

Volume 2008, Issue 8

August 2008

## Montgomery County Woodturners

<http://montgomerycountywoodturners.org>

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### Next Meeting and Demonstration (Eliot Feldman)

#### The next meeting will be:

Date: Thursday, August 7, 2008  
Time: 7:00-9:00 PM  
Location: Woodworkers Club  
4950 Wyaconda Road  
Rockville, MD 20853  
(301) 984-9033

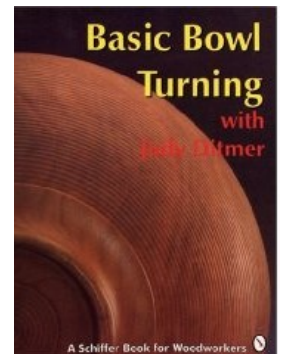
#### Agenda

- 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:  
**Judy Ditmer - Box Turning and Selective Bleaching**  
Judy will demonstrate box turning and her technique of selective bleaching to highlight and accentuate the beauty of the wood. (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.

#### Demonstrator Profile - 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 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.

"I have been turning wood for twenty three years. I make everything from finger tops to jewelry; candlesticks, to one-of-a-kind bowls and sculptures. Everything I make is individually designed and hand-turned by me alone. In part because of its beauty and mystery, I find wood to be a medium very well suited for the expression of more esoteric ideas. The character and history of the material, combined with the turning process (with its simple basis and virtually limitless possibilities), makes for a very rich field indeed."



Judy Ditmer  
Creations

## Special Points of Interest:

- Stuart Batty Demo
- Fair Demonstrations

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## President's Perspective (Phil Brown)

Our club exhibit at the Potomac Public Library in July looked good and was well received by the public and the librarians - so much so that we were requested to do it again in 2009. We are scheduled for next May. I have also requested a month in the four wall cases at the Bethesda Public Library on Arlington Road. No additional exhibits are currently scheduled. If you visit a library or community center in your area, please ask if they would be interested in one of our exhibits, and let me know who to contact. A picture of the Potomac exhibit on the right is also on our web site home page.



Spindle turning and wooden pens are the first woodturning classes announced for the new wood studio at VisArts, 155 Gibbs Street in Rockville. While dates are not given, course descriptions are available at [www.visartscenter.org/pdfs/ElectronicCatalog\\_Spring08.pdf](http://www.visartscenter.org/pdfs/ElectronicCatalog_Spring08.pdf) See page 5. I hope to see some of you teaching classes there in the future.

I have thought about doing a demo on my finishing techniques, but have decided against it for now. Few members are applying a surface coating similar to mine. Since the process is so much work, I doubt anyone would do it, so it seems a waste of your time and attention to sit through such a demo. As an alternative for anyone interested, a handout of my Finishing Notes is posted next to my name in the Links window of the MCW web site.

Several officers will not be here for the August meeting, but I hope you can come. I look forward to Judy Ditmer's demo. I have known her for many years, and have enjoyed seeing the evolution and innovation in her work, particularly the jewelry.

## News about our Members (Phil Brown)

Phil Brown demonstrated his finishing techniques to the Columbia Woodworkers Guild on August 1st.

Clif Poodry teaches Advanced Bowl Turning August 23 and 24 at the Woodworkers Club. For more information see: [www.woodworkersclub.com/practice%20class1.htm](http://www.woodworkersclub.com/practice%20class1.htm)

## Financial Report (Doug Pearson)

Current balance is \$2,255.54.

## Exhibit Opportunities (Phil Brown)

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](http://www.MPSGS.org). Send inquiries to Nancy Still, MPSGS Secretary, 301-977-2190, or [nancy@miniartsupply.biz](mailto:nancy@miniartsupply.biz)

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](http://www.wayneart.org/exhibits/pdf/craftforms_2008.pdf)

## Lending Library (Clif Poodry)

There are three new DVDs in the library that will entertain and inform, whether you are a novice or an expert. They are the Techniques videos, Volume 1 and Volume 2 from the 2007 AAW Symposium in Portland and also the Instant Gallery & Critique from the 2007 Symposium.

The 'techniques' videos distill the 90-minute presentations down to ten to twenty minutes, so each volume features five of the demonstrators at the Symposium.

- Volume 1 has Alan Lacer – Befriending the Skew, which is very helpful to me, and a very interesting demo by Ryoza Kawikita on Small Japanese Bowls with his unique tools and turning methods.
- Volume 2 has Trent Bosch and Jimmy Clewes in mini-versions of what you might find on their full-length videos and an interesting demo on metal spinning by Bill Moore.
- The Instant Gallery video offers a view of the wide variety in the hundreds of pieces that Symposium attendees brought to show. It has a critique featuring Stephen Hogbin and Michael Brolly and images from three different exhibits of professional work.

Borrow them and enjoy them for a good "date night" video; but please be sure to return them promptly so others can also enjoy.

The American Association of  
Woodturners  
*Presents*



2007  
AAW National Symposium  
Portland, Oregon



Techniques  
Volume One

The American Association of  
Woodturners  
*Presents*



2007  
AAW National Symposium  
Portland, Oregon



Techniques  
Volume Two

The American Association of  
Woodturners  
*Presents*

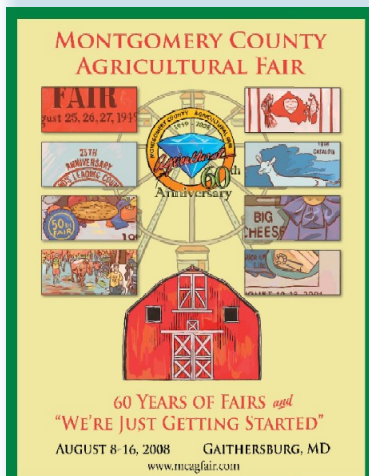


2007  
AAW National Symposium  
Portland, Oregon



Instant Gallery & Critique





Fair Catalog



The great-wheel lathe we will be using, courtesy of **Seneca Creek Joinery**



Turning Area  
lathe will be set up under large tent on grassy area



Old Timers HQ  
**The General Store**

## Editor's Viewpoint (Bert Bleckwenn)

### CHAPTER PROJECT: Come Demo at the Fair

I've been spending considerable time organizing our club's participation in the upcoming Montgomery County Agricultural Fair which is coming together very well. We're going to have a great time, so consider joining in!!!

Four members have signed up to represent MCW and demonstrate at the upcoming Fair on July 8-16 in Gaithersburg Maryland at the Old Timers area. Members scheduled to demonstrate include Tom Ankrum, Bert Bleckwenn, Jude Herges, and Clif Poodry. The current schedule is:

- Friday, Aug. 8 - afternoon/evening - Bert/Tom
- Saturday, Aug. 9 - Bert/Jude/Tom - Bert/Jude/Tom
- Sunday, Aug. 10 - Bert/Jude/Clif
- Monday, Aug. 11 - evening after 6:00 p.m. - Clif/Jude
- Tuesday, Aug. 12 - (no coverage)
- Wednesday, Aug. 13 - evening after 6:00 p.m. - Clif/Jude
- Thursday, Aug. 14 - (no coverage)
- Friday, Aug. 15 - evening after 6:00 p.m. - Clif/Jude
- Saturday, Aug. 16 - Bert with Clif/Jude/Tom optional

We will be using Chris Holmgren's Great Wheel Lathe set up under a large tent in a grassy area with a historic farm backdrop. We will be engaging a lot of young "apprentices" to provide the necessary kid-power for turning the great wheel (Demonstrators do not have to turn the great wheel!). Chris and I prepared some fresh 3"x24" green, persimmon billets to be used to demonstrate basic turning techniques. A cord rope from the great wheel is double-wrapped around the billet to provide the necessary rotation. We plan to demonstrate basic spindle turning techniques, coves and beads, and simple skew work resulting in simple chair/cradle parts, honey dippers and tool handles while we spend the majority of time engaging the fair-goers and talking about the craft and art of turning and turning history. We will be located just next to the shuttle bus drop-off area, so will see lots of traffic.

More members are definitely welcome regardless of skill level or limited time as there is a lot of demo time available. Even if you can't volunteer, if you happen to get to the Fair, stop by and take a turn on the lathe, or at least say 'hello'.

Contact Bert Bleckwenn (301-718-1850 or [bableck@gmail.com](mailto:bableck@gmail.com)) if you are interested in participating. For more details about the fair, check it out at <http://www.mcagfair.com>

## 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](mailto:eliot@mathtechinc.com) or by phone at 301-493-9666.

- **September 11 - Jamie Donaldson** Jamie is an excellent turner 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 Phrugl Photo Studio Way to Shoot Woodturnings", on the "Links/General links" page of our Web Site. One of his current interests is making dynamic "square" bowls of various sorts – he'll do one for us. An example of his work graces page 1 of the recent Winter 2007 issue of American Woodturner as a result of being one of the small number selected for critique from the Instant Gallery at the 2007 AAW Symposium in Portland. Jamie will also be doing the usual events for CAW that weekend - he will do different demos for the two clubs. For further examples of Jamie's work, see [www.jamiedonaldsonwoodturner.com/gallery01/index.html](http://www.jamiedonaldsonwoodturner.com/gallery01/index.html).



- **September 20 - Picnic at Mike Colella's house. Don't miss it!**
- **October 9 - TBD**
- **November 6 - TBD**
- **December 11 - Keith Holt - Natural-edge 'Pouring Vessel'**



Keith Holt  
Natural-edge pouring vessel

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

## New Members (Stuart Glickman)

### Member Name

### Location

No new members to report

***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.

## July Meeting Minutes (Gary Guenther)

Thirty people attended the July meeting, including several first-time visitors. This is a healthy turnout (but we still have plenty of room for more). Thanks to Marshall Becker for assisting by collecting the demo fees.

The Silent Auction table was notably empty of wood for the first time. We could use some added Member support here. With all the storms we've been having, there's plenty of wood lying around out there – grab some when you see a pile, and bring it in to share. Thanks to Bob Stroman's [2Sand.com](http://2Sand.com) for donating some sanding discs that were scarfed up by someone more observant than me (I just bought some from Bob).

The Video Library was open for business, but no videos were checked out. This excellent service, provided to Members by Clif Poodry and MCW, is significantly underused. We would like to encourage everyone to look through the tapes and DVDs before the Meeting and consider checking something out. We have outstanding materials that turners at all levels can learn from, and the price is right.

President Phil Brown welcomed everyone and invited first-time attendees to say a few words about themselves. Phil made the following announcements:

- Order forms and samples are available for people who wish to obtain permanent name tags. If you don't have one, we urge you to take advantage of this really good deal for obtaining your own laser-engraved tag complete with your name and the MCW logo. A variety of styles and clips are available.
- Regarding our Lending Library, Clif is experiencing some disappointments. Several DVDs are missing without having been checked out, and a few have been checked out for over a year. Clif went on to note that he has put items from his personal collection into the Library, and some have gone missing. We urge you to borrow responsibly.
- Our Potomac Public Library exhibit is set up, with 9 members participating. The head librarian really likes our exhibit and has scheduled us again for May 2009. Please plan to show your work.
- Phil expressed his hope that some of you will enter work in the Washington Woodworkers Guild show, even though it is across the Potomac in Alexandria, VA.

Please be sure to put Saturday, Sept. 20th, on your calendar for our Picnic in Mike Colella's backyard. This is going to be a fun day to enjoy our camaraderie and common interests – to enrich old friendships and to make new ones. Everyone is encouraged to attend – we look forward to a big turnout for this engaging event. Please bring a side dish – meats and drinks will be provided gratis by MCW.

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S&T Table



Clif Poodry displaying a failed cast-iron component from his Powermatic (They replaced it free with a newer and better steel piece.)



Bob Stroman showing the classic Richard Raffan demo box he purchased after the demo in Richmond



## July Meeting Minutes (Gary Guenther)

*(Continued from page 6)*

Bert is heading up a project to demonstrate turning at the Montgomery County Fair in August. He described the plans and opportunities for Members to participate and passed around a sign-up sheet for volunteers to help demonstrate turning on a historic, human-powered lathe. Our goals are to spark the interest of possible new turners, particularly young people, and to educate the community about the art, craft, and joys of woodturning. Please join in and have fun with this by sharing some of your time and talents.

As usual, the Show & Tell table contained with a variety of interesting concepts, designs, and shapes on display. Richard Webster checked the pieces in, Hal Burdette got them to and from the photo table, and guest photographer Stuart Glickman took the stills. Thanks to all for your excellent service. Gary Guenther shot the candid photos. Clif Poodry led our S&T discussion period. You can view many of the items in pages below, and larger photos are available online by clicking the July links on the Photo Gallery page of our Web Site. Keep 'em coming; this is one of our most popular activities.

Phil Brown introduced our Demonstrator for the evening, the esteemed Stuart Batty. Stuart began turning at age 11 in Buxton, England. As the 3rd generation of turners in his family, he learned from his father, Allan Batty. At age 16 he was turning spindles professionally and teaching. With passing years, his accomplishments have continued to grow, including teaching at Craft Supplies Ltd. in England, testing Sorby tools, buying exotic woods, and setting up saw mills in 5 African countries. He is currently developing an entirely new line of tools that will be announced shortly. He resides near Boulder, CO and teaches at national symposiums and craft schools, as well as leading workshops and demonstrating for lucky clubs like ours. For a full description and photos, see the Demonstration section immediately below.



We are pleased to have a number of recent 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.

## July Meeting Demonstration (Gary Guenther)

This was my first Stuart Batty demo. In a word, “whoa!” Before now, he was just one of those “big names”. Now I understand why. His reputation is more than well earned. Stuart is a preeminent woodturner with amazing skills, and he can turn out pieces in a short demo that few turners could make at all (as evidenced by the very thin, off-center, square, winged bowl he made at the CAW demo). But it is obvious from his presentation and style that Stuart sees himself as an educator first. His foremost priority is to show us how he does it and to encourage us first to learn the basics. What a breath of fresh air!

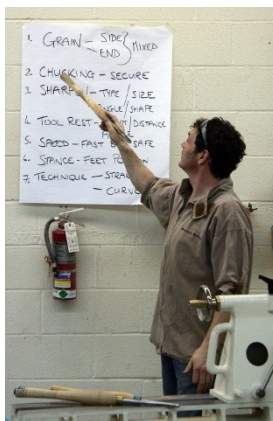
Seeing a bowl or other form made nicely is one thing; really learning how to sharpen the tools and to use them properly to accomplish that goal is another matter altogether. This was a tour de force. The information density was extremely high. I had to see two demos to gain the full benefits. Thanks to the ongoing cooperation and coordination between MCW and CAW, I was able to do that, and photos from both meetings will be presented here. I can safely say that I learned more techniques of importance to me in the first twenty minutes of Stuart’s demo than I have, perhaps, in the last twenty demos I have attended, including Richmond. I have already changed my sharpening technique, my left-hand grip and hand position, and my philosophy of how the tool meets the wood. That’s pretty heady stuff.



So let's get to the action. Stuart points out that this is not rocket science – there are a small, finite number of proper approaches and techniques – in other words, the right ways to put your hands and feet for safety and effectiveness. If you really want to know, there are 6 cuts, 4 foot positions, 4 left-hand positions, and 4 right-hand positions. It's hard to argue with a third-generation woodturner who began at age 11 and was a professional, in the European sense, at age 16. He has been a production turner and knows the optimum ways to get a job done quickly and cleanly with very little sanding. His emphasis is on tool control, because the proper techniques provide the best results and take the least time and energy. You learn these things if you turn wood for eight or more hours nearly every day for years. It makes no sense to fight with a piece when you can finesse it. That's worth learning, and for our benefit, Stuart is doing the teaching. Here is what I learned from Stuart Batty.

He began by putting things into perspective with a list of items to pay attention to as you approach the lathe:

1. Grain – side, end, mixed
2. Chucking – secure
3. Sharpen – type/size; angle/shape
4. Tool rest – height/distance/angle
5. Speed – fast but safe
6. Stance – feet position
7. Technique – straight, curved



This check list is like a road map to be used as the basis for the large number of decisions we make about safety, lathe preparation, body position, and tool use every time we make a cut with a specific goal in mind.

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## July Meeting Demonstration (Gary Guenther)

(Continued from page 8)

### Tools

Stuart prefers a small number of simply-shaped tools. He believes the bowl gouge to be the best all-around tool. He uses the same 40-degree angle on spindle gouges and bowl gouges, as well as most of his other tools. (His U-shaped bowl gouge for bowl bottoms is the main exception.) His bowl gouges are sharpened with relatively short wings – he does not prefer the long side-grind invented in the 1980s. He considers the “Superflute” gouge a step backwards because it leads to torn end grain and increases the need for sandpaper. He also believes that the round bar currently used for gouges is a step backwards because it’s harder to grind, and strength has been removed compared to the old forged gouges. With the new harder steels, there is more vibration. (He will soon be producing a more traditional gouge.)

There are three ways to remove wood: slicing, peeling, and scraping. Bowl gouges are excellent, multi-purpose tools because they incorporate a double cutting action – slicing and peeling. This is like using a skew (slicing) and a parting tool (peeling) at the same time -- the tip slices and produces pigtails while the wing peels and gives curls. When the gouge is shaped and used properly, the cutting tip leads the way, and the cut is completed by the wing. He doesn’t care for skews because they don’t have this double action. Instead, he tends to use a spindle roughing gouge or a beading/parting tool where appropriate.



For his primary bowl gouge, he prefers an elliptical flute shape because of its gradually and constantly changing angle. He does not care for a strong V shape because of its straight sides connected by a short, curved nose section. He doesn’t use a U-shaped gouge flute for most applications because it doesn’t peel as well as an elliptical or V-shape gouge, but he does use a U-shaped flute with a very blunt nose angle for going across the inside bottoms of bowls. The wings of the bowl gouge should go back nearly straight from the tip at an included angle of less than 90 degrees with the nose bevel – 80 degrees is a good shape. If the wings rise quickly in a curve, the angle is probably greater than 90 degrees, and the wings will cut before the tip. This is not desirable.

His negative-rake scraper (a term he coined) is his “get-out-of-jail-free card”. They were used historically for working on ivory. He uses his parting/beading tool as a negative-rake scraper. A skew can also be used that way. It requires a good burr from a coarse wheel, and this burr goes away very quickly with use, so it has to be replaced every 20 – 30 seconds. A regular scraper tipped at a steep down-angle is not equivalent to a negative-rake scraper [note: because there is an undesired force vector toward the work piece from the tool rest into the bottom of the tool].



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## July Meeting Demonstration (Gary Guenther)

(Continued from page 9)

Where most people use a skew, he will use a beading/parting tool. He sharpens each side as well and uses both the points and the edges.

He says a so-called “diamond”-shaped parting tool doesn’t really work all that well. He tested them when he was 17 years old, and he rejected the concept – the manufacturer made them anyway. He prefers a straight-sided parting tool.

He says the Sorby bedan is not a bedan -- it’s a scraper or a catch. “Point down” is very scary. The fastest cutting leads to the biggest catch – there’s no room for error.

For safety, he emphasizes that a “roughing gouge” should be called a “spindle roughing gouge” because it is not meant to cut into end grain (including mixed grain), and it should never be used on bowls. The turners who do so are very skilled and work at risk of a dangerous, tool-breaking or tool-rest-breaking catch.

## Sharpening

Stuart uses only free-hand sharpening for his gouges, to achieve an equal angle for the edge, relative to the flute, all the way from the nose and through the wings. This cannot be achieved by even the most complex jig (although some jigs and some settings can come closer than others) because the results depend on the specific flute shape. He agrees that a jig grind is consistent, but believes that it is “consistently wrong”. He specifically wants to avoid the case of thin, low-angle wings – they’re catchy and much harder to use because they require lots of complicated and unnecessary tool movement. As a striking example, he faced off end grain *with one hand* with his grind. Then he tried the same with a jig grind. It didn’t work. The proof is in the pudding. He points out that a spindle gouge is the exception. Because of the very shallow flute shape, a jig will do a pretty good job on them.



He sharpens gouges to achieve an equal angle of the cutting edge, regardless of the axial rotation angle, so any and all parts of the cutting edge can be used with no changes in arm position. He points out that this grind makes tool use much simpler, more predictable, and more reliable. He removes the heel of the bevel but does not generally use the tiny working bevel favored by JoHannes Michelsen, Trent Bosch, and Cindy Drozda. He will add a new, short, ad hoc bevel to a tool at a moment’s notice, however, as needed to accomplish a given job in the cleanest, most efficient manner (as in going through the transition region from the inside wall of a bowl to the beginning of the bottom).

He sharpens the majority of his tools at 40 degrees (20 + 20 for the skew that he rarely uses; 40 + 20 for his big negative-rake scraper). The exception is the very blunt-nosed, U-shaped bowl gouge he uses for the inside bottoms of bowls. For gouges, he sets the grinder platform to the desired nose angle. This can be done using a simple wooden jig cut to that angle.

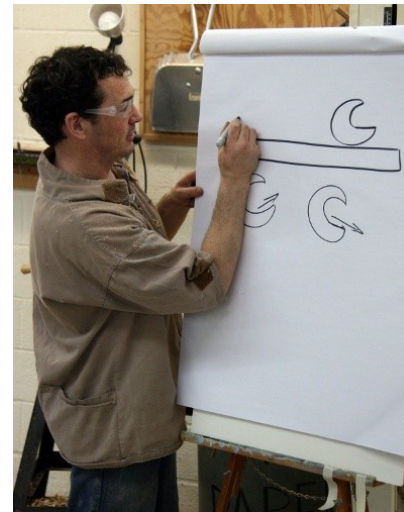
(Continued on page 11)

## July Meeting Demonstration (Gary Guenther)

(Continued from page 10)



If you are right handed, sharpen on the left wheel. Stand on the left side of the grinder with your right leg forward. Do not hold the handle – hold the shaft; otherwise, there is a tendency to lift the handle too high. When reshaping a bowl gouge, first flatten the top of the wings upside down on the wheel. Grind the extremes of the two wings with the axial rotation set so that the tangent to the edge of the flute is parallel to the grinder platform, and then connect these two by rotating the shaft while swinging across the nose. Remove the heel – the working bevel should be between 1/16" and 1/8" wide. For a spindle gouge, the sharpening action is different. There is a lot of swing and little rotation.



Stuart does his free-hand sharpening very quickly and quite often – he walks his talk about sharp tools. He used the grinder more often than anyone I've ever seen in a demo. He uses the grinder as just another tool, not as an unfortunate necessity or chore. With his free-hand grinding technique, sharpening takes literally about 5 seconds – one second to move to the grinder, one second on each wing, one second on the tip, and one second to move back to the work. It's a well-practiced ballet. He points out that M2 high-speed steel has about 30 seconds of premium life after sharpening – then you have to start pushing harder. A scraping cut will dull a gouge very quickly. Resharpen after cutting bark because it can be full of dirt.

## Techniques

Stuart emphasizes that turning is easy if you do it right and hard if you don't. He uses a traditional "European" style of turning, modified as necessary. He sets the lathe speed high enough to be "a little edgy" – as fast as is safe. This results in rim speeds in the 40-60 mph range. (You do the math.) Don't cut into end grain. It beats you up and self feeds (catch).

Your stance is very important. You want a good position at the *end* of a cut. Start by setting your stance for the *final* position of the planned cut to make sure it is balanced, and then swing your whole body back to the beginning of the cut without changing your foot position.

He uses two bowl gouges on the inside of a bowl – one with his preferred, elliptical-shaped flute sharpened at his traditional 40-degree angle to go down the sides, and one with a U-shaped flute and a very blunt nose (in all respects), for going across the inside bottom. If you can go across the inside of a bowl *with one hand*, the tool must be working just right. This is a different philosophy from using a single bowl gouge with a 60-degree nose angle to try to make one cut all the way from the rim to the center. The latter can be done, but it is unlikely that the cut will be as clean. While cutting across the bottom,



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## July Meeting Demonstration (Gary Guenther)

(Continued from page 11)

be careful not to run the tool shaft off the end of the tool rest. This can be a problem if you have one end of the tool rest far inside the bowl.

Make every cut as if it were your last. Every cut is a practice cut; every cut is a final cut. "Practice makes permanent." This is true for good and bad cuts alike. In other words, you don't want to teach your body how to make bad cuts. Don't make a bad cut just because you can. Careless roughing can tear out fibers so deeply that you won't be able to get a clean cut when you decide you need one. You don't want torn grain because it's in the end grain, and side grain sands away more quickly, so with a lot of sanding you never get a good surface. The purpose of sanding is to remove subtle tool marks.

The way to get the best finish is fast lathe speed, slow feed, high handle, and closed flute. For the best cut the flute should be almost horizontal. A 45-degree angle will result in torn grain.



Most importantly, to get a really clean cut, you must *"float" the bevel* – guide the cutting edge gently with thumb and fingers of the left hand in balanced contact on opposite sides of the shaft and with your left-hand *not* in contact with the tool rest, except at certain times such as when it is necessary to "set" the tip to start a cut to keep it from skating. Sometimes a little downward pressure from the top is all that is needed. Do not "rub" the bevel. For him, this latter term carries the implication of pressing the tool into the wood. This is not what you want to do. Don't push with your thumb. He says the tool rest is for the tool, not your hand. Let me repeat this. As much as possible, he prefers to keep his left hand *off of the tool rest* as much



as possible. (There are some times when it has to be there.) This is particularly important for natural-edge and square bowls where you don't want to sand.



(Continued on page 13)

## July Meeting Demonstration (Gary Guenther)

(Continued from page 12)



His model for “floating the bevel” is gliding a gouge tip over a piece of paper on a tabletop, with the tool held only by its own weight, compared to pressing it down into the paper with the leverage of his thumb, and tearing it. Stuart demonstrated clearly on the wood how this unwanted pressure inevitably results in chatter and harmonic ridges. When the tool is cutting properly, very little effort is needed. The last thing you want to do is to force the tool through a cut – this inevitably results in torn grain and chatter. Do not use a fulcrum, either at the tool rest or with the heel of the tool (the one you’re supposed to have removed during sharpening) – this results in a scrape, not the desired

slicing/peeling cut. The important thing is to finesse the cut – no white knuckles. This doesn’t mean a wimpy cut.



Wherever possible, he cuts into side grain, because cuts into mixed grain and end grain are more difficult and dangerous. For example, when removing a chuck tenon on the bottom of a bowl, he will remove it in a series of stepped cuts with the wing of the gouge cutting into the base (all side grain) rather than trying to force a push cut into the edge of the tenon (end grain twice every rotation).

He says that one should never use a regular scraper on the inside side wall of a bowl – it will “self feed” (i.e., catch) because of the presence of end grain. Now he tells me! A negative-rake scraper will work there. A regular scraper can be used safely across the inside bottom of a bowl because that is side grain.



A normal scraper sucks the wood in. A gouge pushes the wood away. A negative-rake scraper is neutral. A normal scraper requires a 7:1 ratio of handle length this side of the tool rest, compared to the overhang of the tip. A negative-rake scraper requires only a 3:1 ratio. (He likes a 5:1 ratio for a bowl gouge.) He has a huge one that looks like a sword. He didn’t use it in our MCW demo because the goal of the demo was to make a bowl with gouges only, but we saw it in action at CAW. It has a total angle of 60 degrees – 40 degrees on the bottom and 20 degrees on the top.

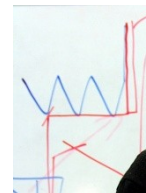
(Continued on page 14)



## July Meeting Demonstration (Gary Guenther)

(Continued from page 13)

He prefers dovetail chuck jaws and doesn't like serrated chuck jaws for many reasons, but mainly because when the jaws are tightened, the tooth at the end of the tenon can push the shoulder of the wood away from contact with the end of the jaws. This contact is the most important aspect, and its lack makes for a weak hold. Chamfering the edge of the tenon can help prevent this problem if you have these jaws.



Don't put square bowl blocks on the lathe – trim the corners off first with a bandsaw or chainsaw. If you have to do it, cut only on the side grain.

Bowl lathes without tail stocks are not safe.

Well, there you have it. It's going to take a while for me to incorporate all this information into my body.

As an aside, after the demo, Stuart shared with us some details of his soon-to-be-available new line of tools, made in the U.S.A. He's been designing and developing them carefully over a period of years – first to achieve the desired performance and then to work out ways to reduce the prices with smart bulk-production techniques. This should be BIG and is something to look forward to. You can't ever have too many tools!



So what really happened here? Just for fun Stuart first cleaned up the outside of a Member's bowl blank that had badly torn grain, leaving it impressively slick as a whistle. He had some fun throwing shavings into the front row. He sent the lathe into a reset and told some bad jokes. He showed off with some one-handed stuff. But in the end, he produced a very nice bowl with an undercut rim and donated it to the Club. (We'll think of a way of passing on this prized possession to some lucky Member.)



The way I look at it, the bowl was not the goal (...and I'm a poet...); rather, it was the natural result of Stuart's real goal, which was to teach us HOW to turn, so we can work toward getting the same results ourselves. From my point of view, he was brilliantly successful. What I got out of this demo is the information presented in this article. I'm happy and satisfied. I can safely say that this demo has changed many things about the way I turn wood and sharpen tools. For me, that's rare, important, and impressive. I hope that all of you, having attended the demo(s) and/or as readers here, have come away with something valuable to you. I can't say it enough: Thanks, Stu! We hope to see you again in the future.





## Back In Time (Bert Bleckwenn)

### RVP~1875

Here's how it was done in 1875...

"A working museum building superior-quality utilitarian furniture with only the tools, techniques, and finishes of the 1800s." Renovations are underway, and they'll be having their grand opening on Saturday, September 6, 2008.

*Our lathe is an 1860s original from Iowa's Amana Colonies. It was converted to a motorized tool at one point, so we had to engineer and rebuild the flywheel and treadle. It can turn stock up to five feet long with a 16-inch diameter. We use it to make round table legs, bed posts, spindles, columns, and baseball bats.*

The name RVP~1875 is a take-off on the standard 19th century cabinetmaker's brand: RVP are the owner's initials (Robby Virgil Pedersen), and 1875 is the year he emulates - the year on which his art form centers. Check him out at <http://www.rvp1875.com>



**Show & Tell and Member Camaraderie** (Richard Webster, Hal Burdette, & Stuart Glickman)



**This Month's MCW Album Cover**

**David Jacobowitz**

"Sunburst", ambrosia-maple, carved hollowform, 7.5"x2.5"



**Richard Webster**

Silver-maple bowl with decoration, 8"x5"  
finished "lighter" with Shellawax

Silver-maple bowl with decoration, 9"x6"  
finished "darker" with walnut oil



**Show & Tell and Member Camaraderie** (Richard Webster, Hal Burdette, & Stuart Glickman)



**Don Couchman**

Cherry bowl, ~13"D  
(cored at McNaughton demo by Clif Poodry)

Honey-locust bowl, ~7"x2.5"



**Tim Aley**

Unfinished red-bud bowl, 4"x4"

Box-elder bowl, 8.5"x3.5"



**Donald Van Ryk**

Pear bowl, ~6"D

Uniquely segmented vase of maple,  
walnut, cherry, and sycamore, ~4.5"x7"



**YMMV** (Gary Guenther) *Tips Hints Ideas Clues*

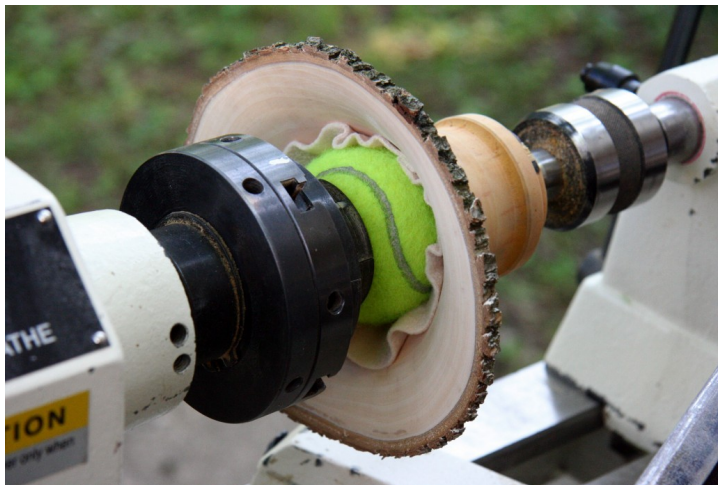
### Tennis ball jam chuck

If you're like me, you're always looking for a new way to hold a piece in the lathe. You probably make various *ad hoc* jam chucks out of wood, PVC, or other materials. Well here's one you may not have seen. Use a tennis ball! You can use a tennis ball on either end, the head stock or the tail stock, depending on what you're trying to accomplish.

If you have a goblet or other open-mouthed piece chucked up in the head stock and want some extra support on the tail stock end, just use a cup-and-point live center and stick the point into the tennis ball. It will center easily into your work piece.

I recently turned a 7" trumpet-shaped, end-grain, natural-edge bowl from some storm-damaged Bradford pear and needed a jam chuck to finish the foot. A tennis ball fit the size and shape of the interior hollow perfectly and made good contact with my 2" chuck jaws (1-3/4" to 2-1/2"). I chose to use my usual thin foam insert between the wood and the jam chuck to protect the finish at the contact point, but I suspect, in this case, this may have been unnecessary. You tell me when you try it. (Does the high-visibility yellow-green color come off?) Safety note: I moved the chuck jaws to their fully-closed position before I set the ball into place. This may be unnecessary, but otherwise, I suppose there is potential for the rotation of the chuck to cause the jaws to close quickly, and they could jam shut (a new definition of a jam chuck).

Give it a try. What better use for used tennis balls?



+++++

*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)

I put this here rather than in YMMV because one aspect of “safety” for me is the confidence that I can do something without worrying about having harm come to me or the work piece.

Scraping and shear scraping are supposed to be simple, but I expect we’ve all had little mishaps with them on occasion. That’s certainly no fun. It’s supposed to be safe and easy. What goes wrong? As a beginner, I used a scraper more than I should have, while learning the proper use of cutting tools. There was a time when I had more trouble with the scraper than I did with a gouge on the inside of bowls. I was getting afraid to touch the wood. What was that all about? Needless to say, it had to do with things like the overhang off the tool rest, the thickness of the scraper, and the warping of the wet wood as stresses were relieved, but it also had to do with the height of my tool rest. And that’s where the safety and confidence come in. I was reminded of this while I was watching the John Jordan hollowing tape from our Library (reviewed below). As he was working, he made some simple observations that are critical; I will repeat them here.

1. He was using a round-nose scraper flat on the tool rest on the outside of a large, deep cove that formed the neck of his large, end-grain vessel. He expressed the thought that it would be a shame to lose all the hard work he had put in at this late time and pointedly moved the tool rest lower. He said, in effect, “You can’t get a catch scraping on the outside of a work piece if the tool is level and you are cutting below center.” That’s a pretty straightforward observation, but a very important one. If the tool is below center and it starts to grab, it can’t feed into the wood because as it gets pulled lower, it swings into air, not wood. Maybe you get a warning sound, but not a catch that rips the piece out of the chuck and smashes it into pieces. So be safe and confident and make sure you’re scraping below center on the outside of a piece. The opposite is true on the inside – you have to be above center, for the same reason – you want the tool to swing into air, not wood, if it starts to grab. This is particularly true for blind hollowing! (Further, as you read above, Stuart Batty believes that only a negative-rake scraper should be used down the inside wall of a bowl where it contacts end grain.)
2. John was doing a delicate shear scrape on the outside of the vessel with a diagonal scraper, with the tool at a very high axial rotation angle off the tool rest, and I was watching his contact point very carefully and thinking about what might happen if it got too far up toward the long point. As if reading my mind, he made the observation that in order to avoid a dig in, he was using a pull cut with the handle leading. He pointed out that if he got the tool perpendicular to the wood or actually started a push cut, he could get a catch. I’ve occasionally had some bad sounds come from my shear scraper and didn’t understand the problem -- now I know why. Per above, it is also important to work below center on the outside.

OK, now here’s the “don’t do this at home” part. He was so confident in the safety of his shear scrape that he actually used his finger as a guide *under* the tool. Now you’re not going to see me putting my finger between the tool and the rest, but his point was well made. As a related aside, some turners have been known to use cabinet scrapers on the outside of vessels with no tool rest at all. As long as you work down low and pull gently across the convex surface, it’s little different from sanding. [I guess I shouldn’t be promoting things like that in a “Safety” article. You didn’t hear this from me! Have an experienced turner show you how to do this before you try it on your own.]



# Web Site of the Month

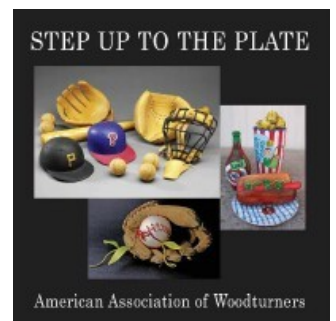
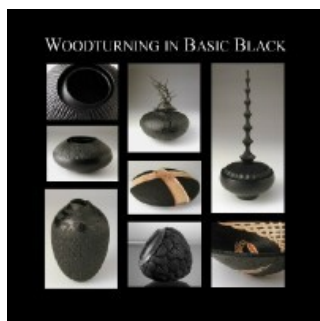
## CLICK IT - Web Site of the Month (Gary Guenther)

This month's site is [www.woodturner.org/gallery](http://www.woodturner.org/gallery). This is the "Gallery" page of the web site of our sponsoring body, the American Association of Woodturners (AAW).

It's easy, perhaps too easy, to take AAW for granted and to overlook some of their valuable and impressive resources. I can certainly be said to have underused this Gallery page and it's immense content. It has links to over 20 years of Symposium Instant Galleries, ten Chapter Challenges, and ten Special Exhibitions such as *Turning Green*, *Step Up To The Plate*, *reTURN to the Land of Oz*, *From Sea to Odyssey*, *Put A Lid On It*, *Nature Takes a Turn*, and more.

Woodturning, our hobby/profession/mania, is experiencing very rapid and healthy growth. I can think of no better record of the progress that has occurred over the last 20 years, and the current scope of the craft/artform, than these Galleries. They are invaluable for tweaking the imagination, great for showing changes in woodturning from year to year, valuable for tracking the development of participating artists, handy for raising our spirits, and always present, only a click of the mouse away, as a relaxing art show for those spare moments when we would simply like to see some beautiful wooden objects.

Take it a year at a time; you won't be disappointed.



STEP UP TO THE PLATE

American Association of Woodturners



## CHECK IT OUT - Video Library Review (Gary Guenther)

### Hollow Turning with John Jordan

*Format: VHS tape*

*Current applicability: Timeless*

*Date: 1992*

*Origin: This is a copy of a professional production video*

*Source: Gold Coast Woodturners*

*Video Quality: Good (color balance yellowish)*

*Production: Excellent; you can see the tools and their angles of attack much of the time*

*Recommendation: This is a Master at work. Very highly recommended. Check it out.*

John Jordan is a pioneer and a legend. In this production, he first introduces his tools and then describes the differences between end-grain and side-grain hollowing on bowl forms so we can see the action of the tools. (This is also a highly-recommended way to learn how to use the tools effectively and safely before going "blind".) He uses clear, hand-drawn diagrams to make his points. He then creates a lovely, vase-like hollow form, and in so doing shows every little step and detail, including such things as grip, leaving a shoulder, first mounting between centers to permit best use of material, pull cuts vs. push cuts, step cuts, the use of a face plate, shear scraping with both scrapers and bowl gouges, the importance of the shape, measuring, drilling, hollowing, gluing in a neck, carving (by hand), sanding (hand and power), jam chucking, alternatives, and finishing.

This is a comprehensive primer on turning a hollow vessel with a neck and carved rim from start to finish, strictly by hand, with no laser, no outriggers, and no constrained tools. After watching this tape, you will be ready to try it yourself. As John says: "Practice! Concentrate! Have fun! You're gonna lose a lot of pieces, but it will get better."

John will be demonstrating the creation and texturing of hollow forms for the Western North Carolina Woodturners from 9 a.m. - 4 p.m. on August 16<sup>th</sup>, 2008 at the Blue Ridge School, Glenville, NC for a non-member fee of \$15. Contact Club President, Ted Okolichany ([okeepahokee@verion.net](mailto:okeepahokee@verion.net)), for further information if interested.

## 2008 AAW Symposium Demonstration (Phil Brown)

### Hayley Smith Demonstrations

As a long time admirer of Hayley Smith's work, it was a treat for me to attend her three sessions at which she showed slides of her work, the process, and pictures from our environment, from which she finds inspiration.

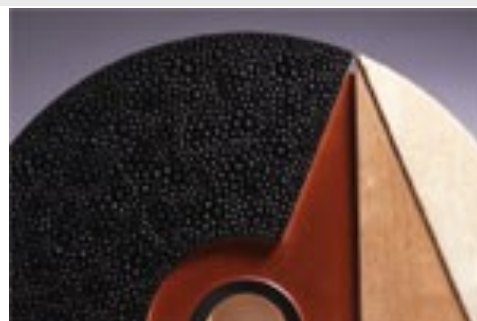
When describing her work, Hayley uses a broad vocabulary and is articulate with no wasted words. This makes her presentations a joy. While making each piece, she comes up with new ideas for the other pieces, and uses a sketch book to record those ideas.

Most of her pieces are a progression of ideas. Her pieces are composed of turned and flat surfaces at different levels utilizing both applied color or bleach, and natural wood colors and patterns, created in a carefully planned execution process so as to achieve sharply defined borders. She creates the various levels through turning, routing, or cutting with a saw. Many pieces also have surface textures created with a burr or other cutter. She attaches sand paper to a board to avoid rounding over sharp edges.

Unfortunately Hayley does not have a web site, but you can see pictures of her work at:

[www.tcmhi.org/exhibits/clayglasswoodmetalfiber/Smith\\_sm.jpg](http://www.tcmhi.org/exhibits/clayglasswoodmetalfiber/Smith_sm.jpg) and at

[www.americanartco.com/page.aspx?cid=207&id=388](http://www.americanartco.com/page.aspx?cid=207&id=388)



*Detail of War Dance by Hayley Smith: maple that has been bleached, colored, scorched and textured, 2001*

## AAW Board Member Open Letter from Bill Haskell

Dear AAW Members,

The 2008 Symposium in Richmond, Virginia, is now behind us – and what a great symposium it was! Were it possible for each member to be there, I'm sure everyone would have been excited about his or her experience. I find that just being with and talking to the fine people that make up the woodturning community is in and by itself inspirational and something to feel really good about, plus there are so many top notch demonstrators to see and study.

There were 164 rotations to choose from, where various aspects and techniques of contemporary and basic woodturning were demonstrated. Attendance at this year's conference was almost 1,600. Here are some of the symposium highlights:

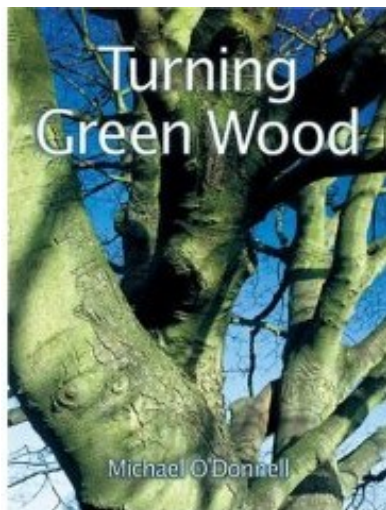
- ◇ *The Instant Gallery* showcased almost 1,000 outstanding pieces.
- ◇ *The Sphere* exhibition had 47 truly amazing pieces on display that in total went for over \$84,000 at auction. The spheres can be seen on the AAW website and in the show catalog which can be purchased from the AAW Store.
- ◇ The *Banquet* and *EOG Auction* are always a highlight of the weekend and \$64,000 was raised for use in educational grants.
- ◇ *Turned for Use II*, our theme exhibition, provided a rich display of functional items at the Richmond Gallery5. These pieces can also be seen on the AAW website and in a catalog available at the AAW store.
- ◇ The *Trade Show* had 60 vendors displaying and selling their latest woodturning tools, equipment, wood, and merchandise.
- ◇ The *Artist in Residence* exhibit featured two artists over the weekend demonstrating how they create and make their items. Their display of finished work was truly wonderful. Sponsored by the Professional Outreach Program (POP), Artist in Residence was a symposium first.
- ◇ The *Youth Turning Program*, in its fourth year, had 66 young people who were given woodturning training, and 25 of those students were lucky enough to take home a mini-lathe and workstation ensemble.
- ◇ The *raffle for Phil Brennon* was a huge success and the proceeds reached \$28,000. Those proceeds will go for health care support for our good AAW friend Phil, who was tragically disabled and is working hard to become rehabilitated. A Powermatic Lathe, a Jet mini-lathe, and a four-jaw chuck were raffled off to lucky winners.
- ◇ The *Return to the Community* project received over 600 donated toys, which were given to a local children's hospital.

It is not too early to start thinking about next year's symposium, which will be in Albuquerque, New Mexico, June 26-28. Here is a great opportunity to come to the symposium and visit exciting nearby cities like Santa Fe, Taos, and many other popular southwest areas.

The themed exhibit for this symposium will be Spirit of the Southwest, which will be on display at the symposium site. Here is a chance to start thinking about ideas for something you can come up with to enter in the competition for this exhibition. The more entries we have, the better the exhibition can be. Go ahead and get involved and give it a try!

Bill Haskell, AAW Board Member - Exhibitions Committee Chair and Treasurer



**TURN the PAGE - Book Review** (Gary Guenther)

*There are a great many excellent woodturning books available in the marketplace. I'll be reviewing a representative sample in these pages to bring some of my favorites to your attention.*

**Turning Green Wood** by Michael O'Donnell

Publisher: Guild of Master Craftsman Publications Ltd

Large format paperback (8-1/4" x 10-7/8")

138 pages; profusely illustrated in color

Typical price: \$18.00;

Currently available from Amazon for \$12.21 – a steal!

First published in the year 2000 with many subsequent reprints

We often hear the question, "How do I turn green wood?". It seems to me that this book is the current standard for answering that query because it is often seen in lists of woodturners' favorite or most valuable books. I believe this book will provide an excellent accompaniment to last month's Stuart Batty demonstrations at MCW and CAW.

Michael O'Donnell covers the process of turning fresh lumber straight from the log without previous processing, teaches the reader how to work with the wood, and make use of its many characteristics and features. This is an inspiring and thought-provoking guide to the art of turning delicate bowls and goblets from freshly-felled, unseasoned wood. Michael O'Donnell, one of the foremost exponents of the technique, explains how to harvest and store timber and how to make the best use of the grain pattern and other properties, as well as providing tips for planning a turning project.

Six popular projects are described with step-by-step instructions and illustrated in full:

- Cross-grain, translucent bowl;
- Cross-grain, natural-edge bowl;
- End-grain bowl;
- Natural-edge end-grain bowl;
- Natural-edge end-grain goblet; and
- Part-turned functional bowl.

Most importantly, the above chapters show tool selection and use, including cutting sequences and angles from start to finish, in great detail, via both photographs and excellent drawings.

After you read this book, you will *know* what can be done and how to do it – then it's only a matter of finding some green wood and practicing the techniques till you master them.

This is an amazing book. Trust me. Very highly recommended.



## A Focus on our Local Supporting Businesses

### 2Sand.com

2Sand.com is a coated abrasive specialist focused on fast service and fair prices that provides superior sanding discs, sandpaper sheets, and wood-turning tools to woodshops.

<http://www.2sand.com> or call 301-897-1590

**MCW Member Discount Coming - 10% (discount code available in the restricted area of the MCW Website starting in September)**

Products Offered:

- Sanding Discs (2, 3, 5 & 6 inches)
  - ◊ Abranet® Dust-free
  - ◊ Blueflex Micron Bowl
  - ◊ White Rhyno Grip
- Eagle Finkat Sheets 9"x11"
- 2" & 3" Velcro Sanding Mandrels
- Oneway Gouges
- Trent Bosch Tool Handles and Videos

### Woodworkers Club



#### How to Contact Us at The Woodworkers Club?

4950 Wyaconda Road  
Rockville, MD 20852  
Phone: 301-984-9033  
Fax: 301-984-8125

Hours of Operation  
Monday - Friday 10:00 am - 9:00 pm  
Saturday 10:00 am - 6:00 pm  
Sunday 10:00 am - 5:00 pm

email: [woodworkersclub@verizon.net](mailto:woodworkersclub@verizon.net)



... continued thanks to  
 Nick Suttora, owner of the  
 Rockville Woodworkers Club...

The Woodworkers Store and Woodcraft have several items that club members might be interested in. Some items worth checking out are: slow speed grinder \$79.99; diamond wheel dresser 9.99; dia-sharp diamond mini hone set \$14.99, several finishes 30% off, cocobolo 2x3x6 bricks for \$3.99.

Woodcraft has a digital version of their paper flyer on their website as well. Check it out at <http://woodcraft.com/tab/001.aspx>

Remember your MCW Discount while you are attending the next MCW Meeting.

[Woodworkers Club](#)



## 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 -- these 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.

## 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.

## 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  
email: bableck@gmail.com

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



## Next Meeting

Date: Thursday, August 7, 2008

Time: 7:00-9:00 PM

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

Program: **Judy Ditmer - Box Turning  
and Selective Bleaching  
(\$10 demo fee)**

We're on the Web at:

<http://montgomerycountywoodturners.org>

## MCW Contact Information

### Officers

President	Phil Brown	<a href="mailto:philfbrown@comcast.net">philfbrown@comcast.net</a>	301-767-9863
Vice President	Clif Poodry	<a href="mailto:cpoodry@aol.com">cpoodry@aol.com</a>	301-530-4501
Program Chair	Eliot Feldman	<a href="mailto:eliot@mathtechinc.com">eliot@mathtechinc.com</a>	301-493-9666
Secretary	Gary Guenther	<a href="mailto:gary.guenther@att.net">gary.guenther@att.net</a>	301-384-7594
Membership	Stuart Glickman	<a href="mailto:stuartglickman@gmail.com">stuartglickman@gmail.com</a>	301-279-2355
Treasurer	Doug Pearson	<a href="mailto:dspearson@verizon.net">dspearson@verizon.net</a>	301-229-6395
Newsletter Editor	Bert Bleckwenn	<a href="mailto:bableck@gmail.com">bableck@gmail.com</a>	301-718-1850

### Volunteers

Mentor Program	Donald Couchman	<a href="mailto:bigcouch@aol.com">bigcouch@aol.com</a>	301-963-6770
Group Buys	Arthur Mensch	<a href="mailto:jamensch@aol.com">jamensch@aol.com</a>	301-840-9378
Web Master	Doug Pearson	<a href="mailto:dspearson@verizon.net">dspearson@verizon.net</a>	301-229-6395
Lending Library	Clif Poodry	<a href="mailto:cpoodry@aol.com">cpoodry@aol.com</a>	301-530-4501
Still Photographer	Mike Colella	<a href="mailto:mike@colellaphoto.com">mike@colellaphoto.com</a>	301-942-2853
Candid Photographer	Gary Guenther	<a href="mailto:gary.guenther@att.net">gary.guenther@att.net</a>	301-384-7594
S&T Recording	Richard Webster	<a href="mailto:gtjazz@comcast.net">gtjazz@comcast.net</a>	301-251-1605
Wood Identification	Ed Karch	<a href="mailto:ekarch@karch.com">ekarch@karch.com</a>	703-631-3263
Exhibit Committee	Phil Brown, Hal Burdette, and Clif Poodry		