



The CAW Newsletter is the official publication of the *Capital Area Woodturners, Inc.* and is a chapter of the AAW, and is published for the information of its members.



# Capital Area Woodturners

## Newsletter

[www.capwoodturners.org](http://www.capwoodturners.org)



## WHAT TO LOOK FOR THIS MONTH

All of the following programs will be at the Bryant HS.

### May 11, Wednesday – Skill Enhancement Workshop

9:00 am - 3:00 pm; \$5 fee if using any tools (lathe, band saw, drill press, etc.)  
Must be AAW member to use any tools. Watching is free.

### May 13, Friday - Graeme Priddle Workshop

\$70. A separate informational e-mail from Mike Kinney will give workshop details. For information about Graeme Priddle, see *The American Woodturner* (AAW Journal), February 2011, Pages 48-51, article titled “A Man of his Land.”

### May 14, Saturday – Monthly CAW Meeting

8:00 am – Set up demos. Look over For Sale items. Have coffee and donuts with fellow turners.  
9:00 am – Show & Tell  
9:15 am – Business Meeting  
9:30 am – 12:00 noon – Demonstration by Graeme Priddle  
12:00 noon – 1:00 pm – Lunch (bring your own or see below)  
1:00 pm – 3:00 pm – Demonstration by Graeme Priddle

Orders will be taken for Primo subs for lunch. \$8.00 for sub, drink and chips. Order will be placed with Primo's by 10:00 am. Please see one of the order takers to place and pay for your order. If you do not order or do not pay, please do not take a sub. Simple enough, but every meeting some folks forget. CA

### May 31, Tuesday – Skill Enhancement Workshop

9:00 am - 3:00 pm; \$5 fee if using any tools (lathe, band saw, drill press, etc.)  
Must be AAW member to use any tools. Watching is free.

## LOOKING AHEAD

June 11, Saturday, CAW Annual Picnic

June 24-26, Friday-Sunday, AAW 25th Annual Symposium, Saint Paul, MN

July 9, Saturday, CAW Monthly Meeting, Demonstrator TBA

August 13, Saturday

## What Happened Last Month by Richard Allen

CAW's April Symposium is covered in pictures and comments found later in this newsletter.



## CAW President's Message (Gerry Headley)

The April Mini-Symposium was a great success this year. Mike Kinney did a great job in organizing it and I want to thank all the demonstrators for putting their time and effort in making great presentations. They were each a great show and very informative. Thanks also to CA Savoy for arranging our luncheon and showing us how to best sharpen our tools. I swear, if it wasn't for CA, we'd all be turning with tools as sharp as butter knives.

May's demonstration proves to be a treat. Graeme Prindle will be coming to CAW and he has a style all his own. His art is definitely out of town (or at least out of the country). We are lucky to get him. The \$7 demo fee will definitely be a bargain. To see more of his work, check out the last AAW magazine. You might check with Mike Kinney to see if there are any more Friday workshop slots available. He can be reached at [mkinney578@aol.com](mailto:mkinney578@aol.com).

See you in May!

Gerry Headley



## About Our Members (Phil Brown)

Phil Brown will demonstrate at the Chesapeake Woodturners meeting in Annapolis Saturday, May 21st. Phil has a short piece about maps published in the annual AAW Resource Directory in the 25th Anniversary Book, available at the AAW Symposium in St Paul in June. Ruth and David Waterbury will have a newly published catalog of their turned wood collection, *Conversations with Wood*, available at the AAW Symposium, and it includes a piece by Phil.

Bob Horowitz was elected President of the Northern Virginia Handcrafter's Guild. He will participate in a group show during May at the Artists' Undertaking Gallery, 309 Mill St., in historic Occoquan, VA. An artists' reception will be held Saturday, May 7 from 2 to 7 pm.

Patrick O'Brien, George Van Dyke and Phil Brown had work accepted for the Creative Craft Council 2011 exhibition at Strathmore Mansion, 10701 Rockville Pike, North Bethesda, MD. The opening reception is Thursday, June 2 from 7 - 9 PM. The exhibit is up May 28 to July 9, 2011. Strathmore Mansion opens at 10 AM Monday to Saturday, closes at 9 PM on Wednesday, 3 PM on Saturday, and 4 PM on other days. Information at (301) 581-5109 or (301) 581-5125.

Mark Supik participates on this AAW Symposium panel in St Paul, *The Unknown Woodturner-Furniture/Architecture* on Saturday, June 25 at 10:30 AM, and would be happy to see any friendly, familiar faces in the audience..

Stan Wellborn will have a session on *First Aid for Woodworkers* on Friday, June 24 at 7:30 PM at the AAW Symposium.

Aaron Grebeldinger teaches Woodturning 2 at the Bryant Center beginning Wednesday May 11, 2011. Building on basic skills in six three-hour classes, projects include a bowl, a covered box, and a tray. Aaron also begins Woodturning 3 Wednesday June 22nd, which is again six three-hour classes to turn a natural-edge bowl, a perfect sphere, form a hand-held mirror, and use cut offs to create light pulls. Registration information at: <https://aceclasses.fcps.edu/SubjectListing.aspx?CategoryID=10104&ProgramID=182&ProgCatgName=Fine+Crafts&IsCourse>

Nate Johnson teaches the Art Of Wood Burning on August 6th. And Tom Boley teaches Bowl Turning on May 21st and July 30th and Turning Natural Edge Bowls on June 18th at WoodCraft of Leesburg, VA. Call 703-737-7880 or see: [www.woodcraft.com/stores/store.aspx?id=575&page=classes](http://www.woodcraft.com/stores/store.aspx?id=575&page=classes)

Mark Supik's workshops at 1 N. Haven Street in Baltimore are:

The Right Start, Spindle Turning: \$150/day. 8:30 AM to 5:00 PM. All materials and lunch provided. Saturday May 28 and Sunday June 12.

Bowl Turning: \$150/day. 8:30 AM to 5:00 PM. All materials and lunch provided. Sunday May 29 and Saturday June, 11.

Small class sizes and all skill levels welcome. Advanced turners, please let us know the specific skills you'd like to work on so that we can have the materials ready for you. Details are at: [www.marksupikco.com](http://www.marksupikco.com), or call 410-732-8414. There is always a 20% discount for woodturning club members

Don't be shy! Promote yourself. Tell us about your woodturning activities in the CAW Newsletter. Best to send your information by the second weekend of the previous month to Phil Brown, [philfbrown@comcast.net](mailto:philfbrown@comcast.net), or call 301-767-9863.



## Craft School Classes

Arrowmont offers 18 week-long classes offered from June into October. Many of the classes have unique design or carving aspects taught by well known and nationally regarded wood turners. View course listings and descriptions in the catalog at: [www.arrowmont.org/workshops-and-classes](http://www.arrowmont.org/workshops-and-classes) About 15 years ago, CAW members donated more than \$5,000 over a three-year period toward construction of the wood studio at Arrowmont School of Arts and Crafts in Gatlinburg, TN, where you now take these classes.

The John C. Campbell Folk School offers a woodturning class nearly every week of the year. Browse the classes at: [https://www.folkschool.org/index.php?section=subjects&subject\\_id=46](https://www.folkschool.org/index.php?section=subjects&subject_id=46)

## Call for Entry

Craft Forms 2011, 16th National Juried Exhibition of Contemporary Craft, December 2, 2011 – January 21, 2012. Entry Deadline is September 25, 2011, and fee is \$40 for two pieces. For information and forms, go to: [www.craftformsentry.com](http://www.craftformsentry.com)



## Upcoming Meeting & Event Information (Mike Kenny)

Graeme Priddle	05/14/11
Picnic	06/11/11
TBD	07/09/11
Keith Tompkins	08/13/11

## CAW New Members

Corey Law	Alexandria, VA
David Weimer	Spencerville, MD
Don & Annette Jones	Manassas, VA

## CAW Member Article (by Richard Allen)

### Making a Platter with Accent Strips out of 4/4 stock (part 3 of 3)

This article will explain how I make platters like those pictured.





You may recall the first part of this article explained stock selection and feature strip design considerations. Last month was all about glue and initial mounting of the platter blank. This month I explain how the platter is turned and finished.

Mount the blank smooth side toward the headstock between a chuck with the jaws opened up and the live center in the tailstock. We are counting on the face of the chuck jaws being true to the lathe and the smooth sanded part of the platter stock being true to the blank. Mounting between centers is quick easy and very secure. This also will eliminate very little thickness.

Turning the blank round and true up the middle 6" of the tailstock side of the blank.

Cut a shallow recess/tenon for mounting in the chuck. This will be the face of the platter so you can make the tenon 1/4" long without fear of getting in the way of the design.

Remove the point from the live center.

Remount the platter into the chuck. Do not engage the live center. Start up the lathe on a slow speed (500 rpm or less) and observe any runout. If there is any runout adjust the chucking till the runout is minimized. With the lathe running (and the blank spinning) engage the point less live center.

True up the blank out to the rim. You only want to remove enough wood so that the platter is running true.

Cut a tenon on the tailstock side of the platter. This tenon shouldn't be more than 1/8" long. I typically use a 1/16" long tenon.

From the headstock side form the rim. As I said I like a 2" rim. This can be as little as 1 1/2" or as much a 2 1/2" depending on the size of the platter, what wood I am working, where the feature strips are located.

It is important to establish the rim on what will be the top of the turning (the side currently facing the headstock). I usually slope the rim in about 1/2 the thickness of the platter stock. I also want to make as clean of a cut as I can while ridding the bevel. Any tearout should be turned past to make the top side of the rim clean (this surface doesn't have to be smooth at this point. There can be some small ridges as they will sand out).

Next work the underside of the rim. I like to have an even thickness that follows the same line to the serving area of the platter. There will be a bead or two or three that forms the transition between the rim and the serving part of the platter. I want the underside of the rim to extend through the transition area so that the wall thickness at the slope of the serving area of the platter is around 1/4". This is primarily done to reduce weight of the platter. I want the platter to be light in weight but stable.

The final cuts on the underside of the rim need be made toward the edge of the platter. I almost always need to move the tailstock for these cuts.

At this point remount the platter by mounting the platter with the shallow tenon you made so that the top side of the platter is facing the tailstock. Be sure to use the tailstock in this mounting as the grip on the platter with the chuck is very light at best.

Turn as much of the platter with the tailstock in place as you can. If you think of the chuck jaws forming a dome where the height of the dome is 1/2 the diameter of the tenon that is holding the platter. Cutting within this dome area translates the cutting forces within the grip of the chuck. So try to do as much cutting as possible so that any cutting which takes place without the tailstock occurs within this dome.

Do all the turning in stages. Complete the turning of the rim (should be done before mounting the platter by the foot tenon). Turn the transition area (the bead(s) between the rim and the serving area of the platter) next



followed by the serving area of the platter. Turn the serving area in stages as well so any of the heavier cutting is done near thick wood.

I use an engineers square to check that the bottom is flat. I will use Ray Key's dual angle shear scraper to trim the high points. I sharpen this with a series of diamond hones on the large flat top surface of the scraper. I develop a slight burr with a diamond hone up the front of the scraper. I find the honing and raising of the burr to need constant attention and often re-hone after a single pass.

Sanding is next. I expect to sand the rim and lose up to 1/16" of thickness (though 1/32" is more common). I want my rim to be thin but not flimsy. I find a rim thickness of 1/8" to 1/4" works for most of my platters. If I intend to decorate the rim with burning or carving I tend to the 1/4" thickness. If the transition and feature strips are going to provide the bulk of the visual appeal (so that no rim decoration is needed) I tend to the 1/8" thickness.

I generally do initial shaping of the beads with the same 1/2" bowl gouge as the rest of the platter is done with. I switch to a 1/4" spindle gouge to complete the beads and the small shelf on the inner side of the transition area. If the depth between the beads isn't pronounced enough to give good shadow lines then I will use the tip of my Sorby Easy Beader to plunge a line that better defines the beads.

I sand the entire top side of the platter in the current chucking. I also sand as much of the back side as I can in this chucking.

If I am not burning designs on the platter I will apply finish to the sanded surfaces at this point.

Lastly I mount the platter in button jaws. I primarily use the Vicmarc button jaws for this. The largest size button jaws Vicmarc makes for the 5 1/2" chuck will grip the outside of a 19 1/2" platter. A word of caution about this chuck. If your lathe has dynamic braking when you stop the lathe this chuck can DISMOUNT! Make sure the chuck is well seated on the spindle. If you can lengthen the ramp then it is a good idea to do so. Also pay attention when stopping the lathe. If you see the chuck start to dismount a slight pressure against the bottom of the turning will usually prevent the completion of the dismount.

Turn the underside of the platter making sure the profile is slightly concave.

Sand and apply finish.

I usually "push" the finish by applying friction in the form of the finishing cloth to the spinning platter. This "push" of the finish should provide a surface hard enough to reverse turn in the button jaws. I generally give the platter a day or two to let the finish cook. If I want a second coat I determine that at this time. Some woods absorb finish more easily and need 2 or 3 coats. The point being that I don't buff the turning till the finish has cured for at least a day past being dry.

There are many variations to this platter. Drilling holds and filling the holes with contrasting wood is a nice addition to the design process. If I am going to include dots or discs to the platter I generally do this before I cut the blank to a rough round shape. When adding wood discs pay attention to the direction of the grain and make sure the disc and the field wood are both running in the same direction

Good Luck with your platters.



## Vendors



### CAW - ONEWAY PRODUCTS

CA places ONEWAY order through out the month.

Check your catalog or call up ONEWAY website at [www.oneway.on](http://www.oneway.on) to see what's available and email your order to CA at [cadjsavoy@cox.net](mailto:cadjsavoy@cox.net)

Orders can be picked up at Bryant during monthly meeting, at SE workshops on the second Wed. and last Tue. of each month or can be shipped directly to you.

*CAW--ONEWAY SALE --MAY 2011*

**20% OFF!!! MOST PRODUCTS PLUS SHIPPING!!!**

**20% OFF MOST PRODUCTS AND FREE SHIPPING ON INDIVIDUAL ORDERS OVER \$850.00!!!!**

**SALES DO NOT INCLUDE LATHES!!!!**

Will provide quote upon request.

Happy and Safe Turning!!! *CA SAVOY*



2Sand. com is a Maryland-based coated abrasive specialist serving woodworking and woodturning workshops, founded on the principles of fast service, fair prices, and superior products. We carry sanding discs, sandpaper sheets, and woodturning tools, and we can ship them to you today. If we offer a product on our web site then we have it in stock and ready to ship.

R. J. Stroman, a CAW member, operates 2sand. com.

Contact **Rob** at [RJ@2Sand.com](mailto:RJ@2Sand.com) or (800) 516-7621 or visit their website at: [www. 2sand. com](http://www.2sand.com)

## Penn State Industries



Whether making gifts for your family or items to sell in craft shows, it's time to get your order in for Penn State pen or project kits. Check out the new Penn State website at [www. pennstateind. com](http://www.pennstateind.com) and email **Amy Rothberg** at [amy@landingcrafts.com](mailto:amy@landingcrafts.com) with your orders or questions. Also note that Amy is a Teknatool dealer of Nova and Super Nova chucks and accessories.

### Spring Workshop Schedule

Mark Supik Woodturning Workshops in Baltimore, MD

Saturday, May 28, The Right Start (spindle turning)

Sunday, May 29, Bowl Turning

Saturday, June 11, Bowl Turning

Sunday, June 12, The Right Start (spindle turning)

Classes are all day (8:30 AM to 5 PM) \$150 fee includes tools, materials, lunch and great donuts. 20% discount for woodturning club members. Class size For more information, call 410-732-8414 or visit our website [www.marksupikco.com](http://www.marksupikco.com). All classes are appropriate for beginning turners, but experienced turners tell us the classes are helpful for them too. Please phone Mark with questions about the class content and projects or to discuss a specific skill you'd like to work on.

## CAW Mini Symposium



*Gerry - Pens Pointers*

Gerry Headley demonstrated the use of dyes for coloring pens and crushed stone to fill voids in burlwood pens. From Gerry:

I use fiber reactive dyes that are for use in cellulose (plant) fibers. Since you will be sealing your wood with a finish, you do not need to "fix" the dye with soda ash. Dharma Trading Company provides a good dye at a good price. Their dyes start at three dollars for a 2 oz can, which will last you a lifetime. Use this site to choose from:

<http://www.dharmatrading.com/html/eng/3796-AA.shtml?lnav=dyes.html>

The crushed stone I use came from Craft Supply USA, although there are other suppliers. The trick is to get a small enough particle size to fill in the small voids and cracks found in burlwood. I used thin CA glue to cement the stone in place. Fill large voids with stone first, saturate with thin glue, and then use glue and stone mixed to rub into smaller cracks and openings all over the pen. Use a skew to shave off excess stone and sand lightly.

For my ballpoint pens that use the Parker style refill, I have been replacing them with gel refills to improve desirability for customers. One supplier of gel refills is on eBay -- Jerry's Gen Store and Consignment. They sell a number of items including pen kits and supplies. Try:

[http://stores.ebay.com/Jerrys-Gen-Store-and-Consignments/Refills-Pumps/\\_i.html?\\_fsub=412840015&\\_sid=84631575&\\_trksid=p4634.c0.m322](http://stores.ebay.com/Jerrys-Gen-Store-and-Consignments/Refills-Pumps/_i.html?_fsub=412840015&_sid=84631575&_trksid=p4634.c0.m322)



*CA - Sharpening Tools*

C.A. Savoy--Sharpening Demo.

Subjects covered were::

Introduction to Grinders- Slow Speed

High Speed, 2 Speed H and L, Variable Speed, Tormek  
Wheel sizes---6", 8"

Type Wheels—Grey, White, Blue, Ceramic, Diamond.  
CBN

Abrasive Grits- 60,80,120 and others

Tips on tuning up Grinder to get wheels running true.

Wheel Dressers; T- Type with diamond chips on face surface, T- Type with diamond chips through face,  
ONEWAY Dressing Attachment

CA's Sharpening System--1725 Slow Speed Grinder

ONEWAY Wolverine Sharpening, JigVari Grind Grinding

Attachment, T- Diamond Wheel Dresser, 2 Depth

Gauges, Accessory Holder, All mounted on 3/4" plywood

platform

Tool Sharpening demo included sharpening and shaping of Spindle Gouge, Bowl Gouge, Skew, Parting Tool, Scraper and many others.

This demonstration is a must see if you want to keep your turning tools properly shaped and sharpened.



*Steve - Fluting Jig*

the jig based on a pencil sketch I made of one about 5 years ago. My audience had a number of helpful comments to improve the jig such as using Plexiglas for the router base so you could see better when setting up and cutting. My cost to make this jig was \$20.00 + for the Iron Fire indexing wheel and about \$5.00 for carriage bolts, wing nuts and thumb screws. The wood was from the small scrap pile.

There are a number of variables that change based on different lathes so we discovered that my jigs may have to be modified accordingly.

In the second part of the demo I changed the router position 90° so that it's length of travel was parallel to the floor. The second jig used the same wooden banjos which held a flat board for the router to rest on. I changed the router base to a sled that came to a point at the router bit and showed how to lay out a guide that matched the profile of the bowl. In use the point rested against the guide and the bit made a horizontal cut to match.

We discussed how you can modify the guide so that it can have built in stops or just pencil lines to remind you where to stop. The guide can also be modified so that it starts or stops off the wood thereby fading in or fading out of the cut. More than one suggestion for improvement was to have two points resting on the guide for better control. Another great suggestion was to use a bearing with a pencil in the center to trace the profile of your bowl. As you move the bearing against the bowl the pencil will follow and draw a perfectly parallel line for the profile guide. This jig was just made from scraps and me cost nothing to build.

In the first half of my demonstration I showed how to use a trim router to carve flutes on a spindle turning. The jig is made up of four basic parts: 1) A guide board set parallel to the turning. 2) A custom made router base that has a groove forcing it to travel along the guide board. 3) Two wooden banjos for support at both ends of the guide board. 4) An indexing system.

Once the jigs are set up the depth of cut is controlled by how much router bit is protruding below the router base. To use just turn on the router and lower it to rest on the wood and slide it along the guide bar. Length of cut is determined by stop blocks which can be a clamp or block of wood screwed to the jig.

This was the first time I had attempted fluting and built



*Tom - Architectural Turning*

Tom Boley provided a demonstration of spindle duplication techniques, showing how to match length through use of direct comparison, measurement, dividers, and story board, and diameter by use of calipers. Tom also demonstrated the comparison and use of the spindle gouge with small skewers and round-nose scrapers made from jointer blades.



*Aaron - Boxes*



*Don - Footed Natural Edge Bowl*



*Ed - Baxter Threading Jig*

Anyone interested in this technique should check it out.

The threadmaster unit is too expensive for just occasional use but if one sells the production, payoff could occur with the sales of as few as 15 boxes. I personally prefer other types of turning but find myself making more acorn boxes quite often to finance my other endeavors.

My demo was to show how to cut threads using the Baxter Threadmaster. The same general procedure also applies to the Bonny Kline threader. Boxes with threaded lids demand a better price and are cooler than your average stash box. An advantage over hand cut threads is the ability to use many of our domestic woods rather than exotics. The traditional way to learn hand threading is to get a cord of box wood and lock yourself in the wood shed and thread until the cord is finished.

The demo was based on a reprint of an article from "American Woodturner Spring 2005", written by Nick Cook and available on his web site.

<http://www.nickcookwoodturner.com/articles.htm>



*Richard - Burn and Color*

Burning and coloring is an easy way to enhance your turnings.

Select a drawing or picture that you wish to replicate. Use Saran transfer paper to trace the picture or drawing to your turning. This is a like using carbon paper.

Burn the transfer into your turning. Make sure the burned lines are deep and connected to each other. There can be no gaps or the dye will bleed where you don't want it. Wipe down the burning with a damp paper towel. Once the wood is dry sand down the raised grain.

Use MX Reactive Dye mixed with water applied with an artist brush. Finish the turning with the solvent based finish of your choice.

The reactive dye can be found at:

<http://www.prochemicalanddye.com/store/home.php?cat=388>



## CAW 2011 Officer Roster

President, Gerry Headley,  
[gerryh3333@aol.com](mailto:gerryh3333@aol.com) (410) 286-5958  
PO Box 164, Owings, MD 20736

Vice President, Steve Schwartz  
[graphicsstudio@cox.net](mailto:graphicsstudio@cox.net) (540) 371-5641  
172 Morton Rd., Fredericksburg, VA 22405

Treasurer, Phil Mannino,  
[phileman@cox.net](mailto:phileman@cox.net) (703) 250-2876  
11543 Clara Barton Dr., Fairfax Station, VA 22039

Secretary, Al Melanson,  
[almelanson@msn.com](mailto:almelanson@msn.com) (703) 250-6781  
5561 Ann Peake Drive, Fairfax, VA 22032

Program Director, Mike Kinney,  
[mkinney578@aol.com](mailto:mkinney578@aol.com) (304) 279-9476  
1168 Harry Shirley Rd., Kearneysville, WV 25430

Operations Director, C. A. Savoy,  
[cadjsavoy@cox.net](mailto:cadjsavoy@cox.net) (703) 765-7268  
1309 Gatewood Dr., Alexandria, VA 22307

Newsletter Editor, Richard Allen,  
[richard@gynia.com](mailto:richard@gynia.com) (703) 532-7375  
7026 Vagabond Dr., Falls Church, VA 22042

## Club Support Volunteers

Newsletter Proofreader: Betsy Crosby, Tom Boley

Show and Tell Photos: Phil Hall, George Whipple

Video Library: Adam Beissner

Education Outreach: Aaron Grebeldinger

Bryant Display Window: George Salinas

Raffle/Auction: Walt Fink, Mike DeWan

CAW Clothing: Ben Johnson

Mentor Program: Annie Simpson

Group Buys: Frank Jessup

Coffee Center: Lou Norris, Ray Bowers

Wood Identification: Ed Karch

Donuts: Robin Watson, Ray Bowers

Video Recording: Frank Stepanski, Jeff Schnell



If your contact information changes,  
including your email or mailing address,  
please contact Phil Mannino at  
[phileman@cox.net](mailto:phileman@cox.net)

## Skill Enhancement Points Of Contact

C. A. Savoy: [cadjsavoy@cox.net](mailto:cadjsavoy@cox.net)

Don Johnson: [drjppaw@cox.net](mailto:drjppaw@cox.net)

Al Melanson: [almelanson@msn.com](mailto:almelanson@msn.com)

Patrick O'Brien: [ohbewood@comcast.net](mailto:ohbewood@comcast.net)

George Salinas: [psalinas1@verizon.net](mailto:psalinas1@verizon.net)

Frank Jessup: [woodatf16@cox.net](mailto:woodatf16@cox.net)

Large lathes: Stubby, PM 3520, Jet 1642's, Woodfast, must be reserved in advance of SE date. Contact CA at

[cadjsavoy@cox.net](mailto:cadjsavoy@cox.net)

YOU MUST ALSO BE A MEMBER OF THE AMERICAN ASSOCIATION OF WOODTURNERS IF YOU WANT TO USE ANY OF THE TOOLS.

## Monthly Meeting Information -

Bryant Adult Education Center

2709 Popkins Lane, Alexandria, VA

Map with driving directions here:

[www.fcps.edu/maps/bryant.htm](http://www.fcps.edu/maps/bryant.htm)

Directions: From VA or MD, take I-495/I-95 towards the Wilson Bridge over the Potomac River. Take Exit 177A (Rt. 1 South) on the VA side. Approximately 1.9 miles south, you will pass the Beacon mall complex with Lowe's on your right. Drive past the main entrance to Beacon mall, go 4 more stop lights (about 1/2 mile.) The 4th stop light is Popkins Lane. Turn left and go two blocks. Bryant Center entry is on the right. Drive to the East side of the building. Parking is on the side or in the rear of the building. The entrance to the wood working shop and meeting rooms is off the back corner of the east side of Bryant Center

Mentor Program: Annie Simpson

e-Mail - [simpson.annie@gmail.com](mailto:simpson.annie@gmail.com)

Phone - 703.391.7950