



September 2007

MCW Newsletter

Montgomery County Woodturners

www.montgomerycountywoodturners.org

Volume 2007, Issue 9

MCW Newsletter

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September Meeting and Demonstration (Eliot Feldman)

The next meeting will be:

Date: Thursday, September 6, 2007
Time: 7:00-9:00 PM
Location: Woodworkers Club
4950 Wyaconda Road
Rockville, MD 20853
(301) 984-9033

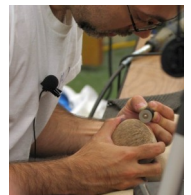


Agenda

- 6:45 - 7:00 PM Bring a chair, get a name tag, register your Show & Tell item with Mike Collela. donate to the silent auction, bid on a silent auction item, and meet fellow members.
- 7:00 - 7:15 PM Brief business meeting, Show & Tell
- 7:15 - 8:50 PM Program: Ed Kelle - ***Turned and Carved Vessels*** (\$10 Fee applies to this session)
- 8:50 - 9:00 PM Pay for and retrieve your silent auction items, pack up, put the lathe and space back in order.

Program

Ed Kelle - *Turned and Carved Vessels*



Biography

After graduating from the University of Notre Dame in 1991 with degrees in Management and Design, I ventured into the world of fine art, focusing on painting. In the following years, I participated in many local shows while developing my own style. I have received two grants from the New York State Foundation for the Arts. At the same time I also began sculpting in stone, an experience that has taken my art into the third dimension.

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Kelle
Woodturning



September Meeting and Demonstration (Eliot Feldman)

(Continued from page 1)

During the mid 90's, I entered the field of Graphic Design, specializing in digital retouching and package design. One decade later, I found that I had become detached from the creative process of working with my hands. After discovering woodturning I have found the passion that had been missing.

Nothing compares to the experience of taking a piece of wood and watching a shape develop while revealing the secrets nature has hidden in it's grain. Every piece is a new adventure and an opportunity to produce a one-of-a-kind object that is missing from every day life.

Each day at the lathe is an exciting adventure, as I push myself to develop my art further and explore new directions, while drawing on the knowledge base of all my previous life experiences.

One of my new joys comes from teaching woodturning. I love to share my passion for turning with others. I am available for private lessons as well as group demonstrations.

Achievements

1994

- New York State Foundation for the Arts Special Opportunity Stipend

1995

- New York State Foundation for the Arts Special Opportunity Stipend

2005

- Long Island Woodworking Show - 2nd Place Accessories Category
- American Association of Woodturners EOG Grant
- American Association of Woodturners Online Forum Contest - Fall '05 Goblets - 3rd place - Wedding Goblets

2006

- Long Island Woodworking Show - 2nd Place Turning Category
- Long Island Woodworking Show - 3rd Place Unique Category
- American Association of Woodturners Online Forum Contest - Spring '06 Bowls - 3rd place - Volcano Boy
- American Association of Woodturners Online Forum Contest - Summer '06 Decorated Platter - 3rd place - Hula Platter
- American Association of Woodturners 2006 National Symposium - Selected for Critique - Hula Platter
- Totally Turning 2006 Symposium - Selected for Critique - Coral Platter

2007

- American Association of Woodturners Online Forum Contest - Winter '07 Ornaments - 1st place - Christmas Ornament
- Yankee Woodturning Symposium - Selected for Critique - All That's Left
- American Association of Woodturners 2007 National Symposium - Selected for Turning Green Exhibit - The Fragile

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September Meeting and Demonstration (Eliot Feldman)

(Continued from page 2)

Publications

- American Woodturner - Winter 2006, Instant Gallery - Hula Platter
- Woodcraft Magazine - January 2007, Show Off - Coral Bowl
- Woodwork Magazine - February 2007, Gallery - Coral Bowl
- Scrollsaw Woodworking and Crafts Magazine - Sprint 2007, Spalted Wood article - Beech Hollowforms
- American Woodturner - Spring 2007, Website Winner - Ornament
- Fine Woodworking - June 2007, Readers Gallery - Coral Bowl



Member

- American Association of Woodturners
- Long Island Woodturners Club
- Guild of Long Island Woodturners
- The Woodturning Center



Featured in Fall 2007 Woodturning Design Reader's Gallery



Textured and colored Maple bowl, 7"

Ed Kelle can be reached at: www.kellewoodturning.com

Special points of interest:

- VisArt Volunteers
- Wood Toxicity

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President's Perspective (Phil Brown)

Amazing how many specialties there are within woodturning. I believe we only have four members doing segmented work, but everyone attending the August meeting gave rap attention to Dean Swaggert's detailed explanations leading to the creation of his amazing open segmented vessels. I'm pleased so many of you have the curiosity to learn about a technique you may never undertake. Or, am I in for a surprise as more segmented work appears at our meetings?



I am very appreciative of the free meeting space that Nick Suttora has provided to us this formative year, and I have been concerned that we may wear out our welcome. Therefore I was looking forward to meeting at VisArts where a lathe should be available. But, they wanted \$1,500 a year for 12 meetings, which is way beyond our current means and my desire to champion the required increase. (If we owned our own large capacity and suitable lathe, there are other places in the county we could arrange to meet annually for about half that amount.) After several weeks we received an offer of free meeting space in exchange for the design and construction of secure storage of lathe accessories and tools, and any other storage and capabilities that turners may have in the wood studio. Also we are welcome to donate or fund raise for additional equipment or features we would like to see installed. Elsewhere in this Newsletter is a more detailed discussion of this for your consideration before I bring up a request for volunteers at the September meeting.

On another matter, the policies devised by bureaucracies never cease to amaze me. The new Rockville Public Library has 8 nice display cases, two of which were empty about two months ago, and one contained hand-made objects sold by a local international shop. I requested two cases for a MCW display next March or April. This is their recent response: "The Rockville Library does not have a public forum display case. Therefore the Montgomery County Woodturners will not be able to display their work at the library." They referred me to other libraries. Three public libraries that I had contacted previously are glad to have exhibitors in their wall cases.

With summer winding down, I hope you will have more time for wood turning and can also join us at meetings this fall.

Treasurer's Financial Report (Doug Pearson)

The MCW bank balance currently stands at \$993.54.

New Members (Stuart Glickman)

<u>Member Name</u>	<u>Location</u>
Shelley Grossman	Bethesda
Rev. Joe Clark	Washington Grove

***Welcome to our
newest members!***

Help out a fellow turner!

A few members or potential members cannot drive at night, or for another reason need a ride to our Thursday night meetings. If you don't find another member in our membership list near your community, let Don Couchman know of your need. He will help in locating a member to provide transportation.

Membership Application Form and Interest Profile (Stuart Glickman)

MCW Membership Application forms available at: <http://montgomerycountywoodturners.org/Membership.aspx>

To become a member, please print out, complete and either mail it or personally deliver it to Stuart Glickman along with a check payable to Montgomery County Woodturners. Please ensure you include your email address as notification of the monthly MCW Newsletter publication is made electronically. In addition, include your personal website if you would like it referenced on the MCW website as a way to showcase your work.

Express your interests and needs. We encourage everyone to complete a MCW Member Interest Profile which is included with the Membership Application form on the MCW website. This is of great benefit to the officers as we develop programs to meet everyone's needs. Please take the time to complete your profile and provide to Stuart Glickman at the next chapter meeting.

Member Discounts (Clif Poodry)

Rockville Woodworkers Club <http://www.woodworkersclub.com/>

Remember to support the Woodworkers Club by purchasing turning supplies during our meetings and save 10 percent on the retail price.

Woodturning Club Member - Login <http://www.woodturnerscatalog.com>

Club members: Save 10% on all finishes & disc abrasives with Craft Supplies USA! Just mention your club name and save, all year long. You can always see current club specials by clicking on the members login button on their homepage. New 15% specials are updated on the 1st of the month, which can be accessed by clicking on the hotlink above and going to the club member login located on the lower right portion of the page.

Mentor Program (Donald Couchman)

Use a Mentor!



Editor's Viewpoint (Bert Bleckwenn)

Lots of variety in this month's newsletter!

One of the startup challenges of editing the newsletter was getting off on the wrong foot in numbering the newsletter issues and the corresponding file naming convention. You might have noticed that last month's file number did not match the issue number. So, starting with this issue, the issue number and file numbering scheme will match and correspond to the number of the month. Phew... got that off my chest.

Of special interest is this month's safety focus by Gary Guenther regarding Wood Toxicity. Everyone should be aware of the issues and implications on one's health. Gary extracted and highlighted several articles of most interest to us as wood turners. The AAW site calls out the issue of Wood Toxicity as well, highlighting some of the same articles. Here's the AAW Links for future reference as well.

Wood Toxicity Articles & Links

[Wood/Dust Toxicity](#) - Greater Vancouver Woodturner's Guild

[List of woods toxic to man](#) - appeared in American Woodturner, June 1990

[Toxic Woods](#) - HSE Information Sheet

[Hazards of inhaling wood dust](#) - OSHA article



Speaking of safety, I can't pass up the opportunity to give Gary Guenther a friendly jab about a momentary lapse in safety. I saw him capturing pictures during last month's demonstration atop one of the stools as you can see on the left. Luckily, we didn't have to pick Gary up off the cement.

I continue my member focus with this month's member profile of Phil Brown. As you will see, spending time with Phil is always an enlightening experience. Since I had much more content than my design point of a two-page spread per member, I ended up creating an additional section exploring his technique of managing large log flitches. I hope you find it as enlightening as I did.

One final point of interest: In talking with Nick Suttora at the Woodworkers Club, I verified that he can order anything from the Woodcraft catalog and have it shipped directly to the store and avoid some of the shipping fees. In addition, he benefits from the purchase as well. I encourage you to consider placing future orders through Nick for Woodcraft items as a courtesy for his continued support of MCW.



Silent Auction (Doug Pearson)

The silent auction continues to be a popular and well supported feature of the monthly meeting. Credit for the success of the silent auction is due to our President, Phil Brown, as he brings in much of the wood which is always high in quality, nicely prepared, and coated with sealer.

MCW Web Site Update (Doug Pearson)

The website has pretty much hit it's stride with one exception. In order to standardize on a picture format in the Gallery section, Pat Taylor has volunteered to publish the Show & Tell and meeting pictures on [Flicker.com](http://www.flickr.com). Last months photos have been posted and look very professional. They can be viewed by clicking on the Photo Gallery link on the main menu, then clicking on either of the August links. I'd like to thank Pat for taking on this job. Thanks also to Stuart Glickman for taking the Show and Tell pictures last month in Mike Colella's absence and as always, Gary Guenther for taking the candid shots of the meetings. Here's a direct link to the Photo Gallery to try out the newest enhancement:

<http://montgomerycountywoodturners.org/PhotoGallery.aspx>

Volunteers Needed for the VisArts Wood Studio (Phil Brown)

VisArts, in downtown Rockville, plans to have their woodworking studio open for classes and users on Monday, October 15th as well as the availability of the large meeting room. While primary emphasis seems to be on woodworking equipment and skills, there are expected to be six lathes available. Five of the lathes will be Nova DVR XP lathes with two mounted on stands. The three additional Nova lathes will be mounted on boards for temporary placement on the four woodworking benches, as needed. When not in use, they will be stored on a wall with cleats. Positioning of these lathes may require two people to lift them up. The Nova lathes have a 16" swing and 24" between centers. Additional specifications for these lathes can be found at www.woodcraft.com/family.aspx?FamilyID=5485. The sixth lathe will be a used Powermatic 3520 which is expected to be donated and setup for heavy duty work.

Currently lacking in the plans are secure storage cabinets for lathe accessories and turning tools, and a resting place for tools, etc. while in use. Open shelving for temporary storage while turners are in the studio may be useful. VisArts has funds to purchase wood for these needs. They need volunteers to design and construct the cabinets and shelving, possibly at your home if the shop is not ready before the opening date or when you are available. Over time, it may be determined that addition resources need to be installed — like dust collection at the lathes, compressed air equipment and lines, sharpening equipment, and other improvements, etc. Particularly, the secure storage is needed before classes begin. Open studio users would also find the space much more user friendly with some shelving and with the lathe accessories and tools available.

If MCW members did this work, we would be allowed to hold our monthly meetings in the large meeting room for some period of time at no charge. This would be in exchange for their normal fee of \$125 for use of a meeting room, or \$1,500 for our 12 meetings per year. The wood studio will be full of equipment and too small for us to use as a meeting space.

For the time being, I would like to separate the wood studio-enabling work from the decision to hold our meetings in the large meeting room at VisArts. I would like to see the woodturning resource ready for classes and for fee users — some of whom are likely to be MCW members. After we have a chance to become acquainted with access and ability to meet a requirement for no dust in the meeting room, we can make a group decision about meeting there.

To design and construct the storage units, we need a number of volunteers. During the design process, volunteers should plan to work in consultation with any known or expected turning instructors. Hopefully those of you potentially interested in being instructors would also become involved. If you might be a future user of the wood studio, or would like to help make the wood studio functional for others, or are interested in the exchange of work for a meeting place, please tell Phil Brown of your willingness to help.

August Meeting Minutes (Gary Guenther)



President Phil Brown welcomed members and guests and encouraged everyone to get a name tag and to introduce themselves to someone they didn't know. That person next to you is interesting and has a lot to share – just like you! This is an excellent opportunity to make new friends within our community. I particularly enjoy greeting the new friends I have made in MCW. A total of 27 Members and Guests joined us for the August meeting. We were privileged to have Ed Kelle, a widely respected turner from Long Island, NY as a visitor. Ed, who will be our speaker/demonstrator next month, was in town to present a Workshop and Demo for CAW on Friday and Saturday. He brought a couple of his unique pieces for Show & Tell (see Gallery).

Phil pointed out that the Silent Auction of woods, and other items, is a monthly event that needs your support. Please think about bringing something to put on the table. If nothing else, it's a good way to help clean up your workshop! While the small income from this act of sharing augments your MCW treasury, the true benefits are for those Members who are able to obtain interesting woods or tools that they may not otherwise have access to. The August Show & Tell gathered \$38 for your treasury.

In order to get an idea about how we are communicating with you, Phil asked how many Members are reading this Newsletter and using it to obtain information on the speaker and topic for the next meeting. By a show of hands, approximately 2/3 of the attendees indicated that they read the Newsletter to learn about upcoming events. If you're not reading this, please start. We would like to encourage Members to make more use of the Web Site – particularly the Classifieds, YMMV, and Safety. Please share your shop tips and experiences with your fellow members. We know you have some!

Clif Poodry, Hal Burdette, and Phil comprise a newly formed exhibit committee. Anyone else is also welcome to join them at any time, simply by asking. MCW is scheduled for a wall case exhibit at the Davis Library in January and at the Potomac Public Library in July 2008. Phil announced the hope that all Members will consider participating by submitting one or more pieces, noting that this includes new turners.

Phil reported that VisArts is looking for woodworking and woodturning course instructors. They are starting from scratch and will welcome any proposal you may wish to make. Several of our Members may get involved in proposing turning classes, and may call on some of you with particular skills to become involved. Phil believes that we can offer our turned work for sale in their retail store and recommends making an appointment soon with Debbie Moser to show her your work. POCs for Debbie are execdirector@visartscenter.org or www.visartscenter.org.

Marshal Jacobs' widow wants to donate his large Powermatic lathe to VisArts. The catch is getting it moved there. If someone with a pickup truck, and sev-

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Member Camaraderie - Get to Know your Fellow Turners!



New Member
Shelley Grossman

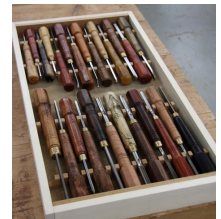
August Meeting Minutes (Gary Guenther) (continued)

eral strong backs are willing to help, we could move the lathe. Anyone willing to help should contact Phil. (This move will be delayed until the shop space is secure.)

Only two items were checked out of the MCW library at the August meeting. Our library is an excellent, but underused resource. Plan ahead now to check something out at the September meeting – the list of many interesting videos and books is available on the Web Site.

Two new members, Shelley Grossman (Ed's wife) and Rev. Joe Clark, joined our MCW community. Our sincere welcome to both.

Phil officiated the Show & Tell period that included four of Eliot Feldman's hollow forms and two unusual pieces, "coral" and "blossom", by our visitor, Ed Kelle, from New York. (Ed will be back to demonstrate the turning/carving of a blossom form at our next meeting in September.) Among the other works displayed, Ed Karch brought one of his unique designs with bamboo nails, and Michael Blake displayed a large set of tools, each with a handle made from a different type of wood.



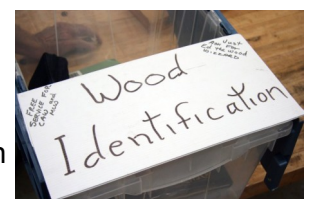
Please bring an example of your interesting work to the September meeting for Show & Tell. It doesn't have to be a finished piece – works in progress can be equally informative. Your assistance is appreciated in helping us get photos of your S&T items before the meeting begins by taking your work straight to our photographer, Mike Colella, and his assistant/substitute, Stuart Glickman, at the photo table. They will record the pertinent information, take the photos, and put the item(s) on the S&T table. Thanks for your continuing support.

Program Chairman, Eliot Feldman, discussed a most impressive list of the demonstrators he has lined up for coming months. These include Ed Kelle, Brian Butters, Bill Grumbine, and Keith Tompkins. In case you're not familiar with them, they are big names. As a new and small club, we are extremely lucky and privileged to be able to host them. Their work is widely respected in the larger turning community, and some of it is pioneering. Please mark your calendars now to hold those dates: September 6, October 11, November 8, and December 6. You are not going to want to miss these people. Watching and listening to these excellent and innovative turners is worth far more than the nominal \$10 demo fee that we must charge for the privilege of their visits with us.

Eliot then introduced our Demonstrator for the evening, Dean Swaggert, whose open-segmented pieces are widely recognized and appreciated. Dean gave us a carefully-planned (what else?) and "highly-detailed" look at the many steps of planning, design, measurement, equipment, and techniques involved in cutting, gluing up, and turning his very attractive open-segmented pieces.



I brought in a sample of unknown wood that a friend sent me and made use of the services of Ed Karch, our resident wood ID specialist. Ed brings his kit with him to each meeting. He had my piece identified before the end of the evening. Thanks Ed. If you have any wood samples that you would like to know more about, feel free to bring them in for Ed to look at. What he needs most is a sample of end grain so he can take a magnified look at the pore structure. Bark and/or leaves are a big help too, if they are available.



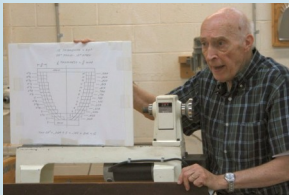
As always, if any of you have suggestions for changing or adding something to suit your personal needs, please discuss your ideas with a MCW Officer.

August's Demonstration - Dean Swaggert (Gary Guenther)

The topic is open-segmented turning. Well, perhaps the topic is open-segmented forms, because first you have to build them, and then you turn them. Frankly, the turning seems almost anti-climactic. First of all, an "open-segmented" piece is a wooden form built up with lots and lots of little pieces of colored wood made in an attractive, artistic pattern. Within each layer, as part of the pattern, there are air gaps between the pieces. In the past, when I looked at such a work, I figured it was very detail oriented, required lots of patient work in planning and execution, and demanded great precision. As a result of Dean's demo, I now know that it is very detail oriented, requires lots of patient work in planning and execution, and demands great precision...but now I know how he does it! Plans! Drawings! Trig! Jigs! A cool little table saw! Very interesting. I will personally probably never make one, but I am very happy to know how it is done, and thanks to Dean's excellent demo, I understand and appreciate the final results even more than I did before.

I admit it – I'm the kind of turner who often likes to throw a hunk of wood on the lathe and see what's inside. Then I start thinking about what it might become and do a little design work. You can't do that here. You don't start with Mother Nature – you start with a carefully crafted pattern. You draw a side view of your design and divide it up into layers. You use trigonometry to calculate the width of each layer so the cut face will have the same width as the other cut faces at different angles. Whew...this is already hard work. You decide what fraction of wood and air you want and how many pieces around the diameter. Dean showed us an example with 12 pieces around the periphery, and noting that $360/12=30$, decided to go with 20 degrees of wood and 10 degrees of air for each of the 12 segments in each layer. Based on his design plan, he calculated the required size of each of the hundreds of pieces of wood. Next, you have to create a colored pattern and decide which pieces are going to be which color. You size the thickness of your various colored woods for each layer. Then you set the miter gauge on your table saw and get to work carefully cutting those hundreds of pieces. Of course all these pieces need to be sanded... sigh... I guess it's easier the second time.

Now you need homemade jigs to help line up and hold all those little pieces in place while you glue them into just the right places one at a time. Dean likes Titebond II, and it holds the pieces in place surprisingly quickly.

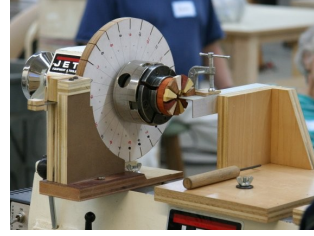
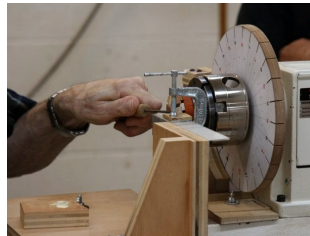


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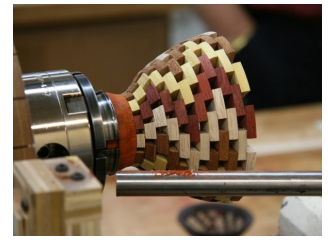
August's Demonstration - Dean Swaggert (Gary Guenther) (continued)



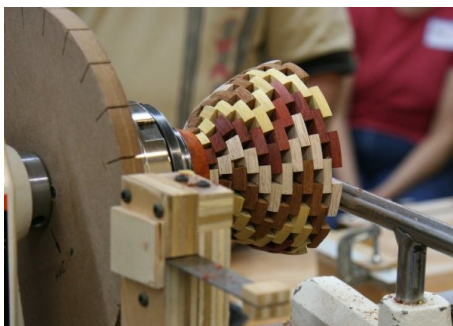
The pieces of each layer overlap the pieces of the previous layer in a sort of basket-weave alternating pattern. Upon completion, each layer is checked and sanded as necessary to achieve flatness. Any mistakes must be eliminated or they will accumulate from layer to layer. You get the idea.



After the basic, rough form has been constructed and the glue is dry, then comes the turning. Finally!



Dean uses a combination of scrapers and detail gouges, taking very light cuts, to create the final shape of the outside.



He then hollows the inside to match the outside. Very carefully. After all, he's turning 33% air.

One interesting feature of these forms, because of the way the wood is cut, is that there is no end grain to deal with – it's side grain all the way around. This helps reduce tearout.

This is an intriguing art form, but certainly one that you don't go into casually. It takes a great amount of time and patience and dedication. We appreciate Dean doing a very skillful job of showing us the jigs and patterns and the many tricky details. His beautiful results are certainly worth the effort.

Show & Tell (Stuart Glickman)



Michael Blake
Custom tool handles



Richard Webster
14" Cherry Platter
with Maple & Wenge



Eliot Feldman
7" Maple



Eliot Feldman
12" Norway Maple



Eliot Feldman
6" Cherry



Eliot Feldman
7" Walnut



Bert Bleckwenn
9" Ash Bowl



Ed Karch
"Spiragrya"



Ed Kelle
4" x 6" Blossom



Ed Kelle
8" Coral



Don Couchman
Canary Wood



Lending Library New Additions (Clif Poodry)

The standing library inventory is now located on the MCW web site under the members-only section.

We lost out on a terrific demonstrator when Jimmy Clewes missed our meeting. But you can get a taste of what we missed from a new DVD that I recently put into the library. It is volume one of his Turn It On series of three videos. I only bought the first one, but now I'm thinking that all three would have been a good buy. Jimmy demonstrates a round-bottom bowl and an oriental lidded box. In addition, the DVD has a short section on sharpening. At \$2.00 to borrow it, you are getting a real bargain. You may feel like throwing in a few extra as a tip.

The library of books is getting heavy. I have decided to not bring the magazines and books to each meeting since few are being borrowed. So if you check the inventory listing on the web site and see something you want, send me a note, and I will bring it to the meeting.

News about our Members (Phil Brown)

Stuart Glickman's handled pot received First Place and Grand Champion ribbons in the Arts & Crafts category at the Montgomery County Fair in Gaithersburg in August. The piece is the fifth item among the Show & Tell pictures for February on the MCW website.

Clif Poodry teaches **INTRODUCTION to BOWL TURNING** on September 29th at The Woodworkers Club, 4950 Wyaconda Road, Rockville, MD. Phone: 301-984-9033. See: www.woodworkersclub.com

Mike Vore received a third place award at the Howard County Fair for a small cherry burl hollow form vessel with a natural edge. See a photo of the winners and comments at mike.vorefamily.net/thewoodenradio/. There you will also find comments and pictures from the woodturning classes at Anderson Ranch, Arrowmont, and the John C. Campbell Folk School. During a recent trip to Atlanta, Mike stopped at Arrowmont to install WiFi service in the wood shop.

On August 18th, **Phil Brown** visited the CAW exhibit at the Artisans Center of Virginia in Waynesboro, where **David Jacobowitz** and **Ed Karch** also have pieces on exhibit. You can see pictures from the July 21st opening at: <http://mike.in.columbia.smugmug.com/gallery/3199155/1/176329369#176329369>

From November 17, 2007 to March 3, 2008, a **Phil Brown** piece will be in the juried *Members Exhibition* at the Fuller Craft Museum, Brockton, MA. See: www.fullercraft.org

Bob Stroman is setting up a website selling abrasives for woodturners as well as select woodturning tools. Presently, Bob has Trent Bosch's Super Tool Handles in stock. The website should come online in September, and abrasive discs will be a featured item. Bob hopes MCW members will review his website and provide feedback on his fledgling venture.



Your Mileage May Vary

YMMV (Gary Guenther) *Tips Hints Ideas Clues*

YMMV is *your* forum to share pointers, shop tricks, jigs, tools, techniques, suggestions, scoops, instructions, buzz, and advice on woodturning-related topics with each other. This is your Newsletter -- participation is invited. Feedback from previous tips is welcome. Please send your entries to **ymmvmcw@att.net**. Entries may be as email with attached photos, or as an attached MS Word document. Photographs are strongly encouraged. Please send jpeg's compressed to no more than 120 kB in size. (If you need it, there is a photo resizer on the Web Site Classified Ad Submission page.)

Simple, effective, efficient sawbuck (sawhorse)

There are as many ways to hold wood for sawing as there are turners. Here's mine. If you're not happy with yours, perhaps you may find it useful.

For chain sawing turning blanks, it is important to have a simple, effective, efficient way to hold the pieces of wood. Ideally, it would be possible to use one device for a wide variety of shapes and sizes – everything from initial splitting to final shaping. This is particularly important if you, like I, use an electric chain saw for making octagons, rather than band sawing perfect circles.

I began by just nestling blanks in my log pile and hacking away at them. That worked so-so, but I got rid of the rotting, bug infested log pile! I then turned to a small wooden plant stand (like a small table) with a pipe clamp with long jaws to hold the blank in place for sawing. This worked well, for the most part, but it was not efficient – too much clamping and unclamping.

I basically wanted something with a 'V'-shaped trough to cradle the wood at waist height so I wouldn't strain my back. The theory was that the trough would hold small logs for sizing and halving and pith removal, and it would also hold half-rounds for trimming into octagons. For starters, I went to a hardware store and got a cheap metal frame kit. Then I got a 2x10 and cut it up to make a base for the top of the frame and a couple of boards for the V. This is easier to picture than to describe, so look at the photos.



(Continued on page 15)

YMMV (Gary Guenther) *Tips Hints Ideas Clues* (continued)*(Continued from page 14)*

The base has a couple dowels on the bottom that fit through the holes on the top of the metal frame. You could screw this base in place if you wanted. I prefer to use the metal frame for other things, as well. The V boards are supported by three sets of supports cut to fit and screwed firmly to the top of the base board with long, countersunk screws from underneath. The first V board is simply set in place and is held by the notched supports; the second V board is set in place and held by a couple of dowels in the first board. Everything goes together in seconds and comes apart equally quickly for cleaning or storage.

The question is, does it work? The answer is a resounding “yes”. I have found that with this arrangement, I can rip small logs (up to 12” or so in diameter) down the length of the trough to de-pith them, I can cross-cut small logs off the end of the trough, and I can cut octagons inside the trough with no clamping of any kind – it’s just a matter of finding the correct angles and directions for the saw. (I originally added a row of dowel holes near the top, figuring to use dowels as blocks to help hold the blanks in place, but I found these completely unnecessary and never use them.) As you can see from the photos, it shows the signs of being well used. When the V boards get scarred up too much, they will be very easy to replace.



Because everything near the saw is wood, the chain can never come near metal – that’s important. There are obviously many improvements that could be made. The V boards can slide around a bit now, and might be pinned for further constraint, but I haven’t felt the need to make the effort. When I upgrade this one, I’ll use larger dowels for holding the top V board in place – a really heavy log could shear the small ones I used in version one.

Submitted by Gary Guenther

Always use common sense. Things that work in one situation may not work in another. Follow all Safety Rules. If it feels wrong, it probably is; stop and rethink.

REALLY BIG TURNINGS

Check this location out if you are interested in really big turnings. Sourced from the Turnit web site. Site is likely Dutch, but pictures tell it all.

<http://www.dehoutdraaier.nl:80/html/index.htm>



Chesapeake Woodturners - Bat Turning Demo (Phil Brown)

Here's an example of an outreach activity that we might consider as we develop and expand our own club's outreach efforts.

On July 21st, Allen Alexopoulos, a member of our neighboring Chesapeake Woodturners, had the opportunity to demonstrate the turning of a baseball bat for a little league game event at Povich Field in Bethesda, MD. The event had an audience of approximately 800, and in addition, they even had the event streamed across the internet several times adding to the exposure.

Turns out that Allen Alexopoulos has a nephew who is the general manager of the team, Big Train. The team procured 200 small bats with all kinds of advertising on them for the kids. Allen received several full-sized bat billets kindly donated by Walter Ambrosch of GoneBatty (www.GoneBatty.net) from Troy, Pennsylvania.

Alex upgraded his Jet Mini to include a bed extension, a 24" dual post toolrest, and a stand with a 4' x 2' Plexiglas shield.



Turning the big bat

Alex turned a mini-bat from a piece of square willow oak stock to show the kids the entire process. Once that was completed, he then turned a full-size maple bat using stock kindly donated by Walter Ambrosch. The latter bat was raffled off to benefit area little league parks and raised \$300.

Alex also had the opportunity to have a table set up with club literature for the Chesapeake Woodturners and samples of his turnings.

To view more of Allen's work visit lathescapes.com. Visit gonebatty.net for more information about procuring bat billets and Walter Ambrosch's wooden bat lines for youth through professional leagues as well as display and trophy bats.



So that's where bats come from!



It's all about the kids



Screen Protection



Extended Jet mini-lathe rig



Finding the center



Overhead View

Exhibit Opportunities (Phil Brown)

1. Entries for the *29th Annual Contemporary Crafts* at the Mesa Arts Center in Mesa, AZ. are due October 26, 2007. The fee is \$25 for up to four pieces, and their commission is only 25 percent. The juror is Michael Monroe, executive director and chief curator of the Bellevue Arts Museum and former curator-in-charge at Smithsonian Renwick Gallery. The application is pages 5 to 7 of their 2007-2008 season prospectus available at <http://www.mesaartscenter.com/documents/prospectus0708.pdf>
2. Calls for *Challenge VII* at the Wood Turning Center (Nov. 7) and for *Craft Forms 2007* at the Wayne Art Center (September 20) are described in the MCW August Newsletter, items 1 and 2 on page 15.

Conferences (Phil Brown)

TURNING 2007, October 12-14, 2007, is a biennial symposium in West Harrison, IN presented by the Ohio Valley Woodturners Guild. See: www.ovwg.org/turning2005/ or www.ovwg.org/

October 5, 6 and 7 are dates for the *2007 North Carolina Woodturning Symposium* in Greensboro, NC. Five national demonstrators and nine regional demonstrators are scheduled. For details, go to www.northcarolinawoodturning.com.

5th Annual Totally Turning Symposium, October 12, 13 & 14, 2007, at Albany, New York. Pick up a brochure at our meeting or go to www.totallyturning.com.

Future Planned Meeting Programs (Eliot Feldman)

October 11th	Brian Butters - <i>Turning Christmas ornaments with eccentric icicles</i>
November 8th	Bill Grumbine - <i>Spindle Duplicating Using the Skew and Other Spindle Techniques</i>
December 6th	Keith Tompkins - <i>Flower Vessels</i> . (Also perhaps a Friday workshop.)

(\$10 fee applies to each of these Demonstrations)

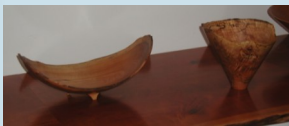
Learn more about our upcoming demonstrators at their respective web sites:

www.butterwood.biz	(Brian Butters)
www.wonderfulwood.com	(Bill Grumbine)
www.keithtompkins.net	(Keith Tompkins)

Group Buys (Arthur Mensch)

If you have any suggestions for types of items that you would be interested in that are not available through the Woodworker's Club, please let Art Mensch know.

Member Profile Phil Brown



Member Shop Visit - Phil Brown (Bert Bleckwenn)

Artistic, prolific, friendly, frugal and efficient...That's my first impression after making a visit to Phil Brown's shop and studio facilities.

Phil is well known for his highly finished crotch turnings that are a marvel to behold. Around his shop you will find literally hundreds of partially completed turnings waiting to be completed.



Phil's shop is an addition next to the garage providing a gallery on the upper level accessible from the main house and his shop on the lower level with easy access to the driveway for unloading wood.



In his high school and college years, Phil built furniture and still has all the equipment as well as a significant amount of rough lumber. His shop is still crammed with all the basic woodworking equipment, but his woodturning equipment takes center stage.

Phil was an early pioneer and innovator in turning wood. His primary lathe is a solidly built Rockwell that he picked up used back in 1975 and modified by the addition of custom riser blocks giving him a 20" diameter turning capacity. Power is provided by a double set of step pulleys giving him a variety of speed ranges from either a 1/2 HP or a 2 HP motor.



His primary chuck is an old Axminster metal working four-jaw chuck that he had modified by milling each of the square jaws to a tapered and circular dovetail arrangement now found on all wood turning chucks. He also uses a Oneway Stronghold chuck with screw center.

He has an old used J-line lathe back in a corner waiting to be weighted down that he obtained from CA Savoy. But according to Phil it will need to be configured with some type of built-in shelving container that can be weighed down with sand to establish solid stability.

An Onieda cyclone dust collector is tucked away in a back room to accomplish his dust collection needs. Phil is very pleased with the Oneida's performance.

(Continued on page 19)

Member Shop Visit - Phil Brown (Bert Bleckwenn) (continued)

For a band saw, Phil has a 20" vintage Rockwell that is more than adequate for the job. Equipped with the necessary table extensions, dust collection support, and augmented by his roughing out cutting jigs, it is a work horse and has a prominent position close to the front door and next to the lathe so he has an efficient workflow from log to ready-to-turn blank.



As a production studio turner, Phil doesn't appear to go in for all the variety and latest technology, but focuses on the required functionality to get the job done. Where the functionality needs improvement, he makes the necessary improvements himself or has the improvement engineered for him. A case in point is his circle cutting jig and his roughing out jig for preparing crotches for the lathe. Following this profile is a video story of Phil's technique for preparing his crotch logs for the lathe.

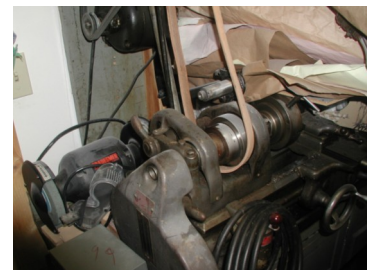
Phil has every nook and cranny filled with objects in all stages of development. He probably has a couple of years or more of work to complete even if he didn't bring in a single new piece of wood. Every space above the 6' mark appears to have 2-3 shelves of turnings in various stages of completion.



For sharpening, Phil makes use of one of CA Savoy's (CAW) standard 8" grinders with the Wolverine grinding jig already installed.

Finishing is done in a back room doing double duty as a finishing area. An improvised spraying hood and table adjacent to an exterior window fitted with external ventilation does the trick. Phil uses standard spray gun techniques for applying his superbly applied lacquer finishes.

Also of interest tucked in a back room corner was an old and large metal turning lathe that Phil inherited from his father who made his living on it. It is powered by leather belts and brings back memories of earlier machines. While not actively used by Phil, he hangs onto it for sentimental reasons, just like many of us who cherish tools from our fathers and grandfathers.



In his studio and throughout the rest of his home there are all sorts of "eye candy" that is just a smattering reflection of Phil's long-time love and creation of turned objects. His work can be found in several public and private galleries and collections. For more examples of his work, check out his website at:

<http://www.silverhawk.com/crafts/brown/work-1.html>

Thanks Phil for opening up your shop and studio to me and for letting me share it with others.





From This...

Phil Brown Prepares a Blank for Turning (Bert Bleckwenn)

During my shop visit with Phil Brown, I had the opportunity to observe Phil take a large 24" width of cherry crotch from the rough log stage flitch to the actual mounting stage on the lathe in a very efficient manner. He first started by identifying the optimum center point on the flitch to obtain the best presentation of the flame portion of the crotch.



With the center identified and the outer diameter then established with a compass, he drilled a 3/8" hole in the center that would be used both on his band saw circle cutting jig and ultimately as the center mount for the screw chuck on the lathe. From there he proceeded to move it to his 20" band saw.



Available at:
Grainger.com

Rather than doing any strenuous lifting, Phil had a hydraulic hand truck on hand whereby he elevated it to band saw table top height and easily slide the flitch onto the band saw. At no point did he ever have to lift the flitch, but rather was always sliding it from the floor, to the hydraulic lift, to the band saw, back to the hydraulic lift and finally onto the lathe bed. By the time he was ready to mount it on the lathe, the final roughed-out cone of cherry wood likely weighed less than 50% of the original flitch. If interested, the hand truck is made by Wesco and can be purchased through Grainger.



Using the Circle Cutting Jig to Establish Initial Roughed-out Blank



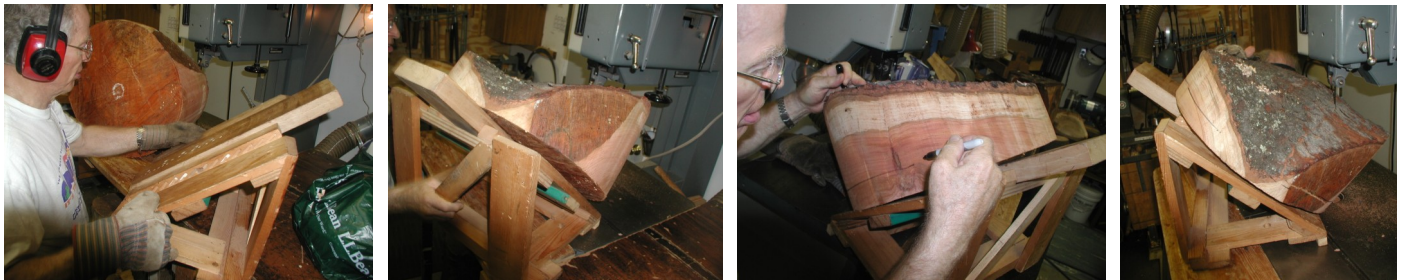
... To This



(Continued on page 21)

Phil Brown Prepares a Blank for Turning (Bert Bleckwenn) (continued)

Setting up to Cut the Cone Shape



Phil rotates the blank while drawing a line to be used as a visual guide during the actual sawing operation. I noticed that he has the band saw blade insert removed when roughing out the blanks. This gives him more flexibility and fewer broken saw blades as he is adjusting the jig during the bandsawing operation.



**The Completed
Cone-Shaped Blank**



Mounting the Roughed-out Cone-shaped Blank



Phil mounts the blank onto a chuck fitted with a screw drive.

When the blank is finally prepared, Phil has a well-positioned and well-balanced blank ready for turning. Once the blank is rough turned into one of his famous vessels, he marks it with the type of wood species and date and then moves it to one of his shelves for at least 6-12 months of drying.

Phil has previously demonstrated both his circle cutting jig and cone cutting jig several times at CAW meetings and this year at one of our MCW demonstrations, but I thought it would be useful to visually capture this process. The jigs are Phil's version of similar jigs seen at woodturning workshops which he attended at the George School in Pennsylvania in the 1978-1979 period.

Anyone looking for an easy and efficient way to do final roughing out of bowl and vessel blanks should take advantage of Phil's jig designs. The only improvement Phil recommended was to install hinges on the cone cutting jig in order to be able to saw cones with different angles.

Safety Tips - Toxicity of Wood (Gary Guenther)

For centuries, it's been fairly common knowledge that some woods could hinder your health. As far back as 60 A.D., the Roman historian and naturalist Pliny the Elder described a case where four soldiers actually died after drinking wine from hip flasks made of yew. Of lesser gravity was the experience of a few German sawyers in the early 1700s. It seems they developed chronic irritation of the nose and eyes, as well as headaches, from sawing bald cypress.

What are your chances of a reaction to wood? Statistics say that only 2 to 5% of all people develop an allergic sensitivity to one or more compounds found in wood. But, if you handle a lot of potentially toxic species, and work with them long enough, you increase your chances of an allergic reaction. And, with sufficient exposure, some woods bother almost everyone.



Any dust, including wood dust, mildly irritates the sensitive mucous membranes of your nose and eyes, making you sneeze and tear. The dust of some woods such as western red cedar and rosewood can be especially bothersome. However, other woods, called **irritants**, can make you even more uncomfortable, with a rash that classifies as either irritant dermatitis or allergic dermatitis. The rash usually has a uniformly red, swollen area that may erupt in blisters, and typically first shows up on the webs of skin between your fingers. **Irritant woods include black locust, cocobolo, ebony, oleander, satinwood, sequoia, and yew.**

However, for you to get an allergic-type rash, you first must be allergy-prone to one of more of the chemicals found in certain woods called **sensitizers**. And, it may take repeated contact for your body to develop a great enough allergy for it to react (the so-called "latency period of as little as five days and up to 6-8months). If you do eventually get a reaction, the rash will look like poison ivy - red with small, individual, itchy bumps. **Sensitizer woods include cypress, balsam fir, beech, birch, elm, greenheart, mahogany, maple, myrtle, redwood, sassafras, spruce, walnut, willow, western red cedar, and teak.**

In addition to the actual wood dust, **molds** frequently trigger reactions, too. One that actually grows in wood happens to be extremely potent: *Cryptostroma corticale*. This mold lives happily between the bark and sapwood of many hardwood trees, especially **favoring maple and birch**. It's responsible for the **marbleized spalting** that woodturners prize, and for "**maple bark stripper's disease,**" **a condition with all the symptoms of a severe respiratory allergy.**

If you have an aspirin allergy, be wary of willow and birch. Both of these species possess significant concentrations of salicylic acid (the predecessor of aspirin) and very sensitive individuals might only need casual exposure, such as a whiff of sawdust, to react.

Never say "no" to a dust mask. Among woodworkers, the chances of developing nasal and sinus cancer run about 5-40 times greater than non-woodworkers. Although researchers haven't identified the exact cancer-causing compound (primarily because the disease has a latency period from 30 to 50 years), some evidence points to dust from wood with high tannin content, such as chestnut, oak, redwood, western red cedar, and hemlock.

If you are sensitive to wood dust, work in a well ventilated area (this also reduces the risk to mold), avoid unseasoned wood as much as possible, and wash or shower frequently. If you develop persistent rashes or respiratory problems, contact your physician or dermatologist.

Source: www.city-net.com/albertfp/toxic.htm

The two tables that follow contain independently compiled lists of species and symptoms. If the wood of interest to you is not in one table, it may be in another. If interested, please review both lists. Not all problem woods are necessarily listed in any of these tables, but woods not listed have a higher probability of not being a problem.

Safety Tips - Wood Toxicity (Gary Guenther) (continued)

Table I - Source: American Woodturner, June 1990

Wood	Reaction	Site	Potency	Source	Incidence
Bald Cypress	S	R	+	D	R
Balsam Fir	S	E,S	+	LB	C
Beech	S,C	E,S,R	++	LB,D	C
Birch	S	R	++	W,D	C
Black Locust	I,N	E,S	+++	LB	C
Blackwood	S	E,S	++	W,D	C
Boxwood	S	E,S	++	W,D	C
Cashew	S	E,S	+	W,D	R
Cocobolo	I,S	E,S,R	+++	W,D	C
Dahoma	I	E,S	++	W,D	C
Ebony	I,S	E,S	++	W,D	C
Elm	I	E,S	+	D	R
Goncalo Alves	S	E,S	++	W,D	R
Greenheart	S	E,S	+++	W,D	C
Hemlock	C	R	?	D	U
Iroko	I,S,P	E,S,R	+++	W,D	C
Mahogany	S,P	S,R	+	D	U
Mansonia	I,S	E,S	+++	W,D	C
	N		+	D	
Maple (Spalted)	S,P	R	+++	D	C
Mimosa	N		?	LB	U
Myrtle	S	R	++	LB,D	C
Oak	S	E,S	++	LB,D	R
	C		?	D	U
Obeche	I,S	E,S,R	+++	W,D	C
Oleander	DT	N,C	++++	D,W,LB	C
Olivewood	I,S	E,S,R	+++	W,D	C
Opepe	S	R	+	D	R
Padauk	S	E,S,R	+	W,D	R?? disagrees w/ other input
Pau Ferro	S	E,S	+	W,D	R
Peroba Rosa	I	R,N	++	W,D	U
Purpleheart		N	++	W,D	C
Quebracho	I	R,N	++	LB,D	C
	C		?	D	U
Redwood	S,P	E,S,R	++	D	R
	C		?	D	U
Rosewoods	I,S	E,S,R	++++	W,D	U
Satinwood	I	E,S,R	+++	W,D	C
Sassafras	S	R	+	D	C
	DT	N	+	D,W,LB	R
	C		?	D	U
Sequoia	I	R	+	D	R
Snakewood	I	R	++	W,D	R
Spruce	S	R	+	W,D	R
Walnut, Black	S	E,S	++	W,D	C
Wenge	S	E,S,R	+	W,D	C ground bark stupifies fish
Willow	S	R,N	+	D,W,LB	U
West. Red Cedar	S	R	+++	D,LB	C
Teak	S,P	E,S,R	++	D	C
Yew	I	E,S	++	D	C
	DT	N,C	++++	W,D	C
Zebrawood	S	E,S	++	W,D	

KEY:

I - irritant
S - sensitizer
C - nasopharyngeal cancer
P - pneumonia
DT - direct toxin
N - nausea, malaise

S - skin
E - eyes
R - respiratory
C - cardiac

D - dust
LB - leaves, bark
W - wood

R - rare
C - common
U - uncommon

Safety Tips - Wood Toxicity (Gary Guenther)

Table 2 - More common toxic woods

Source: www.hse.gov.uk/pubns/wis30.pdf

Timber name/s Use Reported adverse health effects - [# - used for plywood, \$ - softwood]



- **Abura/bahia** furniture, shop-fitting, cladding **vomiting**
- **Afrormosia** joinery, furniture, framing, veneers, cladding, boats **skin irritation, splinters go septic, nervous system effects**
- Afzelia/doussie stairs, doors, floors, cladding dermatitis, sneezing
- Agba/tola cladding, general uses skin irritation
- **Alder** construction, toys, brush handles **dermatitis, rhinitis, bronchial effects**
- Andiroba/crabwood interior joinery sneezing, eye irritation
- Ash joinery, sports goods decrease in lung function
- **Avodire** decorative veneers **dermatitis, nose bleeds**
- Ayan/movingui doors, windows, furniture dermatitis
- Basralocus/angelique marine uses, barrels general unspecific effects
- **Beech #** furniture, veneers, tool handles, musical goods **dermatitis, decrease in lung function, eye irritation (possibly from bark lichens)**
- Birch # furniture, paper and pulp, veneers, flooring **dermatitis** on sawing lumber
- **Bubinga** veneers, turnery, knife and brush handles **dermatitis, skin lesions possible**
- Cedar of lebanon \$ joinery, garden furniture, gates respiratory disorders, rhinitis
- **Cedar** (cent/s American) # cabinets, joinery, panelling, boats, cigar boxes **allergic contact dermatitis**
- **Cedar (western red)** \$ indoor and outdoor constructions, shingles, planking, boats, panelling, cladding, **asthma, rhinitis, dermatitis, mucous membrane irritation, central nervous system effects**
- Chestnut (sweet) furniture, kitchen utensils, fences, gates, veneers dermatitis (possibly from bark lichens)
- **Douglas fir #** \$ flooring, joinery, turnery, boats, vats, veneers **dermatitis, splinters go septic, rhinitis, bronchial effects**
- **Ebony** tool handles, musical and sports goods **mucous membrane irritation, dermatitis, possibly a skin sensitiser**
- Freijo/cordia interior furniture possibly a skin sensitiser
- **Gaboon/okoume #** blockboard, veneers, packing cases, cigar boxes **asthma, cough, eye irritation, dermal effects (hands, eyelids)**
- Gedu nohor/edinam furniture, boats, coffins dermatitis (rare)
- **Greenheart** marine uses, axe handles, factory flooring, sports goods **splinters go septic, cardiac and intestinal disorders, severe throat irritation**
- Guarea boats, furniture and cabinet making skin and mucous membrane irritation
- Gum (southern blue) packing cases, construction, pulp, fibre-board dermatitis
- Hemlock (western) \$ construction, joinery bronchial effects, rhinitis
- Idigbo # interior and exterior joinery, furniture possible irritant

(Continued on page 25)

Safety Tips - Wood Toxicity (Gary Guenther) (continued)

(Continued from page 24)

- **Iroko** construction, bench tops, marine uses, joinery **asthma, dermatitis, nettle rash**
- **Larch** \$ construction, fencing stakes, stairs, flooring **nettle rash, dermatitis** (possibly from bark lichens)
- **Limba** # frames, drawer sides, coffins, veneers, furniture **splinters go septic, nettle rash, nose and gum bleeding, decrease in lung function**
- **Mahogany** furniture, cabinet work, boats **dermatitis, respiratory disorders, mucous membrane irritation**
- **Makore** # planks, floors, panelling, doors, furniture, boats **dermatitis, mucous membrane and respiratory tract irritation, central nervous system and blood effects**
- **Mansonia** cabinet making, turnery, sports goods **splinters go septic, skin sensitisation, irritation, respiratory disorders, nose bleeds, headache, cardiac disorders**
- Maple flooring, furniture, sports goods decrease in lung function
- Meranti/lauan (various) # boats, flooring, furniture, joinery skin irritation
- **Oak** (various) furniture, joinery, flooring, panelling, barrels **asthma, sneezing, eye irritation**
- **Obeche** # model-making, musical goods, picture frames **skin and respiratory tract irritation, nettle rash, dermatitis and rashes (handling articles), feverish, sneezing, wheezing**
- **Opepe** construction, marine uses, flooring **dermatitis, mucous membrane irritation, central nervous system effects e.g., giddiness, visual effects; nose bleeds and blood spitting**
- **Padauk** turnery, carving, boats, flooring species-dependant: **itching, eye irritation, vomiting, swelling (e.g., eyelids)**
- **Peroiba** construction, joinery, turnery **skin and mucous membrane irritation; systemic effects e.g., headache, nausea, stomach cramp, weakness, blisters**
- Pine (many species) # \$ construction, stairs, doors, furniture, pallets skin irritation (may cause photosensitisation); decrease in lung function
- **Poplar** # shelves, toys, matches, pallets, wood wool **sneezing, eye irritation, may cause blisters**
- Ramin furniture, mouldings, toys, joinery dermatitis (possibly from bark)
- **Rosewood (many species)** furniture, cabinets, musical goods, jewellery **dermatitis, respiratory disorders. Effects may arise from handling wood**
- Sapele # furniture, mouldings, flooring, veneers skin irritation
- **Spruce** (several species) # \$ construction, telegraph poles, packings, pallets **respiratory disorders, possible photosensitisation**
- **Teak** marine fittings, joinery, scrubbing towers **dermatitis (potent, even after seasoning) nettle rash, respiratory disorders**
- Utile furniture, cabinet making, veneers, mouldings skin irritation
- Walnut (not African) furniture, fancy goods, gun-stocks, veneers **sneezing, rhinitis, dermatitis from nut shells and roots**
- **Wenge** panelling, furniture, kitchens, veneers **splinters go septic; dermatitis, central nervous system effects e.g., giddiness, drowsiness, visual disturbance, abdominal cramps**
- Whitewood (American) # construction, flooring, joinery dermatitis
- **Yew** \$ carving, turnery, cabinet making, sports goods **dermatitis, systemic effects e.g., headache, blood pressure drop, cardiac effects**

Montgomery County Woodturners Newsletter

Newsletter Editor:
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Montgomery County Woodturners -
A local chapter of the American
Association of Woodturners (AAW)



Next Meeting

Date: Thursday, September 6, 2007
Time: 7:00-9:00 PM
Location: Woodworkers Club
4950 Wyaconda Road
Rockville, MD 20853
Phone: (301) 984-9033
Program: Ed Kelle
Turned and Carved Vessels

We're on the Web at:

www.montgomerycountywoodturners.org

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Wood Identification	Ed Karch	ekarch@karch.com	703-631-3263
Exhibit Committee	Phil Brown, Hal Burdette, and Cliff Poodry		