



OFFICIAL CHAPTER
AAW
 AMERICAN ASSOCIATION
 OF WOODTURNERS

MEETING LOCATION

Hybrid meeting
 Line & Online

Meeting Location

WOODWORKERS CLUB 11910-L
 PARKLAWN DR ROCKVILLE, MD
 20852 301-984-9033
REMEMBER TO PARK IN BACK

Notice to all, submissions for TJ must be in by 25th of the month.

Thursday, May 11th, 2023, 7:00 p.m.
Kevin Bedgood
Sculptural Woodturning

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Thanks to our Contributors :

- Bob Anderson
- Tim Aley
- Bill Bell
- Gary Guenther
- Mary Aronson
- Jeff Gilbert

Kevin Bedgood is a well known sculptural woodturner. His very unique methods of turning can be used to create large art pieces. He will turn pieces, cut them apart and reassemble them.



He will demonstrate his method of turning, then texturing his pieces.

Discussions on the segmentation and reassembly process will also be covered. His pieces can be seen around the world in museums, corporate offices and private collections.



Editor's Corner (Mike Colella)

*For Show, Tell & Ask, please have your pieces here by 6:20
I will shut down the photo booth at that time.*



May 11th 2023 - Live & Remote Meeting Information

Our meeting will be conducted live and broadcast over ZOOM. You will receive the ZOOM meeting information at least 24 hours before the meeting via email from **Bill Bell**. The **ZOOM** meeting will be active at 6:00 for system testing, chat with friends, and fellowship! Sign in, mute your microphone unless speaking, and get comfortable!

Agenda:

6:00	Zoom session opens, in person show & tell drop off and social time.	
6:30	President's Remarks and business meeting	Bob Anderson
6:45	Show Tell and Ask	
7:00	Talk followed by Q&A if time permits	Kevin Bedgood

Meeting Notes: Get involved, ask, share, and chat!

Please mute your microphone unless you are speaking

Test your Zoom settings before the meeting at <https://zoom.us/test?zcid=1231>

Zoom Support Center: <https://support.zoom.us/hc/en-us>

To help defray the cost of the demonstration, you are encouraged to chip in using our secure PayPal link on the MCW website.

We suggest a contribution of at least \$10 to cover the cost of our demonstrator.

You do not have to sign up for PayPal to send money. Click on the link or navigate from the "Meetings" page.

Thank you.

<https://montgomerycountywoodturners.org/demo-fee/>

President's Perspective - Bob Anderson

Members,

I hope you are well and planning for a summer of interesting projects.

Thanks to treasurer Tim Aley and membership chair Steve Drake, the club is in a good position with about 80 loyal members (that's you) who have given us a firm financial footing. With this positive situation, the board made a decision.

As many of you know, our club lathe (Jet 1220) has had issues, shall we say, for some time. In fact Tim, who knows it better than anyone, has said that it was old when he first saw it years ago. For instance, in his memory it never had a knob for the variable speed control. And at the Fair this past summer it developed a new, indeterminate sound. The board considered repairs, but even repaired we'd still have an old lathe.

Woodcraft was having a sale on Jet equipment, and the [Jet 1221](#), the successor to the 1220, is well-regarded. So, we got a twofer, as they say. We got 10% off the list price on a good lathe, and we were able to support our friends at the Woodworkers Club with our business. As a bonus, we were able to fit the new lathe to the very solid old 1220 stand, so we didn't have to buy the fancy new stand marketed for the 1221.

Tim and I set the lathe up at the Woodworkers Club earlier today (April 27) and it hummed nicely when we turned it on. Its first event will be the Gas and Steam Show this Saturday and Sunday, April 29 and 30. So, by the time you get this, we will have happily turned tops and other items at the show.

If you want to give it a spin, so to speak, there will be many opportunities this summer at the Agricultural Fair. Come by, spend some time, and do some demos for the folks attending the Fair. It's a lot of fun and an opportunity to promote the club and the art and craft of woodturning.

You are encouraged to come to our in-person meeting (also via Zoom) in May (see elsewhere in this *Turning Journal*). Kevin Bedgood will be presenting some unique techniques that I saw four or so years ago when he presented a workshop for Capital Area Woodturners. It will be both an informative and fun evening.

Stay well.

Bob



MCW April 6th, 2023 Meeting Notes

The April 6th 2023 meeting of the Montgomery County Woodturners was called to order at 6:31 pm by President Bob Anderson. There were 18 members in attendance and an additional 8 attending virtually. There were no guests or new members.

April is the deadline for paying MCW **annual dues**, \$35 per individual and \$45 per family. Please pay Treasurer Tim Aley by cash or check. You can also pay either by check or credit card via the MCW website. If you have not paid because of a financial hardship, please contact Steve Drake, the membership chair, and dues will be waived and membership renewed, no questions asked.

Additionally, if you are staying for the demonstration, please remember to **pay the demo fee**. It is \$10 and that, too, can be paid either on the website or directly to Tim Aley.

The entry period for the **34 Biennial Creative Crafts Council** closed February 5 and entries are currently being judged. The exhibition will be on view May 9 – July 29, 2023, at The Mansion at Strathmore, 10701 Rockville Pike, North Bethesda, MD 20852. Stay tuned for additional information.

Registration for the 2023 **American Association of Woodturners (AAW) International Symposium** is open. It will be held in Louisville, KY June 1 through June 4, 2023. To register go to the AAW website.

The Mid Atlantic Woodturning Symposium will take place in Lancaster, PA, September 22 – 24, 2023. On Friday evening there will be a Meet the Demonstrators session and a Women in Turning Meeting. The Mid Atlantic Woodturning Symposium is a three-day opportunity to meet and learn from some of the world's greatest turners. None of these professionals will be at the AAW Symposium in Louisville. The symposium will take place entirely in the Lancaster Marriott, making it an easy location to socialize and stay.

For more information, check their website: <http://www.mawts.com/>

Tim Aley reminded us that the **Gas and Steam Engine Show** is coming up April 29th and 30th. MCW will have a lathe and any club members interested in attending and showing off their turning skills should let Tim know. Set up will be at 9am and the show is Saturday 10-5 and Sunday 10-3.

Many members **sell and display their work**, but we often don't know about it. They do so in venues from the large, formal Renaissance Festival to various smaller shows. If you have plans to display and show your wares, please let both Mike Colella and Joe Barnard know so your plans can be announced in the *Turning Journal* and at the various library displays. This way club members can come out and support you.

We have quite a few members with **excellent skills and solid techniques who can demonstrate for us and other local clubs**. We are getting together a list of local talent from several local clubs to share. If you are interested in being part of this list, please email President Anderson and you'll be added.

Joe Barnard notes that he was expecting the **library display** at Quince Orchard to be up and visitable on April 1st. We ended up with 75 pieces from 21 members, so great job by everyone. Next month the Spring Hill Library will have a display and in October the Davis Library will highlight MCW works. We are also trying to get into the Potomac Library.

The remaining dates for **Wounded Warriors** sessions for 2023 are: April 07, May 05, June 02, July 07, August 04, September 08, October 06, November 03 and December 01. Contact Don Van Ryk (dvanryk@aol.com) if you'd like to help so he can coordinate volunteers.

If you would like to **make pens on your own for the troops**, contact Roman or Chris at WWC to get kits.

MCW's **Beads of Courage** program is being taken over by Jeff Gilbert. If you have any questions, please contact him at jmgilbert3@verizon.net . But in the meantime, please use some of your free time to turn some lidded boxes for the kids who are part of this program.

The link for MCW's **Facebook page** is <https://www.facebook.com/groups/194941367515051/> . Go there to view posts and/or join the group.

Five MCW members presented their work to the club during **Show, Tell and Ask**.

Tonight the **demonstration program** was presented by professional turner, author and teacher, Ernie Conover. Many of you may remember meeting Ernie when he did a very well-received demo in person for us on sharpening and jam chucking - on October 11, 2012, to be precise. Tonight his topic is "Putting the Snap In Your Box Lid."

The business meeting ended at 6:51 pm.

Respectfully submitted,
Mary Aronson

Future Programs 2023 – Looking Ahead

2023 Programs/Demonstrations [updated as of 5/5/2023]		
Date	Demonstrator / topic	Demo type
January 6	Rick Urban	IRD
February 10	Tod Raines, Oval Box with Sphere lid	IRD
March 10	Mark Supik	Live & Online
April 7		
May 11	Kevin Bedgood	Live & Online
June 9	Alan Stratton - “Inside out” turning	IRD
July [TBD]	Picnic	Picnic
August 11		
September 8	Annual Panel Critique	Live & Online
October 6		
November 10		
December 8	Pot Luck dinner	live/potluck



DIRECT LINKS TO ONLINE PHOTOS - (For your viewing pleasure)

Note: All photo albums are captioned. Every photo has a caption. Depending on your platform, to see the captions look in the upper right. You should click or tap the circled "i" (which stands for "information") or the three vertical dots and then select "information" from that menu. Enjoy.

MCW April '23 Live Gallery: <https://photos.app.goo.gl/mqqKij4dSJRbqmCR6>

MCW April '23 Remote Program: <https://photos.app.goo.gl/sVvdaQGGzFWwbzQh7>

MCW April '23 Quince Orchard Public Library display:
<https://photos.app.goo.gl/dd6waiSiSay3ZsRV7>

MCW May '23 Twinbrook Public Library display
<https://photos.app.goo.gl/TLYJEgLfeyP29tAp9>

Beads of Courage offer visual reminders of the strength and resilience of these young patients..These beads tell them that they can survive any test or procedure because they have already overcome so much. Montgomery County Turners are putting forth an extra effort to make Beads of Courage boxes for the kids who need them on this, the programs 20th anniversary.

Boxes should have interior dimensions of at least 6 inches diameter and 5 inches height Remember, many of these kids have a compromised immune system Keep the boxes smooth with easily sanitised surfaces.

Jeff Gilbert will be at the meeting to answer questions and provide beads to incorporate into the boxes. If you have any questions Jeff can be reached at jmgilbert3@verizon.net.



Show, Tell & Ask Gallery
April 2023

Tim Aley
bowl - 2-1/2" x 8-1/4"
maple



Joe Barnard
live-edged bowl
5-1/2' x 8"
Goshen elm



Joe Barnard
bowl
2-3/4" x 7-1/2"
wormy, spalted maple with wenge butterflies



Jeff Struewing
memorial urn with threaded lid
9" x 4-1/2"
maple and epoxy



Jeff Struewing
lidded box
2-1/2" x 2-1/2"
wood unknown - myrtle? dogwood?



Rick Ellsbury
segmented bowl
4" x 7"
walnut, sapele, maple



Tim Kehl
art pieces
12" x 4-1/2"
aspen



Treasury report - April 2023 (Tim Aley)

Begining Balance	\$4,581.80		
April Income 2023		April Expenses 2023	
Membership 2023	\$106.55	Membership Paypal fee	\$7.94
Future Membership	\$0.00	Erie Ins	\$0.00
Lifetime Membership	\$0.00	Demonstrator	\$300.00
CCC	\$0.00	CCC	\$0.00
Silent Auction	\$15.00	WWC Room Fee	\$75.00
Name Badge	\$0.00	Name Tag	\$0.00
Demo Fee	<u>\$195.60</u>	Paypal fee Donation	<u>\$2.76</u>
Total	\$317.15	Total	\$385.70
Ending Balance	\$4,513.25		



Members in the news

Paul Sandler	I also have some utility items for sale at the Something Earthy Pottery Studio at 24410 Hipsley Mill Road, Laytonsville, MD 20882, and I have submitted to the Black Rock show, but haven't heard back as yet.
William Flint	I also sell on Etsy. My shop name is UFOKing, the direct link is https://www.etsy.com/shop/UFOKing
Tim Aley & Paul Sandler	Tim Aley And Paul Sandler are members of the Gaithersburg Artist Collective. We are a co-op of artists in many mediums. Our current show is at a pop-up gallery at 26-A Grand Corner Avenue, Gaithersburg, MD 20878.

How I Turn Green Wood Phil F. Brown, Fine Turned Wood Revised February 2007

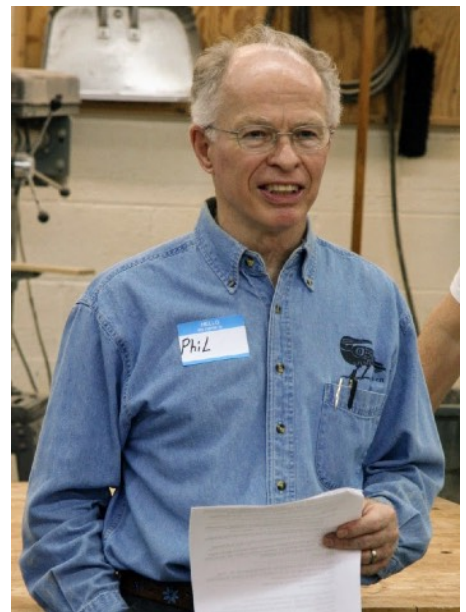
Design Implications

My designs usually begin at the log with the way a flitch is cut from the log with a chain saw: The pith (center of tree) near the top of a piece gives a hyperbolic pattern, while the pith located on the base side gives a concentric oval pattern. (See diagrams by Todd Hoyer, last pages) Other pattern variations are achieved by tilting the "bowl" in the tree, such as a horse shoe, U-shaped pattern in a delta-shaped vessel. A radial-cut flitch from a large tree will warp much less than a tangential cut flitch. If you find a tree with a flat side, you can cut on the tangent, creating platter/plate blanks with little warp.

A branch or trunk with uniform roundness is best for a natural-edge bowl. Bark stays attached best if the tree is cut when the cambium layer is inactive -- late fall and winter.

The outside portion of a large tree may have a curly or quilted pattern. Burls and trees with burl pattern all the way through make the most striking pieces. Black cherry heart wood can vary substantially from tree to tree, and can have some mild quilted pattern.

The sapwood of maples, holly, sycamore, and oak will spalt while moisture content is high, and wood temperature is above 70°. For spalting a large quantity of flitches, I usually contaminate them with composted leaves, and wax all sides. I set up a pallet level on bricks providing air space above the ground, lay a large piece of clear plastic on it, place flitches of about the same length on end, place a sheet of cheap plywood on top, and build another layer that includes any odd sizes and shapes. Pull the plastic over the pile and tape it to keep moisture in. Cover this pile with a brown tarp and





secure it with nails and straps so as to protect the clear plastic from the sun and from puncture. Leave covered for one summer, then check for results in winter. Don't leave it for more than two summers.

I generally leave the pith out of the piece, except for some end grain turning. Therefore, as the tree stands upright, the bowl in the tree is standing on edge. (An imaginary line across the top of a piece runs parallel with the pith orientation.) Exceptions: very small pieces from branches, or deep end-grain pieces, or certain low-shrinkage species like paulownia and red cedar. A tall "V" shaped vessel with the pith and heart cracks emerging from the side above the base sometimes works well in red cedar, turned with the end grain running from top to bottom.

A crotch pattern along one straight side of a delta design is a layout challenge, but can provide a unique flame pattern. A crotch pattern across the top of a flare piece or low hollow form can work well.

My open form pieces generally have a narrow base to enhance an impression of lightness or of being delicate. The base of salad bowls is 50 percent or less of the bowl diameter.

Roughing Out

Preparing a large round piece to mount on the lathe:

One side of the flitch is cut flat with the chain saw. This is usually the top of the vessel.

Locate center - consider obvious or suspected defects to be eliminated or incorporated into the piece. Drill 3/8" hole in the center for a pivot post. This hole size also used for Stronghold screw center mount.

Place a circle jig on the band saw, set the flitch upside down on the pivot post, and slowly cut a circle. Set the round piece upside down on a 45° jig using the pivot post, and cut off a ring of excess wood from the bottom side.

Exception for natural-edge top pieces: Cut a flat bottom (with chain saw, band saw, or mount between centers), and nail cardboard circle on top as guide at band saw to cut an approximate circle.

Mounting a face plate or screw chuck:

If necessary to get a flat surface, use a hand plane or run piece across the jointer. Or swing the chain saw at 90° to the surface to flatten. Or some type of over head/over work router.

Using the 3/8" pivot hole, turn piece onto the screw center of a Oneway "Stronghold" chuck (for large flitches, mount the chuck in a metal bench vice), or set a face plate on the center and secure with sheet metal screws. To later eliminate a defect along the rim, the chuck or face plate can be shimmed with washers on the opposite side from the defect. Use a straight edge to check on shimming and slope needed to cut defect away. This process reduces the lost height by half.

Screw the chuck or mounted face plate on to the head stock of the lathe. Position the tool rest. Hand turn the piece to check for clearance. Start the lathe at a slow speed.

Removing wood that isn't bowl:

With the piece turning, use a long and strong gouge to remove wood on the outside and turn a tenon or dovetail to be gripped by the chuck, or flatten an area at the base wide enough to mount the face plate. Leave enough stock to later cut away the jaw marks or screw holes. A small base will be inside this damage, so that height is not lost from stock removal.

When finished with the outside, place the tenon in the chuck, or mount a face plate on the bottom. Remount on the lathe, and remove wood from the inside. Depending upon diameter, species and proportion of sapwood in the piece, leave 1" to 1.5" or more of thickness in the bowl sides to accommodate warping and shrinkage as the piece dries. Pieces from limbs with a pith off center should be thicker than a piece from a vertical trunk.

Write the date on the piece with a felt pen. Paint the piece with a liquid wax or Johnson's paste wax to slow drying and prevent cracking. To avoid the irritation of wax on the tendon when remounting a dry piece, cover the tendon with masking tape before waxing, then wax. Set piece outside to dry for 6 months to a year, depending on the density of the wood and moisture in it. A cool, high-humidity room may also be satisfactory. Protect the drying piece from the sun (heat) and rain. (Wax will melt and soak into dry wood in a hot attic, for example.) If the species is prone to crack, a high humidity place is best. If the piece has high moisture, store it in a cool and humid place to help reduce potential for fast drying and cracking. Other turners have successfully controlled moisture loss by covering the piece with liquid dish detergent (50-50 mix with water), and encountered no problems with the final finish. I sometimes wrap unwaxed pieces in newspaper and place in a brown paper bag or large leaf bag. This is particularly useful for near dry pieces that won't warp much, that may have soft or punky areas, and that I don't want to turn wax off of and would like to treat with epoxy in a few months.

After it seems dry, the piece, including the base, becomes oval, and the piece rocks on the base which is no longer flat, which is unacceptable since I plan to mount the piece in a chuck more than once. Usually I flatten the base with a 40 grit belt on a 6" belt sander that is level in both directions. I have two straight sticks with brick layer levels on them. One stick lays across the low spots on the top of the bowl. The other lays across the high spots. Holding the sticks in place with my thumbs, I slowly lower the bowl bottom onto the moving belt and against the stop block at the end of the belt, watching to keep the bubbles in the center of the levels. While a bit crude and clumsy, this process is rather quick and works well enough for me.

By moving the piece as I tighten jaws in a four-jaw chuck, the oval base will center itself, and I mark the location of one jaw for later remounting in the same place. This centering will not happen in a chuck with 8 contact points. In that case, I still clamp the oval base in the chuck, turn the top flat, turn the piece over centered against a flat drive surface, and with the tail stock supporting the piece under compression, turn the base round to enable accurate remounting.

After a piece seems dry, I remount it on the lathe, turn the wax off and turn the piece round to 1/2" to 5/8" thick. I mark the date on it. If in a hurry, I mark its weight (if desired, a baby scale works well), and set it aside on a low shelf. Later move it to a high shelf or other warmer place. My warm attic or ceiling

storage above the furnace works well as the last drying area. In absence of an accurate moisture meter, time and patience are assets toward avoiding disappointments later from warping. If the dried piece warps or is out of round a few weeks or month after turning the wax off, that is proof it had not reached a stable moisture content previously. I can also accelerate drying in a warm oven. Avoid a micro wave oven and potential surprise of burning internal wood you can't see until you turn into it.

I go through an epoxy treatment stage before turning the bowl thin. The epoxy paint accomplishes several helpful things:

1. By filling pores it seems to reduce later warpage from oil finish penetration on the flare pieces.
2. The epoxy hardens soft, spalted, or punky wood, and loose bark, which reduces the chance for tearout from the final cut. (While less effective, polyurethane will accomplish the same thing and provide a very smooth surface with an oil finish.)
3. The epoxy brings out the final color, allowing me to choose the most appealing available pieces for finishing.

Finish turning

For an open salad bowl form, I first turn the outside, then turn the inside to match. But on the horn-shaped and delta-shaped pieces, I have better design control by turning the inside or top first, then cut the underside to match. These decorative pieces are thinned to 3/16" or less if the wood is sound. If there has been hardened soft wood, the piece will warp with the last epoxy treatment unless it is thicker, such as 3/8" to 1/2".

After turning one side, I rough sand to remove gouge marks or pitting and to confirm satisfaction with curvature or straightness desired.

I thin the other side immediately after turning and rough sanding the first side, because soon the piece will likely go out of round.

A key step for the other side of a thin piece is to cut only a short distance of 1/2" to 3/4" at a time to a thinness of 3/16" or less. Check thickness with calipers. Once it is thin, don't again cut over the unsupported area. Cut only near the thick support that is ahead of the cut. If any tear-out was experienced when the bowl was roughed out, it is now important that final cuts be small with a sharp gouge, removing hair-like shaving in the most extreme cases. If tear-out is still a problem, treat the wood with something to harden it (epoxy paint, CA glue, polyurethane) and allow time to cure.

Ingrown bark may contain windblown grit that dulls the cutting tool. I stop turning and use a sanding disk to remove bark ahead of the cut down to the approximate level of the finished cut.

Sanding:

A 3" disk sander, air driven, is used to even out the cut surface with a succession of grits - 180, 220, and 320 while the bowl is turning at a moderate to slow pace on the lathe. Selected end-grain areas or knots may be sanded with the bowl stationary to remove gouge marks. After checking that no deep sanding scratches remain, I use hand held paper, 320 and 400 or higher, and then sometimes new and worn 600 grit or higher. Check for circular scratches again. Bright light tends to visually wash out scratches. Try different lower light intensities and hold surface at an angle to the light so that one side of the scratch is in shadow, to aid in finding it. Black cherry is most prone to show scratches when

oiled, so sand excessively with fine grits.

If center area is too small for a disk, then sand paper is held by hand with a foam pad or leather against the spinning bowl. Leather or a foam pad helps distribute the pressure and protects from heat.

If soft wood has been exposed in the final turning (usually true with spalted wood), I treat the piece with epoxy paint (sometimes twice) before sanding. CA glue can also be applied. (Time and patience are valuable assets for working with soft, spalted wood.)

If desired, small holes and cracks, bark intrusions, and loose wood may be filled and secured with a mixture of clear epoxy glue, sanding dust and water-color pigments (burnt sienna plus very small amount of lamp black as needed to darken, provides various shades of brown). After the glue cures, complete the sanding. If ants have filled worm holes, use a dental pick to remove the dirt before applying finish, or dark filled holes will seem out of place on the piece.

Finish the bottom

For wall mounting of platters, use an extra long (electrician's) 1/8" bit to drill a hole through the base. If present, screw holes or jaw marks are cut away and the wood sanded to blend that cut area into the surface above the base. The bottom is hollowed slightly, and sanded. Homemade or purchased jigs or holding devices are available to mount the piece for turning and sanding the base at the lathe.

I mount the largest bowls upside down on either a larger face plate jig with masking tape and a bolted ring, or with rubber buttons on a chuck-plate jig. Mount the jig on the lathe, bring up the tail stock with a leather covered live center to steady the piece, turn off the excess wood from the base, and sand it. (Bottom diameter is inside any circle of screw holes or jaw marks.) Small pieces may be compression mounted between leather tipped cones for turning and sanding. (Stocksdale's method) If no holes through the wood, a vacuum chuck also works well for some turners.



Sign the bottom with a wood burner (preferred by one collector for permanence) or special art pen. Be sure that other people can read your name. I write the common name of the wood, location source of wood if known, my name, and a two or four digit number for year, a dash, and the sequential number for the piece.

[The following pages are copies of a hand out by Todd Hoyer]

Print this page

Turning Topics

The Bowl Within

by Todd Hoyer



Mulberry Vessel (10' dia)

Todd Hoyer of Bisbee, AZ has been wood-turning since the mid-1970s. His artistic vessels reflect the evolution of his life's journey, including his *Winged Series* from crocheted wood to his more recent sculptural forms. He has taught at clubs and schools throughout the U.S. and internationally, and his work resides in the collections of such museums (including the Smithsonian's Renwick Gallery, the Los Angeles County Museum of Art, the Arizona State University Museum, the Minneapolis Institute of Arts, Yale University Art Gallery, and the Detroit Institute of Art) and many private collections.

This essay is drawn from his workshops *Wood and It's Relationship to the Turned Vessel*, which he presents at clubs and art schools.

Todd's work can be seen at del Mano Gallery in Los Angeles, CA.

A PBS video on Todd can be seen at the website: video.pbs.org/video/1718835962/. Todd can be contacted at: toddhoyer@wildblue.net.

A docent giving a tour of a turned wood exhibition said that the talent of a turned wood artist was knowing what the grain pattern inside a log looks like. Though this is not quite the case—as every turning endeavor is an adventure—how we select our turning stock does give us an idea of what to expect.

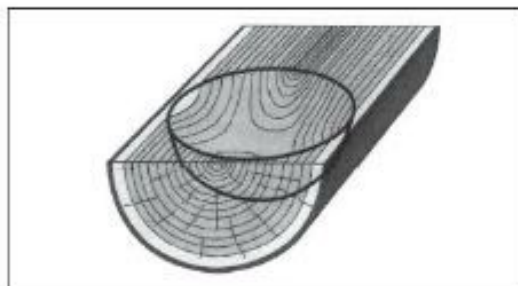


FIGURE 1. An open form turned with the pith at the rim will display a hyperbolic pattern inside.

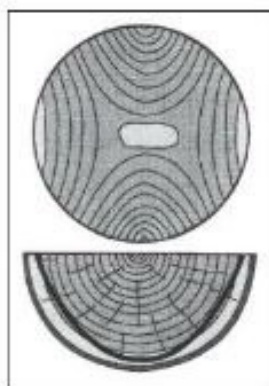


FIGURE 2. A bowl form in which the rim and bottom cut into the sapwood will show white patches at those points.

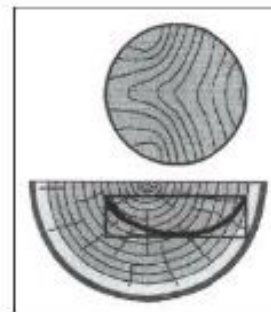


FIGURE 3. Boards in which the rings are not centered will have the pattern shift toward the pith.

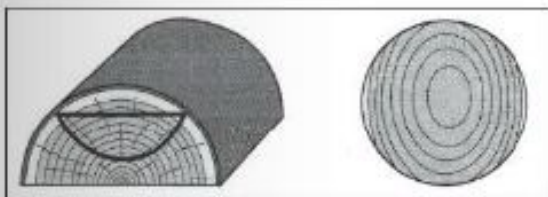


FIGURE 4. Open bowls turned with the pith at the bottom will display a concentric oval pattern. The outermost rings will be broken, because of the flat rim being cut through them. If the edges cut into the sapwood, a sapwood streak will show at each edge.

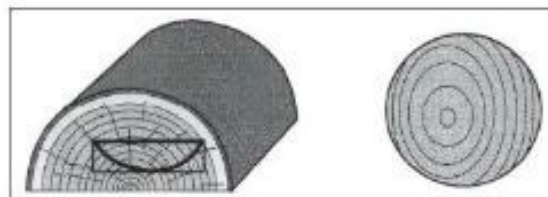


FIGURE 5. Bowls turned from boards where the pith is off-centered will create an off-centered pattern.

©Todd Hoyer

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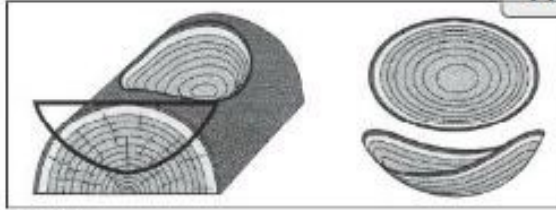


FIGURE 6
By extending the open form through the bark, an oval-shaped bowl with an undulating natural rim will be produced. All the rings will be whole, because none of them was cut off by the flat rim.

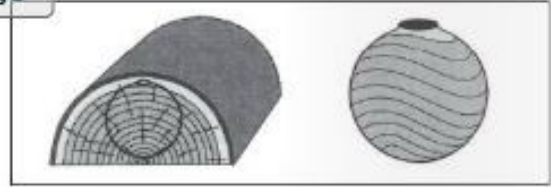


FIGURE 7
A form turned from half a log with the opening at the sapwood will have a light spot highlighting the opening and an undulating grain pattern surrounding it.

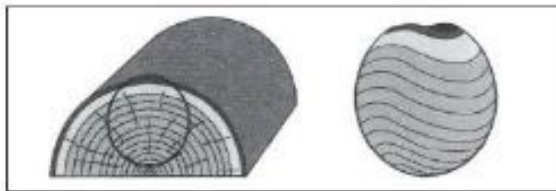


FIGURE 8
If that form is extended through the bark, a naturally undulating edge will be produced.

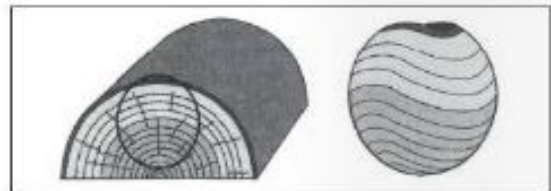


FIGURE 9
The same form turned from a log with a wide sapwood area will appear darker on the bottom and lighter on the top.

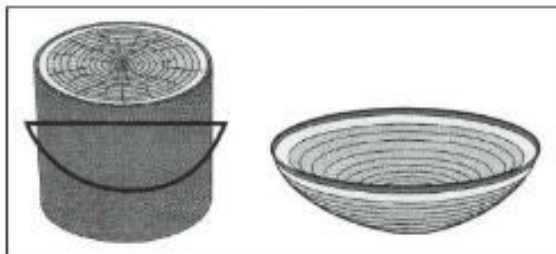


FIGURE 10
An open form turned from the whole log with the pith at the bottom will have a concentric circular pattern. If the form extends beyond the bark, there will be a natural-edge bowl.



FIGURE 11
If the log is convoluted, the bowl form will have a scalloped edge.

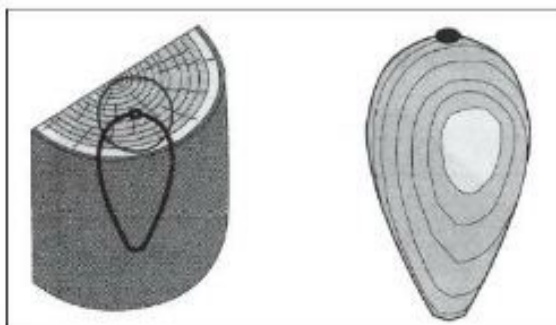


FIGURE 12
Turning a form in which the diameter extends into the sapwood will show a sapwood patch at the widest portion, surrounded with concentric ovals to the other side.

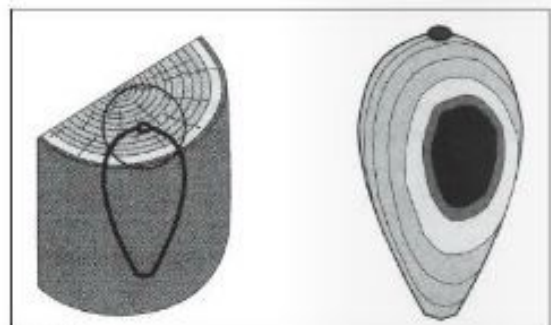


FIGURE 13
If that diameter overextends the bark, a hole will occur on the side at the widest portion, surrounded by the bark edge and sapwood.

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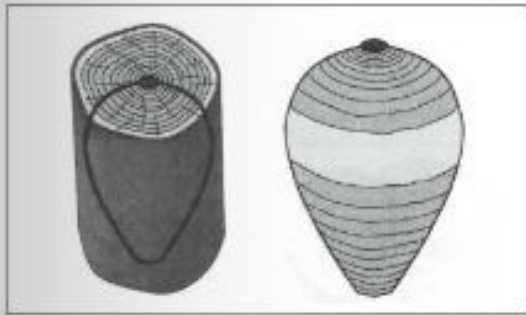


FIGURE 14
Theoretically, a form turned with the vertical axis through the pith and the larger diameter through the sapwood will have a light ring around the widest portion, with a concentric circular grain pattern.

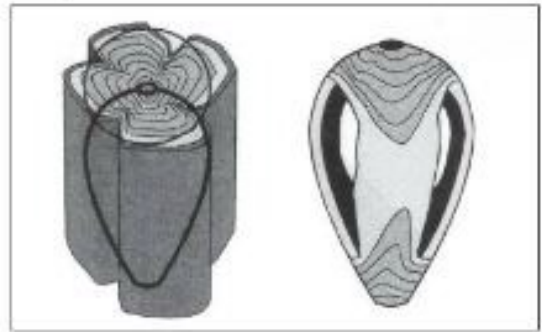


FIGURE 15
A vase form turned from a convoluted log will have openings along the side, where wider portion of the form intersects the air.

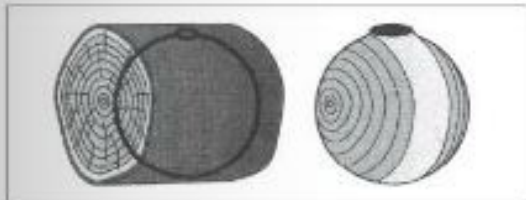


FIGURE 16
Theoretically, a round form turned with the pith running horizontally through the form will have a light band running from the rim down and around the sides. The rings of the log will show as concentric circles on both sides of the shape.



FIGURE 17
If this form is turned thin enough, the shrinking growth rings will force the pith outward into a football shape, instead of cracking.

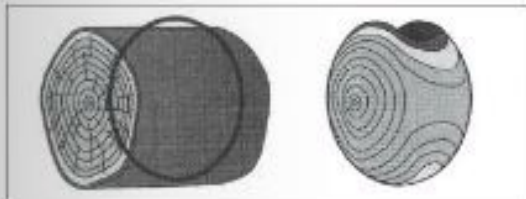


FIGURE 18
That same form, if extended through the log, will have a natural undulating rim surrounded by bark and sapwood.

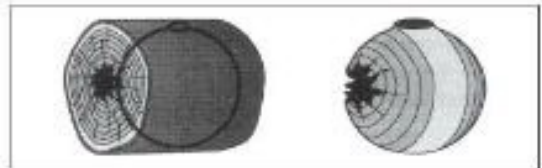


FIGURE 19
If the log has a natural hole through the pith, a natural opening will be formed on each side of the vessel.

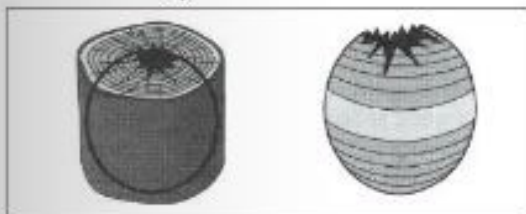


FIGURE 20
If a similar form is turned from a log that has rot in the center, there will be naturally rotten edge on the vessel.

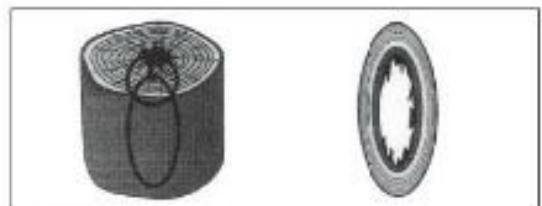
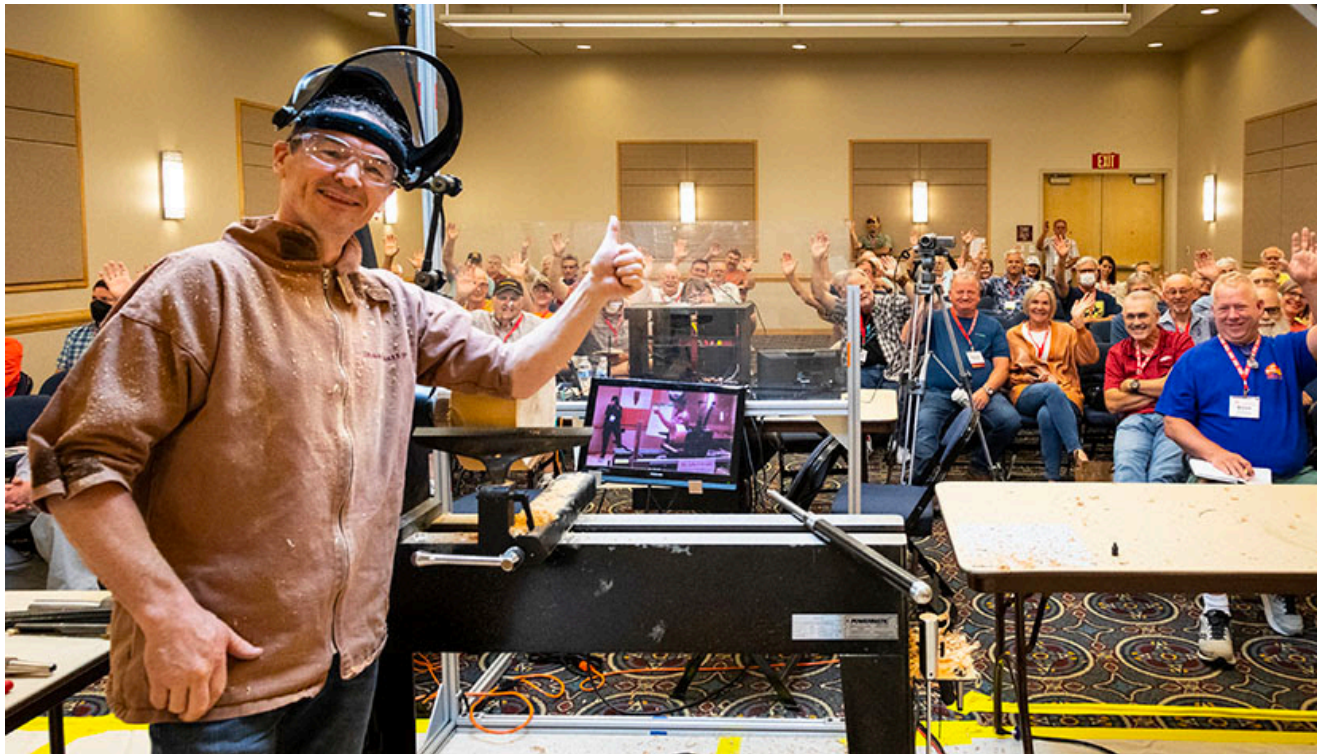


FIGURE 21
A tall vessel turned with the wider diameter overextending the hollow center and the outside edge, the outside edge will have a hollow opening extending through the vessel.

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AAW 37th Annual International Woodturning Symposium

Louisville, Kentucky
June 1-4, 2023



World Connections - Links and other noteworthy places.

This page will be dedicated to useful and noteworthy links, Feel free to email me with suggestions: michaeljcolella@gmail.com

AAW: <https://www.woodturner.org/>

Arrowmont: <https://www.arrowmont.org/>

Women In Turning: <https://www.woodturner.org/?page=WIT>

The Woodworkers Club: [The Woodworkers Club](#)

MCW Facebook page: <https://www.facebook.com/groups/194941367515051>

AAW Photo Gallery: <http://www.aawforum.org/community/index.php?media/>

Worth checking out to see some amazing work.

Mark Supik: <https://www.marksupikco.com/>

Talking Turning: <https://www.awgb.co.uk/talking-turning-zoom-sessions/>

Wood Symphony Artists: <https://www.woodsymphony.com/wood-artists>

To Be Continued.....

Note:

As we all continue to find interesting demonstrators around the world, PLEASE let me know so I can post them here for everyone else to benefit.

Chapter Positions Contacts

Updated 1-4-22

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Volunteers

Wounded Warrior Support Program Director	Don Van Ryk
Public Library Exhibit Committee	Joe Barnard, Mary Beardsley assistant
Beads of Courage Program Director	Jeff Gilbert
Montgomery County Ag Fair Program Director	Tim Aley, Paul Sandler (assistant)
Turn for Troops Project Leader	Roman Steichen
Videography	Joe Stout, Joe Barnard, Joe Mosli
Gallery Photography	Mike Colella
Candid Photography and Web Albums	Tim Aley, Gary Guenther, Mike Colella
Show Tell & Ask Leader	Mike Colella
Show Tell & Ask Recording and Trucking	Richard Webster and Paul Sandler
Demo Fee Collection	Bob Grudberg
Discount Deacon	Steve Drake
Bring Back Challenge Ticket Giver	Bob Grudberg
Activities Arranger	Tim Aley
Backup Secretary	Steve Drake

MCW Resources

Our Hosts: Our most important resource is our space. We are deeply indebted to our hosts, [The Woodworkers Club](#), for their continuing support in sharing their facility with us. Please give Amy, Chris, Matt, and Ralph your individual expressions of appreciation, both verbally and with your wallets. If you need something, they will get it for you, either off the shelves or from the catalog – with no shipping charge. Please help support them.

MCW Facebook Group: MCW has a private Facebook Group. Use it to post pictures of your work, ask questions, check out upcoming events, and it provides another venue for our members to get to know each other better. Go to <https://www.facebook.com/groups/194941367515051/> and request to be added to the group.

Silent Auction: Not everyone has access to a chainsaw or a band saw, which makes it nice to have access to reasonably-priced, properly-sized turning blanks. Please bring your 'road kill' to share with other Members.

Discounts: Steve Drake has assembled a selection of retailers who provide MCW Members with monetary discounts. First and foremost, of course, is the Woodworkers Club, but we have a number of others too. Please check out the list of participating merchants on the Web Site or at the end of each Newsletter.

Web Site: <http://montgomerycountywoodturners.org> Thanks to Webmaster Jeff Struewing we have an outstanding Web Site.

Newsletters: The MCW Newsletter Archive, accessible on the website, is a tremendous resource, containing the complete history of all MCW programs and activities from day one, as seen on a monthly basis through the years. All past issues back to Volume 1, Issue 1 in 2007 are available at <http://montgomerycountywoodturners.org/newsletters/>



Member Discounts

Woodworkers Club Rockville, Maryland (www.woodworkersclub.com). The Woodworkers Club, a Woodcraft affiliate, offers MCW Members a 10% rebate on all regularly priced items. After reaching certain plateaus of spending, you will become eligible for a rebate which you will receive by email and is good for 3 months. Non-qualifying items are power tools, items already on sale, gift cards, and items from companies that prohibit discounting (Festool, SawStop, Leigh, and a couple others). Our relationship with Woodworkers Club is very synergistic and important to us, and I encourage you to make your woodturning and woodworking purchases from them. If they don't have something in the store that's in the Woodcraft catalog or on their web site, they will get it for you, and you can save on shipping by picking it up at the store.

Exotic Lumber, Inc. Frederick, Maryland (<http://www.exoticlumber.com/>) With over 130 species in stock, Exotic Lumber has one of the widest selections available on the East Coast. We offer a 10% discount to MCW Members with membership badge. We have warehouse locations in Frederick and Annapolis, where you are welcome to select from our extensive selection of turning blocks.



Craft Supplies USA (www.woodturnerscatalog.com) is a family-owned and operated business serving the woodturning community. Individual MCW Members can save 10% on all finishes & disc abrasives -- just mention "Montgomery County Woodturners" and save, all year long.



Hartville Tool (www.hartvilletool.com) is a nationwide retailer of general and specialized tools for woodworking and home improvement. They offer free shipping to all. If you have accepted the MCW offer to "opt in" to be a member of the Hartville Tool Club, you will get a 15% discount on all tools (excluding sale items, gift cards, special orders, and Festool Products)



North Woods Figured Wood (www.nwfiguredwoods.com) North Woods is a multi-generational family-owned supplier of wood and wood blanks specifically selected with the woodturner in mind. They specialize in Pacific Coast native species of trees and have sizes from single pen blanks up to 1,500 lb. whole burls. With 20+ species in stock, there is something for everyone. Members get a 15% discount by mentioning their MCW membership during a phone order or by entering "WOODTURNERS" as a coupon code during online ordering.





Rick Ellsbury
segmented bowl
4" x 7"
walnut, sapele, maple