

Jason Clark-Saturn Bowl
March 13th
8:30-12:30



Jason Clark will be coming to BAWA from Illinois to share with us his iconic Saturn Bowl. He has traveled the country far and wide, both virtually and, before COVID-19, physically. His decades of turning experience have enabled him to uncover the secrets of his Saturn Bowl, bowl with a wide thin rim which rotates. Be sure to attend the March BAWA meeting to learn the secrets of this eye-popping project.





A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

Club Meetings

Club Meetings-

Meetings are held on the 2nd Saturday on each month by Zoom conferencing. Invitations are posted to all members: guests are welcome by request to: membership@bayareawoodturners.org who will forward an invitation to the next meeting.

Zoom sessions open at 8:30am. The meeting start time is 9:00am.

See bayareawoodturners.org/ for club information.

BAWA Officers Meeting -

The Association's officer meetings are held each month. Contact Jim Rodgers at: president@bayareawoodturners.org for more information.

2021 Event Schedule

March 13th	<p>Jason Clark Saturn Bowl 8:30-12:30</p> <p>https://jtcturning.com/</p>
April 10th	<p>Joe Fleming 'The Airbrush Demystified' 8:30-12:30</p>

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

President
Jim Rodgers
president@bayareawoodturners.org

Vice President
Richard Dietrich
vp@bayareawoodturners.org

Secretary
Steve Griswold
secretary@bayareawoodturners.org

Treasurer
Rick Nelson
treasurer@bayareawoodturners.org

Member at Large
Larry Batti
memberatlarge@bayareawoodturners.org

President Emeritus
Kim Wolfe

Pleasant Hill Adult Education (PHAE) Liaison
Jim Rodgers
Jlrogers236@comcast.net

Librarian
Cindy Navarro
librarian@bayareawoodturners.org

Membership
Hugh Bevin-Thomas & Karen Rice
membership@bayareawoodturners.org

Store Manager
Richard Kalish & Michele Freeze
storemanager@bayareawoodturners.org

Webmaster
Jeff Tanner & Greg Ketel
webmaster@bayareawoodturners.org

Newsletter Editor
Louie Silva
newslettereditor@bayareawoodturners.org

Video Coordinator
Dave Bentley, Larry Batti & Ed Steffenger
videocoordinator@bayareawoodturners.org

Woodmeister
Tony Wolcott
woodmeister@bayareawoodturners.org

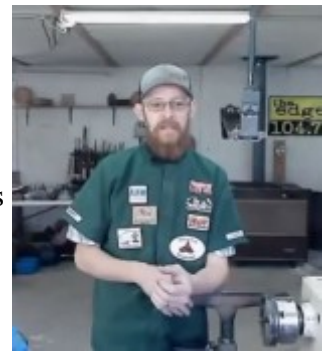
Educational Coordinator
Jan Blumer
educationalcoordinator@bayareawoodturners.org

Pro Demonstrator Liaison
John Cobb
Cobbemail@gmail.com

Staff Photographer
Rick Dietrich

Social Coordinator
TBA

Michael Alguire, February Demo Wheel of Delicacy



Michael Alguire is used to turning precision items. At his day job, he fashions custom items for the Very Large Array radio telescope in New Mexico. In February, he showed BAWA how those skills could be used on wood to make his iconic Wheel of Delicacy.

He started by mounting an 8" bowl blank of 8/4" walnut on the lathe with a screw chuck. He had previously turned one half of the wheel so he duplicated that outside diameter on the mounted blank, checking to assure that the edge was square to the face. He trued up the face and checked for flatness with a straight edge before marking and turning a 2" tenon and 4" inside diameter for the wheel. He then flipped the blank, mounting the tenon in a chuck so he could hollow out the wheel. He had a clever method of assuring 1/8" wall thickness and he gave some tips on limiting vibration of the thin walls as they were turned. He removed tool marks from all surfaces with a negative rake scraper.

The two halves were glued together using dowels to keep them lined up. He then demonstrated layout of piercing patterns and pierced the wheel, using an air-powered NSK high speed micromotor. He finished up with a discussion of finishes, coloring, and tips for removing glue squeeze-out inside the wheel.

Using a machinist's approach to wood, Michael was able to make a precisely hollowed wheel. His artistic eye enabled him to perforate it in a pleasing pattern. This was a very well organized demo of turning technique and layout and perforating. His use of multiple cameras was exemplary. A video of entire demo is available on the members-only section of the BAWA website, along with videos of previous meetings.



Assuring face & edge are square



Turning tenon



Custom negative rake scraper



Checking wall thickness



Scraping interior of wall



Cleaning up inner diameter



Starting to carve pattern



Carving pattern



Carved & dyed pattern

Turning Wood on A Lathe (a poem by Gary Bingham)



A hobby and for a small minority, a vocation

Wood secured to a spindle which moves in a circular motion at a high rate of speed

A wood turner standing nearby hopefully with a face shield and dust mask.

The turner in many cases has a plan to produce a bowl, vase, ornament or other object

With or without embellishment

This activity involves many processes with a set of tools called chisels, resting on a piece of metal, called a banjo

The process is very physical and demanding

Involves constant decisions

Regarding which tools to use and how to use them

New techniques are learned along with ancient practices

Chips fly, dust envelopes the area

The process requires deep concentration. A trance can occur in the mesmerizing stream of cut wood.

The process adds meaning to life through the power of creativity.

Patience is required and the ability to deal with mistakes, failure, cracks.

Correcting, resolving, overcoming design flaws is constant

The creative process is continued by sanding, applying finishes, polishing.

The joy of success in the finished product overcomes most life's disappointments.

Patience is required and the ability to deal with mistakes, failure, cracks.

Correcting, resolving, overcoming design flaws is constant

The creative process is continued by sanding, applying finishes, polishing.

The joy of success in the finished product overcomes most life's disappointments.



President's Letter

March 2021

I'm reverting to a past life!

When I first started woodturning with a candle-powered lathe I was turning very small items. My daughter's friend collected doll houses, so I made appropriately small items. When I got a larger lathe with electrical power I started turning larger items: bowls, vases, etc.

Later when I moved into modern technology I continued to upscale. And as my body aged, I started to move downward in project size again. Generally, I stabilized on turning items that I can hold easily in one hand.

Well, now David Bentley and I are returning to the beginnings (no hand-cranked lathes!) by starting a series of miniature items. I own a full set of tools designed for working small; however, I haven't used them for some time.

I remember the days when I pulled up a stool and a glass of iced tea, sat down and turned my small items. Here I go again!

I will be working with hard and exotic woods, acrylics, tauga nuts, etc. to make a series of items that will allow me to use my small tools. This will be fun.

If you haven't tried to do a captured ring on a hollow vessel or goblet one inch tall you should!

I have a few items that were given me by miniature experts to set a standard to aim for: Robert, Joe, Bob, Harvey, and others.

PS: Also clean up now is a breeze!

(Get ready, I'm thinking of a President's Challenge based on small scale.)

<https://smile.amazon.com/>

Attention BAWA members who shop on Amazon.com

BAWA is always looking for ways to generate funds to improve our Club. BAWA recently registered with Amazon's program to support charitable organizations, AmazonSmile. It is an easy, no cost way for our Club to benefit from your Amazon.com shopping expenditures.

AmazonSmile is a simple and automatic way for you to support your favorite charitable organization; **BAWA!** When you shop at smile.amazon.com, you'll find the exact same products, prices, and Amazon Prime benefits as Amazon.com, with the added bonus that Amazon will donate .5% of the purchase price to BAWA.

Here's how it works:

To shop at AmazonSmile simply go to smile.amazon.com from the web browser on your computer or mobile device. On your first visit to AmazonSmile, you need to designate BAWA to receive donations before you begin shopping. We are one of the almost one million charitable organizations registered with Amazon Smile. From then on when you enter Amazon through [https://smile.amazon.com/](https://smile.amazon.com) every eligible purchase you make will result in a donation to BAWA.

You may want to bookmark the AmazonSmile URL to your desktop or mobile device to insure that you don't end up at the standard Amazon portal, thus bypassing benefit to BAWA.

If you haven't already done so, please consider registering with AmazonSmile and designating BAWA as your beneficiary. And encourage your friends and family to do likewise! We look forward to updating membership monthly on donations from this unique program.



BAWA's Beads of Courage Program



BAWA's "box" making program in support of the Beads of Courage is going very well, and we want to thank those of you who have contributed or have considered contributing...and that's all of you, right?!

All kidding aside, to this writing, we've received twenty-five completed boxes and a promise of at least twenty-seven more! That far exceeds our original expectations and speaks to the generosity of our members! You're amazing, but then we knew that! Here's a picture of the boxes we have so far. Beautiful, aren't they!

We've made our first donation to John Muir Hospital in Walnut Creek, (we kept the stairs), and since we have so many boxes, we've reached out to UCSF Children's Hospital in Oakland. John Muir was thrilled to get our donation as will be Children's, we're sure.

If this is the first that you've heard of our program, or if you'd like to participate, all of the information on the program is available on the main page of the BAWA website. But real quickly, you can contact Larry Batti at larrybattiwoodturning@gmail.com if you have questions on how to proceed or if you'd like a Beads of Courage logo bead to include in your turning. The bead is free; we just ask that you do make the box! (He does accept bacon and socially distanced dinner invitations!)

Jim Rodgers and Dave Bentley have created a series of videos on making and decorating a Beads of Courage box. As usual, the videos are excellent and can be found the BAWA website and also on YouTube! Thanks, Jim and Dave!

We'll keep you informed as to the progress of the program. There will be lots of opportunities to participate in the future, so don't feel pressured. And thanks again to all of you for supporting this most worthy cause!



President's Challenge Part 6 Beads of Courage



John Lawson



Hugh Bevan-Thomas

Continued on following page

Beads of Courage, (cont.)



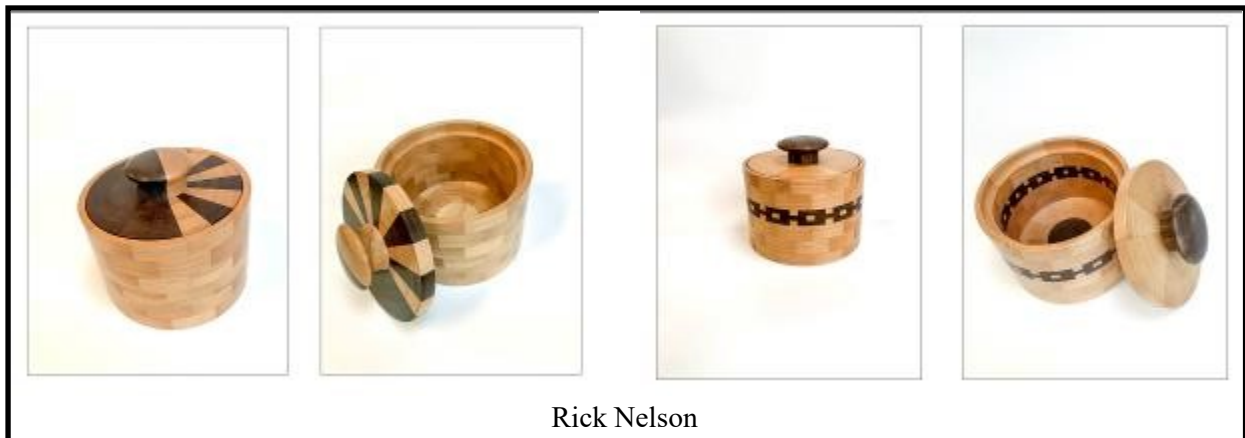
Jim Campbell



David Fleisig



Carl Mercer



Rick Nelson

Continued on following page

Beads of Courage, (cont.)



Charlie Saul



Michael Vergino



Larry Batti



Jim Rodgers



Ed Steffinger



Joe Fleming Demo

'The Airbrush Demystified'

April 10th

Artist's Statement:

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



Rockler Helps BAWA Members

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

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

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



Taking Measure

COVID-19 has disrupted the entire world, and it is affecting all of us, in every aspect of our lives. Self-quarantine, Social distancing. It can be overwhelming and stressful. Until this crisis passes, we must continue to create, learn, and share.

That said, now may be the perfect time to isolate yourself in your workshop-- turning, planning and prepping for projects, reviewing favorite woodturning magazines, watching videos, and more.

Remember, safety is always a top priority. Take measure: observe precautions, act wisely, and keep yourself safe. Together we are stronger, together we are the woodturning community.

Virtual Show & Tell February

Rick Kalish



Burl & Resin Pen

Celtic Knot Pen

Celtic Knot Pen Detail

Dave Morris



Bowl

Dave Fleisig



Bowl

Jim Campbell



Segmented Pens

Segmented Pen (reverse)

Continued on following page

Virtual Show & Tell February

Peter Nakatani



Hollow Form



Gary Bingham



Bottle Openers

Charlie Saul



Natural Edged Bowls



Centipede Ball

Michael Hackett



Natural Edged Bowl



In my family we have a tradition of making gifts. With a wife and two daughters, I have many years of experience making useful items, especially jewelry. These rings began as family gifts and were a big hit. Now, friends and customers love them, too.

I developed these wooden rings from an image of a carved wooden ring and the question, "Dad, can you make something like this?"

Small objects are great bases for creativity. I've had fun exploring wood types, experimenting with color by dyeing, and designing decorative motifs that could be easily and quickly applied on the lathe. In this article, I describe what I have created—there are unlimited possibilities to individualize wooden rings.

Ring sizes

One size *does not* fit all, and these fashion accessories are not necessarily

worn on ring fingers, so I make a selection of sizes. That, coupled with the wood type, color, and motif variations, means I need to make a lot of rings. As a result, I strive to make them quickly and efficiently.

It turns out that each country has numerical systems for ring sizes, and conversion charts are available on the Internet. I make the six adult sizes in *Table 1*. Conveniently, ring sizes are in $\frac{1}{32}$ " (0.8 mm) increments, which correspond with drill-bit sizes.

Select wood and drill a hole

I make these rings from a band-sawn blank of wood about $1\frac{3}{8}$ " (35 mm) square and 2" (50 mm) long. I prefer the denser domestic woods such as cherry, olive, manzanita, eucalyptus, and maple. The blanks are turned with the grain running along the lathe bed axis, spindle style. That grain orientation provides strength

during the making as well as the wearing of wood rings.

Drill the finger hole first, before the lathe work. Forstner bits are available in $\frac{1}{16}$ " (1.5 mm) increments, and I obtained three $\frac{1}{32}$ "- (0.8 mm-) increment bits from a machine-shop supply. Also available are bits in $\frac{1}{64}$ " increments, which correspond to ring half sizes; however, with sanding the finger hole, half sizes occur in production. I have found that the Colt Maxi Cut brand Forstner bits work well to easily drill clean holes; however, they are only available in $\frac{1}{16}$ " increments.

Do not try to drill the holes without using a clamping fixture like mine (*Photo 1*). Producing these rings requires large holes in small pieces of wood, and I have seen seemingly sound wood break during drilling. Sometimes, the drill bit will grab just as the bottom of the hole breaks through, stopping my drill press.

WOODEN RINGS

Mark Knize



Copyright 2012, 2016, American Association of Woodturners. All rights reserved.

Continued on following page

Turning

I made my first few rings between centers, and that works well. Using shark jaws in a chuck, though, enables me to incrementally recenter the blank if needed, to completely finish the top of the ring on the lathe and to offset the ring to make decorative motifs.

I clamp about ¼" (6 mm) of the wooden blank in shark jaws (*Photo 2*). I center the finger hole in the 4-jaw chuck by eye; however, I used to mark the center at the top of the blank as an aid to centering the ring-finger hole, and then used the tailstock to support the blank. That procedure is what I recommend for the first few rings you try. (I later realized that marking the center of the blank assumes I will drill the hole in the center, which rarely is the case because my band-sawn blanks vary in width. Additionally, the point of the tailstock center marks the wood, compressing fibers exactly where I

U.S. and Canadian standard size	Inside diameter, inches/millimeters	Drill size, in inches
6	0.650/16.51	21/32
7	0.683/17.35	11/16
8	0.716/18.19	23/32
9	0.748/18.99	3/4
10	0.781/19.84	25/32
11	0.814/20.68	13/16

Table 1. Ring size, diameter, and drill size.

don't want flaws: in the middle of ring. A good practice is to put the tailstock live center just touching the end of the blank so the wood cannot come out of the chuck, but the center point does not mark the wood. Or, if the live center allows, remove its center pin.)

After rough-turning the blank—take care to avoid the chuck jaws—I stop the lathe to see how well the finger hole is centered in the blank by comparing the width of the two sides of



Use a jig for holding the wood when drilling the finger hole.

the hole with calipers (*Photo 3*). You can train your eye to evaluate the width of the side. If you can see that one side is thicker than the other at this stage, loosen the chuck jaws and, pivoting the wood, move the thicker side toward the toolrest and retighten the jaws. There are more opportunities to adjust the thickness of the sides of the rings later.

Restart the lathe and roughly define the bottom of the ring (*Photo 4*). I try ▶

2
Mount the blank into shark jaws. Note the attempt to align the hole using the tailstock center as a guide.

3
Measure the width of the sides, or estimate by eye, to determine if the finger hole is centered in the rough-turned block.

4
Roughly define the bottom of the ring.

5
Shining a light behind the spinning ring will provide a view that allows you to judge wall thickness.

6
The ring form after turning. More shaping is done after the ring is off the lathe.

7
Leave a generous amount of wood at the bottom of the ring before parting it off the lathe.



to get clean cuts on the ring top and the sides down to the diameter of the finger hole. I stop the lathe again, and check that the hole is centered. If adjustments are needed, I take another light cut to true up the ring.

When the sides of the ring are equal, sand the top of the ring and the sides down toward the hole's maximum diameter. I usually sand with 180-grit abrasive (if I have to shape the wood) or 240 grit and end up at 800 grit.

Finish the lower part of the ring

Now it's time to finish the lower part of the ring. I found that having a light shining behind the ring allows me to easily see the hole and the thickness of the wood around it while the lathe is running (*Photo 5*). With practice it is easy to follow the ring finger hole and achieve a nice form and consistent wall thickness ($\frac{3}{32}$ " to $\frac{1}{8}$ " [2.4 mm to 3.2 mm]) without stopping the lathe.

It is possible to make the walls too thin. Wood is amazingly strong, but rings get dropped, and if dropped on a hard surface they can crack. The outside form of the ring generally follows the finger hole but is slightly thicker at the bottom of the ring where the short grain is more fragile (*Photo 6*).

Part off the ring, and leave a bit of excess wood at the bottom (*Photo 7*). Trying to part the ring off too close to its final size can cause the fibers to pull out, leaving a hole in the bottom of the ring, as I discovered more than once.

Refine the shape and sand

I shape the exterior lower part of the ring on a 1" (25 mm) oscillating spindle sander with an 80-grit sleeve, but sandpaper wrapped around a block works well, too. Shape in two directions. First, shape across the holes,

thinning the band to about $\frac{3}{16}$ " (8 mm) at the bottom (*Photos 8a, 8b*).

Second, blend the bottom of the ring to the sides (*Photos 9a, 9b*). This is the final chance to correct an off-center hole by making the sides of the ring the same thickness. I use sandpaper on a block for final smoothing with the same grit sequence used on top of the ring. I take care to remove all sanding scratches.

I sand the interior of the ring on a shopmade spindle made from a $\frac{3}{8}$ " (15 mm) dowel that I slit down the length to hold sandpaper. A tight-fitting O-ring clamps the paper (*Photo 10*). This is made to fit the shark jaws and is used at low speed. The abrasive grit is easily changed, and you can reverse sand.

Finishing

I like to enhance these rings with color, but I still want the dyed material to look like wood. I use TransTint or TransFast dyes and dilute them with water or acetone/alcohol according to package directions. Over the years, I have experimented with various solutions as well as discovered a few other helpful processes, such as bleaching the wood first, which helps achieve brighter colors. Applying Minwax pre-stain wood conditioner helps even out the dye application between end-grain and side grain.

I used to immerse the rings in the dyes (wear gloves); however, one pioneering wearer of my rings said, "Hey Dad, the blue dye is coming off on my finger!" I know of no finish that resists the wear and skin oils a ring is subject to, so my solution is to dye only the exterior of the ring by brushing on the dye. I then lightly sand the undyed hole with 800-grit abrasive (using the shopmade spindle sander) to remove any significant dye that may have leached to the inside.

Careful dyeing of limited areas can be accomplished if a groove separates



8a
Shape the sides of the ring with an oscillating spindle sander.

8b
A bottom view of ring shows the result of sanding the sides of the ring.

9a
Shape the bottom of ring.

9b
The desired final form has a little extra wood at the bottom. The sides are $\frac{3}{32}$ " to $\frac{1}{8}$ " (2.4 mm to 3.2 mm) thick.

10
Sand the inside of the ring at a low speed.

Dancing-man motif

Holding these wooden rings in a chuck presents opportunities for inscribed lines and eccentric turning, which add decoration.

To make the dancing-man motif, turn the ring blank to the stage when the top is ready for final sanding (Photo 5 in main article). Then, mark the position of the jaws on the wood blank with a sharp pencil (Photo a).

Loosen the jaws and insert a wooden spacer to offset the ring. I use 1/2" square wood that is 1 3/4" long. Tighten the jaws so that the ring is square to the jaws and everything is secure (Photo b). The photo shows the new center as a pencil dot, as well as the arc turned using a small V-shaped scraping tool. Use whatever tool you like, but the cutting edge needs to be sharp and light cuts taken so that the cut is clean.

Loosen the chuck jaws and rotate the ring blank 90° counterclockwise (relative to the wood block when looking from the tailstock toward the headstock). The new center is shown as a dot in Photo c. The pencil-marked curved line is the path for the new cut, which can be marked ahead of the cut to determine design and layout. Take light cuts.

Some prefer the dancing man with a head, which is easily made with a rotary tool and conical bit (Photo d).

Remove the block and the ring blank and rechunk the ring blank using the pencil lines to orient it in the jaws. It usually runs true immediately, but stop the lathe and make adjustments if needed. The final turning steps are the same as described in the main article.

To emphasize the incised lines, I use Rub 'N Buff gold, which is available in tubes from craft stores. I apply it with a small brush after two coats of polyurethane are applied and allowed to cure. I then remove any excess gold on the ring's surface using 1500-grit abrasive (or 0000 steel wool), and then seal with a final coat of polyurethane before buffing.

Faceted rings

Faceted-style and rectangular-shaped rings can be made from round rings. For the rectangular shape, insert a tight-fitting dowel into the finger hole and hold the ring up to a disk sander (Photo e). Facets are made freehand by holding the ring to a disk sander. After the initial shaping, the fine sanding can be done with sanding disks spinning on the lathe (Photo f). I made my lathe-powered sander using a scrap of wood, hook tape, and the standard loop power-sanding discs.

Ring-sizing tool

A ring-sizing tool is handy for determining size after the ring is made. I like to give customers a choice of rings, arranged by size. The sizing tool is a simple turning project. Cut a taper from the largest to smallest diameter sized ring you will be offering. Leave a square at the end so it doesn't roll off the countertop.

To determine where to mark the ring sizes onto the sizing tool, set calipers at each of the sizes shown in Table 1. Mark each diameter with a small V groove, using a pen (Photo g). Because the rings have a wide shank, the taper of the sizing tool makes the rings read about a half-size smaller than the true size, so take that into consideration when marking the ring's size.



Mark pencil lines on all four sides. These will be used to align the wood for rechunking.



Mount the wood into the 4-jaw chuck with a 1/2" (13 mm) shim to offset the block, creating a new center, noted with a pencil dot.



The pencil dot shows the new center. The curved line is the path for the new cut.



Use a conical rotary-carving tool to create a divot for the dancing man's head.



Rectangular forms and facets can be made by holding the ring with a tight-fitting dowel and shaping the top of the ring with a disk sander.



Final sanding is easily done with a shopmade disk sander on the lathe and the grits can be quickly changed.



Mark the diameters of your ring-sizing tool with V grooves and burned lines before parting it off the lathe.

the dyed area from undyed areas. The result gives an appearance of inlay.

All rings receive three coats of polyurethane, lightly sanding with fine abrasive between coats. After the final coat, I buff the rings using the Beall buffing system. These rings are fun to make and perfect for those who love wood.

Mark Knize is a former research scientist and now a full-time sculptor in a variety of media. He is a member of the Bay Area Woodturners Association in California.

Larry Lew helped with photography.

Additional designs for turned wooden rings can be found in the article, "Wooden Finger Rings," by David Franchina, AWW, vol 12, no 1, 1997.



Women in Turning Newsletter

September 2017



Jewelry-making Tips

by Linda Ferber

When making small items, such as jewelry, I like to achieve elegant simplicity, imparting grace to the composition. When working on jewelry, my focus is on the person wearing the piece. I envision how will it feel, and whether it will be like a touchstone, bringing comfort, or pleasure, in handling. Simplicity does not occur without consideration. A perfectly-turned item, sanded to perfection, is a critical starting point. Attention to every detail after the turning is done is essential. Here are a few tips I hope you find useful:

- **Eye screws:** in an American Woodturner journal article (29:6) titled "Christmas from the Sea," by Dennis Belcher, there is a side bar, "A look at eye screws." Please take time to review the article. Spending time understanding how to install an eye screw is invaluable. Dennis gave excellent advice on how to avoid common errors, which, often, will spoil the look and function of the finished piece. Selecting the correct eye screw size and material can make or break the project. There are options for purchasing hardware besides a hardware store. As with most projects, repetition improves your skill and understanding of the process. However, understanding pitfalls can shorten the learning curve. Selection of the drill bit to the size of the eye screw improves the appearance and strength of the piece. The measurement of the total length of the eye screw is not too critical a factor, if you are using a properly-sized drill bit. Using the correct glue, E6000 (<http://eclecticproducts.com/e6000-precision-tip-adhesive.html>), will improve your success. You want the bond to be secure and long-lasting.

- **Invest in tools:** You have tons of tools, right? This is a new venture, so you need more. You will be working with small items, so being able to control, and place, the findings requires finesse. Having a set of small-sized pliers, which will not leave scratches or bends in your findings, is important.

- **Findings:** The selection is varied regarding the sizes and prices. I recommend spending time reviewing price points, and select the wood and findings accordingly. A \$50 piece of jewelry that has cheap hardware is not ideal. Examples of findings I use are shown below.

- **Chain:** Choose a chain that will best suit the wood, size, and design characteristics of the piece. Decide on the desired drop distance for the pendant. As everyone is a different size, basic guidelines are helpful. Standard chain lengths are between 16 to 20 inches, which sits just between the base of the throat and the collarbone on most people. The ideal length will also depend on the size and weight of the piece. Offer choices for any design within the 16" to 20" range, keeping relative proportions of pendant-to-chain in mind. When you are making a bowl, if the curve is off as little as 1/8", you notice. Slight variances are magnified in a small project.

Above all, enjoy the process and pieces you create. It is always a pleasure to watch someone pick up your work for a closer inspection, only to be surprised by a small detail.



Examples of Linda Ferber's jewelry and typical findings used for pendants and pins.