

BAY AREA



WOODTURNERS
ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

June 2023

Volume 27 Issue 6



Malcolm Tibbets
Segmented Turning
Location: Loma Vista Adult Ed Center
June 17th
8:30 to 12:00

Our demonstrator for June is Malcolm Tibbets. Malcolm is known internationally for his segmenting prowess. Malcolm is a professional demonstrator, having demonstrated at many AAW Symposiums, Segmented Woodturners Symposiums, and has demonstrated for clubs throughout the world.

Malcolm will be sharing a number of his techniques, and perhaps a few secrets, for creating segmented projects.

Bio:

Malcolm Tibbets, of South Lake Tahoe, California, has been a worker of wood since his childhood when he built birdhouses in his grandfather's shop. After a long career in ski area management, in the early 90's, he pursued his passion for segmented woodturning. His work resides in many prestigious collections and museums around the world and he has won numerous awards for his art. He shares his passion for this unique art form by conducting demonstrations at national symposiums, woodworking schools, and club meetings. He is the founder of "Segmented Woodturners," an international organization with over 600 members. As the author of the highly acclaimed book, *The Art of Segmented Woodturning* and as the producer of eight "How To" DVDs, he is recognized as one of the most innovative segmented woodturners in the world.

Links:

Malcolm's Website: www.tahoeturner.com

Gallery: [Marcus Ashley Gallery](http://MarcusAshleyGallery.com)

Article: <https://tahoeculture.com/segmented-woodturning-artist-malcolm-tibbets/>

Article: <https://www.woodworkersjournal.com/malcolm-tibbets-segment-woodturning/>

YouTube: <https://www.youtube.com/@tahoeturner>

Facebook: <https://www.facebook.com/malcolm.tibbets.79/wall/>



Malcolm Tibbets - Segmented turnings
****NOTE CHANGE OF DATE AND LOCATION****

In Person at Loma Vista Adult Ed Center,
1266 San Carlos Avenue, Concord. (See
map. Park in the Cowell Road parking lot,
then follow signs for the Multi Use
Room).



Location map on page 3



BAY AREA WOODTURNERS ASSOCIATION

A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

Club Meetings

Club Meetings-

Generally, meetings are held on the 2nd Saturday of each month. We meet in person. Meetings are held at the PHEC Woodturning Center at 1 Santa Barbara Road, Pleasant Hill, CA. The doors open at 8:30am. The meeting start time is 9:00am. See our website at bayareawoodturners.org for more information.

Guests are welcome to attend in person by request to: membership@bayareawoodturners.org.

See bayareawoodturners.org/ for club information.

BAWA Officers Meeting -

The Association's officer meetings are held each month. Contact Steve Griswold at: president@bayareawoodturners.org for more information.

2023 Event Schedule

June 17th	Malcolm Tibbetts Segmented Turnings Loma Vista Adult Ed Center 8:30AM-12:00PM
July 9th Sunday	BAWA Summer Picnic Pleasant Hill Park 11:00AM
August 12th	Turn for Troops 8:30AM-12:00PM
September 9th	Jean-Louis Meynier Finials 8:30AM-12:00PM

The Bay Area Woodturners Association is a local chapter of the American Association of Woodturners. Our purpose is to provide a meeting place for local turners to share ideas and techniques and to educate the general public regarding the art of turning. The Association usually meets the second Saturday of each month. The Association periodically sponsors exhibitions and demonstrations by local and internationally known turners.

President
Steve Griswold
president@bayareawoodturners.org

Vice President
Jim Campbell
vp@bayareawoodturners.org

Secretary
Richard Dietrich
secretary@bayareawoodturners.org

Treasurer
Rick Nelson
treasurer@bayareawoodturners.org

Member at Large
Larry Batti
memberatlarge@bayareawoodturners.org

President Emeritus
Jim Rodgers
Jlrogers236@comcast.net

Pleasant Hill Adult Education (PHAE) Liaison
Jim Rodgers
Jlrogers236@comcast.net

Librarian
Cindy Navarro
librarian@bayareawoodturners.org

Membership
Anna Duncan
membership@bayareawoodturners.org

Store Manager
Richard Kalish
storemanager@bayareawoodturners.org

Webmaster
Steve Griswold
webmaster@bayareawoodturners.org

Newsletter Editor
Louie Silva
newslettereditor@bayareawoodturners.org

Video Coordinator
Dave Bentley, Larry Batti & Ed Steffenger
videocoordinator@bayareawoodturners.org

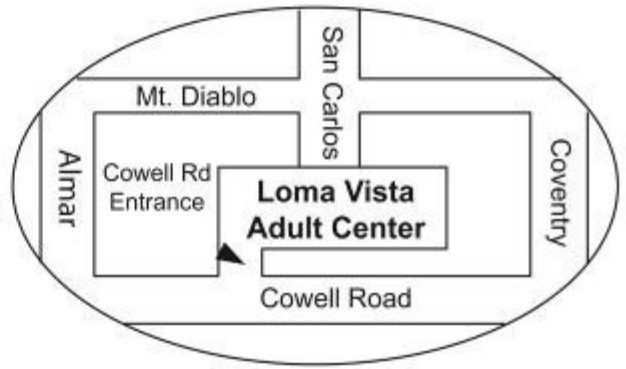
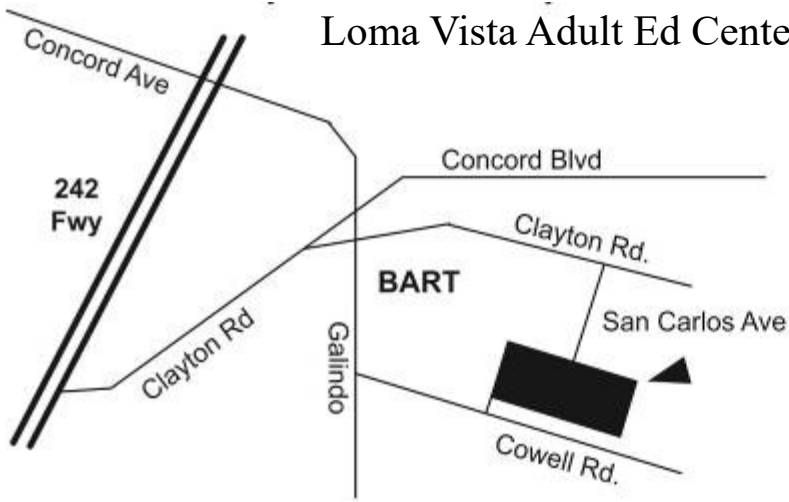
Woodmeister
Tony Wolcott, John Cobb & Steve Griswold
woodmeister@bayareawoodturners.org

Educational Coordinator
Jan Blumer
educationalcoordinator@bayareawoodturners.org

Pro Demonstrator Liaison
Jim Campbell
vp@bayareawoodturners.org

Staff Photographer
Rick Dietrich
Photographer@bayareawoodturners.org

Loma Vista Adult Ed Center, 1266 San Carlos Avenue, Concord



Michael Hackett May Demonstrator Floating Winged Spinner



Michael Hackett was our demonstrator in May. He brought a wealth of information on the techniques he uses for not just floating wings, but other projects. Michael brought a number of pieces to show the broad range of turning he does.

He talked about form, the “classic” ratio for form, but also the ascetics of the piece. Michael says in the end, the wood dictates the shape and form of the final product. He likes to let the wood come through as much as possible and enjoys the challenge when letting an inclusion or defect shine through.

Michael is mostly self-taught, and discussed about the importance of learning your tool. Whatever grind angle or flute shape, trust the tool, it should be an extension of your arm. He likes to grind his bowl gouge to 40 degrees and says that for him, it’s a comfortable angle to get into tighter spots and allows a fuller range of cuts without changing tools.

He spent time showing how he approaches the floating wing, and the angle of attack he uses to free the wing without leaving a dimple behind it. When performing the tight cuts in next to the wing he has the gouge fully closed, with both the bevel and the edge touching the wood. As we know, if not done right, this can cause a catch, but Michael stresses to take your time and don’t push the cut.

Michael did a great job for being the first demonstration he has done. It’s always nice to have club members step up and share their knowledge, and we appreciated the demonstration Michael did.



Winged display items



Pierced winged bowl



Bargain carbide blades



Proper direction for separating cut

Continued on following page



Dealing with pith



Mounting between centers



Marking new centers



Drilling away bark



Good turning stance



Working down to the wing



Dressing the wing



Top of wing complete



Undercutting one side



Roughing the other side



Thinning the wing



The final cut



Undercutting the other side



Sanding the shaft

BAWA Classified Ads



We want members and others with items to sell or trade, services to render or if you're just looking to find a specific item from fellow BAWA members.

Please send ads to Louie Silva at:
newslettereditor@bayareawoodturners.org

You can't beat the price...FREE!!

Rockler Helps BAWA Members

BAWA members receive a 10% discount when purchasing directly at the Concord Rockler Store at:

<http://www.rockler.com/retail/stores/ca/concord-store>.

Mention your BAWA membership when checking out, to receive your discount. Rockler also donates part of the proceeds back to the club which help support our Holiday Party raffle.





President's Letter

June 2023

Grain? Figure? Burl? Crotch? Wavy? Curly? Fiddleback? Quilting? Feather? Spalting? Staining?

I don't know about you, but I find wood description terminology to be baffling at times. I also notice that people use the same terms in different ways. So I've decided to do a little research and write an article for an upcoming newsletter to try to sort it all out a bit. It would be great to have photos to illustrate the article, so if you have a piece of wood or a woodturning that displays a distinct visual characteristic please send photos to me and I'll try to use them to illustrate some of these terms.

And speaking of articles, I'm going to add a new section to the BAWA website to archive articles that our members have produced. If you have an article you remember from past issues that you'd like to see included, please let me know. Of course, I'm going to include Tony Wolcott's wonderful articles in that archive.

Stay safe and keep on turning,
Steve
president@bayareawoodturners.org

BAWA Summer Picnic Pleasant Hill Park Sunday, July 12th 10:00 AM

As always, come join us for great food, great company, wood for sale, tool swap, and President's Challenge.

If you have any questions or would like to help out, contact Larry Batti at <mailto:memberatlarge@bayareawoodturners.org>

Pleasant Hill Park
147 Gregory Lane
Picnic Area #3
Pleasant Hill



Woodmeister
Tony Wolcott



Karen Rice, Anna Duncan & Carl Mercer



Wood



Old Tools



Chowing Down



Steve Smyers, Michael Hackett & Peter Travis



Various Items



Chef Peter Nakatimi



BAWA NEWS & NOTES



At the BAWA meeting



Jesse Dalton explains Rockler's new discount system



Examining Show & Tell items



Joel Albert



Jim Campbell opens meeting

To All BAWA Artists



OLIVE HYDE Art GUILD
PROUDLY PRESENTS

Holiday for the Arts 2023
Call for Artists

Entry Deadline:
July 7, 2023

Olive Hyde Art Guild is now accepting entries for the Holiday for the Arts Gala, Show & Sale, October 20-22, 2023

The show opens with a ticketed Gala on Friday night featuring hors d'oeuvres, sweets, and wine, with the first viewing and sale of art.

On Saturday and Sunday, the show is open to the public without charge. Each year we sell over \$25,000 of high-quality handcrafted objects and fine art.

All aspects of the show, including sales, are handled by Guild members. Artists do not need to be present at the event.

Media: Ceramics & glass, paintings, jewelry, fiber art, wood products, sculpture, and holiday goods.

Image samples of new artists' work will be screened online at the OHAG website. Artists submit 2-3 digital images using the online form at OliveHydeArtGuild.org.

For new artist information, visit OliveHydeArtGuild.org or email ArtistContact@OliveHydeArtGuild.org



Beneath the Bark Call for Art

BAWA Member Showcase, Orinda Library Gallery, January 2024

Seeking all types of turnings: sculptural, functional, segmented, ornamental, green-turned, etc. created by BAWA members for a group exhibition from January 2, 2024 - February 1, 2024.

Submissions should showcase the beauty or idiosyncratic / nature of the specific piece of wood, such as striking figure, bark inclusions, voids or hollows in the wood, etc. All works must be original and not previously displayed at the Orinda Library Gallery.

How to submit your work

Deadline: November 10, 2023

Email photos of your work to Kim Wolfe at bawacommunityoutreach@bayareawoodturners.org

Photos need to be 300dpi (photos will be used by Lamorinda Arts Council to promote the show)

Include size of artwork in inches

Indicate if you wish to sell your work and price if not for sale indicate NFS (Lamorinda Arts Council requests a 20% commission on sales)

Artists may submit up to three pieces of work for consideration.

Notification of work accepted will be by November 12, 2023

Delivery of work

Deliver accepted work by hand to the Orinda Library Gallery on Tuesday, January 2, between 10:30 am-11:00am on January 2, 2024. You may also make special arrangements to deliver to Kim Wolfe in advance.

The work will be displayed in a locked cabinet and great care will be taken with each piece of art however the Lamorinda Arts Council requires each participant fill out release. BAWA, The City of Orinda, Lamorinda Arts Council and the Orinda Library may not be held liable for any loss or damage of work.

Take down will be at 10am on Thursday, February 2, 2024

Artist reception

Date to be determined. The Gallery requests participants provide finger foods and beverages. Additional information will be provided

Art Gallery at the Orinda Library

26 Orinda Way
Orinda, CA 94563

Show & Tell May

Vern Stovall-Teapot



Dean Adkins-Bowl



Todd Thompson-Burl Bowl



Continued on following page

Show & Tell May

Bob Nolan-Vase & Saturn Box



Bill Nelson-Segmented Bowl



Rick Kalish-Bottle Opener & Threaded Urn



Continued on following page

Show & Tell May

Larry Batti-Bowl



Dad Jokes! Wood Division

What kind of wood do movie stars turn? **Hollywood**

What do corporate woodworkers do when they need to discuss their next project? **They have a board meeting**

I can cut a piece of wood in half just by looking at it. **It's true, I saw it with my own eyes!**

I know a few jokes about carpentry... **I just wasn't sure if they woodwork.**

"Hey, how much wood have you chopped so far?" **"I don't know. Let me check the logs."**

A wood working enthusiast pulled up to his doctor's office in his truck. **It took him a while to find the right kind of spruce, but he finally had the stool samples the doctor requested.**

I once dated a woodworker who worked too much. I told her to choose: "It's me or your tools." **She chose the ladder.**

My mom's sister is a woodworker... **So I guess you can say she's a carpenter aunt.**

.My woodworker friend brought me a single plank of wood at 5 o'clock today... **But I was mad, because he was supposed to bring 2 by 4!**

Woodworkers are easy to get Christmas gifts for... **Because all they want for Christmas is Yew.**

Did you hear about the woodworker who died when he fell into a vat of varnish? **It was a terrible end, but a beautiful finish.**

T

How to Dry Wood: A Beginner's Guide

Dr. Sara (Seri) Robinson



Wood and water have a very complex relationship, and wood drying deals with every aspect of that relationship. Below is an introduction into how drying affects wood and tips for how to dry wood so it doesn't crack.

Types of Water in Wood

Water exists in two states in wood, bound and free. Bound water is water that is in the cell walls, bound to the -OH groups that dangle from the cellulose (cellulose is a polymer of glucose and glucose is a sugar... basically water binds to some of the sugars in wood). Water always binds first to the cell wall before filling up the inside of the cells. The water in the cells is called free water, and it is this type of water that is first lost from the cell upon drying.

So, there are two types of water, bound and free. Let's start with a completely dry cell. A cell with 0% moisture content (MC) has no water, bound or free. Now we move our wood cell out of the oven in which it was drying. BOOM, it hits the air. There is moisture in the air (called relative humidity, or RH). The wood INSTANTLY starts absorbing moisture from the air.

Water binds to the -OH groups. This fills the cell wall and the cell expands to accommodate the water. Somewhere right around 30% MC, the cell walls of most wood species become completely saturated with water and can't take any more. It is at this point that the cell lumen, the inside space of the cell

(think the open, inside area of a straw), begins to fill with water. But this water, the water that fills the cell lumens, doesn't come from the air. It takes liquid water to fill up a cell lumen, so this water would have to come from something like rain, water-saturated ground, etc. And the RH of the air has to be quite heavy, around 80%, to saturate a cell wall to 30% MC. With me so far? Yes? Good.

Wood Drying, Stage I

You have cut down a tree, or taken a fallen log from the forest floor. Said log contains both types of water, and is well above 30% MC (this is a magic number, this 30%. Remember that). You take the log home and stick it in your garage. Months pass. The wood doesn't crack, but it is still drying. You are a genius! You have magically managed to get your wood to stabilize without doing a thing. You are so proud of yourself.



Wood Drying, Stage I

But wait. Another month passes. Now your log has split down the middle and warped beyond recognition. What happened?

What happened is this. Wood cells shrink and swell only within the cell wall. Once the cell wall is saturated (around 30% MC), the inside of the

cell just fills with liquid water, but the cell can't get any bigger because the wall itself is already as big as it can get. Think of a balloon inflated to capacity. You could replace the air in the balloon with water but it would never get any bigger, because the rubber can only get so big. It is the same with wood.



That prized log is now yours.

When you brought your wood home, it had an MC higher than 30%. Maybe 50%, maybe 110% (MC is a funny thing; it can go above 100% because of how the math works). A change from 50% to 45% does not change the dimensions of the wood. So water is rapidly evaporating from the surface of the wood, but the cells are staying the same size.

Wood Drying, Stage II

The time of reckoning is at hand. The second your wood hits the fiber saturation point (our magical 30%), all the free water is gone. All that is left is the bound water that is stretching the cell walls. As the bound water evaporates, the wood cell walls start to shrink. This makes the wood shrink as a whole.

Unfortunately for everyone who works with wood, water is lost first from the outside of the wood. In order for the inside to dry, water must move from the inside to the outside to evaporate. Wood likes to have an even MC throughout the piece, so it will constantly move water to try to equilibrate both with itself and the surrounding air.

But what does that mean if you have cells shrinking on the outside, but cells still swollen on the inside? Wrap your hands around a hot dog and give it a good squeeze. Squeeze too hard and the hot dog smashes. The same thing can happen with wood.



Drying rack for bowls

Wood Drying, Stage III

Enormous pressure has built up on the inside of the wood as the shell has dried and is compressing the inside. Cells are being crushed. This stage is called 'case hardening', and is a classic error phase of the beginning woodworker. Those scanning moisture readers only read moisture at the surface, so many people purchase them, scan their wood, then mistakenly think it is dry. Remember, just because wood is dry to the touch doesn't mean it is actually dry! It may just be dry on the surface.

The good news is, water from the inside is moving slowly to the surface. This

will re-swell some of the outside cells and relieve some of that pressure. If you followed a proper kiln schedule (these are available online), you dried your wood nice and slowly—slow enough to allow moisture to move out from the center before the cells on the outside completely dried. If so, you probably didn't honeycomb your wood, which is what those internal separations and cracks are called.

Wood Drying, Stage IV

An equilibrium is reached between the MC inside the wood and in the outer shell. Pressure begins to release from the inside. Some formed cracks may close at this point, and those that do close are not likely to reopen, but will be points of decreased strength in the finished piece.

Wood Drying, Stage V

The remaining extra moisture moves from the inside of the wood to the shell. The shell is swollen again but the inside is dry. In this stage, the pressure is reversed, with the inside of the wood trying to shrink but the outside being swollen and not allowing the shrinkage. This is the final (and most devastating) cracking stage. With the tension from the inside, the wood literally tears itself apart as it tries to shrink internally, and pulls against the bloated shell.

Wood Drying, Stage VI

At last, final equilibrium is reached. All of the wood is at the same MC, and is equilibrated with the RH of the surrounding air. As long as the RH of the air doesn't change, the wood will not change any more, either.

How to Avoid all the Cracking

Cracking happens while wood dries due to the forces that build up in wood as the drying stages progress. A kiln schedule is a drying schedule, specific for each wood species that gives heat and relative humidity conditions on

an hour to hour basis over several weeks. Some hours the heat may be higher or lower, dehumidifiers may run or sprinklers may run (sprinkling the top of the wood can help prevent case hardening). The kiln schedule's entire purpose is to guide you through drying without getting cracks. The schedules have been well researched and, if followed properly for each wood species, completely prevent cracking. Some, like those for sugar maple, can also affect what color the wood changes to when drying. For sugar maple, a whiter color can be achieved with one method of drying, and a richer brown color with another.

Air drying is a terrible method to dry wood as it does nothing to help regulate evaporation of water from the wood. If you are serious about working with green wood on a semi-production scale, it is worth your time to set up a kiln with a space heater and some sprinklers. Kiln plans and schedules can be downloaded for free from the internet. ■

Author

Dr. Sara (Seri) Robinson holds the Gene D. Knudson Forestry Chair, and is an assistant professor of wood anatomy in the Department of Wood Science & Engineering at Oregon State University. Her primary research areas are in spalted wood and wood sculpture, and she is heavily invested in helping woodturners better understand the science of their material. She created and runs the woodturning program at Oregon State University, and has written the quintessential resource for spalted wood: *Spalted Wood: The History, Science, and Art of a Unique Material*. You can learn more about Dr. Robinson, her research, and her programs at <http://www.northernspalting.com>

Do You Know Your Shavings?

Each of the various cuts described in this article results in a unique shaving. With a little practice, you'll be able to tell by looking at a shaving what tool and what type of cut was used to produce it. Can you match the wood shavings below with the cuts used to produce them (listed in the box at right)? Check your answers at the bottom of the page.

Sidebar photos by Caitlin Egan.

CUTS USED

- a. Shearing cut using a spindle gouge, cutting a cove
- b. Shearing cut using a skew, turning a bead
- c. Shearing cut using a spindle gouge, turning a bead
- d. Light peeling cut using a spindle roughing gouge, planing a cylinder
- e. Peeling cut using a skew, removing excess wood
- f. Peeling cut using a spindle roughing gouge, removing square corners



ANSWERS: (1) f. peeling cut using a spindle roughing gouge, removing square corners; (2) b. shearing cut using a skew, turning a bead; (3) a. shearing cut using a spindle gouge, cutting a cove; (4) c. shearing cut using a spindle gouge, turning a bead; (5) d. light peeling cut using a spindle roughing gouge, planing a cylinder; (6) e. peeling cut using a skew, removing excess wood.

Continued on following page

How do I know toolrest height?

Q How can I know the height of the toolrest? It's way out from the center of the lathe, I know the cutting edge will work best on center, but I don't have a point of reference for exactly how high center is.

A Trust your fingers. Put a cone center in the lathe headstock and bring the toolrest up to it. Now wrap two fingers around the toolrest post and learn how it feels in your knuckles on dead center, and also how it feels when dropped 1/8" (3mm) and 1/4" (6mm) below center.

That doesn't work for your arthritic gnarly-fat sausage fingers? Make a wooden step gauge, one step for center and a second step for 1/4" or so below, as in the photos.



Fingers – Bring the rest up to a cone center, wrap fingers around the post, and learn how it feels. You'll quickly become able to judge center and the thickness of a tool below it.



Gauge – The step gauge guarantees the rest is on center.



Step – The gauge step lowers the toolrest by the thickness of this scraper, positioning the edge at center height.

Efficient pen finishing



I make pens in multiples for the Freedom Pens Project (freedom-pens.org) and typically finish the pens using Wood Turners Finish, made by General Finishes. In my shop, it takes ten to fifteen minutes for one coat of finish to dry enough for me to apply another coat. I put on six coats, which means it can take more than an hour to finish each pen. Rather than finishing one pen at a time, I needed a quicker way to apply multiple coats to multiple pens.

My solution is to hold multiple pen barrels at once on a 30" (76cm) length of 6mm drill rod (1/4" diameter rod is too large). The drill rod is mounted in a compression-type pen mandrel in the headstock and is supported by a mandrel saver in the tailstock. With this setup, I can hold up to five two-barrel pens at a time, which cuts my finishing time dramatically.

I apply the finish to each pen barrel on the lathe, which I run at a very slow speed (about 125 rpm). *Note: This finishing setup is not intended for fast lathe speeds, which could be dangerous, given the length and flexibility of the drill rod.* After the last coat is applied, I wait about five minutes before turning the lathe off. Then I allow the pens to dry overnight before sanding them individually on a regular pen mandrel.

—Harry Farmer, Colorado

Many figure variations in maple wood

by Dave Schell

Maple wood is one of the most common woods found in the United States and Canada. There are more than 125 varieties of maple in the world. Maple has several common names including sugar, black, red, silver, birdseye, hard, soft, rock, bigleaf, striped, paperbark, and Norway. Boxelder is also a variety of maple.

Maple is a choice wood for furniture, flooring, bowling alleys, butcher blocks, pool cue sticks, archery bows, and baseball bats. Maple wood is prized for its flexibility, strength, and beauty.

Maple is also known as a tone wood, which means it is sought after for use in musical instruments, such as acoustic guitars, violin backs, cellos, drums, and select woodwind instruments.

Let's not forget you can't enjoy pancakes without delicious maple syrup!

I love to turn maple wood because of the variations that can be present in the wood.

Color – In general maple is very light reddish brown or tan in color, but I have found maple logs that have a dark heartwood and creamy sapwood, similar to apple, giving a perfect contrast to bowls. You can find maple with a mix of light and dark colors in the grain and be surprised every time you open a log.

Ambrosia & Flame – Ambrosia maple and boxelder (flame) have colored streaks thanks to



Burls may appear on any species of maple.

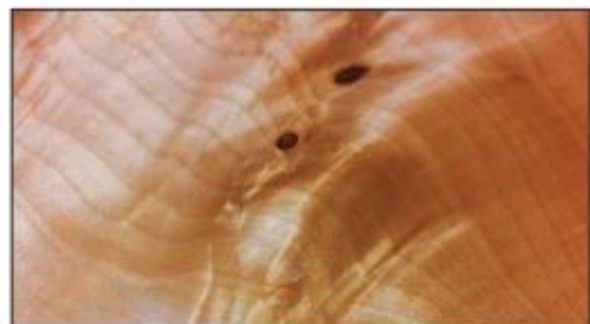


Figure in maple bowl by Dave Schell.



Color – Maple can be very colorful. Dave makes these pendants from bowl scrap.

the ambrosia beetle, which brings fungus into the wood, causing the color changes. Brown streaks in maple are named “ambrosia” and red streaks in box elder are named “flame.” Both coloring features make beautiful bowls.

Figure – Frequently, you can find superb figure in all maple varieties. The two most frequent are **curl** and **quilting**. Curl looks like grain going perpendicular to the normal grain pattern. Quilting makes the wood appear wet, without any grain pattern. Curl is more common than quilt, but both are highly sought after for creating a piece with that extra special something that makes someone’s eyes pop when receiving it as a gift.

Birdseye – Birdseye maple can be described as small bulging circles that look like bird’s eyes. I have found curl, quilting, and birdseye in big-box store lumber for the same price as any other maple lumber.

Burl – Burls are growth gone wild and may appear as bowl-shaped bulges on the tree trunk. Perhaps the most talked-about maple burls are the bigleaf variety. Some woodworkers say bigleaf maple burl is more decorative than other maple burls. But I think ANY burl is worth it and will make a stunning piece, if used properly.

The best thing about maple, because it is so common, is it frequently can be found along



Maple firewood.

the road after homeowners remove a tree. Search out the crotch pieces to find beautiful feathering. Look for wrinkling in the bark. If there is wrinkling, you have a very good chance of finding curl or quilting. Inspect the ends of the pieces to look for ambrosia or flame. If you find two small holes in the bark, those may be caused by the ambrosia beetle, and the coloring might be inside.

I enjoy turning maple and find, in general, it is an easy wood to turn and it finishes beautifully. Because there are so many varieties of maple, I don’t bother with the exact species, unless I can be sure of what it is. If I am getting maple from an arborist, I ask the variety so I can label it correctly when I go to sell the piece.

Sugar maple, which grows in every eastern state except Florida, is also known as rock maple, hard maple, and sweet maple. Red maple, which grows even more widely, is also called swamp maple and soft maple. It’s the maple leaf of Canada. It is noticeably softer than hard maple. Silver maple, bigleaf maple, and Norway maple are also soft compared to sugar maple, but they are still hard woods.



Curl runs at right-angles to the wood grain.



Birdseyes seem to be scattered at random and can show up anywhere.

I enjoy turning maple with dark heartwood and lighter sapwood for the contrast it gives. If the wood is the same color, I may paint the edge of the bowl or pierce it to add more interest. I have found that boxelder is a softer maple variety and can tear out when turned dry. The red flame of a boxelder will eventually fade in the light.

If I have pieces with curl or quilting, I attempt to make shallow bowls or platters to show off the figure. Burls make beautiful hollow forms. When I use a burl, I tend to pick out any bark inclusions and keep the voids in the wood to add extra character. I use small figured pieces to make wooden pendant necklaces.

I encourage everyone to search their local Craigslist "Free" category and keep an eye out for "Free wood" or "Free firewood," and contact the poster to ask them if it's maple. Always



Flame — Red figure in boxelder eventually fades in the light.

keep a spot open in your vehicle's trunk just in case you see some wood in a yard and decide to knock on the door to see if it's maple.

Dave Schell lives in Mount Joy, PA, [instagram.com/imakebowls/](https://www.instagram.com/imakebowls/). Photos page 20, 21 by Dave; photos this page by AAW editorial staff.

Sanding inside vessels

Sanding inside a vessel with a small opening is challenging. The tool I came up with is a slotted wooden mandrel on a drill extension for holding abrasives, which flap against the inside of the vessel. The mandrel size can vary according to your needs. I cut the slot with a handsaw, as this provides a tight fit for the abrasive, whose grit helps keep it in place.

My drill extensions accept a 1/8" (6mm) shaft, so I used a 1/8" hex-head bolt screwed into a dowel for the wood mandrels. I then sawed off the bolt head and filed a slight flat on the bolt to give the extension set screws a surface to lock onto.

In use, the drill spins the abrasive clockwise, while the lathe turns the vessel counterclockwise. Make sure you position the abrasive in the correct direction so the grit is hitting the inside wood surface. As the end of the abrasive wears, just cut it back for a fresh surface.

—Dennis Ciesielski, Wisconsin



(Articles courtesy of AAW)