mm) long, which will allow you to part it off and still have a final tenon length of 3⁄16" (5mm).

Using the smaller outer tenon as a guide, I use my parting tool to make a jam chuck of the blank still mounted in the chuck. Sneak up to the correct size of the mortise until the small tenon fits by friction (*Photo 4*). At times I have been overzealous and cut the hole a bit too big. No problem. A piece or two of paper towel can make up the difference so you still get a friction fit. Once this is made and it all fits perfectly, I can clean up what will be the inside of the lid with a spindle gouge (*Photo 5*).

Ring tool

Commercial ⅜" ring tool and a diamond hone to keep it sharp. Keep both sides honed, but don't put it to a grinder.

Prepare the blank

Turn a section of branch wood to a cylinder, leaving a band of bark for the base. Form a tenon at the tailstock end.

Create the lid

Flip the blank and grab the tenon in a chuck. Define the lid by turning a tenon on either side of it, with the outermost tenon narrower than the inner one. Part off this lid section.

Cut a mortise in the remaining blank to use as a jam chuck for the lid. Insert the narrow tenon at the top of the lid. You can now clean up the inside and bottom of the lid, including the tenon. A spindle gouge works well for the inside of the lid, but use light cuts so you don't dislodge it.

Be careful here and use light cuts, so as not to dislodge the lid from the jam chuck. The sides of the bottom tenon, which should not be so torn anyway, can be smoothed further with a very delicate negative rake scraping with the skew. Cutting this cleanly with a gouge is possible, but even a small catch can ruin it, so I have resorted to scraping ever so lightly. This cleaned-up tenon will then fit into the body of the box.

Now reverse the lid to form what will be its top side. Now the mortise you made to hold the smaller tenon can be enlarged slightly to hold the finished bottom tenon. This mortise will be the final size of the interior of the box, so make sure it is cut cleanly. In addition, with too wide a tenon or too thin a box wall, you can crack the box if the jam fit is too tight. Sneak up on it with light cuts, and use light pressure to check the fit. Once the lid is properly fitted ▸

Fit the lid and shape

Reverse the lid in the jam chuck, expanding the mortise, and cut to final size and shape. True the lid and upper edge of the blank. A small V-groove helps to define the transition.

into the blank, turn the top of the lid. A small detail at the junction helps, so I add a small V-groove between the lid and blank body. I also true the lid and box about a quarter-inch down the blank body to the same size (*Photo 6*). Remember that this is the finished lip of the box, so avoid cutting it too thin.

Hollow and shape the box

Remove the finished lid. Hollow the box to depth by first drilling a hole to a depth of about 2¼" (6cm). I find it convenient to drill with a spindle gouge, and keeping the flute pointed at about 10 or 11 o'clock makes for easier drilling (*Photo 7*). Once the depth hole is drilled, hollow and clean out the interior with a scraper (*Photo 8*). Remember, you are committed to an interior diameter by your lid, and the exterior will follow the interior, so whatever shape you make the inside, the outside walls will reflect that.

When you are satisfied with the inside, use a pencil as a depth gauge and transfer the inside depth to a pencil mark around the outside. Now shape the outside profile. I find a skew gives the cleanest cut possible (*Photo 9*). I use my fingers as a wall-thickness gauge, but only when the lathe is stopped. I want consistent wall thickness now to prevent splitting later.

Add captive rings

For this project, I add two captive rings. Regardless of the number of rings, the process is the same. By only cutting the outside contour to the bottom of the box, I leave quite a bit of untouched wood at the base. Since I use a ⅜" captive-ring tool, I first need a ⅜" bead, which I turn with a skew. I use the wood closest to the base of the box, so I have enough material at the base end for another ring (*Photo 10*). Make sure there is clearance on both sides of the beads for movement of the captive-ring tool. Usually about ¼" (6mm) is sufficient for each bead.

Place the captive-ring tool flat on the toolrest positioned at the top of the bead and rotate it sideways around the bead to cut along the side and bottom of the bead (*Photo 11*). Ensure that the top of the bead stays inside the captive-ring tool so the undercutting part of the tool maintains a consistent bead shape along the inside. Turn the captive-ring tool over and do the same with the other side. If I have cut deeply enough on one side with the tool, the ring will start to spin free as I complete the cut on the other side. Once free, the ring can be pushed to the side (*Photo 12*). Making a second ring is just the same. Begin with a well-cut bead and then shape the underside with the captive-ring tool. When both rings are spinning freely, the more technical part begins (*Photo 13*).

Turn the stem and base

The two captive rings must be pushed to one side or the other to allow access for turning the goblet-style stem. Larger rings can be more easily pushed farther away with a finger or the side of a tool.

Hollow and shape the box

(7) Drill out the blank to the proper depth prior to hollowing. I use a spindle gouge with the flute facing 10 o'clock or so.

(8) Hollow and shape the box with a scraper. The internal contour will determine the outside contour. Don't disturb the lip or you will forfeit all the work you just put into fitting the lid.

(9) Shape the outside profile. A skew leaves a clean, refined surface.

I have found that the rings spin and dance around but don't get in the way so much that the stem can't be shaped and turned. If the rings are too distracting, a bit of masking tape will hold them securely to the side. Start on one side, pushing the rings to the other side, turn a bit, move one ring to the other side allowing a bit more access to the stem, turn some more, and repeat for the other side. I continue this waltz with the rings until the bottom of the box, the stem and top of the base are turned (*Photo 14*).

I like a natural-edge base. For design harmony, leave an edge of bark about the same width as the visible part of the lid above the box body. I make a V-groove with either the spindle gouge or skew to cut the bark line clean (*Photo 15*). Because the bark is somewhat irregular, undercutting slightly will give a more stable foot at the bottom of the base. Then I come in with a parting tool at an angle to undercut the base. Use the parting tool to make some clearance for the final parting cut. Holding the box loosely with my right hand, I catch the turning once I cut it free with the parting tool in my left hand (*Photo 16*).

If you are uncomfortable using one hand, place a small box with shavings underneath, where the box will fall free, or have someone assist you and catch it. Another method is to stop the lathe, leaving a small spigot attached, and cut it free with a handsaw.

Recently, I was the demonstrator for our monthly club meeting and made one of these little boxes. The demonstration went well and many members, some self-professed beginners, expressed interest and confidence in making one. For how seemingly complex the piece is, once it is broken down into small steps, it is quite achievable for most turners. ■

Rick Rich is a part-time woodturner in Washington State. He is a member of the AAW, the Cascade Woodturners in Portland, Oregon, and a founding member of the Southwest Washington Woodturners in Vancouver, Washington.

Form beads

Each ring starts as a bead. Use the surfaced but otherwise uncut wood above the bark band. Form your first bead as close to the box end as you can. Be sure to allow clearance on either side of the bead for the ring tool. Cut any additional beads in the same manner.

Free the rings

Undercut the bead using the captive ring tool from one side. Keep the tool level and flat on the toolrest, and make sure the bead stays within the tool to ensure the finished ring is circular. Finish the ring by flipping the tool and cutting under from the other side until it comes free.

Push the first ring to the side and repeat the process to form any additional rings. Now you are ready to shape the goblet's stem within the rings.

Finish the stem and base

To finish the stem, work sequentially. One and then the other ring will need to be pushed to one side and then the other to allow access for cutting. You can also tape the loose rings to the goblet so they won't bounce around.

Cut the bark line clean with a spindle gouge or skew. Undercut slightly for a more stable base.

Undercut and part off with a parting tool, while supporting the work with your free hand.

Open-Ended Inside Out Turning

Richard May

In my previous *AW* article, *Inside-Out Candleholder* (vol 28, no 3, page 36), I presented items including candleholders and stands, bud vases, and pastry stands enhanced with inside-out turning. While continuing to explore the possibilities of this intriguing technique, I have discovered some variations that extend the versatility of inside-out turning. For example, when my wife recently suggested that these organic shapes need legs, it occurred to me that I could actually create legs by modifying my technique. Instead of ending the blades attached at top and bottom (*Photo 1*), they could be released from their fixed points. The freed blades at the top of the form evoke petal-like structures that are light and graceful. At the bottom, the freed blades offer a number of forms for legs and bases.

Prepare the blank

The basic approach to inside-out turning begins with four staves, each with a square cross section. The length of the staves depends on the project. Accurately milling the staves square is critical, and I do my milling with a jointer and planer. A carefully set-up table saw should also work. The pieces shown here are in hardwoods with staves about 1½" to 2" (38mm to 5cm) square and 10" to 15" (25cm to 38cm) long, resulting in assembled blanks 3" to 4" (8cm to 10cm) wide. My first experiments were with softwood 2×4s. You can get good-quality, 1½"-square practice staves from stock lumber, and I highly recommend getting familiar with this technique using inexpensive material like this.

After milling, I wrap an inch of each end of the bundled staves with three layers of fiberglass (strapping) tape, available online or at shipping stores. After taping, I use a miter saw to flush-cut the ends, which I then mark to indicate the orientation of the pieces (*Photo 2*). Visualizing the final shape is challenging in the early stages of turning, and the tape allows the bundle to be opened and reassembled easily to check progress.

Turn the profiles

Next, I mount the bundle in a four-jaw chuck at the headstock and support it with a revolving center in the tailstock. A moderate lathe speed (600 to 800 rpm) avoids stressing the tape and later in the process reduces the chance of flexing the thin-turned blades. I begin turning by rounding the center of the bundle to a cylinder leaving the taped ends square (*Photo*

3). The next step is turning the cylinder to the desired outside shape. I try to achieve a smooth surface off the tool and with no sanding at this point (*Photo 4*).

I now take the piece off the lathe and remove the tape. The staves get flipped corner-to-center, earning the name *inside out*, before being taped back together (*Photos 5, 6*). The blank is remounted with the chuck and live center as before, and I prepare to turn what will be the inside profile. A pen is handy for marking the waste material, but to get an open and airy turning, more material will need to be removed than the shading suggests (*Photo 7*). From this point, I primarily use a ½" (12mm) spindle gouge for turning; a smaller gouge is too flexible when reaching for the deeper curves. The pictures here and practice pieces will guide you in how much and where to remove wood (*Photo 8*). Periodically opening the bundle of staves helps to evaluate progress toward the desired final shape. As the blades become thin, it may be necessary to tape them to keep them from bowing outward.

Finish the interior

When a smooth, flowing shape is achieved, I sand and finish the inside surface. The staves become quite fragile at this point, and care must be taken when removing the tape from the bundle ends. I like to use several coats of wipe-on polyurethane as a finish, sanding lightly between coats with 220-grit abrasive or 0000 steel wool.

In my previous article, I recommended gluing the staves together with epoxy because of its gap-filling ability. Now I use yellow glue because it is quick and strong. I achieve tight joints by laying a piece of abrasive on a flat surface and working the stave on the abrasive until the gluing surfaces are flat. This also eliminates the need to mask the joints, as I previously recommended. I glue two sets of staves together to make two half-forms. Once the glue dries on the half-forms, I glue the two halves together. Despite the large quantity of wood removed and the cross-grained areas of the curved blades, the resulting glued-up form is remarkably strong.

Complete the outside

The form can now be mounted without the four-jaw chuck, using a drive center. The outside is turned using the spindle gouge to approach the final shape, and then I use 80-grit abrasive to complete the shaping. A tool will tend to tear the edges of the blades, while abrasives more easily produce a clean edge.

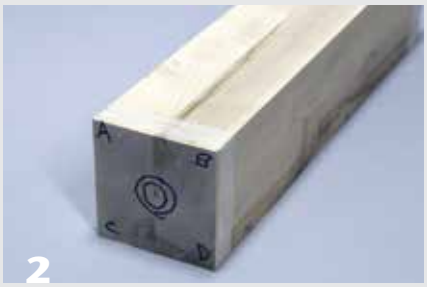
Create the blades

My previous approach produced a round base at the bottom and round tops that were drilled for a candle receptacle or bud-vase tube. In my new approach, I remove these square ▸

Early ideas

1 The author's previous *AW* article explored inside-out forms with "captured" tops and bases.

Construct blank and shape exterior

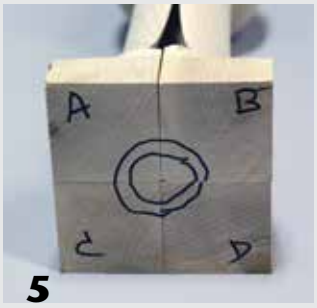


2 Four carefully milled billets comprise the blank, which is taped together and labeled to track the orientation of each component.

3 Mount the blank and turn a cylinder, leaving the ends square.

4 Turn the exterior of the form, aiming for a smooth surface off the tool.

Move the inside to the outside



5


6

Labels help keep elements oriented correctly, and each billet should be rotated 180 degrees so that the outer points become the inner points.

Turn the inside


7

Use a wide-tipped marker or pencil to roughly identify the waste material to be removed to create the inside profile.


8

An elegant shape will require the careful removal of more material than the rough layout suggests.

Part the completed form


9

With the staves glued in their original orientation and the outside turning complete, it's time to remove the square ends. Begin parting the piece with a parting tool, making shallow cuts at the top and bottom. Complete the job off the lathe with a handsaw.

Variations on a theme


10

The detached and shaped top blades can be clustered or open and airy.


11

Bases likewise can display forms evoking appearances from stout and sturdy to delicate and lightly balanced.

tops and bottoms, beginning with a shallow parting cut (*Photo 9*). I finish the cut off the lathe with a handsaw. I complete the work by hand-carving and sanding the free ends of the blades to whatever shape I want to achieve. When the top of the blade is free, the petal-like shapes range from short and flared to long and pointed (*Photo 10*). At the bottom, a variety of pedestal or foot-like structures can be made. Legs may flare or be straight. Some can be long and skinny, while others resemble Eastern-style pedestals (*Photo 11*).

This technique has inspired some new thoughts. One idea would be lamp bases, but with the challenge of hiding the wires. I have seen a pepper mill on the Internet turned inside out. Bowls with feet could be crafted by carefully cutting a blank into quarters, jointing the surfaces, taping the quarters together, and mounting the blank on a faceplate. The middle form in *Photo 11* is a cup completed using this approach. Other variations could use different woods for each stave or staves glued up from a variety of woods. Consider the opportunities created by *not* flipping all the staves at the same time for the inside shaping. So far, I have used only four-stave designs because of the simpler geometry of right angles. I have seen projects with larger numbers of staves that create narrower angles at the center.

I hope I have inspired some of you to try this technique. ■

Richard May has been turning wood for more than forty years, initially as a part of furniture building. After retirement and joining a turning club, he began faceplate and more artistic turning. He still enjoys both. His work can be seen at the Miya Gallery in Weaverville, North Carolina.

Turning the Historic Woods of Poplar Forest

Richard McGann

Thomas Jefferson's post-presidency estate, Poplar Forest, near Lynchburg, Virginia. The home is now a public site.

Photo: Thomas Jefferson's Poplar Forest/John Henley

For the past seven years, I have had the privilege of turning wood for the president of the United States. And that president is none other than Thomas Jefferson. You may know about Jefferson's home, Monticello, in Charlottesville, Virginia, where he lived and started the University of Virginia. Fewer people know that Jefferson also had a 4,000-acre plantation sixty-five miles west, just outside Lynchburg, Virginia. There, Jefferson spent most of his time after his presidency, and it was here that he built a second home, Poplar Forest, the first octagon-shaped house in the U.S. The design and construction of the home reveal his genius.

In 2010, I was asked to turn some of the historic wood from Poplar Forest. The mementos I turned would then be sold in the gift shop. In the central Virginia area, tulip poplar is the predominant hardwood, hence the name Jefferson used for the estate. The wood was used extensively in the construction of his home, along with other local woods, such as walnut, maple, and pine.

Historic timbers

In 1984, the Corporation for Jefferson's Poplar Forest bought the plantation from private hands and started an extensive, award-winning renovation of the historic home for the public to tour and see how life was in Jefferson's time. Timbers used in the home were replaced and saved. It is this wood that I use to make items for sale in the gift shop. Of course, the attraction is that these historic woods are directly associated with Thomas Jefferson when he lived there.

Along with the saved timbers from his home, there were also trees on the property that, after 200 years, needed to be cut down. These were saved due to their association with Thomas Jefferson. Tulip poplar trees he had planted as an entrance plaza border were cut down and saved. Jefferson also planted Kentucky coffee trees (to harvest beans for coffee), which were cut down and saved.

Most of the woods saved are smaller pieces of historic wood that make excellent blanks for woodturning. I get to decide what would be the best items to make from it, such as ring boxes, paperweights, spurtles, spoons, medallions, and Christmas ornaments. Sometimes, I recess a U.S. Jefferson $1.00 coin in the top of an item, which further personalizes it and gives it a direct connection with Jefferson. Larger timbers are used to make bookends, large bowls, and turned replicas of the columns on the front entrance of Poplar Forest.

I live three miles from Thomas Jefferson's historic home, so I feel a personal connection with the place and the man. If you are ever in the central Virginia area near Lynchburg, visit this unique home of our third president. Oh, and be sure to stop by the gift shop and see how parts of Jefferson's remarkable home have been memorialized in woodturnings. ■

For more, visit poplarforest.org.

Richard McGann is a member of the Smith Mountain Lake Woodturners in Virginia.

The author in his workshop, where he turns items from historic woods associated with Thomas Jefferson.

A sampling of Richard McGann's turned items, the likes of which are for sale at the Poplar Forest gift shop.

Serpentine PEN BLANKS

Terry Quiram

The author's serpentine pen, a modified 7mm slimline with a custom centerband. Bubinga with maple veneer.

Here's an easy way to add interest to your pens. To make a "serpentine" blank, you'll cut apart a solid pen blank prior to turning and glue it back together with a contrasting veneer between the surfaces. It's a time-consuming process because you'll need to cut and glue multiple times in stages, not all at once. But the results are worth the time and effort.

In 2014, I introduced my serpentine pens to the International Association of Penturners (IAP), but the process is not new—I just applied it to a pen blank. Since that time, I have made approximately 1,800 blanks and used close to four gallons of glue.

Prepare veneer strips

Start by preparing the veneer strips that will be glued into the pen blank. A contrasting-color species offers the most striking results. I buy sheets of veneer and cut them into strips using width gauges and a utility knife. The strips should be cut just a bit wider than the pen blank's width, as you'll trim the excess after gluing. Use scissors to cut the veneer to length (*Photos 1–3*).

Cut veneer strips

1

2

3

Strips of sheet acrylic precut and labeled at defined widths to accommodate various pen blank sizes. These templates act as a fence when cutting the veneer with a sharp utility knife.

Cut the veneer strips to length using scissors.

I typically glue thirty blanks at a time, so I cut multiple veneer strips at once.

Cut and glue, repeat

Cut and glue twice on plane 1

Cut a flowing, gentle curve lengthwise down a pen blank. You can cut the blank on a bandsaw, but the finished product will not be as pleasing due to the rough vertical marks left by the saw teeth. I use a scroll saw with a #6 skip-tooth blade, as it leaves a nice surface suitable for gluing. Sand the "fuzzies" off the bottom edges of the blank and use a vacuum to remove the dust (*Photo 4*).

Apply glue to the cut faces of the blank, insert a strip of veneer, and begin clamping. I use Elmer's Glue-All®, a white multi-purpose adhesive. Regular wood glue would also work fine. Start clamping in the middle of the blank and work outward. Alternate the direction of clamp handles to give yourself room to tighten them (*Photo 5*).

Let your glue-up dry overnight, then remove the clamps and trim any veneer that stands proud of the blank. I use a utility knife, as I find it much faster than using a table saw (*Photo 6*).

Now cut another flowing curve in the blank, but this time make the kerf criss-cross through the first veneer line. This second cut is

done on the same plane as the first cut. Glue in another strip of veneer using the same gluing and clamping process as before.

Note that when gluing in the second and, later, the fourth veneer strips, it is important to ensure the veneer is pushed down flush with the work surface. I loosely mount the first clamp and squeeze the blank with my thumb and index finger; I use my middle finger to hold the clamp back to prevent it from moving (*Photo 7*). Tighten the clamp just enough so it will hold the assembly in place. As you tighten the clamp, push down on both ends of the blank so that both halves of the blank are flat against the work surface (*Photo 8*). At the same time, make sure the blank halves are not staggered along their length. Failure of either of these steps will result in the flow of your serpentine pattern being disrupted.

Cut and glue twice on plane 2

After the glue has dried on your second veneer strip, trim the excess veneer as before. Then rotate the blank 90 degrees and repeat the same cutting and gluing process you just completed on the first plane. You will end up with four pieces of veneer glued into the blank (*Photo 9*).

If you cut the curves in the blank too steep, the veneer could break during clamping. The solution to this problem is to apply a heavy coat of glue to the veneer and let it sit for five minutes before clamping. This will soften the veneer and make it more flexible. As you clamp, tighten slowly to let the veneer bend.

Final thoughts

A process like this lends itself to making multiples, which increases efficiency (*Photo 10*). This technique can certainly be used on other types of turning blanks and projects. ■

A member of the Central Illinois Woodturners, Terry Quiram has been turning since 2000. He began making pens in support of the Freedom Pens project.

Cut and glue

Cut a curvy line along the length of a pen blank, then glue in a contrasting strip of veneer. Begin clamping in the middle and work outward.

Trim excess veneer

A sharp utility knife makes quick work of trimming any veneer standing proud of the blank.

Careful clamping subsequent strips

When gluing in the second and fourth veneer strips, take care to ensure proper alignment and that the assembly remains flat on the work surface. Otherwise, your serpentine lines could be disrupted.

A finished blank

A pen blank with four strips of veneer glued in on two planes, ready for turning.

Making multiples

The author typically glues up thirty pen blanks at once to improve efficiency. The veneer strips are glued in one at a time, as the glue must be allowed to dry before proceeding to the next curvy cut.

THE INS AND OUTS of Craft Shows

Art Majerus

The author's typical outdoor booth setup. A clean, neat presentation with items displayed at various heights makes a good first impression. Photos on the sidewalls add interest to the customer experience.

So you think you want to do a craft show. Before you commit to the idea, here are some insights and advice to consider.

What and where?

First, what are you going to sell? While it is tempting to take along every turned piece you have ever made, a little focus will increase your sales and give your customers a better experience.

Where are you going to sell your work? There are a variety of shows out there, and their descriptions give you a hint as to what they are like. A "handmade craft show" would accept a wide variety of art and craft but lean more towards the craft end instead of high-end art. If you are selling $800 hollow forms, this might not be your show. A show calling itself a "craft and fine art show" will have a wider mix, and of course one labeled "fine art" will be just that. At least that is the theory. In reality, the descriptions can be misleading due to the promoter's need to fill the show. Then there are generic "street shows," which could have anything for sale, including imported production-made items.

Finding and applying to shows

How do you find good shows? Start by checking with your local merchants associations, Rotary clubs, and churches. If you do a Google search for "art and craft shows," you will be overwhelmed with choices. Some paid show guides include magazines such as *Crafts Report* (now called *Handmade Business), Sunshine Artist,* and *Art Fair SourceBook*.

Many shows use external websites, such as zapplication.org and juriedartservices.com, to process applications. Those sites offer free accounts for sellers and produce regular newsletters letting you know about upcoming deadlines and other information.

Juried shows typically require photos of your work and of your craft show display. If you have never done a craft show and don't have a display photo, set up your display at home in the driveway or yard. This is useful for working out your setup configuration, too.

Most shows will accept digital photos but have specific requirements as to their resolution/size, dots per inch, etc. Read and comply with these requirements. Zapplication.org and juriedartservices.com provide tutorials on their sites on how to prepare your photos. Quality of photos can make or break your application. Consider having a professional take photos for you.

Note that application deadlines for many of the bigger shows can be long before the show. I do a show that juries once a year in June for shows in November of that year and June of the following year. That means I am making a deposit and committing to a show a full year in advance. I book many of my fall shows starting in December of the previous year. Smaller shows have much shorter application lead times.

Business considerations

Some important business details to consider include liability insurance (many promoters require it), state sales tax license, city business license, business bank account, and a means of credit card processing.

Promoters usually provide an Internet link to get your sales tax license or permit and will let you know if you need a business license for their show. If you are going to do more than one or two shows, it may be wise to have a separate business account. In any case, keep good records of expenses and income/sales.

Nowadays, the ability to take credit card payments is available to anyone at a relatively low cost—and customers expect it. More than eighty percent of my sales are credit card sales. You don't need to open an expensive merchant account—you just need a smart phone, a basic bank account, and a credit card reader, which you can get at no extra cost from one of the many processors out there. Credit card processing companies take a flat percentage of each sale, usually around 2.5%. Search online for options.

(Left) A sample of an indoor craft show booth, similar in configuration to the author's outdoor booth. As many indoor show spaces have very high ceilings, lots of light is needed to stand out—another expense to consider.

(Right) When you are applying to shows, make sure your jury photos are in focus, uncluttered, and well lit. Digital photos must comply in specifications with what the show is requesting.

Your booth

Most shows sell a standard booth size of 10' × 10' (3m × 3m), but you should verify this detail on your contract. Outdoor shows often require a canopy of some kind and it must fit into the allotted space. Some shows require your canopy to have a white top, so that is a safer bet than buying one with a colored top. Also, don't buy one with slanted legs, as straight legs give you more selling space and look more professional. Figure out prior to the show how your products are going to be displayed in the allotted space.

Somewhere within your booth, define a secure area for payment processing and packaging/bagging. Ideally, this area won't disrupt the flow of customers in and out of your booth.

Note that your prime selling area is out in front of your booth, where customers walk by. Have something out there to entice them to stop and hopefully walk in to look at the rest of your products.

Some artists label items with price tags, while others avoid this practice, forcing customers to ask about pricing. Both approaches have their merits and drawbacks. I use lots of pricing signs to make it easy, as I know if I go into a booth and can't find prices easily, I will just leave. But many artists do just fine with the opposite approach.

It's show day!

Before show day arrives, make sure you have read all information sent by the promoter. Details such as setup timing are critical—can you set up the day or evening before, day of the event, what time? I like to get there to set up at the first opportunity. This gives me time to modify my setup if necessary and heads off the problem of the craft show neighbor who sets up just over the line in your space, making it much harder for you to set up. Day-before setups are less stressful, but there is also extra expense involved if you have to stay in a hotel an extra day. Day-of-event setups can be more stressful if, like me, you have a very large, involved booth. It can take me up to five hours to set up an outdoor show and longer indoors.

If the show opens at 10:00 a.m., be ready to sell on time, and at outdoor shows don't be afraid to be open for business an hour early for customers out for a morning walk. I almost always make at least one sale in the hour before opening.

Customers judge your work by what they see as the total package, which includes their impression of you. That means you should have a professional display, dress professionally, and portray a friendly, positive attitude. Don't read books or watch videos on your tablet in the back of the booth. Be attentive, let them know you are there, but don't get too pushy either. It's a fine line.

Be prepared to encounter other woodturners who will handle every item in your booth and then say, "I do this." Prepare a response for those who want to know how much you make, what your best sellers are, etc. Learn to move them along politely so you can focus on your real customers. And be prepared to smile and say, "That's nice" when a fellow turner tells you he does a better job than you. It will happen.

Don't succumb to the desire to close ten minutes early because foot traffic is slow. If closing time is 6:00 p.m., stay completely open until then. You will see others closing, but don't do it. It isn't fair to the other artists, makes the show look bad, and is extremely unprofessional.

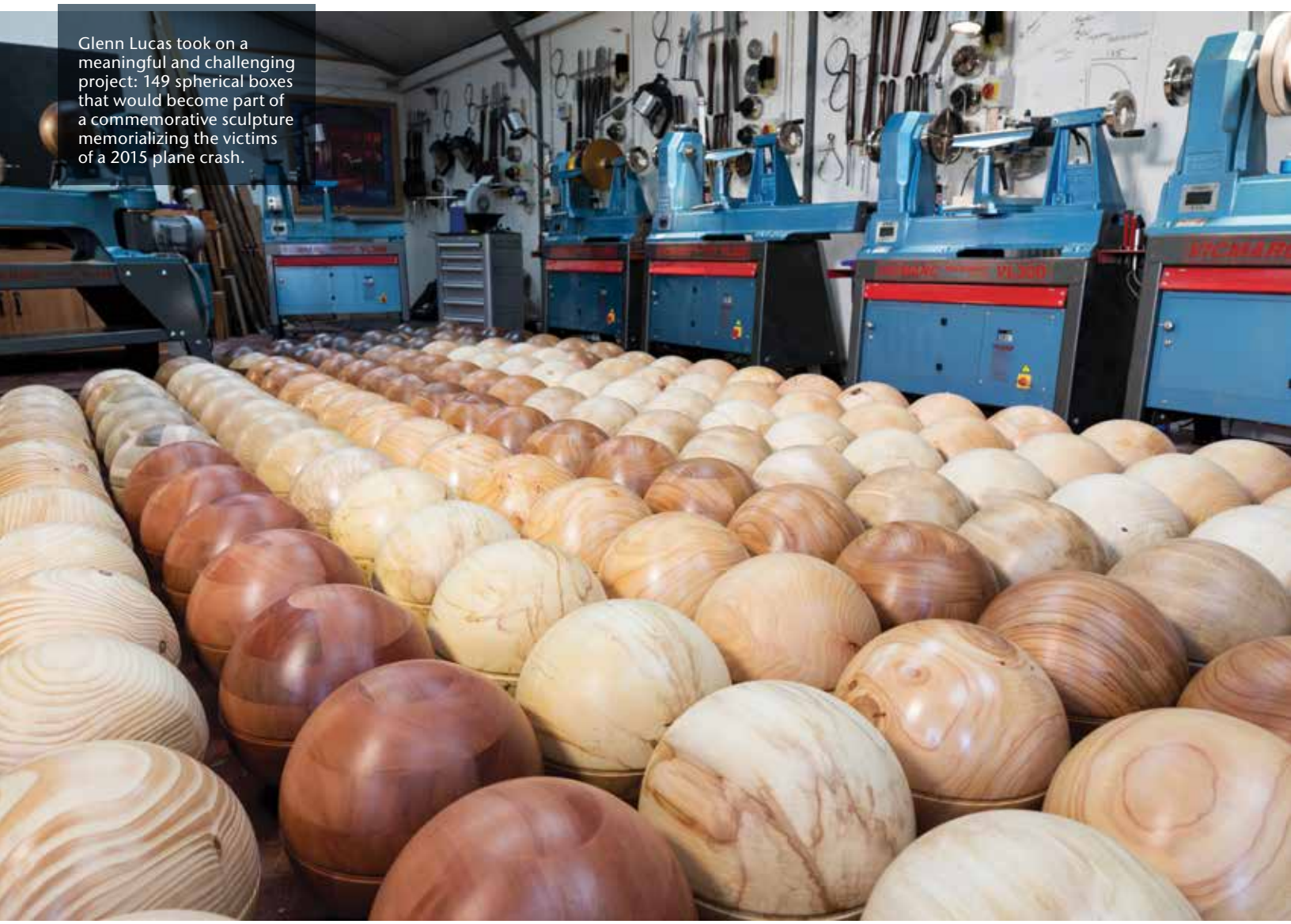
Persevere

Finally, don't be discouraged if you don't sell as much as you think you should at your first shows. It takes time to develop sales techniques and fine-tune your product mix and pricing. It should be fun, not stressful. I do as many as twenty-five shows a year in a variety of cities, while making around 4,000 items per year. This is my twenty-sixth year in business. Do I make a huge profit at every show? Definitely not. Do I let it get me down when I don't? No. I sometimes get tired but still find it fun overall. ■

After his wife gave him a lathe as a gift, Art Majerus read a book on turning and made a few pens. Within a few months, he did his first craft show. For the last twenty-five years, he has traveled to up to 25 cities each year selling everything from toothpick holders to large hollow forms, while meeting thousands of new friends.

JOURNAL ARCHIVE CONNECTION

For more advice on craft shows, see Nick Cook's Summer 2000 *AW* article, "Turning a Dollar: How to Succeed at Craft Shows" (vol 15, no 2, page 30). AAW members can access all past journal articles online at woodturner.org.



Glenn Lucas took on a meaningful and challenging project: 149 spherical boxes that would become part of a commemorative sculpture memorializing the victims of a 2015 plane crash.

JOURNAL ARCHIVE CONNECTION

To learn more about Irish woodturner Glenn Lucas, see Terry Martin's 2015 profile of him, "Glenn Lucas: Once Upon a Time in Ireland" (vol 30, no 5, page 40). AAW members can access all past journal articles online at woodturner.org.

A COMMEMORATIVE PROJECT:

Sonnenkugel (Solar Orb)

Glenn Lucas

Unless otherwise noted, photos by Glenn Lucas.

In September 2016, I finished teaching a week-long class in Switzerland. Looking forward to returning home to Ireland the next morning, I had packed my bags and was ready to take my camera for an evening walk just before sunset. I was about to walk out the door when the familiar chime from my phone notified me that I had an email. Jürgen Batscheider, an accomplished German artist, asked if I could meet him in Ireland. My wife Cornelia had responded to him saying I was not available, as I was away teaching. Determined to talk and surprised that I was essentially down the road from him, Jürgen said he could drive across the border to meet me. With evening plans already made, I declined the offer. Not taking no for an answer, he gave me the option of meeting for breakfast before my flight or visiting me in Ireland the following week.

We had both been aware of each other's work but had never met. I felt he really wanted to see me and I was also intrigued as to why we could not discuss the subject via email.

The next morning Jürgen appeared with a folder tucked under his arm. I was greeted with a warm smile and once we got through the polite *guten morgen,* we sat opposite each other at the kitchen table.

A meaningful proposal

Jürgen asked if I would consider working on a project with him that required some production turning. I explained I had already planned my schedule for this and next year with my own production work and woodturning classes. Still, Jürgen opened his folder and talked me through his proposal.

He had a drawing of a hollow wooden sphere, 10" (25cm) in diameter. I read the description and could see he needed 149 of them. This looked like an interesting project, but with many prior commitments, I offered to help him find the right person. Jürgen said, "I think you are the right person."

I asked why 149 pieces, as this seemed an odd number for production work. Jürgen explained that this was the number of passengers on the *Germanwings* flight 4U9525 who tragically lost their lives when the aircraft crashed in the French Alps on March 24, 2015.

A second-anniversary memorial service was planned. The victims' families would come together and unveil a commemorative sculpture. Jürgen designed a large *Solar Orb* and proposed that family members would also receive a hollow wooden sphere in which they could place mementos during the ceremony. The 149 spheres should become part of the commemorative sculpture, so family members would essentially participate in the final assembly of the sculpture. This service occurred very close to the site on which the finished sculpture will be placed. Jürgen's Solar Orb will serve as a beacon, reflecting light from its silver- and gold-plated panels, shining and sparkling in the center of the crash site ravine.

Upon understanding the depth of this project, I immediately reacted, "Yes! I want to be part of this project."

Practical considerations

Jürgen explained he had not yet received the commission but was one of more than twenty artists invited to a closed competition. A jury would shortlist three to five projects from the submissions and then the families would select one proposal.

I was carefully watching the clock and with my upcoming flight, we had to part company. As I sat in the car on the journey to the airport on the picturesque route through the Swiss Alps, I thought about the challenges of taking on this project alongside my other business commitments. If Jürgen was awarded the commission, then we should be able to start it in December and finish it in time for the memorial service, which was to take place in the Village of Le Vernet March 24, 2017.

My mind was already problem-solving the technical, logistical, planning, and production processes. When I arrived at the airport and stood in line to board the plane, I observed many families, small groups of young students, and other individuals going about their business. It was then I was really struck by what the project was all about. As I sat on the plane, I could think of nothing else but the 149 passengers who so tragically lost their lives.

The months went by and I became immersed in my usual teaching, production, and preparation for the annual Christmas craft fair in Dublin. ▶

Rough-turning and coring blanks

Some of the wood used came from unseasoned logs, which Glenn rough-turned, as he would a salad bowl.

It was the second day of a five-day craft show in early December when I received an email from Jürgen saying that his project, the *Solar Orb*, was selected by the families and we could proceed. Time was of the essence, so I left the craft show early. Fortunately, Cornelia was able to handle the gift show by herself.

Honing the process

The first task was to make a sample. Each sphere had to be made in two parts to form a hollow box with a lid and base. I quickly ordered all the lathe accessories such as a sphere jig, extra-large dovetail jaws for the chuck, and other items I felt necessary to make the sample.

The second important element was to decide on the production process and acquire the wood. Jürgen proposed the wood should be selected by each family based on the Celtic tree calendar, where tree species are linked to a birth month. With this plan, we had to prepare for twenty-three species of wood, many of which were difficult to source in Ireland. I had sixty tons of native Irish beech and ash sitting in my timber yard, but only a small fraction of this was suitable for the project. Immediate sourcing of at least some dry wood was essential, so we could get started while waiting for any native wood I rough-turned to dry in my kiln.

> “THIS WAS INDEED THE MOST CHALLENGING AND REWARDING PROJECT OF MY CAREER.
> — GLENN LUCAS

At last, the sphere jig arrived and when I attempted my first sphere, the carbide tool left a surface that would require a lot of sanding. This initial prototype was made from laminated dry wood. It was then I realized there was a lot more to this than making two round-bottomed bowls. The measurements of each one would be critical—no room for error. Precise dimensions were necessary for the lid and base to fit together with ease.

I also realized I would have quite a challenge ahead with many difficult-to-turn wood species, such as poplar, which is very stringy and full of mineral deposits; fir, which is soft and requires an extremely sharp edge; and resinous pine, which will instantly gum up abrasives. From experience, I realized that any excessive sanding would quickly change accurate dimensions of the soft woods. The sphere jig would only remove small amounts of material with each pass, making these large spheres very time-consuming, unless a faster initial shaping process could be found.

I had to take a break from the early technical issues and concentrate on project management. I would need a small team, as I could not handle all of this on my own. I also would have to spend a lot of time sourcing wood from every available source. Some wood I could get in Ireland from my local sawmill and tree surgeon, but this was only available unseasoned, so that is where I started. We rough-shaped what we could and got it into the kiln, leaving about 10 percent extra material for movement during the drying process. When I had one kiln running, we worked on filling the second one with many extras in case of any losses. When working with unfamiliar species, it is difficult to predict how quickly or successfully they will dry.

With both kilns running, I began to source several species of wood from other countries, such as olivewood, fig, and hickory. This material would

Kiln-drying

The rough-turned hemispheres were placed in Glenn’s kiln for drying prior to finish-turning.

Laminating dry timber

Some of the wood used was sourced externally and came already dried. This wood was laminated into hemispherical blanks.

already be dry but would have to be glued together to the correct dimensions. As we started the process here in Ireland, the work was progressing well in Germany, where Jürgen was making the 16'- (4.9m-) diameter metal sphere and also making other preparations for the event of the memorial service. There was regular communication with Jürgen, who managed his hand-picked specialist team.

Modified jigs

As the dry wood became available, I had to find a more efficient way to make the spheres. A lot of wood could be removed quickly with a bowl gouge, but getting it precise was not easy, especially on many challenging species of wood. I decided to modify one of the sphere jigs to accept a router. I could then mill a single track, revealing the shape of a perfect hemisphere and allowing me to quickly remove the rest of the material using a bowl gouge and a curved toolrest. I then modified another sphere jig to accept a ½" (13mm) gouge, which would make the final finishing cut.

All that remained was to power-sand each piece in my usual way and then apply three coats of oil to the surface. We decided not to prepare the fittings, which would attach the lid to the base, until the end of the production run, as there was still a chance the wood would move as it released stress. This was vital for a snug fit of the lid and base, which we needed to take place without any fuss on the day of the memorial service.

Two days before everything was ready to be collected, we did a final check on the lid fitting. Everything worked perfectly. I took a huge sigh of relief that our part in this project was complete.

Memorial service and installation

I did not attend the memorial service, but the families were very much on my mind that day. I was in Australia demonstrating at Turnfest while the occasion took place, and I paid attention to the international news media to hear about this special gathering of several hundred family members.

The golden sphere, *Sonnenkugel,* will be finally installed in the French Alps later this year when weather conditions allow. It will then be possible to see it from a viewing platform at the Col de Mariaud, close to the village of Le Vernet in France.

This was indeed the most challenging and rewarding project of my career. There were many unforeseen challenges along the way that we had to overcome. I have spent most of my life working alone, and it was a special experience to be part of the amazing team that worked on this project.

Travel has become a very big part of my life as a teacher and demonstrator. I think about the victims of this tragedy each time I set out on a journey, and I am very proud to have played a small part in helping the memories of those people live on. ■

Glenn Lucas has been a full-time production turner since 1995. With a series of successful educational DVDs and a signature tool range, he teaches technique from his woodturning school in Ireland and around the world at symposia and events. For more, visit glennlucas.com.

Process enhancements

To improve efficiency, Glenn modified a sphere-cutting jig in two ways: one, to mount a router for accurately defining the sphere shape and depth (*left*), and two, to mount a bowl gouge in the correct position for a finishing cut.

Sonnenkugel (Solar Orb)

Sonnenkugel, a large metal sculpture made by German artist Jürgen Batscheider, is to reside at the crash site near Le Vernet, France.

Photo: Oliver Roesler

Sharon Doughtie

PHILIP VILLATORA, KAUA'I MUSIC MAKER

Phil Villatora, who lives on the Hawaiian island of Kaua'i, finds a log perfect for crafting a *toere*, or Tahitian drum.

Philip Villatora is truly a self-taught turner. He has had almost no exposure to anyone else who works with a lathe and has managed to make a lot of instruments. Around 2003, he heard about woodturning from a carver friend who showed him a bowl and recommended he buy a lathe. Villatora searched at the local mall and found the one lathe for sale on Kaua'i, a Craftsman. He immediately purchased it, brought it home, and taught himself to turn. Initially, he only turned traditional drumsticks, long conical forms, which are usually made from cement-hard ironwood. They were a perfect shape for his start in woodturning. Eventually, Villatora started turning the *taape*, a small Tahitian drum. Villatora's journey to this point, however, was more circuitous than experienced by most woodturners.

Currently, Philip Villatora is an instrument maker, performer, musician, and teacher of Polynesian cultures. Born and raised on the island of Kaua'i in Hawai'i, he was one of thirteen children in a family that lived according to the Hawaiian and Polynesian cultures, where the youth freely explored the woods and waters of Kaua'i. From the moment I met Phil, I noticed his generous spirit and kind ways; it gave me a feeling of old Hawai'i.

In 2000, a heartbreaking family situation left Villatora emotionally devastated and led him to an empowering decision: to leave society and live off the land by himself in the lush, verdant forest. During his time in the woods, he would beat the bark off dry *milo* logs before using the wood, cut with a machete, for flooring in the tree houses he built. When beating the fallen logs, Villatora noticed their different sounds, depending on circumference and other factors. Since he had a lot of spare time and was deep in the forest beyond earshot of any people, he experimented with drumming on the logs.

Around 2002, he felt a strong pull to see his family, particularly his mother, and

came out of the woods to join society again. Villatora visited his brother, a fire dancer who performs in a local show. While at a performance, he noticed background musicians were playing Tahitian drums, *toere*. Remembering his log drumming in the forest, Villatora asked questions and ultimately learned to make drums in the traditional way. He first made bamboo *taape*, which is a small *toere*, and only had to create a vertical slit along one side since bamboo is hollow. Initially, he used the traditional method, burning a slit down one side. His first drum was 3" (8cm) in diameter.

Instruments

The *toere* is a Tahitian drum made from a log that has a vertical slit along one side, which terminates a few inches from either end. It is hollowed through the slit, and the drummer plays it with long conical wooden drumsticks. It can be large or small. The tone changes according to where the sticks strike.

Villatora says that this style of drum originated in the Cook Islands, where they were made from bamboo. The Tahitians, during their vast travels through Polynesia, brought the drums home and started making them out of *milo*. Villatora eventually bought a grinder and chainsaw, which sped up his drum production. He grinds and sands the outside shape of the larger ones, cuts the slit, and hollows the inside with a chainsaw. Villatora's current lathe doesn't have the swing to accommodate larger logs, but he plans to get one that will allow him to turn bigger pieces. He carves patterns on the larger drums and finishes all of them with beeswax.

Villatora turns the *taape* drums on his lathe. Being smaller, *tappe* are a bit unwieldy to hold upright while playing, so on many of them Villatora keeps the bark intact on one end as a sort of stand. The live base gives more weight and stability. By contrast, the larger *toere* is played as it leans vertically against the drummer's leg. Villatora also changed the design and added a handle on one end of his smallest *taape*, allowing the player to hold the drum while playing it. It reminded me of some South American percussion instruments.

Unfinished *toere* in Phil's outdoor studio. *Milo* at the top and center, juniper on the left, and *kamani* on the right. These carved *toere* are around 2½' (76cm) long. The traditional drumsticks are made from ironwood.

Two finished *toere* from *milo* ready for sale.

When self-taught woodturners are first exposed to the current field of woodturning, it is a sure thing there will be discussions about tools and techniques.

Cultural influences

There is a very strong connection between the Hawaiian and Tahitian cultures. According to Herb Kawainui Kane, in his 1998 book, *Ancient Hawai'i*, about 1,000 years ago some Tahitian chiefs of high rank sailed to Hawai'i and established their rule there. Kane asserts that the ancient Hawaiian culture that we know today was heavily influenced during that time. Interestingly, Villatora plays his *toere* drums in a lush *lū'au* production that tells the story of that initial contact. The Lū'au Kalamakū is at Kilohana Plantation in Lihue. It is yet another way for Villatora to share the Hawaiian and Tahitian cultures with the world. He is a skilled performer.

Villatora has a table at the *lū'au* where he sells his drums, nose flutes, and another Tahitian instrument called a *pu phi*, which is a horn made from bamboo that, when played, sounds a bit like a didgeridoo. I saw his gracious interactions with visiting children and adults. He spoke about and taught them to play all the instruments and shared his love of Tahiti and Hawai'i; the light in his eyes reflected how much he enjoys sharing his culture.

Around 2002, when Villatora had made a lot of drums, he was playing a bamboo *taape* in public and a Hawaiian woman told him about nose flutes, also made from bamboo. Villatora had usable stock since he made all the drums from the base of the stalk. He immediately started using the bamboo tops for flutes and sold them to local companies. With the lathe setup he has now, Villatora is not able to turn the flutes but that will change when he acquires some better live and drive centers.

When self-taught woodturners are first exposed to the current field of woodturning, it is a sure thing there ▸

Villatora has a selection of *milo*, juniper, and bamboo *taape* and *toere* for sale at the Lūʻau Kalamakū, where he performs and shares his love of Hawaiian and Tahitian cultures. Note Villatora's innovation of adding turned handles on the *taape* so the player can hold them while drumming.

Villatora plays the *vivo*, or nose flute, at the *lūʻau*.

will be discussions about tools and techniques. During my two-day visit, we had some long conversations about changes in Villatora's setup that will increase his production and make turning more pleasurable. Because of the challenges in his current setup, Villatora is enthusiastically looking forward to purchasing a newer lathe that will become the central tool for making most of his instruments.

Villatora states that the two-holed nose flute, *ohe hano ihu*, originated on Kauaʻi. At some point, he added a third hole to have more choice of sound and later found that is how the Tahitians make their nose flutes (*vivo*). In 2013, Villatora visited Tahiti and learned more history from the *kupuna* (elders) there. He videotaped them so he could pass the knowledge on to his students—it seems Villatora naturally engages in woodturners' universal sharing philosophy. Villatora has taken the Hawaiian principles of sharing and cooperation and brought them right into his teaching, sharing his knowledge with all ages and races.

Children of the Land School

In 2004, Villatora was performing in a show and met a visiting representative from the Administration for Native Americans. She inspired him to choose his current direction by encouraging him to apply for a grant to set up a more permanent teaching venue. Though he ultimately did not get that grant, he was able to found The Children of the Land, *Na Keiki ʻO Ka ʻAina*, a school where he currently teaches children from all races about the Polynesian cultures, how to play the instruments, make them, sustainably harvest the wood, and learn activities such as fire dancing. Villatora taught a class while I was on Kauaʻi, and the children's excitement and their affection for him was palpable. While they drummed and danced, Villatora gave them a lot of encouragement. It was obvious he has a great passion for teaching. To graduate from class, Villatora said the children have to perform a fire dance, and, under his gentle guidance, they all push past their fears and move into excitement.

Nowadays, he divides his time between making drums and flutes, performing in the Lūʻau Kalamakū, and teaching children about the Polynesian cultures. For Villatora, teaching, making, and performing are the perfect mix for a wonderful life. His website is thechildrenoftheland.com. If you visit Kauaʻi, look him up—you will be glad you did. ■

Phil Villatora at his lathe. He is still learning cutting techniques and plans to expand his use of the lathe to further his cultural teaching endeavors.

Two turned *taape* drums in *milo*, around 1' (30cm) tall. In this variation, Villatora leaves the bark edge on during turning so the drum can sit upright. The longer *toere* just lean against the player's leg.

Sharon Doughtie has lived in Hawaiʻi since 1975 and enjoys being inspired by her beautiful surroundings and making work in her studio in Kailua on Oʻahu. For more, visit instagram.com/sharondoughtie.

ʻUMEKE LĀʻAU
A RICH HAWAIIAN TRADITION

ʻUmeke lāʻau by Pat Kramer: seven *māna ʻai*, three *kūʻoho*, and one *puahala*. The darkest wood is *milo*, the reddish brown wood is *kou*, and the orange wood is *kamani*, 2016, sizes range from 6" to 10" (15cm to 25cm) in diameter and 4" to 9" (10cm to 23cm) in height.

Photo: Pat Kramer

Sharon Doughtie

Terminology and history

Many people turn calabash bowls, but there seems to be a general lack of understanding about what they are and from where they originated. In his 1989 book, *The Hawaiian Calabash*, Irving Jenkins writes, "The English word calabash was probably derived from the French and Spanish words *calebasse* and *calabaza*, both meaning gourds or pumpkins." Hawaiian bowls were originally made from the calabash gourd (*ipu*) or coconut shell, but were later painstakingly hewed from wood. Not speaking the language, foreigners needing a word to describe Hawaiian vessels called them calabashes and the name caught on. Today in Hawaiʻi, they are called *ʻumeke lāʻau* (oo-meh-keh la-ow), or just *ʻumeke*, which means wooden bowl or vessel and is their correct name.

Many Polynesian cultures were known for their fine woodwork, and Hawaiians particularly excelled in making *ʻumeke lāʻau* with refined shapes and lustrous finishes. The *ʻumeke* were highly prized and it was an arduous process to craft them. Their pleasingly round forms echo their gourd and coconut shell origins. To illustrate how precious the *ʻumeke* were, William Brigham wrote in his 1908 book, *The Ancient Hawaiian House* (Bishop Museum Press), "The most highly esteemed and favorite calabashes had chants composed for them as though they were human beings, and when they were placed on the table one would hear their owner with proud countenances, chanting of the celebrated deeds of those for whom they were named." ▸

'Umeke lā'au were also valued because they could be handed down to posterity, as inheritances. Not everyone, however, had *'umeke* as part of their households—they were usually limited to the *ali'i*, chiefly-class, because of the amount of labor that went into making each *'umeke*. During this era, *maka'āinana*, the common people, usually made their bowls from gourds.

So, what are the characteristics that define an *'umeke*? The simplest definition would be a bowl with a rounded bottom—there is no foot. Since the shapes were inspired by gourd bowls and there were no tables to place them on, it made sense for the *'umeke* to have rounded bottoms. The bowl form can be short and wide, the same height and width, or taller than it is wide. *'Umeke* do not have beads but can have lids. They can be hewn or turned either sidegrain or endgrain.

A sparse written record

There has been very little written about Hawaiian bowls. Hawai'i's indigenous culture was severely interrupted and suppressed when droves of missionaries and foreigners came to the islands in the 1800s and beyond. There are some differences of opinion that linger even today about various aspects of Hawaiian history and of bowl-making.

Jenkins states that Henry Kekahuna, a Honolulu accountant, wrote an unpublished, undated paper entitled, "The Hawaiian Art of Making Wooden Calabashes." This important paper was referred to and quoted in a Bishop Museum Press book, *The Arts and Crafts of Hawai'i*, published in 1957. Jenkins states that Kekahuna had met an elder Hawaiian named Naluahine Kaopua in the 1940s. Kaopua, born on the Big Island of Hawai'i in 1864, had a tremendous memory for details and it is believed that Kekahuna's paper was written in Kaopua's voice. In his paper, Kekahuna writes about the process of making bowls and how he observed his grandparents making them. Kaopua's grandparents would have been alive when Hawaiians were still making bowls in the old way in the 1800s.

Kekahuna was a distant relative of current-day bowl-makers and *kumu* (teachers) Solomon and Alani Apio, Hawaiian father and son, who are both living and furthering the Hawaiian culture. Because of them, the Hawaiian names of the *'umeke* are now being shared with the public. Alani stated that by talking with Hawaiian language instructors and learning the language himself, he more fully understands the meanings behind the names of the bowls. The Apios generously gave me a copy of Kekahuna's paper, and I am thankful for Alani's input and guidance as I researched and wrote this article.

In 2000, the Apios and a contingent of Hawaiians were invited to the Peabody Essex Museum in Salem, Massachusetts, and given unrestricted access to the entire pre-Western-contact Hawaiian artifact collection so they could correct errors in the written record. Outside of the Bishop Museum in Hawai'i, the Peabody Essex Museum

Two lidded *puahala* by Pat Kramer. At left, 2004, *kamani* wood, 15" × 16½" (38cm × 42cm); at right, 2011, *milo*, 19" × 15½" (48cm × 39cm)

Historically, *puahala* (taller and sometimes lidded *'umeke*) were primarily used to store the unfinished form of *poi*, or *pa'i'ai*.

Photos: Pat Kramer

(Left) **Pat Kramer**, *Kūmauna*, 2008, curly mango, 10¼" × 17½" (26cm × 44cm)

Photo: Pat Kramer

A traditional shape made of non-traditional wood. *Kūmauna* were typically used for storing large quantities of food.

(Right) **Pat Kramer**, *Kūmauna*, 2005, Norfolk Island Pine, 16" × 19½" (41cm × 50cm)

A traditional shape made of non-traditional wood.

Photo: Pat Kramer

(Left) **Alani Apio**, two *'umeke,* 1996, at left: *Pākākā, kou,* 10" × 17" (25cm × 43cm); at right: *Kūmauna, kou* 14" × 13" (36cm × 33cm)

Photo: Hal Lum

(Right) **Alani Apio,** *Pākākā,* 1995, *kou,* 14" × 15" (36cm × 38cm)

Pākākā were usually used for salting or serving meat or fish.

Photo credit: Hal Lum

has the largest collection of pre-contact Hawaiian artifacts in the world.

The written record of bowl types is sparse. Jenkins speaks about the history of the bowls but doesn't mention specific names of the *'umeke lā'au*. Alani Apio told me that no Hawaiian person has yet responded in writing to Jenkins' book or has written any books about *'umeke lā'au* from a Hawaiian perspective.

Types of Hawaiian bowls

The best record we have about the types of bowls is detailed in Henry Kekahuna's unpublished paper, as summarized below. Through the openness, diligent work, and generosity of Alani Apio, we can learn about these names today.

- A *kūmauna* is a very large bowl. It was quite heavy and, for this reason, was not carried around. It was essentially the barrel of the time and was used to store hefty quantities of food such as *poi*, which were then decanted into smaller bowls, *pālewa* or *kū'oho*. To give an idea of the size of the *kūmauna*, a *kū'oho* could hold enough food for an entire family. Generally, the height of this *'umeke* was nearly equal to its width at its widest point.
- *Pākākā* was a low, broad calabash that was used primarily for serving meats and fish and, sometimes, for salting them. Its open form and broad size made it a perfect vessel for these activities.
- *Pālewa or kū'oho* was a medium-sized bowl that was easily carried about. Family members could share food from this bowl. The *pālewa* tended to be shorter than the *kū'oho*.
- The *puahala* was so named because it resembles the fruit of the pandanus tree. This bowl is significantly taller than it is wide. The traditional *puahala* walls sloped inwards more than they do today. Both then and now, this is one of the most difficult *'umeke* to make because of its depth. There is a lot of tool overhang when turning this bowl on a lathe. This style was used primarily for storing ▶

(Below, left to right)

Mike Lee, *Kū'oho,* 1990, *Koa,* 6" × 6" (15cm × 15cm)

Families would frequently share food from *kū'oho,* as they also did with the *pālewa*. The *kū'oho* were typically taller than *palewa.* Note the ebony *pewa,* or repairs.

Photo: Ric Noyle

Mike Lee, *Kū'oho me ka po'i (kū'oho* with lid), 1991, *Koa,* 10" × 11" (25cm × 28cm)

The primary purpose of a lid was to protect what was inside the *'umeke,* keeping *pa'i'ai* (unfinished *poi*) fresh longer, for example. Large lidded vessels were also used to store precious items, and there is some speculation the lids doubled as plates.

Photo: Bill Griffith

Pat Kramer, *Kū'oho,* 2002, Mango, 14" × 16" (36cm × 41cm)

A traditional shape in non-traditional wood.

Photo: Pat Kramer

Pat Kramer, *Kū'oho me ka po'i* (*kū'oho* with lid), 2002, *Koa,* 11" × 11" (28cm × 28cm)

Photo: Pat Kramer

pa'i'ai, the unfinished form of *poi*, a dish made from fermented taro root.

- *Ipukai* was a favorite bowl, according to Kekahuna. It had a curved, somewhat bulbous bottom with an inward-slanting wall. Historically, its sides and base were extra thin. *Ipukai* were predominantly used for the preparation and storage of condiments—as well as to serve *'awa*, a mildly narcotic drink used ceremonially.
- The *māna 'ai*, or mouth-fed bowl, was made for a first-born or favorite child in Hawaiian families. The child would eat from it when he or she began ingesting solid food. Ideally, the wood for this bowl came from a tree that had been planted by the baby's grandparents. In turn, a tree would have been planted when this child was born, to be harvested for a bowl for his or her grandchild. The *māna 'ai* became that child's personal bowl to be used throughout his or her life and no one else was ever to use it; it would be spoiled if they did. The name *māna 'ai* refers to the use and size of this bowl, rather than the shape. The practice of presenting a child with a *māna 'ai* has continued today in some families.
- *Puaniki* is another personal-use-type bowl, intended for an individual. It is a smaller version of a bowl and could have any shape: *kūmauna, puahala, kū'oho*. A *māna 'ai*, because of its size, is a kind of *puaniki*. They tend to be small bowls that can easily fit in one hand.
- The *'umeke 'unu* or *'aina* is a refuse container. They were heavy, thick, and deep and were used for discarding fish bones, peelings, and other inedible organic matter during a meal. Some makers decorated their bowl with the teeth of their *ali'i's* enemies, who had been slain in battle, and some turners today have used molds of teeth supplied by a dentist. These refuse-container bowls, however, are rarely made today.

There are many other types of bowls and containers, too numerous to list. Those listed here are the most common bowls being turned on modern lathes.

Traditional woods

Kou was by far the preferred wood for bowls. The Hawaiian Islands had abundant stands of *kou*, but according to Jenkins, the accidental introduction of a red mite (also called a red spider-mite) in the 1860s decimated the species. *Kou* was preferred because the wood was softer than *milo* and easier to work using the laborious hand methods of hollowing and carving. *Kou* has a lovely soft brown heartwood and creamy sapwood. It is still in high demand today but is rare and usually difficult to obtain. Many Hawaiians deliberately plant *kou* trees for future use. My woodturner husband Pat Kramer and I have a large *kou* tree in our front yard that we planted as a sapling. We'll probably never use any of its wood, but we save the seeds to share and expect that someone will use the wood in the future.

The second preferred wood was *milo*, also relatively soft, which polishes to a lovely sheen. *Milo* is still one of the preferred woods for turned bowls in Hawai'i because its rich chocolate grain and creamy sapwood are stunning. One of

Bottom view, showing the *koa poho* (rectangular patch) and *pewa* (butterfly) repairs. Note also the lack of a foot on a round bottom.

Photos: Hugo de Vries

Mike Lee, *Pālewa*, 1989, Macassar ebony, *koa*, 5" × 11" (13cm × 28cm)

Pālewa were medium-sized bowls from which family members could share food.

the reasons *kou* and *milo* were preferred is that they are bitter and therefore don't attract boring insects. After all the hand labor involved in carving out the *'umeke*, Hawaiian makers wanted them to last through generations.

Two other woods frequently used were *wiliwili* and *hau*. They are also relatively soft woods and, although they attract borer insects, can tolerate exposure to water and are buoyant. Bowls from these woods made good containers for fishing equipment.

There is a rumor that *koa* was not traditionally preferred because it imparted a bitter taste to food. Kekahuna dispels that notion in his paper, stating that koa was not used because it attracted boring bugs due to its woody scent. In addition, curly grain was considered unstable. Koa has a very high silica content, which quickly dulls tools, and it is much harder than *kou, milo, wiliwili,* or *hau*. Nowadays, of course, *koa* is in great demand for bowls, specifically because of its curly, almost iridescent, grain.

With the use of electric lathes, current-day woodturners are taking advantage of many other beautiful species of woods that grow in Hawai'i. Mango, *'ōhi'a, kamani,* Norfolk Island Pine, and *kolohala* are popular, with *kolohala* being more difficult to acquire due to its rarity.

How Hawaiian bowls were made

In the old days, under the *kapu* system, which was the ancient Hawaiian code of conduct, one had to have permission before cutting down a tree. There was a very deliberate stewardship of the land. The phrase, "*He ali'i ka 'āina, he kauwā ke kanaka,*" translates to "The land is the chief; man is its servant" (#531 'Ōlelo No'eau, *Hawaiian Proverbs and Political Sayings*, by Mary Kawena Pukui, Bishop Museum Press, 1983).

> "REPAIRS ON OLD WOODEN BOWLS ARE CONSIDERED MARKS OF BEAUTY AND WORTH.
> —IRVING JENKINS

Wood from a felled tree was initially cut into blocks and then sunk into saltwater, where it would soak for months until it obtained the desired color. Kekahuna also writes that *'umeke* left in the sea would be imbued with salt residue that would make *poi* ferment faster and deter boring bugs. Many Hawaiian craftsmen soaked their bowls in saltwater, which didn't leave a dank smell in the wood.

The makers marked their round bowl blanks by eye, and some used a rudimentary measuring system made from a flat piece of bamboo. Brigham notes, "In excavating the inside, it is curious to note how they adopted the method of the modern turner by cutting a series of concentric ledges and then matching the inside shape to the outside profile." Brigham further states, "The interior was made beautifully smooth for cleanliness in use rather than for appearance. And when this was satisfactory, the finer polish of the outside was taken in hand." Unfortunately, there is no record of the names of individual craftsmen.

The Hawaiian makers used coral tools and stone adzes from various kinds of basalt to shape and hollow their bowls. Coral, lava, pumice stone, and, sometimes, shark or stingray skins were used to finish the surfaces.

The Hawaiians hewed bowls from both orientations, sidegrain (*poho kua*) and endgrain (*poho kuoho*). For *poho kua* bowls, they would first determine which side of the log was concave and start from there to carve the top of the bowl and establish the rim. Then they would determine the outside profile and commence ▸

Pat Kramer, *Māna 'ai,* 2005, *Hau,* 4" × 6" (10cm × 15cm)
Photo: Pat Kramer

Pat Kramer, *Kū'oho,* 2010, *Kolohala* (pheasantwood), 9½" × 12" (24cm × 30cm)
Photo: Pat Kramer

Alani Apio, *Ipukai,* 1995, *Kou,* 7" × 17" (18cm × 43cm)
Photo: Hal Lum

hollowing the inside by cutting the tiered ledges Brigham mentions. They worked their way down to the bottom of the bowl, alternating between hollowing down and making ledges. There is no evidence that Hawaiian makers split logs, so there was leftover wood since they did not include the pith.

Large, wide bowls were sometimes carved from crotches and, in that case, the piths could be included. It is interesting that this is comparable to how we work on sidegrain bowls today using modern lathes. We still form the outside, determine the rim, and, frequently, hollow the inside by cutting a series of ledges.

Poho kuoho bowls were cut in the same way as facegrain bowls, but the pith was included. The makers, again, established the rim, then shaped the outside. Kekahuna states that tall bowls were sometimes hollowed by fire, quickening the hollowing process. This would be done in several steps with the maker going between burning to a certain depth, then carving down to it, then burning again, and so forth until achieving the desired depth. The maker placed flat stones around the bowl walls to act as heat blocks and help direct the fire downwards. After establishing the bowl depth, the craftsman would resume hollowing and refining the inside curve. The burning method could only be used on completely dry wood; this slowed the cutting process. Presumably, there was a bit of catch-22 in choosing between wet or dry wood for a tall bowl.

Traditional, pre-Western-contact, tall bowls generally have a thin rim that widens downwards along the wall and becomes much thicker at the bottom, adding some weight. This helped tall, round-bottomed bowls remain upright and stable. Alani Apio states he has seen some pre-Western-contact *'umeke puahala* with even ¼" (6mm) wall thicknesses that are a foot tall.

For the very tall deep bowls, such as the *puahala,* the makers carved them with straight stone adzes and used a sort of stone hammer or a kind of chisel for the time. A modern *puahala* will generally have an even wall thickness throughout and the outside walls don't always slant inwards quite as much. Modern bowl turners will frequently put a small indent in the outside bottom of the bowl so it will stand upright on shelves and tables.

Travelers brought iron tools to Hawai'i in the 1800s and modern lathes in the 1830s. Initially, the missionaries brought lathes for making furniture. Jenkins states, "The perfection of machine-made bowls would have been attractive to the Hawaiians, and the number of bowls that survived from the early post-Western contact period indicates that they were prized. There is, however, very little information concerning lathe-turned bowls until the 1870s, when the *kou* tree had become scarce and the Hawaiian bowl makers had disappeared." Jenkins notes that collecting Hawaiian *'umeke* became popular in the 1880s.

It is obvious today their popularity has never waned. Collectors from all over the world visit Hawai'i to purchase *'umeke lā'au*.

Alani Apio, *'Umeke 'aina, 1996, Kou* crotch, 5½" × 10" (14cm × 25cm)

'Umeke 'aina (refuse bowls) were carried by trusted servants of *ali'i* (ruling class), usually lower-ranked *ali'i* themselves. The rope made *'umeke 'aina* easier to carry.

Photo: Hal Lum

Bill Luce, Untitled, 2004, Big leaf maple burl, 3" × 4½" (8cm × 11cm)

When this bowl was made, Bill Luce had never seen Hawaiian bowls but was making similar refined shapes in his own quest for pure form. This bowl seems to be a perfect *māna 'ai*, given its size and shape. It's interesting that Bill did the very modern practices of bleaching and sandblasting, yet the exquisite form is still the star.

Photo: Bill Luce

Bill Luce, *Naked,* 2005, Ash (glassbeaded and bleached), 5½" × 9" (14cm × 23cm)

This bowl also reads as an *'umeke lā'au*. Its simple form is highlighted by the variations in the grain from glassbeading.

Photo: Jonathan McQuire

Finishing the bowls

In Kekahuna's paper, he states that bowls intended for food were soaked

in stages to remove bitterness the wood could impart to foods. It was a lengthy process that involved soaking the bowls in the ocean, drying them, placing the waste of taro (*kalo*) or sweet potato (*'uala*) in them, and repeating until the bitterness had been lessened. They also placed fermented *poi* or sweet potato *poi* in the bowls and left it for about a week. It was discarded and fresh water was put in the bowls for about two days. This process was repeated until the bitterness was leached from the *'umeke lā'au*.

Kekahuna states that when the smoothing had been done with various kinds of pumice-stone and perhaps with the skins of shark or stingrays, they began polishing the *'umeke*. The Hawaiian bowl makers applied *kukui* oil in incremental stages. For the initial seal, they applied a few drops on their hands and rubbed it into the wood. Their hands heated the oil and helped spread it. It was important to use just the right amount of *kukui* oil, as too much would darken the wood and obscure the grain. They then put some oil onto *ulu* (breadfruit) or bamboo leaves and vigorously rubbed the bowls; at this point a luster would appear. For the final finish, they applied *kukui* oil to *kapa*, which they used as a polishing cloth for a deep, sealed lustrous finish. *Kapa* is a traditional Hawaiian cloth made from specific varieties of paper mulberry (*wauke*).

Raw *kukui* nut oil was only used on the outside of bowls since it has an intense odor, can impart a taste to the food, and is a purgative. Bowl finishing was a lengthy process; according to Kekahuna, it could take as long as two weeks. The Hawaiian *'umeke* were the most highly finished throughout the Pacific. Part of the reason is that other cultures used coconut oil for finish, which darkened the wood and hid the grain.

According to Kekahuna, the insides of bowls were finished with roasted *kukui* nut oil, which sealed the pores of the wood and helped prevent disease.

Alani Apio, *Puahala* in *milo; Pālewa* in *kou; Kū'oho* in *kou*, 1996, largest (*Puahala*) is 13" × 10" (33cm × 25cm)

Photo: Hal Lum

Repairing, or patching, the bowls

The Hawaiian makers were also experts at patching *'umeke*. Jenkins states, "That previous owners cared enough about preserving a bowl to have it repaired when damaged is thought to be evidence of how highly it was valued. Repairs on old wooden bowls are considered, therefore, to be marks of beauty and worth." That belief continues today and many of today's turners in Hawai'i repair a crack with our modern glues then add the same patches the ancient Hawaiian people used, although at times the patches are strictly cosmetic. Jenkins also states that many ancient bowls were repaired as they were carved, when makers discovered weak spots in the wood.

When writing of repairing *'umeke*, Kekahuna states, "There are six methods used in this part of the work that are known to me, with their individual names, and the practice followed by those skilled in this branch of work." The sixth method refers to gourd repair and is not included here. Kekahuna writes that the five used for wooden bowls are "...*pewa* (crotch or fishtail), *huini* (sharp point or peg of wood), *kepakepa* (cut on a bevel or bevels), *poho* (to patch decayed or broken places) *kiki* (plug)..."

Both ancient and modern makers sometimes have placed *huini* around a *poho* or at either end of a *pewa* to help hold them in place. The *poho*, usually a square or rectangle, was generally used to strengthen a weak section of the bowl. The *huini, pewa,* and *kepakepa* were often made from *kauila*, an extremely hard wood that is now very rare.

The most prevalent patch today is the *pewa*, commonly known as the "butterfly patch" in English. One wonders if the *pewa* originated in Hawai'i and was taken to other places by explorers. In the old days, many patches were made from the same wood as their bowls, but some makers today use a contrasting wood.

Final thoughts

There is still a lot of mystery surrounding Hawaiian bowls. It is heartening to see that a culture once so interrupted and decimated has been able to thrive today. If you want to find out more about Hawaiian bowls, Jenkins' *The Hawaiian Calabash* is a useful source. It is out of print, but copies can frequently be found on used-book websites. In Hawai'i, the Bishop Museum and the Honolulu Museum of Art have extensive Hawaiian bowl collections, with the Bishop having the largest. Outside of Hawai'i, the Peabody Essex Museum has the largest collection of Hawaiian artifacts, including *'umeke*. ■

Sharon Doughtie has lived in Hawai'i since 1975 and enjoys being inspired by her beautiful surroundings and making work in her studio in Kailua on O'ahu. For more, visit instagram.com/sharondoughtie.

Members' Gallery

Gary Mrozek, Minnesota

I looked out the back door of my woodturning studio and noticed some errant blades of grass my lawn mower somehow missed. In an instant, I felt a flood of influence and inspiration from my recent experience at the AAW Symposium in Kansas City. I recalled demonstrator Andy Potocnik's comment in his demo, "Organic Forms Bent Beyond the Straight and Narrow," that his pod forms are not intended to mimic any particular botanical species. He encourages just having fun with form. Tania Radda, in her rotation, "Tea Time in Wonderland," also encouraged whimsy in design.

I was anxious to try the tool-control tips I'd learned from demonstrators Trent Bosch, Glenn Lucas, and Jimmy Clewes, along with the inspiring relief carving of Ron Fleming, who was celebrated at the Symposium as the recipient of the 2017 POP Merit Award. I also took inspiration from Betty Scarpino's demo, "A Journey from Bowls to Sculpture," and from a panelist who suggested looking to your everyday world for inspiration.

When I saw those blades of grass, I thought in a flash about one of my favorite Disney movies, "A Bug's Life," and just like that, I had a concept in mind for a new piece.

One final impetus from my inspirational treasure chest was an unrelated quote from outside of woodturning. It's from singer/songwriter Jack Antonoff of the indie rock band Bleachers, who said in an interview, "You have to believe that people don't want what you think they're going to like. They want what *you* like. Once you start doing that, you actually start connecting with people."

A Bug's Life, 2017, Birch, 7" × 4½" (18cm × 11cm)

Steven Mellott, Georgia

I've been turning wood for about ten years. Many of my projects are on display in our home, but many have been given to friends and relatives as presents. Over the years, I have given many ornaments, pens, ice cream scoops, stoppers, bowls, and other items as presents for various holidays and occasions. These gifts are especially meaningful if they are personalized. Several have been turned using wood from someone's special tree, laser-engraved with names, and/or embellished with a picture.

One item everyone really enjoys is a commemorative platter. These 10" (25cm) platters feature a picture in the center and a laser-engraved rim. The platters can celebrate an anniversary, retirement, birthday, or any occasion.

I turn the platter from clear, tight-grained wood such as maple and then have my local trophy shop laser-engrave the rim. I then apply the finish and attach a photo in the center. (If you want, you can also have the photo laser-engraved in the center of the platter.)

When I give these platters as presents, I always get a smile and that same question, "You actually made this?" And I wonder who feels better— the recipient or me.

Commemorative platters, various years and woods, each is 10" (25cm) diameter

Alan Wasserman, North Carolina

I feel so fortunate to have found woodturning. Imagine spending many hours a day at a task and not realizing how much time has passed.

Some of my work, such as the pieces shown here, are natural-edge forms. My attraction to this type of turning comes from appreciating the beauty of trees. There is a feeling of being able to repurpose and perpetuate a tree's existence; it's easy to envision the tree itself when you hold a natural-edge piece in your hands. Plus, the challenges of the natural-edge form (its appearance, structure, shape, and thinness) are very rewarding.

Fish Story, 2017, Ambrosia maple burl, 5" × 15" (13cm × 38cm)

For more, visit wassermanstudio.com.

Nature's Gift to Woodturners, 2017, Ambrosia maple burl, 9" × 13" (23cm × 33cm)

All in the Family, 2017, Maple burl, largest is 5" × 11" (13cm × 28cm)

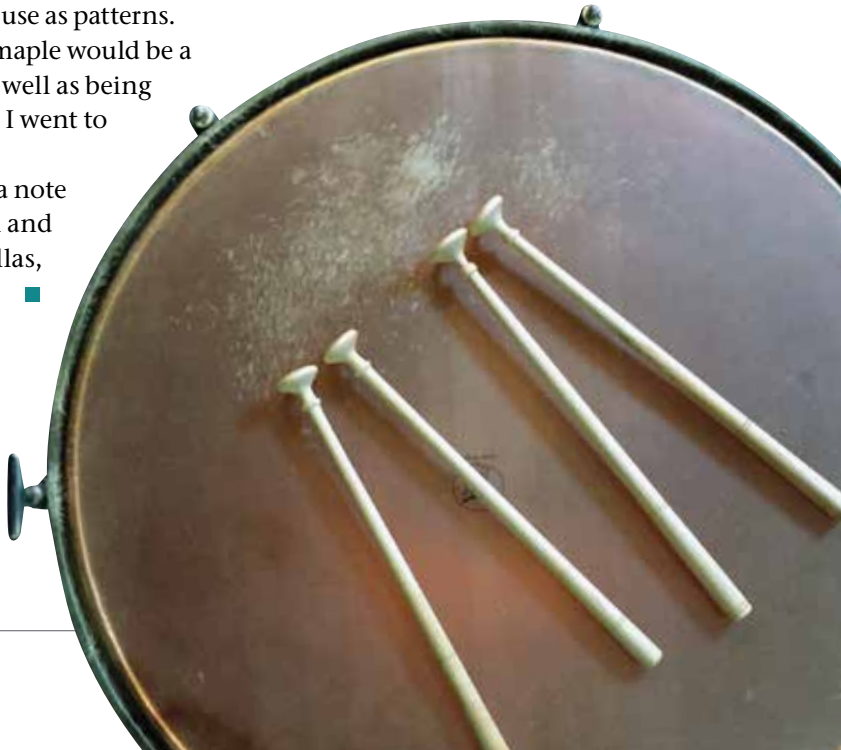
Jim Degen, Connecticut

I was recently presented with an interesting turning challenge when Scott Simpson, a New York-area percussionist, was looking for someone to reproduce Baroque tympani mallets. He had already acquired a baroque tympani, custom made by Ben Harms, and needed the proper mallets. He was able to provide samples of two different styles of reproductions made some thirty or forty years ago for me to use as patterns.

After discussing several wood options, we decided hard maple would be a good compromise of weight, durability, and turnability, as well as being readily available. With an order for three pair of each style, I went to work, copying every detail of the sample pieces.

Two weeks after delivering the finished work, a received a note from Scott informing me that the mallets worked very well and that he had used them performing in a Bach concert in Dallas, Texas. A fun project with a successful conclusion. ■

Baroque tympani mallets, 2017, Hard maple, approximately 11" (28cm) long



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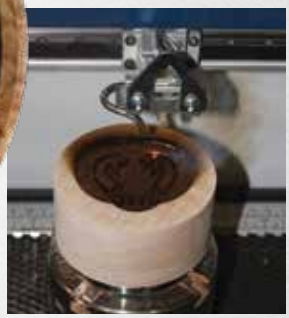
VINCE WILSON
COLORADO

Turning has long been the woodworking discipline I most enjoy. I strive to produce turnings people can experience both visually and on a tactile level. Simply put, most of my pieces are meant to be handled to be fully appreciated, and I believe turned boxes lend themselves to this notion.

Over the last few years, I have experimented with various ways to incorporate metal into my boxes. Techniques I have tried include metal powder inlays, cast and turned pewter, and metal spinning. Normally, I use metal as an accent to the wood, but in the case of *Silver Box*, the metal components, not the wood, are the focus of the piece.

More recently, I've been trying different ways to utilize the laser in my turnings. Etching and marquetry are well-established techniques that can work well on turned projects. I have also used the laser to help create inlay designs on turned boxes, such as on my latest attempt, *Scarab Box*.



Scarab Box 2, 2016, Box: Big leaf maple burl, cocobolo, brass; Top inlay panel: Birds-eye maple, bloodwood, cherry, yellowheart, purpleheart, cocobolo, lignum vitae, brass, oak burl, mahogany, 4" × 3½" (10cm × 9cm)

While *Scarab Box* does have metal in it, more important is the use of the laser to help produce an inlay on a curved surface. I look forward to exploring this technique further.

Silver Box, 2013, Oak burl, ebony, walnut, sterling silver, brass, 4¼" × 4¼" (11cm × 11cm)

The box's body is oak burl and ebony with an interior liner of figured walnut. The top inlay is a piece of reticulated silver, which actually is the top of a hidden compartment that can be accessed by twisting the metal disc at the inside of the lid. The base contains a metal tray, which when removed reveals a small, handled silver cup.