

Volume 2008, Issue 12

December 2008

## Montgomery County Woodturners

<http://montgomerycountywoodturners.org>

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### Next Meeting and Demonstration (Eliot Feldman)

The next meeting will be:

Date: Thursday, December 11, 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 Show & Tell

7:15 - 8:50 PM • Program: **Keith Holt - Natural-edge 'Pouring Vessel'**  
(Please Note: \$5 demo fee)

8:50 - 9:00 PM Pay for and retrieve your Silent Auction items, pack up, put the lathe and space back in order.

#### **Demonstrator Profile - Keith Holt**

Keith, a member of Baltimore Area Woodturners, will be demonstrating his techniques for creating a natural-edge pouring vessel. As a preview of what we will be seeing, you can check out his article on his "pouring vessel" that was published in Woodturning Design, Spring 2008, Vol. #17, pp 8-14. Examples of his work can also be found at:

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



Keith Holt  
Creations



Pouring Vessel

## Special Points of Interest:

- Field Trip Report
- Thanks Eliot
- Welcome Mike Blake as Newsletter Editor
- 2009 Officer Slate

## Inside this issue:

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## President's Perspective (Phil Brown)

My thanks to all of you who lent pieces for the Bethesda Public Library exhibit that will be on view from December 5<sup>th</sup> to January 30, 2009, at 7400 Arlington Road, two blocks west of Wisconsin Avenue between Bradley Blvd and Old Georgetown Road.



I'm pleased we have a good slate of officers for 2009 for you to approve at the December meeting.

- President - Phil Brown
- Vice President - Cliff Poodry
- Program Chair - Gary Guenther
- Secretary - Ed Karch
- Assistant Secretary - Tim Aley
- Treasurer - Bob Browning
- Membership - Stuart Glickman
- Newsletter Editor - Michael Blake
- Web Master - Bert Bleckwenn

For this coming year, I have added an Assistant Secretary to cover for Ed Karch when weather, traffic or travel prevents him from attending a meeting.

In our first two years, we have benefitted from several highly motivated and talented members who are now passing on their duties to others. Bert Bleckwenn created and edited an outstanding and award-winning newsletter together with a lot of input from Gary Guenther on pictures, articles, and review. As Secretary, Gary also prepared meeting minutes for the Newsletter. Program Chair Eliot Feldman found a demonstrator for every meeting, some from out of town, with special talents or skills. I'm pleased that you supported the out-of-town demonstrators by your willingness to pay the extra fee. In addition to being Treasurer, Doug Pearson has done wonders in creating and maintaining our web site.

Looking to 2009, Gary as Program Chair is already finding some interesting local and superb out-of-town demonstrators. Michael Blake will be giving us his take on the Newsletter and will appreciate material from you. Bob Browning will look after our little pot of gold. I'm real pleased Stuart will continue maintaining our growing membership list. Cliff will provide support and backup for me, in addition to developing and managing our Lending Library. Bert Bleckwenn will assume responsibilities as our MCW Webmaster.

## President's Perspective (Phil Brown)

(Continued from page 2)

On the last page of our Newsletters, you see nine volunteers. My thanks to those willing to continue filling those roles and to those new volunteers willing to help next year. We need a member to handle the Group Buys, which at this point is checking discount information for the Newsletter and adding interested members to the Hartville Tool list. Photographs add a lot to our Newsletter, and we need someone to take and edit pictures in cooperation with Michael Blake.

The visit to Mark Supik's commercial shop last month was a treat. The long-bed lathes, the 8' capacity Oliver lathe, and large three-phase motors were features you won't find in the home shop. (Years ago in Hawaii, I saw a home made version of the large capacity lathe, done with concrete towers for head stock and tail stock. Hard now for me to imagine anyone with the motivation and energy to turn a massive bowl, or for someone else to have a place for it.) Do see the Supik shop pictures that Gary took and edited for the MCW web site. At the end of the picture gallery are two bowls with the pith (not shown) in the base. I admire Mark's success in turning large natural-edge and end-grain bowls with the pith in the piece without a radial crack occurring from the drying stress.



MCW Members with Mark Supik at a small lathe

If you have not yet renewed your AAW membership or joined, I hope you will by December 31<sup>st</sup> to assure that you are listed in the membership directory and receive it next year. The next AAW Symposium is June 26 to 28, 2009 in Albuquerque. See: [www.woodturner.org/sym/sym2009/](http://www.woodturner.org/sym/sym2009/)

I look forward to Keith Holt's demo of a pouring vessel on December 11<sup>th</sup>. Do join us.

## New Members (Stuart Glickman)

<u>Member Name</u>	<u>Location</u>
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No New Members for November

## News about our Members (Phil Brown)

**Clif Poodry** teaches ADVANCED BOWL TURNING on December 20 and 21, 2008, at the Woodworkers Club in Rockville, MD. His classes for 2009 have not been announced. See: [www.woodworkersclub.com/practice%20class1.htm](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 [philbrown@comcast.net](mailto:philbrown@comcast.net), or call 301-767-9863.

## Financial Report (Bob Browning)

Current MCW balance is \$3,304.46



*The  
Passing of the Baton*

### Editor's Perspective (Bert Bleckwenn)

We had a great turnout for Show & Tell at the last meeting. Two new guests not only showed up but also showed their turning successes. John Creeder is obviously a very talented turner, as evidenced by his very successful egg execution and segmented bowl. Jerry Mauch shows great promise, as well, with his very nice walnut natural-edged bowl. I hope they were both encouraged by their meeting experience and will join our growing club and contribute to our continuing success. Mentoring is alive and well as demonstrated by Karl Vilbig's collection of turnings spurred on by mentoring from Eliot Feldman. All of these are great examples of our chapter's continuing success supported by all of our members.

I encourage our members to seek out opportunities to assist and improve the chapter as we move into 2009.

With this Newsletter edition complete, I now pass the baton to Mike Blake as the 2009 Newsletter Editor and wish him great success. **Bert**

### Mentor Program (Donald Couchman)

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

# Use a Mentor!

### Shows & Events (Phil Brown)

**CALLS FOR ENTRIES** (This is a repeat of items in Oct and Nov)

1. 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.
2. 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.
3. "Spirit of the Southwest." Details are on page 17 in the Fall issue of the AAW Journal and on the AAW website at:  
[www.woodturner.org/sym/sym2009/spirit/SpiritApplication.pdf](http://www.woodturner.org/sym/sym2009/spirit/SpiritApplication.pdf).  
Your application is due by February 9, 2009.



## Future Meetings (Gary Guenther)

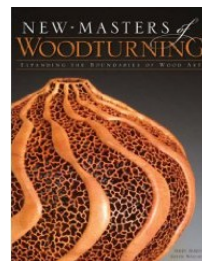
If you have suggestions for future meeting demonstrators, or would consider demonstrating something yourself, please contact our Program Chair, Gary Guenther at [gary.guenther@att.net](mailto:gary.guenther@att.net) or by phone at 301-384-7594.

I would like to sincerely thank Eliot Feldman for doing an outstanding job as Program Chair in our first two, formative years. I enjoyed every demo. I hope I am able to follow successfully in his footsteps to provide you with a wide assortment of talented demonstrators and fascinating topics.

**January 2009 – Mark Supik** – Turnaround is fair play. As a follow-up to our November visit to Mark's production shop (see *Field Trip* article in this Newsletter), Mark has kindly agreed to come down and do a demo for us on turning end-grain bowls. (See the lovely hornbeam bowl on page 19 and others online at the MCW Photo Gallery *Field Trip* link.) Mark's web site is [www.marksupikco.com](http://www.marksupikco.com).

**May 2009 – Barbara Dill** – multi-axis work (see [www.barbaradill.com](http://www.barbaradill.com)). Barbara comes to us from the Richmond area where she is a professional woodturner and teacher. She presents demonstrations, with handouts, that are an adventure into the various ways to think about multi-axis spindle turning and the tools and techniques that make it work. She has created a conceptual model that helps clarify one's thinking about something that can be difficult to understand. She is also known locally for her beautiful salad bowls and other objects made with local green woods.

**August 2009 – J. Paul Fennell** – the *process* of creating a work of wood art -- design, form, hollowing, carving, piercing, and finishing (see [www.jpaulfennell.com](http://www.jpaulfennell.com)). Paul is a Charter Member of AAW. You can see his work on the cover of (and inside) the recently issued book "New Masters of Woodturning" (reviewed on page 21 of the June 2008 MCW Newsletter). If you attended our meeting at Jerry and Deena Kaplan's house, you may remember the striking "Woodturners Wifflebat" and ball, done by Paul, in the Library (see photos on page 14 of the same (June 2008) MCW Newsletter). Plan your vacation time so as not to miss this demo – this is a must see.



Although we have not yet set firm dates, I have agreement in principle from **Stan Sherman** to show us how he makes his wonderful segmented vessels, and, dare I say, from **David Ellsworth**, the Master himself. Now that will be a real treat.

2009 Meeting Schedule		
<b>January 8</b> Mark Supik	<b>February 12</b>	<b>March 12</b>
<b>April 9</b>	<b>May 7</b> Barbara Dill	<b>June 11</b>
<b>July 9</b>	<b>August 6</b> J. Paul Fennell	<b>September 10</b>
<b>October 8</b>	<b>November 12</b>	<b>December 10</b>

## 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.

## November Meeting Minutes (Gary Guenther)

Twenty-six people attended the November meeting. Silent Auction and Show & Tell tables were set up while everyone enjoyed chatting about their current projects and inspecting the interesting Chapter Challenge pieces arriving. Richard Webster managed the Show & Tell table and collected the documentation, while Hal Burdette shot the still photos for the Gallery. The Library videos were available for lending. Gary Guenther shot the candid photographs of the evening's activities, with help from Tim Aley. Clif Poodry set up a video camera and projector to provide better visual access to the action on the lathe.



The Silent Auction had some very nice walnut and maple logs thanks to Clif Poodry and Ilya Zavorin. That was a nice haul for the high bidders. Please pick up some of that stray wood you see cut up at the curbside and bring it to our December meeting. Some of our Members can surely use it, and the proceeds benefit MCW.



President Phil Brown welcomed everyone and gave our first-time visitors the opportunity to introduce themselves. He raffled off an issue of *American Woodturner*, the Journal of the American Association of Woodturners (AAW), our parent organization, as an incentive for non-members. We encourage all of our Members to join this national, sponsoring body. Please note that you must join or renew your AAW membership before December 31 to have your name listed in the AAW Resource Directory.

Phil made the following announcements:

Our Membership Chairman, Stuart Glickman, is collecting \$20 MCW Membership dues for 2009. We would appreciate it if everyone would take care of this promptly.

- 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. A table is set aside tonight for you to place your items, or you can deliver them to my house before December 3.
- We currently have three exhibits planned for 2009 -- the Potomac Public Library (May), a joint, juried show with Chesapeake Woodturners at the Columbia Art Center (May 14 - June 14), and the Quince Orchard Public Library in Gaithersburg (TBD). Please plan to help represent MCW by lending some of your work.
- We will have several new Officers for next year, after our election next month. We need a Secretary to write up the Meeting Minutes for the Newsletter. Doug Pearson would like to be replaced as Webmaster, as he is quite occupied working on his new house. We need a computer guru willing to han-

(Continued on page 7)

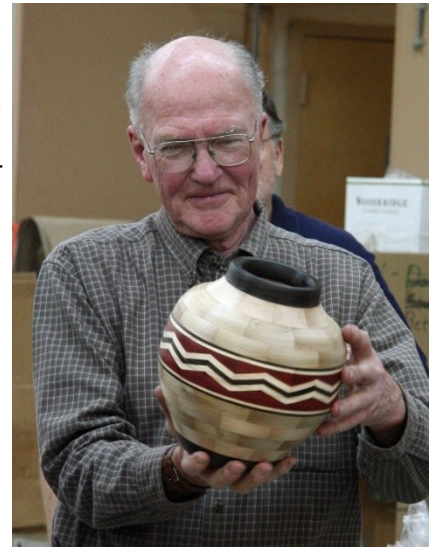
## November Meeting Minutes (Gary Guenther)

(Continued from page 6)

...dle the Web Site that Doug has so ably established and maintained. If interested, please contact me. We need a volunteer to take over Group Buys – primarily keeping vendor discount information in the Newsletter up to date and sending to Hartville Tool the names of Members who wish to participate in their discount program.

A show of hands indicated that about a dozen Members planned to attend the November 15th Field Trip to Mark Supik & Co. in Baltimore, and Phil coordinated car pooling.

Ed Karch led the Chapter Challenge Show & Tell discussion period. We had a great turnout, and I would like to thank everyone who brought in something not “round and brown” to show Jamie Donaldson that we do have it in us. I’m impressed by the imagination and skills exhibited. Multi-media, wings, squares and triangles, and flowers; oh my! I rate it as a smashing success and hope that it will encourage Members to continue to think out of the box and experiment with new shapes and colors. Stan Sherman’s segmented work continues to amaze (Stan will show us how he does it in an upcoming demo), and Ed Karch – well, I think we all appreciate that Ed has never been *in* the box. It’s nice to see Karl Vilbig’s very first-ever turnings and his transition to comfort with a bowl gouge as a result of mentoring by Eliot Feldman. The pieces by our guests, John Creeder and Jerry Mauch, are also exceptional. We look forward to more in the future. You can view these S&T pieces here below and online at the Photo Gallery “Gallery” and “Meeting” links on our Web Site. Please bring your new work, completed or in-progress, or old favorites, to the December meeting and show us what you’re doing.



Our demonstrator for the evening was our esteemed Vice President, Clif Poodry. We are indebted to Clif for providing us with his (record) third demo for the Club. This night we learned that the lathe is just a spinning wood clamp, and the skew is just another edge tool that, with a proper approach and a little practice, can be our friend. Clif showed us a very wide variety of items that can be made with a skew. (He also looked surprisingly comfortable with that baseball bat on his shoulder, but that, I suspect, is a story for another day.) For further details, see the Demonstration section of this Newsletter. If you are interested in exploring this notorious tool further, we have the famous Alan Lacer skew video in our Lending Library. See Clif for that too.

We are happy to have a number of relatively new members, and we want everyone to feel welcome. At the next meeting, whether you are a new Member or a veteran, please seek out someone you haven’t previously met, and introduce yourself. You’ll undoubtedly have something in common.

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.

Please don’t miss the December meeting for what is bound to be an amazing demonstration by Keith Holt from Baltimore who will show us how to make his unique “pouring vessel”.

As this will be my last edition of these Meeting Minutes, I would like to thank you all for your readership over the past two years. ...GG



## November Meeting Demonstration (Gary Guenther)

### *“Just Skewing Around”*

While many people, myself included, have been somewhat deterred from learning to use the skew chisel because of its notorious reputation for being catchy (and the fact that I don't do a lot of spindle turning), Clif Poodry showed us, with purposeful irreverence, that it is a very simple and useful tool and that there are lots of fun things to make with it.

Clif began by showing us a large number of practical, end-grain items, from small to large, for which the skew can be the tool of choice – including baseball bats, carving mallets, ornaments, bottle stoppers, brush handles, finials, furniture and architectural components, chess pieces, candle sticks, goblet stems, small vases, and spheres, just to name a few. He also pointed out that for some of these applications one might choose instead to use spindle gouges, detail gouges, or even spindle roughing gouges. It's all a matter of comfort. Clearly, there are some cuts and shapes that can only be made with a nice sharp skew.

Clif pointed out the obvious that we may sometimes lose sight of – the lathe is basically nothing more than a moving wood clamp. Proper form involves cutting the wood in much the same manner as we would in the flat world with a bench chisel or a plane, if the wood were not moving. The same principles apply – like beginning near one end of the work, not in the middle, and cutting from high to low, progressively. With a lathe, this means cutting end grain from larger diameter to smaller diameter (from outside to inside) – just as you would whittle or sharpen a pencil with a knife. Otherwise you're cutting directly into end grain, and you what happens when you do that. WHAM.

He indicated that he likes to use a steb center, either with a Morse taper or as an insert to a scroll chuck, as a drive. This is very forgiving because it will safely disengage and just spin in the event of an untoward event. Hey, stuff happens. To take away a lot of the mystery and trepidation, and to emphasize that we should be having fun with this and just play around, Clif began turning with a flat bench chisel. A sharp edge presented to the wood at a proper angle fills the bill. It's all in the wrist.



Sure, there are some guidelines. Like, cut only with the lower third of the blade because the upper part is unsupported and, you know, WHAM. Point your index finger on top, down the axis of the tool, for control. Start with the bevel rubbing but not cutting and then slowly raise the handle or roll the tool until shavings start to appear. If you feel too much resistance or vibration, slow down and make a lighter cut. When you have a thin or long section that needs extra support, put your finger gently behind it. It's a real benefit to practice both right handed and left handed. If you think about it, you're going to want to do a lot of your spindle turning working away from the head stock, from left to right – that means left handed.



## November Meeting Demonstration (Gary Guenther)

(Continued from page 8)



Clif made a couple of bottle stoppers and demonstrated finishing with CA glue. He then showed making an icicle for a tree ornament. When doing fine work, make it thin and don't go back – complete each section as you work and keep moving back from the free end onto the heavier, supported material. And, yes, sometimes a spindle gouge is the tool of choice. Cindy Drozda makes most of her delicate finials with one.



It's all pretty much common sense. Clif says: "Be free to make mistakes. When you make a mistake, the tool will tell you. You will learn more from them than from any teacher." Practice on scrap -- play with V-cuts and beads and coves and pommels -- you will learn, and you will enjoy yourself in the process. [Because you should NOT do this at home, I will not tell you that he even had the temerity to use a skew balanced on his hand, off of the tool rest, just showin' off. No, he wouldn't do that.]

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As an adjunct to Clif's demo, I include here a *Click It* Special Edition. Check out the article by Bob Rosand "Why Round Skews are Best" at [www.rrosand.com/articles/19-3a.html](http://www.rrosand.com/articles/19-3a.html). This article originally appeared in *American Woodturner*, Volume 19, Number 3, Fall 2004. In this short, succinct article, Bob talks about why he likes them and how to make and sharpen them. He notes that the preceding Summer issue of *American Woodturner* had an article describing the good and bad points for favorite skew shapes by Alan Lacer, who prefers a rectangular cross section, and by Nick Cook, who uses an oval. For small-scale turning, Bob believes that you can't go wrong with round skews, which he finds to be inexpensive, easy to make, and user friendly. Go to the link for his detailed comments. He ends by saying: "Whether you use a round skew, rectangular, or oval skew, getting comfortable with one just makes your turning life a lot easier. It is well worth the time it takes to master it." Sounds good to me.

**Show & Tell** (Hal Burdette and Gary Guenther)



**Stan Sherman**

Segmented vessel - 10.5" x 7" - bolivian rosewood, bloodwood, yellowheart, birdseye maple, ebony, holly



Stan Sherman  
Segmented vessel - 8" x 8" - maple, ebony,  
bloodwood, holly



## Show & Tell (Hal Burdette and Gary Guenther)

Stuart Glickman  
Basket illusion - burned and  
dyed cherry - 5.25" x 3.5"



David Jacobowitz  
Mahogany flat-and-round decanter - 7.5" x 2.5"

David Jacobowitz  
Marblewood and wenge segmented vase - 7.5" x 5"



(guest) Jerry Mauch  
Natural-edge walnut bowl - 8" x 6.5"



## Show & Tell (Hal Burdette and Gary Guenther)



Tim Aley  
Two winged bowls - redbud? - 4.5" x 2"



Tim Aley  
Box elder tree ornament - ~4" x 2"

Gary Guenther  
"Purple Mountain's Majesty" - paela  
(chakte viga) and amethyst, square  
suiseki - 6" x 6" x 2"



Gary Guenther  
Quilted silver maple bowl in bowl -  
6" x 1.6" - scarlet RIT dye



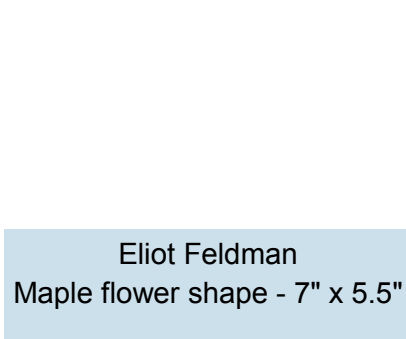
Elliot Schantz  
Square walnut bowl - 2.75" x 1.5"



**Show & Tell** (Hal Burdette and Gary Guenther)



Eliot Feldman  
Spalted maple canteen -  
11" x 11"



Eliot Feldman  
Walnut square, off-center  
box - 8" x 7"



## Show & Tell (Hal Burdette and Gary Guenther)



Clif Poodry  
"Raven" box - cherry stained with iron, and holly



Clif Poodry  
Sycamore "wave form" and "wave form with ball" - ~7" x 7"



Clif Poodry  
Maple and walnut  
lidded box with finial -  
~3" x 1.5"



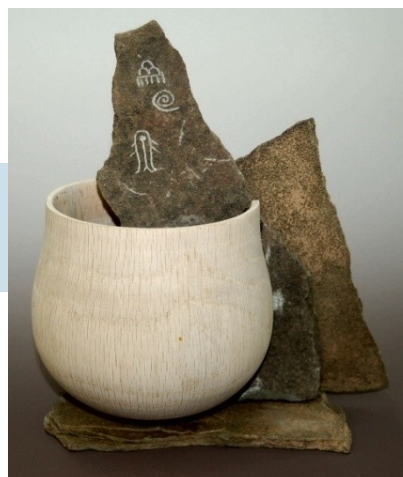
**Show & Tell** (Hal Burdette and Gary Guenther)

Ed Karch  
"Roswell" - maple and bamboo  
- 14" x 9"



Ed Karch  
"Desert sunset" - red oak - 6" x 4"

Ed Karch  
"Wind and rain" - oak and stone - 9.5" x 6.5"



**Show & Tell** (Hal Burdette and Gary Guenther)



Richard Webster  
Natural-edge cedar bowl -  
10.5" x 6"



Richard Webster  
Three-corner cherry bowl -  
9.5" x 8.5"





## Show & Tell (Hal Burdette and Gary Guenther)



(guest) John Creeder

Western-style segmented bowl - 8" x 4.5" - walnut, maple, mahogany(?), bloodwood

(guest) John Creeder

Egg - 8" x 4" - walnut, maple, bloodwood



Karl Vilbig

Walnut plate - 6.75" x 0.63" with 2.25" dia. foot - This is Karl's first-ever turned piece.



Karl Vilbig

Cherry cup and plate - cup: 3.5" dia x 2.75", second-ever turned project; plate: 6.25" x 0.75" with 3.75" dia. foot, third-ever turned project



Karl Vilbig

Walnut shallow bowl - 6" x 1.5" - rescued from the scrap pile after mentoring by Eliot Feldman

Karl Vilbig

Two square, winged cherry bowls - both 8.5" x 4" x 2.5" - rightmost turned with a parting tool (!) prior to mentoring; leftmost turned with a bowl gouge after mentoring by Eliot Feldman.

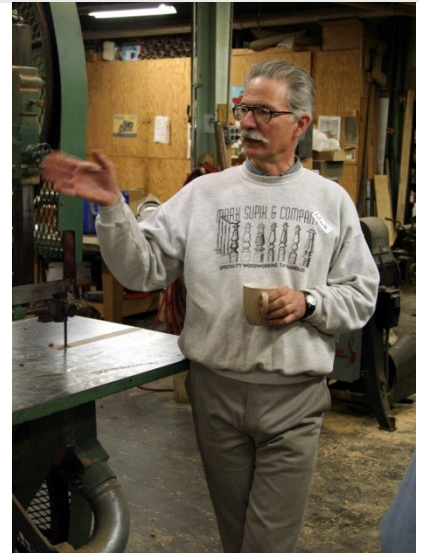




## Field Trip to Mark Supik & Co. (Gary Guenther)

A dozen MCW Members made the drive to the Highlandtown section of southeastern Baltimore on a cool, cloudy Saturday morning to visit the production woodturning shop Mark Supik & Co., opened in 1981 in a historic pajama factory building on North Haven Street. We had a great time thanks to the hospitality of Mark, his wife Nancy, and nephew Joe. Mark's son John and niece Danielle also work in the business. Mark became an MCW Member after seeing us get our Newsletter and Web Site awards at the AAW Banquet in Richmond. You can visit their web site at [www.marksupikco.com](http://www.marksupikco.com).

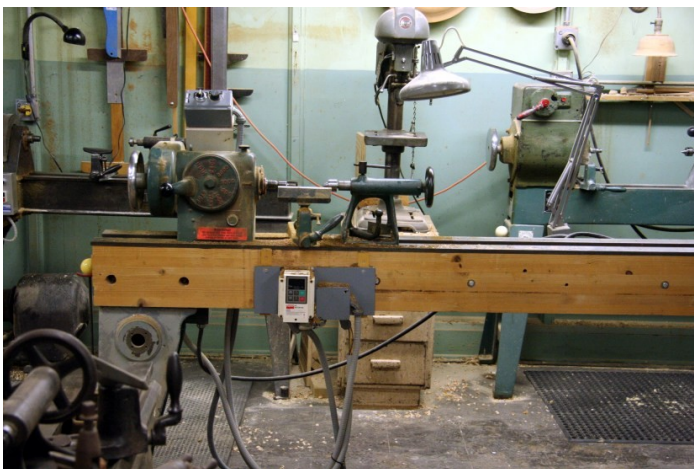
A few photos are included here – the entire set is available online for your viewing pleasure at <http://picasaweb.google.com/montgomerycountywoodturners/MCWFieldTripToMarkSupikCoProductionShop>.



After coffee and doughnuts, thanks to Nancy, Mark gave us an introduction to the business that involves mostly spindle work -- 75% architectural (such as balusters, columns, and stairway rails) and 25% custom beer taps. Much of the work involves orders of multiples of unique pieces.

Mark has something like 9 lathes of all sizes (I think it's fair to call him a collector), many of them being vintage Oliver's or Oliver hybrids. There are lathes here, lathes there, and lathes everywhere! One is a 1943 Oliver

wood lathe capable of turning 96" diameter pieces, and other capabilities range to 15-foot lengths. The pulley system used to achieve variable speeds on the largest one is nothing if not amazing. 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. [For a short history of the Oliver lathe company, see [www.alanlacer.com/articles/OliverLathe.pdf](http://www.alanlacer.com/articles/OliverLathe.pdf).]

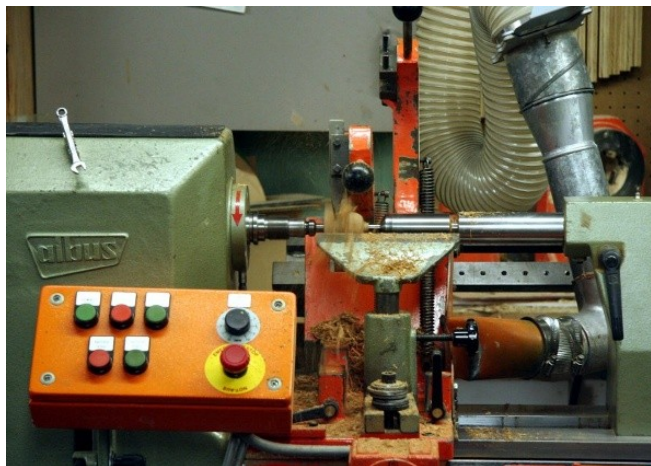


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## Field Trip to Mark Supik & Co. (Gary Guenther)

(Continued from page 18)



One German-made lathe is specifically made for copy work. It uses two cutting knives that follow a template (aluminum or polycarbonate) of the desired design profile. Mark demonstrated this lathe making a small cedar ball from an order of 1000 pieces. We also saw some sample spine rollers made to be sold in a doctor's office, along with the big pile of raw blanks. You definitely need a copy lathe for this type of work! One knife does the roughing, and, if needed, a second running in tandem performs the final cut. The cutters have a deep flute and look something like straight-sided bowl gouge tips. There is still sometimes the need for a skilled woodturner to use skewers and gouges to make smooth and tight cuts that the lathe may leave too rough.

There is also an array of other woodworking tools including a marvelous 1876 Atlantic band saw that came from a railroad workshop. The only upgrades to this saw are the addition of an electric motor and switches. The cutting height is 12 inches, but the throat is 3 feet. It uses a 1/2", 3-t.p.i. blade. Mark used it to cut a nice end-grain round from a spalted maple log for Tom Ankrum to turn on the big Oliver.



The beer tap handles range from relatively plain to highly ornate. Each different handle requires a template and specific material turned on the copy lathe. Each is finished with the customer's logo attached. Mark explained that these are turned to strict tolerances. Unfortunately, some of the larger beer companies are outsourcing their tap handles to China. I got mighty thirsty looking at all those familiar names.

After hours, for pleasure, he and his two co-workers also like to indulge in a little artistic work and turn one-of-a-kind items such as end-grain bowls (which he prefers) and hollow forms.

Mark enjoys this because he

doesn't have to work to any close tolerances or produce multiples. They have a small Gallery for displaying some of their works. I was particularly taken by a natural-edge end-grain hornbeam winged bowl made upside down with the wings coming from the roots of the tree. They sponsor three different woodturning classes on weekends for beer taps, general spindle turning, and bowl turning; these classes are very well attended.



(Continued on page 20)

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

(Continued from page 19)



They emphasized that production work is “on the clock”, and they try to make every action as efficient as possible. That includes interesting aspects like using the entire cutting edge of a tool before resharpener. Margins are often low, and time is money.

Mark and Joe demonstrated spindle work including skew work. Joe quickly eyeballed a cherry mallet for use on carving chisels -- it fit the hand perfectly. It has a nice surprise bark inclusion for decoration. Mark demonstrated coves and beads with a spindle gouge and a skew.



Stan Sherman got to play with the skew too.

Tom Ankrum was set up with that nice big hunk of end-grain spalted maple and allowed to play to his hearts content on the big lathe (which is bigger than his entire turning room at home).



Nancy held a raffle, and Tim Aley was awarded a nice Supik-logo sweatshirt. She does the office administration and for this event was kind enough to order sandwiches and drinks for those who stayed to the end.

Needless to say, a good time was had by all. Thanks again to Mark, Nancy, and Joe for sharing their passion and their Saturday morning with us. It was a privilege.

Mark Supik also announced his Winter 2009 teaching schedule. Mark now teaches beginning woodturning in his shop one Saturday a month. The class size is limited to 5 students with each student on his/her own lathe. All classes include tool use, safety, techniques and practice in the morning with a focus on projects in the afternoon. Class topics this winter include end-grain bowl turning, basic spindle turning, and making your own beer tap. Mark also has open studio times for more experienced turners interested in working on personal projects using some of his large lathes. Check his website for class dates and prices ([www.marksupikco.com](http://www.marksupikco.com)) or give Mark a call at 410-732-8414. Lunch from a great Baltimore deli comes with the class. 20% discount for club members.



## 2007-2008 Demonstrations—A tribute To Eliot Feldman

*Special thanks to Eliot Feldman for doing such a great job these past two years in successfully seeking out and scheduling some great talent for our monthly demonstrations. He tapped into our own rich set of local chapter talent as well as obtaining regional and national turners, as identified in the entire historical roster of demonstrators listed below.*

### *Great Job Eliot!*

Date	Demonstrator	MCW Demonstration Program
<b>2007</b>		
01/07	Phil Brown	Club Formation Meeting - no demonstration
02/07	Phil Brown	Green and Spalted Wood - Start to Finish
03/07	Doug Pearson	Surface Treatments and Other Enhancements
04/07	Ed Karch	Surface Treatments
05/07	Clif Poodry	Sanding Techniques
06/07	David Fry	Professional Turner's Perspective
07/07	Alan Leland	Turning a Stool
08/07	Dean Swaggert	Open Segmented Turning
09/07	Ed Kelle	Turned and Carved Vessels
10/07	Brian Butters	Turning Christmas Ornaments with Eccentric Icicles
11/07	Bill Grumbine	Spindle Duplicating Using the Skew and other Spindle Techniques
12/07	Don Couchman	Turning Pens
<b>2008</b>		
01/08	Ron Brown	Natural-edge Bowls in the Ellsworth Style
02/08	Clif Poodry	Coring System
03/08	Michael Blake	Making Tool Handles
04/08	Eliot Feldman	Boxes
05/08	Jerry Kaplan	Kaplan Personal Arts & Crafts Collection
06/08	Ed Karch	Wood Identification
07/08	Stuart Batty	Turning a Bowl with Gouge Only
08/08	Judy Ditmer	Box Turning and Selective Bleaching
09/08	Jamie Donaldson	Square Bowls
10/08	Eliot Feldman	Hollowing Systems
11/08	Clif Poodry	Spindle Turning with Skew
12/08	Keith Holt	Natural-edge Pouring Vessel

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

## Stability of round-bottom bowls

Most of us typically put a foot of some sort on our bowls and other forms in order to hold them stable on a flat surface. Utilitarian pieces generally have a wider foot, for increased stability, than art pieces that just need to sit there and look nice. There is a school of thought in some circles that promotes a vessel design with a fully and truly round bottom, with no defined foot whatsoever – not even a subtle flat spot. For some applications, a round bottom can be quite utilitarian (holding popcorn, candy, etc.).

It's clear that some round-bottomed forms, when disturbed, will rock gently and return to their original stable positions. That's part of their attractiveness. There are other forms that will not stand up in the first place or, if they do, will fall over at the slightest touch. If we are going to create a round-bottomed form, we will usually want to make the stable form.

The question is, what do we have to do to design and create a stable form? How can we know in advance what's going to happen? The answer is "simple physics". There are two elementary concepts that need to be understood. These are 1) the center of rotation (the center point of the circle that defines the shape of the round bottom) and 2) the "center of mass" (aka the "center of gravity"). The former is obvious. On the other hand, the calculation of the center of mass of a complex, three-dimensional shape is difficult and beyond the scope of this article. I think you probably have a "feeling" for what it means, and can make an appropriate estimate. If interested further, you can do the research.

The point of this article is describe how to predict and achieve stability. Stability is defined as follows: With the body in it's upright position, if the center of mass is located physically below the center of rotation, the state is called a stable equilibrium, because a motion to either side would cause the center of mass to rise (which requires an input of external energy). Such a form, when disturbed, will rock (charmingly) and will return to its original state. On the other hand, if the form is such that it's center of mass is above the center of rotation, the state is called an unstable equilibrium because a slight motion to either side would cause the center of gravity to descend (giving up energy, which it will gladly do), and the body will tip over.

Thus, the answer is: The design of a stable, round-bottomed form simply comes down to putting the center of mass below the center of rotation. Give it a try. Make a rocking bowl. They're fun, and they'll gladly hold candy, pocket change, etc. The added mass will typically lower the center of mass and make the bowl even more stable. If you want to do a relatively tall one, you can do it with thin walls and a heavier bottom.

+++++

*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*



Bowl by  
George Van Beynen  
of Mercer, WI

*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.*

**Steve Russell on Boiling**

*You don't want to miss this.*

This month's sites are :

[www.woodturningvideosplus.com/boiling-green-wood.html](http://www.woodturningvideosplus.com/boiling-green-wood.html)  
and [www.woodturningvideosplus.com/boiling-protocol.html](http://www.woodturningvideosplus.com/boiling-protocol.html) .

A slightly condensed version with no photos is also available at [www.exoticwoodworld.com/boilingwood2.htm](http://www.exoticwoodworld.com/boilingwood2.htm) . These are *must reads* for novice woodturners and can be of interest even to a seasoned professional.

One of the most *vexing* problems we face as woodturners is the loss of wood, time, effort, confidence, and psychic energy to the frustrations of cracking while drying. Steve Russell is a veteran production turner, and he has solved the problem through a procedure involving *boiling*.



All three of the above articles contain a lot of very practical information and detailed procedures. If you follow his guidelines, you are virtually guaranteed success. How can I say that? Simple. Steve has boiled more than 4,200 pieces from 46 different species. His success rate is 96% to 98.5% or better for all boiled pieces – to dry with no cracks whatsoever. This success rate has also been achieved by hundreds of turners around the world in 21 countries, with their own local timbers as well.

Steve's protocol took almost eight years to perfect, but it can't be much simpler – it just involves boiling the rough turned pieces in a big pot of water. If you follow the protocols correctly, you can successfully dry your bowls with little or no checking, per the above figures. You must read and follow his instructions carefully, indeed, exactly, or you may not achieve the success the technique is capable of delivering.

After you read these articles, you will know exactly what to do and how to do it, and you will know why. Can't get much better than that. Just think about it – NO MORE CRACKS. Does it get any better? I think not. Go for it.

You may recall that Steve's web site 'articles' page, [www.woodturningvideosplus.com/woodturning-education-articles.html](http://www.woodturningvideosplus.com/woodturning-education-articles.html) was highlighted in the February 2008 YMMV (before I instituted "Click It" as a regular column). This remains a rich and marvelous site full of great information (including the first two links above). If you haven't viewed it lately, take a look. There are many informative, well-written articles here on a wide variety of practical problems that we all face as woodturners. You can also pop up to his home page for yet more, including a terrific array of tips, tool info, videos, etc. Enjoy!

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

# ***FIRE!***

That's a word you never want to hear (unless you're doing some ebonizing or purposeful charring of a piece with a hand torch). It's also something you probably don't think much about in connection to your woodturning. Unfortunately, some of our colleagues have had nasty but preventable experiences. To make sure they don't happen to you, read on.

## **1) Spontaneous Combustion**

I'm sure you've all heard about this, and I'll bet a lot of you don't really believe in it. There's no way that bucket of oily rags is going to get hot enough to catch fire. Right? *Wrong!* It can happen. Many of us use oil finishes and wipe off the excess with rags or paper towels. We like to use those rags over a few times, and then we don't want to wash just one, so we throw them in a bucket until we have enough. Or we throw all the used paper towels into a waste basket. Well, that's not such a good idea, for several reasons. First, the volatiles are very bad for our health. Second, they can catch fire – usually at night when we're asleep. The following is from our friends at OSHA.

"Spontaneous ignition occurs when a combustible object is heated to its ignition temperature by a chemical reaction involving the oxygen in the air around us. This "oxidation" process creates heat that, if not dissipated, will build up until ignition occurs. Generally, this can happen when the materials are left in piles and the heat being generated in the pile cannot be released into the air.

A number of materials are moderately or highly subject to spontaneous heating and subsequent ignition. Some of those you may find in your work area include oil based paint in contact with rags, cotton, or other fibrous combustible material; *rags that are damp with any one of a number of different types of oils*, including vegetable oils; oily uniforms or work clothes, and paint scrapings, possible coming from a paint spray booth cleaning project.

The possibility of spontaneous ignition is great if the surrounding air is also warm and dry. The added heat, say from nearby machinery or a non-insulated steam line, can either pre-heat the material, which in turn sets off the reaction, or can hasten ignition by adding even more heat to the combustible.

It is simple to prevent spontaneous ignition, since oxygen is needed for it to occur. Materials subject to spontaneous ignition should be stored in covered metal containers such as a rag safety can or trashcan. Admittedly the container will contain oxygen at first. However, the oxidation process will use up the reaction and the reaction will stop -- fire prevented.

Another strategy is to spread the combustible material out so the resulting heat can be dissipated rather than allowed to build up -- again, fire prevented.



(Continued on page 25)



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

*(Continued from page 24)*

Proper housekeeping is the key to preventing fires. Properly store combustibles in covered containers. Be sure the lids of containers remain in place – they are there for a purpose.” So says OSHA.

So wash your rags promptly and properly dispose of your paper towels, and Be Safe.

**2) Sparks and Shavings**

We typically like to have our grinder near the lathe, and we also generally have a big pile of wood shavings on the floor. Grinding tools makes sparks. Those sparks can smolder in the shavings and eventually ignite into a fire – and you may not be there to see it. Keep the area around your grinder swept clean. Also consider what can happen if you unknowingly put smoldering curls into a paper waste bag... Not good. Be Safe.

**3) Steel wool burns**

Steel wool ignites easily and quickly and burns hot. It is used in survival kits for starting camping fires. Oily steel wool is even more dangerous.

I personally don't like steel wool – never have. It leaves little bits of metal everywhere. If you're working with an open-grained, tannic wood like oak or walnut, these bits can leave stains unless they are religiously removed. They get everywhere and can scratch things, like your glasses. For cutting back finishes, I use various abrasives – fine sandpaper, pads and sponges, Abralon and MicroMesh, but this scratching action doesn't leave the same surface quality that you get from the cutting action of steel wool. Many turners still prefer the look and feel that comes with rubbing down a finish with good ol' 4-Ought.

Like the oily rags, these oily pads of steel wool can be reused many times, so they invariably get thrown around here and there for use in the future. They may be near the grinder. Not a good idea! A spark into an oily piece of steel wool is a fire looking for a place to happen, and it's not easy to put out. There are many examples cited online -- as an example, check out [www.woodcentral.com/cgi-bin/archives\\_turning.pl?read=182495](http://www.woodcentral.com/cgi-bin/archives_turning.pl?read=182495).

Add a little powdered aluminum, and you get thermite – you *really* don't want to go there.

Another example, possibly a combination of spontaneous combustion and steel wool is at [www.woodcentral.com/cgi-bin/archives\\_turning.pl?read=183795](http://www.woodcentral.com/cgi-bin/archives_turning.pl?read=183795)

with a good follow-on reply at [www.woodcentral.com/cgi-bin/archives\\_turning.pl?read=183839](http://www.woodcentral.com/cgi-bin/archives_turning.pl?read=183839).

These are real events that happened to turners just like you. Make sure they don't happen to you too.

**Clean up, store materials in metal cans,  
and Be Safe.**

## **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.*

### **Turning Wood into Art : The Jane and Arthur Mason Collection**

Essays by Suzanne Ramljak and Michael Monroe;  
General Editor: Mark Leach

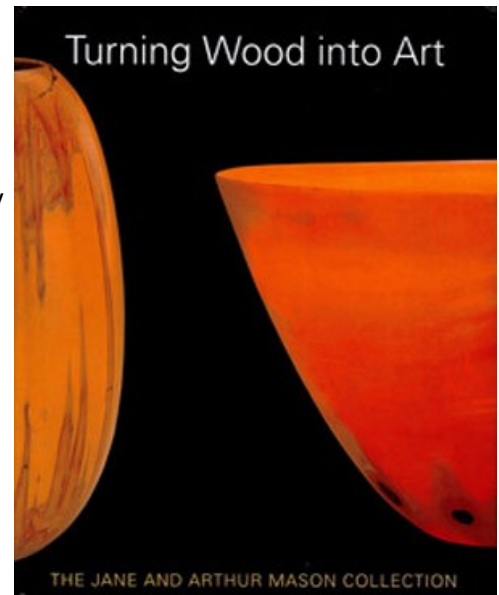
Comments by Arthur Mason and Jane Mason

- 208 pages -  
profusely illustrated in all-color, full-page, professional photography
- 141 illustrations, 130 in full color
- Large-format hard cover (11.7" x 9.3")

Copyright 2000 by The Mint Museum of Craft & Design

Published by Harry N. Abrams, Inc., New York

Amazon price: (as low as \$11.33 used, from any number of very highly-rated Amazon-associated booksellers; not currently in stock directly from Amazon prime)



### **About the Authors**

SUZANNE RAMLJAK, a curator of exhibitions at the American Federation of Arts and a guest curator at the American Craft Museum, writes frequently for ARTnews, Art & Antiques, and American Craft. She lives in Brooklyn, New York.

MICHAEL W. MONROE is the former director of the American Craft Council and the former curator-in-charge of the Renwick Gallery of the Smithsonian Institution's National Museum of American Art. He is also the author of Abrams' The White House Collection of American Crafts. He lives in Reston, Virginia.

MARK RICHARD LEACH is director of the Mint Museum of Craft + Design in Charlotte, North Carolina, and was formerly curator of 20th-century art at the Mint Museum of Art. He lives in Matthews, North Carolina.

### **Amazon Product Description**

"The Jane and Arthur Mason Collection is one of the world's premier collections of lathe-turned wooden objects. Comprising more than 125 extraordinary works by 43 craft artists, the collection ranges from bowls and vessels to abstract sculptural pieces, many made from exotic or unusual woods. The artists represented include most of the major figures in the field of wood turning from 1960 to the present -- such as Virginia Dotson, David Ellsworth, Ron Kent, Mark and Mel Lindquist, Ed and Philip Moulthrop, and Bob Stocksdale - men and women who have used their artistry to reveal and heighten the natural beauty of wood.

This sumptuously illustrated book, the companion volume to a traveling exhibition organized by Mark Richard Leach, director of the Mint Museum of Craft + Design in Charlotte, North Carolina, features illuminating essays by two leading craft experts as well as by Arthur Mason himself."

(Continued on page 27)



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

(Continued from page 26)

### **My Take**

This is a magnificent book chock full of amazing full-page photos of works of turned wood art by the acknowledged masters – Burchard, Dotson, Ellsworth, Fleming, Hogbin, Holzapfel, Horn, Hosaluk, Hoyer, Hunter, Jordan, Kent, Lamar, the Lindquists, Michelson, the Moulthropes, Nish, Osolnik, Prestini, Scarpino, Sfirri, Stirt, Stocksdales, Weissflog, and more. One photograph per page! For those of you who eschew the current trends in contemporary wood art, I can say that although there is some relatively minor carving and burning, many of these works are pretty much right off the lathe. It's a pleasure to just look at these fine pieces, but there is a great wealth of inspiration here for giving us starting points from which to develop our own new ideas. I love to look at this book. Because my style is evolving, I see new things and have new insights every time I look at it.

This book has lots of very interesting lead-in information regarding the history of woodturning and the act of collecting, but the main reason for buying the book is the *Catalogue of the Exhibition* section that runs for 145 pages! At the end of the book is a valuable section with the biographies of all the artists. There is a reasonably good index too. I consider this book a "must have".

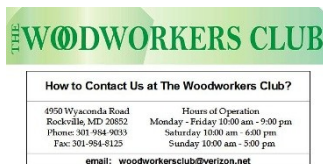
#### **TAKE NOTE:**

Most or all of these lovely, historic pieces reside at the Mint Museum of Craft & Design in Charlotte, NC., but there is soon going to be a traveling exhibition called "Turning Wood into Art", curated by Mark Leach, of "approximately 68 objects" by 40 artists, from this collection, moving around the country.

(See [www.smithkramer.com/web/index.php?option=com\\_content&task=view&id=105&Itemid=9](http://www.smithkramer.com/web/index.php?option=com_content&task=view&id=105&Itemid=9) )

This exhibit will be in Richmond, VA from April 3 - June 14, 2009 and then in Manchester, NH from July 3 - September, 27, 2009. Richmond is an easy 2-hour drive, and Manchester is a quick, cheap flight on Southwest Airlines from BWI. There is no excuse for missing this show. [As an aside, Manchester boasts a wonderful art museum (the Currier Museum of Art) that also provides a tour of the nearby Frank Lloyd Wright Usonian-style Zimmerman house. Highly recommended.] I'm going to be sure to see the traveling Mason Collection in one place or the other. You should too!

## **Recognition and Thanks for Supporting MCW**



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

[Woodworkers Club](http://www.woodworkersclub.org)



# *Thanks Nick!*

## **AAW Open Letter** (Phil Brown)

November 2008 AAW Board Letter From Al Hockenbery

Preparing to write this letter from the board, I reflected on how our passion for woodturning brings us to the AAW and how the AAW introduces us to life long friends.

In recent months I've used my passion for woodturning to escape the daily barrage of negative news on every political and economic front. Even our forestry service joined in, announcing an incurable disease threatens to wipe out our Sabal Palms. Thankfully, for me, roughing out a big bowl and listening to the chips hit the floor flushes out the negative emotions pumped in by the evening news. Roughing is a mindless effort from which I get energized, explore new ideas, and revisit old ones. Woodturning turns up the optimism. Reaching harmony of tool movement with the spinning wood is a successful day.

The elections are over! What a bright spot of news! Dale Larson, Binh Pho, and Cassandra Speier join your AAW board of directors. Elected by the AAW membership from strongest slate of candidates I can remember, each of these individuals brings innovative ideas, positive energy, and enthusiasm to the leadership of your AAW.

In the past few years I've had the pleasure of working with each of these new board members on some AAW activity. Thinking back to meeting Binh, Cassandra, and Dale, it was at an AAC craft show, Arrowmont, and a Symposium planning session respectively. Exhibition, Education, and Sharing: three important elements of the AAW that bring our members together.

How marvelously the fabric of woodturning has been woven over the years. While "turning" has more than 13,000 meanings to us, it still forms a common bond among all of us. This bond brings us together even as each of us takes our own road to experience and aspiration. As we each take from our AAW membership tools we can use in our turning development, I encourage each of you to do a little bit for the AAW. It is your organization. You own it. You can help shape the future and make the AAW stronger.

### **Ten ways to improve your life and feel better too**

#### **1. Get involved with an AAW chapter**

- Join one - join a second
- Start one - tired of traveling great distance to a club
- Visit one - on the road check for club meetings when you travel
- Already a member – volunteer to do something extra

#### **2. Enter a turning contest**

- Share what you do. Step out. Submit for a local juried arts show, gallery show, or craft show. Enter a piece or two for the 2009 AAW exhibition: *Spirit of the Southwest*.
- Enter an AAW forum contest.



## AAW Open Letter (Phil Brown)

*(Continued from page 28)*

**3. Take a class – Mastering techniques will improve your turning and enjoyment a whole lot more than a new lathe.**

**4. Teach a class/give a demo/coach a new turner.** Turners need to know more than how to make chips – photographing your work, tune up your band saw, chain saw safety, finishes for wood, pottery forms, a slide show of an AAW symposium and many more are all valuable topics that don't require a lathe.

**5. Get involved with youth.** Many clubs have taken up the challenge and have programs for youth. Get involved with your club or start a program. Dave Bowers collected a wealth of information on teaching classes and projects for kids of all ages. To date 14 young turners have received free AAW memberships in cooperation with clubs teaching youth.

**6. Bring a Youth to Albuquerque.** Enroll a relative in the Albuquerque Youth Program. Take your child, niece, nephew, or grandchild on a trip they'll remember long after they have forgotten Disney. More than one youth? Ask friend(s) to sponsor the others. AAW encourages this!

**7. Attend a Regional symposium – So many fine ones around the country.** These are wonderful experiences with an intimacy you find in most small towns. Many are larger than the early AAW symposiums. All have demonstrators representing the best of the local and international woodturning communities.

**8. Write an article for the AAW Journal – share your expertise.**

**9. Introduce the public to woodturning.** Do a demo at the fair, in a local park, or on the sidewalk outside a gallery that features woodturning. Talk to a group of scouts or an art class.

**10. Don't miss the 2009 AAW Symposium in Albuquerque, NM - "Land of Enchantment".** The Biggest, Baddest, Best woodturning event on the planet. Each year the AAW brings together the most woodturners (nearly 1600 in 07 and 08), the finest display of woodturning, largest tradeshow with over 60 vendors who know woodturning, more than 60 demonstrators planned for 2009, nearly 30 expert videographers, and more than 250 volunteers. Please consider volunteering. AAW members make it happen.

January first, Angelo, Corey, and I leave the board. I thank you all for the support you have given the AAW. While I'm proud of what our board has accomplished, I'm excited by the new board and confident they, along with Mary Lacer, will provide the leadership our AAW needs.

Keep the chips flying! We'll have a great 2009!

Al Hockenbery

AAW 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.*

This month's artist is **Clif Poodry**, who was coincidentally also our demonstrator in November. Clif's works, available in several local galleries, are quite diverse, and it's not easy selecting just one of his many beauties. As a result, I chose to highlight a grouping of four "pots", or southwestern-style hollow forms made of strikingly-spalted red oak. See how Clif oriented the vessels in the log to balance and emphasize the effects of the spalting. Note also the variety of shapes. Each pot is lovely in its own right, but they also complement each other and work well together as a group. The value of a carefully prepared, professional-grade photograph is also evident.





## 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

### 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 Phil 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 Phil 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, December 11, 2008

Time: 7:00-9:00 PM

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

- Program: **Keith Holt - Natural-edge  
'Pouring Vessel'  
(\$5 demo fee)**

We're on the Web at:

<http://montgomerycountywoodturners.org>

## MCW Contact Information

### Officers

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Vice President	Clif Poodry	<a href="mailto:cpoodry@aol.com">cpoodry@aol.com</a>	301-530-4501
Program Chair	Gary Guenther	<a href="mailto:gary.guenther@att.net">gary.guenther@att.net</a>	301-384-7594
Secretary	Ed Karch	<a href="mailto:ekarch@karch.com">ekarch@karch.com</a>	703-631-3263
Assistant Secretary	Tim Aley	<a href="mailto:taley16922@aol.com">taley16922@aol.com</a>	301-869-6983
Membership	Stuart Glickman	<a href="mailto:stuartglickman@gmail.com">stuartglickman@gmail.com</a>	301-279-2355
Treasurer	Bob Browning	<a href="mailto:suznbob@verizon.net">suznbob@verizon.net</a>	301-774-0305
Newsletter Editor	Mike Blake	<a href="mailto:mb7298@comcast.net">mb7298@comcast.net</a>	301-589-1815

### Volunteers

Mentor Program	Donald Couchman	<a href="mailto:bigcouch@aol.com">bigcouch@aol.com</a>	301-963-6770
Group Buys	(open)		
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Exhibit Committee	Phil Brown, Hal Burdette, and Clif Poodry		