



# Sarasota Flying Wood Chips Newsletter

Volume 2 Issue 1

January 2019

## Hello fellow Woodturners.

We had another great banquet in Woodland Hall at Sun & Fun, on Saturday, January 5. It was great to see so many of you, your wives and significant others! There will be lots more elsewhere in the newsletter about the gathering but, I do want to say a big "thank you" to all who brought in pieces for both the auction and gallery tables. It was a great opportunity for guests to see the wonderful variety of work done by all of you!



as this will be your opportunity for input in club events and activities. I will send an agenda and a copy of the club by-laws prior to the meeting. Water and snacks will be provided. You will also have time to get something else to eat before the evening meeting at Franck's.

See you at our next meeting, Wednesday, January 16, at Advantage Lumber!

## Russ Fellows

President  
(Skunkmen@gmail.com)

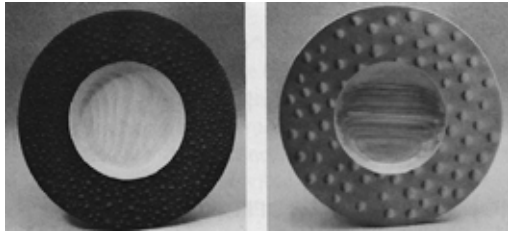
There are many demonstrations and events to look forward to for the new year. The schedule appears on page 2 of the newsletter. You will also receive regular email updates and reminders. Please note on your calendar our board meeting on Tuesday, February 5. It will be held in the large conference room at the Fruitville Library, which is on Fruitville Road, on the right, about 1/2 mile before the turn to Sun & Fun. We could only reserve one hour, 4:15 - 5:15 PM. We are allowed fifteen minutes before and after the hour for set-up and clean-up. Member attendance is encouraged

## In This Issue

- 3** Bill Foreman's Air Brush Embellishments Demo.
- 7** Janet Collins' Inlays on Rims & Bowls Demo.
- 18** Janet Collins' Workshop.
- 22** Sarasota Woodturners' Holiday Party.
- 26** Bill Clark's "Finishing" Demo.

**Upcoming 2019 Sarasota Woodturners Events and Demos**

**Dave Buchholz at Advantage Lumber  
January 16, 2019.**



*Dave Buchholz is a retired physicist living in the Adirondacks of New York State. He turns mostly local domestic woods in a variety of forms and styles with many types of embellishments.*

**Walter Wager at Advantage Lumber  
February 20, 2019**



*Walter Wager is presently the resident instructor and coordinator of Camelot's Woodworking Studio in Tallahassee, FL.*

**Jack Roberts at Advantage Lumber  
March 20, 2019**



*"For years I considered myself to kind of a wood purist, always looking for the best way to display what the wood had to offer. More recently I have started to use color and texture on my pieces. My latest pieces are a lol at humanity, the series is call 'Black Box Series' the first piece is titled Community."*

**Demonstrations/Workshops at Franck's Studio**

**January 17 - Dave Bucholz  
Embellishment Workshop**

**January 22 - Ted Beebe  
"Surprise" Presentation**

**January 29 - Steve Johns  
Turning Flat Surfaces**

**February 12 - Scott Mellon  
The Use of Resins**

**February 21 - Walter Wager  
Hollow Form Workshop**

**February 26 - Bill Clark  
Marketing**

**March 21 - Jack Roberts  
Workshop**

**Sarasota Woodturner's Club Officers**

**President - Russ Fellows**  
email: skunkmen@gmail.com

**Vice President - Jim Weeks**  
email: jburtonweeks@gmail.com

**Treasurer - Stephen Johns**  
email: steve2515@hotmail.com

**Secretary - Dave Hausmann**  
email: dhausmann@comcast.net  
phone 703-608-4255

**Director at Large - Franck Johannesen**  
email: vikno11@verizon.net  
phone 941-323-4988

**Director at Large - Alan Levin**  
email: Docal714@icloud.com

**"We are dedicated to promoting the art of woodturning through educational demonstrations and hands-on training. We meet to share our techniques, methods and skills. We provide assistance with tool and equipment recommendations."**

**Bill Foreman's Air Brush Embellishments Demo, December 11, 2018**



Bill Foreman prepares for his Air Brush demonstration. Bill showing his Iridescent Cosmic Flower Design.



Bill applies a drop of acrylic paint on the rim and then blows the paint around with his air brush.



He covers it with a acrylic clear coat.

Stipling with a wet sponge creates an interesting pattern.



Iridescent Cosmic Flower Design.



A Maple bowl. Poplar is also easy to work with.



Bill's Harbor Freight air brush and air compressor.



DecoArt Metallic and Chroma Craft Acrylic Paints available at art and craft stores or online.



**Sarasota Woodturner Members' Show & Tell, December 11, 2018**



**William Clark's Golden Raintree bowl.**



**William Clark's Mulberry bowl.**



**Mad Joe Channey's Hickory vase.**



**William Huff's Maple Natural Edge bowl.**



**Steve Johns' Fibonacci Sequence dividers.**



**Pat Sullivan's ornaments.**



**Chet Orzech's Hew travel mug.**



**Franck Johanessen's Segmented bowl.**



**Steve Johns' China Berry bowl.**



**Allan Coppes's delicate rim platter.**



**Travel mugs.**



**Tim Flow's pepper mills from December 8 turning class.**



**Franck Johannesen's Wig stand.**



**Russ Fellows' Wig stand.**

**Janet A. Collins' Inlaid-Rim Techniques on Bowls Demo, December 19, 2018**



Janet routes, glues and inserts wood strips into the platter blank.



Inlay plugs are in facegrain orientation and sawed into 1/8" wafers.



Janet Routes arcs in the blank using a plastic disk template secured with double sided sticky tape.







Janet A. Collins

## Inlay Techniques for Woodturners

### Key Points Covered

1. Brief overview of the history of the use of inlay in furniture making and how it can be applied to woodturnings.
2. Inlay materials, where to buy the ready made materials and how to make your own inlay materials.
3. Tools used to inlay the wood, stone, or metal. Tools available to purchase and those that can be made to inlay the materials.
4. Jigs and fixtures to hold the piece being inlayed.
5. Methods for inlaying before turning, in the process of turning and after the bowl or platter is turned.

This demonstration will focus on the techniques, the multiple materials that can be used and the aesthetics of inlay as a form of decoration of woodturned items. Wood, stone, metal, shell, bone and glass are traditionally used as inlay in the decoration of furniture. However these materials can also be used to decorate your woodturned items. Techniques for inlaying a variety of contrasting elements in your bowls and platters will be presented in this session. Instruction on how to construct the inlay elements will also be demonstrated.

### RESOURCE LIST

<b>Stewart MacDonald Guitar Supply</b>	<a href="http://www.stewmac.com">www.stewmac.com</a>
Precision router base, Dremel tool, router bits, mother of pearl inlay	
<b>Craft Supply</b>	<a href="http://www.woodturnerscatalog.com">www.woodturnerscatalog.com</a> Woodturning tools, wood, inlay materials
<b>Packard Woodworks</b>	<a href="http://www.packardwoodworks.com">www.packardwoodworks.com</a> Woodturning tools, wood, inlay materials
<b>Constantines</b>	<a href="http://www.constantines.com">www.constantines.com</a> Veneer including 1/16" thick
<b>Wood Craft Supply</b>	<a href="http://www.woodcraft.com">www.woodcraft.com</a> Screw extractors
<b>Woodcarvers Supply</b>	<a href="http://www.woodcarverssupply.com">www.woodcarverssupply.com</a> Carvers vise
<b>Certainly Wood</b>	<a href="http://www.certainlywood.com">www.certainlywood.com</a> Veneer including 1/16" thick
<b>Berkshire Veneer</b>	<a href="http://www.berkshireveneer.com">www.berkshireveneer.com</a> Veneer including 1/16" thick
<b>MSC</b>	<a href="http://www.msdirect.com">www.msdirect.com</a> End mills, router bits, metal for inlay
<b>McMaster Carr</b>	<a href="http://www.mcmaster.com">www.mcmaster.com</a> End mills, router bits, metal for inlay
<b>Dick Blick ArtSupply</b>	<a href="http://www.dickblick.com">www.dickblick.com</a> Metals/other materials for inlay, casting resin for mosaic pins
<b>Fire Mountain Gems</b>	<a href="http://www.firemountaingems.com">www.firemountaingems.com</a> Cabochons for inlay
<b>Otto Frei</b>	<a href="http://www.ottofrei.com">www.ottofrei.com</a> Inlay materials and tools
<b>Rio Grande</b>	<a href="http://www.riogrande.com">www.riogrande.com</a> Cabochons and tools for inlay
<b>Cincinnati Surgical</b>	<a href="http://www.cincinnati-surgical.com">www.cincinnati-surgical.com</a>
Knife and blades- handle item # 07L, blade item # SM1445	



Hot sand was used to shade the maple plugs that Janet inlaid around the rim of this walnut platter.

# INLAY

Janet A. Collins

## TECHNIQUES

### FOR WOODTURNERS

**T**he objects we create as artisans are usually influenced by things we have seen. We see something we like—a shape, a decorative technique, or the use of a particular species of wood—and we incorporate these elements into our own work. I am no different. At North Bennet Street School in Boston, I studied traditional eighteenth- and nineteenth-century American furniture construction and decorative techniques. One of my favorite things to study and explore was inlay techniques

from the various regions of the country. Variations in inlay is one way experts attribute a piece to a maker or region.

In the years since my training, I have incorporated inlay techniques in many pieces of furniture. Some of my inlays have been true to the original, but mostly I have put my own spin on the designs. I have recently been incorporating contrasting wood inlays into my woodturning. I will explain a few techniques in this article, along with their historic significance.

#### Shading plugs

The first technique is the use of hot sand to shade the wood inlay and create the illusion of depth and shape, as shown in the opening photo. Historically, this technique was used to shade a wide variety of species of wood for inlay, with the pieces assembled to create a design or image. John and Thomas Seymour were a father and son team of furniture makers working in the Boston area from 1793 to 1824. They produced some of the finest Federal-style furniture using distinct inlay in their pieces, including the lunette banding that is the inspiration for my sand-shaded disks.

I use hard maple for creating sand-shaded plugs, which are cut with tenon cutters from sidegrain (*Photos 1, 2*). Inlay should always be cut from facegrain or sidegrain. As inlay material, endgrain is unlikely to stay in place long-term,



#### INVITED SYMPOSIUM DEMONSTRATOR

Janet A. Collins will be featured as one of the selected demonstrators at AAW's 2017 International Symposium in Kansas City, Missouri. For more, visit [woodturner.org](http://woodturner.org).

especially when it is glued into facegrain or sidegrain. Also, endgrain will absorb more finish than surrounding side- or facegrain, which makes it darken more than surrounding areas.

A tenon cutter is chucked in the drill press and the blank is clamped to the table to keep it from moving. I usually cut several sizes of plugs from a milled maple block. I usually make only what I can use right away as the shape of the plugs can distort to oval if they are stored too long before use. The plugs are easy to remove from the blank with a chisel and mallet, or by tapping them to encourage the grain to separate from the base.

The next step is to scorch the plugs along their length. I heat sandbox sand, purchased from a home center store, in a cast iron skillet on a hot plate (*Photo 3*). I fill the skillet about three-quarters full of sand and place it over medium-high heat for ten minutes before verifying the sand is hot enough to scorch the wood. The sand will be hotter nearer the heat source, so mix the sand with a spoon to distribute the heat. The sand temperature needs to be quite hot to scorch the plugs deep enough to give the desired shading. Check the plug after a minute in the sand, returning it if it is not scorched enough. The size and number of plugs and the sand temperature determine the amount of time needed for scorching. It takes a little practice to identify a good temperature setting for the hot plate and

to experiment with timing, but thereafter the process is quick and easy.

I monitor progress with a timer set to one-, two-, or three-minute intervals to assure I keep an eye on the plugs. If I start to see smoke, I know the plugs are scorching and should be checked regardless of time. It is possible to scorch the wood too much and ruin the plug, which will then simply crumble when cut and will no longer be round. Also, inattention can lead to the plugs catching fire, so best to not leave the pan unattended. I use tongs or tweezers to place and remove the plugs and avoid burning myself. Let the plugs cool before proceeding with the inlay. Once the sand has cooled, I store it in a plastic container for reuse.

### Prepare the blank

My bowl or platter blank is kiln-dried wood, milled with parallel surfaces and with the diameter carefully cut on a bandsaw. This preparation minimizes the amount of wood removed during turning and after completing the inlay. I have inlayed my bowls both before and after turning and found inlaying prior to turning leads to better results. It is easier to hold the unturned blank steady on the drill press to drill for the inlay (*Photo 4*). It is important to keep track of how deep the inlay is set; I usually aim for  $\frac{3}{8}$ " (10mm). The accompanying photos show  $\frac{5}{4}$ " (5cm) cherry and walnut that have been milled to about  $1\frac{1}{8}$ " (4.8cm)

## Tips for Turning

This article focuses on creating inlaid blanks, not the turning, but here are a few tips:

- The mounting method I use includes a screw chuck for turning the exterior and chuck jaws gripping a foot or tenon to turn the interior.
- I start by truing the blank, then lightly shear-scraping and sanding the top of the inlaid rim, making it gently concave while recalling the depth of the inlay.
- I then turn the exterior, then interior of the bowl.
- The depth of the inlay limits the thickness of the rim, so it is critical to know how deep the inlay has been set. It is no fun to see the bottom of the inlay appear on the underside of the rim.
- Avoid any temptation to cut the rim after the bowl has been hollowed, as the rim is not sufficiently supported once the center wood has been removed.

thick. The diameter of the piece is drawn on the blank with a compass prior to bandsawing, and a second circle is added to indicate the width of the rim, which is the area that will be inlaid. To provide a good "canvas," I aim for a  $1\frac{1}{4}$ " (4cm) rim for bowls less than 10" (25cm) in diameter, and about 2" (5cm) for larger forms. I sometimes draw the design on paper to be sure of the proportions.

I use good quality brad-point bits to drill the holes for the shaded plugs. Test the drill bit on a scrap piece of

### Prepare plugs for shaded inlay



Tenon cutters are capable of producing long plugs in side- or facegrain, and brad point bits of matching diameters cut clean holes to receive the plugs.



A single board can yield many plugs of varying diameters, and each plug may yield two or more pieces for inlay.



The plugs are carefully monitored as they are embedded in hot sand for shading. Watch closely to avoid over-scorching and keep the work area clear of flammable materials.

## Drill holes, glue in shaded plugs



Cleanly cut holes ensure a perfect fit, so use a drill press for this step. A sharp drill bit, a shopmade holding jig, and additional clamps ensure quality holes for inlay.



Flush-cut the first round of inlayed plugs after the adhesive has set, then return to the drill press for more holes. When you are satisfied with the inlay pattern, the next step is turning.

## Stringing inlay



An alternative to the round plug is straight (or curved) linear inlay.

wood to make sure the fit of the plugs is exact. Once I match the drill bit to the plug cutter, the drill bits are never used for anything else. I replace the drill bit when it no longer cuts cleanly.

I built a simple jig to hold the bowl blank on the drill press and on the bench; glimpses of the jig can be seen in *Photos*

## Cut the inlay grooves



A shopmade router base and guide cut the grooves for the inlay.



With small, flexible strips of veneer or solid wood as inlay material, curved or straight lines are possible, depending on the shape of template used to guide the router.



To cut safely and avoid tearout, the router needs to be running, and it needs to engage the guide before contacting the blank.

4, 5, and 10. A plywood strip attaches to a wider base with long carriage bolts and wing nuts, functioning as a clamping mechanism. The jig base can be clamped to the bench or the drill press and the wood blank quickly rotated by loosening and re-tightening the wing nuts.

I drill a series of holes scattered at random around the rim to accept the inlayed plugs. I keep the holes at least a  $\frac{1}{4}$ " (6mm) from the outer edge and about  $\frac{1}{8}$ " (3mm) from the inner edge of the rim to avoid cutting through the side of the plugs on either edge of the rim while turning. I fill the hole with wood glue and tap the plug into place with a mallet. I am conscious of where the shading occurs on each plug and like the look created by varying the orientation. I let the glue dry for about twenty minutes and then cut the protruding plugs with a flush-cutting handsaw (*Photo 5*). Then it is back to the drill press to drill more holes, either of the same or a different diameter (*Photo 6*). When the glue is completely dry, the plug can be drilled to place a smaller plug or to partially overlap plugs. Once I am happy with the pattern, the blank is ready to turn.

## Line or stringing inlay

Another form of inlay that I use on my bowls and platters incorporates a geometric design created by a wood strip or a line of veneer inlaid into a groove cut in the wood (*Photo 7*). The inlay can be straight, curved, or a combination of both. This form of inlay is based on designs found on eighteenth-century furniture made in most regions of the United States. Line and berry is a highly decorative, geometric form of this inlay found in furniture made in the Chester County, Pennsylvania, area in the eighteenth century. Makers from this region included contrasting plugs of wood with the lines or stringing designs.

## Prep the blank and inlay material

I use a Dremel with a shopmade base and a  $\frac{1}{8}$ " (4mm) spiral bit to inlay veneer

of the same thickness. I buy  $\frac{1}{8}$ "-thick holly (preferably) or maple veneer. I cut the veneer into strips on my table saw, using a  $\frac{1}{16}$ " (2mm) thin-kerf blade and a zero-clearance insert to prevent strips slipping between the blade and the insert. I use a block of wood with adhesive-backed abrasive to hold the veneer down and against the fence, cutting the veneer into approximately  $\frac{3}{16}$ "- (5mm-) wide strips. The veneer can also be cut using a veneer saw or razor cutter.

For wider inlay pieces, I use a laminate trimmer with a  $\frac{1}{8}$ " spiral bit to cut grooves in the rim of the blank. I mill wood to  $\frac{1}{4}$ " thick, the depth to which the inlay is placed. I cut the  $\frac{1}{4}$ "-thick wood into strips on my table saw, again with a zero-clearance insert. I use a wood push stick to guide the material against the fence and cut it into  $\frac{3}{8}$ " strips. A bandsaw with a fence can also be used to cut both the veneer and the  $\frac{1}{4}$ "-thick material. If I use the bandsaw, I cover the throat plate with masking tape to eliminate gaps for small pieces to fall through.

My Dremel is outfitted with a router base purchased from a lutherie supplier. I have attached a 3" x 5" (8cm x 13cm) piece of  $\frac{1}{8}$ " acrylic to the base with double-sided tape (*Photo 8*). Prior to attaching the base, I drilled a  $\frac{1}{4}$ " hole in the center of the acrylic and glued in a section of a  $\frac{1}{4}$ " spring pin using cyanoacrylate. This spring pin section acts as a guide against a template, and it should not project out of the base farther than the thickness of the template. I have it projecting out less than  $\frac{1}{8}$ ", as I use  $\frac{1}{8}$ " acrylic for my templates. I have access to a laser cutter and have made several different templates from  $\frac{1}{8}$ " acrylic that I use to create the curved lines on rims. I have also made templates from  $\frac{1}{8}$ " plywood, cutting the shape on the bandsaw and sanding the edges smooth. I use strong double-sided tape to hold the template in place while cutting the grooves for the inlay (*Photo 9*).

### A simple jig speeds cutting

For a design utilizing a straight line, I use a straight-sided template for the

Dremel to follow. When I use the laminate trimmer with the  $\frac{1}{8}$ " cutter, I simply clamp a straightedge across the blank, off-setting the guide the distance of the router base to the edge of the cutter to place the line.

A simple jig to accomplish this task can be made from two identical strips of plywood, acrylic, or medium-density fiberboard (MDF). The length of the jigs should span the turning blank with a few inches extending beyond both sides. The width of the jigs should be the same as the distance from the edge of the router bit to the outside of the router base. The strips I use with my laminate trimmer and  $\frac{1}{8}$ " spiral bit are 16" x 2 $\frac{3}{8}$ " x  $\frac{1}{4}$ " (41cm x 7cm x 6mm).

In use, the first strip determines the router's cutting offset; the second strip becomes the guide fence. I set one strip where I want the inlay on the rim and butt the second strip against the back of the first strip. I clamp the second strip down to become my router guide for placing the groove in the chosen location. The hold-down bar on the previously described clamping jig can also be used in a similar fashion to both hold the blank in place and guide the laminate trimmer (*Photo 10*).

My guide or pattern extends beyond the area being routed. This allows the laminate trimmer base or template guide of the Dremel to come in contact with the fence before coming into contact with the wood (*Photo 11*).

### Set the inlay

I glue the inlay in as deep a groove as I can while still leaving it flush or slightly proud of the top surface by no more than a  $\frac{1}{32}$ " (1mm). The deeper the inlay, the more adjacent wood can be removed or shaped. With the inlay slightly proud, I can apply clamping pressure to ensure the inlay is fully seated in the groove. The ends of this inlay will be seen at the inside and outside edges of the rim. If the inlay is not fully seated, a gap will be visible at the bottom edge. To avoid

## Curved lines evoke movement



The combination of curved inlay intersecting the curvature of the rim embodies energy and creates a dynamic form.

this problem, I built a clamping press (see *Build a Clamping Press sidebar*).

I will cut several grooves, glue in the material using wood glue, and clamp the blank in the press for about twenty minutes. Before cutting more grooves for inlay, I will level the inlay that is proud of the surface with a block plane. Otherwise, inlay protruding above the surface will interfere with accurately cutting the depth of the next set of grooves. I always fill a groove with inlay before cutting a second groove across it, a step that reduces the risk of tearout and avoids weakened walls. This step also produces a cleaner look than trying to neatly join pieces of inlay in a groove (*Photo 12*).

The techniques in this article are just two examples of hundreds of possibilities inspired by early furniture makers. I hope they will start you on a path of exploration and lead you to your own discoveries for unique rim decorations. ■

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*Janet A. Collins has been a furniture maker, woodturner, and teacher since graduating from the North Bennet Street School furniture-making program in the mid-1990s. Her shop is located in a barn at her home in Ryegate, Vermont, and she teaches woodworking full time at Dartmouth College in Hanover, New Hampshire. Janet's work can be seen at [greenmountainwoodturning.com](http://greenmountainwoodturning.com).*

**Sarasota Woodturner Members' Show & Tell, December 19, 2018**



**Bill Clark's** Rosewood bowl with epoxy inlay.



**Bill Clark's** Cherry Burl lidded bowl.



**Norm Stabinski's** bowl with feet.



**Bill Foreman's** Angelim Pedra bowl.



**Steve Johns' Segmented** bowl.



**Joe Channey's** Natural Edge Beefwood bowl.



**Dave Hausmann's** Cocobolo and Rosewood travel mugs.



**Pat Sullivan's** martini glass.



**George Walker's** Segmented vase with lid.



**Dave Hausmann's** Mahogany vase.



**David Senecal's** Turned vase with Elaborately Carved Base and Finial.



**William Clark's** Cherry Burl Sculptured piece.



Norfolk Island Pine vase.





Pat Sullivan's mice.



Alan Levin's Checker Board.



Russ Fellows' "Fireflies" lidded bowl.

### "Fireflies"

Hans Weissflog, a German turner has brought a level of precision to wood turning previously known only to machinists. A perhaps unintentional result of his delicate multi-axis turnings was the creation of holographic-like images that, to some, resembled insects! A friend of mine gave me the idea of putting a candle behind each "window" and calling it fireleaf. I couldn't think of a better name!



Ornaments.



Russ Fellows' Replacement Lathe Handle for Frank.

**Janet A. Collins Workshop Saturday, December 20, 2018**



Sarasota Woodturners Dave Hausmann, Steve Johns, Moe Gingrich, Alan Levin, Russ Fellows, Franck Johannesen, Don Burton and Steve Blitzstein attend Janet Collins Hands-on Workshop on Inlay Techniques.









# Sarasota Woodturners' Holiday Party at Sun N Fun, January 5, 2019

Members' work is displayed and admired on the gallery tables.



**Club President Russ Fellows welcomes everyone to the Holiday Party and introduces Vice President and tonight's Auctioneer Jim Weeks.**



Members and guests are welcomed and checked in by Treasurer Steve Johns and Lynn Johannesen Cords.





Party goers enjoy a festive evening of dinner and conversation...and cake.

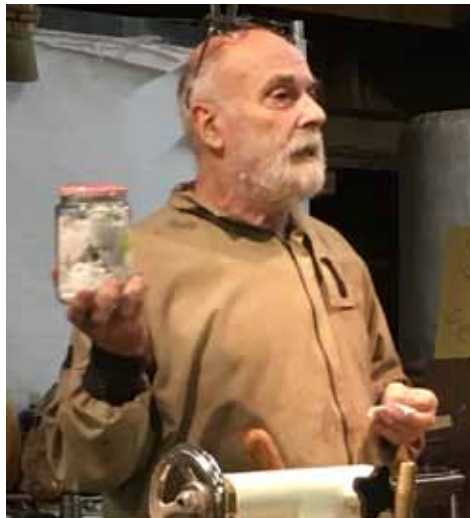


## Bill Clark's "Finishing" Demo, January 8, 2019



Prior to finishing the China Berry bowl, Bill gets rid of the tear out on the end grain wood. First, he cleans the surface of dust using a magic eraser. Next, he brushes on Tung oil. Turpentine can also be used although it is more inflammable/volatile and has a strong smell. He then lightly turns the inside of the bowl.





Bill applies Wipe-On-Poly or other finish with a 4" square of clean T-shirt material kept in a Jar in order to protect them from dust. He then sands with 320 grit sand paper wrapped on Sanding Taco to create a slurry to fill in the wood pores and make a smoother surface.



Bill has not had much success with using poly on Rosewood so he uses lacquer when finishing Rosewood. When using lacquer he applies only one coat while the piece is on the lathe. Polish/burnish soaking wet bowl with dry wood shavings. The shavings also hasten the drying process. After an hour, wipe with Scotch Brite pad and finish again.

**Sarasota Woodturner Members' Show & Tell, January 8, 2019**



**Bill Clark's Live Oak with Copper Powder/CA Inlays bowl.**



**AJB's Rosewood bowl.**



**Pat Sullivan's Rosewood platter with bowls.**



**Pat Sullivan's Rosewood fish.**





**Eric Stackowicz's "Burned" vase.**



**Andy Beal's platter.**



**G.E. Walker's Poplar bowl.**



**Eric Stackowicz's Rosewood vase.**



**Eric Stackowicz's Rosewood mortar & pestal.**



**G.E. Walker's Tigerwood/Balata segmented bowl.**



**John Patrick Henry's Norfolk Island Pine vases.**



**John's Fancy Wood Work**  
Norfolk Island Pine vase.



**William Huff's Maple bowl.**



**Franck Johannesen's Segmented bowl.**



**Russ Fellows' Resin and Burl bowl.**



**Steve Johns' Rosewood bowl.**



## Club News and Activities

**Southwest Florida Woodturner Show and Competition, January 11-12, 2019.**



**David Senecal** wins a CBN Wheel in our Club Raffle Drawing January 8.



*This newsletter was designed and produced by club secretary **David Hausmann**. Articles, digital photos and information that you would like to share with Sarasota Woodturner members are welcome.*