

**Robert Bley-Stone Inlay**  
**Zoom BAWA Meeting**  
**June 13th**



Robert Bley, of West Bay Woodturners, will be Zooming into BAWA to teach the art of stone inlay. He will demonstrate the entire process from choosing and grinding stone to preparing the wood to finishing the inlaid piece.

Bob has been turning for over 30 years and is the inventor and manufacturer of the Black Hole Dust Collector system sold at Craft Supplies USA.

If you've ever wanted to embellish your work with turquoise, malachite, or other colorful stones, you won't want to miss this demo. Look for the Zoom invitation in your email.





# BAY AREA WOODTURNERS ASSOCIATION

A CALIFORNIA NONPROFIT CORPORATION  
LOCAL CHAPTER AAW

## Club Meetings

Meetings are the 2nd Saturday of each month unless otherwise noted.

8:30 doors open for setup, use store and library, swap ideas, view displays

9:00—12:30 meeting and demo

*Meetings will be held at the PHEC Woodturning Center, 1 Santa Barbara Road, Pleasant Hill, CA.*

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

### **BAWA Officers Meeting -**

Officer meetings are open to all members. Contact Jim Rodgers at: [president@bayareawoodturners.org](mailto:president@bayareawoodturners.org) if you would like to be on the agenda.

## 2020 Event Schedule

June 13th	Robert Bley-Remote, Stone Inlay
July 10th-12th	AAW Virtual Symposium
July 18th	Art Liestman-Remote
August 8th	Rudy Lopez-Remote
October 10th	Cindy Drozda-Remote

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

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# May Demonstrator – Ed Pretty

May was spindle month as production turner, Ed Pretty, gave an in-depth demonstration of replication.



Starting with examples of balustrades and table legs, he discussed how, while one should strive for precision, minor differences often aren't noticeable. He showed a widow's walk balustrade where minor imperfections were not visible from the ground. A high-quality wooden table in his family was used for decades before anyone noted that one turned leg was installed upside down. He tries for maximum accuracy and finds the process relaxing. For him, 'Replication is meditation.'

Ed went through his whole process. Starting with an original to be replicated, he created a story stick – a small plank marked where major diameters are to be cut. The pencil marks were emphasized by cutting small notches at the edges to guide the marking pencil point. A code is used to indicate the diameter, which side of the line to cut, and whether to go to the final diameter or a little short of it.



He then prepared a piece of stock for turning. He recommended using stock with the straightest grain available, especially for long pieces. He showed several ways of finding the center of the stock, ultimately using a device of his own design which saves some steps. He strives for efficiency. Most of the techniques he demonstrated ease the path to turning, say, 50 iterations of a piece.

He fit his headstock with the One-Way spring-loaded Safe Drive. He said that this allows him to keep the lathe running continuously. To check the work, he simply loosens the tailstock quill and the piece stops turning. Tightening the quill resumes spinning. His first cut was the pommel cut, a cut from square to round cross-section which is important for table legs. Using a Spindle Roughing Gouge (SRG), he then took small cuts to knock off the corners of the round portion of the piece, then used a bevel rubbing cut to make a cylinder.



The story stick allowed him to mark out the locations of the various diameters in seconds. He then proceeded to cut the required diameters using a 1/8" parting tool, measuring the diameter with a Galbert caliper. Then, using the SRG, a spindle gouge and a skew, he connected the diameters with the required shapes. He said he uses cuts down to the diameter as practice cuts for the final shape. He made small V-cuts on the edges of beads to make them stand out. His cuts were mostly precise, the result of years of practice. He said that he usually sands lightly with 220 grit to round the tops of beads and produce the same sheen over the entire piece. Later, he demonstrated several types of pommel cut, ending with the lamb's tongue



He discussed general design of turned profiles. He said that the point of turning the profiles on a spindle was to control light and shadow. The three elements of spindle decoration – beads, coves and barrel shapes – are placed at transitions of diameter. He recommended studying classic shapes, using them as models.

This was a thorough and very instructive demonstration. Ed imparted many tips and tricks along the way and, except for a brief time when there was an audio problem, answered questions as they came up. Thanks, Ed, for an illuminating demonstration.



Turning bead



Completing cove



Taking finishing cuts



Close, but not quite duplicate



# Art Liestman

**BAWA Zoom Guest**

**July 17th**



I was born and raised in Kansas, but I have now lived in the suburbs of Vancouver, BC for more than half of my life. My day job (as a University professor) keeps me busy and provides lots of stimulation, but I turn to making wood art whenever I can spare the time.

Although I had a brief and unimpressive exposure to woodworking in a junior high school class, I began working with wood more seriously when I was a graduate student. At that time, I was interested in designing and making experimental musical instruments.

After moving to BC, I fell in with a rough crowd at the local woodworking club. One of the most interesting things that the club did was to hold an annual 2x4 challenge in which members were challenged to make something using only an 8 foot long 2x4, glue, and finishing products. One of the 2x4 projects that I decided to make was an automated programmable xylophone. It needed some roundish parts which was a good enough excuse to add a new tool to my small arsenal - the lathe.

While completing that instrument, I quickly discovered that turning wood on the lathe was quite addictive. At that point, I began to focus on woodturning rather than instrument building. I spent a few years making the usual functional turned items, but a demonstration by Frank Sudol opened my eyes to the possibilities of expression in artistic woodturning. After taking a particularly illuminating class with Jacques Vesery, I started making my puzzling illusion vessels. Since then, my life in wood art continues to evolve.

In addition to the puzzling illusion, I've enjoyed exploring other surface enhancements using pyrography, carving, and coloring. I have a particular interest in making pieces on the lathe that do not necessarily appear to be turned. I'm not opposed to working off of the lathe, but virtually every piece that I make is based on a turned form.

I have demonstrated at many national and regional symposia, as well as for dozens of local woodturning clubs. I have also taught week long courses at the John C. Campbell Folk School and at the Arrowmont School of Arts and Crafts as well as some single day classes for local clubs. My work has been seen in numerous exhibitions and is available through galleries across North America.



# President's Letter

## June 2020



Another month has passed with little change in our “confinement”. I have attended several Zoom meetings and have developed more capability with both Zoom and other supporting software.

Also, I have completed the release of the Woodturning 201, Basic Bowls series which you can find on my YouTube channel and through my website. *Jim Rodgers Woodturner* (in YouTube and [www.jlrogers.com](http://www.jlrogers.com)) (web).

I intend to finally start our “Saw Dust” sessions. Several topics for future sessions have been suggested; but, what would you like to have an open discussion on?

So far:  
Finishing choices  
Sandpaper types & choices  
Root & Trunks  
Positioning a project in a log  
Your favorite tools and why

Also, I have been working with the management of the Pleasant Hill Education Center to develop a few courses that can be run online through our Zoom meeting software. These will soon be announced with the schedules.

So far, so good. Let us keep our distance, don't take unnecessary risks and therefore stay healthy.

Be safe,

JimR

### 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.



### Smiles from Amazon

Thank you to all the members who are using Amazon Smile. BAWA has just received \$62.79 for activities from January 1 -March 31.

Maybe we can best that amount in the next quarter when we are purchasing items at Amazon. Just remember go to Amazon Smile.

Claudia Foster, Treasurer



### BAWA Summer Picnic Cancelled



BAWA's summer picnic scheduled for August 1st has been cancelled due to the health risks associated with the Covid-19 virus. The virus is not expected to be contained by August, and we do not want to risk our member's health by hosting an event at which we will be “mask free” while eating and drinking.

Thank you for your understanding.

## Tips and Techniques

It seems that time has stood still in many ways. For me writing this column has become difficult and thus I have avoided it, but it is time to get a move on, so to speak. Not being in the world seems to have decreased my vision about what might be interesting so I took out a number of books and tried to gain some motivation.



by Cindy Navarro

During this time of being isolated there are many things that we, as makers, woodturners and woodworkers can be doing. There are several sites that can be viewed for ideas and to learn. They are a mix of men and women making some very cool things and teaching how to do it. I am posting a list of them so that you can check them out, learn and have some fun doing both.

- The Walnut Log with Jeff Hornug -Woodturning, lessons on Wednesday afternoons
- Build it -Woodworking
- DIY Montreal- Woodworking
- Average Joe's Joinery
- Fix This Build it -Woodworking
- Barbara Dill -Offset turning
- Carol Hall-Embellishment on turnings
- Darbin Orvar – Woodworking and Making
- DIY Tyler – Mixed
- Fisher's Shop -Woodworking
- Frank Howarth-Mixed
- I Fixit
- Jake Gervorgian -Woodturning
- George Watkins -Woodturning
- Mathew Cremona – Woodturning and Woodworking
- Mike Waldt- Turning
- Mike Peace – Turning
- Izzy Swann -Mixed
- Modustrial Maker-Mixed
- Pask Makes – Woodworking
- Malcolm Tibbets-Turning, Segmenting
- Mark Sanger

These are just a few and I have many more if you are interested, just let me know and I will post more. There are things to be learned and applied to turning and making.

I hope that you are all doing well and that you are sheltering in place, practicing social distancing and wearing a mask when you go into the world.

If we take care of each other we can hopefully get together again at a regular meeting with everyone able to attend.

Be safe and stay well,Cindy

## Thoughts from Anna

Thank goodness for woodturning to keep me busy during these long weeks of sheltering in place! I have a 12" Jet lathe at home, so I've been working through my stock of "kibbles and bits" making lots of acorns, see below. Most of mine have walnut tops and assorted wood bottoms. I've improved my skills with both the parting tool and the skew! To avoid sanding the tops and create interest I use a Dremel tool to distress the tops.

I really miss having the Woodturning School open so that I can use their band saw and belt sander. I improvise with what I have, but the work and my efficiency suffer. But I don't complain. I'm just happy to have a hobby that the virus cannot take away from me!

I also miss seeing my buddies at the Woodturning School. I retired 4 years ago and have a whole new set of friends that I see in classes and on Friday mornings at Open Studio. They have coached me in this new craft and are my heroes for their patience and encouragement. Suffice it to say that I haven't been a quick learner! But with lots of practice and support I'm making progress. Thanks to all the teachers and TAs at the School. I appreciate you now more than ever!

Keep well everyone, and I look forward to seeing everyone when we're back together at the shop!

Anna Duncan,  
BWA Member at Large



## *Aesculus x carnea* 'Briotii' The Red Horse Chestnut

By: Tony Wolcott

May 2020

I am writing a tree article on the London plane tree, but it is so dull and has nothing to do with London. Instead, I thought: "Why not pick the official Tree of the Pandemic?". I searched far and wide both literally and metaphorically, and looking out my window; I chose the nearest tree – a most lovely red horse chestnut. This tree offers so much in our troubled times. When in flower, honey bees smother the tree—no social distancing here. This tree was grafted onto a rootstock, the horse chestnut (*Aesculus hippocastanum*). Not obeying lockdown isolation in place, the rootstock escaped and outgrew the red chestnut and now towers over all the trees in defiance of botanical law-- a sad state of affairs.

From the photo to the right, you can see the escaped rootstock. At first, the wayward rootstock bud could easily have been removed by hand. However, due to the firing of the tree care people and the hiring of a golfing buddy from a hot tub company to look after the trees, this situation grew steadily worse. Now the rootstock is taller than the red horse chestnut as if to say the world is upside down. Red flowers bloom in the middle, and white flowers bloom on top, blue is how we feel.



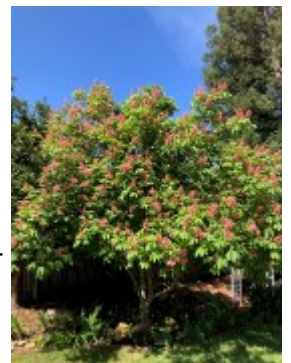
We are, in a sense talking about two trees here. I am going to limit my comments to the red horse chestnut, the 'Briotii' variety. There is a mnemonic device to help remember which trees have opposite leaf attachment: MAD Horse. Maples, ashes, dogwoods, and horse chestnuts all have opposite leaf arrangement. Ashes and horse chestnuts also have compound leaves. The chestnut leaf is palmately compound. What does all this scientific babble mean? Let's look at a picture of my red horse chestnut leaf to the left.



Each leaf has a palm-like shape, seven leaflets for the closest leaf. Leaflets are part of a compound leaf. The leaf stalk attaches to the stem, and at that point, there is always an axillary bud. You can somewhat see that each leaf stalk has an opposite leaf stalk attached on the other side of the stem—opposite leaf attachment. Also visible is an old flower stalk; this is a terminal pannicle without the flowers attached. When in bloom, the red horse chestnut attracts both honey bees and hummingbirds. Activity surrounds the sexual parts of the flowers, a regular den of iniquity.

The 'Briotii' is difficult to transplant due to its taproot. *Aesculus x carnea* 'Briotii' is a hybrid, and typically hybrid seeds are not viable. However, new plants generally come true from seed. These seeds will grow into 'Briotiis.' The tree resulted from a crossing between *A. hippocastanum* and *A. pavia*, discovered in 1812. The 'Briotii' variety was named in 1858 to honor a Parisian botanist. Flowers are usually followed by slightly prickly husky capsules, one and a half-inch wide, each capsule containing two to three nuts. The nuts are poisonous. I have never heard of anyone or their dog becoming sick let alone die from ingesting the nuts. Don't try.

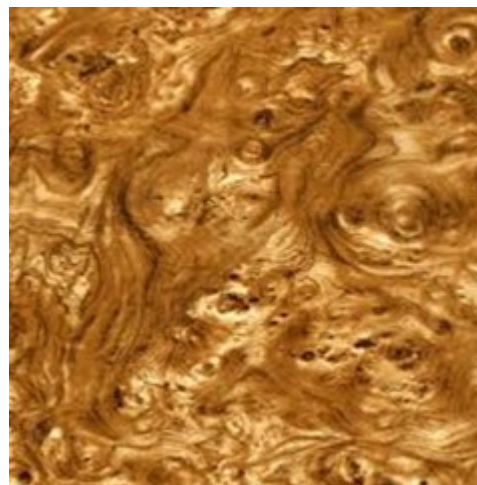
The horse chestnut is grown for the flower display in mid-spring. If you look closely, you can see on top the fading white flowers from the rootstock. If you are looking for a good shade tree, the red horse chestnut fills the bill. This medium-sized tree is as wide as tall. Few pests and diseases affect the red chestnut. Powdery mildew and leaf spot can be a bother. Boring insects do show up, but this chestnut has better resistance compared to the horse chestnut (the rootstock).



*Continued on following page*



Wood properties commonly refer to the horse chestnut, but the red chestnut should be close in attributes. The *Castanea* genus is commonly called chestnut, and the wood is prized in Europe. However, the horse and red chestnut are not close to the European chestnut but are closely related to the buckeyes of Ohio and California. The red chestnut wood is effortless to turn, heartwood and sapwood are hard to tell apart. The heartwood is lighter than the sapwood. Trees cut in the fall are very white compared to yellow to brown otherwise. Wavy and spiral grain is ubiquitous with added mottled or rippled ray effects. Stunning wood, easily dried, but not resistant at all to decay organisms.



Red chestnut burlwood

### 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](https://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](https://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/> 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.





# Virtual Show & Tell May

*Charlie Saul*



Hollow Form-Side



Hollow Form-Detail



Hollow Form-Bottom

*David Fleisig*

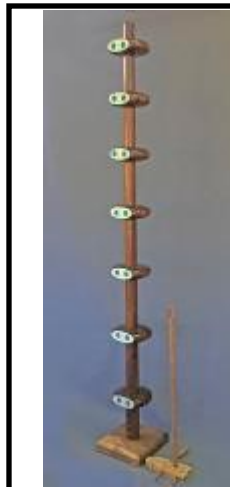


Black Palm Vase



Sycamore Vase

*Mark Knize*



'Remembering the  
Jetsons'



Jetsons Detail

*John Lawson*



Newest Fish Bank



Fish Bank, Locked

*Continued on following page*

# Virtual Show & Tell May Cont.

*Gary Bingham*

*Joel Albert*



Blank Setup



Three Vases



Three Vases-Top



Dyed Bowl



Maple Burl Bowl



Maple Burl Platter

*Continued on following page*



# Virtual Show & Tell May Cont.

*Kim Wolfe*



Olive Hollow Form

*Michael Hackett*

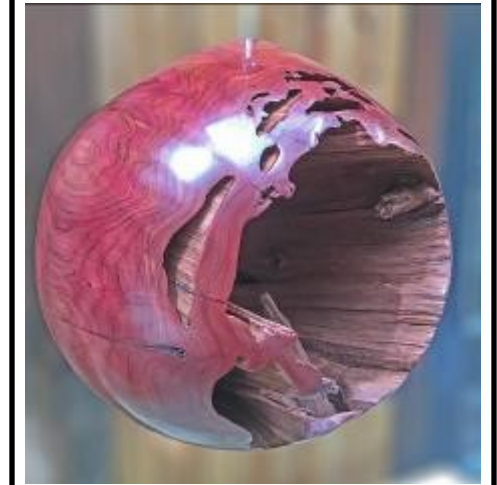


Juniper Natural Edged HF

*Jay Holland*



Oak Basket Illusion Platter

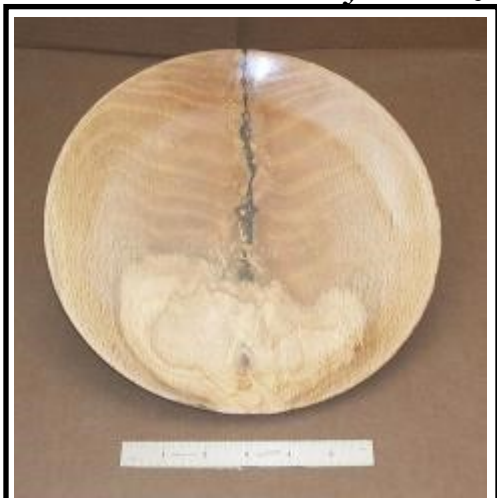


Juniper Natural Edged HF—Side View



Laser Printed Plaque

*Gary Seidlitz*



Crotch Platter





## BAWA Classified Ads



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

[newsletereditor@bayareawoodturners.org](mailto:newsletereditor@bayareawoodturners.org)

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

**BOSCH ROUTER TABLE-\$100-** IN LIKE NEW CONDITION WITH DIFFERENT ROUTER PLATES AND ADJUSTABLE FENCE AND DUST COLLECTION Pictures can be seen on Craig's List.

**TRITON RECIRCULATION RESPIRATOR-\$150** IN PERFECT CONDITION WITH A NEW BATTERY.

**FOR SALE: \$170.00**

**STIHL MS171, 16" BAR** IN LIKE NEW CONDITION. ONLY USED A FEW TIMES AND HAVE DECIDED I NO LONGER NEED IT.

The STIHL MS 171 is part of the lightweight generation of STIHL chainsaws with reduced emission technology – a significant benefit for users because it saves fuel even as it cuts exhaust emissions. The MS 171 also has the STIHL pre-separation air filter, which can extend filter life up to five times over previous models. Pictures can be seen on Craig's List.

FOR ANY OF THE PREVIOUS ITEMS,  
Contact Cindy at: [librarian@bayareawoodturners.org](mailto:librarian@bayareawoodturners.org)



### 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.



*The Arrowmont Bouquet, 2016, Holly, maple, 20" x 9" x 4" (51cm x 23cm x 10cm)*

A collaborative bouquet of turned, carved, and colored flowers, made during a class at Arrowmont with contributions from Natalie Braun, Katie Adams, Roberto Ferrer, Derek Weidman, Dan Zobel, Jeff Chelf, Sandy Ives, David Pierce, and Robert Henrickson.

Photo: Dan Zobel

## NO TWO STEMS ALIKE

### An Organic Collaboration

Jeff Chelf (with Dan Zobel and Derek Weidman)

The shavings fly eagerly over Derek's head as otherworldly botanical figures emerge. Dan is off and running with his airbrush, expertly adding the last bit of color to a vase that will eventually hold our turned flower bouquet. He is rocking out to the beat of the latest Black Keys album. Or, at least that is how I picture our collaboration coming together. In reality, I am 400 miles away in the solitude of my North Carolina studio, working on my piece of the project. Therein lies the beauty of this collaboration: distance is no barrier and our isolated ideas actually lead to a more authentic final product.

Any flower bouquet is diverse; if you hope to capture the distinct energy of nature, it is helpful to have multiple minds contributing. Because our flowers were inspired by nature's seemingly chaotic patterns, we allowed ourselves nearly unlimited freedom over the forms we made. In the greater context of the bouquet, every shape and color contributes to a rich visual experience.

#### A collaboration is born

Dan Zobel, Derek Weidman, and I met at Echo Lake, an artist collaboration that is a four-day whirlwind of woodturning and camaraderie. A month later, our bond was cemented by long days and late nights together in a workshop at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. It was in this creative folk school environment that Derek had the idea of creating a bouquet, each student contributing a single stem, with the final bouquet being donated to the school.

Though all the students came from vastly different woodturning backgrounds, the flowers allowed every individual voice to shine. The final bouquet exceeded the sum of its parts. Leaving Arrowmont, the three of us enthusiastically agreed to continue collaborating on more bouquets, each working at our own respective shops with final assembly in Derek's Pennsylvania studio.

#### Turning, carving, coloring

The process of making the flowers started with neutral-colored pieces

**INVITED SYMPOSIUM DEMONSTRATOR**



Jeff Chelf will be a demonstrator at AAW's 2018 International Symposium in Portland, Oregon, where he will share his inspiration for wild forms. For more, visit [woodturner.org](http://woodturner.org).



*(Left) Jeff Chelf turning a flower, Arrowmont School of Arts and Crafts, 2016.*

*(Right) An airbrush was used to add just the right touch of color to the flowers.*

Photos: Jeff Chelf



of unseasoned wood; both maple and holly were used. They were then turned to their rough form. Each flower could be shaped with unlimited potential for form and color, but they were made cohesive by their relatively similar size and uniform stems. The flower petals were highlighted by extensive carving, giving each piece an individualized organic texture.

Before we assembled the flowers into the final bouquet, each one got a shot of color from an airbrush and a quick coat of lacquer. The flower form makes for a low-risk canvas for practicing with an airbrush, as the coloring process doesn't require the same exactitude other woodturning projects might demand.

### Inspired by camaraderie

While the flowers are a rewarding project on their own (and would make a great gift), the most valuable part for us was the chance to work together and learn from each other. Through this project, we saw how impactful collaboration is as a tool to stretch individual abilities. Working with others forced us to challenge our own habits and aesthetic comfort zones.

Even though the three of us were geographically distant, we were able to share ideas and give valuable feedback. Collaborating in-person is perhaps an easier option, but our experience made it worth surmounting the challenge posed by distance. Woodturners are among the most welcoming people I know, and they share a strong commitment to the open exchange of ideas. Working together on a project like the bouquet is a natural extension to this ethos of camaraderie—and an excellent way to build friendships. ■

*Jeff Chelf is a full-time boat builder and woodturner with an academic background in archaeology. He currently lives and works in Chapel Hill, North Carolina, 159 miles from the ocean. For more, visit [jeffchelf.com](http://jeffchelf.com).*



**Dan Zobel, Derek Weldman, Jeff Chelf, Flower Bouquet #1, 2016, Holly, maple, approximately 20" (51cm) tall**

Photo: Dan Zobel



**Dan Zobel, Derek Weldman, Jeff Chelf, Flower Bouquet #2, 2016, Holly, maple, approximately 20" (51cm) tall**

Photo: Dan Zobel