

Volume 2008, Issue 11

November 2008

## Montgomery County Woodturners

<http://montgomerycountywoodturners.org>

Page 1

### Next Meeting and Demonstration (Eliot Feldman)

#### The next meeting will be:

Date: Thursday, November 6, 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, wear your MCW name tag or 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 *Chapter Challenge* Show & Tell
- 7:15 - 8:50 PM • Program: **Clif Poodry - Spindle Turning with Skew**
- 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 - Clif Poodry

MCW Vice President Clif Poodry has been previously profiled in the May '07 MCW Newsletter that can be viewed at: [May 2007 MCW Newsletter](#) He plans to show us up-close, and in great detail, the different uses and techniques for the often-maligned skew chisel, including how he does fine finials for holiday ornaments or tops for box and hollow form lids. This is tricky and subtle stuff you're really going to want to see up close, so we'll try to set up a video system. He will discuss sharpening procedures for the skews and will also indicate when a spindle gouge is preferable to the skew.

Check out examples of Clif's work on his personal web site at:

<http://homepage.mac.com/cpoodry/PhotoAlbum.html>

#### CHAPTER CHALLENGE - "Not round and/or not brown"

This is the Show & Tell where we prove to Jamie Donaldson that we're into some new forms and new ideas. He's going to be checking in to view the Gallery to see how we do! Don't let us down. Make something square or colored and bring it with you to this Show & Tell. I'm working on one of each!



Clif Poodry  
Creations

## Special Points of Interest:

- Chapter Challenge
- Field Trip
- Bethesda Library Exhibit

## Inside this issue:

Meeting & Demo	1
Chapter Challenge	1
President's Perspective	2
Shows & Events	3
News about our Members	3
Financial Report	3
Editor's Viewpoint	4
Future Meetings	4
October Meeting Minutes	5-7
October Meeting Demonstration	8-10
Woodturners Catalog	11
Show & Tell	12-15
Field Trip	16-17
YMMV	18
Safety Tips	19-21
Click-It	22-23
Book Review	24-25
Bethesda Library Exhibit Form	26
AAW Open Letter	27
Tailstock	28
Membership Information	29
Chapter Contacts	30

## President's Perspective (Phil Brown)

Our challenge and opportunity this month is to submit pieces for a two-month exhibit of our turned work at the Bethesda Public Library, scheduled for December 5 to January 30, 2009. The four glass-front wall cases can hold about 50 pieces. I hope that at least half of our membership will participate - which will be three times the level in the previous two library exhibits. I'm thinking of highlighting work of new turners with a year or less of experience. So we need your work too. See the information form on page 26 in this Newsletter for use when submitting your pieces.

In December we will hold an election of officers for 2009. We still need a volunteer for Secretary (and I would also be happy to step aside if there is someone else who would like to be President). At this time I expect the slate to include these names:

- President - Phil Brown
- Vice President - Clif Poodry
- Program Chair - Gary Guenther
- Secretary - open
- Membership - Stuart Glickman
- Treasurer - Bob Browning
- Newsletter Editor - Michael Blake

Doug Pearson has done wonders in creating and maintaining our Web Site, but with his new home and shop construction in Annapolis, he would like to pass the Webmaster duties to another member. I hope we have a computer guru among us who would be willing to continue maintaining our well-established site.

MCW is a local chapter of the American Association of Woodturners (AAW). I encourage those of you, particularly new members, who are not also members of AAW to join the national organization. As a member you receive a quarterly 80-page journal, an annual membership and resource directory, access to a web site with many features, eligibility for Educational Opportunity Grants, and the opportunity to attend the annual three-day Symposium held in a different part of the country each year. To assure that you are listed in the membership directory and receive it next year, open or renew your membership by December 31<sup>st</sup>. The \$45 membership fee can be mailed together with the application form available at our meetings, or completed on the AAW Web site, [www.woodturner.org](http://www.woodturner.org). If your family wants gift ideas from you for the holiday season, check out the AAW web site for educational materials and selected supplies you would like.

On page 5 of the Fall 2008 *American Woodturner*, we are recognized for winning first place in the Newsletter competition this year, and second place for our Web Site. AAW announced that a former board member, Linda VanGehuchten, will fill the un-expired term of Larry Genender, who resigned. Linda is our chapter contact with AAW.

I look forward to Clif's demo on Nov 6<sup>th</sup>. Do join us and bring your pieces for the Library Exhibit. Also, put November 15 on your calendar for the Mark Supik & Co. shop visit in Baltimore (pages 16,17). I will coordinate car pools.

## Shows & Events (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. Please bring your pieces to the MCW *November* meeting, or deliver to Phil by December 3<sup>rd</sup>.
2. November 20<sup>th</sup> 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](http://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](http://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 hold a joint, juried show of Members work at the Columbia Art Center, May 14 - June 14, 2009. An application announcement should be available on the MCW Web Site 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 web site.

## News about our Members (Phil Brown)

**Stuart Glickman**, a Member with many talents, has a framed photograph, *In Awe Of Lincoln*, in the Senior Artist Alliance exhibit at Friendship Gallery, 4433 South Park Avenue, in Chevy Chase from November 3 through November 29.

**Clif Poodry** teaches INTRODUCTION TO BOWL TURNING November 22 and 23, and ADVANCED BOWL TURNING on December 20 and 21, 2008, at the Woodworkers Club in Rockville, MD.

See: <http://www.woodworkersclub.com/practice%20class1.htm>

Don't be shy! Promote yourself. Tell us about your woodturning activities in the MCW Newsletter. Send your information to Phil Brown at [philfbrown@comcast.net](mailto:philfbrown@comcast.net), or call 301-767-9863.

## Financial Report (Doug Pearson)

Current MCW balance is \$2,145.64.

## Editor's Viewpoint (Bert Bleckwenn)

Sorry to have missed the last meeting, but daughter's wedding, imminent first grandchild, and searching for our retirement home has kept us busy this past months!

While turning has been fairly non-existent these past two years, the Newsletter has been a very satisfying outlet to keep the adrenaline flowing. However, I think it is time to pass the baton on to some new blood and someone with fresh perspectives, so I will be relinquishing the Newsletter Editor role for 2009. I hope to help the new Editor by transitioning responsibility in December.

Thanks to all the Members that have supported and contributed to the Newsletter, and I encourage the same level of support in the future.

Thanks,

***Bert***

## 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.

- **December 11 - Keith Holt - Natural-edge 'Pouring Vessel'**

**Don't forget our trip to Mark Supik's Turning Shop in Baltimore on November 15th. See details on pages 16-17 in this Newsletter.**



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

Michael Hanrahan  
Steven Leshin

Kensington  
Silver Spring

### 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.

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



## October Meeting Minutes (Gary Guenther)

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. We gained two new Members at our October meeting and now have a total of 70! A new decade. Welcome Michael and Steven.

Silent Auction and Show & Tell tables were set up while everyone enjoyed chatting about their summer vacations and current projects. Richard Webster managed the Show & Tell table and collected the documentation. Gary Guenther forgot the Lending Library at home under the bed. Sorry about that. I'll be sure to bring it to the November meeting so you can check out some of our excellent videos. Gary shot the candid photographs of the evening's activities, with help from Tim Aley to picture Gary.



Twenty people attended the October meeting – this is below average, but I know a lot of people, including many Officers, had various unavoidable engagements. We encourage you ALL to come on November 6, when Clif Poodry will show us how to really use that scary skew chisel to make some tricky cuts on useful items, and when our Show & Tell session will highlight pieces brought for the Chapter Challenge.



The Silent Auction table was very nice to look at this month with walnut, eastern red cedar, mulberry, and osage orange. It was educational to see the latter two "yellow" woods in juxtaposition. There was also another Gift Certificate donated by the Woodworkers Club. Thanks, Nick. For the next meeting, please pick up some of that wood you see cut up at the curbside and bring it to our November meeting. Some of our Members can surely use it, and the proceeds benefit MCW. Thanks to new Member Michael Hanrahan for adding scale to the photo.

President Phil Brown welcomed everyone and gave our first-time visitors the opportunity to introduce themselves. Phil made the following announcements:

- We are scheduled to exhibit our works at the Bethesda Public Library from December 5, 2008 to January 30, 2009. We would appreciate it if you would lend pieces for this display. We need 50 pieces for this show, so we hope everyone will bring two. It might be nice to bring one round/brown piece to go with your Chapter Challenge piece. Pickup will be at the next (November) meeting.
- We currently have two exhibits planned for 2009 -- the Potomac Public Library (May) and a joint, juried show with Chesapeake Woodturners at the Columbia Art Center (May 14 - June 14). Please plan to lend some of your work.
- We had a fun Picnic at Mike & Soozi Colella's on Sept. 20th. (See pages 11 to 13 of the October 2008 Newsletter for pictures.)
- There will be a "Hands On" Symposium in central Virginia on November 1 & 2. (Details are on page 3 of the October 2008 MCW Newsletter.)

(Continued on page 6)

## October Meeting Minutes (Gary Guenther)

(Continued from page 5)

- We will need several new Officers next year -- we have Program Chairman and Treasurer covered. We need a Secretary – this is not a difficult job and simply involves being at meetings to record the activities and write them up for this “Meeting Minutes” column. If you are interested, please talk to Phil.
- To expand your appreciation of craft-art, visit the retrospective exhibit of Lino Tagliapietra’s blown glass at the Renwick Gallery, at 17th and Pennsylvania Ave, N.W., open to Jan 11, 2009. It is an outstanding display of color and glass canes decoration incorporated into blown glass, and with surface texturing that could be used on wood.

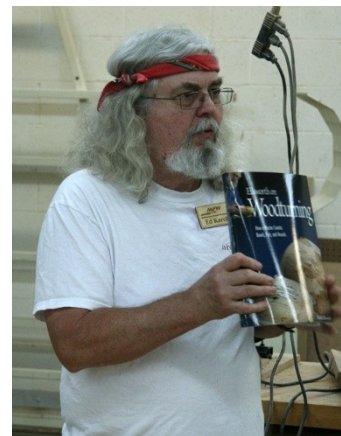


Gary Guenther reviewed the basis and details for the Chapter Challenge, targeted for the November S&T, as a result of Jamie Donaldson’s “round and brown” comment regarding much of our Show & Tell work in our Web Site Photo Gallery. Please bring square or colored items and consider leaving your Challenge piece(s) with Phil for the Bethesda Library show.

A show of hands indicated that Members needed more information regarding the recently-planned Saturday, November 15 Field Trip to Mark Supik & Co. in Baltimore, with its large number of lathes, some huge in size. Gary Guenther provided more details, and some of Mark’s flyers were put out for Members to take. Ed Karch described a previous visit with another group and made it sound really interesting. We hope that these descriptions, and the added information on pages 16-17 of this Newsletter, will encourage Members to join us for what is sure to be very rewarding visit. The location is easy to reach off of I-895, and Phil will coordinate car pools who wish to ride share.

Ed Karch brought copies of Raffan’s new book (our October *Turn the Page*) and Ellsworth’s brand new, first-ever book (see *Turn the Page* in this issue, pages 24-25) for examination. They are both marvelous and must haves.

Denis Zegar led the interesting Show & Tell discussion period. Several people were already in the groove working on their Chapter Challenge pieces. Richard Webster brought two – a square figured koa platter (now I understand why koa is so prized) and a square mulberry bowl (seen above); Ed Karch brought his “pottery or nottery” along with an exquisite pod form (our Cover piece) that he worked on with Mark Wollschlager and Walter Fink; Stan Sherman brought a segmented bowl in progress; and Gary Guenther brought a winged square for holding a core of amethyst (or a tea candle). Ed Karch whipped out his 20x magnifier and did his “wood ID” thing to identify Gary Guenther’s “unknown” tropical-wood shawl pins as macacauba. Mike Blake brought a number of tools with tropical wood handles. [You can view the S&T pieces here below on pages 12-15) and on the Photo Gallery “Meeting” page of our Web Site.] I continue to be impressed by the diversity of objects brought for discussion by our Members. Please bring your Chapter Challenge item(s) and also round/ brown work to the November meeting. We would like to encourage many people to participate.



(Continued on page 7)

## October Meeting Minutes (Gary Guenther)

*(Continued from page 6)*

With Phil Brown acting as auctioneer, Bob Stroman outlasted the competition to become proud owner of the Stuart Batty demo bowl from our July meeting.

Phil introduced our Demonstrator for the evening, our own Program Chairman, Eliot Feldman. Eliot showed us his large collection of hollowing systems and tools, explained their areas of application, discussed their benefits and problem areas, and demonstrated for us how they work in practical situations. People were intrigued by the lasers. For further details, see the Demonstration section of this Newsletter on pages 8-10. Eliot mentioned the John Jordan hollowing video – we have this video in our Library, available for rent, and it was reviewed favorably in the August 2008 MCW Newsletter.



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.

## Mentoring Success - Karl Vilbig (Phil Brown)

Hello, my name is Karl Vilbig. I have been a member for a little over 6 months. Prior to that I have never turned a piece of wood in my life. I missed the last meeting, but I am the guy who managed to turn a winged bowl (demonstrated the previous meeting) with mostly a beading/parting tool with the explanation that I was unable to use a proper tool, the bowl gouge. Eliot took pity on me and offered to mentor me to show me how to use the bowl gouge. He let me come to his home today and gave me a 3-hour, hands-on lesson. The amount of information he packed into such a short time could easily fill a 2-day seminar. He showed me how to sharpen my (crappy) tools, properly use my (crappy) tools, critiqued the pieces I have made, offered suggestions on how to improve my turning and designs, and, most importantly, how to properly use my bowl gouge. I am very grateful to Eliot for helping me out today, and very jealous of all the cool tools he's got... not just the wood turning tools! I hope I was a welcome guest and can come back again to learn some more. My only complaint is that now I need to go out and buy more tools (my wife is going to kill me).

Tonight I tried out what he taught me on a piece I had abandoned, and I noticed a tremendous improvement.

Thank you so much Eliot!

Karl

## 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!



## October Meeting Demonstration (Gary Guenther)

Eliot Feldman knows how to make fine hollow forms. There can be no question about that. Just take a look at the sampling of some of his pieces that he brought with him to the meeting. We often may see one of his works for a Show & Tell, but seeing a group of them all together at one place and time emphasizes their diversity and the skills involved in their production.

He makes them thin, light, and with very small openings. They're amazing. Big ones; little ones; tall ones; flat ones... Do you know how hard it is to get that far sideways through that little hole? Think about reaching up into those reverse-curved tops. And we, at least, understand conceptually how they're made. Imagine a non-turner off the street picking one of these up – they're awestruck by the lightness.

"How did he do that?" or "How do you do that?" is their first question. I remember asking it myself years ago when I saw my first one – I think it was a large piece by Al Hockenbery. That was one of the events that made me want to get involved in woodturning.



Making these is not easy. You're working blind, by touch and sound alone, except, perhaps, with the aid of your trusty laser spot. You have to have a plan of attack and know where you are at all times. One little mistake, and BAM! Pieces fly, and it's over to the band saw to cut it in half and see what went wrong. Size matters. You're working way over the tool rest, and every little grab is magnified by the overhang. That's why most pieces of any significant size are made with constrained systems, except by the most talented and experienced turners.

The considerable array and variety of tools available in the marketplace speaks to the difficulties involved. There are many approaches and techniques, but none is without its drawbacks and difficulties. These tools and tool systems can be quite expensive, and it is not a good idea to invest in one without seeing it in action and even getting some practice in before making any decisions. That's why a demo like the one put on here by Eliot is so valuable. He showed us a very comprehensive set of hardware approaches and solutions to the general problem of safely and

effectively producing a hollow form. Watching hollowing may be akin to watching water evaporate, but Eliot kept things moving – time went quickly, and I was mesmerized by the many variations. It was one of the most interesting and worthwhile demos for me that I have attended. I'm still making my way through open forms, but my goal is to get to the point where I can make one of these closed forms successfully. I'm sure some of the things I heard and saw here will be helpful to me in that endeavor in the future.

If you weren't there, you're probably curious now to know what happened. If you were there, you're probably trying to remember what that one widget was... So let's take a brief look at some of the tools we saw.



## October Meeting Demonstration (Gary Guenther)

(Continued from page 8)

First, it is important to understand that there is a wide variety of fairly standard shafts and cutting heads for hollowing rigs. Eliot showed some straight and bent ones and briefly described their applications. These can be obtained from a very wide variety of turners and tool catalogs. Eliot briefly showed his Rolly Munro Articulated Hollowing Tool. This is a jointed, hooded cutter that can be moved into various configurations. (Rolly's web site is not informative – if interested, go to a seller's site.) The whole question of shafts and cutting heads is basically a separate topic. Here, we will concentrate on discussing the overall, basic approaches for getting the cutter to the wood.



Eliot began with the biggest setup first – the Keith Clark Deep Hollowing System. It's a large, constrained rig with a long reach. Eliot reports that he beta tested this product for Keith and made modification recommendations, the most significant being an improved pin-bearing to ride in the groove of the handle. (The original had a tendency to hang up a bit.) It seemed to work well in practice. The setting of the laser appeared awkward to me, and it apparently has a tendency to move out of alignment. You can also get a huge, separate, expensive, steady rest to go with this system. [Keith calls himself the "Spin Doctor". Do NOT go to his web site – it's nothing but an annoying sales pitch for muscle builders and weight-loss drugs.]

While Phil auctioned the Batty bowl, Eliot took down the Clark and installed his highly modified Elbo Tool Hollowing System ([www.elbotool.com](http://www.elbotool.com)), which is a mid-sized, constrained hollower built by Stan Townsend in Pennsylvania. The system permits only horizontal motions. The original system attaches to the tailstock quill. What we saw demonstrated is not the standard version. Eliot did not like the original because it restricts work to entirely between the work piece and the tailstock, which can be a fairly short space if the work piece is on the large side. Instead, he uses a modified version that incorporates a second tool rest support (banjo) with a threaded vertical post that is integrated with his existing Elbo Tool. The laser positioning system that comes with the Elbo Tool is reported to be problematic, so Eliot uses a much better one from Oneway. Overall, the modified system seemed pretty solid and functional to me.



(Continued on page 10)

## October Meeting Demonstration (Gary Guenther)

(Continued from page 9)

Eliot next set up the Don Derry "Lightning Hollower" (seen at [www.derrytools.com](http://www.derrytools.com)), another mid-sized, vertically-constrained system of totally different design. This product is very easy to set up, without a lot of extra support apparatus needing frequent adjustment. It consists primarily of a tool gate that fits directly into your tool rest banjo, and it takes only a few seconds to install. It has an excellent, solid, easily-aligned "set and forget" laser system that stays pointed where you set it. In use, one must adjust the gate very carefully, because the square shaft must neither wobble (too loose) nor bind (too tight).



I must admit that these constrained tools can make a noise that sets my nerves on edge. If I heard sounds like that from a hand tool, I think I'd be in big trouble. It seems to me that it may be easy to become a little jaded about technique with a constrained system. The tool isn't going anywhere (but the work piece could). The cutter tip can also become detached, as Eliot dutifully demonstrated, for the sake of reality. ;-)

Moving on to simpler and less-constrained hollowing tools, Eliot briefly demonstrated the Dennis Stewart pistol grip arm brace in use and also showed an outrigger tool made by CA Savoy of CAW. A similar arm brace is made by Don Pencil for his "Scorpion" hollower. The outrigger approach keeps the cutting tip from twisting down and hence alleviates a lot of strain on the wrist from the "death grip" that is often the alternative, at least for inexperienced turners.

In conclusion, Eliot reports that he finds himself going to the modified Elbo Tool most often, but for large hollow forms (say, over 10 inches deep) he uses the Clark Deep Hollower. The Don Derry system is by far the easiest to set up and use -- sort of like almost not using anything special. Without question, Don's X-Y laser adjustment mechanism is the best, a real joy to use. (The Oneway laser system is excellent too.) The Clark laser adjustment is "a bit of pain," but it "works after a bit of fooling around."

Eliot recommends that, to get started, you try a cheap and simple outrigger tool first or move up a notch to one of the pistol-grip arm braces. (There is a safety issue here -- see the MCW Web Site Safety tab or go to page 19 of the February 2008 MCW Newsletter.) In either case, you will probably need to measure thickness manually -- with some sort of commercial gauge or a bent wire. (I have recently seen an outrigger tool, in a catalog, with some kind of mechanical measuring device included.) Eliot emphasized that David Ellsworth, from whom he has taken a class, prefers using unrestrained tools, using proper techniques, and feeling the tool cut the wood. Needless to say, David Ellsworth's hollow forms are legendary for their thinness and lightness, as well as for their forms and materials. We have lots of choices. Thanks to Eliot's demo, we know what some of these choices are and a little bit about how they work. Good show.





## The Woodturners Catalog from Craft Supplies USA (Gary Guenther)

*Disclaimer: It is not MCW policy to actively promote commercial interests, but we do accept advantageous discount arrangements for our Members from several suppliers, Craft Supplies being one. This article is intended to be informational, not commercial in nature.*

Consider this to be like a book report. I received the Fall/Winter Issue of my cherished Craft Supplies catalog in the mail this week, and I was reminded what a high-quality publication it is. The cover immediately grabs ones attention with three lovely vessels by Cindy Drozda with her immediately-recognizable and unsurpassed finials.

The nice thing about this catalog is that it's as much an instruction manual as it is a sales vehicle. Upon opening the cover (this is one I read from front to back, unlike many magazines), I found immediately inside an incredible array of 3- and 5-day Workshop opportunities with the cream of the current crop of famous woodturners – too many to mention here – if you can think of them, they're probably on the list. [The only downside is that Craft Supplies is headquartered in Utah, so you have to go there for these classes.]

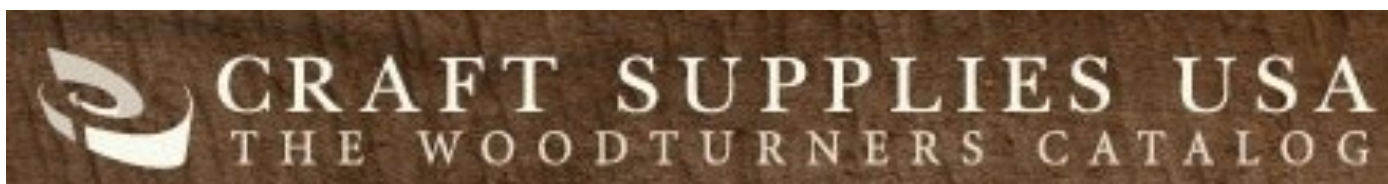
The next item is a full page of well-written Safety considerations. Take the time to read them -- they are thoughtfully written and meaningful. Refreshing our thinking about safety issues is always a good idea because woodturning is, by its nature, a potentially dangerous hobby/profession. Following that is a general tool selection guide that carefully and concisely describes the ranges of tools we use – what they're made of, what they're for, and what they're not for. This material is particularly helpful to beginners, but handy recommendations are made on selecting sets for beginners, intermediate, and advanced turners.

Then comes the fun, commercial part – dozens of pages of tools, more tools, and still more tools. It's a browser's dream. And so it goes for 144 pages. There are sections on sharpening, lathes, chucks, centers and faceplates, measuring, shop supplies, carving and texturing, abrasives, finishes, decorations, project kits, pen kits, wood blanks, and books/videos. The important thing is that each item is well photographed and is carefully explained in detail so you know what it's for, sometimes how to use it, and what you're getting if you choose to buy it. You could just about learn everything you need to know about woodturning, short of the actual cutting techniques, by carefully reading all the text in this catalog. That's why I'm recommending it here as a book, if not as a vehicle for obtaining things you might need, ...or want (which is not necessarily the same thing).

Yes, there are other catalogs by other companies – Lee Valley, Penn State, Packard, Woodcraft, Hartville, and many more. I personally like this one best, although I buy from any or all of them.

The good news is that as a Member of MCW, you automatically get discounts on finishes and abrasives, as well as on special items each month. This is described in every issue of this Newsletter on our Member Discount page (see page 27).

If you're not receiving this catalog in the mail, go online ([www.woodturnerscatalog.com](http://www.woodturnerscatalog.com)) and click on the catalog icon and then the "free catalog" tab at the lower left) or call 1-800-551-8876 and request to be put on their mailing list. You won't regret it. If you prefer to buy online, as I often do, their online catalog is also quite good -- but it's harder to take it to bed with you.



**Show & Tell** (Gary Guenther)



Ed Karch  
cherry vessel (pod form) - 10"x7"  
Joint effort with Mark Wollschlager and Walter Fink  
at a Peter Hromek demo.  
Hollowed with an Ellsworth gouge in a long pipe handle.  
Tail carved; rim burned.





## Show & Tell (Gary Guenther)



Ed Karch  
red maple "pottery or nottery" - burned, dyed, and  
coated with acrylic mosaic tile grout thinned with  
water - 7"x5"



Richard Webster - figured koa square platter - 10"



**Show & Tell** (Gary Guenther)



Stan Sherman  
part-turned glue-up for a segmented vessel  
maple, holly, etc. ~10"x9"



Richard Webster  
mulberry square, 4-footed bowl - 6"x6"x4"



## Show & Tell (Gary Guenther)



Mike Blake

Tool handles left to right: 4" finishing file (pernambuco), slotted nut driver (padauk), 3 modeling tools (not nec. in order: thuya burl, Australian blackwood, Brazilian rosewood), scratch awl (beeswing narra).



Gary Guenther

unfinished paela (chakta viga) square amethyst core holder (can also double as a tea candle) - 6"x6"x2"



Gary Guenther

four macacauba shawl pins laying on hand-knitted shawl - 7"x1" (1/4" shafts)

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

Get out your calendars and Mark down Saturday, November 15 because we are going on a Field Trip to see, and play with, some incredible lathes and other large power tools. Mark Supik, an MCW Member, and his wife, Nancy, run a production turning shop in eastern Baltimore (near where Haussner's used to be). We have all been invited up for a Turning Party! It's easy access right off of I-895.

### Who they are...

**Mark Supik** opened his architectural woodturning and beer tap business in 1981 in one of Baltimore's historic industrial buildings on a railroad siding in East Baltimore's Highlandtown neighborhood. It's mostly a family business with five employees -- Nancy handles the office, and his son, John, and nephew, Joe, are part of the team. They also have a finisher. Mark Supik & Co. produces mainly spindle turnings for custom architectural restorations (such as balusters, columns, and rails used in stairways), special one-of-a-kind orders, and custom beer tap handles, among other things. Mark and two co-workers also like to turn pieces that are unique, such as bowls and hollow forms. They do this after hours. Mark enjoys this because he doesn't have to work to any close tolerances or produce multiples of the same item. They now host all-day turning classes, on weekends, that are typically filled. They have already hosted Chesapeake Woodturners and Baltimore Area Turners functions to acclaim. See more about Mark and his business at [www.marksupikco.com](http://www.marksupikco.com).

### What's there?

**They have a total of nine lathes**, most of them Olivers, or a hybrid of Oliver parts and Supik-designed parts to make the lathe suitable for a specific task.. In addition to modern equipment, the shop's stationary working power tools include an 1876 Atlantic 36" band saw, a 1936 Crescent 12" jointer, a 1943 Oliver wood lathe capable of turning 96" diameter pieces, and a 1922 American wood lathe that turns 30" diameter by 13-foot long pieces. Mark acquired most of the equipment for his shop by buying it as scrap metal and reconditioning and modifying it so that it is functional. Mark likes the older industrial equipment. "It was built to last," he says. One lathe, from Germany, is specifically made for copy work. It uses two cutting knives that follow a template of the desired design. One knife does the roughing, the second the final cut. There is still the need for a skilled woodturner to use skewers and gouges to make smooth and tight cuts where the lathe leaves it too rough.

### OK, so here's the plan...

**Plan to be there at 9:30 a.m.** for donuts and coffee. (It's probably about a 45 minute drive, so leave an hour early.) We are welcome to stay until 1:00 p.m. when they have paid classes beginning. They'll begin with demonstrations of those amazing machines, answer questions, and then open up the big lathes for our visiting Members to do some turning of our own. Bring

(Continued on page 17)





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

(Continued from page 16)

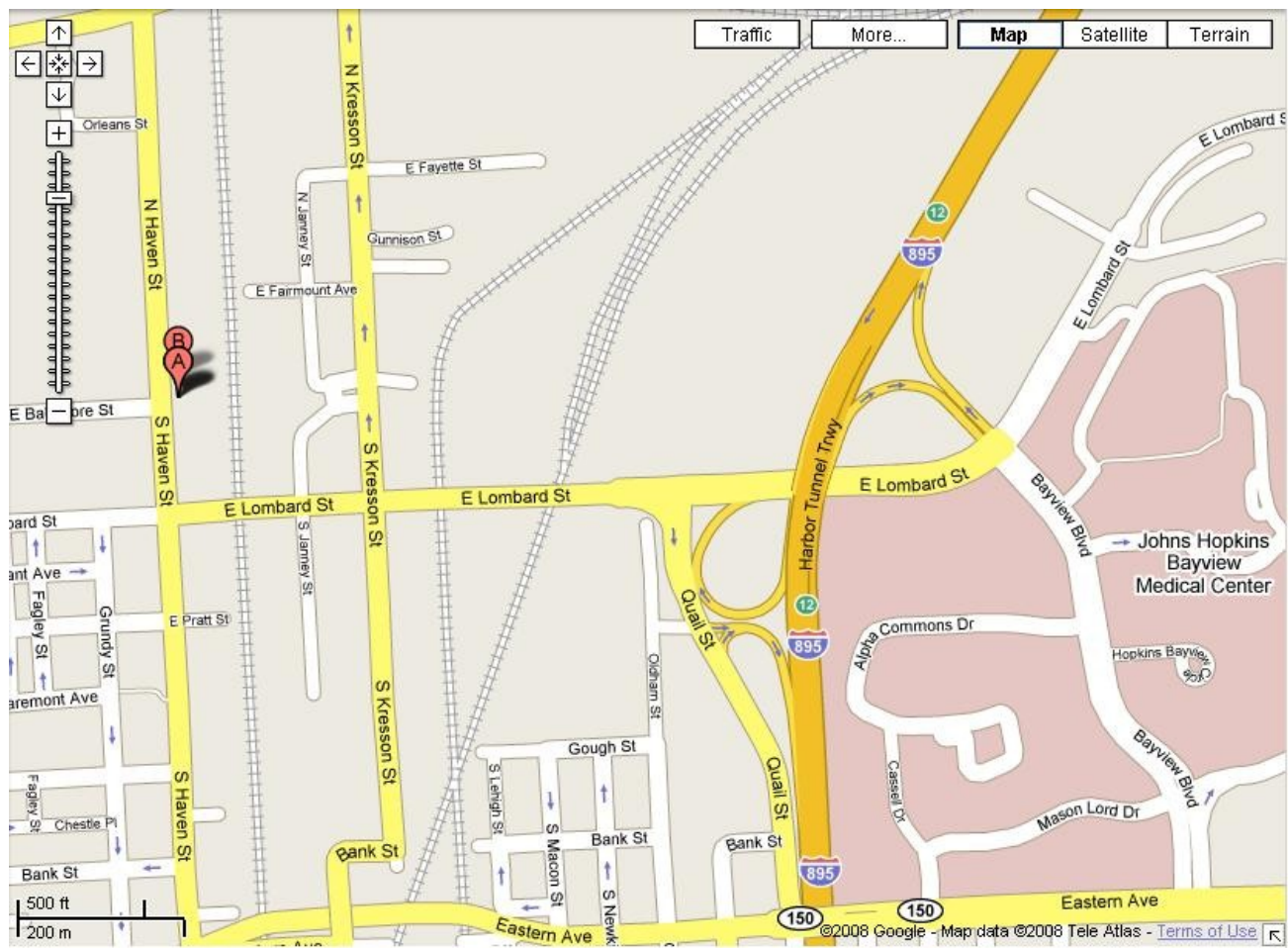
your own wood and tools, or use theirs, and turn on one of the big Olivers. What an experience! For those who wish, sandwiches from an Italian deli will be brought in at noon, so you can keep working or watching, for a nominal cost of about \$10.

Let's have a good showing for this unique opportunity! They are looking forward to the MCW visit and opening up the shop on a Saturday morning *just for us* – let's not disappoint them! A flyer with detailed written directions is posted at the "Field Trip" tab on our Web Site. For your aid, I'm also including a detailed map here below. Their contact information is Mark Supik & Co., 1 North Haven St., Baltimore, MD 21224 ; 410-732-8414.

### Please note...

**Carpooling** would be an excellent idea. You'll save gas and maybe get to know another of our Members much better. Phil Brown has volunteered to coordinate the ride sharing. Give Phil a call at 301-767-9863 ASAP and make it known to him that you'd like to drive or ride with a fellow Member. He'll put people into contact with each other. I'm looking forward to seeing a lot of you there for fun, learning, and the turning experience of your lives.

Thanks to Mark and Nancy for this wonderful opportunity.



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

## Using CA glue to move a center point

Have you ever put a block of wood with flat, parallel faces between centers only to find that when you get it mounted, the faces are not perpendicular to the lathe bed because you didn't measure the center points carefully enough? Sure you have. Maybe you want to move one (or both?) of the center points about 1/16". So little? Yes, a quite small differential between the center point locations on the front and back of the blank can cause a pretty significant wobble. You probably don't want to re-flatten the sides in this incorrect orientation if they're already flat and parallel. Square bowls require very careful alignment to get the corners right. The trouble is, after measuring more carefully than you did the first time, you may find that you can't reset the center point that close to the hole you just made with your tail center or spur/steb center point because the two holes will merge together, and the point will probably slip back into the first hole.

What to do? CA glue to the rescue! First, just spritz the errant hole with accelerator and drip in a drop or two of medium-viscosity CA to fill it. This will avoid the problem of the glue at the bottom of the hole not curing. Drip it in from a small height so as not to touch the tip of the applicator to the treated wood. Unless you do it from one side, you'll probably find a bubble in the center of the hole. Prick it with a pin or needle and make sure the glue spreads out evenly. Apply another drop, as needed. Then squirt some accelerator on top. With this double whammy, the glue should dry pretty quickly throughout. Scrape any excess off flat with the surface of the wood with a flat chisel (or a skew will do if you have one handy).

Now measure more carefully (!) and find the real center point. Use a spring-loaded punch to indent the correct location for your center point. Put the blank back between centers, and you're hopefully running straight and true. Problem solved. Is there any end to the uses for CA glue? I doubt it.

+++++

*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*

*Your Mileage May Vary*

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

*I could call this "Scraping Safely Part 2" or "...Redux" because I already discussed "Scraping Safely" in the recent August 2008 MCW Newsletter 'Be Safe' column. What I didn't cover there was the use of a bowl gouge for shear scraping. There are some dangers here. Let's take a look.*

### The Problem: **WHAM!! Rats!**



*Don't you just hate that sound?* This happened to me recently when I thought I was doing a "safe" shear scrape with a bowl gouge to remove that thin, raised edge you can see a remainder of at the rim on the right-hand side of a dry, roughed-out, quilted silver-maple bowl form. Nasty, frustrating, and potentially dangerous! So let's talk a bit about that. There are right ways and other ways. I'm putting this article here in the Safety column, rather than in YMMV, because things like this are not just bad for the wood – they can lead to injuries, as well. Luckily, I didn't get hurt doing this to the bowl [but I did as a result of a delayed reaction – I scraped (there's that word again) my hand a bit later because I was so mad and was putting my folding table away carelessly]. No good deed goes unpunished.

This article should be helpful for people who are not familiar (or not totally familiar) with the technique of shear scraping with a bowl gouge and as a review for people who, like me, know it, but may have begun to drift away on some of the subtle but important details.

### The Technique

Very briefly, here's the way you shear scrape with a bowl gouge. First, the shape of the gouge is important – it has to have relatively long, nearly straight wings, because that's the part you use for this, not the tip. Second, freshly sharpen the gouge. This is primarily a finishing cut, and you're not going to remove a lot of material. Usually the goal is to smooth out tool marks left when using the gouge for pull or push cuts so you don't have to do a lot of sanding. Third, this is usually done on the outside (convex or straight part) of a form. It can be done on the inside (concave) if you know exactly what you are doing and are extremely careful, but if you're reading this article, you probably shouldn't try it. Use a round-nose or box scraper instead – it's a lot safer (if you follow the guidelines listed in the August article).

Now for the technique. Lower the tool rest down as far as it will go. Put the gouge on the tool rest with the horizontal direction of the shaft pointed nearly parallel with the surface of the wood you intend to cut, with the flute facing the wood (yes, like upside down), handle a bit low. You are going to let the razor-sharp bottom wing touch the wood while you keep the top wing very slightly away from the wood. If the top wing is too far away, the angle is wrong, and the lower, cutting edge could grab. The cutting edge, the wing, should be angled up at an angle of around 20 - 45 degrees from the horizontal (as a result of the handle being low) – it's this angle that makes it "shearing". A shear scrape is a pull cut with the handle leading the way, so start with the cutting edge as far in the direction of the business end of the tool as you intend to go on that particular cut, gently move the lower wing edge onto the wood, and with a feather light touch, slowly pull the tool back in the direction of the handle. The resulting shavings should be super fine, like hair. Try to cut "downhill" – that's a confusing term that means you should move the cutting edge in a direction such that the wood grain fibers you are cutting are supported underneath by longer uncut fibers.

*(Continued on page 20)*

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

(Continued from page 19)

With a side-grain orientation (grain perpendicular to the lathe ways), on a convex surface, that means going from the center to the rim, and from the rim to the center on a concave surface. If the piece is mounted in the end-grain orientation (grain parallel to the lathe ways), these are reversed.

You can push a shear scrape away from you if you're careful and know what you're doing, but it's generally not a good idea – it is more prone to digging in. Hand, arm, and body position are important, so don't try to do too much in one long cut. Move the tool rest as needed. Repeat as necessary to achieve the desired result. Do NOT try to use this approach to remove a lot of material in one cut. If you have some relatively deep tool marks, you might want to try making a better standard cut first, or you may prefer to scrape or shear scrape with a round-nose scraper before using this bowl gouge shear scrape as a final preparation of the surface prior to sanding.

### So What Happened?

Working on that rim edge, I got caught in what I call "Technique Drift". I believe this is something that can happen to us casual, hobby turners. We don't practice all the techniques every day or every week or even every month. When we approach the lathe, it may be with the cocky feeling something like "Yeah, I've done this before, so it's not a problem." Well if it was several months ago, it may be a problem, because it's not fresh in your mind or muscles. Plus, you may be turning for fun but having nagging thoughts about finances, personal problems, world peace, what's for supper, ... you know the kind of stuff. When turning wood, it's important to think about what you're doing, or it may bite you.

I don't remember exactly what I was thinking at the time of the above "event" -- I do know that it was a "last cut" (aren't they always?) because my light was fading (always bad), and it was time to clean up and eat. But I can tell you exactly what I was thinking right after that, when I saw the result as in the above photo. It wasn't pretty or repeatable here. Man, that's ugly!

We are taught to reenact the crimes, lest they be repeated. There's no time like the present, right after a big catch, to run through what you were doing, *with the lathe turned off*. Clearly you were doing something wrong (the proof is in the pudding). Clearly you don't want to do that again! So the onus is on us to stop and figure out exactly what happened right then while whatever shreds of it are still fresh on the lathe and in our minds. Usually, you can look at the damage and actually see the start of a dig in and follow it around. In this case, the catch was bad enough that the bowl came askew in the chuck, and I'm guessing that a lot of damage to the brittle, dry edge of the bowl rim was from it running against the tool rest until I got to the "off" switch. (600 rpm = 10 revolutions in one second.) I couldn't find the initial problem location.

So I put my body and my tool back to the scene of the crime and figured out that I had probably gotten the top wing too far off the wood and my gouge *tip* too high, too far off the tool rest, at too steep an angle, too close to the edge of the bowl I was working on, and, worst of all, the tip was probably involved in the cut – which it's not supposed to be. Remember, you do this with the wings, not the tip. I'm guessing the inside end of the gouge flute may have been pulled into the spinning edge of the bowl. That's just not a good idea.

I consulted with my WoodCentral friends to hear what they might have to say about it, and then, the next day, got right back on the horse. I turned the lathe on and did another shear scrape on that same edge, just to prove to myself that I could do it safely. *This time, I kept the tool relatively flat, made sure I was using the wing (not the tip), kept the top edge of the flute very close to the wood (but not touching), and*

(Continued on page 21)



## BE SAFE - Safety Tips of the Month (Gary Guenther)

(Continued from page 20)

*got a nice shear scrape, just as planned.* No problem. Case closed. I cut off the damaged, raggedy part, making the bowl a little shorter, and continued with shaping the rim of the inner bowl. It looks nice now, but I'll always remember what that rim looked like, and try not to duplicate it in the future.

The end result will be presented as an entry in the Chapter Challenge, with its quilted top dyed scarlet and partly sanded back to emphasize the figure. "Not brown."

Turning is multi-sensory -- we have to constantly think, watch, listen, and feel. One of the "interesting" things about woodturning is that there's such a fine line between casual success and scary disasters. Extremely small changes in angles give very different results. We have to keep that in mind every time we touch a tool and make a cut. Think first. If in doubt, run through it with the lathe turned off. You can catch (pardon the expression) potential problems that way -- instead of with the dreaded WHAM of the other kind of catch.

As CA Savoy likes to say, "Happy and safe turning!"



## Recognition and Thanks for Supporting MCW

### THE WOODWORKERS CLUB

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

4950 Wyacunda Road Rockville, MD 20852 Phone: 301-984-9033 Fax: 301-984-6125	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...*

[Woodworkers Club](http://Woodworkers Club)



# Thanks Nick!

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

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

This month's site is [www.woodturningcenter.org](http://www.woodturningcenter.org) that takes you to the Philadelphia Woodturning Center. Their home page includes the following background information:

*The Wood Turning Center, a Philadelphia-based not-for-profit international arts institution, gallery and resource center, supports and develops the field of lathe-turned art. Through education, acquisition of collections, preservation and promotion, the Center encourages existing and future artists worldwide and cultivates a public appreciation of the art of woodturning. ... The Center has the largest known physical and virtual archive and collection of turned objects, and invites the public to explore the art and craft of woodturning.*

Their permanent collection contains nearly 1,000 objects that represent the scope of wood art from its industrial heritage to modern masterpieces. The Center sponsors internationally-recognized exhibits showcasing wood art and artists. On average, they produce six to eight new exhibits each year, including on-site, off-site, and touring exhibits. They have an annual International Turning Exchange residency program and Community Outreach classes that expose students to hands-on wood turning. The resource library includes 1,000 books & 30,000 documents on wood art & artists. Phil Brown highlighted the WTC, its founder, Albert LeCoff, and some of its programs in his article on page 11 of the August 2007 issue of the MCW Newsletter. Those of you at the Banquet of the 2008 AAW Symposium in Richmond may recall that Albert received the prestigious AAW 2008 Honorary Lifetime Member award.

I recently enjoyed attending the opening of the current, traveling exhibit, "Challenge VII: dysfunctional", and meeting Albert, his staff, and some of the artists, jurors, and collectors. This show, that runs through January 17, 2009, is "sculptural" in nature, highly avant-garde, and stretches the imagination. The beautifully-produced exhibit catalog, which includes high-quality photography along with the artists' motivations, inspirations, and design considerations for each piece, is available for \$30 + s/h. In fairness, I must report that not all of the pieces have



**Jerry Bennett  
D'Canter Can't**

(Continued on page 23)

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

*(Continued from page 22)*

seen a lathe or are made of wood. For better or worse (depending on your personal perceptions), this is becoming an increasing trend as woodturning merges into the more general field of wood art, and distinctions begin to blur.

Whatever your leanings, the Wood Turning Center is certainly a place you want to visit when you are in or near Philly -- to see the permanent collection as well as any current show. It's on the east side of town, within walking distance of the Historic Area, with relatively-easy access to I-95 (once you learn how to do it).

Until such time as you may be there in person, I recommend that you make good use of their loaded and thought-provoking web site. On their "entry" page, click on "click to enter" and go to the main menu. Click "Who We Are" to see information on visiting, personnel, general photos of the collections in place, directions, contact and tour info, and descriptions of how the Center promotes education and preservation. While you're at the main menu page, read about Albert's plans to attempt to move the WTC to the historic John Grass Wood Turning Company building founded in 1863 when Philadelphia was known as "The Workshop of the World."



The "Gallery" section of the web site is a gem and a *must see*. If you wish, you can access this directly from [www.woodturningcenter.org/gallery2.html](http://www.woodturningcenter.org/gallery2.html). It shows the items exhibited in past and current shows. This is a very rich collection of wonderful works and deserves some extended viewing. It is possible to step through the photographs of the pieces manually, or you can go first to the Table of Contents that can be sorted by type, title, and name of creator -- the associated links in the table also go to the photographs and connected information, including price, should you care to purchase one. Clicking on the photos brings up larger versions.

Another tab of high content is "International Turning Exchange" which leads to links for past shows back to the year 2000, plus a retrospective that goes back to 1995. Warning: There is a lot of inconsistency in the formatting of these sections -- each year is different. The photos are there, but in some cases you may have to click around a bit to find them. Larger versions are accessed by clicking on the photos or on the Page number link at the left. There are innumerable inspirations available for your pleasure. Don't try to do it all at once -- you can spend many viewing sessions here.

There are additional main tabs with information on events; access to online versions of "Turning Points", the WTC newsletter with articles and reviews; membership; contributions; raffles; an on-line store from which you can purchase books, exhibit catalogs, and videos; a contact page, and select links to many woodturners personal sites, as well as associations, other galleries, events, and vendors. Overall, the site is a bit awkward to navigate, but the content is worth the effort. Click it!

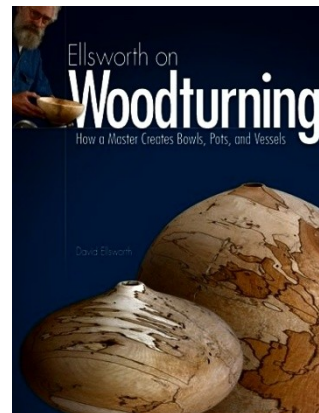
## **TURN the PAGE - Book Review** (Gary Guenther)

*There are a great many excellent woodturning books available in the marketplace. Here is one of my favorites for your consideration.*

David Ellsworth has a book out! It's his first, and it's a gem. You may have seen Ed Karch's copy at the October meeting. I just got mine from Amazon. This is a *must have*.

### **Ellsworth on Woodturning: How a Master Creates Bowls, Pots, and Vessels** by David Ellsworth

- 208 pages; profusely illustrated in all-color, professional photography
- Large-format paperback (10.9" x 8.5")
- Copyright 2008 by Fox Chapel Publishing Company, Inc.
- Amazon price: \$19.77 - new (in stock)



#### **About the Author**

David Ellsworth is, quite simply, a living legend. His work has been featured in dozens of books and can be found in exclusive private collections, including the White House Museum Collection. He has earned a reputation as a premier designer of turned wooden vessels and is widely credited with being the first person to develop practical methods of creating eggshell-thin hollow forms.

David began turning wood in junior high school in 1958. After earning bachelor's and master's degrees in fine art from the University of Colorado in 1973, he founded the woodworking program at Anderson Ranch Art Center in Snowmass Village, CO. David opened his first private studio in Boulder, CO, in 1975, making production items and designing bent turning tools to produce the hollow vessels he is known for today. He used his previous experience at the potter's wheel to revolutionize the craft of woodturning and introduced a new contemporary art form to the world.

Once his work became recognized, he ceased production turning to seek new forms of expression in wood. By 1977, David's almost totally-enclosed exotic-wood vessels were redefining the shapes of classic woodturning. The early 1980s reflected David's shift to native wood with natural faults, such as decay, which he used as decorative motifs. These pieces featured the extremely-thin walls and personalized vessel designs that have become the hallmark of his life's work.

David was a founding member of the American Association of Woodturners and served as its first President for six years; he received the first AAW Honorary Lifetime Member award in 1992. In 2002 he received the Lifetime Achievement Award from the Collectors of Wood Art. While operating his school of woodturning in Quakertown, (Bucks County) PA, since 1990, he also produces specialized tools and videos, and lectures widely.

#### **Product Description from Amazon.com**

"Using this first-ever book from an esteemed artist, woodworkers will learn how to replicate Ellsworth's turning techniques in their home workshops by following clear, easy-to-understand instructions from the "grandfather" of the contemporary wood-art movement. Featuring step-by-step directions for three projects -- a hollow bowl, a natural-edge vessel, and a pot -- this guide reveals how to correctly position the body so as to increase tool control and prevent back strain while working. For readers new to the

*(Continued on page 25)*



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

*(Continued from page 24)*

lathe, Ellsworth provides tips for mounting objects and making different cuts, including techniques for the "Ellsworth Gouge" tool he created. Intermediate and advanced turners will appreciate the chapter on designing and sharpening their own tools. A gallery of Ellsworth's turnings and those in his personal collection will fuel the fire for artists looking to bring out the natural beauty in wood."

### **My Take**

This book covers the creative process, working with green wood and dry wood, managing materials, why turning tools work, making tools and tool handles, sharpening, chucks, glue blocks and faceplates, design, turning open bowls with cut rim and natural edges, turning the exterior and interior of a hollow form, turning spirit forms, jam chucks and vacuum chucks, sanding, finishing, drying green wood vessels, and teaching. I think that just about covers our needs, don't you? The book concludes with a brief glossary and a list of resources.

So, is it a good book? Well, I just got mine and have thumbed through it. No question, yes, this is going to be a great book – a practical book, by the master of practical. I expect to take my time, and the entire winter, to work through it. It's going to be a pleasure.

I can't believe all the incredible woodturning books that have just come out. Think about it – in the last few months we've had The New Masters, Raffan, and now Ellsworth. Whoa! So much to read; so little time...



**David Ellsworth**  
**The Kaplan Collection**

## Bethesda Public Library Exhibit (Phil Brown)

We will be receiving your pieces (about 50) at the November 6 meeting for the wall case exhibit at the Bethesda Public Library on Arlington Rd, installed December 5 and removed January 30, 2009. Pieces of all sizes (12" or less diameter) are welcome and needed, including wall hung or easel-mounted platters or bowls (over 12" diameter). While we have pictures of the turning process from the Davis exhibit, we could use new pictures of members turning at the lathe for this exhibit. Below is the information form we need with your piece in order to prepare a label, an insurance list, and to plan for installation. Please bring your pieces in a box (preferred), or well wrapped for stacking if in a bag.

## MCW Display Information Form

**Bethesda Public Library, Dec 5, 2008 - Jan 30, 2009**

**Member Name** \_\_\_\_\_

### Piece #1:

Title or Name (if named) \_\_\_\_\_

Kind of wood(s), other materials & treatments (dye, burned, finish, etc.) \_\_\_\_\_

Size (height and diameter) \_\_\_\_\_ Insurance value \$ \_\_\_\_\_

### Piece #2:

Title or Name (if named) \_\_\_\_\_

Kind of wood(s), other materials & treatments (dye, burned, finish, etc.) \_\_\_\_\_

Size (height and diameter) \_\_\_\_\_ Insurance value \$ \_\_\_\_\_

### Piece #3

Title or Name (if named) \_\_\_\_\_

Kind of wood(s), other materials & treatments (dye, burned, finish, etc.) \_\_\_\_\_

Size (height and diameter) \_\_\_\_\_ Insurance value \$ \_\_\_\_\_

Additional pieces: Please provide the same information.

## AAW Open Letter (Phil Brown)

### October 2008 AAW Board Letter from Corey Anderson

Dear AAW Members:

This is my first and last message to the general membership of the American Association of Woodturners. I will finish my term on the Board of Directors in December. Serving on the Board has been a distinct pleasure and honor. I have enjoyed the opportunity to help the AAW to grow and continue to meet the needs of the members. As I leave the Board, a new President of the Board will be elected. I want to thank our current President, Angelo Iafrate, for his service to the Board and his leadership to the members of AAW. New members of the Board will be elected and begin their three years of service. The AAW has a new Executive Director. The organization is strong and moving forward to give the best to each member and Affiliated chapters throughout the United States and around the world.

The point of this message is point out, simply, people getting involved and active in their areas of interest and expertise. People who are members of the AAW and local woodturning clubs will help the mission of the AAW to move forward. Members getting involved help further the growth of AAW and create more interest in Woodturning as craft and art.

The local clubs, generally, depend on a relatively small number of members to make the club work and continue to exist. Now is the time for many of the members of the AAW to become more involved in their local clubs. It time for many members to ask the question: "What can I do for my local woodturning club?" Every member has something good the offer the help the local club to grow either in interest for woodturning or in increased members. Every club has a wealth of experience and expertise. Every club has the potential to move from a club meeting to a community education resource. Every club has the opportunity to bring along the next generation of woodturners. Every club has the opportunity to bring the beauty and excitement of woodturning to many young people who not have the chance to learn woodturning anywhere else.

It takes members stepping up and giving all they can to further the mission of the AAW. It takes the members giving their time, energy and talent. It takes us all getting involved to help the AAW to grow. It takes us all to help woodturning to continue its growth as an art and craft. It takes us all stepping up and doing all we can for our local clubs. AAW is for all of its members to be involved.

Take Care and Happy Turning...

Corey Anderson,  
Board Member

**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. Submissions are encouraged from all Members. Send us a photo of your best work.*

Our Founder and President, Phil Brown, is famous for his large trumpet forms made from amazing pieces of wood. See our September 2007 Newsletter (pages 20-21) for a photo article on how he handles these very large and heavy pieces of wood in the shop and on the lathe.



Here is a classic: a curly and spalted red maple trumpet, 18" x 4½" with a 2¾" base.  
The tree came from McLean, VA.



Here's another, made of red cedar from WVA - it's 16 ½" x 4 ¾" with a 2" base.





## Membership Application Form and Interest Profile (Stuart Glickman)

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

To become a member or renew, 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. New membership in the 2nd quarter is \$15, 3rd quarter \$10, and 4th quarter \$5. A Family membership is \$30.00/yr. Please ensure you include your email address, as notification of the monthly MCW Newsletter publication is made electronically. In addition, include your personal website if you would like it referenced on the MCW website as a way to showcase your work.

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

## Member Discounts (Art Mensch)

### Rockville Woodworkers Club

<http://www.woodworkersclub.com/>



MCW and other club members, remember to support the Woodworkers Club by purchasing turning supplies during our meetings and save 10 percent on the retail price.

**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 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, November 6, 2008

Time: 7:00-9:00 PM

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

- Program: **Clif Poodry  
Spindle Turning with Skew**

We're on the Web at:

<http://montgomerycountywoodturners.org>

## MCW Contact Information

### Officers

President	Phil Brown	<a href="mailto:philbrown@comcast.net">philbrown@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		