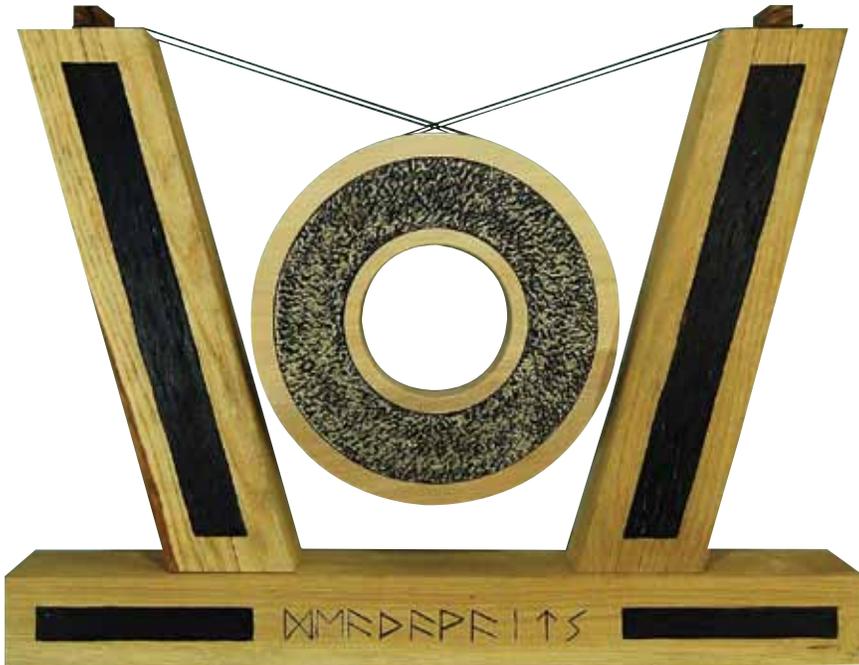


Members' Gallery



Johnny Taylor

"This piece represents the entrance or portal to the other world or afterlife, as believed by cultures long gone. The suspended ring represents the portal and the carved lines on the stand represent water, where ancient European cultures believed entrances to the spirit world lay. The inscription warns: death awaits."

—*Johnny Taylor*

Entrance to the Other World, 2010, English oak, sycamore, acrylic paint, leather, 21" x 28" x 6" (53 cm x 71 cm x 15 cm)

John Van Domelen

"I was an artist-in-residence at the Huston Center for Contemporary Craft (crafthouston.org) at the time of Hurricane Ike. *Eye of the Storm* was one of the first pieces I turned from the huge amount of timber available on Galveston Island and surrounding area after the storm swept through Texas. I needed to regroup myself and to connect with the positive cycle of renewal, so I created a series titled Gifts from Ike from the salvaged wood.

I had never turned a piece this large before and I was intimidated. Larry Zarra and Jerry Bennett from the Gulf Coast Woodturners AAW chapter suggested that I get over my fear and *just do it!* Thanks, guys."

—*John Van Domelen, texasturner.com*

Eye of the Storm, 2008, Pecan, 26" dia. (66 cm)

Collection of the Galveston Historical Foundation, Lost Galveston Collection, Customs House, galvestonhistory.org

Photo courtesy of Bogan Gallery, Houston





Bill Ooms

Pink Champagne Glass, 2010, Pink ivory, African blackwood, 6½" x 1¾" (17 cm x 4 cm)

"A goblet my wife and I received at our wedding (a long time ago) inspired me to make a replica in wood. All of the pieces are turned by hand, and I used an ornamental lathe to add decoration and spirals."

—*Bill Ooms*



Untitled, 2010, Holly, rosewood, 6½" x 2" (17 cm x 5 cm)

"I love spirals. This goblet is the first turning I made with a spiral stem pierced through to reveal a contrasting inner wood."

—*Bill Ooms*

Bill will be a demonstrator at AAW's symposium in Saint Paul. More of his work can be seen on his website, billooms.com.

Joshua Friend

"A neighbor commissioned a bowl from her maple-tree stump, formerly the base of a good-diameter tree, one of those quintessential maples found along the streets of historic New England towns. Shortly after I started cutting, sparks began to fly; a pipe and threaded rod became visible. As a tribute to the history of the old tree, I salvaged the pipe, which was embedded in a swirl of wood grain that formed around it as the tree grew.

I removed the pipe before turning, then glued it back into its hole after I rough-turned and dried the bowl. I used metal grinding stones and a power sander to bring the metal flush with the wood."

—*Joshua Friend*, jfriendwoodworks.com



Untitled, Maple, metal pipe, 2010, 5¾" x 17¾" (15 cm x 45 cm)



Bob Ooms

“For quite awhile, I have had this idea of turning the world rattling around in my head. I finally decided to give life to the inspiration. This was my first segmented turning project, so I began by making a prototype from poplar. My brother, Bill, provided good tips (thank you, Bill).

Each ring has twenty-four segments and there are eight rings of varying sizes in the northern and southern hemispheres. The math was a challenge. I turned each hemisphere separately, then glued them together.

I laid out the latitude and longitude lines in pencil. Using a 12" - (30 cm-) diameter beach ball of the world as a guide, I transferred the outlines of the continents to my project. I used a very fine jigsaw blade to cut the outlines for the continents, except for Antarctica, which I needed to use as a pivot point on the axis. I used a Dremel tool with a fine burr to cut the fine details and refine the jigsaw cuts.

The outer support is also segmented to make a five-ply rim for support of the globe. Two brass screws with washers hold the world in place and allow it to rotate.”
—Bob Ooms

Turn the World, 2010, Honduras mahogany, 19" x 11½" (48 cm x 30 cm)

Photo: Adam Jablonski

Pat Matranga, Best in Show “Through the Woods—Around the Block”

Pat Matranga’s sculpture, *Family With Rights*, captured best in show, a \$1,000 award, at the Lubeznik Center for the Arts exhibit, “Through the Woods—Around the Block.” For this juried exhibit, artists submitted work consisting of two elements, a 6" x 6" x 6" (15 cm) block of wood indigenous to the United States and an object created from the same size and species of wood.

Exhibit dates February 19—April 10, Michigan City, Indiana

Family With Rights, 2010, Heartwood pine salvaged from Vanderbilt University, 8" x 6" x 6" (20 cm x 15 cm x 15 cm)

Photo: John Lucas

The Lubeznik Center’s website is lubeznikcenter.org
Pat Matranga’s website is matrangadesigns.com





Ken Rodgers, *Untitled*, African mahogany, copper, gold leaf, 15" dia. (38 cm)

Platter made for the 2010 S.W.A.T raffle.

Jim Wilkus, *Eagle Bowl*, 2010, Spalted cherry burl, 9" x 10½" (23 cm x 27 cm)



Ken Eberly, *Necktie*, 2006, Pecan, maple, fiberglass, padauk, wenge, 20" x 9½" (51 cm x 24 cm), 722 pieces