

Art Liestman
The Lost Wood Process
July 18th, 8:30am - 12:30pm



How do you make a turned box that doesn't look like it was produced on a lathe? Art Liestman, who specializes in turning often whimsical and nonfunctional objects, will be navigating BAWA through the Lost Wood Process of making a turned box that isn't round. The Lost Wood Process can be used to create a vast variety of objects. He has demonstrated to BAWA before and returns remotely to share skills from his 25 years of turning. Don't miss this entertaining and instructive demo.





BAY AREA WOODTURNERS ASSOCIATION

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.

2020 Event Schedule

July 10th-12th	AAW Virtual Symposium
July 18th	Art Liestman-Remote The Lost Wood Process 8:30am - 12:30pm
August 8th	Rudy Lopez-Remote 8:30am - 12:30pm
October 10th	Cindy Drozda-Remote 8:30am - 12:30pm

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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Robert Bley Demo

Stone Inlay

June, 2020



Using 3 iPhones and an iPad, Bob Bley, from West Bay Woodturners, was able to provide BAWA with an excellent demonstration from his shop. Starting with a PowerPoint followed by a live demonstration, he covered all aspects of stone inlay in detail.

Bob began with purchasing bulk or crushed stones. He advised not going harder than Turquoise as the ability to sand may be impaired. For bulk stones, he places them in a 1.5" capped iron pipe and crushes them by inserting a 3/4" capped iron pipe. The caps should be black iron, not galvanized, to avoid contamination. The crushed material is sieved into 5 different sizes and stored in clear, labeled jars. Shavings, sanding dust, coffee grounds and other materials can also be used. Colors can be mixed. Bob recommended testing out on a piece of scrap wood to assure desired effect.

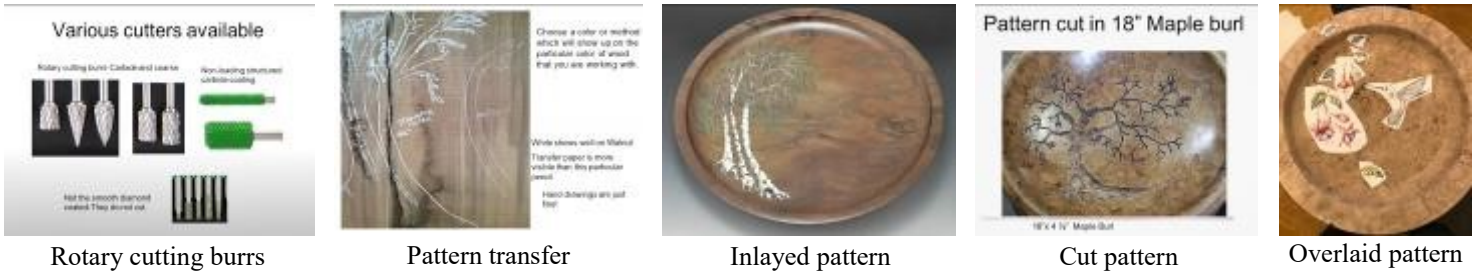
Grooves can be cut on the lathe. Patterns, such as flowers or trees, can be applied to the wood with transfer paper. The pattern to be filled is cut out with a coarse power carver (Dremel) to a depth of 3/16". For patterns with multiple colors, only one color is done at a time.

The process is:

- Shellac the wood to prevent staining by the CA
- Insert the stone, starting with coarsest, then working to finest.
(Bob uses a pen tube cut at an angle to handle the ground stone.)
- Flood the area with thin CA until it pools on the surface. Don't use accelerator.
- Sand with 80 grit sandpaper to level the stone.
- Repeat to fill in voids.
- Remove scratches by going through the grits by hand to 2000.

Bob demonstrated the process by cutting a groove on the rim of a bowl. He had turned only the top 1" of the interior to final thickness to avoid the rim going out of round. He advised using sharp tools to avoid tear-out on the edges of the groove. He then filled in a portion of the groove with stone and applied CA. As that bowl dried, he demonstrated the sanding process on a completed bowl. The bowl was mounted on the lathe. With the lathe off, he leveled the inlay by power sanding. Then, turning on the lathe, he hand-sanded the inlay through the grits. Dust collection and respiratory protection is critical for this process as inhaling stone can be detrimental to health.

This was an excellent demo. Bob provided many details and answered numerous questions as it proceeded. The cameras on his devices provided excellent images and were well positioned to show his whole process. It was a great way to share some of the many skills we have in the Bay Area. Thanks, Bob.



President's Letter

July 2020



I'm still here!

That means I am still doing the same things I did last month! However, I *am* preparing for several on-line classes starting on July 7th with the popular course on Evaluating Shape & Form where we will discuss classic forms and evolution of ideas; then take time out discuss our own work and see what we can learn from each other. (There are still a few openings left!)

We are setting up Zoom classes and sawdust sessions through the fall semester since on site classes are still not an option.

Dave Bentley and I will be restarting our video shoots; so I am always interested in new topics to share with you. Please let me know what interests you: seeing something turned, discussed, or even disassembled.

I am looking forward to seeing Art Liestman next Saturday, see Richard's article for more information. Most of our professional demonstrators have become very proficient in the technology needed to provide the best demonstrations. Practice makes perfect.

I also am improving my knowledge and use of the same tools, it's good to have forerunners to learn from. Therefore, I can offer several woodturning classes this summer and fall. Check the Diablo Woodturning web site for links to the current classes. <http://www.diablowoodturning.org> or go to <https://diablo.asapconnected.com/#CourseGroupID=6490> to register.

Stay safe,

JimR

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 <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 <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.



Tree Article #39 The Fern Pine

By: Tony Wolcott

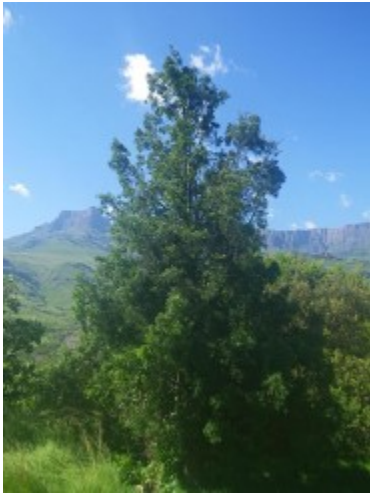
May 2020

Do black lives matter? Once upon a decade or two earlier, I occupied a seat at the San Francisco Tree Committee. Among our number was a California botanist -- Elizabeth McClintock. She was well-known as a regular contributor to the Pacific Horticulture magazine. Friendly and chatty, Elizabeth was fond of plant stories. At one meeting, she leaned forward and whispered conspiratorily, "Do you know the story of the fern pine?"

The story appears to have started with Teddy Roosevelt and another big-game hunter, Stewart Edward White; both were camping in the same region of Kenya, circa 1910-1911. They both wrote in journals describing the fern pine as "huge African yew trees" (Roosevelt) and "tall and refreshing trees" (White). "Hey Bungalow Bill, what did you kill, Bungalow Bill (Beatles). Since the hunters' trip was in search of heads to mount on the wall, the descriptive narrative was skimpy on details. Teddy and Stew each smuggled seeds into America, gifting them to botanists in San Diego and Santa Barbara.

Elizabeth McClintock presented a scholarly version of the fern pine story in 1963 in the California Horticultural Society Journal (a predecessor of Pacific Horticulture).

In Kenya and other parts of Eastern Africa, the fern pine was very well known and nurtured. The wood is quite hard despite being a conifer, similar to its cousin, the yew trees. In East Africa (where it originates), the tree was and still is used for carpentry, paneling, and flooring, as it is a hardy wood. There are very few conifers in Africa, but the fern pine is an outstanding one. All of *homo sapiens* history traces back to Africa; we are all African descendants. For the fern pine and everything else, Black Lives Do Matter.



Common names are not useful; after all, this tree is not a pine and certainly not a fern. Here are some other unfamiliar names to confuse you: outeniqua yellowwood, common yellowwood, sickle leaved yellowwood, African fern pine, bastard yellowwood, yellowwood.

I learned this tree as *Podocarpus gracilior*. In the nursery trades, workers call this tree simply Podo. Those tricky botanists have declared that the genus *Podocarpus* is not correct, and the new name is now *Afrocarpus gracilior* or the synonym *Afrocarpus falcatus*. The separation was because the *Afrocarpus* cone lacks the fleshy, often brightly colored receptacle of *Podocarpus* cones. The African fern pine does not produce flowers or fruit, but each tree has either a male cone or a female cone. The female cone is a fleshy, greenish to yellow, plum-like structure. Other conifers such as the juniper and the yew plus the Ginkgo also produce soft fruity structures. All the *Afrocarpus* and *Podocarpus* belong to the Podocarpaceae family.

The fern pine is native to Eastern South Africa, Swaziland, Mozambique, and Zimbabwe



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An *Afrocarpus falcatus* in the City of Santa Barbara Alameda Park is registered as a California Big Tree. It measures 87 feet high, with a trunk circumference of 158 inches and a crown spread of 62 feet.

Typical of conifers, this tree grows straight up, excurrent, but requires ample growing space. Height is rarely over 65 feet. The *Afrocarpus* grows a foot to three feet a year. Longevity can be more than 150 years. The fern pine needs regular water. After establishment, this tree is drought tolerant but does better with some regular water (15 to 20 gallons every other week).

Plant in full sun to part shade, even dense shade. Avoid planting with hot afternoon sun. Prized for lack of pests or diseases, tolerates most soil types, grow it as a tree or a hedge, very versatile. Cold hardy to 15 degrees Fahrenheit, but needs protection from a hard frost. My only complaint about fern pines is when they are used as foundation planting up against a house. The Podos look like pillars holding the house up.

Podocarpus are related to yews, and, as with yews, the stems, leaves, flowers, and pollen of Podocarpus are all poisonous. Seeds disperse through animal ingestion and defecation.

I own a mid-level lathe that sits on a solid bench of African fern pine wood. The wood is substantial and showing no signs of decay. As a turning wood, this yellowwood produces functional bowls, not overly dramatic as yew can be, but a definite contributor to everyday containers.



A recent installation of 24-inch box *Afrocarpus falcatus*



Fern pine screen along a fenceline is pictured.

Virtual Show & Tell June

Charlie Saul



Carved Hollow Form



Carved Hollow Form

Vern Stovall



Olive Burl HF



English Walnut Hollow Form

Michael Hackett



Walnut Crotch Bowl



Walnut Crotch Bowl

Continued on following page

**Virtual Show & Tell
June Cont.**

David Fleisig



Segmented Decanter

Bob Nolan



Buckeye Burl

Peter Nakatani



Fibonacci Dividers



Manzanita Burl



Fibonacci Dividers

Ken Plante



Platter

Continued on following page

Virtual Show & Tell June Cont.

Bob Bean



Pens

Pens

Mark Knize



Large Turnings

Larry Batti



Vessels



'Woman with a Hat'



Carved Hollow Form

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.

Influence and Inspiration

The Evolving Art of Woodturning

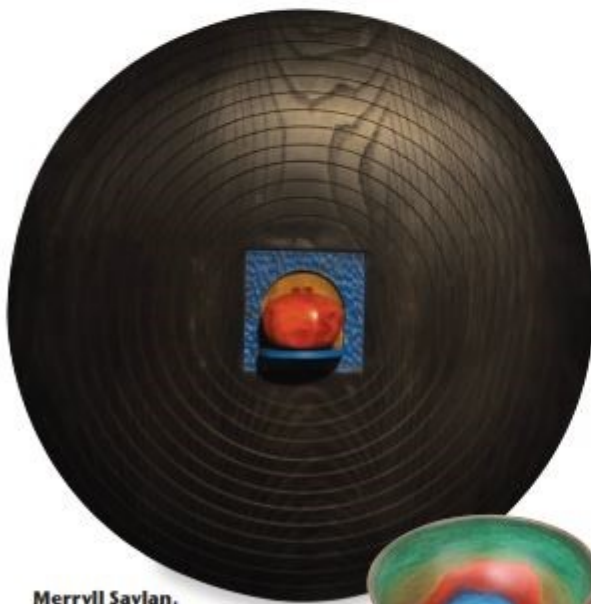
Kevin Wallace

Contemporary artistic woodturning is a field that has developed organically, through experience and experimentation in garage shops and studios scattered all over the world. Before the woodturning seminars organized by Albert LeCoff and the creation of the AAW, the craft of woodturning was dependent upon experiences in high school shop class, books by Dale Nish and Richard Raffan, and what woodturners could figure out through trial and error. Today, all manner of instruction exists, from symposia to DVDs, yet the field is lacking compared to college and university programs of other media, such as ceramics and glass. Artists who work in wood are still largely self-taught or self-guided in their creative endeavors.

The AAW's sponsored exhibit, "Influence and Inspiration: The Evolving Art of Woodturning" shown at Sculptural Objects and Functional Art (SOFA) in November 2009, addressed the nature of influence within the field of woodturning. By exhibiting the work of artists who serve as mentors alongside those who benefit from the experience, it was obvious how many ways influence and inspiration can manifest, as a mentor not only imparts knowledge of technique and aesthetics, but also philosophical approaches.

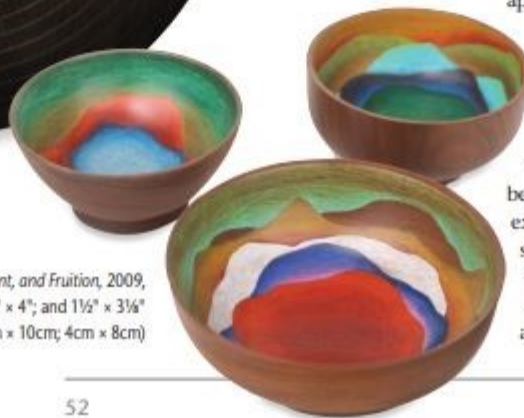
For the majority of professional woodturners today, teaching is an important component of their income. While most artists would rather sell enough work to support themselves, the selling of tools and teaching classes allows many to at least remain connected to the field. In turn, many new woodturners are directly mentored by taking classes with artists at such schools as Arrowmont School of Arts and Crafts or Anderson Ranch or through private instruction. The vast majority of woodturners are mentored indirectly, by viewing works in exhibits or in books. Often, new woodturners look to a particular artist to guide them through a phase of their development. A number of artists, from David Ellsworth to Binh Pho, have accepted the role and responsibilities of being a mentor. Growing organically from utilitarian traditions, distanced from the world of academia and traditional art instruction, artistic woodturning evolved as a unique approach to contemporary art.

"Ultimately, mentoring is a means of strengthening the gene pool in any discipline by providing encouragement and opportunity to someone where it might otherwise not be available," David Ellsworth explains. "This could include a simple smile of encouragement, taking a class, even sponsoring a hands-on apprenticeship or an academic career. That being



Merryll Saylan,
A Land of Vines & Figs & Pomegranates
(Don Quixote), 2004 and 2009, Polychromed
ash, maple, 26" x 5" (66cm x 13cm)

Adrien Segal, *Quiet Purpose, Ebullient, and Fruition*, 2009,
Walnut, colored pencil, 1½" x 3¼"; 1½" x 4"; and 1½" x 3¼"
(4cm x 8cm; 4cm x 10cm; 4cm x 8cm)



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American Woodturner June 2010

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said, mentoring is more than just means and opportunity. It also involves a sense of history, for this is how we give our youth a foundation, a sense of placement that encourages them to seek their own identity beyond that of their mentor."

"I joined the AAW in 1993 and I have had many teachers and mentors," Binh Pho says. "My journey has led me to become a mentor and teacher myself. Teaching techniques and 'how to' is easy. Students with average skills, hard work, and practice will be able to produce good work. But mentoring a student and helping them find their own voice is not easy. That transformation requires imagination, passion, and openness to experimenting."

Richard Raffan and Benoît Averly

"Influence and Inspiration: The Evolving Art of Woodturning" explored the ways woodturners are mentored by exhibiting the work of emerging artists alongside



Richard Raffan, untitled, 1992, Myrtle, 4¼" x 10¾" x 9¾" (11cm x 27cm x 25cm)

Collection of David and Ruth Waterbury

Photo: Tibi Shavn

those who have taught and inspired them. Despite a clear delineation of which artists were mentored by which woodturners, the influence wasn't always obvious in viewing the exhibition. This was particularly true in viewing the work of Benoît Averly alongside his mentor



Benoît Averly, untitled, 2009, Maple, 16½" x 17" x 3" (42cm x 44cm x 8cm)

Richard Raffan. Yet, for Averly, meeting Raffan in 2004 was an important part of his development as an artist. Although his work is often sculptural and carved, he frequently refers to Raffan's work when it comes to design and proportions.

"The simple yet strong shapes of his pieces first appealed to me," Averly says.

"The courses I took with him, as well as being his assistant, taught me how to be comfortable with the tools and showed me that there was no proper technique, that if something worked it was the right technique, and he also made me discover that less can sometimes mean more."

Frank Sudol, Binh Pho, and Joey Richardson

In some cases, the influence of a mentor is quite obvious. This was most true when looking at the work of

Joey Richardson, her mentor Binh Pho, and Pho's mentor, Frank Sudol. Early in his career, Pho utilized wormholes to ▶

Frank Sudol, Ribbon series, 1997, White birch, dye, fabric paint, 7" x 4" (18cm x 10cm)



Binh Pho, *Diminishing Fifth*, 2009, Maple burl, boxelder, acrylic, dye, gold leaf, 34" x 33" x 4" (86cm x 84cm x 10cm)

Joey Richardson, *Kismet*, 2009, Beech, sycamore, air-brushed acrylic, 6" x 6" (15cm x 15cm)



Curt Theobald, *Family*, 2009, Laminated birch, pernambuco, gold leaf, 10½" × 5" × 3½" (27cm × 13cm × 9cm)



Ray Allen, *Segmented vessel*, 1995, Fiddleback maple, walnut, ebony, purpleheart, dyed veneer, 6" × 8" (15cm × 20cm)

explore negative space and represent the unknown and mysterious. This concept was transformed through the piercing techniques he learned from the late Frank Sudol. "The two most important things that I learned from Frank were being true to myself as an artist, and opening up the work through piercing," Pho says. "This brought a whole new direction to my work. Building on my experience in drawing and painting, I started to focus on surface treatment and embellishment, using Asian motifs to tell stories, share feelings, and present inspiring scenes and cultural influences on the piece."

Taking Binh Pho out of the equation, one can see a relationship between Richardson and Sudol's work. Line, color, form, the use of light-colored wood, and piercing techniques are in both works. Yet, it was working with Binh Pho that was vital to Richardson's development as an artist. Studying woodturning in England, Richardson found that woodturning was not readily accepted as an approach to contemporary art. In 2005, she received the Worshipful Company of Turners of London Bursary Award to study wood art abroad. This grant gave her the opportunity to travel to the United States and study with Binh Pho.

"I had been inspired by his pioneering work for many years, and

particularly influenced by his use of color and negative space, and by the sheer fact his work is art and not traditional or utilitarian,"

Richardson explains. "Binh taught me to refine my traditional methods by combining new, exciting innovative techniques: piercing, color, and texture. More importantly, he taught me the importance of creating from my inner self. He showed me how to add my story and put my heart into my pieces, thus transforming my craft into art, and giving me the confidence to be free and spontaneous with my work."

"Dreams, memories, and passion are now incorporated into all of my work," Richardson continues. "I feel excited and fulfilled as each unique piece comes alive under my hands, allowing the viewer to see into the life of each piece as it tells its own story. Binh continues to inspire and encourage me as my work has been exhibited at major exhibitions in both England and America. I now pass my enthusiasm and knowledge on to others in the UK. The Bursary Award has turned my dreams into reality and reality into dreams."

Merryl Saylan and Adrien Segal

Adrien Segal first came across Merryl Saylan's work in a History of Furniture course she took during her undergraduate years. "After learning about many well-known and influential woodworkers and furniture makers from recent history, I asked

the instructor if there were any recognized women in the field," she says. "The instructor brought in a magazine article about Merryl, and the opportunity to work directly with her arose shortly after. Merryl has influenced my artistic practice in unseen ways. Beyond teaching technique or aesthetics, she has set very high standards for the next generation of woodworkers. As a mentor, she is an incredible source of encouragement and creative support. As an artist, she is adventurous yet focused, always pushing the boundaries of what color and texture on wood can do. Not only is she an inspiring and successful artist, she is a wonderful friend."

Ray Allen and Curt Theobald

The influence of Ray Allen was apparent in Curt Theobald's early segmented work, in his exploration of form and design, as well as the quality of workmanship. Over the last several years, Theobald has found his own voice, while the importance of form and precision makes clear Allen's impact. "The influence that Ray Allen had on my work was not through the typical student-mentor relationship," says Theobald. "I never worked or studied with Ray. I had a few opportunities to speak with him, yet he didn't offer much insight about segmented turning. That just wasn't Ray's style. He did offer a point-blank critique of one of my early pieces that pushed me to improve my techniques. His biggest influence on me was that I was impressed with the quality of his work and wanted to improve the quality of the work I was then creating. My inner drive for improvement continues to keep me focused in my career as a segmented woodturner."

"The goal of my piece in the exhibition is to show how deeply a family can be joined with one another," Theobald

says. "The interlocking boxes represent how interdependent we are as a family unit. Each family member is a separate person, but our lives interlock with each other and shape our futures. The Chinese character inside is 'family.' This piece is one of an ongoing series depicting our family's adoption of our Chinese daughter."

David Ellsworth and Jason Schneider

In 2005, Jason Schneider became the studio manager of the wood department at the Anderson Ranch Arts Center in Snowmass Village, Colorado. "I've had the great fortune of working with some of the best woodturners in the field," Schneider says. "At times I would find myself conflicted with the techniques and particular tool profiles that each of these woodturners used. It was when I assisted David Ellsworth's master class that it all made sense to me. It was not just the tools or grind that he used; it was how he used his body while he turned, the shifting of weight and connectedness of all the body parts. This was magic! Since that class, David has been my go-to for anything turning."

"I enjoy creating furniture with subtle hints that invite viewers to explore," Schneider says of the work that led to *Exquisite Cardboard*. "In my current body of work, that feature is the unsophisticated material used: corrugated cardboard. At first

David Ellsworth, *Low Ovid*, 2009, Spalted sugar maple, 8" x 11¼" x 12¼" (20cm x 28cm x 31cm)

glance, the color of the cardboard disguises itself as a solid wood

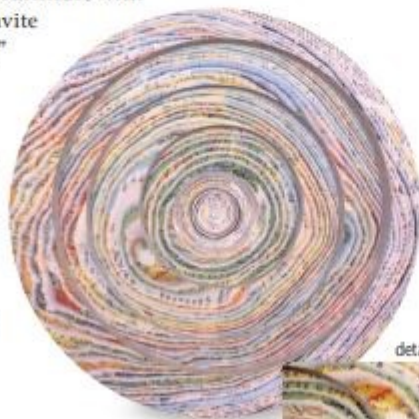
material. Further investigation will display a rich undulating texture of stacked corrugated flutes. My exploration into the use and function of this low-status and commonly overlooked material is what drives me. Creating furniture, sculpture, and two-dimensional artwork with corrugated cardboard is an exciting challenge that often results in a surprisingly elegant, and sometimes whimsical,



Jason Schneider, *Exquisite Cardboard*, 2009, Corrugated cardboard, plaster, 7" x 14½" (18cm x 36cm)

surface and form." Initially, Schneider's *Exquisite Cardboard* seems to have little in common with David Ellsworth's work. However, there is a fullness to the form and a quiet aesthetic that is very much in line with Ellsworth's wood pots. ▶

Keith Lemley, *Synapse*, 2004, Rainbow poplar, steel, keyboard keys, 49" x 13" x 9" (124cm x 13cm x 23cm)



detail



James Thurman, *Tectonic Plate 09-1222D*, 2003, Recycled paper, epoxy resin, 8½" x 2" (22cm x 5cm)





Hans Weissflog, *Triangle Rocking Bowl*, 2008, Cocobolo, 4¼" x 5¼" x 6¼" (12cm x 13cm x 16cm)



Jakob Weissflog, *Curve Box*, 2008, Amboyna burl, Masur birch, African blackwood, 2" x 3½" x 9½" (5cm x 8cm x 24cm)



Jakob Weissflog, *Pointed Side Box*, 2008, Masur birch, cocobolo, 3¼" x 2¼" x 1¼" (8cm x 5.4cm x 4.8cm)

James Thurman and Keith Lemley

James Thurman's *Tectonic Plate* is a successful piece on many levels, including the presentation, which features the book with a large circular void, showing where the material was removed. While in and of itself the plate is almost pedestrian, oddly this is part of the work's power, as it comes to life in close inspection revealing the source material.

Time spent working alongside James Thurman has had a lasting impact on the work of Keith Lemley. "As James Thurman's studio assistant, I became involved in his process and it has filtered into my own," Lemley says. "Using everyday materials in new ways, as well as thorough self-analysis, have become staples of my artistic practice and of my teaching."

Hans Weissflog and Jakob Weissflog

As the son of a leading woodturner, Jakob Weissflog was exposed to woodturning at an early age. He began spending a lot of time in his father's workshop at the age of eleven. Germany has a formal apprentice system, which makes it a very different experience from most post-industrial educational systems in the modern world. Hans Weissflog had studied under a master woodturner as an apprentice and, when the time came, Jakob did so as well—as his father's apprentice.

"I was able to watch him develop his designs and turn his pieces," Jakob says of the time spent in his father's studio. "I became very interested in making these things. Over the years I came to appreciate the beauty of the wood and

developed my skills in woodturning. After an apprenticeship in my father's shop I started creating my own designs."

Although Jakob has learned many of his father's techniques and has assisted him in the studio, his own work is considerably different. Hans Weissflog first came into prominence as a maker of "boxes"—though his small spherical works had little in common with the traditional box form. Jakob similarly creates small "boxes," yet his lidded forms suggest architecture or modernist sculpture in miniature.

Artistic woodturning has developed considerably over the last few decades, with new approaches explored every year. It is a truly international phenomenon, allowing a woodturner in a small town in the United States to be inspired, and even take a class with, an artist from France or Australia. The cultural influences and art studies that have formed independent artists in one part of the world are repeatedly taken, translated, and utilized in creating new work in a different region, from woodturners from dissimilar backgrounds.

The potential future of the field of woodturning is to be found in the very title, "Influence and Inspiration: The Evolving Art of Woodturning." The future is in the hands of the artists who influence and inspire; those who are drawn to the field of artistic woodturning are part of the evolution of the field. The exhibition celebrated the spirit of the artists who have taken on the role of mentors and of the generation who will carry on this compelling work. ■

Kevin Wallace is the Director of the Beatrice Wood Center for the Arts in Ojai, California. He has authored and co-authored a number of books on woodturning.

A WORTHY STAND

You can add charm to a beautifully crafted platter by displaying it on a complementary stand, made of the same wood. If a platter blank is square, the four corner cutoffs are ideal for the turned wood components in the stand. Otherwise, a block of the same species can be used. Stainless-steel rod connecting the wood parts lends a sophisticated look.

The design is simple: two notched holders on which the platter sits, an upper supporting knob at the back, and a central base hub connecting the parts. Customize the size of the stand to your unique platter. ■

—John Wessels, South Africa

Simple turned components



Stainless-steel rod ¼" (6mm) in diameter connects the parts elegantly.



(Articles courtesy of AAW)

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.



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:

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