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SUPIK ORANGE OSAGE,
END GRAIN BOWL



SUPIK RED CEDAR, END GRAIN,
NATURAL-EDGE BOWL



SUPIK SPALTED HOLLY,
END GRAIN BOWL

NEXT MEETING ANNOUNCEMENT

JANUARY 2009 MONTGOMERY COUNTY WOODTURNERS MEETING...

DATE Thursday – January 8, 2009

TIME 7:00PM – 9:00PM

LOCATION The Woodworkers Club
 4950 Wyaconda Road
 Rockville, Maryland 20853
 301/984-9033



AGENDA 6:30-7:00 — Bring a chair, if you wish... please be sure to wear your name tag... meet and greet other members... register your items for *Show & Tell* with Richard Webster... make your bid on *Silent Auction* items... sign out and pay Clif Poodry for videos from the club's *Lending Library*.

7:00-7:30 — Business meeting... *Show & Tell*.

7:30-8:45 — PROGRAM – Mark Supik will demonstrate his techniques for turning end-grain bowls.

8:45-9:00 — Pick up and pay for any of your items from the *Silent Auction*... help pack up and clean up the space.

JANUARY DEMONSTRATOR — MARK SUPIK

Mark Supik is a Baltimore native and graduate of the Maryland Institute of Art's sculpture program. A turner for over 30 years, he became a full-time woodworker in 1981 when he started *Mark Supik & Company*. Utilizing industrial lathes and other woodworking power tools (some over 100 years old), Mark's business specializes in functional architectural pieces, furniture and stair parts, and tap handles for microbreweries.



MARK SUPIK WELCOMES
MCW MEMBERS TO HIS
BALTIMORE SHOP.

Mark also offers a variety of woodturning classes at his shop on Saturdays throughout the year. And on one Saturday each month, Mark offers turners at all levels *Open Shop* time at very reasonable rates.

MCW members were offered a rare opportunity to visit Mark's shop last November. He showed off his collection of industrial tools, many of the items they turn, demonstrated turning a mallet, and cut up a large piece of Spalted Maple for some members to turn on his industrial lathes.

We are fortunate and pleased to welcome a turner of such talent and experience for a demonstration of his "hobby" – so to speak – end grain bowls.

EDITOR'S INTRODUCTION

MICHAEL BLAKE

As the year begins, I am taking this opportunity to introduce myself as the Editor of our monthly newsletter – now titled the **TURNING JOURNAL**.

By way of background, I have worked in the direct marketing/advertising field since 1973. I have done everything from account work to directing a non-profit to agency management to freelance writing and design. I was very fortunate to have been taught by some very gifted, driven, and talented people... the man who actually “invented” political direct mail fundraising, a fabulous relocated New York agency writer, and an early boss who taught me how to edit my own work, instead of doing it herself.

Over these 35 years, I have written and designed literally thousands of marketing pieces for political issue groups and candidates (Presidential, Senatorial & Congressional), banks, numerous disease research foundations, a casino, wildlife societies, hospitals, and a major insurance company (before the Gekko).

My goals for our newsletter were **first** to create a new design that is attractive and easy to read, and **second**, to tailor the content to cover things that are of interest to our members. Easy to say...

Since I started my own business in 1995, I have designed, written, and edited 21 newsletters – this will be #22. Since I've done this for so long, making things look nice and read well is the easy part.

The most difficult part – but the most important – is providing the membership what you really want.

I hope and trust I can depend on everyone to let me know what you do and do not want to see here. It is truly impossible to do this alone and my skin is usually pretty thick... so speak up.

Thanks!

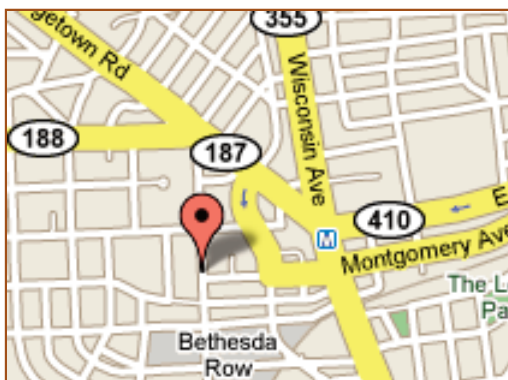
I hope there will be a very big turnout for Mark Supik's demonstration on Thursday the 8th. He has a vast amount of experience and is very talented!

EXHIBIT NEWS

PHIL BROWN

THESSE are photos of the four large display cases filled with over 50 pieces from MCW Members now being shown at the **Bethesda Library**. Sometime before the end of January, try to drop by for a visit. Their hours are:

MON-THU 10:00AM – 9:00PM
FRI 10:00AM – 5:00PM
SAT 9:00AM – 5:00PM
SUN 12:00NOON – 5:00PM



PRESIDENT'S PERSPECTIVE

PHIL BROWN

I AM looking forward to continuing smooth operations with our new officers and volunteers. Our newsletter editor **Michael Blake** will be looking for additional contributors for content and particularly, candid photography. These pictures can also be used on our Website. We will also see some new faces as new Program Chair **Gary Guenther** brings members of other local chapters to demonstrate.

Bert Bleckwenn has generously volunteered to be Web Master for one year, and we are taking Doug Pearson's good advice to involve others in posting material to the website. Michael, for example, will be able to post the newsletter directly. **Carl Powell** will be working with Bert, and learning about the site so to become Web Master in a future year.

My thanks to sixteen members who lent over 50 pieces for the **Bethesda Public Library** exhibit on view to January 30, 2009, at 7400 Arlington Road, two blocks west of Wisconsin Avenue between Bradley Boulevard and Old Georgetown Road. The declared insurance value of the displayed work is an impressive \$11,670.

For the first half of 2009, we are anticipating a busy exhibit schedule starting with **Quince Orchard Public Library** in Gaithersburg during March 2009. Bring your pieces to the February meeting, which is the same time pieces are returned from Bethesda. So I hope many of you will continue to lend your pieces that are now on exhibit or will bring new work.

Then in May we again will exhibit at the **Potomac Public Library**, with collection of your work at the April meeting. I am expecting jurying of actual work following our May meeting for the joint juried show with Chesapeake Woodturners at the **Columbia Art Center**, which will be up May 14 to June 14, 2009.

Several members helped at the AAW Symposium in Richmond last June, and Mary Lacer, Executive Director of AAW, sent the club a thank you check for \$300.00. Volunteering pays off!

At the December meeting, new member, **Jerry Mauch**, requested help in getting an appropriate lathe and instruction in the woodshop at **Walter**

Reed Army Medical Center for recovering veterans in wheel chairs. **Bert Bleckwenn** and **Gary Gunether** offered to help prepare the application for an **AAW Educational Opportunity Grant** to fund this effort. They will have a progress report for us at the January meeting. As needed, I hope some of you will become involved in this project and possibly teach as well.

Classes in woodturning are listed on p.10 of the **Winter/Spring 2009 Catalog** from VisArts, at:

www.visartscenter.org/pdfs/2009%20spring%20catalogue.pdf

For new turners, there are six single Saturday classes in **Turning Plates and Platters**, and two Thursday evening classes on **Handmade Wooden Pens**.

Do join us for Mark Supik's demonstration at our January 8th meeting.

CALL FOR ENTRIES

[1] **Spirit of the Southwest**. Details are on p. 17 in the Fall issue of the *AAW Journal* and applications can be found on the AAW website at: www.woodturner.org/sym/sym2009/spirit Applications are due by February 9, 2009.

[2] The **Creative Craft Council** will hold its juried all-media exhibit of work by members of guilds in this metropolitan area at the **Strathmore Hall** in North Bethesda **May 30 to July 11, 2009**.

Applications are due by March 20th and can be found at www.creativecraftscouncil.org/ and on our website. Turned wood is welcome in this multi-media, juried exhibit. For any member of MCW interested in selling high quality work, building a resume, and gaining exposure, this is a first-class exhibit and an important event to enter.

[3] **MCW and Chesapeake Woodturners** will hold a joint, juried show of our members' work at the **Columbia Art Center, May 14 - June 14**.

An application announcement will be available soon on the MCW website. Jurying is expected to be of the actual submitted pieces in May.

MEMBER NEWS

PHIL BROWN

M**CW** Members lending pieces for the Bethesda Public Library exhibit are Tim Aley, Phil Brown, Bill Casson, Don Couchman, Eliot Feldman, David Fry, Stuart Glickman, Gary Guenther, David Jacobowitz, Ed Karch, Doug Pearson, Clif Poodry, Stanley Sherman, Donald Van Ryk, Richard Webster, and Ilya Zavorin.

- **CLIF POODRY** teaches a one-day **Beginning Bowl Turning** class at the **Woodworkers Club** in Rockville, Maryland on January 17th, March 21st, May 16th, July 25th, and September 19th. He alternates to a two-day **Advanced Bowl Turning** on February 21st & 22nd, April 18th & 19th, June 20th & 21st, and August 15th & 16th. For more information, see: www.woodworkersclub.com/practice%20class1.htm
- **MARK SUPIK** offers a Saturday class once a month at his Baltimore shop, on either beer taps (between centers turning) or bowls from green wood. The lathes and shop are a treat to see and use. For details see: www.marksupikco.com/School/schoolwinter08-1.html
- **ED KARCH's** unique "Roswell" will be featured in the **Gallery West 12th Annual National Juried Art Show**, February 4th to March 1st. Of 63 pieces selected for the show, Ed's is the only turned piece. It can be seen at www.gallery-west.com/. The gallery is located at 1213 King Street, Alexandria, Virginia.



CLIF POODRY



ED KARCH'S REMARKABLE PIECE TITLED "ROSWELL" - THE ONLY TURNED ITEM CHOSEN FOR THE GALLERY WEST JURIED ART SHOW.

DON'T BE SHY – PROMOTE YOURSELF. Let us know about your wood turning activities so they can be included in the newsletter each month.

Send your information to Phil Brown at philfbrown@comcast.net, or call 301/767-9863 OR to Michael Blake at mb7298@comcast.net or call 301/589-1815.

CLICK IT

GARY GUENTHER

RECOMMENDED WEBSITE — woodturningonline.com/Turning/Turning_articles.html

T**HIS** is the site for Woodturningonline.com "Articles". It contains a very large number of worthwhile articles in the following categories:

Beginner's Articles, Buffing, Chucks, Design Inspiration and Collections, Embellishments, Dust Collection, Finishing, Glues, Make Your Own Hollowing Tools, Make Your Own Lathe, Metal Spinning, Miscellaneous, Off-center Turning, Ornamental Turning, Photography, Segmented Turning, Sharpening, Showing and Selling Your Work, Spalting Wood, Techniques for Drying Green Wood, Tree Identifiers, Turning, Turning Equipment, Turning Jigs, Turning Tools, Turning Materials, Vacuum Chucking, and Woodworking Equipment.

Believe me, there are many things of interest here for just about any turner. Dig in and enjoy.

FINANCIAL REPORT

BOB BROWNING

Including the \$300.00 from AAW for our members who volunteered at the AAW Annual Symposium in Richmond and 2009 Membership dues paid through December 31, 2008, cash on hand is now \$3,454.46.

REMINDER ➔ IF YOU HAVE NOT YET PAID YOUR 2009 DUES, PLEASE SEE ME AT THE JANUARY MEETING. And, if you have not been to a meeting recently, this would be a good opportunity to do so.

DECEMBER MEETING MINUTES

GARY GUENTHER

TWENTY-FIVE people attended the final meeting of 2008, despite the cold, dark, and rainy night. Thanks to everyone for coming.

The *Silent Auction* table was set up while everyone enjoyed chatting about their current projects. Clif Poodry brought some nice walnut, and **Elliot Schantz** donated a small Norfolk Island Pine log. **Richard Webster** managed the *Show & Tell* table and collected documentation, while Mike Colella and Hal Burdette shot still photos for the Gallery.

Membership Chairman, **Stuart Glickman**, collected dues from two new Members **Jerry Mauch** and **Dan Fox**. **Stan Wellborn** joined by mail. Welcome!

Phil Brown welcomed everyone and gave our first-time visitors the opportunity to introduce themselves. He raffled several Gift Certificates from Craft Supplies and made the following announcements:

- ◆ MCW will participate in the following Exhibits in the first half of 2009.
 - **Hal** and **Clif** helped install the **Bethesda Library** exhibit in 4 wall cases. The display will be up until January 30th. Sixteen members exhibited 50 pieces with an insurance value of \$11,670.
 - **Quince Orchard Library** in Gaithersburg – March 2009. Collection of pieces will be at the February meeting, the same time pieces return here from Bethesda. Members are encouraged to lend pieces that are now on exhibit.
 - **Potomac Public Library** – May
 - **Columbia Art Center** – May 14-June 14 – Joint juried show with Chesapeake Woodturners .
- ◆ Several members helped at the AAW Symposium in Richmond last June, and Mary Lacer sent us a thank-you check for \$300.
- ◆ Officers for 2009 were affirmed by voice vote and are listed on the last page of the Newsletter. Phil announced this will be his last term as President.
- ◆ We continue to need a volunteer for Group Buys – keeping vendor discount information in the Newsletter up-to-date and sending Hartville Tool

names of members who want to participate in the program. (*)

- ◆ Awards were presented to **Eliot Feldman** and **Gary Guenther** for their services to the Club.



New Member, **Jerry Mauch**, reported disabled veterans now have a functioning woodworking shop at the Walter Reed Annex. But the Army is charging for use, and worse, threatening to close the facility. **Gary Guenther** noted that they might be able to get an AAW Grant, and **Bert Bleckwenn** volunteered to act as our contact with AAW.

Clif Poodry led the *Show & Tell*. We had a good turnout with some interesting items. You can see these pieces on pages 6, 7, and 8 and in the Photo Gallery link on our Web Site. Members especially enjoy seeing items made from wood from our *Silent Auctions*. Please bring your new work, completed or in-progress, or even old favorites, to the January meeting and show us what you're doing.

Program Chairman, **Eliot Feldman**, introduced our demonstrator for the evening, **Keith Holt**, from the Baltimore Area Turners. Keith showed us how to make one of his signature *Pouring Vessels*. Keith's demonstration was extremely well received and we look forward to seeing Keith in the future.

I would like to remind everyone about our website – montgomerycountywoodturners.org. And 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 January meeting for what is bound to be an interesting demonstration by Mark Supik, whose turning shop a number of us had the pleasure of visiting in November. Mark will show us how he does his attractive end-grain bowls.

(*) Just before the Newsletter was ready to send out, new member Stan Wellborn volunteered to take over Group Buys.

DECEMBER SHOW & TELL

MICHAEL COLELLA



CLIF POODRY — CELEBRATING WALNUT

- TOP — 8" x 4" Bowl
- SECOND — 9" x 13" Platter
- THIRD — 9" x 3" Bowl
- FOURTH — 6" x 8" Natural Edge Bowl
- 8" x 3" Goblet



RICHARD WEBSTER

Two natural edge bowls.
TOP 11" x 5" Cedar and BOTTOM 14" x 3" Maple.



STUART GLICKMAN

A multi-faceted, turned and sculpted vessel.
6" x 6" Black Cherry

DECEMBER SHOW & TELL

MICHAEL COLELLA



ELLIOT SCHANTZ

TOP – 4" Cherry Bowl
SECOND – 6" Cherry Bowl
THIRD – 7" Cherry Bowl
FOURTH – 7" Natural Edge Cherry Bowl



GARY GUENTHER

5" x 1 1/2" Mulberry Tea Candle
2 1/2" x 1 1/2" Cinnamon Ornament.



STAN SHERMAN

3 Segmented Bowls

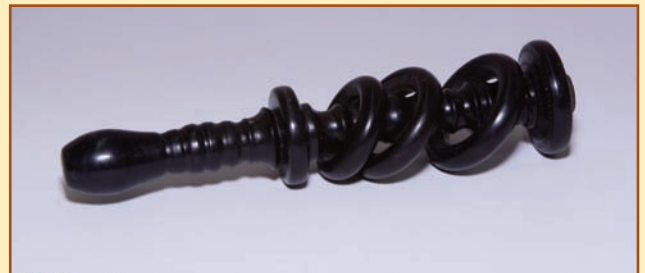
DECEMBER SHOW & TELL

MICHAEL COLELLA

New Member JERRY MAUCH



LIDDED BOX – Maple, Mahogany, Walnut



BABY RATTLE – African Ebony



ENGAGEMENT RING BOX
(In Progress, Box & Engagement)
Wood Unknown



CUP & BALL TOYS – Quina (cup), Walnut (ball)

DECEMBER DEMONSTRATION

GARY GUENTHER

KEITH HOLT is a member of the Baltimore Area Turners and a very talented craftsman and artist with a unique creative flair. He brought some of his pieces and photos of his Fully Turned Eye Glasses, amazing Turned & Carved Masks, and a very difficult Natural Edge Bowl full of air gaps. [1]

Keith's unique **Pouring Vessel** [2] was recently featured in *Woodturning Design* magazine. This form originated from a natural-edge closed piece with a canted rim and progressed to its current piece with a tail. Keith brought a number of previously-turned similar pieces, including the original, a version with a carved rim, and several attempts that he considers too fat or too skinny. [3]

He discussed wood selection and the fact that one wants the thickest possible cambium and bark. The bark will stay attached to the wood best if the wood is harvested in the winter. He showed us the orientation of the blank in the log and what it looked like before he band-sawed it. To achieve the design goals, the angle of the blank cut from the log, which defines the angle of the bark rim, is critical to the success of the form. For best artistic effect, the bark should be left overhanging the interior of the mouth if possible. [4]

He uses the **Principle of Phi** (also known as the Golden Mean, the ratio of 1-to-1.618) to define the dimensional elements of his design. In practice, the maximum diameter of the piece should be approximately two-thirds of the length. Therefore, if your diameter is 6", the total length should be about 9". And the spot where the maximum diameter occurs should be approximately 3" from the top and 6" from the bottom. Keith provided us with a handy paper template that can be used to make a "story stick" for this form. [5]

He begins between centers [6] with the bark end at the headstock. After marking an approximate center in both ends, he drills a hole through the bark and cambium to provide solid "purchase" by a spur center. Holding the piece to the headstock, he moves the tailstock with a live center up to the tail center mark and turns a tenon for a scroll chuck. ↓



1



2



3



4



5



6

DECEMBER DEMONSTRATION

GARY GUENTHER

Keith then reverses the piece, mounts the tenon in a scroll chuck [7], and marks critical points from the story stick on the blank with chalk [8].

After marking, Keith turns the top two-thirds of the shape. He uses calipers set from the story stick to determine when he has cut those locations to the desired diameters. This is much better than “eyeballing” because previous trial and error has allowed him to achieve the best shape.

He prefers to turn the basic shape at a quite slow lathe speed. He uses bowl gouges and spindle gouges on the outside. It is important to turn just the top two-thirds of the outside shape before hollowing to keep as much mass as possible on the headstock end while hollowing. [9-10]

To begin hollowing, Keith removes the lathe tail stock and re-positions the tool rest. [11] He uses a Sorby boring tool to make a center hole, [12] but a Jacobs drill chuck with a twist drill bit, brad point, or Forstner bit would work as well, if not as quickly.

Around the shoulder, inside of the mouth, he starts with a fairly thin Sorby bent scraper.

Then he changes to a formidable, double-ended hollowing tool composed of a Kelton handle with a heavy-duty Trent Bosch straight hollower in one end and a heavy-duty Trent Bosch bent hollower in the other. [13]

This is a very effective and efficient tool because he changes back and forth between the ends as the hollowing progresses, and the not-in-use end acts as a stabilizer under his arm, against his body. [14]

Keith judges thickness by using transmitted light from a lamp. This is a lot easier and quicker than using a caliper, but may take a little practice. [15]

Because of the angled mouth, it is possible to actually see the tool part of the way “inside” the form. This also makes it easier to remove the curls/chips, although Keith still strongly recommends using air power to periodically clean curls/chips out to avoid damaging the bark at the rim of the mouth. (If you don't have an air compressor, canned air or blowing through a soda straw can work well enough.) ↓



DECEMBER DEMONSTRATION

GARY GUENTHER

After rough hollowing, Keith slightly smooths the inside with a Sorby teardrop scraper.

Then he turns his attention to the tail end of the vessel, with it's fine point. Using a bowl gouge, he works toward the headstock, carefully tapering as not to cut through the sides. [16-17-18-19]

Before the tail is completely shaped and the waste detached, Keith reverses the piece onto a jam chuck that fits inside the hollowed cavity.

Since he will completely detach the piece when trimming the pointed tail, and it's a hard piece to catch by hand, he lightly attaches the piece to the head stock with a ring (slightly smaller than the maximum diameter of the form) and masking tape. [20-21] This is not intended to take any turning stress, only to stop the piece from launching during the brief moment when it detaches. He brings up the tail stock to hold the final waste section in place and parts it off. [22]

After the piece is safely cut off at the tail [23] and removed from the lathe, the "bottom" end has to be sanded into a pointed tail with a pleasing curve. He does this by converting his lathe into a drum sander and manually holding the piece up to the spinning sanding drum. [24]

Keith provided us with an extremely interesting and well-presented demonstration – the audience was held in rapt attention throughout.

And the final "product" is a truly unique form, with beautiful, graceful lines. [25]

We were very fortunate to have had Keith demonstrate his skill and share his artistic vision with us. 2009 Program Chair Gary Guenther has already asked Keith to join us for another demonstration in 2009 – and Keith has agreed.



PHOTOS BY MICHAEL COLELLA & GARY GUENTHER

SPECIAL NOTE

The idea of attaching a sanding drum to the lathe struck many of us as a great idea. I will be contacting David Reed Smith, its Baltimore Area Turners originator, to get more information about the drum and will feature it in a future *Your Mileage May Vary* article.

GARY GUENTHER

THE WOOD WIZARD

ED KARCH

OUR esteemed(?) new editor has asked me to write a monthly article about our fundamental media of expression – WOOD, can't turn without it, no plastics please!

What to write? One obvious approach is to choose a different species each month. But, one could wait several years for their favorite to appear in the rotation.

Another approach would be groups of trees with wood of similar characteristics. In the beginning I will start with our most common domestic hardwood species.

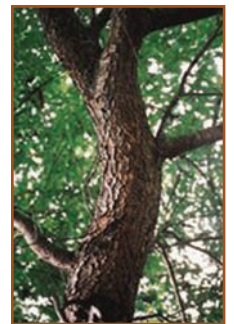
The natural division of woods is **ring porous** and **diffuse porous**. Woodworkers often refer to these as course and fine grained woods.

Ring porous woods have large early wood pores grouped in rings with smaller late wood pores between rings. Examples are: Ash, Oak, Hickory, and Walnut. Diffuse porous woods have more uniform pores scattered throughout the growth year. As a result, the growth rings are not as apparent. Examples are: Maple, Black Cherry, and Yellow Poplar.

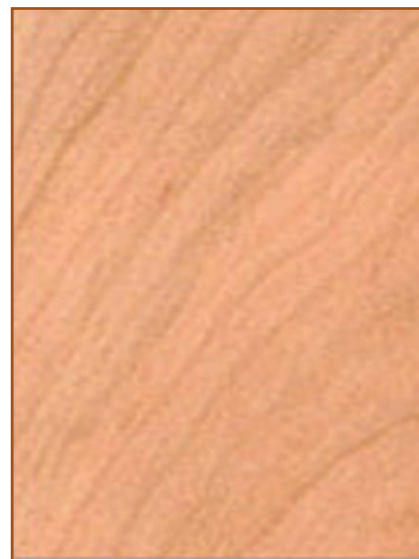
I just worked with a large piece of **Black Cherry**.

Black Cherry is great for bowls, boxes, and just about any project that will work with a dark wood. I just finished a 18" salad bowl for a neighbor who gave me a 30" diameter cherry tree. (We are both happy with the deal.) The wood is of a relatively even texture, cuts and sands easily, will take detail, and is readily available in the East. Black Cherry is **Jacques Vesary's** favorite for those reasons. He carves, burns, and paints his work so, Black Cherry is a good choice.

Black Cherry will darken with exposure to ultra violet rays from sunlight and over time will darken to a deep reddish brown. There is a nice color contrast between sapwood and heartwood and there may be some red and gray streaks in the sapwood. There may also be dark red gum streaks or deposits in the wood caused by insects, disease, injury or stress. The tree also has a tendency to develop rot pockets from limb stubs that may go all the way down the trunk.



Black Cherry (*Prunus serotina*) is a member of the Rosaceae (Rose) family. It grows from Nova Scotia to Minnesota, south to Texas and Florida, and western and southern Mexico and Guatemala. Trees can grow to 60-80 feet tall and 2-3 feet in diameter. The wood is of medium weight and density (SG 0.47). It works well, saws and turns cleanly, glue adheres well, and takes all kinds of finishes. Though supplies are plentiful, especially in New York, Pennsylvania, Virginia, and West Virginia, prices have increased steadily for the past decade.



When freshly cut, Black Cherry has a warm, tannish color, with definite tones of pink. even high quality boards may have dark streaks of gum. Some woodworkers think these deposits are flaws that detract from cherry's beauty and others think they add "character". With exposure to ultra-violet rays of sunlight, over time Black Cherry pieces will mellow and darken to a deep, red-brown.

YOUR MILEAGE MAY VARY

GARY GUENTHER

ONE often hears the question... “How does xyzwood turn?” The answer is usually something like “It turns okay green, but it’s like rock when it gets dry.” How often have you heard that? Even though that well-worn assessment is true of one of my favorite woods to turn, I wanted to illustrate one of my preferences for the wood with a photo.

This is **Bradford Pear**. Its conical top and prolific white blossoms are harbingers of Spring. One simple reason for my picking this particular wood to highlight is the tree is fairly abundant in this area.

The tree is brittle, so big hunks tear off in almost every wind storm. That’s why the wood is often readily available to a keen-eyed passing motorist who knows what to look for – particularly one who might have a chain saw in the trunk and a lathe at home. (Don’t forget to ask permission.) I got the piece shown in this photo from my daughter’s front yard.

The wood is fine grained and cuts like butter with little tear out. Many turners sing its praises. It starts out as a nice creamy color, but will darken somewhat with age. The bark stays on nicely without need for CA glue – surprisingly, even when harvested in June, as is the case here.

It can be turned quite thin and it warps artistically. Since it is a fruit wood, it does have a bit of a tendency to crack. It has to be dried carefully or boiled to minimize cracking.

It tends to bruise easily, so it will test your tool technique and get you to remove that unneeded sharp heel from the bevel of your gouge. Honing your gouge after grinding should also help avoid any such problems.

Since the grain is so fine, it tends to be a little on the plain side, and there’s not much grain structure for a good oil finish to “pop” out. This otherwise negative feature may provide a good reason to try out some other enhancement technique like coloring, texturing, carving, or burning.

With all that, one of the major reasons I enjoy turning **Bradford Pear** is I get can these wispy curls, five feet long!

Now that’s fun !!!

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.



Bradford Pear (*Pyrus Calleryana* “Bradford”), native to Korea and China, is said to be one of the most popular trees in the United States. Planted for well over a century by developers as the “perfect street tree”, it is now considered an invasive species. This rapidly growing, moderately-sized tree has a compact, pyramidal-shape and blooms strikingly in April/May before the leaves emerge. The profuse, slightly malodorous, white blossoms are followed by glossy, dark-green leaves throughout the summer. In the fall, the leaves turn a vibrant wine color. This is an attractive tree – but its beauty is flawed. Due to vigorous growth, weak wood, and a poor branch structure, the trees often begin falling apart after only 20 years, and consequently they are susceptible to wind and ice damage.

NEW TURNING PRODUCTS

MICHAEL BLAKE

ROBERT SORBY, LTD., renowned Sheffield, England toolmaker has recently introduced a line of unique “micro” woodturning tools that should be available in the U. S. sometime in early 2009.

Pictured here, Sorby calls these tools their *Micro Turning System*. Each of the four sets comes with a 6” anodized aluminum handle, with two set screws for holding the cutting/sanding/texturing blades firmly in place. Handles like this are a rather radical departure for Sorby. With the exception of the Deep Hollowing System, Sorby carving, turning, and woodworking tools are offered with wooden handles... ash, boxwood, or rosewood. According to Sorby, the main advantage of their new handle system is the turner can purchase one set with the handle and use it with all of the other tools/blades.

MICRO SPINDLE SET. Intended for small and intricate spindle pieces, the set includes a 1/2" [13mm actual size] Spindle Roughing Gouge, a 5/32"[4mm] Beading/Parting blade, and a 1/4"[6mm] Skew Chisel.

MICRO HOLLOWING SET. Designed for delicate hollow vessels, boxes, and bowls, this sets includes a boring blade, a round nose scraper, and a swan-neck hollowing blade – each 1/4" wide [6mm].

MICRO SANDMASTER. The sanding head employs the free-spinning technology as Sorby’s full-sized version. The foam pad is 1" [25mm] diameter and uses Velcro abrasive discs. The set comes with 2 discs each of 120, 180, 240, 400 grits, two Allen keys for adjusting the shaft in the handle. The sanding head is adjustable to any angle.

MICRO TEXTURING TOOL. Again, a smaller version of Sorby’s current texturing tool, this set comes with a shaft/tool rest and two spiral cutters (medium & fine). A texturing head is available separately.

According to Sorby, Craft Supplies USA will be offering these tool sets in 2009. When I contacted them, I was told “the” guy who would know when they would have the tools and pricing was on vacation until mid-January. However, a new catalog comes out in March and, if the tools are being offered, they will be in that issue.

In Great Britain, the full **Spindle Set** sells for about \$50.00, with the blades separately priced about \$17.00 each. The full **Hollowing Set** sells for about \$52.00, with separate blades about \$15.00 each. The full **Sandmaster Set** sells for about \$55.00, with replacement sanding discs about \$2.00 for 10. The full **Spiralling Set** sells for about \$72.00, with the cutters selling for about \$13.00 each. The aluminum handle sells separately for about \$21.00. (Prices include European VAT.)

Considering Craft Supplies USA’s high markup on Sorby tools, anyone who is interested might do better ordering directly from England. I did find one company in Britain offering the tools at approximately the prices listed above – Stiles & Bates at stilesandbates.co.uk



MICRO SPINDLE SET



MICRO HOLLOWING SET



MICRO SANDMASTER SET



MICRO SPIRALLING SET

AAW OPEN LETTER**FRANK AMIGO, AAW BOARD MEMBER****THE WHY AND HOW OF CHAPTER GALLERY SHOWS**

In this month's board newsletter I will try to explain why gallery shows should be attempted by AAW chapters. I will also describe how my first chapter, Chesapeake Woodturners (CW), ran several gallery shows, and continues to do so successfully to this day.

When we started CW, we had no professional turners, and none of us wanted to be professionals. None-the-less, most of us wanted to turn professionally. My classes covered basic woodturning, but once a semester I brought in a well-known turner like Al Stirt or David Ellsworth to do a master class. These classes were much in demand so our club members could see and imitate professional skills.

As the club grew, we developed a large group of mainly older men, many of whom had few skills as turners. At the same time a few of us started doing gallery shows in different venues around Annapolis. We opened some of the shows to all our members. I noticed that the less experienced folks started to do better and better so as not to be embarrassed when they were selected for a show. Because of this, most of the chapter started turning in a more professional manner and the sprit of our members really took a rise. I think chapter gallery shows would do the same for all chapters.

Now, the how. First you should select 4 to 6 folks who do good work. You could have a local art teacher or gallery owner look over the work and pick the turners if you have no one in your chapter who feels qualified. Then you have to find a venue and pick a date. Usually this would be 6 months to a year down the road. The next step is selecting and planning the advertising. This too can be far down the road. Depending on the venue, your members may need to make and paint stands for the show. A week or two before the show the local advertising should kick in. For the opening night, depending on the venue, you should plan to have snacks and drinks available. Most gallery shows last a month and if the items are for sale, the gallery will take a commission.

First of all, most of you know who in your chapter are good turners. These are the folks that you want for the first show, but if you have professionals in your club, make it a mix of professionals and amateurs. As I said, if no one in your club wants to jury the items, try to get an art teacher or a gallery owner, someone who doesn't know the entrants to select the items.

In Annapolis we had many venues from which to select. The school where I taught was a community-based art school with a wonderful gallery. Our two neighboring counties had similar facilities which we used, and still do. The Maryland Federation of Art, a non-profit, has a gallery in Annapolis and one in Baltimore. They are always looking for folks to fill their spaces. The local county park has a large office building with a big room that they like to fill with gallery shows. They especially like woodturners, since we would demonstrate on their porch on Earth Day, showing people finished pieces and the rough logs they came from. This also got us wood from the park when trees had to be taken down. I am sure this does not cover the myriad of venues you can find out there.

For advertising you should contact the "arts" columnist at the local newspaper to do a story on the show, which usually comes out after the opening. They can also do announcements of the show, the week before. Six months to a year before, you can put write-ups in art magazines and flyers with tourist attractions. You will need a good group photo of the turnings for postcards announcing the show. These can be sent to friends and relatives, but especially to local collectors. U. S. Press in Valdosta, Georgia, and Modern Postcard in Carlsbad, California, are two very good postcard vendors. We mostly used Modern, their prices were pretty good.

Depending on the venue, you may need to make stands. If any of you need help with that, I can get you a set of cutting diagrams using 1/4" plywood

[CONCLUDED ON NEXT PAGE]

AAW OPEN LETTER**FRANK AMIGO, AAW BOARD MEMBER****THE WHY AND HOW OF CHAPTER GALLERY SHOWS, continued**

and Luan plywood, designed by Phil Brown. Our club did a set for ourselves and one for the park. Before a show we would get together to repaint the stands. The venue owners may want to set the show up, or may want you to set it up. If the latter, you should have no more than three to do it, preferably only one person. You will have to order goodies and drinks for the opening a week in advance.

Other things needed for smaller shows are biographies and maybe pictures of the folks displaying. We had a nice framed (about 10" by 12") write-up with picture. These can be used again and again. You'll also need typed cards for each piece with the maker's name, title of the piece (if any), type of wood, and price (if for sale). These can be attached to the stands below each piece.

As I stated earlier, a commission will probably be charged for any sales, depending on the venue, anywhere from 25 to 50%. Work can usually be displayed "not for sale." Depending on your ability to get local papers to write up the show, your chapter can get pretty well known in the area. This can bring in many new members and get the attention of local collectors. All of which helps the local chapter and the AAW. In Annapolis the newspaper stories on our shows brought calls from people who had some pretty nice trees down and wanted to give away the wood. The chapter also got wood from some historic trees – one very old one in Annapolis and parts of the Wye Oak on the Maryland Eastern Shore.

Good luck.

FUTURE DEMONSTRATIONS**GARY GUENTHER**

- **January 8th – Mark Supik – End-Grain Bowls.**

As a follow-up to our November visit to Mark Supik & Company, Mark has kindly agreed to come down and do a demonstration for us on turning end-grain bowls.

- **March 12th – Stan Sherman – Segmented Vessels.**

We have all enjoyed and appreciated Stan's outstanding segmented vessels. Stan will give us an explanation of the design, cutting, and glue-up process and show us how he holds and turns the results.

- **May 7th– Barbara Dill – Multi-Axis Work.**

Barbara left the nursing profession in 1989 to become a professional woodworker and became a full-time turner and teacher after a class at Arrowmont. She is known locally for her beautiful salad bowls and hollow forms from local woods and teaches at the Visual Arts Center of Richmond. Currently, she is fascinated with the adventures of multi-axis spindle turning, which she demonstrates via a conceptual model that helps clarify the tools, techniques, and results. (See www.barbaradill.com)

- **August 6th – Paul Fennell – Creating a Work of Art – design, hollowing, carving, piercing, and finishing.**

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" and at www.jpaulfennell.com. If you attended our meeting at Jerry and Deena Kaplan's house, you may remember Paul's exquisite *Woodturners Wifflebat and Ball* in the Library. Try to plan your vacation time so as not to miss this demo – you will not regret it.

Although we have not set firm dates, I have agreement in principle from **David Ellsworth** and **John Jordan**. These will be very special demonstrations, not to be missed. If you have suggestions for future demonstrators, or would consider demonstrating yourself, please contact Gary Guenther at gary.guenther@att.net or 301/384-7594.

MCW MEETING SCHEDULE – 2009

Meetings are held on the Thursday before the second Saturday each month, from 7:00-9:00 PM, at the Woodworkers Club in Rockville, Maryland. See our website for a map to the meeting site.

2009 MEETING DATES	JAN 8	FEB 12	MAR 13	APR 9	MAY 7	JUN 11
	JUL 9	AUG 6	SEP 10	OCT 8	NOV 12	DEC 10

MCW'S TURNING JOURNAL

A monthly publication of Montgomery County Woodturners – An American Association of Woodturners (AAW) Chapter.

Editor: Michael Blake – Phone: 301/589-1815 – Email: mb7298@comcast.net

We're on the Web at: www.montgomerycountywoodturners.org

MCW CONTACT INFORMATION

MCW OFFICERS

President	Phil Brown	philfbrown@comcast.net	301/767-9863
Vice President	Clif Poodyry	cpoodyry@aol.com	301/530-4501
Program Chair	Gary Guenther	gary.guenther@att.net	301/384-7594
Membership	Stuart Glickman	stuartglickman@gmail.com	301/279-2355
Secretary	Ed Karch	ekarch@karch.com	703/631-3263
Assistant Secretary	Tim Aley	taley16922@aol.com	301/869-6983
Treasurer	Bob Browning	suznbob@verizon.net	301/774-0305
Newsletter Editor	Michael Blake	mb7298@comcast.net	301/589-1815

MCW VOLUNTEERS

Mentor Program	Donald Couchman	bigcouch@aol.com	301/963-6770
Group Buys	Stan Wellborn	s.wellborn@starpower.net	202/362-6609
Web Master	Bert Bleckwenn	bableck@gmail.com	301/718-1850
Lending Library	Clif Poodyry	cpoodyry@aol.com	301/530-4501
Still Photography	Mike Colella	mike@colellaphoto.com	301/942-2853
Candid Photography	Gary Guenther	gary.guenther@att.net	301/384-7594
S&T Recording	Richard Webster	gtjazz@comcast.net	301/251-1605
Wood Identification	Ed Karch	ekarch@karch.com	703/631-3263
Exhibit Committee	Phil Brown, Hal Burdette, and Clif Poodyry		

MEMBER DISCOUNT PROGRAMS

ROCKVILLE WOODWORKERS CLUB – www.woodworkersclub.com

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



2SAND.COM – 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 is 10% (discount code available in the restricted area of the MCW Website)



CRAFT SUPPLIES USA – www.woodturnerscatalog.com

Club members can save 10% on all finishes & disc abrasives from 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 using on the link above and going to the club member login located on the lower right portion of the page.



HARTVILLE TOOL CLUB – www.hartvilletool.com

The first year we get a 20% discount on non-sale items and a 15% discount in following years along with our chapter receiving a 3% rebate. If you have not signed up for this discount program, you should let Stan Wellborn know you want to join. He will let Hartville know you are an MCW member and sign you up. Catalogs and ordering instructions are available or at our meetings.

