Northwest Woodturners

A Chapter of The American Association of Woodturners

Volume 23, Issue 10 The woodturners' local resource OCTOBER 2018

PRESIDENT'S MESSAGE

Hi Woodturners,

It's October so trees will be going dormant for winter and it will be an ideal time for harvesting turning wood.

I'll be demonstrating an inside-out Christmas tree ornament this meeting. I easily turned my first such ornament years ago with no problems. In preparing for this month's demo I've managed to find most, hopefully all, of the pitfalls and mistakes that can happen with this technique. There may be no better way to learn a technique than volunteering to teach it. I've finally decided to simplify the demonstration and avoid turning a piece made of multiple laminated woods.

I'll be fresh off the lake at this years meeting as I generally fish the first week of October. Hopefully the fishing is more cooperative than the inside-out ornament has been. I'll see you there.

Steve.

CLUB INFO

Northwest Woodturners
www.northwestwoodturners.com

Meetings are held at 7:00PM on the 1st Thursday of each month at
The Multnomah Arts Center
7688 SW Capitol Hwy
Portland, OR 97219

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VP's Corner by Mike Porter

Hello NW Woodturners. Well, a big thank you to Tom Willing, who once again, gave a professional demo of how he makes a box. I hope you were paying attention as it was easy to miss the finesse he demonstrates. Whenever I watch a turner of his skill level, I am made aware of what turners like Tom do automatically from their years at the lathe and how I have to concentrate on execution of those same fundamentals. The lucky people who attended his box class will likely have their own "take aways" that will improve their turning.

For the October 4th meeting, the Education Committee has chosen the topic of "Holiday Ornaments, Gifts, and Decorations". Mike Meredith and Steve Newberry will demo each a specific ornament that requires a new skill, or perhaps one you haven't yet attempted. I encourage other members, you who are reading this, to bring any ornaments you have turned for the Show and Tell Table. It's time to start turning for the holiday season, and, if you're like me, you're a bit behind in creating your inventory for gifts or craft sales.

For November, we have chosen the topic of "Can this project be saved?". We've all done it. We've all come across the unexpected flaw or natural anomaly in a piece of wood. We've cut through the bottom of a bowl or box blank, or split our turning piece pushing it onto a jam chuck. We have a piece of wood with cracks and blemishes and just can bear to toss it into the firewood bin. What can be done to save it? For that night's meeting, after our annual elections, I am zeroing in on a combination of "Stump the Pro's" to a short, simple demo. Bring in a piece that you think is ruined and ask our panel of experts how they'd go about saving it. Do you have a piece of wood that you just can't figure out how to approach turning? You just can't toss it out. But how can I make something of it, you ask. Bring that piece to the November meeting.

DESIGN - Texture

Texture can be defined as deviations on a surface from an ideal smooth surface. Texture deals with light reflection, surface roughness and friction. In turning I like to think of texture as purposeful manipulation of the surface of a piece to achieve important design goals. The result is the control and manipulation of light reflection, the definition of design space, the addition of important tactile response and the suggestion of positive and negative space. It also is the manipulation of perceived balance and weight. In addition to these functional goals, texture can add personal and cultural influences through the choice of your texture styles and patterns.

Texture can have a great impact on the presentation of a turning. Texture goes to the essence of a piece. The style of texture can suggest personal ideas based on real life experiences as well as cultural influences. You can use it to emphasize, to shift balance or to portray a concept or feeling. For example, long flowing curves or lines often give viewers a sense of the organic since we readily find these sorts of textures in living organisms. On the other hand, parallel lines or angular structure might evoke a sense

DESIGN - Continued

of human civilization, of human creation. Of course, the response a viewer has will be strictly based on that individual's experience. You as a turner may never know and probably could not predict how a viewer might respond to your textured pieces. That's not important; but what really matters is how YOU as the turner respond as you express your thoughts and feelings through your designing.

Remember that although texture is often incorrectly labeled as embellishment, properly implemented it often takes planning from the very beginning of your piece. What are you trying to communicate to your audience? Do you want people to feel the wood, to touch and stroke and gain a sensual satisfaction, as well as see the piece. If so, you will have to account for the tactile response of the texture you envision. Do you want a rough sense or a smooth sense? Deep texture may portray a sense of strength whereas a shallow texture will create a softer tactile feeling. Use texture to invite the viewer to touch as well as look. As you are turning and creating your piece, visualize how texture might enhance the turning, or perhaps overcome a difficulty - a great way to deal with those inevitable 'design opportunities' we all face from time to time. Just be aware of the power and influence texture can add, and apply it as a design decision to be complementary to your design goals.

Let's talk about the different types of texture and how they vary in their visual and tactile effect on a design. First, what is the difference between texture and carving? I differentiate between the two based on what they do. Carving creates shapes directly in the wood. Texture suggests shapes through manipulation of surfaces. If you apply a texture to a small portion of a surface, you create a shape by reference. The shape is not really there as if you carved it, but is instead suggested through its texture.

Texture acts to modify the visual weight of an area through manipulation of light. Remember that we see objects by virtue of the light that reflects off of our turning. When we introduce texture, we cause the light to reflect off in different directions, creating shadows and highlights. In general, texture will always make a surface darker, since it will be directing some of the light away from your eyes. A smooth texture will generally be lighter than a bolder texture, but a bolder texture will be more dramatic. ALL surfaces have texture whether or not you have added one. You are probably well aware of the imperceptibly small surface bumps that reach your eyes as you sand your pieces or add a shellac type finish. You see the surface because light reflects off these bumps! By texturing you can enhance this built-in texture. You have an opportunity to manipulate light in still bolder ways. Texture can suggest references to other objects by replicating familiar or well-known ones. It can also create interest by providing a unique surface that is not well known in nature or in common products. If you turned a sphere, a smooth surface might make one think of a billiard ball, a bowling ball, or any of the many smooth surfaced spheres that exist in the world. But you wouldn't think of a rock, or an Allium Flower, or even a baseball. An even light texturing over the entire surface certainly won't feel like a billiard ball, but perhaps it would emulate a fuzzy peach. Round convex stippling might feel like a tree canopy from above or a sea urchin.

Creating textured areas on your piece to create darker masses that provide a background for other lighter areas. The textured areas can seem to recede, bringing the non-textured area into the foreground. Texturing also adds interest via the patterning you choose. Maximize this effect by texturing in the natural light and forward areas rather than the recesses. Remember light areas seem to come forward whereas

DESIGN - Continued

dark areas recede into the background; so by texturing the naturally light surfaces you send them back into the piece. You can control how much to recede the surface with your choice of a texturing style. You can also control the depth you want. This is where the visualizing and planning come into play as you create a balanced design. As we previously mentioned in the article on form, people will look where their eyes can follow paths to view the entire piece. We can then use texturing to create visual paths and also to complete paths that are suggested by the form of our piece. Unexpectedly terminating a path causes the viewer to lose visual grasp, forcing him or her to have to refocus on the piece. Since our turned pieces can grab the attention of viewers both intellectually and emotionally, we can use texture to give the viewer an enhanced experience.

Remember that the carving, piercing, color and surface shape itself can also have the effect of providing shadowed and light areas. Choose texturing when you want fine control over the amount and placement of the contrast you create. Color can also be used for fine control over contrast; but it does lack the opportunity for tactile sensations. Touching and feeling a turning can often be as important to the buyer as it is to the turner.

Texture can be created using a rotating tool with a grinding tip, hand or power chisels and knives, and pyrography. It can also be created using other techniques such as sand blasting. Each of these methods provides opportunities for different styles of texture and different resulting responses from the viewer. Try each of these methods on your own turnings, and also try to envision how you might achieve texturing using other methods. Your experimentation can only result in more interesting turnings and greater knowledge and skill, all of which are worthy goals!
Have fun!

Barb Hall

Working With Burls - Mike Jackofsky

I have always been fascinated by the beauty and unique nature of burls, and turning hollow vessels seemed like a great way to take advantage of this splendid material. Over the years, most of my work has consisted of making natural-edge hollow vessels from burls. Burl wood is generally more stable than straight-grain wood that comes from the trunk of the tree. Even so, when burls are freshly cut and still green (wet), they can be unstable, and the wood will not hold the shape after turning, as the piece dries. My solution is to let the burl dry before turning, at least a little bit. I store burls for six to eighteen months before I turn them. I seal the wood with greenwood sealer and keep it outdoors under a tarp to maintain a moist environment. It's important for the wood to dry slowly. On hot, dry days, I often spray water under the tarp. A pleasant side effect is that the wood will darken and spalt, giving it more color and character. In essence, I am seasoning the wood. My objective is to dry the wood slowly enough to stabilize it, without drying it so much that it becomes difficult to work with. I have turned many different kinds of burls over the years: buckeye, redwood, manzanita, madrone, cherry, and oak, but the

Working With Burls - Continued

wood I have used most frequently is bigleaf maple burl. I live near San Diego and bigleaf maple grows in southern Oregon. It is easily available on a consistent basis, and I have become familiar with its characteristics. When maple burl has a reasonable amount of moisture in it, it will cut easily; when it becomes bone dry, the process becomes much more difficult, almost like working with a different material. I don't have a formula for my process, so I don't have a particular moisture-content percentage to offer, but my general rule is that if water is coming off the piece when it's being turned, it is too wet to hold the shape. Some turners rough-turn hollow vessels, then when the turning is dry, re-turn them to a final form. I only want to turn my hollow forms once.

I don't adhere to any hard-and-fast rules about the proportions of the wood when I cut it up to mount onto the lathe, but I tend toward shapes that are slightly larger in diameter than in height. For example, if I cut a piece that is about 12" (30 cm) in diameter, I would want about 9" to 12" (22 cm to 30 cm) for the height. When I teach, I like to have the students start off with a square/cube of wood—this starting point allows for a lot of flexibility as a shape is created. If you pre-shape the block with a saw into something that is close to what you want to make, you have already made decisions that will greatly affect the final piece. I prefer to start with a cube and do my shaping on the lathe. This allows me to respond to what my bowl gouges uncover. And, by leaving more wood at the bottom of the block during the shaping process, I am able to tilt the wood at the tailstock end to manipulate the burl to the orientation I want, to take advantage of unique features in the wood. I generally buy burls that are large, often up to 2,500 lbs (1,135 kg) when green. When I cut them up with my chainsaw, I try to get them into cubes, with the center of each cube flat or slightly indented. This is where the natural-edge opening will end up. These large burls are often very irregular. The challenge is to achieve a balance between the ideal piece I want to start out with, yet avoid too much waste. In a perfect world, I would start out with a square block that has good possibilities for a beautiful natural edge in the center.

To safely mount a piece of burl between centers, I have developed a technique that is a little different than what other turners use. I use a 1" (25 mm) two-prong spur drive to turn big pieces. I select where the opening will be, and drill a 1"-diameter hole, past the bark, and about ¼" (6 mm) into the solid wood. This hole will solidly seat the spur drive into the wood and, in my experience, makes the process much safer. I can then take aggressive cuts, and as long as I keep checking to be sure that the live center on the tailstock end is tight, I know that the chunk of wood is not likely to come off the lathe. This drilled hole will become the opening of the hollow vessel; selecting its location is the first significant decision I make. I often choose a location that is not in the center of the cube—perhaps a natural edge will line up better otherwise. Deciding where to locate the opening of the hollow vessel becomes easier with years of trial-and-error experience. Sometimes,

Working With Burls - Continued

I sacrifice part of the burl and end up with a smaller vessel, but this allows more control over the shape and look of the vessel. The outcome is not simply an accident—it is my choice of how to best orient a particular piece of burl. I turn the wood between centers until I get close to the final shape, and then I make a tenon and mount the wood into a chuck. I will then make my final decisions regarding shape.

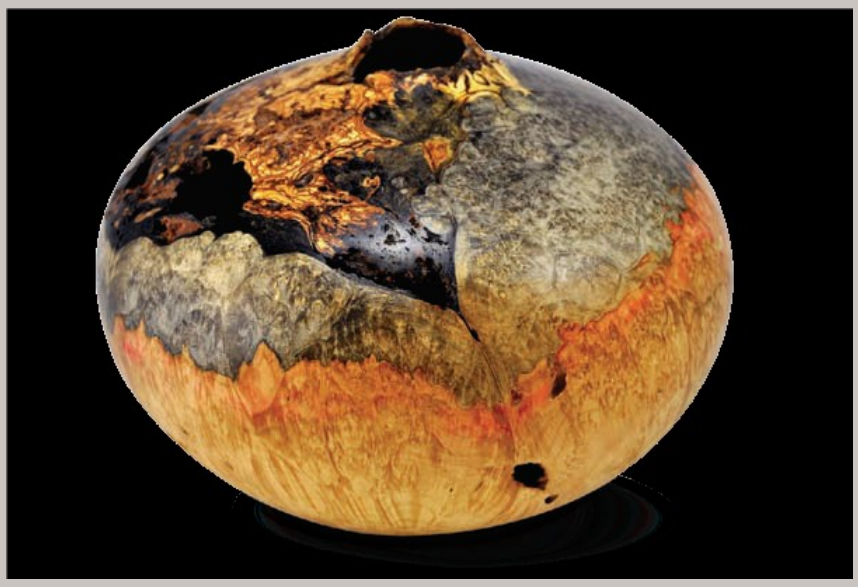
With burl, there are no uphill or downhill rules of cutting the wood to get a clean cut. The grain swirls around in unpredictable directions, which is how the burl was formed in the first place. You might end up cutting into end grain - type material anywhere on the piece, and you will find that some parts might be cutting cleanly, while other portions are showing torn grain on the same cut. My way to deal with this is to make fine, careful cuts when I am close to the final shape, with a freshly sharpened bowl gouge. I use push cuts with a small gouge and pull, shear cuts with a large gouge to make refinements. While I am making my roughing cuts between centers, I try to determine in which direction the wood will cut the cleanest, so when I get to those final cuts, I have an idea of what will work best on that particular piece of burl.

Bark inclusions and voids Burls are a bit mysterious and surprising. I find all sorts of surprises as I cut into them. Some burls, like buckeye, are root burls, and I can expect to encounter sand, pebbles, and even rocks that the burl grew around as it was forming. I often see burl for sale with the bark removed, but I prefer to start with the bark still attached. Sometimes I use some of the bark as part of the wall of the vessel, and that can be challenging, as the bark is a completely different material from the solid wood. In that case, I often use thin CA glue, early in the process, to give more structural strength to the vessel. I also use some glue to keep pieces of the bark intact, if I think they will contribute something positive to the final piece. I rarely use CA glue to repair a piece of bark that flies off during the hollowing process, because that glue joint will most likely be too obvious. I don't want the glue to become a feature of the vessel. I use glue almost like a piece of tape, to hold the bark in places where I want to try and keep it. But, if it is obvious that the bark is not going to cooperate and become a part of the final piece, I don't force the issue by using a lot of glue that will show up in the finished vessel.

One of the most challenging aspects of working with a burl is finding a balance between taking advantage of the unique features of the material and letting it totally dictate what you make. Using wood that is special to you (expensive, rare, unique) can be a trap where you value the wood to an extent that you are afraid to turn much of it away. You can be so aware of its cost or uniqueness that

Working With Burls - Continued

you believe you have to make the biggest object you can. When I have been in that frame of mind, I usually find the end result to be less than pleasing. I don't have many rules in making my work, but I try always to "sacrifice size for form." I am much better off making a smaller piece that I find pleasing, than a slightly larger one that I think is just okay. I understand this is easy to say, because the temptation is always there to try and hang on to as much of that expensive burl as you can. Resist that urge. Hollowing burl is not that much different than working with straight grained woods, as long as the wood still has some moisture in it. If, however, the material is dry or if it has sand or rocks inside, that is a very different situation. I used HSS cutters for many years, and dry, hard wood with embedded sand can take a long time to hollow because a lot of time is devoted to sharpening the cutter tips. Just as with a chainsaw, as soon as the cutter touches sand or rock, it becomes dull. I now use hollowing tools that I designed and they have carbide cutters and swivel tips. The carbide enables me to complete projects that would have been next to impossible with HSS. There are a number of hollowing tools available that use carbide cutters, and your choice of hollowing tools really comes down to which ones you are most comfortable with. I use only hand-held hollowing tools—that enables me to experience the feel of working with the wood and the sense of freedom that allows. When you find tools that you especially like, those are the tools you should use. If you plan on hollowing tough, hard material, though, you might want to consider using carbide cutters. They can be much more efficient than HSS for cutting burls. I want to end up with a smooth surface anywhere a vessel can be felt. When I know that I am getting close to a final wall thickness, I slow down the cutting process to achieve a smooth, final surface. I then extend that good quality surface into the vessel, at least where I can reach my fingers. The rest of the inside will hold up to inspection with a light, but I don't worry about the feel of the surface in a place that nobody will ever touch.



After I make final clean cuts with a sharp gouge (to minimize sanding) I do as much sanding as I have to, until I am satisfied with the surface quality. I power sand a little bit before I hollow a vessel, but I don't try to obtain a final surface quality while the vessel is on the lathe. I initially sand with 120- and/or 180-grit discs, doing a thorough job. I also sand in reverse, especially when there are a lot of bark inclusions. When bark inclusions are present, if you sand only in one direction, the disc will hit the inclusion the same way each time and the abrasive can dig into the same place. By also sanding in reverse, the bark inclusions are hit by the sanding discs from a different direction, which helps achieve a consistent wall thickness. As you get better and more experienced with gouges, your vessels will begin to require less sanding. Until that happens, especially with burls, sand as much as you have to. A good quality surface finish on your vessels shows how much you care about and have pride in your work. If

Working With Burls - Continued

you are willing to spend the time and effort, even as you are learning, you can achieve professional results.

After I turn a piece, I dry it slowly in a paper or plastic bag. If I use a plastic bag, I will check it every few days and air it out to make sure that no mold is growing. I then do all my final sanding off the lathe, after the wood is fully dry. This might sound crazy—it is not the most efficient method time-wise, but it works for me. I use a 1/4-sheet palm sander with 220- and 320-grit paper to do final sanding. Sanding this way enables me to work around the bark inclusions and get the best surface finish I can possibly achieve. Sometimes I also slightly buff the wood, but that depends on what looks best with each hollow vessel. On most burls, I build up coats of a tung oil finish. In working with burls that have surface imperfections like bark inclusions, I never let the oil stay on the surface as long as the directions say. To avoid shiny spots in recessed areas, I wipe the oil off fairly quickly. I then immediately use a compressed-air gun to blow the oil out of recessed places. Then I wipe the surface again. The number of coats I will build up depends on the look I want. Applying multiple coats of tung oil will give a more glossy appearance. Decide what works best for you.

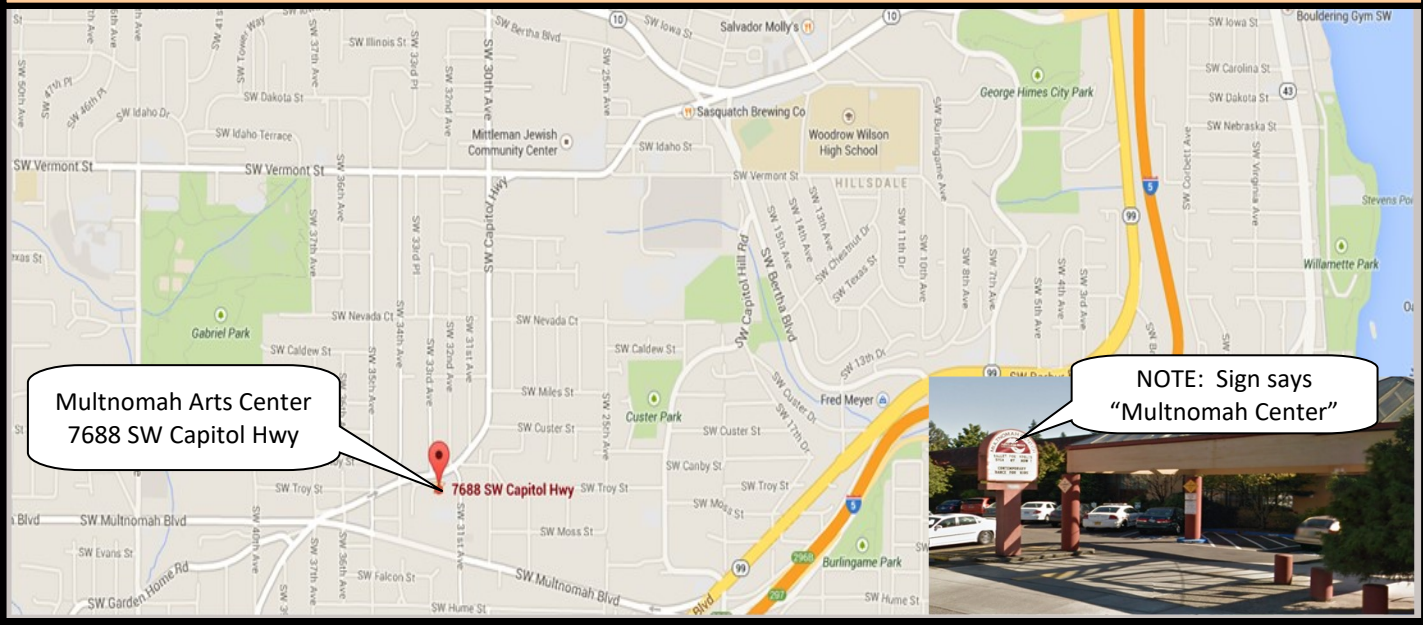
Working with burls to make hollow vessels with natural edges can be very rewarding. It can also be frustrating, especially if you expect to achieve perfection the first time. Repetition and experience will get you where you want to go. I have made thousands of hollow vessels and I have yet to make a perfect one; and I know I never will. Each piece teaches me something and that makes me want to improve the next one. I recommend that you keep making pieces and critiquing the results as you progress. There is no substitute for experience with this type of project.

One of the best “tools” to take advantage of when creating hollow vessels from burls is a sense of humor. Of course, I am always aware of safety factors, but I try not to take myself too seriously, so I remind my students that, “this isn’t brain surgery.” Sometimes, defects in the wood are out of your control; you might as well accept and work with them. One of my survival techniques is not to get too attached to the piece I am working on until it is off the lathe. As far as I am concerned, it doesn’t exist until it survives the whole turning process and I am holding the finished vessel in my hands. Until then, it is just raw material and I don’t hesitate to make that “one last cut” to try to get a more pleasing shape or maintain the consistency of the wall thickness. The feeling of holding a finished piece in my hands at the end of the day, knowing that I created it from a block of wood, is for me the most enjoyable part of woodturning. Stay safe, keep increasing your experience level, and have fun!

Mike

MAP TO THE MULTNOMAH ARTS CENTER

7688 SW Capitol Hwy, Portland, OR 97219



NORTHWEST WOODTURNERS MEETING SCHEDULE AND PROGRAMS

1st Thursday each month at 7:00 PM
The Multnomah Arts Center, 7688 SW Capitol Hwy, Portland, OR 97219

2018	Program	Challenge
Thursday, April 5	Multi-Station Technique Demos	Pepper and/or Salt Mills
Thursday, May 3	John Beechwood lll	Textured Turnings
Thursday, June 7	Tom Willing	Sphere(s)
Thursday, July 5	**No Meeting; Enjoy Summer!**	none
Saturday, August 4	Picnic and Wood Auction	none
Thursday, September 6	Tom Willing — Boxes	none
Thursday, October 4	Steve Newberry and Mike Meredith	Ornaments
Thursday, November 1	**Elections**	Holiday Pieces
Thursday, December 6	**No Meeting**	**Happy Holidays!**

BURLS continued from page 6

Mike now uses hollowing tools that he designed that have carbide cutters and swivel tips. The carbide enables him to complete projects that would have been next to impossible with HSS. There are a number of hollowing tools available that use carbide cutters, and your choice of hollowing tools really comes down to which ones you are most comfortable using.

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FUTURE NEWSLETTERS 2019 are up to you

I will no longer be able to author the Northwest Woodturners Newsletter next year. I am not retired and unfortunately my workload is too great. I took over this year because my goal was that I really wanted to encourage as many members as possible to attend the AAW Symposium while it was here in Oregon. It's such a great learning experience! I had edited the Newsletter from 2011 thru 2014. I was not always a member of the board … so board membership is definitely not a requirement! If the Club is important to you, NW Woodturners … give it a whirl. It can be a considerable work load; but content is up to you! The potential is enormous and It's fun!
Barb Hall

OTHER WOODTURNER CLUBS 2018 MEETINGS AND PROGRAMS

Please visit the individual club websites to verify the information presented below.

Cascade Woodturners (Portland, OR) (www.cwa49.wildapricot.org)
October 2018
Topic not available at this time. Demonstrator:
11:00 AM ready at 1:00 PM

Willamette Valley Woodturners (Salem, OR)
Topic:
2nd Thursday, 6:30 PM at the Salem Center 50+, 2615 Portland Rd, NE Salem, OR 97303
Topic not available at this time.

Beaver State Woodturners (Eugene, OR) (www.beaverstatewoodturners.com)
4th Thursday, 6:00 PM at the Woodcraft Store, 155 Q St., Springfield, OR 9747 7
October 25, 2018 Dick Flynn "Understanding Tools 101: Angles and Steels"

Southwest Washington Woodturners (Vancouver, WA) (www.southwestwashingtonwoodturners.com)
4th Wednesday, 7:00 PM at The Friends of the Carpenter's Center, 1600 West 20th St, Vancouver, WA
October: Topic not available at this time. Demonstrator:

Woodturners of Olympia (Olympia, WA) (www.woodturnersofolympia.org)
2nd Tuesday, 6:30 PM at The First Baptist Church of Olympia, 904 Washington St. SE, Olympia, WA 98507
October: Topic not available at this time. Demonstrator:

2018 NATIONAL & REGIONAL SYMPOSIA

August 3-5, 2018
Turn-On! Chicago 2018 Symposium
Mundelein, IL

October 12-14, 2018
2018 Segmented Woodturners Symposium
St. Louis, MO

November 3-4, 2018
2018 Virginia Woodturning Symposium
Fishersville, VA

December

2019 NATIONAL & REGIONAL SYMPOSIA

July 11-14, 2019
AAW 33rd Inter national Woodturning Symposium
Raleigh, NC

Suggestion:

Take the opportunity to visit other cubs' Symposia. See what wood turners from around the country create. It's a tremendous opportunity to infuse your own work with new ideas as well as meet interesting people who share your enjoyment of wood turning!

LOCAL WOODWORKING STORES FREE DEMOS

Please visit the store websites to verify the information presented below

Date		Demo	Location	Time
10/06		Pen Turning	Rockler, Beaverton	11:00 AM
10/06		Sawstop	Woodcraft, Tigard	1:00 PM
10/06		Shirley Malar: Pyrography	Woodcrafters, Portland	10:00 AM – 3:00 PM
10/13		Knife Making	Woodcraft, Tigard	1:00 PM
10/13		Arbortech Power Carving	Rockler, Beaverton	11:00 AM
10/13		Jim Tharp: Carver	Woodcrafters, Portland	10:00 AM – 3:00 PM
10/20		Good Turning: Rich Chambers	Woodcraft, Tigard	1:00 PM
10/20		Debby Neely: Wild Life Carver	Woodcrafters, Portland	10:00 AM – 3:00 PM
10/20		Sawstop: Professional Cabinets	Rockler, Beaverton	11:00 AM
10/27		Not anounced	Rockler, Beaverton	11:00 AM
10/27		Fred Kline: Wood Turner	Woodcrafters, Portland	10:00 AM – 3:00 PM
10/27		Vendor Show (in store)	Woodcraft, Tigard	1:00 PM

Many other fine classes and demos are available from these local stores:

Rockler, Beaverton, 503-672-7266, http://www.rockler.com/retail/stores/or/portland-store

Woodcraft, Tigard, 503-684-1428, http://www.woodcraft.com/stores/store.aspx?id=312

Woodcrafters, Portland, 503-231-0226, http://www.woodcrafters.us/

All demos are free of charge, courtesy of the shops
Visit demos; Enjoy and Learn

OUR BUSINESS PARTNERS

We encourage our Northwest Woodturners members to visit these business partners to find the many great products they carry and to stock up on the necessary items for your wood turning needs.

Be sure to remind the sales clerk that you are a member of Northwest Woodturners! Our business partners provide NWWT with generous gifts based on member purchases.

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It' s important that we support our business Partners. They offer us special discounts and support our efforts.

Many are also turners and understand our specific problems and can suggest various possible solutions!

SEPTEMBER SHOW-n-TELL PHOTOGRAPHER: Jim Schoeffel

Tom Willing
Featured Demonstrator – Lidded Boxes

Bartlett Pear

Oregon Myrtle, 6-3/4" dia. x 4" high
with 3" tall African Blackwood Finial

Black Walnut Box, 6" dia. x 2-1/4" deep
Quilted Maple Lid (made by David Williams)

Walnut Cookie Jar
8" dia. x 6" high
with 1" high Myrtle Lid and
6-1/2" tall Bocoté Finial

SEPTEMBER SHOW-n-TELL PHOTOGRAPHER: Jim Schoeffel

Jeff Littman

Maple Burl Bowl (work-in-progress)
10" dia. x 2" high

Tyler Pierce

Zebrawood Pepper Grinder
2-1/2" x 14" high
Spalted Maple Salt Canister with
Zebrawood Lid
2-1/2" dia. x 3-1/4" high

Robert Poetzsch

Walnut Platter with
Cherry, Maple, and Sycamore Accent
12-1/2" dia. x 1-1/2" high

Curly Maple Platter
7-3/4" dia. x 1" high

Tyler Pierce

Black Walnut Platter
13-1/2" dia. x 1-1/4" high

SEPTEMBER SHOW-n-TELL PHOTOGRAPHER: Jim Schoeffel

Bill Karow

Maple Burl Bowl Bowl
with Rubio Monocoat finish on rim
7-1/4" dia. x 2" high

Jim Moore

Bottle Openers
Alumilite Stabilized Burls
All are approx. 3-1/2" tall

Jason LaRue

Bottle Stoppers
Stabilized Maple with Alumilite Resin &
Dyed Birch Laminate
1-1/2" dia. x 4-1/4" tall

Bruce Dixon

24 Segments
Maple, Bloodwood, Osage Orange, Yellowheart, Mahogany, Blackwood
5" dia. x 11-1/2" long

24 Segments
Maple, Walnut, Yellowheart, Purpleheart
6-5/8" dia. x 5" long

16 Segments
Maple, Walnut, Padauk
4-1/2 dia. x 7-1/2" long

SEPTEMBER SHOW-n-TELL PHOTOGRAPHER: Jim Schoeffel

Roger Crooks

Walnut Plate
9-1/2" dia. x 2" high

Spalted Maple Plate
9-3/4" dia. x 1-5/8" high

Maple Plate
with crushed stone fillings
10-1/2" dia. x 2-1/8" high

FOGwood Plate
(Found On Ground)
10-5/8" dia. x 2" high

Steve Newberry

Inside Out Ornament
1" dia. x 2-3/4" long

Silver Maple Urn with
Blackwood Finial
6-1/2" dia. x 9" high
plus 2-3/4" finial

David Perez

Bird's Eye Maple & Walnut
Segmented Bowl
8" dia. x 4-1/4" high

EDITOR'S NOTES

All Newsletters can be accessed from the NWWT website www.northwestwoodturners.com. If you do not have internet access, provide me with your mailing address and newsletters will be sent via USPS.

If you do not receive a courtesy email from me by the beginning of the month indicating that a new newsletter is available on line, please send me your current email address.

Submissions to the newsletter are due by the 20th of the month. Articles, tips, web links, classified ads, or other woodturning-related items from all members are welcome.

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Membership has benefits! Show your NWWT Membership Card to receive a discount off your purchase at Gilmer Wood, Rockler, Woodcraft, Woodcrafters, North Woods, and Crosscut Hardwoods.

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