

# WOODCHIPS 2020



**Volume 26  
Number 6**

3189 Mercier Kansas City, Kansas 64111

## July Challenge

**Some kind of  
surface  
decoration.**

## July Demo

**David Stalling  
will be  
demonstrating  
how to turn  
his "Time  
Catcher."**

**Remember  
to bid on  
the art  
auction.  
It is on our  
website.**

## Woodchips Staff

Editor:  
Shaun McMahon

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Ann Mellina

# INSPIRATION

It can come from anywhere and it can take a variety of forms. It can be a sudden brilliant, creative, or timely idea. Or it can take place over a long period of time but still stimulates us to do something creative. In the last couple issues of Woodchips, inspiration has come up a few times. So...some members of the Board decided to relate where they received some of their inspiration.



Ann Mellina

As a child I wished I could draw. Unfortunately I wasn't blessed with that ability. As time went on my life got busy with school, work and family. I really didn't have much time for a creative outlet. When I did, I found I enjoyed photography. Photography was a great way to express my creativity. That interest lasted for years until I was introduced to woodturning by a good friend and woodturner in Texas. Forest, a fitting name for a woodturner, was my influencer. He introduced me to turning and I was hooked from the start. I found my first lathe on Craigslist and ordered some inexpensive tools. I started making small bowls and pens.

I've come a long way since then! With help from Forest, members of KCWT and YouTube I have been able to learn so much about turning. The saying "If you ask ten woodturners how to do something you will get eleven answers" is so true. Being able to talk to and learn from turners, I have been able to see many different styles of turning. Right now I'm still trying a little of everything. As time goes on I know I will be able to come up with a style of my own.

Pinterest is a great resource for me. Looking at what others have done is a good starting place to add a twist of my own. [Shapes for Woodturners](#) by David Weldon is a book I use to help with shapes and proportions.



Kris Coyan

My initial inspiration for woodturning would have to be attributed to my son, Bobby. In 8<sup>th</sup> grade, he was introduced to the lathe in his middle school shop class. After making a few simple key ring kits, he got to turn a pen as one of his final projects. I'll never forget how he came home from school one day and said, "Dad, when I work with wood it just feels right." My advise to him was that if he truly enjoyed woodworking, then he should take every shop class he could and to investigate jobs that could allow him to use his skills.

His pursuit of a lathe that year as a Christmas gift request, led my wife and myself to a member of the Kansas City Woodturners Club...I think his name was Ken. This man had an old Sears brand lathe that he was willing to part with, along with a set of Craftsman turning tools. The price was good, but the best part of the deal was when he told us about the woodturners club.

Bobby and I became members after the first meeting we attended. We spent the next year turning pens at home and at KCWT Open Shop on Saturday mornings. We got to know many of the club members during that first year and soon we migrated to other types of turning. The older member seemed to like having Bobby around the shop and would not hesitate to show him how to turn anything he wanted to try. At the same time, I was improving my skill and comfort level with the lathe, thanks mostly to all of the willing teachers that were in abundance during Open Shop times. Inspiration was all around us in the shop and at the monthly meetings. Bobby stayed active with the club until he went off to college, while I have continued to be active with the club ever since joining the AAW in 2016.

The 2017 AAW Symposium in Kansas City was certainly an eye opener. At that point, I was on the KCWT Board, but this was my first exposure to an event like this. Everywhere I looked I saw new ideas and techniques. The demonstrations I saw during the symposium, as well as the demonstrations I have seen at our clubhouse and on the web continue to inspire and humble me. I love how approachable all woodturners seem to be. How willing they are to show you techniques that they may have spent endless hours to perfect themselves.

My journey in woodturning has taken me to many places, but there is still so much more to learn and to try! I have made many friends, learned from several professional turners and have access to some great equipment due to my association with the club.

Oh, and by the way, my son Bobby recently graduated with a Wood Technology degree from Pittsburg State University. He is currently in Nashville and works for a company that designs museum displays. I would like to think that his association with the Kansas City Woodturners Club was part of his inspiration of the education and career that he chose. I still carry the keychain he gave me back in 8<sup>th</sup> grade!



Mark Inmon

I got started in woodturning unexpectedly, Efi reached out to me on night when I was working in the woodworker's shop. Being I have never used a lathe I thought I would try it. Efi worked with me and I turned a goblet that night and after that I was hooked. The woodturners have so many awesome turners that have helped me and others it is an invaluable resource for the community. Now like Efi I am woodturner evangelist and try to tell the world about now awesome woodturning is. We have some many members to get inspiration from, like Anthony, Jack to name a few. Every month I see new ideas and hope to mimic the items our members make. I also am a YouTube junkie and watch way too much YouTube, I am subscribed to about 1000 channels and I would guess 90% are woodturning related. Being a visual learner, I must do some.



Mike Thomas

My first exposure to woodturning occurred at the ripe age of 12 while attending 7<sup>th</sup> grade Wood Shop class at Milburn Junior High School in Overland Park, Kansas. My first project was a walnut dog bowl that I gave to my mother and she treasured it until her last day. That experience ignited a passion that lied dormant through high school, college, starting a career, marriage and raising three children. I purchased a six speed Jet 1236 lathe at Woodcraft in 1992, thinking that I could find time to “scratch that old itch” and master that instrument to make it sing and produce beautiful heirloom turnings that would fulfill my gift lists for birthdays, Christmas, anniversaries, weddings, etc. However, after several failed attempts, I realized that perhaps after more than 23 years, I may have forgotten some of the finer points of instruction that I received from

Mr. Ebbert, my shop teacher. I was not aware of any woodturning classes or other sources of hands-on learning available at that time. So, back to Woodcraft I went and came home with a book on everything you would ever need to know about woodturning. That helped a little but soon I became frustrated and my lathe sat idle in the garage for about 20 years.

Then, I attended the Kansas City Woodworking Tool Show in January, 2013 and discovered the Kansas City Woodturners. I joined KCWT and began attending monthly meetings and Saturday morning Open Shop. The generous wealth of instruction that I received from so many members like Kevin Neelley, Bud Schenke, Edd Maxwell, Virgil Boyd, David Burks, Dave Bartlett, David Alexander, Chip Siskey and an old hippie named Anthony, were invaluable and re-ignited my woodturning passion.

My woodturning journey started down the functional utilitarian kitchen items path producing treen but after more professional education and several ventures into tool design and production, my direction has steered more toward artistic enhancement of utilitarian items. Vast exposure to so many resources now available through KCWT, AAW and Pintrest create new avenues to explore and learn so I don't know what direction my journey will take in the future but that's what keeps this sport interesting, challenging and exciting for me. I've learned that woodturning is not about the destination but to appreciate, savor and enjoy the journey. I hope that you find your woodturning journey as fulfilling and rewarding as mine has been so far.

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Sue Bergstrand

What got me started in woodturning was the 2013 government shutdown and my silversmithing teacher. I was off work for half a month; he had purchased a Sherline lathe some time before, found it was not helpful for his work, and presented it to me with "See if you can do something with this." I tried using it as a metal lathe for making wax rings and for surface patterns on small copper discs, which didn't last long. Then I took a pen-turning class with Chris Teeter and a lathe safety class with Anthony Harris at Woodcraft. I had heard of KCWT from Linda and Jerry McMaster, who I knew from the Sterling Guild, and went to check it out and joined in February 2014.

My early turning attempts on the Sherline had technical issues because the chucks for metal turning tend to split wood unless it can compete with metal for hardness. I did faceplate work for a while until Dennis and Kay Liggett came to KCWT to give a demo and workshop - Kay thought a Craft Supplies Apprentice chuck would fit in the Sherline's restricted space, and it had an adapter for the small spindle. I had to modify the adapter with the metal turning tools to get it to fit the Sherline, but finally had a woodturning chuck for the Sherline.

Of course, all my larger turnings have been done in KCWT's shop, where I can be found most Thursday nights! I've enjoyed KCWT's monthly meetings and demos, and the demos and workshops of visiting turners. I joined AAW shortly after KCWT, and have been inspired their articles and photos, and by the AAW convention in KC in 2016.





Ed Jasczac

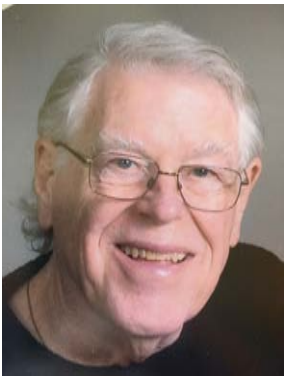
How I got started on my path to woodturning . I was getting Better Homes and Gardens Wood magazine. One of the issues had an article about turning green wood that you dried after turning in the micro wave. I had bought a load of fire wood which was to green to burn so I decided to give it a try. The next step in my woodturning path also came from Wood magazine. It was a large bowl made up layers of mahogany and accent ring of maple, walnut, wenge, and canary in an indian design (picture). The next step was on a smaller scale they show Christmas ornaments. Which started in 1998 for me making ornaments each year for family and friends.

The first person that really showed me what turning could be was Anthony Harris. He was doing a demo at Overland Tool in their building during their tool show. He had some of his turnings on a table. One was a sphere from black wood that was threaded I could not believe how perfect it was. I also took a class with him at Woodcraft on tool sharpening after which I could not believe how much better and easier it was to turn.

My wife kept after me to join K C Woodturners. After joining that was the real beginning to my woodturning career. The members were so helpful and made me really welcome.

That is where I saw some of Kevin's segmented turnings. After that it turn on the light for me. So when the Segment Symposium was held in St Louis in 2018 I had to go. At the symposium I got to see what segment turning really is.

I love the monthly demo because you get see what others in the are doing which makes want to expand my own turning.



Shaun McMahon

I got started turning because my wooden Hallmark pen stopped working and the lifetime warrantee had expired. I read an article about a guy in Olathe who made pens and I figured I could. I just needed a few things. Chris at Woodcraft helped in that department. Then I started making pens and lots of mistakes.

I was told there was a woodturning group locally and attended a meeting on 67th Street. Ed Bergstadt made sure I was welcomed and introduced me around. One of the people I met was Bob Davis. He and his wife, Mary, became a fantastic source of inspiration and teaching.

Since then I have joined the AAW and have gone to a few Symposia and I read the "American Woodturner" regularly. I have gotten lots of energy and inspiration from both. The most consistent and valuable source of inspiration, however, has been KCWT and our members. I am still using the ideas and techniques I learned from Bob and Mary thirteen years ago.

All the members who have participated in Show and Tell and the Challenge have become inspirational. They tend to be the same ones, Anthony Harris, Kris Cohan, Ann Mellina, Efi Kamara, David Stalling, The Top Guys, Jerry Lehane, Kevin Turk, Kevin Neelley, Sue Bergstrand, Jack Karstens, among many others. The problem with a list like this is that it is never inclusive enough.

The KCWT meetings are amazing in terms of the excitement brought to turning by the members, the skill level of the members, and the willingness of everyone to share everything they know. I have learned techniques, skills, ways of looking at things, new ways of seeing, and the interest and energy is infectious. Thank you all.

# July Silent Art Auction

KC Woodturner and club President Kris Cohan has donated his "Jatoba Wood Platter" woodturning to the KCWT July 13th 2020 Silent Art Auction. See the photos and description below. Each month, there will be a Silent Art Auction with a piece donated by a different KCWT artist. Between meetings, the donated piece will be stored in the glass display case in the clubhouse common area. This sale supports your club and will hopefully be a great way to get member woodturnings into the hands of other members and the community.

Pre-auction bids can be made before the May meeting by email to [treas@kcwoodturners.org](mailto:treas@kcwoodturners.org). The highest pre-auction bid will be posted on the KCWT website in the sidebar area. Bids will be shown as \$ amount and the last four digits of the bidder phone number: see our website sidebar at [www.kcwoodturners.org](http://www.kcwoodturners.org)

Artist: Kris Cohan

Title: Jatoba Wood Platter

Dimensions: 9-1/8" diameter x 1-1/4" tall

Description: My wife likes to get me wood blanks as gifts. This past father's day, she gave me a 2x10x10 piece of Jatoba wood that she hand picked at Woodcraft.

I turned this piece, trying my best to recall the instructions from professional turner Eli Avisera taught in a hands-on demonstration at our club. I used the same scale and curves, however, I changed the embellishment around the outer rim. I do like the way the form accents the color variations in the wood grain.

The black lines were painted on with a dark acrylic and then I added some metallics for a slight sheen. I was not satisfied with the overall 'balance' of the rim features until I added some texture to one of the outer rings.

Ultimately, I was very happy with the platter! It was a fun project.





# KCWT Annual Picnic 6/13/2020

## Shawnee Mission Park





# THINGS YA JUST GOTTA KNOW



## Efi's **SAFETY FIRST** Minute

### Hazards

Key left in the chuck when switched on  
Timber not secured well;  
Reduce speed when turning heavy/large pieces  
Turn large only if you are experienced  
Always check the speed before switching on  
Keep out of the line of fire  
Don't use timber with cracks or bark inclusions,.,  
Tie back long hair  
Rags or steel wool wrapped around your fingers can be dragged into the turning.  
Use paper when polishing  
Use good face and breathing protection

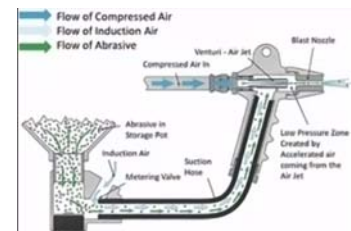
## MEETING 6/8/2020 Zooming again 25 participants in the meeting

Seeking a member with computer skills to manage the clubs Etsy site  
NEXT months demo - David Stalling's presents Time Catcher (Zoom)

Demo - Larry Randolph - Sandblasting/Sand carving

Still learning more about the techniques and processes but fell in love with the process a few years ago. Originality was against surface decoration but Trent Bosch changed his mind. He showed a number of items tha he sandblasted some of which we're also bleached.

The demonstration has been recorded and you can see it in it's entirety by going to the KCWT web site and click on videos.



### THE CHALLENGE

Dan Carlson - the Challenge Winner  
Linda Carlson  
Mike Thomas  
Rick Bywater  
Ann Mellina  
Efi Kamara

### SHOW AND TELL

David Stalling - white oak natural edge bowl with a bark inclusion  
Rick Tucker - phone acoustic amplifier for a phone - had a broken branch, used resin and made a vase  
Sue Bergstrand - a potpourri holder,  
Rick Bywater - hexigon box made of zebra wood

**Website Gallery** - KCWT is going to update the photos in the Gallery on our website. We want more current pictures. And, we want yours. If you would like to have one or two of your best pieces shown in the gallery, please bring them to a meeting and we will photograph them for you. We also need some information about the piece(s) - wood, any story associated with it, your name, anything that you think pertinent. If you can't bring item(s) to a meeting you can bring them to Open Turning but let Kevin or Shaun know in advance that you are coming.

We are all busy during the year and it helps to know what's around the corner. Here is an expanded version of the events that KCWT is participating in during 2020. This is not ALL inclusive as there will probably be more events added during the year. The Board will try to keep you informed about what is in the works. We hope that you will do some of your planning to include these events and activities. KCWT is a completely volunteer organization and we really do need your help.

Volunteering has some tangible benefits: it helps counteract the effects of stress, anger, and anxiety; combats depression; makes a person happy; increases self confidence; provides a sense of purpose.



#### **To set up your computer to donate to KCWT:**

You can support your club when you shop on Amazon. AmazonSmile will donate 0.5% of each sale to us and it doesn't cost you ANYTHING. All you have to do is use this link the next time you shop on Amazon: <https://smile.amazon.com/ch/51-0568355> Then choose Kansas City Woodturners Association as your charity of choice the first time you shop there. It's automatic the next times. Save this link and use it every time you shop Amazon.

I do all my shopping at AmazonSmile and I have made Kansas City Woodturners my charity of choice. KC Woodturners is a 501(C)(3) charity. So far, the AmazonSmile donations to your club have been tiny, but every bit helps. **Kevin Neelley**

Here is the link again: <https://smile.amazon.com/ch/51-0568355>

Please check our website ([www.kcwoodturners.org](http://www.kcwoodturners.org)) often and consider it your source for the most current information about club activities and events. It is also a comprehensive resource for all things woodturning. Bookmark it on your computer and create an App on your smart phone for quick, easy access anytime.



# The evolution of an idea

The 2011 Las Vegas pipe show had just ended, and a group of us were sitting around some tables on the edge of a concourse, lined on one side by places of business and by strident slot machines on the other. Despite the noise and people walk-

ing by, we formed a little island of comfort, beer and tobacco smoke.

There were a number of active conversations in our group—most rambling from topic to topic. We talked about wind caps for pipes. A nifty old pipe lighter

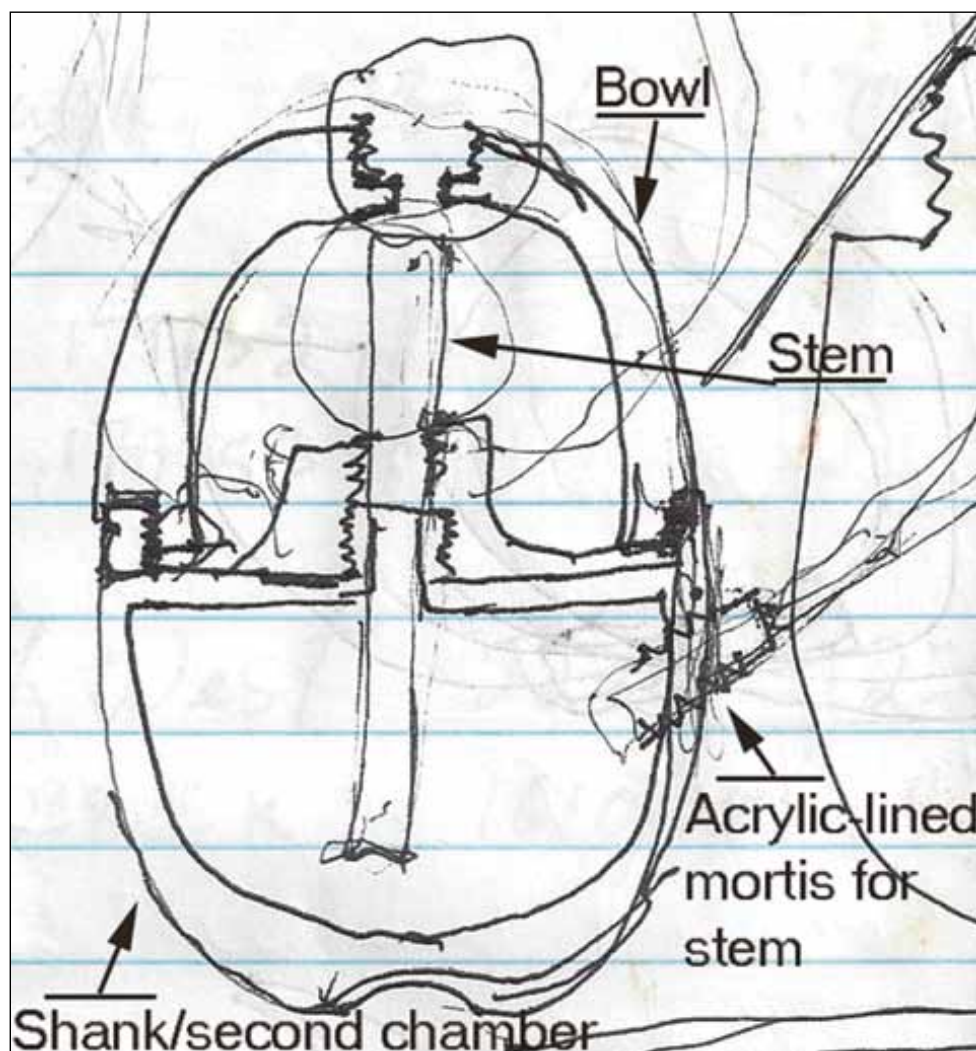
was handed around. We took up an earlier discussion about making a BaccyFlap [a roll-up or foldover tobacco pouch]. I felt there were problems with the idea—cost and the fact that wood tends to suck moisture out of tobacco being foremost. Despite what seemed like significant problems, I agreed to make a prototype.

It is not always easy to assemble a group of people willing to discuss ideas about pipe construction to any depth. This is particularly true if what is needed is more than “I like that shape” or “Sure hangs well” or “Sure is a pretty grain.” This group was different. Not one to lose an opportunity, I dug out my notebook and started showing and talking about designs for modular pipes, an idea I had been considering. Primarily, I was thinking about ways to incorporate more than a single air chamber into a pipe.

As the evening wore on, my thoughts kept returning to the BaccyFlap. If one was going to go to the trouble and expense of carrying a BaccyFlap, there needed to be a similarly portable pipe to go with it—a BaccyPipe.

What qualities would be necessary for the BaccyPipe? As noted, it would need to be compact. It would need a sleek outside so it wouldn’t snag going in or out of a pocket. It would need to be tough to survive the vicissitudes of the pocket. Something you didn’t have to be careful with. And, it would have to be a *real* pipe—not a gimmick like some pocketable pipes, but one that would be practical and smoke as well as any pipe.

I started thinking out loud about some of the ideas. Discussion ensued. We talked



Final drawing from Las Vegas

about twisty parts, folding thingies and hinges. None of it sounded very exciting. There had to be another way. Something that hadn't been tried.

An idea began to form. I started envisioning something modular. Heck, it wasn't a big leap; we had already been talking about modularity, and the drawings in my notebook were still sitting right in front of me. Nothing for it, the stem and shank were going to have to fit inside the pipe. The pipe was going to have to contain itself!

With growing excitement, I started describing the as-yet vague idea. My eyes may have started bugging out about this time, but I did not froth at the mouth, and I will deny it if anyone says differently. I wasn't getting the enthusiastic responses I wanted from the others, so, words obviously failing, I started drawing pictures. Then we started talking again. There was some give and take, both pro and con, but I think if the process had been democratic, the idea would have been voted out of office then and there.

Fortunately, or unfortunately depending on your perspective, the pen was in my hand and the bit in my teeth. The witches' brew of images in my head started coalescing into a final form and an order of construction. I quit talking. I hope I wasn't rude, but I don't remember now, and made a final drawing.

The pipe would resemble an egg when in the stowed configuration, and, well, something rather different when deployed. The bowl would have a male thread on the top and a female thread on the bottom. The shank, or second chamber, would have a female thread to receive the bowl in the stowed configuration, and a male thread on an extended tenon for the bowl when deployed. The stem's mortise in the shank would be lined with an acrylic sleeve. The importance of the sleeve would be to permit the stem to be removed while the pipe was still hot, and to lend strength to the wall of the lower chamber, made thin to reduce weight. The stem would be a press-fit, but have a thread about halfway along its length so that it would be fixed in place while stowed. In order to deploy the pipe for use, the container would be opened and the stem extracted, the bowl inverted and screwed onto the tenon on top of the shank, and the stem fitted into place.

I sat back, pleased with the drawing. I knew it wasn't pretty, but it was enough



The first prototype with the short stem



from which to build a prototype. The only part of it I wasn't comfortable with was the two threads on top of the shank. It was a complicated structure with little room for mistakes. I showed it to the others, and responses ranged from enthusiastic to dubious. From another side of the table, I heard, "Uh huh, now let's see you make it." Oh, my. Perhaps still a little bug-eyed, I averred that I would make one before the week was out.

Arriving home the next afternoon, I settled back into the real world. There were a number of orders waiting to be filled that I had put off while preparing to go to Las Vegas. Even while I was running through them, not all turning requires one's full attention, and I was thinking about the BaccyPipe.

I could see a necessary change already. The original idea was to thread the stem into the inside of the pipe when in the stowed configuration. A thread exposed to the smoke in the passage between bowl and shank was going to gunk up—nothing practical about that. Fixing the stem in

place was not strictly necessary—it would sit loose inside the pipe just fine. I didn't see any way to get rid of the complication on top of the shank, though. The order of operations necessary to turn a complex object can be pretty important, and various permutations played through my mind.

I finally reached the point where I couldn't bear to put it off any longer and went looking for a chunk of briar I was willing to sacrifice. I finished the first version Thursday evening. I knew it was only a version, because in order to put the stem inside the pipe in its stowed configuration, the stem had to be this little, short, dinky thing. Nobody wants their thing to be short and dinky, and this was an extreme example. Man, it was embarrassing. I knew before I made it that the stem wasn't going to work when I saw how little space there was inside the pipe in its stowed configuration. I pressed on as I didn't immediately see how to make it longer without sacrificing the original intent, and there had to be something to show before the week was out. ►





The stem that made the pipe functional



I was feeling dubious about it. I wasn't interested in making a gimmick. Perhaps it wasn't going to work. Maybe the whole idea wasn't as good as I had thought—some ideas are like that.

The best part of a month went by, and I came to the conclusion that the way to

lengthen the stem was to make it out of two pieces. The joint worried me. The two pieces of the stem were going to have to be thin if they were going to fit into the opening at the top of the shank. I was concerned about how strong the joint would be. I drew some more pictures and then

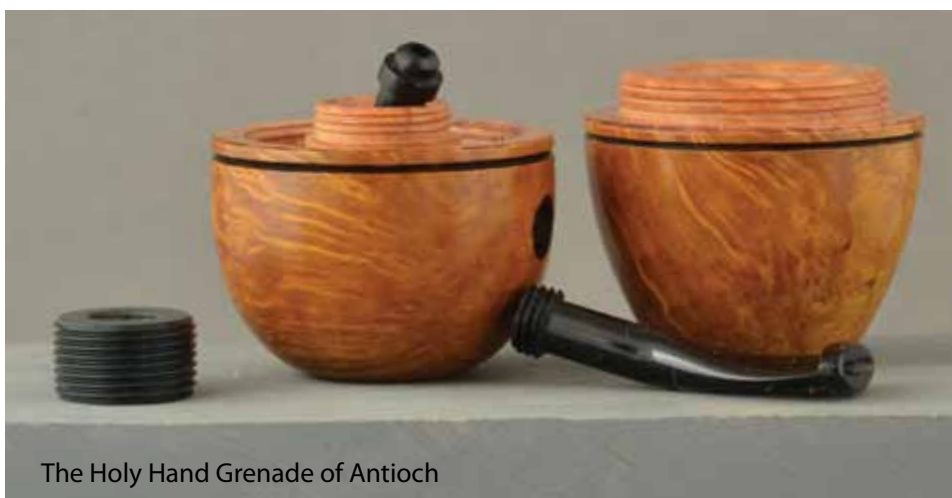
went back to the lathe.

The heck with two pieces; I made the stem out of three pieces—two pieces of stem and a compression nut to keep the joint between them airtight and strong. In the exploratory stages of the multipart stem idea, I left the compression nut oversized, thinking that I would later cut facets on it.

I had a stem that was long enough, but I had created two new problems. I didn't dare make the stem pieces thin enough to fit through the opening into the shank. So, if they were going to be stored internally, it was the opening into the shank that must be enlarged, which meant the diameter of the whole pipe would have to be increased. Bad. Also, now I had to find a place to put the compression nut.

Luckily, solutions for the new problems didn't take long. There was an exposed female thread on the bottom of the tobacco chamber that bothered me. Just a place to collect pocket fuzz or get damaged—a problem waiting to happen, so I reduced the diameter of the compression nut and chased a thread on the outside of it. Two problems solved—the compression nut screwed into the bottom of the bowl and protected the female thread. The compression nut was already threaded to fit half of the stem for deployment, and the same thread served to hold it when stowed. Thus was born the Holy Hand Grenade of Antioch.

Good and bad, I thought. It was still



The Holy Hand Grenade of Antioch





The first tobacco chamber cap



fairly compact. It was functional. It was kind of cute in an ugly duckling sort of way. It was made of five pieces, and it turned out no one could put it together without a demonstration. (Some cast aside the utterly marvelous Holy Hand Grenade of Antioch name and started calling it the Puzzle Pipe. Go figure.) It had geek appeal. On the downside, it wasn't really as compact as intended, and there were more complicated pieces than in the original design.

An idea remained that some people wanted a cap on the bowl. A cap appeared to have a few possible functions. One was the option to carry the pipe already loaded with tobacco. Second, it would be possible to cap a half-finished bowl without risking loose ash in the pocket. Third was its potential modification for use as a wind cap. Of course putting a cap on the tobacco chamber in the stored configuration created its own set of problems. The stem was intended to be stored in the internal space created by the bowl and shank when in the stowed configuration. A cap on the tobacco chamber interrupted the space, and left the formerly stored half of the stem out in the cold.

Still, I had to give it a try—you never have to make more than one example of an idea, but you *do* have to make one. An additional thread was required to put a cap on the tobacco chamber. Also, the tenon and male thread on the top of the shank had to go, as they competed for space with the cap. The top of the shank became easier to make. New problems were created, however: The new male thread at the bottom of the bowl was fragile and exposed. Also, where was the compression nut and the other half of the stem going to go?

All but one of the problems with the stem were solved by externalizing it. I

made a cap such as is found on a fountain pen and screwed a single-piece stem into it. The stem could then be clipped into a breast pocket. It worked fairly well, but the original intent had been violated. The parts of the pipe no longer formed a single unit in either the stowed or deployed configurations. Nobody wants their parts to get lost. Maybe I wouldn't have to make too many pipes this way.

I think Mimmo (of Romeo Briar) must have searched his whole inventory, looking for pieces of briar of just a shape and size for me. I made five or six of the pipes just in time, and packed into the car with some buddies for the trip to the Chicago pipe show.

I sold some there, and some more at the Kansas City Show six weeks later. That depleted my inventory and it was time to make more. I wasn't excited about it, as it is a tough pipe to make, but you make what you can sell.

Now for the homily. While it is not always clear at the beginning, it sometimes becomes clear that the path one starts on isn't always best. One finds that an idea gets obscured by the sordid details of real life. Fortunately, each day is an opportunity to start afresh. It was time to look again at the original idea born at the table in the Las Vegas casino in the light of what I had learned in the process. I put my remaining example up on a shelf—out of sight. ►



The pen stem





The idea realized



Did you ever discover that you make things too complicated? I do. It is not always as hard as it seems. That fever of a new idea, as entertaining as it is, can be made better by just a little time, a little experience, a little mental space. Stepping back. A chance to pack some tobacco into a pipe and light it. Take a fresh look at an idea or problem softened with a little bit of smoke. In the case of the BaccyPipe/Holy Hand Grenade of Antioch/Puzzle Pipe, this was the result of a fresh look.

Most of the modifications are a result of the turning loose of preconceptions—and the experiment of putting a cap on the tobacco chamber. The structure on the top of the shank has been simplified. The diameter of the opening into the shank was increased, and at the same time the overall diameter of the pipe as a whole was decreased. The bowl has the same thread at top and bottom, and can be flipped at will. The greater opening into the shank permitted the diameter of the stem to be increased. A more robust stem, and therefore more robust stem joint, meant the compression nut could be dispensed with. The cap protects the exposed male thread on the bottom of the bowl in the stowed configuration and can be used as a wind cap when deployed. The result is fewer, simpler parts, and it's as durable as all get out. The whole stem fits inside. All the threads are protected. It's a smaller pipe in the stored configuration. It smokes. Oh, and if you just have to pack it at home, there is always the option of the stem in the pen cap. P&T



**AAW** | AMERICAN ASSOCIATION  
OF WOODTURNERS  
*WE ARE TEACHING THE WORLD TO TURN*

# Keep Turning with the AAW

**AAW** | AMERICAN ASSOCIATION  
OF WOODTURNERS  
*WE ARE TEACHING THE WORLD TO TURN*



## From the AAW toolbox...

### A Light on Piercing

Interested in piercing your work? You can certainly talk with **Jerry McMaster**, KCWT member and a master piercer. You can also check out the toolbox at The AAW and the issue that came out on July 19th. It is devoted to providing information and there are videos that are included.

### Creating Hollow Forms

If you like to do hollow forms, the June issue of the toolbox has a tremendous amount of information also accompanied with videos. If you don't get the toolbox in your email you will be doing yourself a favor by getting it. The publication is a wonderful source of information on a

**Some of the other topics that have been presented in recent months are:**

**Explore the beguiling spinning top.  
Rims, lips, chucks, jaws, and more  
Gifts and Repeatable**





## **AAW Announces Virtual Woodturning Event July 10-12**

(St. Paul – June 4) –The [American Association of Woodturners](#) (AAW), a nonprofit organization dedicated to advancing the art and craft of woodturning worldwide, will launch its first-ever three-day online “Virtual Symposium” July 10-12, 2020.

The all-online event will feature live educational woodturning demonstrations, special interest sessions, panel discussions, live auctions, Instant Gallery, prizes drawings for attendees, a virtual trade show, and more.

- Demonstrators for the event will include woodturning pros Trent Bosch, Cindy Drozda, Rudy Lopez, Glenn Lucas, Mike Mahoney, and Craig Timmerman. Topics will be announced.
- Panel discussions will include social media/business, artistic practice, and an Instant Gallery critique.
- Special Interest Sessions will include Gizmos and Gadgets, a presentation of “best of the best” woodturning tips, and a Women in Turning (WIT) presentation.
- Each registered attendee may send an image to include in the Virtual Instant Gallery.
- The cost for all three days of programming is \$20.20 (nonrefundable), which includes access to a replay of recorded Virtual Symposium content for up to two weeks following the event.

The official schedule and additional details will be available soon. Registration opens June 5 and closes July 3. Visit <http://tiny.cc/2020AAWVirtual> for more information and to register.

**WOODTURNING: A journey where  
the learning and fun never end.**

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