Once you make a bowl using the jig and technique from *Australian Woodsmith* Issue 138, it’s only natural to see what else you can do with it. The starting point is to make copies of the bowl in other materials to create a different look. For example, you could use a single thick blank. Or glue up the blank from finer materials to create a bowl that’s suited for a natural finish.

The templates from the article allow you to repeat the bowl shape. By changing the templates, you can create bowls in other sizes and contours. To help you get the ball rolling, take a look at the following pages to see two other bowl designs. The completed bowls are shown in the photo above. From there, you can branch out on your own to create new templates and bowl blanks to shape a custom bowl.

**LARGE BOWL.** The first bowl design option creates a larger, deeper bowl. To create the blank, I glued up a blank from narrow strips of cherry.

**BOWL WITH HANDLES.** For the lower right bowl (photo above), I raided my scrap bin to create a random-looking bowl blank. This bowl also has a handle on each end. To accomplish this, I used two sets of templates to shape the outside.

**ANGLED STAND**

Of course, a routed bowl is sure to be noticed on its own. However, you set it apart even more by creating a custom stand that turns the bowl into a centrepiece attraction.

The parts for the stand are shown in the drawing below. They’re joined with compound mitres to create a stand that’s angled on all four sides. Both the top and bottom edges of the stand parts are curved to echo the curves on the bowl, as well as cradle the bottom of the bowl.

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**NOTE:** Sides and ends are made from 10mm-thick solid wood.
There are two keys in building the stand so that it sits flat and the joints are tight. The first is cutting the parts to consistent sizes. The second is cutting accurate compound mitre joints.

The joinery isn’t as challenging as you may think. Figure 1 shows the basic setup. You need to angle the mitre gauge as well as tilt the saw blade. Make a cut on one end of all the stand pieces. To cut the other end, you need to rotate the mitre gauge in the opposite direction. Here I clamped a stop block to the mitre gauge fence to keep corresponding parts the same length.

**SHAPING THE STAND.** With the joinery out of the way, it’s time for some shaping. This starts at the band saw. The edges of the stand have a long, deep arc. The upper edges have a shallow arc. This arc is also angled to better cradle the bowl. You can see how this is done in Figure 2. A half-round file and some sandpaper come in handy to remove the blade marks and smooth the cut edges.

**ASSEMBLY.** The real trick in making the stand is gluing up the angled parts. There’s no good way to clamp it. So instead, I use masking tape as clamps (Figure 3). Once the glue is dry, lightly sand the bottom to create a flat, stable stance. Then apply a couple coats of finish.

**How-To: SHAPE THE BASE**

1. **Angle Cuts.** You need to angle the mitre gauge and tilt the saw blade to cut the ends of the stand pieces.

2. **Gentle Curves.** Cut curves in the upper and lower edges of the stand to cradle the bowl and create feet.

3. **Tape Clamps.** Align the joints and place masking tape across the two parts. Apply glue and fold the stand together.

4. **Stable Stance.** Apply adhesive-backed sandpaper to the workbench and sand small flats on the stand so it sits flat.
cherry

**BOWL DETAILS**

The bowl shown in *Australian Woodsmith* Issue 138 is made from a glued-up pine-blank. To create a different look, I made a larger blank from some nicer-looking material — cherry. One of the challenges in gluing up a blank is the grain changes you see when moving from piece to piece. There are a couple ways to address it.

The starting point is selecting boards that have a consistent grain pattern and colour. When glued together, this leads to a better transition at the joint lines.

Along with careful board selection, I decided to use narrower strips and more of them to make up the blank instead of fewer wider pieces (Figure 1). The reason is that as the bowl is formed, narrow pieces will have less variation across each piece. Using wider pieces could lead to more distracting grain changes in the bowl.

Because the blank has so many more glue joints (Figure 1), you need to take extra care when gluing up the parts. I glued up only a few pieces at a time in order to get tight, gap-free joint lines.

**NEW TEMPLATES.** The bowl blank is larger than the original, so you’ll need to create a new set of templates to guide the router for shaping the inner and outer profiles of the bowl. The details for the two sets of templates are shown in the drawings above. You also need to make some changes to the setup gauge, as shown in Figure 2.

Once that work is complete, the actual shaping process works the same way as the bowl shown in the original article: The inside of the bowl is formed first. Then the outside profile is shaped.

After smoothing the surfaces, I finished the bowl with a couple coats of oil. This brings out the color and grain of the cherry and gives it a warm look.
For the final bowl, I wanted to play around with a couple different options. The first is a design modification. The idea here is to incorporate handles into the ends of the bowl, as you can see in the photo above.

The other option is a riff on the cherry bowl blank from page 4. Instead of using strips from the same species, I raided my cutoff bin and created a blank with an assortment of materials: cherry, maple, walnut, ash, white oak, mahogany ... you get the idea. Anything to change up both the colour and grain of the strips. When gluing up the blank, arrange the strips so no two adjacent strips are the same, as shown in the photo above.

NEW TEMPLATES. By now, you know what comes next — making more templates. The handle at each end throws a wrinkle in the template making process, but nothing too challenging.

The templates used to shape the inside of the bowl are straightforward enough, as shown at the top of the upper drawing. It’s the outside of the bowl where things are different. The middle template above is used to rout just the centre of the blank where the handles are located. Then the outside edge of the bowl is shaped with the lower template.

PATTERN & BACKER. The final details to take care of are creating a new pattern and backer (Figure 2). You’ll also need to make a new set of sides for the setup gauge.
The scrap wood bowl with handles starts with shaping the inside. At this point, you’re familiar with the process so I won’t go into the details. The process for the outside is a little different, but not complicated.

**HANDLES, FIRST.** After installing the handle templates, set the bowl in place and trace the profile of the template onto the blank. Trim away the excess with a handsaw, then attach the bowl to the support platform with glue and brown paper.

Figure 3 shows the initial steps. In a series of passes, rout the middle section of the blank using the handle template to guide the router carriage. The pattern in the setup gauge guides you to establish the bit depth settings for each pass.

**BOWL SIDES.** Once the handle and centre section of the bowl are formed, you replace the handle templates with the side templates, as shown in Figure 4. This part of the routing is just like the one used to shape the other bowls.

At the completion of the routing, there will be a noticeable difference between the handle section and the sides of the bowl. A little handwork will blend the surfaces together seamlessly.

**SHAPE THE HANDLE.** I used a rasp to create a smooth transition between the handle and bowl sides at the rim of the bowl, as Figure 5 shows. You could cut the waste on the band saw, but I found the rasp worked just as well.

From there, it was a matter of blending the underside of the handle into the bowl. Files work well to remove rasp marks, followed by some sanding. This bowl has an oil finish, as well.