

Montgomery County Woodturners

<http://montgomerycountywoodturners.org>

Next Meeting and Demonstration (Eliot Feldman)

The next meeting will be:

Date: Thursday, July 10, 2008

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 Richard Webster, donate to the silent auction, bid on a silent auction item, check out the Lending Library videos, and meet other members.
- 7:00 - 7:15 PM Business Meeting and Show & Tell
- 7:15 - 8:50 PM Program: **Stuart Batty - Turning a Bowl with Gouge Only**
(Please note: \$10 demo fee)
- 8:50 - 9:00 PM Pay for and retrieve your Silent Auction items, pack up, put the lathe and space back in order.

Demonstration - Stuart Batty - Turning a Bowl with Gouge Only

Stuart is, quite simply, one of the most famous woodturners and educators in the world today. He is a third-generation turner who does all his work on the lathe and is known for his winged bowls, his impossibly-tall, thin goblets, and a variety of interesting boxes, among other things.

For his demonstration, Stuart will turn a bowl with only the use of gouges. No scrapers! This should encourage all of us to seek more proficiency with our own gouges.

See a detailed profile of Stuart on pages 6-7 in this issue.

Stuart has a basic website presence at <http://www.stubatty.com>. He can be reached at: stu@stubatty.com



Special Points of Interest:

- Stuart Batty Profile
- Symposium Highlights
- MCW Web Site & Newsletter Winners

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President's Perspective (Phil Brown)

I'm pleased that over 30 percent of our membership attended one or more days of the AAW Symposium in Richmond on June 20-22. The Symposium was a good experience for me and all those I have talked with. Prior to the start of the Symposium, I was able to volunteer with collating and stuffing registration materials into packets, which was an interesting behind-the-scenes event that provided new acquaintances and a chance to see AAW's administrative talent at work (Eunice Winn). Helping with the Instant Gallery at the start of the Symposium also helped focus my attention on displayed pieces and the auction.

I am delighted to have joined our Web Master, Newsletter Editor, and Secretary on stage Saturday night to receive their awards from the web site and newsletter competitions. What an ego trip - a great feeling of announcing to the turning world that we are among our peers.

The silent and live auctions raised funds for the Educational Opportunity Grant (EOG) program conducted by AAW. The auctions grossed over \$63,000, but after paying those turners who offered their work at wholesale, the net will still be in the mid 40's.

An event organized by and benefitting POP (Professional Opportunity Program) was "The Sphere" exhibit and catalog. The 47 pieces were outstanding and exciting to see. Beginning with a silent auction during the exhibit, all pieces were sold in a live auction on Sunday, which grossed about \$80,000. Thus the Sphere Exhibit generated more excitement than the live auction at the banquet Saturday night. Both auctions substantially benefitted from the presence of one particular collector/buyer.



The Youth Program was active and successful with kids working under supervision on 25 Jet mini-lathes on Friday and Saturday. Observing this activity encourages me to consider if MCW might eventually find a way for some of our members to offer local exposure to wood turning for kids as well. AAW's EOG program might be utilized to obtain lathes and other equipment, if some of our members were to take up this endeavor. Please let me know if you would be interested in getting involved in promoting turning with our youth and/or if you know of a public or private school which we could approach as well.

While AAW has never had a claim under their liability insurance program for Chapter-sponsored events, I became aware that it would be appropriate for us to create more documentation behind our Mentor Program and any MCW sponsored demonstrations. Based on the AAW Symposium liability discussion, I will give further attention to our chapter's and our personal liability issues and exposures.

I'm glad to report that at the Symposium's Chapter meeting, a proposal to require any new local Chapter to have all members also be AAW members

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President's Perspective (Phil Brown)

(Continued from page 2)

was resoundingly shot down. While those of our members who are not AAW members are missing a big wood turning resource, I expect we would have a smaller group if we required everyone to pay \$45 for AAW membership in addition to our \$20 MCW membership fee and occasional demonstrator fees.

Our club exhibit at the Potomac Public Library should be ready for viewing on July 1st. Exhibitors at the Potomac Library include Tim Aley, Phil Brown, Don Couchman, David Fry, Gary Guenther, David Jacobowitz, Doug Pearson, Richard Webster, and Ilya Zavorin.

Please join us for the July meeting for Stuart Batty's demonstration which should be very informative.

Conferences & Events (Phil Brown)

ARROWMONT CLASSES

In addition to their classes in July and August, the Arrowmont catalog for fall classes is out with the following turners offering instruction: Warren Carpenter, September 21-27; Mark Gardner, September 28-Oct 4; Marilyn Campbell, October 5-11; Linda Van Gehuchten, October 17-19; and Joe Ruminski, October 24-26. See their fall schedule at:

www.arrowmont.org/registration/commerce.pl?page=fall2008-grid.html&cart_id=

CALLS FOR ENTRIES

Turned wood no bigger than 5" in any dimension is welcomed at **The 75th Annual International Exhibition of Fine Art in Miniature**, November 17 - January 3, 2009, at Strathmore Mansion, North Bethesda, MD, sponsored by The Miniature Painters, Sculptors, & Gravers Society of Washington, DC. Application fee for nonmembers is \$25 with hand delivery, or \$40 for mailed submissions, due by September 1st. Download a prospectus (pdf file) with instructions for delivery from www.MPSGS.org. Send inquiries to Nancy Still, MPSGS Secretary, 301-977-2190, or nancy@miniartsupply.biz

The Washington Woodworkers Guild (WWG) will again sponsor an exhibit of members work at Del Ray Artisans in Alexandria, VA from October 10 to November 1st. Applications for **From our trees ...artistry is revealed** are due August 1, 2008. The application fee is \$30 for three entries, and WWG membership is \$24. Download the application from the WWG web site:

www.washingtonwoodworkersguild.org/about_us.htm

The prospectus is available for **Craft Forms 2007**, a national, juried craft-art exhibit sponsored by the Wayne Art Center in Wayne, PA (on the main line west of Philadelphia). The juror this year is Michael Monroe, Director and Chief Curator, Bellevue Arts Museum, Bellevue, WA. With the exhibit open December 5, 2008 to January 22, 2009, applications are due by September 19, 2008. The competition is substantial, but if you want exposure for your contemporary work and a good entry for your resume, do apply. Exposure to the juror can sometimes count too. Download the prospectus from:

www.wayneart.org/exhibits/pdf/craftforms_2008.pdf

For turners age 60 and over, the **Senior Artist Alliance** continues to offer exhibit opportunities in Montgomery County and nearby areas for both wall-hung work (platters or wall sculpture, for example) and three dimensional work. For information and membership see their web site:

<http://seniorartistsalliance.org/default.aspx>.

Financial Report (Doug Pearson)

The current MCW bank balance is: \$2,572.54.

Editor's Viewpoint (Bert Bleckwenn)

The AAW Symposium experience offered a great opportunity to expand one's exposure to not only basic techniques but also an ability to expand a person's thinking about growing and changing.

Kathy and I focused on rotations that emphasized the artistic issues and were well rewarded with Jacque Vessery's "*Attention to the Little Things in Life*", Cindy Drozda's and David Nittmann's "*Left Brain / Right Brain*" lively discussion and demonstration, and, the absolute best for me, the multiple exposures to Binh Pho and his work, techniques, life experiences, and outlook on life.

Binh's initial session discussed the *Seven Levels of Change and Growth* which provides a yardstick to assess where one is in your own growth and development. The levels are:

1. Knowing "Right" from "Wrong"
2. Doing what is "Right"
3. Doing the "Right" Thing Better
4. Eliminating Distractions from doing "Right" more Efficiently
5. Copying how the Best do it "Right"
6. Being/Doing "Different"
7. Doing the "Impossible"

Later on, we took in Binh's session on airbrushing techniques which was fascinating. Since I had taken his class on piercing and texturing a few years earlier, we chose to skip this session, and so we took the time to stop by his Trade Show booth, meet his family, and purchase his two DVDs on hollow turning and airbrushing/piercing.

By this time, we were ready to take in the Instant Gallery where we were captivated by Binh's and his daughter, Victoria's collaborative work that was destined for the Live Auction. This amazing piece brought \$7000 at the Live Auction and demonstrates that Binh operates at the 7th Level of Change and is well respected by his peers as well as the collecting community.

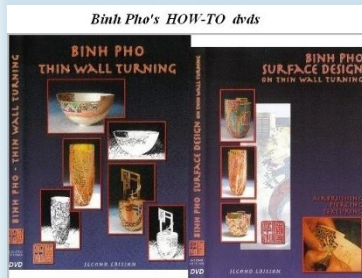
The binder that brought all this together was Binh's intertwining his life experience in escaping from the aftermath of the Vietnam War with the stories behind his artistic creations in his life-experience discussions during the various rotations.

All of this exposure to Binh led me to purchase an autographed copy of his newly published book, **River of Destiny** by Kevin Wallace, at the Symposium. Back at home, I leisurely started to read the book and found myself so totally engrossed that I literally read it in one sitting! The book contains a vivid perspective of Binh's life experience to date along with various creations each having a very personal experience as a backdrop. It is an exceptional story, and I highly recommend it to anyone looking for an inspirational experience.

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Binh Pho & Victoria Pho
It's not easy being Green
Walnut, Box Elder,
Aluminum, Acrylic Spray
\$7000



Editor's Viewpoint (Bert Bleckwenn)

(Continued from page 4)

All of this has resulted in my starting down the path of purchasing an airbrush and various supplies directly from Binh along with starting to extensively research airbrush books, articles, and supporting information. I'm hoping to try my hand at Binh's techniques with airbrushing while we continue to be confined to our apartment. I also have my eyes on his piercing techniques and hollowing techniques once a shop is set up in our retirement home.

So look for a future installment where I hope to share my experiences with airbrushing, all as a result of a great experience at the AAW Symposium and especially a rich exposure to and interaction with one of the current masters in woodturning, Binh Pho.

Future Meetings (Eliot Feldman)

If you have suggestions for future meeting demonstrators, or would consider demonstrating something yourself, please contact our Program Director, Eliot Feldman at eliot@mathtechinc.com or by phone at 301-493-9666.

- **August - Judy Ditmer** - Judy is a nationally-known turner and author of an excellent turning book for beginners (*Basic Bowl Turning With Judy Ditmer*). She makes everything from small spinning tops (of which she once made 70 in one hour) to large sculptural wall hangings. She is known for her partially-bleached salad bowls, turned jewelry (on which she also wrote a book), and much more. She will also be doing a CAW Workshop on Friday and Demonstration on Saturday.
- **September - Jamie Donaldson** - Gary Guenther arranged to have Jamie Donaldson demonstrate for us. Jamie is an excellent turner (see www.jamiedonaldsonwoodturner.com/gallery01/index.html) who is also widely known and respected on the WoodCentral and WoW woodturning forums for the extremely helpful commentary he provides on photography issues. We have a link to his famous article, "The Phrugul Photo Studio Way to Shoot Woodturnings", on the "Links/General links" page of our Web Site. Jamie will also be doing the usual events for CAW that weekend.
- **September 20 - Picnic at Mike Colella's house.**

New Members (Stuart Glickman)

<u>Member Name</u>	<u>Location</u>
Jude Herges	Montgomery Village
Tom Ankrum	Germantown
Jack Enders	Bethesda
Mark Supik	Baltimore

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

2008 Meeting Schedule		
January 10	February 7	March 6
April 10	May 8	June 12
July 10	August 7	September 11
October 9	November 6	December 11

Stuart Batty Profile (Bert Bleckwenn)

Stuart Batty grew up in Buxton, England and presently lives in Boulder, Colorado. Both his grandfather and father were professional woodturners. He began turning at the age of 10 under the expert tutelage of his father Allan Batty, an internationally recognized turner and teacher. Stuart began by helping his father make stair spindles, and learning traditional woodturning techniques that had been used in Britain for the past hundreds of years. At the age of 16, Stuart joined the professional ranks as spindle turner and teacher in his father's workshop. At age 18 he became the in-house teacher and woodturning demonstrator at Craft Supplies Ltd. in England and a tool tester for Robert Sorby Tools. While working for Craft Supplies Ltd. he helped set up their first sawmill, as well as being their buyer for exotic woods. Stuart then went on to set up six additional sawmills in five African countries, including Cameroon, Nigeria, Tanzania, South Africa, and Madagascar.

Stuart's style of work is greatly influenced by his background as a spindle turner with precise cuts and sharp detail. Starting with an old, orthodox British woodturning style, he has altered or modified his own style to suit modern tools and steels. He uses very simple tools and grinds them to enable him to create his pieces. He has spent much of his time teaching over 4000 students, and he has demonstrated his skills at over 55 international symposia in 12 different countries. He has also taught and demonstrated in over 60 U.S. cities for the AAW, alongside such well-known turners as David Ellsworth, John Jordan, and Bill Hunter.

While he was working for Craft Supplies Ltd., he turned 110 bowls out of 110 different species of wood, which they photographed for their catalogs and which were reproduced in over 1.5 million catalogs over the next 15 years. Being exposed to such a great variety of woods, he prefers dense, exotic woods. His work has been depicted on the covers of many magazines since 1980.

His work has been shown in galleries in London, Cambridge, Oxford, and Bethesda, MD in the past, and he is now showing at the famous del Mano Gallery in Los Angeles. It also appears in the White House permanent collection.



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Stuart Batty Profile (Bert Bleckwenn)

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One does not see any carving or surface texturing in or on Stuart's artwork. It is purely lathe-made. He specializes in bowls with corners; deep, thin, tall bowls; very tall, incredibly thin-stemmed goblets; and a variety of boxes. His work is sought after by many wood art collectors, as well as by other woodturners who appreciate the skill exhibited in his work.

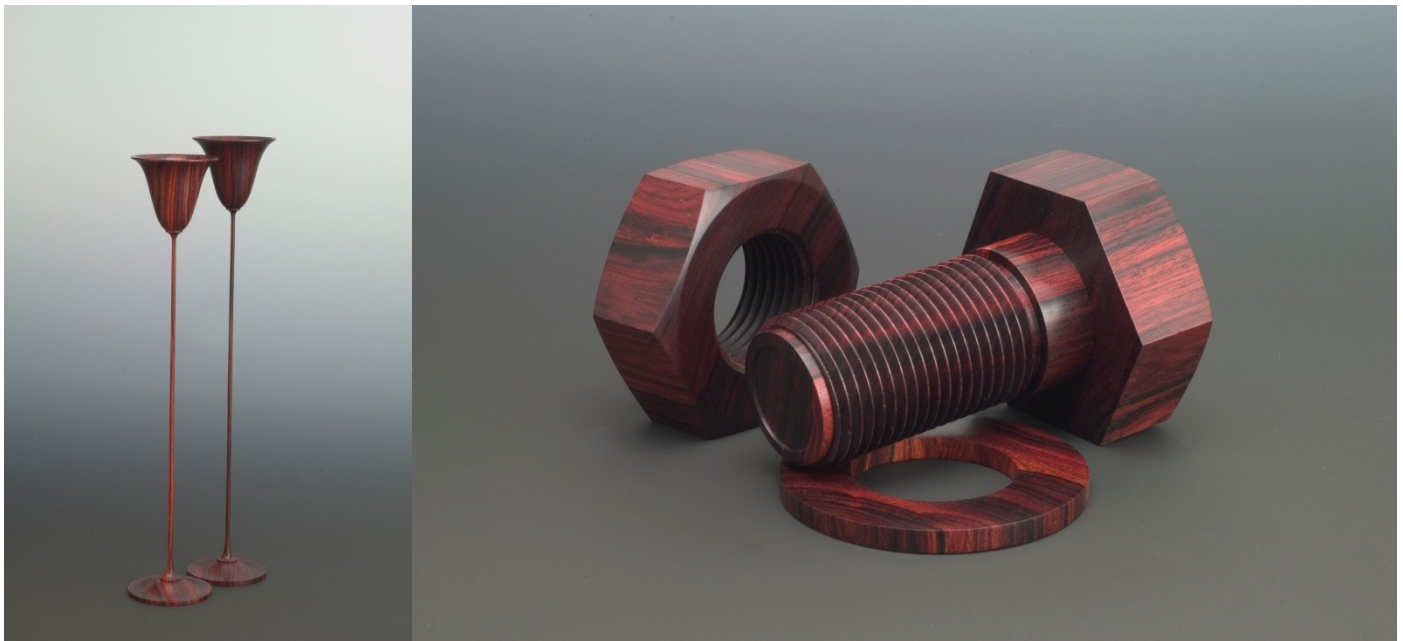
Stuart teamed up with Mike Mahoney and developed "Two Ways to Make a Bowl", which demonstrated the artists' two different approaches. They discuss grinding techniques, gouge angles, tool selection, chucking concepts, push cuts, pull cuts, drying ideas and much more, all in front of a live audience. Their rapport with each other and the audience makes this DVD fun to watch while giving the viewer an immense amount of information. Great for all levels of woodturning and especially instructors of the craft.



Stuart has also been involved in the design of an extensive line of tools that he intends to be high-quality but "at a lot lower price." The tools, to be made near Boulder, Colorado and in Chicago, will contain four different steels. The cutting tips will be made from CPM 10V, an alloy that Batty says is "the most grindable and longest-lasting steel out there."

"We'll have close to 30 different blades," Batty said. "There will be some new negative-rake scrapers, which are different from any that I've used in the past, and a new type of bowl gouge." All the tools are modular: users can replace the tips as they wear down, rather than replace the entire tool. His company is making a small number of prototypes now, Batty said, and he expects to have the tools on the market "by the middle to the end of the summer."

Stuart's lengthy list of over 15 available demonstrations covers the gamut of topics from design, to tool use, and the production of all forms of lathe-turned wooden objects from common to extraordinary. But there's nothing at all common about his forms, his techniques, and his teaching skills. He is fearless, and, on top of all that, he's fun.



June Meeting Minutes (Gary Guenther)

Twenty seven people attended the June meeting, including a number of first-time visitors. We are pleased to report that three people signed up as New Members. This is a healthy turnout, but we still have room for lots more, and we encourage everyone to attend in July to see one of the world's most famous woodturners, Stuart Batty.

Two Silent Auction tables were needed to hold all the incoming wood. Al Dickenson's daughter brought a nice selection of unusual, aged pieces from Al's stock, Phil brought some locust branches from the Temple Micah property, and there was also some fresh Bradford Pear storm wood. Attendees scarfed up the largesse, and \$43 went into your Club Treasury. Let's do it again in July – there's plenty out there – bring some to share. Also, let's see what you're turning from any Silent Auction wood which you have previously purchased.

President Phil Brown welcomed everyone and invited first-time attendees to say a few words about themselves. Forms and samples were available for people who wish to obtain name tags. A large box was set up in the back for collection of exhibit pieces for the Potomac Library display. Phil made the following announcements:

- Applications are due Aug 1st for the Washington Woodworkers Guild show in Alexandria, VA. Details will be in the next Newsletter.
- Mike Colella has invited Members to a picnic to be held in his back yard on Saturday, September 20. Everyone is encouraged to attend, and please bring a side dish – meats and drinks will be provided gratis by MCW. We look forward to socializing with you.
- Phil expressed his pleasure with the June issue of our prize-winning MCW Newsletter, including the expanded photo coverage of our May visit to Jerry and Deena Kaplan's house and the articles focused on the AAW Richmond Symposium. Phil presented a Certificate of Appreciation to Gary Guenther for "...supporting and contributing to the award-winning MCW Newsletters and MCW Web Site in 2007 and 2008."
- Please let Phil know if you volunteered for the Richmond AAW Symposium.

Fifteen turners brought items to display and discuss at Show & Tell. I think this may be a record. Richard Webster checked the pieces in, and guest photographer Hal Burdette took the stills. Thanks Hal. Gary Guenther shot the candid photos. Clif Poodry led our S&T period that is quickly becoming one of our most



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Silent Auction Table



New Member
Tom Ankrum
captive ring practice



Thanks Gary!



Hal Burdette in Action

Prior Meeting Minutes (Gary Guenther)

(Continued from page 8)

popular features. This is very healthy because it shows that Members are really starting to feel at home in our group and becoming more comfortable sharing their work and ideas with their fellows. [Speaking of sharing, Don Van Ryk even brought cookies in his cookie jar! Thanks Don.] We are seeing some very interesting and well-made pieces. The quality level of the works displayed this month was very high. I continue to enjoy the great diversity of forms. You can view many of the items in pages below, and online by clicking the June links on the Photo Gallery page of our Web Site. Keep 'em coming.



Eliot Feldman introduced our Demonstrator for the evening, our own Ed Karch. Ed did a great job of showing us how he (and we) can identify different types of wood. For further details, see the Demonstration section of this Newsletter.

After the meeting, Ed Grossman described the goals of the Temple Micah project and possible objects of interest for the donated wood. Eliot Feldman agreed to work with him.

We are pleased to have a number of new members, and we want them to feel welcome at our meetings. Please seek someone out at the next meeting and introduce yourself. You'll probably have something in common.

We encourage all of our Members to join our national, sponsoring body, the American Association of Woodturners. We would like to remind everyone that our excellent, prize-winning Web Site is located at <http://montgomerycountywoodturners.org>. As always, if you have suggestions for changing or adding something in the Club, please discuss your ideas with one of the Officers.

Lending Library Reviews (Carl Powell)

Tips for Turners - David Ellsworth

The video quality is fair. It shows signs of being a second or third generation copy but it is clear enough to see what's happening. The content is an interesting collection of ideas and tips. Many are somewhat dated (applying to older lathes, for example) but there are still a lot of good ones. The 'Flexion Section' in particular (a lot of stretches and exercises) should be useful to any turner.

Segmented Turning - Gold Coast Woodturners - Rick Pixley

The video quality is good. The content is a presentation on Segmented Turning by one of the Gold Coast woodturners. It lacks the production values of a professional video but contains a lot of practical insight from someone who does segmented turnings. There are good demonstrations of many of the techniques you would see in a book on segmented turning.

LIVE - June's Demonstration – Ed Karch (Gary Guenther)

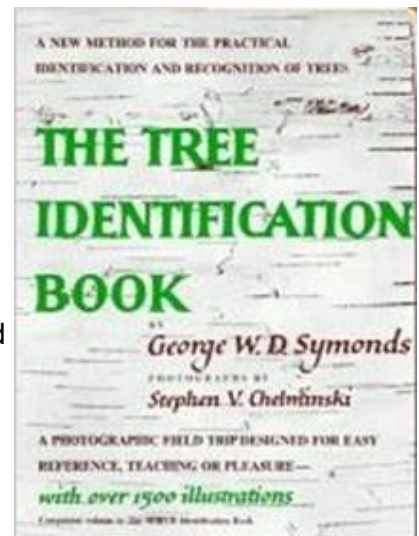


Many of us have known Ed Karch from his membership in the Capital Area Woodturners, and we certainly know him as an active and valued Member of MCW. We are used to seeing his interesting and artistic pieces in Show & Tell, and he is one of only two people to have done more than one demo for us (Clif Poodry being the other) – see the May 2007 MCW Newsletter for the write-up of Ed's April 2007 demo. For more, you can check out Ed's websites at www.bycturnery.com and www.karch.com. The latter includes some of the other interesting things in Ed's life (like astronomy and fused glass). It is notable that Ed and his wife are our only Members from Virginia, and coming around the Beltway at rush hour on a Thursday night is no picnic.

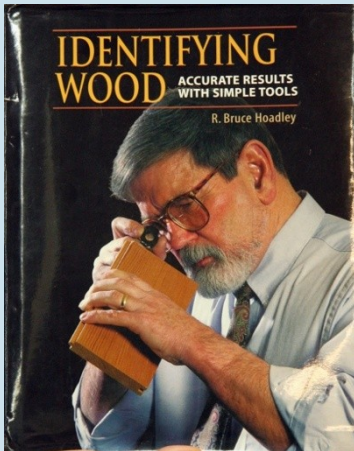
Soon after MCW was formed, Ed volunteered to be our resident wood identification expert. If you have a piece of unknown wood you would like to identify, bring it to a meeting, and Ed will break out his kit of tools and take a crack at it for you on the spot, or take it home for further study. For our June meeting, Ed shared with us some of the books, tools, and techniques needed for recognizing and distinguishing a wide variety of woods to the family, genus, or species level. Ed gave us a very good idea of how he does it, but for anyone to aspire to the skill, it is obviously going to take some education, training, reference materials, and tools.

A very nice mini-course of basic, pertinent information on the characteristic macro and micro structures within trees, and how these are unique for each species, is available as text and photos online at www.karch.com/idwood.htm. Rather than trying to repeat a summary of that information here, I simply recommend you go there and read it. If you're a bit dense like me, it's going to take more than one reading, but having heard Ed's verbal descriptions certainly makes it a lot easier to grasp the concepts. A few weeks ago, I couldn't even say "parenchyma"!

During his very informative demo, Ed noted that the easiest way to identify a piece of wood is to do it when it's still attached to, or at least associated with, the living tree. Leaves and fruit are big clues, and there are lots of good books. Ed recommends "The Tree Identification Book" by George W.D. Symonds. [I personally use the smaller "National Audubon Society Field Guide to North American Trees (Eastern Region)" and find it quite good and easy to use, as well as being easily carried in a back pack. Nearly half of it is colored photographs.] If leaves and/or fruit are not available, the bark and branching style can also provide a lot of help when working with these types of books.



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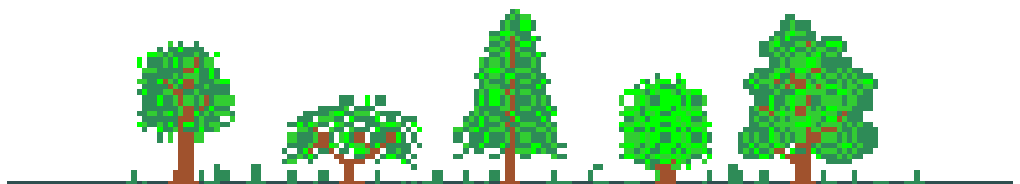
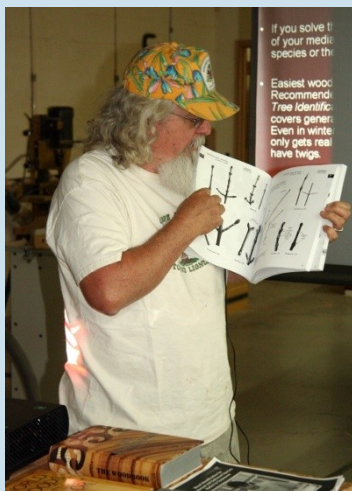
LIVE - June's Demonstration – Ed Karch (Gary Guenther)

By far the most difficult situation is when you have only a chunk of wood. Ed reviewed the general anatomy of a tree and the resulting geometries, including the form and purpose of the basic interior structures. He showed us how to prepare a sample (with a very sharp blade), described some of the features and patterns to look for, gave us a chance to see and play with a number of his optical magnifiers, showed the effects of different magnification ratios, and showcased a selection of the best books on the subject. Ed holds the book "Identifying Wood: Accurate Results with Simple Tools" by R. Bruce Hoadley to be the best and most complete for the non-professional.

Having said all this, the critical item that is needed for identification is a structured "key", such as found in the Hoadley book or others. The "key" is a detailed logic tree that leads the user down through a series of questions regarding the features and patterns that he sees in the magnified sample cross section. By noting the set of representative characteristics required by the "key", one is ultimately led to the desired identification.

Various "keys" are also available online for woods from different areas of the world. The hard part is becoming familiar enough with the terminology, and learning to recognize the subtle variations in the required characteristics, to be able to follow the path accurately. Ed points out that practice helps a lot and that a set of pen/pencil turning blanks of various known woods can be a valuable and relatively inexpensive way of gaining the needed observational skills, experience, and confidence.

Ed's web site, at the above "idwood" link, provides a wealth of information and links to other sources. If you want to get into this very interesting field yourself, you now have what you need to get started. Thanks, Ed, for the hands-on experience.



Show & Tell (Hal Burdette & Gary Guenther)



This Month's
MCW Album Cover

Stan Sherman
12" segmented
vessel
Bolivian rosewood,
ebony, purple heart,
and maple



David Fry
12" burly red-maple vessel



Denis Zegar
15"-tall segmented vase
red heart, yellow heart, purple heart, wal-
nut, oak, cherry, and curly maple

Show & Tell (Gary Guenther & Hal Burdette)



Don Van Ryk
6" apple bowls



Don Van Ryk
apple bowl ~4"x2.5"



Don Van Ryk
8"-tall cookie jar
oak, walnut, and aspen



Gary Guenther
three maple mushrooms
3"-4.5" x2"



Tom Ankrum
bowl ~8"x3"



Jerry Kaplan
7.5"-tall, dome-lidded holly box,
without finish,
in the style of Richard Raffan

Show & Tell (Hal Burdette & Gary Guenther)



Steve Balaban
6" segmented bowl
walnut, maple, and ?



Elliot Schantz
3" bowl/vase
plywood glue-up



Elliot Schantz
a seriously "natural edge" bowl
15"-long hunk of pine



Justin Fields
10"-tall segmented vase
walnut and maple

Show & Tell (Gary Guenther & Hal Burdette)



Clif Poodry
11" spalted red-maple vessel with
leather laced rim



Ed Karch
5" black-walnut,
limb-end bowl



Ed Karch
7.5" quarter-sawn
American sycamore bowl
with gold leaf

Show & Tell (Hal Burdette & Gary Guenther)



Tim Aley
13.5" cherry bowl



Mike Blake
five multi-wood pencils



Richard Webster
12" half-and-half quilted-maple bowl



2008 AAW Symposium

2008 AAW Symposium Highlights

MCW Attendees:

(* MCW member with Instant Gallery entries)

Tim Aley
Marshall Becker
Bert & Kathy Bleckwenn
Phil Brown *
Hal Burdette
Don Couchman
Eliot Feldman *
Ed & Shelley Grossman
Gary Guenther
Dave Jacobowitz
Jerry Kaplan
Ed Karch *
Doug Pearson
Clif Poodry *
Carl Powell
Elliot Schantz
Bob Stroman
Richard Webster *
Ilya Zavorin



Richard Webster
Low Bowl
Sugar Maple



Clif Poodry
Phil-Pot
Red Maple



Elliot Feldman
Thin-walled hollow forms
Bleached Holly, Cherry, Norway Maple



Ed Karch
Sweet Dreams
Holly and Fused Glass



Phil Brown
Vessels
Big Leaf Maple & Burl

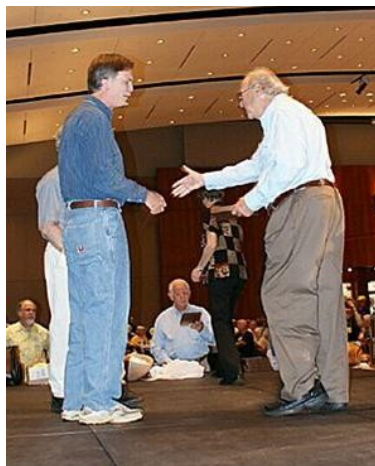


2008 AAW Symposium

2008 AAW Symposium Highlights

Awards Banquet (Clif Poodry)

The Awards Banquet was extra special this year because Montgomery County Woodturners was recognized in two categories: First place for the newsletter and second place for the website. Newsletter Editor Bert Bleckwenn was accompanied by Gary Guenther on stage to receive the recognition. I took some photos while standing next to a table with members of another Maryland Club who were cheering loudly for us. A couple minutes later, the master of ceremonies invited Doug Pearson accompanied by Phil Brown to receive second place award for best website and acknowledged the great showing by MCW. Given the size of the AAW and the large number of chapters, this was quite an accomplishment.



Video Library (Clif Poodry)

I bought a three-video set of the 2007 AAW Symposium in Portland. I'll put them in the Library and provide a review next month. In the meantime, we have two more reviews by Carl Powell elsewhere in this newsletter

MCW Members who Volunteered for AAW (Bert Bleckwenn)

- Phil Brown - Registration Envelope Stuffing
- Don & Corinne Couchman - Registration Volunteers
- Ed Karch and Phil Brown - Instant Gallery setup
- Clif Poodry - Youth Program Volunteer
- Richard Webster - Youth Program Volunteer



Clif Poodry
Youth Program Volunteer

2008 AAW Symposium Highlights

New Attendee Perspective (Richard Webster)

The Symposium was overwhelming in its scope but absolutely wonderful. It was difficult each day to choose "the best" demonstrations to attend. There were many interesting topics, and I found something to learn at every event, but I was left with the frustrating feeling that I must be missing something important in the other demos. The rotation helped, but I know I missed a lot of "good" stuff.

The trade show also had interesting demos for me. I could ask questions, face to face, and I would get an instant personal demonstration. This was one of the best trade shows that I have attended -- difficult to keep the credit card in my pocket.

The instant gallery was stunning ... with many creations totally over my head. "HOW was it turned?" was on my lips many times.

The only complaints I had were 1) the Demonstrator Handouts booklet should have been in our packet (we should not have had to purchase it), and 2) the youth program was not organized enough -- there was too much out-of-control behavior. The kids were expected to remember what to do after one, quick over-all instruction of the project; it didn't work, with so few helpers to guide them.

Links to the 2008 AAW Symposium website and photo shots (Bert Bleckwenn)

<http://www.woodturner.org/sym/sym2008/#>

[Pre-opening Walkabout photos](#)

[Spheres Special Exhibit photos](#)

[Spheres Live Auction photos](#)

[Trade Show photos](#)

[Video from the Trade Show area](#)

[Resident Artists photos](#)

[Return to the Community photos](#)

[Opening Day photos](#)

[Special Interest Night photos](#)

[Youth Turning Room photos](#)

[Silent and Live Banquet Auction Items](#)

[Banquet and EOG Auction photos](#)

[Instant Gallery Critique photos](#)

[Local Chapter Collaborative Challenge](#)

[Demonstration Sampler photos](#)

[Wrap-up](#)

YMMV (Gary Guenther) *Tips Hints Ideas Clues*

Rule of Thumb: minimum shaft diameters for hollowing

If you search the literature, you can find recommendations for the minimum shaft diameter for hollowing to various distances off the tool rest. After turning for a while, you get used to using certain tools just by feel, but what do you do before you have all the tools and experience? It's kind of frustrating to get a piece half hollowed only to find out that you have run out of tool. How do you know? Don't worry; the tool will tell you. It will start chattering - that's that high-pitched squeal and vibration you hear and feel. It means the shaft diameter is too small for the depth. You can get a little more distance with very light cuts, but the real solution is a bigger tool.

If you're like me, you prefer to plan ahead and not start hollowing without a proper tool. But who can remember all those numbers? I have analyzed the recommendations I've seen for minimum shaft diameters vs. throw distance, added my own experience, and combined them all into a very simple and easy-to-remember formula. Here it is:

The tool-shaft diameter should be greater than one-tenth of the length over the tool rest.

For you mathematicians, engineers, and physicists, that's $D > 0.1 * L$.

Now how's that for easy to remember?

Using this formula, you'll see that:

- a 5/16" shaft quits at about 3"
- a 1/2" shaft should be good to about 5"
- a 5/8" shaft should work to a tad over 6"
- a 3/4" shaft might be OK to maybe 8"

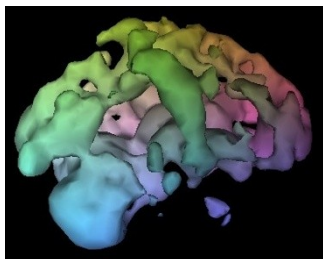
Can you do more with a light cut? Sure. Heavy handed? Get a bigger one. This is a "rule of thumb", not a law of nature. Use it as a rough guide. After all, YMMV.

If you think about it, the moral of the story is to plan ahead when you start your next hollowing job – that extra inch of log you have may mean you need a new tool. Now who's going to complain about that?

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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.

Your Mileage May Vary

BE SAFE - Safety Tips of the Month (Gary Guenther)**Proper ventilation with solvent-based products**

A recent self-help PBS TV show* about keeping your brain healthy highlighted the plight of a man who got a job as a furniture finisher. After a while, his wife started noticing a change in his personality but didn't immediately correlate it with the job change. Five years later, the guy, and their marriage, were in bad shape. Long story short, he got a brain scan, and they found his brain fried. The obvious connection is with the chemical fumes associated with wood finishes.

We all KNOW this to be true, but, speaking for myself, I have certainly been known to be impatient and “cheat” occasionally and work with inadequate ventilation. This is a Safety Violation! Read the can! In most cases (some water-based products aside), it basically tells you to use good ventilation or it will *fry your brain*. I'm willing to bet that a lot of you cheat too. Note to self: don't.

The other product for which this is very true is cyanoacrylate (CA) “super” glue. That stuff is deadly, but I, for one, have a habit of going ahead and using it, but trying to hold my breath! Duh. Not very smart.

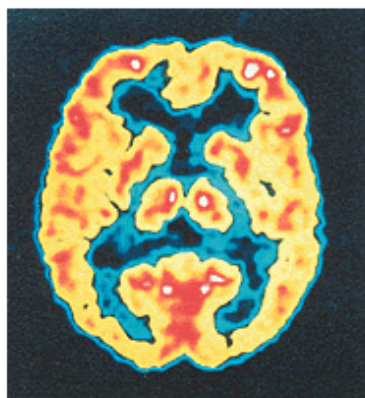
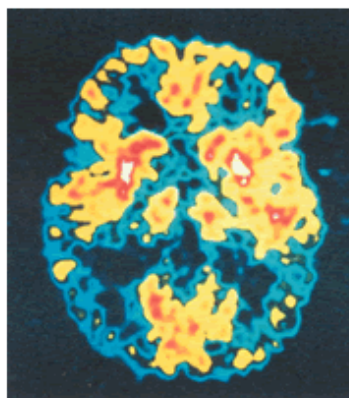


It's a well-known fact that our senses are tuned to identify differences or changes. If you smell anything for more than a short time, you will no longer smell it. That doesn't mean it's not still there! [Tell it to the people in Moose Jaw, Saskatchewan – they only smell something weird when they leave town (it's the fresh air!). Been there; done that.]

The bottom line is simple – we only get one brain, and it doesn't heal very well, if at all, from injuries. You have to protect it every day by simple expedients such as ensuring proper ventilation when using solvents. There are also masks and respirators available that are rated to protect you. You can do the research.

Protect your brain from chemical vapors. You only get one.

* “Change your brain, change your life” by Daniel G. Amen

BRAIN SCANS HELP IDENTIFY ALZHEIMER'S**NORMAL****ALZHEIMER'S**

Brain scans done with Positron Emission Tomography (PET) show how Alzheimer's affects brain activity. The left image shows a normal brain, while the right is from a person with Alzheimer's. The blue and black areas in the right image indicate reduced brain activity resulting from the disease.

Images courtesy of Alzheimer's Disease Education and Referral Center, National Institute on Aging

Web Site of the Month

CLICK IT - Web Site of the Month (Gary Guenther)

A recommendation of a web site link worth your viewing time:

This month's site is Brian Clifford's www.turningtools.co.uk.



This site came to my attention as a result of a recommendation by Wally Dickerman on the WoodCentral turning forum. As he says, this site is a good place to go for everyone from beginner to experienced turner.

It has:

- an e-book for beginners;
- reference information including a turning history article, a bibliography, and a glossary of terms;
- general articles on wood, design, and creativity;
- a nice list of very useful projects (check this out for sure);
- some excellent galleries (a must see) categorized by vessel type; don't miss the "natural-edge vases", "natural-edge goblets", and "bowls" – there are some real "wow's" here;
- marketing information;
- video clips of spindle turning cuts;
- widgets; and more.

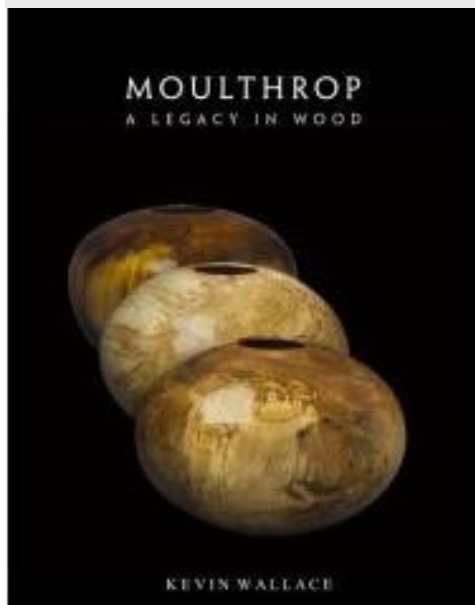
This is a rich, clean-looking, and easy-to-navigate site. You can spend many fruitful hours looking through the interesting and valuable links. Highly recommended.



The Author
Brian Clifford



TURN the PAGE - Book Review (Gary Guenther)



Moulthrop: A Legacy in Wood by Kevin Wallace

Crescent Hill Books, Louisville, KY; 2007; 168 pages,

Mr. Wallace's impressive and extensive bona fides were listed in last month's Book Preview.

I recently purchased this book because I was drawn to the name "Moulthrop" that highlights so many top collections and to the story and work of three generations of one family in woodturning. That's pretty rare.

This heavily and beautifully-illustrated book does not disappoint. It is in a large format and comes with a plastic cover protector, very heavy paper, and outstanding photography (many full-page). This is the story of Ed, Philip, and Matt Moulthrop. As stated in their respective chapter titles, these gentlemen represent the "aesthetic pioneer", the "tradition and innovation", and "the legacy continues".

At first look, I was very impressed by their combination of classic forms with unbelievably beautiful pieces of wood. Every turning is a work of art by Mother Nature first, and the woodturner, second. They are particularly careful about orientation to maximize the effects of sapwood vs. heartwood, grain, figure, etc. Many logs are figured, spalted, ambrosia, or burl. They use virtually no ornamentation – no carving, piercing, painting, or burning. Sizes range from typical things we see in Show & Tell to forms large enough to climb into. (For example, a chalice of figured tulipwood 38" D x 60" H is shown on the lathe, and several pieces are shown with human occupants.) One of the ultimate tests of good form is that you cannot tell how big an item is from its photograph. That is most certainly true here -- I had to look at every photo caption to see the vessel size.

Two short chapters, providing excellent overviews of the family body of work and legacy, lead into three chapters spotlighting their individual backgrounds, philosophies and contributions. This is followed by a real bonus -- an "In the Studio" chapter describing in unexpected detail just how they do what they do. They use a limited number of simple tools – mainly a bowl gouge on the outside and a constrained hook tool for hollowing. They turn twice, with a long soak in an aqueous solution of PEG-1000 in between. They sand, polish, and finish to achieve great "pop" and depth, with a high sheen. (This chapter alone is worth the purchase.) Thereafter, a chapter connecting the past with the future is followed by an article by Jane and Arthur Mason, perhaps this country's best known collectors of contemporary lathe-turned wood, highlighting why the works of this family are so wonderful and important. The book even ends with a decent index.

This new book is valuable both for its artistic merits and its technical content. It has a real "wow" factor and is a lot of book for the money. It would be a great addition to anyone's library or coffee table.



AAW's Summer 2008 President's Letter (reprinted from AAW web site)

From Angelo lafrate...

Earlier this year, AAW Board members met in Richmond, Virginia, to put the finishing touches on plans for the 22nd Annual AAW Symposium. I am looking forward to the June 20–22 event with a bittersweet taste, as this will be my last symposium as a member of one of the finest boards, I believe, to lead our organization.

I would like to share some of the highlights of our Board meeting. At the February meeting, the Board approved the organization's strategic plan for 2008–2010. The Board decided to publish a AAW 25th anniversary book and hired John Kelsey to manage the project. John has extensive publication experience with Fine Woodworking, Cambium Press, and now with Fox Chapel Publishing. In addition to his vast experience in publishing, John is also an accomplished woodturner (although he claims to have been distracted from woodturning by other demands of life). Please join me in giving John a warm woodturner welcome. We are confident John will produce a book worthy of the AAW's silver anniversary.

The Board also reviewed the journal and adopted a strategy to restructure current publication methods that we feel are impeding efforts to expand to six issues per year. We expect that new production processes will be in place next year. When six issues per year might be published is a decision to be resolved later.

Finally, the Board considered sharing the EOG (Educational Opportunity Grant) auction price of donated artwork with the artists. The question before the board was whether to allow the artists the option of receiving up to 50 percent of the retail price of the donated piece.

According to current Internal Revenue Service regulations, an artists may claim only the value of materials (no labor) when valuing a contribution for tax purposes. The Board wrestled with this question during our November meeting in Chicago, and it was on the agenda again for the February meeting. We explored the pros and cons over the course of two days. Then, in a final vote, the motion to share auction proceeds with the artists passed.

We have enjoyed 20 years of generosity from all our members who have donated wonderful work for previous EOG auctions. This is an opportunity for the AAW to give something back to future donors and to make donations of possibly even better work more palatable. And, it is a stepping stone towards improving AAW's fund-raising and professionalism.

Finally, many of you are aware of the perilous condition of Phil Brennon, an AAW past president, after back surgery last summer. If you are interested in making a contribution to assist with medical expenses not covered by insurance, see details at our website. Barry Schwaiger of WMH Tool Group has generously donated a Powermatic 3520B lathe that will be raffled in Phil's benefit. You can purchase tickets for the lathe at the Richmond symposium or through the AAW website. Thanks in giving Phil a helping hand.

Angelo lafrate
President AAW



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 for \$20.00 payable to Montgomery County Woodturners. A Family membership is \$30.00. 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 it to Stuart Glickman at the next chapter meeting.

Member Discounts (Art Mensch)

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

MCW and other club members, 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.

Hartville Tool Club Discount <http://www.hartvilletool.com/>

The first year we get a 20% discount on regularly priced items and a 15% discount in subsequent years along with our chapter receiving a 3% rebate.

If you haven't signed up for this program, new participants should let Art know first that they wish to join the program. Then, he will let Hartville know they are members of MCW and sign them up.

Catalogs and ordering instructions are available from Art or at our meetings.

Mentor Program (Donald Couchman)

For personal help from a more experienced MCW member, contact Don Coachman at 301-963-6770 to identify a potential mentor for you.

Use a Mentor!



Montgomery County Woodturners Newsletter

Newsletter Editor:
Bert Bleckwenn
Phone: 301-718-1850
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Montgomery County Woodturners -
A local chapter of the American
Association of Woodturners (AAW)



Next Meeting

Date: Thursday, July 10, 2008

Time: 7:00-9:00 PM

Location: Woodworkers Club
4950 Wyaconda Road
Rockville, MD 20853
Phone: (301) 984-9033

Program: **Stuart Batty - Turning a
Bowl with Gouge Only
(\$10 demo fee)**

We're on the Web at:

<http://montgomerycountywoodturners.org>

MCW Contact Information

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