

Volume 2008, Issue 10

October 2008



Eliot Feldman



theokspinductor.com/



ElboTool.com



DerryTools.com

Montgomery County Woodturners

<http://montgomerycountywoodturners.org>

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Next Meeting and Demonstration (Eliot Feldman)

The next meeting will be:

Date: Thursday, October 9, 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
- *** Auction of Stuart Batty's demo salad bowl ***
- 7:15 - 8:50 PM Program: **Eliot Feldman - Hollowing Systems**
- 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 - Eliot Feldman

Eliot will be bringing in three of his hollowing rigs, namely the Don Derry, the ElboTool, and the (large) Spin Doctor, all three with lasers; and he will show some hollowing techniques using these constraining contraptions. He will also demonstrate hollowing without using lasers or any kind of restraining hardware.

For those of you who have recently joined MCW or have not seen Eliot in action, check out the Member Shop Visit with Eliot featured in the August 2007 MCW Newsletter (pages 18-20) at:

<http://montgomerycountywoodturners.org/Documents/MCW%20Newsletter%202007-07.pdf>

Special Points of Interest:

- Chapter Challenge
- Field Trip
- Tailstock
- MCW Picnic Highlights

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President's Perspective (Phil Brown)

Our Chapter Picnic on September 20 was very enjoyable for all who attended -- a real treat. Mike and Soozi Colella were generous hosts with a spacious setup for food and drinks, and a most unusually-designed garden "studio" used for photographing children and adults. It was filled with Mike's constructions and a new model railroad with an operating train. Their house was filled with Mike's photographs and unique combinations of finished and found wood with minerals or stones, and other unique collections. About 15 members came to the picnic with spouses. I enjoyed learning more about what is happening in the lives of several members, and some discussions focused on the future operations of MCW. While disappointed that more of our members were not able to come, I realized that CAW, four times larger, probably sees about the same proportion of its membership at a picnic.

At the September meeting, Jamie Donaldson commented that our web site showed pieces that were mostly "round and brown". Well, of course, many of our members are still in the early learning stages and may like the "round and brown", and are still working on perfecting those pieces and exploring variations on a theme. Jamie was there to expose us to his variations which might be called "round and square". Let's interpret his comments as a challenge, and make something totally different for Show and Tell in November. And if you can't respond to the "round and square" challenge, make a variation on your typical work that stretches your creative muscles.

Another reason for you to bring those new pieces as well as some older work to the November meeting is because we want to borrow 50 pieces for our wall case exhibits at the Bethesda Public Library that will be installed December 5th and remain up until January 30, 2009. If 25 members will lend 2 pieces each, we can meet that target of 50 pieces. This requires two to three times as many participants as we have historically had in the Davis and Potomac Library exhibits. November is the time for the shy and timid, as well as the confident turners, to come forth with your work. Pieces should be 12" or less in diameter, or if larger, then capable of being displayed on edge. Our November newsletter will have the information form needed for preparing labels and providing insurance value. Your work is insured while in the locked library cases.

After the Show and Tell presentation, we will auction Stuart Batty's dry, unsanded but signed black-locust salad bowl created at the July meeting Demonstration.

Financial Report (Doug Pearson)

Our current bank balance is \$2,244.64.

Lending Library (Clif Poodry)

Many thanks to MCW member Mark Tessler who has made a \$50 contribution to the Lending Library. We plan to use it to purchase a new DVD (or two) so if you have some particular video you have been hoping we would have, please send me a message.

CHAPTER CHALLENGE (Gary Guenther) **not round, not brown, or both**

At our recent Meeting, the Demonstrator, Jamie Donaldson, turned two very nice "square", winged bowls for us from rectangular chunks of wood. It was quite interesting to see, and his results are attractive. In his introductory remarks, he noted that before coming, he had viewed our assembled work online (kudos to Doug) and found it to be good; but, he noted that it's all "round and brown". With the exception of a few items by the likes of Ed Karch, that's pretty much a true statement. Yes, we have some nice segmented work, and a little carving and burning, but for the most part, our work is round and brown. That's not bad, but there ARE other things to have fun with.

OK, I'll come right out and say it: I think we're all in a bit of a rut. It's time to break the mold and try some new things. As a result of hearing Jamie's comment, I'm issuing a "Chapter Challenge" to you all. For the November Show & Tell (5 weeks hence), I'm requesting that you all bring something that you have made that is either *not round* or *not brown*, or *both*. Mixed media gets extra credit!



As you know, we are having a Member Show at the Bethesda Library in December. We really encourage you all to participate. This is a great opportunity to show some of your work to the public and feel good about it. You will need to bring the pieces you enter in this Library show to the *November* meeting for pickup. What a coincidence! Let's give the Library goers something to "wow" over – something not round and/or not brown. They'll love it, and you'll have fun expanding your horizons! (We hope you enter more than one item, so you can bring something round and brown too, to provide a contrast for your new work.)

This gives you over a month's advance warning -- time to do some planning and designing, turning, and coloring and finishing. You could practice making something like you saw in Jamie's demo or the pieces he brought to show, or use your imagination, or refer back to our April 07 Newsletter to recall some of Doug Pearson's beautifully-colored work for inspiration.

No procrastinating now! Get on it! Don't disappoint me -- I know you can do it! It'll be fun and rewarding!

Virginia Woodturning Symposium: "It's Your Turn" (Phil Brown)

A two-day, "Hands-On" woodturning symposium is a new concept in regional woodturning events. It's your chance to step up to the lathe at one of 12 stations and have an expert mentor guide you as you do the turning. It will be held on Saturday and Sunday, November 1 and 2, 2008, at the Expoland Exhibition Center in Fishersville, VA. This location is between Staunton and Waynesboro VA, east of the intersections of I-81 and I-64. The registration cost is a modest \$50. Motels and restaurants are in the area. Sponsors are the seven AAW Chapters in Virginia. Eight CAW members, for example, are demonstrating selected talents and techniques during the "Hands-On" sessions, and guiding you while turning on the lathe. This will be an excellent learning experience for new and emerging woodturners. Several vendors will have displays and sales. A two-page brochure in the form of a pdf file is available when you click on *VA Woodturning Symposium* on the CAW website: <http://www.capwoodturners.org>

Free Green Wood Source in Fairfax, Virginia (Phil Brown)

CAW member Christine Zender told us about a source of free green wood in Fairfax, VA. J L Tree Service removes trees for the Fairfax County government and takes them to their lot where they are available until mulched or hauled away. The owner, John Lewett, supplies some other wood artists with wood, and would like woodturners to also come get wood. Come to their lot at 9420 Mathy Drive, Fairfax, during business hours or contact Mr. Lewett through this web site <http://www.jltree.com/index.html>, or by email support@jltree.com, or call him at 703-929-1777.

Editor's Viewpoint (Bert Bleckwenn)

Check out the new features being added by Gary Guenther: He has added a new photo section called Tailstock that will be located towards the end of each Newsletter. Don't miss it. This will be a full-page photo of a Member's work. Please submit your own photos for consideration for future newsletters.

Progress is continuing with the Washington Woodworkers Guild (WWG) in pursuing the potential of a woodworking school at the Glen Echo Park facility. WWG's Expression of Interest was accepted by Glen Echo Park and WWG is now being asked to submit a formal proposal (RFP) within the next few weeks.

With many of us being woodworkers as well, and several of us also being members of WWG, I see a connection either at a club level or an individual level as very complementary and supportive for MCW as well. As I reported at our last meeting, I've expressed interest on behalf of MCW in supporting their effort in a manner that is a win-win for both organizations. WWG is initially focusing on fulfilling their primary mission of supporting woodworkers and completing the RFP with that in mind, so there is no specific turning focus at this time. As a new WWG member, I'm trying to fulfill my role as an individual member by actively doing what I can in supporting their efforts by researching insurance coverage issues and volunteering to assist with their shop design/layout efforts as part of their RFP development.

Being a member of an organization should have certain implied responsibilities on both parties... the organization and each member. To that end, I think this past 21 months of MCW activities has been a strong demonstration of MCW doing its part in fulfilling its responsibilities to you as a member. I'd ask you to assess if you doing your part as a member in returning something to MCW. Now's the time to think about taking on an officer or volunteer role for 2009. How about contributing an article to the newsletter? How about volunteering for something that you think would contribute to the growth and camaraderie of MCW? Mike Colella is a great example of a member that contributes by lending his photography expertise to our monthly gallery of pictures, along with his latest effort by hosting our recent MCW Picnic. Gary Guenther continues to do a yeoman's job in contributing profusely to the MCW Newsletter and expanding it's breadth. All the Officers have just done an outstanding job in making MCW an outstanding organization and what it is today. So, I ask you to put your creative hat on and come up with an idea of how you can contribute to MCW in the coming months and year.

Speaking of inspiration, I recently came across a couple examples of turning challenges in using found wood, depicted on the left, as well as the inspirational challenge posed by Jamie Donaldson of thinking outside the box. What are you doing to "TURN OUTSIDE THE BOX"? Let's see what you can come up with for the next meetings for a different turned object for Show & Tell, and at the same time let's hear about an idea you have for enhancing MCW or volunteering to make MCW even better.



Challenges in Turning Found Wood



What would be your
artist's inspiration
in turning this?



Horsing around at the Lathe
See the recent Lee-Valley
Newsletter article at:
[Lee-Valley Newsletter](#)

News about our Members (Phil Brown)

MCW members with work in the WWG exhibit, "From our trees ... artistry is revealed", are, Ed Karch and Phil Brown. See the exhibit on Thursdays and Fridays, 12 - 4 PM, Saturdays 10 AM -4 PM, and Sundays, 12-4 PM, October 9 to November 2, 2008, at the Del Ray Artisans Gallery, 2704 Mt. Vernon Avenue, Alexandria, VA. The opening reception is 7 - 10 PM on October 10th. Phone: 703-838-4827. Website: www.thedelrayartisans.org

On October 7th, Phil Brown will demonstrate his roughing-out process for green wood, drying, and final turning to a thin piece to the Mid-Maryland Woodturners in Frederick, MD. See www.mmwtc.org for time and location.

Ed Karch had three pieces in the summer juried show featuring three-dimensional, original fine art at Gallery West at 1231 King Street in Alexandria, VA. The show ran from July 9 through August 3, 2008.

Ed Karch will demonstrate *Basic Sharpening and Some Nuances*, and *Hawaiian Calabash Round Bottom Forms* at the mentoring/hands-on workshops at the Virginia Woodturning Symposium on November 1-2, 2008 at ExpoLand in Fishersville, VA.

Clif Poodry teaches ADVANCED BOWL TURNING October 25 and 26, and again on December 20 and 21, 2008, and INTRODUCTION TO BOWL TURNING November 22 and 23 at the Woodworkers Club in Rockville, MD. For more information see: <http://www.woodworkersclub.com/practice%20class1.htm>

On short notice, Clif Poodry accepted a request to teach spindle turning (making a gavel, chess pieces, and a Harry Potter wand) on four Monday nights to two young boys in the new VisArts wood shop in Rockville.

Shows & Events - Call for Entries (Phil Brown)

1. MCW members are invited to lend approximately 50 pieces for our chapter exhibit in four wall cases at the Bethesda Public Library on Arlington Road, December 5, 2008 to January 30, 2009. Bring your pieces to the MCW *November* meeting, or deliver to Phil by December 3rd.
2. November 20th is the deadline to apply for Gallery West's 12th Annual National Juried Show, which will be up February 4 to March 1, 2009. Get their prospectus at www.gallery-west.com.
3. AAW announced a call for entries for a juried show "Turning to the Future – A Fresh Look at Wood Art" to be held at the Grovewood Gallery in Asheville, N.C., March 20 to May 11, 2009, during the annual meeting of The Collectors of Wood Art in Asheville. High-resolution digital images must be submitted during the period from November 3 to November 14, 2008 only, to www.grovewood.com. The gallery insures work while it is there and shares proceeds with the artist 50/50. If you are interested, request the emailed announcement from Phil Brown, and we may later have it on the MCW web site.
4. MCW and Chesapeake Woodturners (CW) will jointly hold a juried show of members work at the Columbia Art Center, May 14 - June 14, 2009. An application announcement should be available on the MCW website in the next month or two.
5. The Creative Craft Council will again hold its juried, all-media exhibit of work by members of guilds in this metropolitan area at the Strathmore Mansion in North Bethesda in the spring of 2009. The application will be out this winter. Turned wood is welcome in this multimedia juried exhibit. For any MCW member interested in selling high-quality work, building a resume, and gaining exposure, this is a first-class exhibit and an important local event to enter.
6. "Spirit of the Southwest." Details are on page 17 in the Fall issue of the AAW Journal and on the AAW website.

September Meeting Minutes (Gary Guenther)

We currently have a total of 68 Members. We are happy to have a number of relatively new members, and we want them to feel welcome at our meetings. At the next meeting, please seek out someone you haven't previously met, and introduce yourself. You'll undoubtedly have something in common.

Twenty-seven people attended the September meeting. Silent Auction and Show & Tell tables were set up while everyone enjoyed chatting about their summer vacations and current projects. Show & Tell pieces were checked in and recorded by Richard Webster and photographed by Mike Colella.

President Phil Brown welcomed everyone and made the following announcements:

- Everyone is invited to a Picnic at Mike Colella's house on Saturday, September 20. Bring a dish to pass, and Mike and MCW will cover the essentials. Details are in the September Newsletter.
- We are scheduled for an exhibit of our works at the Bethesda Public Library from December 5, 2008 to January 30, 2009. Everyone is strongly encouraged to lend some of your quality pieces for this display. Pickup will be at the November meeting. (This meeting will also be the S&T for the Chapter Challenge – consider leaving some of these items with Phil for the show.)
- Due to popular demand, we are scheduled back in the Potomac Public Library, for a second annual show, in May 2009.
- MCW will join with Chesapeake Woodturners for a joint juried show at the Columbia Art Center that runs from May 14 to June 14, 2009. Members are asked to look forward to submitting some of your best work for consideration.
- See Shows & Events in this Newsletter for details regarding a November Symposium in southwest Virginia.
- The first symposium exclusively organized for "segmented" turners will be held November 14 -16 at the Marc Adams School in Indiana. Details are posted on the event website at: www.segmentedwoodturners.org.
- We will need several new Officers next year. If you are interested in serving, please talk to me. If you would be interested in taking on Treasurer duties this fall, Doug would like that relief.

Bert Bleckwenn briefly discussed his interactions with the Washington Woodworkers Guild (WWG) and their efforts in pursuing a teaching facility at Glen Echo Park. We have 6-7 MCW members that are also WWG members, so there are synergies between the groups. WWG declined a suggestion to include woodturning as part of the initial design concept. While WWG is faced with a challenge in achieving a financial break-even with the

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Mike Colella at work photographing our S&T pieces



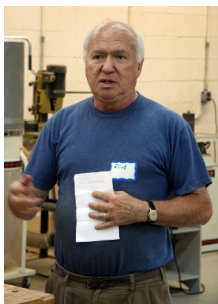
Bert commenting on WWG progress with Glen Echo Park teaching facility

September Meeting Minutes (Gary Guenther)

(Continued from page 6)

high monthly rental and other associated operating costs, they are developing robust plans. Bert has joined WWG as a member and will continue to monitor and report progress as well as contribute wherever he can.

Clif Poodry led the interesting Show & Tell discussion period. Gary Guenther ran around shooting photos of the presenters and the following Demonstration. S&T pieces ranged from pens and bottle stoppers to a huge wall platter. You can view them below and on the Photo Gallery page of our Web Site. Please bring your work, completed or in-progress, to share at the October meeting.



Eliot Feldman did a nice job of introducing our Demonstrator for the evening, Jamie Donaldson. Jamie showed us how to turn two different forms of "square", winged bowls and brought examples of several other styles (see the Demonstration section of this Newsletter).

The Silent Auction included a rare piece of chestnut donated by Richard Webster which went for \$10 and a gift certificate donated by Nick and Jevon from our host, the Woodworkers Club for an additional \$5. Please pick up some of that wood you see cut up at the curbside and bring it to our October meeting. Some of our Members can use it.

We encourage all Members to join our national, sponsoring body, the American Association of Woodturners to enjoy the many benefits, including the outstanding journal, *American Woodturner*. (See item on page 25.) As always, if you have questions, or suggestions for changing or adding something in the Club, please contact one of the Officers.

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.

- **November 6 - Clif Poodry - Spindle Turning with a Skew**
- **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

September Meeting Demonstration - Jamie Donaldson (Gary Guenther)

In his Artist's Statement, Jamie reports that, not counting high school shop class, he began turning in 1986 when he added a lathe to his wood shop tool inventory. Quickly becoming aware of what he did not know, he attended his first workshop in 1987 and, as we all have been, became hooked on the magic of beauty found in wood. He found turning to be a process that encompasses material, skill, form, logic, artistry, tools, and not deferred gratification. He learned from a number of teachers, including time spent as an assistant for the venerable Rudy Osolnik.

As an introduction to the topic of his Demonstration of square-edged, winged bowls, Jamie brought one of his favorite pieces for Show & Tell. (See page 15.) This winged, lidded "Temple Box" is a real attention grabber and expands our perspectives of what we can do on a lathe.

The first thing to do is set up your lights – then get some more. You're going to be turning a shadow, and, for your safety, as well as the quality of your finished product, you have to be able to see it. Jamie begins with rectangular chunks of wood between centers. Although he used processed blanks, it should be noted that one could also begin with a natural-edged log section. Similarly, he centered the bowl in the blank, that is one style but not necessary – it could also be off center. He notes that he rarely removes his chuck from the drive spindle – it can be used naked (as he did here) or in conjunction with a chuck-mounted drive center (spur or steb). For this type of work, you want to turn the lathe speed up till it starts shaking (or you do) and then back off a tad. It's scary, but not half as scary as getting your gouge caught in between two rotations of that propeller due to slow speed.



Jamie's tools are 1/2" and 3/8" bowl gouges (Oneway Mastercut), a 1/2" detail gouge, an Oland tool, a 1/8" diamond-shaped parting tool, and a Hunter #3 carbide cutter in a bent shaft. He prefers M2 high-speed steel to the newer, harder steels because the M2 will take a sharper edge without honing (but won't hold it as long). Jamie says he can feel the difference. His gouges have a nose angle of around 60-65 degrees, and he likes very long, swept-back wings on his gouges so they make very effective shear scrapers. He repeats what we've heard earlier, that Mike Hunter processes his carbide cutters to make them superior to the ones that can be purchased directly from the carbide supply houses.

Get your desired design shape and size firmly in mind. Start cutting side grain near the edge, working inside-out over increasingly greater cutting distances with the beginning of the cut approaching the tail center. Slow down and take it easy as you get farther out toward the edge because the linear wood speed is higher, and you are turning an increasingly higher percentage of air. Jamie used a series of push cuts here, permitted by the fact that the nose angle of his gouges is on the order of 60-65 degrees. If you use a 40-degree angle like Stuart Batty, the tailstock will probably get in the way of the handle before long, and you might have to resort to a pull cut. (I still get catches with pull cuts, so I would find this very scary indeed.)

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September Meeting Demonstration - Jamie Donaldson (Gary Guenther)

(Continued from page 8)

Create a square-edged tenon for later chucking (or a dovetail if that's what your chuck jaws require) – Jamie used a 1/8" parting tool for this purpose. For sizing tenon diameters, he uses a measuring jig cut with the minimum and maximum sizes of his chuck jaws (one for each set). The tenon should not be so deep as to bottom out in the chuck. The holding power comes from intimate contact between the shoulder of the wood (adjacent to the tenon) with the end faces of the chuck jaws.



In order to avoid chipped edges, your tools must be razor sharp and your technique good. [Ed. note: This is a case where honing the flute with a semi-cylindrical, fine diamond hone after grinding could produce a superior result.] Jamie decries the addition of sacrificial waste blocks (to help protect the edges) both for safety reasons and because it takes away the important ability to see the contours of your edges as you shape them. Instead, if one feels the need to do something to help avoid chipping the edges, he recommends the use of masking tape or CA glue.



After roughing the bottom to its approximate final shape, reverse and hold in the chuck by the tenon. Jamie prefers to maintain additional support from the tailstock as long as possible. He has created a tailstock jam chuck from a golf ball cut to fit onto the live center. This applies pressure without setting a center point. First, true up the shape of the bowl bottom on the headstock side – because, when reversing, there is always a (hopefully small) change in the axis of rotation. For this, Jamie used a shear scrape (with the bowl gouge flute facing the wood) to get a nice smooth shape and surface (here seen from the wood's point of view). Sand bottom carefully.



Move the tool rest to the tailstock side and begin working on the wings at the outer edge. These are often quite thin – Jamie's are typically on the order of 1/8", but may be somewhat thicker for this particular form. The wings are done a little at a time, leaving a solid mass in the center for



stability. We don't want those wings flapping, and they will when the center gets thin. The rule is "never go back" once you get them thin. If you try it, you'll quickly find out why. Jamie uses a bevel-rubbing cut on the hub, using the lower edge of the gouge tip, that leads directly into a shear scrape moving out onto the wing.

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September Meeting Demonstration - Jamie Donaldson (Gary Guenther)

(Continued from page 9)

Monitor the shape carefully, remove the tailstock when necessary, and continue shaping/hollowing the center of the bowl. Monitor shape and thickness carefully. The rim should have the same exact thickness along the entire periphery. Sand carefully.



When the final shape and finish are achieved, reverse again between a padded jam chuck and the tail center and convert the tenon into a proper foot. Sand. Stop turning with a small nub at the center. Remove from the lathe and remove the nub with a carving gouge. Sand center.



Voila.
There you have it.



Working under severe time constraints, Jamie used similar techniques to whip out a second square, winged bowl of an entirely different design in about ten minutes. He points out that it is important for the design of a winged bowl to look as if the bowl were stuck right through a board – seen from the side, the form should be continuous on both sides of the wing. He used the new, bent-neck #3 Hunter carbide cutter on the inside of this bowl to turn the tricky area under the incurving rim. This is an excellent tool for this purpose, but in this case the wood may have been too soft for this tool, because some tearout was visible.

We all appreciated Jamie's artistry and inspiration leavened with a very common-sense approach. Thanks for expanding our horizons.

Field Trip to Mark Supik & Co. (Gary Guenther)

Mark your calendar for Nov. 15! We're going on a Field Trip to Baltimore to visit the production turning shop of Mark Supik, who produces pieces for architectural restoration, special one-of-a-kind orders, and beer tap handles, among other things. He has many lathes, some unbelievably huge. There's a cool copy lathe. We'll have machine demos and the ability to bring your own wood and tools (or use theirs) and turn on one of the big Olivers. Plan to arrive at 9:30 a.m. for donuts and coffee. We're welcome until 1:00 p.m. For those who wish, sandwiches from an Italian deli will be brought in at noon for a nominal cost of about \$10. More info next month. For now, see the new "Field Trip" tab on our Web Site.

MCW Picnic Camaraderie (Mike Colella)**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!

MCW Picnic (Gary Guenther)

...there be dragons...



On a gorgeous September day that was obviously specially ordered for a picnic, a nice crowd of MCW Members and their spouses or family members met in Mike & Soozi Colella's amazing back yard (a term that doesn't come close to describing it) for food and friendship.

Our hosts,
Mike & Soozi



We parked in Kensington but quickly found ourselves in Rome!



There be dragons....

While appreciating a scene of ruins that would do Rome proud, we chatted and sipped under the watchful eye of dragons (whose Mother is currently being born out of a huge oak trunk in the front yard). A model train chugged merrily by on its assigned loop.



The Colella Line running on Track 1 ... All aboard!

A number of interesting turned wooden bowls and other forms, covering the size range from small to huge, appeared on a side table for discussion. Some wood identification was successfully concluded.



Here's our "Show" table ... we didn't need the "Tell"...



The chef at work

The smell of grilled meats was in the air. All kinds of excellent foods and desserts were served and savored.



Nice salad bowl!

MCW Picnic (Gary Guenther)

(Continued from page 12)

Stones everywhere! We appreciated their collection of Suiseki (natural stones admired for their beauty and for their power to suggest a scene from nature) and some incredible balancing acts. Did I mention all the lovely plants...or the fish? Jovial conversations abounded in ever-shifting groupings.

A drawing was held, with winners receiving Craft Supplies gift certificates.



Was this a great day, or what?

Let's just say it was a great day, and a good time was had by all.

Thanks, Mike & Soozi, for your hospitality.



Drawing for Craft Supplies gift certificates



Conversation



It's chow time



Did you hear the one about... ?



A good time...



...was had by all

Show & Tell (Mike Colella and Gary Guenther)



**Elliot Schantz
Mahogany bowl, 6"**

Elliot Schantz
5" cherry dish



Show & Tell (Mike Colella and Gary Guenther)



Jamie Donaldson
square, winged, lidded pot,
"Temple Box",
12"w x 10"h, finial included.
The finial is the same maple
dyed black with leather dye



Show & Tell (Mike Colella and Gary Guenther)



black burl shaving brush



John Adams



maple salt mill



2-10/32" x 3-9/32"
walnut box



Ed Karch



Bottle stoppers and holder



7" x 1-3/4" spalted/blue stained burly red oak bowl

Gary Guenther



Show & Tell (Mike Colella and Gary Guenther)



4" locust dish



Don Van Ryk



4" oak bowl with walnut, maple, and osage orange inserts



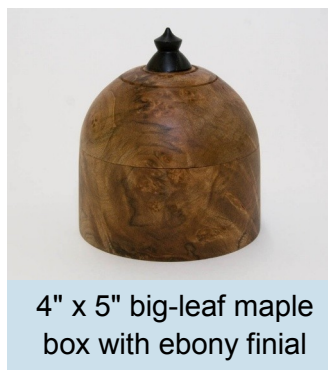
12" x 4-3/4" black cherry bowl



20" spalted silver-maple platter/wall hanging



Phil Brown



4" x 5" big-leaf maple box with ebony finial



Richard Webster



7-1/2" x 6" maple/walnut segmented bowl



Mike Blake
ambonia and ambonia/
bois de rose pens

YMMV (Gary Guenther) *Tips Hints Ideas Clues*

Four Tips from Jamie Donaldson

At our September Demo, Jamie showed us how he uses a golf ball as a jam chuck attached to the live tail center. Just hollow out the back a bit to fit your favorite tail center and stick it on when you need it. Simple and effective. Yes, you could make one out of wood, but if you have an old golf ball around, why not? He also wears a golf glove on his left hand. Am I seeing a pattern here? For sure.



He recommends wiping face shields, safety glasses, etc., with a rag impregnated with Armor All. (Mist a soft, clean cloth with Armor All Original and allow the propellant to evaporate; or just buy the wipes.) Jamie is a professional photographer, and he also uses this on his expensive camera lenses, so you can be sure it's safe. It cleans without leaving a film. This helps fill fine scratches and will make it harder for CA spots to stick in the future. It can also be used on finished turnings for removing fingerprints from gallery pieces (you heard it from Jamie, not me). In case you're interested, Armor All Original Shine Protectant contains "water-based silicone emulsions, surfactants, ultraviolet-light inhibitors, humectants, dispersants, and gloss enhancers". Even though Armor All is advertised as being a UV protector, Jamie says it will not stop the red color of box elder from turning brown – nothing will.

I seem to recall that it was Jamie who once noted that the tip of the Oneway Wolverine sharpening system Vari-Grind tool holder will work better if you file or grind off the sharp edges down near the very tip where it rotates in the V-pocket. Makes sense. Mine are now gone -- nice and smooth. He also pointed out that if you have a gouge whose business end is getting so short that the Vari-Grind pressure screw is starting to fall on the round shaft inside the span of the flute (needed for proper alignment), all you have to do is grind a flat spot on your gouge shaft where the flute would be if it extended closer to the handle, and the Vari-Grind will register just fine. Very simple, but very practical. This can extend the useful life of a gouge, as long as you don't intend to use it very far off the tool rest.

+++++

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

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

A recommendation of a web site link I believe to be worth your viewing time:

Around the Woods

This month's site is www.aroundthewoods.com. It is the web page of Darrell Feltmate, a pastor and turner from Nova Scotia, who provides access to a great deal of very down-to-earth, practical information on all sorts of things like obtaining wood, lathe maintenance, making tools and jigs, sharpening, turning green to finish, and sanding. There's something for everyone including easy access to sections on tips; tools; techniques; accessories; and many projects for beginner, intermediate, and advanced levels. Darrell has information about himself and his works in progress, along with some pithy sayings. There are also items on the history of turning, including an extensive woodturning course circa 1919, news, some free videos; a gallery, and additional links to explore, including a number of commercial ads placed by Google. There's a lot of content here – you can't do it all in one session.

As an example, his tool-making articles include Oland tools, quick Oland tools, an articulated hollowing tool, a hollowing arm brace, portable carving tools, a texturing tool, hook tool hooks, a sharpening jig, a swan-necked hollowing tool, and a pyramid tool. These articles are clearly written and contain a large number of photographs showing each step in the process.

As Darrell says: "Wood turners are tool junkies. We never have enough."

Jet Filter replacements (CAW member via CA Savoy)

"I found a good site in the internet for filters called www.filterace.com. The JET filter replacements for their air filtration systems are rather expensive, but this site has a number of sizes and MERV ratings to choose from at a much cheaper cost. If you scroll to the bottom of the page, you can search by filter size. I got a box of 6 rated at MERV 11 for my Jet AFS1000 for \$40. Not too bad considering Woodcraft sells basically the same thing for \$31 each filter."

New Members (Stuart Glickman)

<u>Member Name</u>	<u>Location</u>
John Adams	Bethesda

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

BE SAFE - Safety Tip of the Month (Gary Guenther)

Thoughts on the Oneway Wolverine Vari-Grind Jig



Does your chewing gum lose it's flavor on the bedpost overnight? No? Just thought I'd ask.

Is your Vari-Grind sharpening jig totally safe? Another silly question? Actually, no, and no.

The Vari-Grind jig holds the gouge shaft and is supported by the Wolverine V-arm. It is used to help grind bowl gouges or spindle gouges reliably with fingernail shapes, side grinds, etc. It is not foolproof – you can still get ugly shapes if you are not careful and constantly monitor your profile. The important aspect is that the turner can precisely repeat the shape each time the tool is ground, and very little material need be removed to achieve a fine cutting edge.

So what about safety? The fact of the matter is that there is potential for the gouge to jam into the wheel with disastrous results, and people have reported being injured* using the jig improperly. *Don't let anyone tell you otherwise.* "How does that happen?", you ask. Well, it happens when the gouge tip gets too close to the center line of the grinder wheel – then WHAM! Your tool gets sucked in and is suddenly bouncing around on the floor; your hand is bleeding; and your grinder is shaking because the expensive wheel has a big chunk missing. This can happen through lack of knowledge, bad planning, inattention, carelessness, if the gouge slips in the jig, or if the arm of the jig slips its angle. We'll try to take care of the first item here, and, hopefully, as a result, you'll take care to avoid the others.

The *rule* is that you have to keep the tip of the tool (where it meets the stone) *safely above the centerline* of the wheel, or bad things will happen. *This is not a suggestion, it is an absolute safety requirement.* It is dangerous if you either start too low on the wheel on purpose, through inattention, or if something slips loose in the jig. It's pretty easy to avoid the latter by taking the time to pay attention and test it every time before turning on the grinder. Add this to your safety checklist! This is sort of like the grinder equivalent of rotating the work piece one full revolution on the lathe before applying power. From my experience, in my jig, the shaft is very tightly held, and the more probable slippage event is that the leg angle could shift if the wing nut is only hand tight (as it often probably is).

What conditions would lead you to starting too low on the wheel on purpose? If you play around with it a bit, you'll find that, in general, the gouge tip is lower on the wheel when, in order of importance, a) the nose angle of the gouge is blunt, and b) the angle of the leg of the Vari-Grind is smaller, i.e., closer to parallel to the tool shaft. It is noteworthy that the effect of the extension length of the tip of the tool out of the jig (for say, 1.75-in. vs. 2-in.) is too small to measure, at least on my 8-inch wheel, and may, indeed, be zero – I don't know the theory. Basically, you have to start worrying if you find yourself pulling the V-pocket arm (of the Wolverine base) too far out.

(Continued on page 21)



Jamie relating his airport security experience with the Vari-Grind jig being identified as a deadly weapon!

BE SAFE - Safety Tip of the Month (Gary Guenther)

(Continued from page 20)

Lest you discount this as a meaningless philosophical discussion, I will point out that this is not some kind of rare or unusual case -- I've personally been flirting with danger with one of my own bowl gouges. The problem comes when you are sharpening a gouge with a very blunt end -- the kind of steep angle you want on a gouge used for going across the relatively flat area in the bottom of a bowl. I have a 5/8" Crown M2 that I use for that purpose, and it's cut to a nose angle of 78 degrees. I like it that way and want to keep using it. When I got my sharpening system from C.A. Savoy (to this day, the single most important turning-related purchase I have ever made), he recommended a Vari-Grind leg angle of what turns out to be 35 degrees. With that setup, I am safely above the centerline, but not by much, and I take great care to use a very light touch (as we should anyway, of course). When resharpening, the angle will always change by a small amount. I intend to be aware to make sure this wanders in the safe direction of a slightly less-blunt angle, say 75 degrees.

Many professional turners sharpen by hand, without a jig, because it is faster, but also because they do not like the fact that the wings of a gouge ground using the Vari-Grind have a smaller (sharper, catchier) angle, and using such a tool requires a more complex hand/wrist motion (as was demonstrated to us by Stuart Batty). They want a shape in which the wing angles are (nearly) equal to the nose angle. There is a lot of recent information in print about the Vari-Grind -- far too much to go into here (it would make a good future YMMV). Let it just be said that the word is out that, in order to achieve nearly equal angles for the entire cutting edge, the Vari-Grind leg angle should be set to 23 degrees. [FWIW, if you own Doug Thompson gouges, the angle he recommends via a diagram is 40 degrees. This leads to very sharp wings. You may want to experiment with a smaller leg angle.]

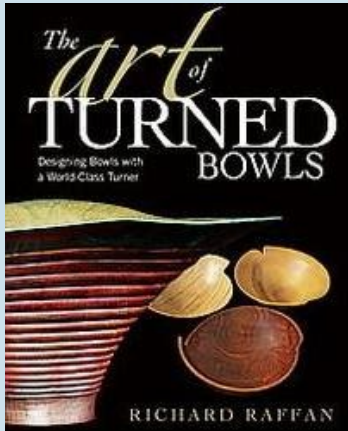
Recalling the above discussion, you will not be surprised to hear that if I were to change to a 23-degree leg angle on my 5/8" Crown BG, I would find myself right on the centerline and having an unfortunate event. *It would be easy for someone to do this if they were unaware of the information on this page.*

To recap: 1) the Vari-Grind is not inherently safe; 2) if you use it incorrectly, you can have an accident; 3) using it safely means, among other things, ensuring that the gouge tip touches the grinder wheel above the centerline of the wheel by a reasonable distance; and 4) if your setup puts you too low on the wheel, you are going to have to reduce your gouge nose angle (make it sharper) or increase the angle of the jig arm to a safer value. Finally, I recommend that you draw a heavy, black horizontal line on the side of your grinder skirt at the axis of rotation. Mine now has one. This will help make you aware of the location of the centerline, and your proximity to it, as you set up to sharpen.

The person reporting the injury noted that he felt uncomfortable because the gouge was too close to the centerline of the wheel, but he went ahead anyway, and WHAM. As we always say, "If it doesn't look right or doesn't feel right, STOP!" Take another look. Rethink. Do something differently. Call a fellow MCW Member and ask a question. Above all, BE SAFE.

And remember, for safety, you can't roller skate in a buffalo herd. You herd it here.

*www.woodcentral.com/cgi-bin/turning3.pl?noframes;read=186254



TURN the PAGE - New Book Review (Gary Guenther)

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

The Art of Turned Bowls: Designing Bowls with a World-Class Turner

by Richard Raffan

- 160 pages; profusely illustrated in all-color, professional photography
- Large-format paperback (10.8" x 8.4")
- Copyright 2008 by The Taunton Press
- Amazon price: \$16.47 new (in stock)

The main chapter headings are:

1. Wood: *what to look for and where to find it*
2. Preparing Blanks: *from log to lathe*
3. Form: *the good, the bad, and the sublime*
4. Walls, Rims, and Bases: *bowls that feel as good as they look*
5. Green-turned Bowls: *working with warp*
6. Surface Decoration: *detailing, coloring, burning, sandblasting*
7. Decorative Reshaping: *carved, pierced, hacked, hewed, and joined*

My take:

Richard Raffan is one of the lights, and delights, of the woodturning world. Perhaps some of you met him, or attended his demonstrations, in Richmond this summer. He is a woodturner's woodturner. He's been there; he's done it. His designs and techniques are legendary. His pieces are in all the major collections, and he continues to produce innovative shapes and textures. He is a gifted teacher with an excellent sense of humor.

You may already have one or more of his books on your shelf, hopefully heavily bookmarked, and you're saying to yourself: "I don't really need another Raffan book." Well I already had three. Now I have four -- and I'm not sorry. Indeed, this is a "can't put it down" book, hot off the presses. This is the most beautiful and complete of all. It is an artistic tour de force in both content and form, in concept and implementation. Nearly every page is at least half covered with large, high-quality, color photographs of amazing wood craft and wood art.

(Continued on page 23)

TURN the PAGE - New Book Review (Gary Guenther)

(Continued from page 22)

Yes, technically, this new volume is an update of his 1987 classic "Turned Wood Design" (printed in small format with black and white photos), but this update is mandatory. Contributors to this volume include Benoit Averly, Bill Luce, Art Liestman, Gordon Pembridge, Pascal Oudet, Terry Scott, Neil Scobie, and many more.

In an email posted on WoodCentral by Greg Haugen, *the author Richard Raffan says:*

"...The only chapters substantially retained from that in 'The Art of Turned Bowls' are Form and Profiles and both those have been expanded to include enclosed forms that are more akin to vessels. All the photos are different, and I'm not even sure if any bowls have made it from one book to the other. ... the idea was to have completely new images, which they are. These photos are all digital, whereas the last were well back in the film era. Most of the work shown is from outside America, which we anticipate will be the main market, so you're less likely to have seen similar images in print. Choosing bowls this time was hard as there is so much good quality work around; in the early eighties finding decent variations on the basic bowl theme was a challenge. The two books are different enough that you'd probably get something out of both. I hope you enjoy 'The Art of Turned Bowls.'

Greg says:

"I just can't put this book down. I'm carrying it around all over. "

John Lucas, on WoodCentral, says:

"Greg posted a message about this book by Richard Raffan, so I ordered one. Got it yesterday. Wow, this is fantastic. Not just for bowl turners although that is definitely what it is about. The book discusses form in very great detail so it's not just a book for beginners. It is fabulous for beginners because [it contains] everything from cutting to storing to drying the wood. Then [it] goes on to discuss turning techniques, and each chapter has something to say about shape and form. His mantra of "make the form right because, in the long run, it's just going to be dull brown wood" is probably the basis for this whole book. I highly recommend this."

Amazon says:

"When first published in 1987, *Turned Bowl Design* was a work ahead of its time. Now, considering the resurgence in popularity of this woodworking genre, the book is perfectly poised for rediscovery. Retooled with fresh full-color photographs of contemporary bowls featuring the work of award-winning turners from around the world, Richard Raffan's classic has been totally updated to meet the demands of today's turner. With a unique talent for making even the most abstract ideas accessible, the world's most admired turning teacher offers an invaluable wealth of design advice. Practical, informative, and undeniably inspiring, this new edition also expands its exploration of form and developing profiles. Along with a good lathe and a reliable set of tools, *The Art of Turned Bowls* belongs in the shop of every serious bowl turner."

AAW Items (Phil Brown)

AAW Members Invited to Join 25th Anniversary Project

The editors of the AAW 25th anniversary book invite AAW members to submit short essays about their introduction to the woodturning field and the AAW as an organization.

"We're going to go after writing from the well-known members, but we're also looking for writings from those who might not be so well known," the volume's editor, John Kelsey, explained. "We want to be sure ordinary members have a way to tell their stories in the anniversary volume."

The AAW Board of Directors has appointed Kelsey, of Lancaster PA, as editor and manager for the 25th anniversary project. He'll be working through 2008 and 2009 to gather material for the 256-page book.

"We'd like to hear from as many members as we can," Kelsey said. "We'd like members to write about how they came to the field of woodturning, and what it has meant in their lives."

The editorial team also invites members to submit photographs they have taken at AAW events. It's important that these photographs be dated, and they should be accompanied by as much information as possible about the turners and turnings that appear in them.

Members who would like to discuss this project, or participate in it, are welcome to contact the editor by email at editorkelsey@gmail.com.

AAW Disaster Emergency Relief Fund - by John Hill

Immediately after the Hurricane Katrina disaster, the AAW Board of Directors created the AAW Disaster Emergency Relief Fund. It was funded through generous donations by many world famous artists from the online sales of their donated art pieces and by cash donations made by many chapters and individual members. This fund helped 8 AAW members with their losses by distributing \$54,800 and retained 20% for future disasters. As Katrina was our first major tragedy, we had to invent the wheel as to how to get the money, identify AAW members affected by uninsured catastrophic losses, and how to verify those losses.

With the rapid approach of Hurricane Gustav into the Gulf of Mexico with tragic loss expected from Florida to Texas, all AAW members should have this information. If any AAW member suffers catastrophic uninsured losses during Hurricane Gustav, future events, or recent past events like fires in the West, floods in the Mid-west or floods in the East, they should contact the AAW office at mary@woodturner.org or call 651-484-9094. It will be the responsibility of the AAW chapter officers to confirm losses. If you know of another AAW member affected, possibly dislocated, please let AAW know that along with any possible contact information.

Chapter presidents in areas affected should stay in contact with the AAW Chapters committee.

Tax deductible donations can be made to the AAW Disaster Emergency Relief Fund. All chapters and members are encouraged to donate and help out fellow woodturners during their time of loss.

John Hill - AAW Chapters and Membership committee

johnhill6@verizon.net

828-645-6633

(Continued on page 25)

AAW Items (Phil Brown)

(Continued from page 24)

Recent Happenings with AAW

Items from Mary Lacer: Renewal notices for 2009 were mailed along with a ballot to vote for the AAW board of directors. October 21st is the deadline to vote - either online or by postmark date. AAW prefers renewals online (which is most efficient for them), which enables you to review information on your listing to make corrections and updates. Both online and postal renewals must be completed by December 31st in order to include you in the 2009 membership directory. Renewing early also saves AAW money in sending out fewer reminder notices to members.

Mary Lacer encourages members to read about the 2009 AAW exhibit planned for the Albuquerque Symposium, "Spirit of the Southwest." All of the information is in the Fall issue of the AAW Journal on page 17 and on the website. *The exhibit will open at the Symposium and then travel to St. Paul for their Fall show.* Get your creative juices flowing and see what you can turn out! AAW is also looking for other venues for this exhibit, so tell them of any other potential venue. New Mexico is rich in pottery because of the Pueblo Indians. It is a great way for woodturners to look at form. The mountains are beautiful and their cuisine has an amazing variety - it is a blend of several cultures. If you are able to take a little extra time, Santa Fe and Taos would be well worth visiting. New Mexico is one of Mary's favorite parts of the country to visit.

Items from the Board: Carl Voss has been editor of the American Woodturner, our AAW Journal, for the past six years. He has been a very dedicated, respected, and well-liked editor who has raised our journal to a new and highly-praised level. With the end of Carl's contract approaching, bids from him and other qualified sources were sought that would make Journal production more efficient, reduce cost, and bring more coverage into place. With those objectives in mind, *Betty Scarpino, a former Journal editor and professional woodturner, was selected by the board to become the next editor.* Betty has lots of new ideas and vision for the Journal - we look forward to seeing her product in 2009.

As of September 2, 2008, *Mary Lacer has been appointed Executive Director*, replacing Larry Sommer.

Mary Lacer has been the face of AAW for 18 years. She has a passion for woodturning and is committed to the field. She has been a practicing woodturner for 28 years and has taught at some of the major woodturning schools. Mary ran a woodturning business for nine years, producing a wide range of turnings, production work, and art pieces. Everyone who knows Mary admires and respects her for her friendliness, capabilities, and dedication to our organization. She has proven herself to be an excellent Managing Director, and more recently, Assistant Executive Director. Mary understands the duties of Executive Director and is ready to meet the needs and challenges of the Association. We feel she will do a superb job!

We look forward to a bright, productive, and exciting future with Mary Lacer at the helm, and with Betty Scarpino producing the Journal. When you have the opportunity, please welcome them into these new positions for them.

The AAW Board of Directors (September 9, 2008)

TAILSTOCK (Gary Guenther)

Spotlight on MCW member Wood Art

We have some very talented turners in MCW. Each month, "Tailstock" will highlight a gallery-grade work of wood art from one of our own. Please submit your own photos via email for consideration.

To inaugurate this new section I have chosen to highlight the work of our Treasurer and Webmaster, Doug Pearson. This is one of Doug's favorite pieces, as well as one of mine. Those of you who are Charter members will remember Doug's Demo on *color* back in March 2007, as highlighted on page 8 of the April 2007 Newsletter. Doug's big blue ball seen on our "Photo Gallery" page is another excellent example. Doug was also honored by being given the cover of the Winter 2007 issue of Woodturning Design magazine for another piece.



This 12" x 9" maple, round-bottom, deep bowl sits up at angles of choice on an unattached ring. The shape was inspired by gourd art, which he finds has much in common with the design and decoration of turned wood art. The inside is painted with black gesso. Doug says that: "I just let the fabric paint, dye, burning, gold leaf, etc., fly and stand back and look at the final result. So far I haven't been disappointed.



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 (or less, discounted by calendar quarter) payable to Montgomery County Woodturners. New membership in the 2nd quarter \$15, 3rd quarter \$10, and 4th quarter \$5. Renewals \$20. 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% on the retail price.

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



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

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

Craft Supplies USA <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 <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 Mensch 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.



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, October 9, 2008

Time: 7:00-9:00 PM

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

Program: **Eliot Feldman**
- Hollowing Systems

We're on the Web at:

<http://montgomerycountywoodturners.org>

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Candid Photographer	Gary Guenther	gary.guenther@att.net	301-384-7594
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Wood Identification	Ed Karch	ekarch@karch.com	703-631-3263
Exhibit Committee	Phil Brown, Hal Burdette, and Clif Poodry		