

IN THIS MONTH'S ISSUE

SPECIAL ANNOUNCEMENT.....	2
President's Perspective.....	3
Exhibit & Related News.....	4
Member News.....	5
Financial Report.....	5
Membership Report.....	5
March Meeting Minutes.....	6
March Show & Tell.....	7-11
MCW Outreach.....	12
March Demonstration.....	13-16
Your Mileage May Vary.....	17
The Wood Wizard.....	18
Future Demonstrations.....	19
Click-It.....	20
Turn The Page.....	20
AAW Open Letter.....	21
Future Meetings & Contact Information.....	22



PHIL BROWN FLARE BOWLS

NEXT MEETING ANNOUNCEMENT

APRIL 2009 MONTGOMERY COUNTY WOODTURNERS MEETING...

DATE Thursday – April 9, 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 Cliff Poodry for videos from the club's *Lending Library*.

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

7:30-8:45 — PROGRAM – **Phil Brown** will demonstrate his techniques for designing, constructing, and turning his unique and dramatic *flare* 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.

APRIL DEMONSTRATOR — PHIL BROWN

Phil Brown is an agricultural economist retired from USDA. He has loved working with wood since he was a boy growing up in Denver, Colorado. In 1975, he bought a lathe and began to teach himself wood turning with the help of a book. He was a founding member of CAW and MCW, and continues to be active in these organizations, as well as in the James Renwick Alliance.

He primarily uses the wood of local trees and often allows the wood to spalt to bring out dramatic natural patterns. He is widely known for his thinly-walled, open vessel forms and for his fine finishes. Phil exhibits his work nationally and internationally in galleries and juried or invitational shows.

His bowls can be found in the Renwick Gallery of the Smithsonian American Art Museum, The Wood Turning Center, the Gelman Library at George Washington University, and in hundreds of private collections.



SPECIAL ANNOUNCEMENT

PHIL BROWN

I will be receiving your pieces at the April 9th meeting for the wall case exhibit at the Potomac Public Library during May. At least 35 pieces of all sizes are needed, including wall-hung or easel-mounted platters. We have pictures of the turning process from the Davis exhibit, but we could use new pictures of members turning for this exhibit. Below is the information form we need with your piece in order to prepare a label, an insurance list, and to plan for installation. Please bring your pieces in a box, or well wrapped for stacking if in a bag.

MCW DISPLAY INFORMATION FORM POTOMAC PUBLIC LIBRARY MAY 2009

MCW MEMBER NAME _____

PIECE #1 TITLE OR NAME (if any) _____

DESCRIPTION [wood(s), other materials & treatments (dye, burned, finish, etc.)]

DIMENSIONS (height & diameter) _____

INSURANCE VALUE \$ _____

PIECE #2 TITLE OR NAME (if any) _____

DESCRIPTION [wood(s), other materials & treatments (dye, burned, finish, etc.)]

DIMENSIONS (height & diameter) _____

INSURANCE VALUE \$ _____

PIECE #3 TITLE OR NAME (if any) _____

DESCRIPTION [wood(s), other materials & treatments (dye, burned, finish, etc.)]

DIMENSIONS (height & diameter) _____

INSURANCE VALUE \$ _____

Additional pieces: Please provide the same information.

PRESIDENT'S PERSPECTIVE

PHIL BROWN

WE received good news from AAW that our grant request for \$1,500 for enhancements at the Forest Glen Wood Shop was approved.

Bert Bleckwenn has been working with Chris Wright (Forest Glen Annex Shop manager) and Jerry Mauch (MCW member who first brought the request forward) to determine exactly what to use the funds for and the financial tracking and accounting for the expenditures to AAW. Our objective is to enable the shop to teach woodturning, with aid of MCW volunteer instructors, to recovering warriors from the Walter Reed Hospital.

Capital Area Woodturners has been assisting veterans at Walter Reed since January 2007 by providing walking canes with eagle-head handles carved by members of Northern Virginia Carvers. They received a few minutes of TV coverage about the project in March. You can view that coverage in the last quarter of this YouTube segment:

www.youtube.com/watch?v=IH9WzDHCUjA&feature=channel_page

I'm pleased with our experience in presenting members' work at several local libraries. Images are on the home page and under Past Events on our website. We will do this again in May at the Potomac Public Library.

While no other library exhibits are scheduled for this year, I am working with Ernie Chabot from the *Senior Artist Alliance* to develop local opportunities for joint gallery-type exhibits with sculptors in SAA. Because display space will always be limited and shared between SAA and MCW, we will select work displayed by a jury or invitation process.

All MCW officers and volunteers have my thanks for faithfully carrying out your roles in making our Chapter function so well. Our attendance and participation shows members appreciate our programs, newsletter, website, lending library, and associated educational and support services which we provide.

From a personal perspective, in early March I enjoyed seeing two of my pieces on display with other works at the **Wood Turning Center** in Philadelphia.

I was recently surprised to learn that an apple wood vessel of mine is being given to the **Mobile Art Museum** as part of a donated collection. While two months off, I'm looking forward to attending the symposium *InGrained: Women and Wood Art* (described elsewhere in this newsletter) since I have pieces by four of the presenters and took a workshop by another presenter.

For our April program, I will be talking a bit about design and the processes I use in making my flared vessels. *Come join us.*

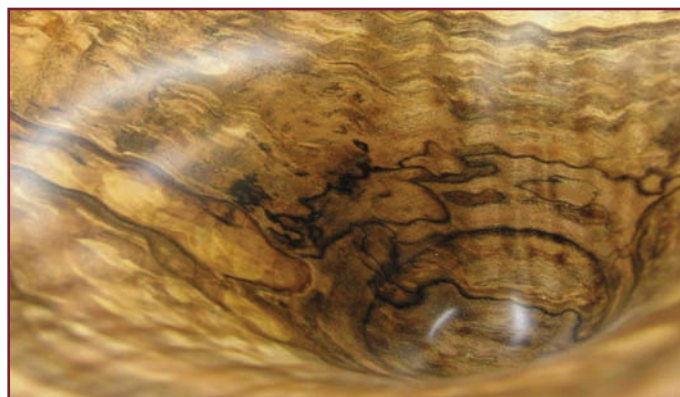
SPECIAL NOTE CONCERNING PHIL'S DEMONSTRATION ON APRIL 9TH...

On the MCW website home page, in the right hand column, under **Links**, members will find a 4-page PDF document by Phil entitled "How I Turn Green Wood".

montgomerycountywoodturners.org/Documents-/PhilBrownHandout.pdf

Anyone interested in Phil's process, will benefit from reading this thorough explanation before the club meeting on April 9th. [Time constraints will make it impossible for Phil to cover this in detail that evening.]

Phil will discuss bowl design in terms of relationships of height, width, openings and base size, with reference to the **golden mean ratio** 1-to-1.6. He will also discuss and demonstrate his process for achieving $\frac{3}{16}$ "-thin walled, flare vessels.



EXHIBITS & RELATED NEWS

PHIL BROWN

◆ **The Smithsonian Craft Show** will be held April 23rd to 26th, at the Building Museum, 401 F Street, NW in Washington, DC. You can take the Metro Red Line to the Judiciary Square Station, try to find street parking, or use nearby parking lots/garages at the Verizon Center's 6th Street entrance and at the corner of 7th and H Streets. Only a few woodturners will be present: **Charles Faucher**, **Simon Levy**, and **David Nittmann**. More details are at: www.smithsoniancraftshow.org/indexmain.asp?content=welcome. Go to the right-side menu, click on wood, and on images of the objects shown to see examples of their work. Pay particular attention to the Levy pyrography work, it is amazing.

◆ **The 12th Annual Jewish Community Center** senior adult art exhibit, *A Lifetime of Perspective*, will be on view May 17th–31st. The exhibit is full for this year, but for those seniors who were not selected, the Center is maintaining a Call List for next year. To add your name to this list, call Kandy Hutman, 301/348-3864. The exhibit is made possible through the support of the **Deena & Jerome Kaplan Family** in memory of Deena's parents.

◆ **The Arrowmont 2009 Catalog** is out with eleven woodturning classes of one week duration scheduled in June, July, and August. Instructors include **David Ellsworth**, **Michael Mocho**, **Jean-Francois Escoulen**, **Beth Ireland**, **Mark St. Leger**, **Nick Cook**, **Warren Carpenter**, **Avelino Samuel**, **Jerry Kermode**, **Binh**

Pho, **Joe Ruminski**, and **Art Liestman**. These classes will be followed in September and October with one week and weekend workshops. See their schedule at:

www.arrowmont.org/registration/commerce.pl?page=summer2009-grid1.html&cart_id=

◆ **Catoctin Area Turners** was recently formed by **Tom Boley**, a past president of CAW. They meet on the second Thursday each month at the Banshee Reeks Nature Preserve at 21085 The Woods Road in Leesburg, Virginia.

◆ **InGrained: Women and Wood Art**. Put May 29th–31st on your calendar for this symposium and the exhibit *Turning Wood into Art* (from the Mason collection) at the Visual Arts Center of Richmond. Beginning with a Friday night wine & cheese reception (6:30–7:30 PM), **Arthur** and **Jane Mason** will talk about their passion for collecting turned wood pieces. On Saturday from 9:00AM to 6:00PM artists Virginia Dotson, Michelle Holzapfel, Connie Mississippi, Merryll Saylan, Betty Scarpino, and Hayley Smith will present talks and demonstrations. On Sunday from 1:00PM to 4:00PM, the VisArts wood faculty Barbara Dill, Doug Finkel, Tom Crabb and Nick Pollok will give talks and demonstrations. For more information see:

www.visarts.org/exhibitions/upcoming
and

www.woodcentral.com/cgi-bin/turning3.pl?noframes;read=202923



MEMBER NEWS

PHIL BROWN

- **STUART GLICKMAN**'s photograph titled *Talking On Your Cell Phone Can Be Dangerous When Traveling* is featured in *How You See It*, the second annual photographic exhibition at VisArts, from now to May 10th. VisArts is located in Suite 300 at 155 Gibbs Street in the Rockville Town Center, around the corner from the new Rockville Library. For information call 301/315-8200 or go to: www.visartscenter.org
- **CLIF POODRY** teaches a one-day **Beginning Bowl Turning** class at the **Woodworkers Club** in Rockville, Maryland on May 16th, July 25th, and September 19th. He alternates to a two-day **Advanced Bowl Turning** on April 18th & 19th, June 20th & 21st, and August 15th & 16th. For more information, see:
www.woodworkersclub.com/practice%20class1.htm
- **MARK SUPIK** offers full-day Saturday classes on five different subjects between now and June at his commercial shop in Baltimore, on emphasis on beer taps (between centers turning) and bowls from green wood. The lathes and shop are a treat to see and use. The shop is just a few blocks west from the Lombard Street exit off of I895. For details see:
www.marksupikco.com/School/schoolcurrent09-1.html
- **LATHE FOR SALE** – Powermatic Lathe Model 90, circa 1975. Set up for 3-phase 220 volt. Runs well, variable speed, 3 face plates & 2 tool rests included. The lathe is set up and available for a “test drive” at Mark Supik & Company – #1 North Haven Street – Baltimore, Maryland – 410/732-8414. **PRICE \$1,200.00**



CLIF POODRY



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.

FINANCIAL REPORT

BOB BROWNING

MCW Bank Account Balance on February 28, 2009.....	\$ 3,517.07
Income: \$5.00 [Lending Library], \$25.00 [Silent Auction].....	\$ 30.00
Expenses: \$19.05 [Halogen Lamp].....	(\$ 19.05)
CURRENT ACCOUNT BALANCE 03/31/09.....	\$ 3,528.02

MEMBERSHIP REPORT

STUART GLICKMAN

At the end of 2008, there were 73 people on our active membership roster.

As of March 31st, 55 have renewed and 18 have yet to do so, plus we have added 3 new members.

If renewing has slipped your mind, please be sure to see me at the April 9th meeting OR make your \$20 renewal check payable to MCW and mail to me at → 2896 Glenora Lane – Rockville, MD 20850

MARCH MEETING MINUTES

TIM ALEY, SECRETARY

PRESIDENT Phil Brown called the meeting to order and welcomed 29 members and guests to the March meeting. One new member, **Bill Autry**, introduced himself and told of his extensive career in woodworking and woodturning. **Lars Brownworth** introduced himself as a guest.



NEW MEMBER BILL AUTRY



GUEST LARS BROWNWORTH

Many interesting items filled the *Silent Auction* table which benefits MCW. Several pen and bottle stopper blanks were donated by Elliot Schantz, Bob Browning donated a large Osage Orange blank, Richard Webster donated 2 Spalted Maple blanks, and Gary Guenther donated a Longworth chuck.



Show & Tell items were checked in by Richard Webster, photographed by Hal Burdette, with Jack Enders able assistance.

MCW currently has an exhibit at the Quince Orchard Library for the month of March. There will be a collection of your pieces at the April meeting for the May Potomac Library exhibit. We are encouraging pieces of any size and particularly large pieces.

Bert Bleckwenn received notification Wednesday March 12, 2009 from AAW that our grant request for \$1,500 has been approved for the MCW Outreach/Wounded Warrior project with Walter Reed. (See related article, page 12 below)

A request was made for volunteers for Assistant Secretary and backup S&T photographer when Tim Aley and Hal Burdette cannot make it to the meeting. In May we will need a backup for Hal, and that person should also be able to take the time to edit the pictures taken and send them to the Editor and Web Master. Stuart Glickman volunteered to fill in.

Stan Wellborn had the signup sheet for Hartville Tool Club, and he brought in catalogs to share from Iturra Design. They are great informative reads about bandsaws, as well as catalogs.

A great variety of items graced the *Show & Tell* table. **Stuart Glickman** took photographs while **Clif Poodry** led the discussion which included jewelry, several pens, a kaleidoscope egg, four replaceable-tip gouges from New Zealand, and several bowls. During the discussion of items, we got a small "concert" from **Ed Karch**, playing his partially-turned fiddle.



Program Chair **Gary Guenther** introduced fellow member **Stan Sherman** and his demonstration of segmented hollow forms.

MARCH SHOW & TELL

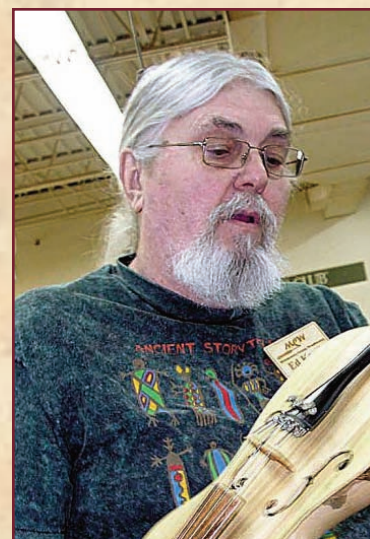
HAL BURDETTE/STUART GLICKMAN



DAVID JACOBOWITZ – BLACK HOLLOW VASE [BIRCH, DYED WITH LEATHER DYE]



ED KARCH – PARTIALLY TURNED FIDDLE
[MAPLE, KOA, EBONY, YELLOW POPLAR, COCOBOLO]



MICHAEL BLAKE
6" BALL POINT PEN
[BUBINGA]



MARCH SHOW & TELL

HAL BURDETTE/STUART GLICKMAN



MICHAEL BLAKE

TURNING GOUGES WITH SOLID SHAFTS & REPLACEABLE TIPS
[FROM WOODCUT IN NEW ZEALAND] TOP-TO-BOTTOM

1/2" STANDARD-GRIND SPINDLE GOUGE

1/2" STANDARD-GRIND BOWL GOUGE

1/2" FINGERNAIL-GRIND BOWL GOUGE,

3/8" STANDARD-GRIND BOWL GOUGE

1/4" FINGERNAIL BOWL/DETAIL GOUGE (W/O REPLACEABLE TIP)



NEW MEMBER BILL AUTRY

LEFT
2" x 2 1/2" KALEIDOSCOPE
[WALNUT, OAK]

TOP RIGHT
6" x 3" BOWL
[WORMY MAPLE]

BOTTOM RIGHT
8 1/2" x 3" BOWL
[CHERRY]



MARCH SHOW & TELL

HAL BURDETTE/STUART GLICKMAN



CLIF POODRY

2 1/2" NECKLACES
[L-OSAGE ORANGE R-WALNUT]

7" x 4" VASE
[NORFOLK ISLAND PINE]

7" x 3" MUSICAL NOTE VASE
[WALNUT]



TIM ALEY

12" x 3 1/2" BOWL [CHERRY]

8" x 5 1/2" BOWL [CHERRY]

8" x 5 1/2" BOWL [CHERRY]

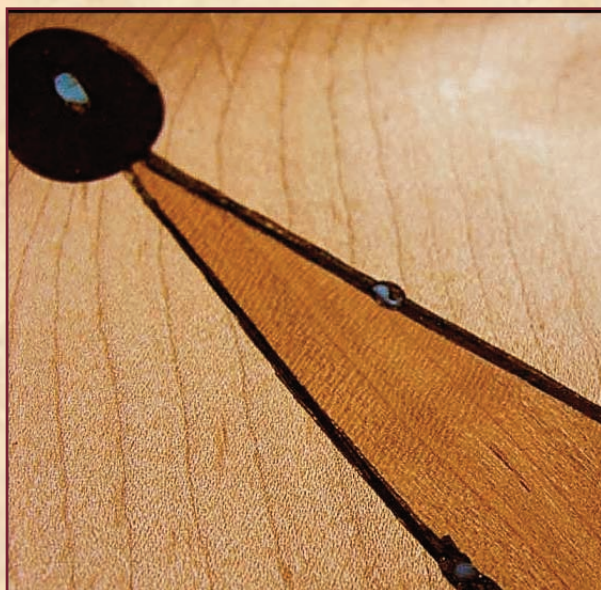


MARCH SHOW & TELL

HAL BURDETTE/STUART GLICKMAN

CHRIS WRIGHT

1" RING [BLOODWOOD]



RICHARD WEBSTER

11"x 3" PLATTER

[MAPLE, CHERRY, EBONY, TURQUOISE INFILL]



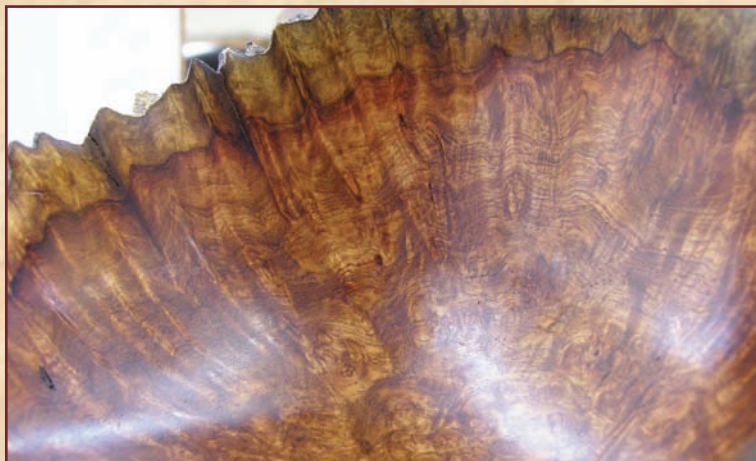
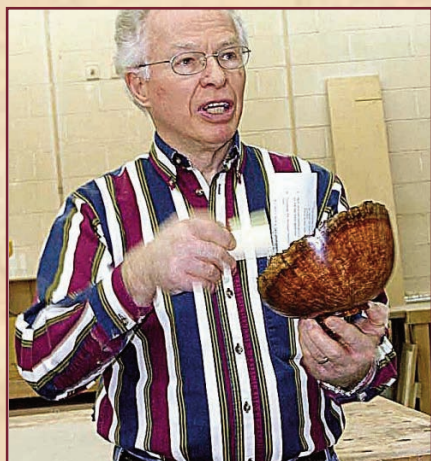
**STAN
WELLBORN**

6 1/2" x 5"
BOWL
[MYRTLE]

MARCH SHOW & TELL

HAL BURDETTE/STUART GLICKMAN

PHIL BROWN WITH PURCHASED AMBOYNA BURL BOWL



JERRY MAUCH

LEFT
1 3/4" x 3"
JEWELRY HOLDER
[WALNUT, JATOBA]

TOP RIGHT
6" x 3" FOOTED BOWL
[BIGLEAF MAPLE]

BOTTOM RIGHT
SLIMLINE PEN
[CURLY MAPLE, PADAUK]

BOTTOM RIGHT
SLIMLINE PEN
[UNKNOWN WOOD, PADAUK]

BOTTOM RIGHT
FILIGREE-TOP PEN
[PURPLEHEART, BRAZILIAN
ROSEWOOD]



MCW OUTREACH

BERT BLECKWENN

WARRIORS-IN-TRANSITION SUPPORT PROGRAM

EFFORTS by MCW to support our recovering wounded warriors from Walter Reed Army Hospital and Bethesda National Naval Medical Center at the Forest Glen Annex Arts & Crafts Center Woodshop continue to make excellent progress.

The Army has formed a specific brigade called the **Warriors Transition Brigade** for recovering warriors returning from war. So, we have renamed our support program accordingly, now calling our Outreach Program the *Warriors-In-Transition Support Program*. The Warrior Transition Brigade will provide command & control, primary care, and case management for service members receiving treatment for wounds suffered deployed in the war on terror. The unit works to "promote their timely return to the force or transition to civilian life".

Recent Warriors-In-Transition Support Program activities include:

♦ Connecting With Wounded Warriors

On March 17th, **Chris Wright**, Arts & Crafts Center Woodshop Manager conducted another pen turning session, with MCW members Bert Bleckwenn and Jerry Mauch providing mentoring support. Participation was limited to six warriors, but only five warriors had the opportunity to turn, with four of the warriors completing their pens by the end of the session. Future sessions are scheduled for every other Tuesday, but based on our experiences, future attendance will likely be limited to the number of available lathes so that we ensure all attending have hands-on experience.

♦ Improving Arts & Crafts Center Turning Facilities

I am volunteering time every Tuesday at the Woodshop and have been doing routine maintenance and minor enhancements to the turning facilities, providing mentoring support, and conferring with Chris Wright on areas where MCW might provide further assistance. Other volunteers will be asked

to pitch in as this program evolves and specific new opportunities arise.

♦ MCW Demonstration & Workshop Capabilities

Phil Brown and Bert Bleckwenn have both loaned their Jet Mini-lathes to the Center, which now brings the lathe capacity up to five.

♦ Donations of Equipment, Tools & Accessories

Any MCW members who have turning tools, live centers, drive centers, chucks, any other kind of useful equipment, and/or bowl and pen blanks are encouraged to donate whatever you can spare to the Crafts Center.

♦ AAW Grant Status

MCW's \$1,500 Grant Request has been approved. We have prioritized the needs and are proceeding with procuring the following items: mini-lathe with stand, Wolverine Sharpening System, turning tool sets, pen-making mandrels, pen kits and various sanding and finishing supplies. While discounts and donations are also being sought to stretch the grant funds, I'm asking MCW to also contribute \$500 towards the listed purchases and for future replenishment of pen kits and supplies. Items purchased will be provided to the Warriors In Transition Support Program on a loan-basis, but ownership will be retained by MCW.

♦ MCW Volunteers & Donors

Jerry Mauch and I are still the only MCW members who have been able to provide volunteer time at the Forest Glen shop. Other members who have expressed an interest in volunteering are Phil Brown, Clif Poodry, Elliot Schantz, and Don Van Ryk.

Anyone who is interested in volunteering time or donating turning-related tools or accessories, please contact me at bableck@gmail.com.

MARCH DEMONSTRATION

STAN SHERMAN

CONSTRUCTING & TURNING SEGMENTED WOOD VESSELS

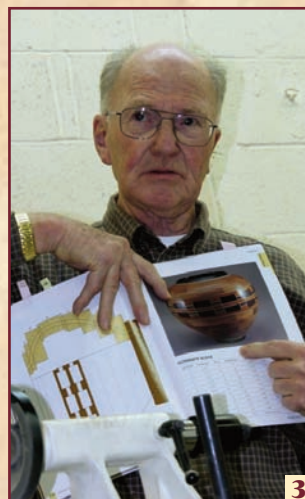
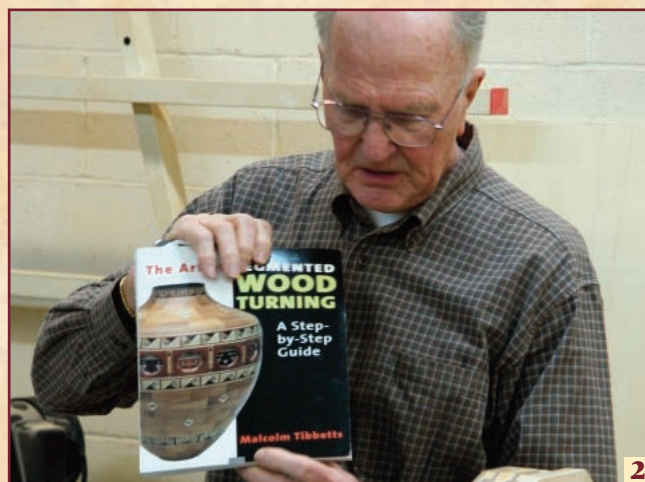
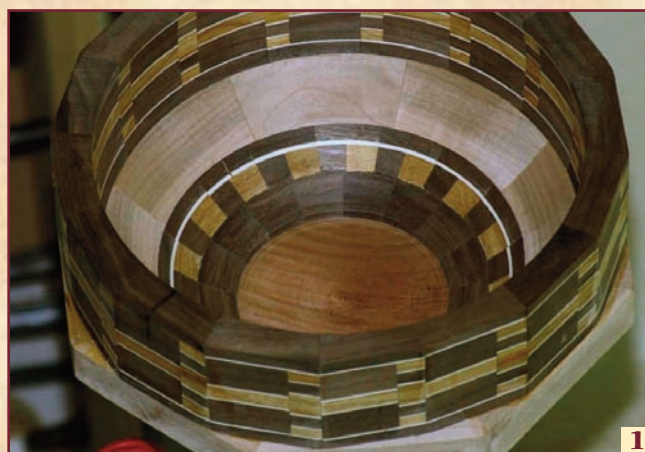
CREATING objects by cutting and assembling wood segments expands the wood turner's potential for making unique vessels. The inherent workability, grain, color, and figure characteristics of wood remain the foundation for turning art, but segmented turning enables one to add new ideas, designs, and versatility. By using segmentation techniques similar to those I will discuss, the turner is challenged to create artistic combinations of wood species and to incorporate a range of design and style ideas. [1]

My interest in segmentation was first motivated by Ron Hampton's book *Segmented Turning, A Complete Guide*. In Ron's book, a number of basic techniques are examined, and a basic treatment of planning and the key formulas for calculating angles are presented. He also published very handy tables that simplify decisions regarding miter angles, number of segments, and segment length. My first projects in this field were drawn from Ron's book.

Another early guide was Malcolm Tibbetts' book *The Art of Segmented Wood Turning*. [2] Malcolm describes techniques with which rather complex designs can be achieved even by relatively inexperienced woodturners. Tibbetts' book introduced me to lamination, stave construction, creating oval bowls (without special turning machinery), and building rings with port-holes. His book also explores the design process, the selection and management of wood supplies, gluing, turning spheres, and other techniques and tricks.

A third major source of segmentation information is a book by Dale Nish titled *Woodturning With Ray Allen*. In his book, Nish explains the approaches used by the late Ray Allen and provides a photo gallery of Allen's work. [3]

Additionally, Nish provides insight into Allen's wood selections and vessel design ideas. The significance of detailed scale drawings for vessel plans is stressed, and Nish includes complete illustrations, clearly showing how Allen created the specific elements of feature rings. [4]



MARCH DEMONSTRATION

STAN SHERMAN

My most recent segmented piece is an “alternate block” vessel, a concept taken from Ray Allen's work. This is the piece I will demonstrate. [5–6]

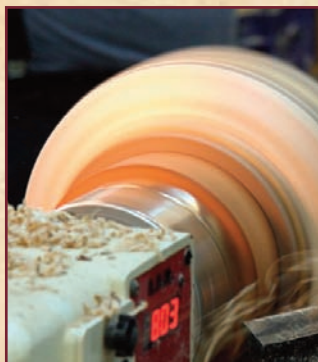
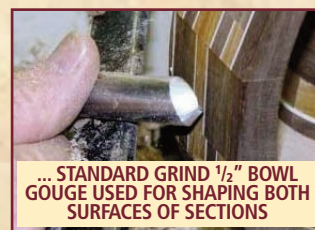
I always begin my making a very precise scale drawing of both the overall design and the necessary rings. The drawing incorporates the profile of the vessel and records the key parameters of each ring, which are diameter of the ring, number of segments in the ring, miter angle needed to cut the segments of the ring, and the length of the segments in the ring. The drawing should also include the width of segments for each ring. The “width” refers to the measurement from the outside to the inside of the segment when glued into the ring.

Additionally, the scale drawing should reveal the rings superimposed on the intended profile of the vessel. The drawing thereby illustrates graphically whether the intended wall of the bowl after turning will be within the limits of the rings at all points. If at any point the profile of the bowl touches the limits of a ring (inside or outside) the risk of the vessel “blowing up” increases significantly.

With the detail of segments and rings and the profile of the workpiece in hand, the choices of wood for the piece must now be made. In the case of this alternate block vessel, I selected maple for the major portion of the piece, walnut for the top and bottom and much of the feature ring, canarywood for the feature ring, and holly for laminate and for an insert in the bottom of the vessel.

For this vessel, I did not select wood with special grain or figure, although I plan to be more selective in the future to highlight those characteristics. With these planning details in place, I began cutting and gluing the pieces needed to create the rings and then the top and bottom sections of the vessel.

The alternate block design is formed from two straight sticks made by using strips of the chosen wood species that are glued into two sticks of equal size but different wood arrangement. When cut and assembled these strips become the “alternate” blocks that form the feature ring of the bowl. They are the basis for the dominant visual characteristic of the



SHAPING OF THE OUTSIDE SURFACE OF THE VESSEL'S TOP SECTION CONTINUES. LATHE IS FREQUENTLY STOPPED TO INSPECT THE SURFACE UNDER A LIGHT FOR ANY PROBLEMS – CATCHES, VOIDS, RIDGES, AND CONTINUITY OF THE OVERALL SHAPE.

MARCH DEMONSTRATION

STAN SHERMAN

piece. Both of these strips are cut into blocks, and the blocks are glued with Titebond II alternately into a third straight strip. This strip reveals the design of the feature ring, but it is not yet in the form of a ring. It is then cut into the segments needed, and both ends of each segment must then be sanded to the exact miter angle calculated earlier.

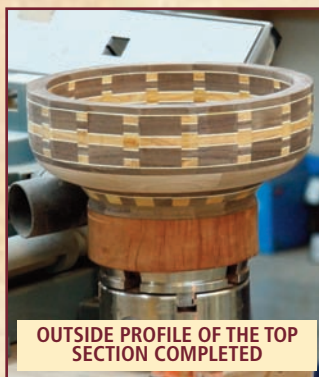
Those segments are formed into the ring and glued in place. Hose clamps secure the ring until the glue is dry. If the calculated values have been followed carefully when cutting and gluing, the ring should be round and very close to the planned diameter for that ring, as on the drawing.

The base and most of the other rings that form the vessel may be made from segments of the selected wood without detailed design issues, unless, as is often the case, additional design features are to be built in. Frequently, the artisan will incorporate special features to be added at the top or bottom of the work piece.

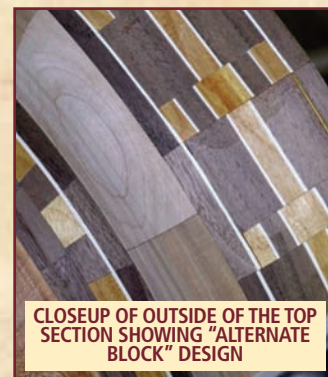
Turning objects made from segments glued into rings, and rings glued together in accordance with the general shape of the workpiece, offers some advantages and disadvantages. For example, the cost of wood is often relatively high because many segmented pieces incorporate several "exotic" species. The cost of wood will likely be higher than if locally available, inexpensive woods were used exclusively. However, the higher cost of exotics may be partially offset because a good bit less wood is "turned away" than when turning vessels from solid blanks or a log. Also, segments are usually cut from relatively dry, dimension lumber which may prove more stable than wet, green wood.

Another factor to consider is the time devoted to planning, cutting, and gluing as one prepares to turn a segmented piece. These necessary "pre-turning" steps will almost certainly increase the total time required for making a segmented vessel over the time normally devoted to creating objects from a single log or turning blank.

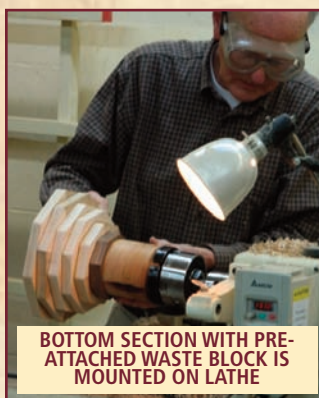
For purposes of this demonstration, my approach to turning the piece was to work the top half and the



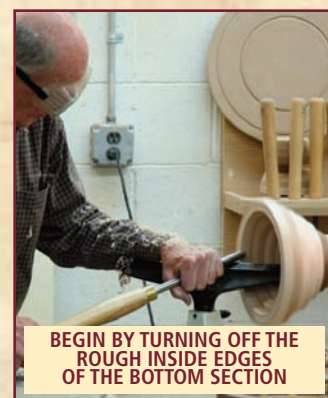
OUTSIDE PROFILE OF THE TOP SECTION COMPLETED



CLOSEUP OF OUTSIDE OF THE TOP SECTION SHOWING "ALTERNATE BLOCK" DESIGN



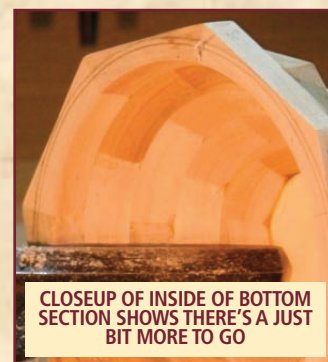
BOTTOM SECTION WITH PRE-ATTACHED WASTE BLOCK IS MOUNTED ON LATHE



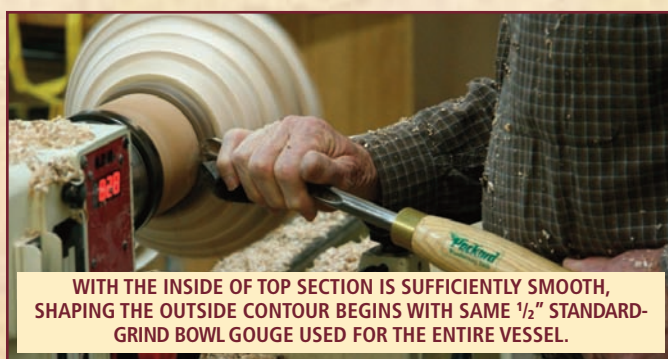
BEGIN BY TURNING OFF THE ROUGH INSIDE EDGES OF THE BOTTOM SECTION



A LAMP MOUNTED TO LATHE BED HELPS REMOVING JUST THE RIGHT AMOUNT



CLOSEUP OF INSIDE OF BOTTOM SECTION SHOWS THERE'S A JUST BIT MORE TO GO



WITH THE INSIDE OF TOP SECTION IS SUFFICIENTLY SMOOTH, SHAPING THE OUTSIDE CONTOUR BEGINS WITH SAME 1/2" STANDARD-GRIND BOWL GOUGE USED FOR THE ENTIRE VESSEL.

MARCH DEMONSTRATION

STAN SHERMAN

bottom half of the vessel separately. That presented the need to glue the two halves after turning the inside prior to completing the piece. I had set up the piece (cutting and gluing segments and rings and waste blocks needed for attachment to the lathe) prior to the meeting. Each half of the workpiece, the top and the bottom, were prepared for turning using a waste block fitted to my chuck and lathe.

I turned the inside of the top section prior to the meeting. At the meeting, I turned the outside of the top section, up to, but not including, the final profile of the outside. Next, I turned the inside and then the outside of the bottom section. I left the final details of blending the two sections to be turned after gluing the two halves together. Therefore, I had to complete the turning and finishing after the meeting.

A particular challenge presented by this approach to segmented turning is **accurate alignment** – especially alignment of the rings in preparation for turning. Any misalignment of rings built into either section may result in an offset from the true axis of the unified vessel. If such an offset does occur, it can seriously complicate the effort to turn, sand, and finish the piece.

The **bottom section** of this vessel had some offset from the true axis of the unified piece. That offset was sufficient to impact final turning. To be specific, I got a “catch” while doing the final shaping of the glued complete vessel. **The stress of that catch was enough to cause the top of the vessel to split off.**

Consequently, only the bottom half together with the feature ring will be available for display at our April meeting. **So it goes in woodturning.**

Despite this setback, the entire process – from planning and building the vessel to carrying out the demonstration – has been an enjoyable and valuable learning experience for me, and I hope for members of Montgomery County Woodturners.

PHOTOS BY STUART GLICKMAN & GARY GUENTHER



WITH THE OUTSIDE OF BOTH SECTIONS TURNED CLOSE TO FINAL SHAPE, FINAL TURNING, SANDING, & FINISHING ARE COMPLETED ON THE INSIDE. THE TAIL STOCK IS USED TO HELP ALIGN THE SECTIONS FOR GLUING AND HOLD THE SECTIONS TOGETHER WHILE THE GLUE DRIES.



WITH THE GLUE SET, THE WASTE BLOCK IS PARTED OFF OF THE BOTTOM SECTION. FINAL SHAPING, SANDING, AND FINISHING IS COMPLETED. THE FINAL STEP IN THE PROCESS IS TO PART THE WASTE BLOCK OFF OF THE TOP SECTION AND CARRY OUT FINAL SANDING AND FINISHING. THIS PROCEDURE IS TOO COMPLICATED TO COVER HERE, BUT WILL BE ADDRESSED IN A FUTURE EDITION OF THE NEWSLETTER.

YOUR MILEAGE MAY VARY**GARY GUENTHER****STEB CENTERS**

RECENTLY, I was enjoying the utility, efficiency, and flexibility of my chuck-mounted “steb” center, and decided it would make a good topic for discussion. I have no idea where the word “steb” came from, but it has been applied by Sorby to a center with a spring-loaded tip surrounded by a ring of sharp, serrated teeth. They are available as drive centers for the headstock, with either a Morse Taper or as a chuck insert. There is also a live tail center version. They offer benefits for all turners from novice to expert and can be used with both spindles and side-grain blanks.



I use the steb center as a drive center – I’ve never used one in the tail stock, but the principles are the same. Mounting a blank with a steb center requires only that the two points of contact be center punched. The spring-loaded, stainless steel point provides accurate and secure centering, for both initial and subsequent mountings, while at the same time not splitting the wood because the circular head distributes the pressure evenly around the serrated ring. This is particularly helpful on small spindles.

A novice turner can work with confidence because, with light pressure from the tailstock, this arrangement allows the work piece to slip if a tool catch results in a dig in, saving it, and the turner, from damage. As the turner becomes more experienced, pressure from the tailstock can be increased to grip the wood more firmly, with no slipping except for extreme cases, and to drive larger, heavier pieces of wood. This is much easier than using traditional 2- or 4-prong drive centers that generally have to be hammered into place before mounting. Super-aggressive turners may find slippage when roughing and prefer other methods of holding the blank.

For more advanced turners in time-critical production turning, by varying tail-stock pressure, the work piece can be stopped for inspection at any time without shutting off the lathe -- simply back off the tailstock until the teeth disengage the work piece.

This allows the center point to hold the work in place with the lathe still running. The steb center also allows for finished pieces to be removed and blanks replaced without turning the lathe off.

The bad news is that the Sorby centers, available from a wide variety of sources (Woodcraft, Packard, Hartville, etc.), are overly expensive, ranging from \$60-\$100. The good news is that you can get good-quality equivalents from Woodcraft, Penn State Industries (PSI), directly or from Amazon prime, for \$15 to \$20 for the drive centers and \$40 for the live center. Needless to say, that’s much more reasonable. Rocket science this is not. These copies have been very highly rated by customers on Amazon. I have used a copy for years with no problems. The Sorby versions come in sizes from ½” to 1 ¼” diameters. The PSI varieties are available in ⅝” and 1” diameters. The PSI versions are called “spur” centers, undoubtedly to avoid patent problems.



One of the problems with the design of my Jet 1236 lathe is that the backwards-facing motor body is too close to the spindle and gets in the way unless blanks are cut and mounted very straight. A side benefit of using a chuck-mounted steb center is that it gets the face of the blank far enough away from the motor housing to add some flexibility for rough shapes.



I highly recommend that, if you haven’t tried one of these, you get one and see if you don’t agree that it is a great tool.

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.

THE WOOD WIZARD

ED KARCH

SPECIAL NATURAL COLORATION IN WOOD

AMBROSIA

The pattern referred to as ambrosia can occur in many woods but is most common in red maple in this area. It is caused by a large group of beetles (4,500 species) commonly called **ambrosia beetles** from the fungus that they feed on. The tunnels are chewed by the female beetle, however the wood is not consumed by the beetle. The chewed up wood (frass) is pushed out of the holes. The beetle introduces a fungus that provides food for the larvae when the eggs hatch. The fungus depends on the beetle, and the beetle depends on the fungus, in a process called symbiosis. The fungus is a staining element that causes discoloration in the wood. FIGURES 1&2

RED STAIN IN BOX ELDER

Box Elder is a maple but has a characteristic red stain which is a reaction by the tree to some type of injury. The stain is not a fungus but can be a reaction to infection by fungus. The actual physiology of the stain is not known but should provide plenty of Ph.D. papers. FIGURE 3

SALTING

Two kinds of decay fungi cause spalting – Brown Rot & White Rot. Brown Rot fungi remove only cellulose from the wood, which takes on a browner color and can crack across the grain, shrink, collapse, and be crushed into powder. White Rot fungi remove both cellulose and lignin from the wood, which may lose color and appear “whiter” than normal. The wood does not crack across the grain, and until severely degraded, it retains its outward dimensions, does not shrink or collapse, but often feels light and spongy. Brown Rot fungi commonly colonize softwoods (conifers), and White Rot fungi commonly occur in hardwoods (broad-leaved trees), but both Brown and White Rot fungi occasionally colonize both types of wood. Spalting is caused by certain White Rot decay fungi growing primarily in hardwoods. The fungi create zone lines in the wood where territories of competing fungi meet. The unusual coloration, black, pink, gray, and multicolored streaks may result from reactions between the wood, the decay fungi, and mineral deposits. If these decay fungi are allowed to grow for too long the strength of the wood is diminished. FIGURE 4

BLUE STAIN

Blue stain is caused by microscopic fungi that commonly infect only the sapwood of trees, using parts of the sapwood (including simple sugars and starches) for food. They cannot grow in heartwood or most wet wood that does not contain the necessary food substances. Blue stain fungi are prone to cause bluish or grayish discoloration of the wood but they do not cause decay. The fungus requires a moisture content above 20% and a temperature above 35°. Cutting in the winter and rough turning immediately will reduce the occurrence of blue stain. FIGURE 4



FIGURE 1 – AMBROSIA [MAPLE]



FIGURE 2 – AMBROSIA [RED MAPLE]

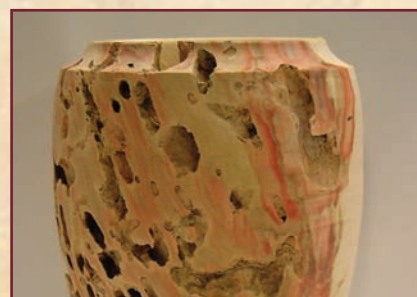


FIGURE 3 – RED STAIN [BOX ELDER]

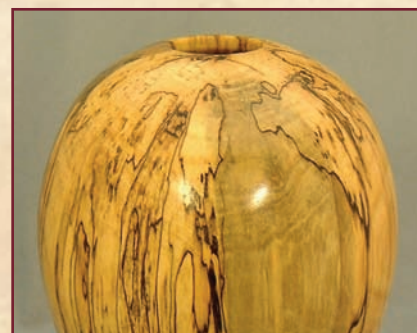


FIGURE 4 – BLUE STAIN
[SPALTED PECAN]

FUTURE DEMONSTRATIONS

GARY GUENTHER

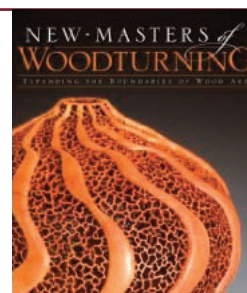
♦ May 7th– Barbara Dill – Multi-Axis Work

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. (www.barbaradill.com)



♦ August 6th – J. 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.



♦ September '09 – Alan Hollar – To Be Determined *

Alan, who lives and works in the mountains of North Carolina, has been turning since 1986 and has been a full-time woodturner since 1997. He comes from a family of woodworkers and was hooked on turning when he needed to make replacement parts for furniture. Alan is a member of the Southern Highland Craft Guild and Piedmont Craftsmen. His work is exhibited in several prestigious galleries in the Southeast, including one in the Grove Arcade in Asheville. Alan’s signature work involves how he adds legs and feet as flowing, integral parts of bowls and hollow vessels.

(*) Depending on MCW members’ preferences, Alan’s demo may relate to his trademark legs, how to handle a burl, or finishing. If you have a preference, please let me know before the end of August.



♦ November 12th – Warren Carpenter – Bowl Turning

Warren Carpenter found his passion in woodturning in 1999. He says: “There are few things better than finding a burl and figuring out the best way to turn it into artwork.” Warren is a past president of the Carolina Mountain Woodturners and a frequent teacher of woodturning in a number of venues including Arrowmont. He exhibits in many galleries in the Southeast and also owns his own gallery in South Carolina. Warren has a unique sense of humor and teaches with tremendous energy. He will show us some interesting aspects of bowl turning based on a burl or crotch piece.



If you have suggestions for future demonstrators, or would consider demonstrating yourself, please contact Gary Guenther by e-mail at <gary.guenther@att.net> or call 301/384-7594.

CLICK IT

GARY GUENTHER

RECOMMENDED WEBSITE – www.aaa.si.edu/collections/oralhistories/transcripts/moulth01.htm

THIS website contains the transcribed text from a taped Oral History Interview with Ed Moulthrop, April 2-3, 2001, from the Archives of American Art, Smithsonian Institution.

The late Ed Moulthrop (1916–2003) was the elder of three generations in his illustrious family of woodturners. He is often credited as the "father of modern woodturning".

His pieces, which are in all of the best private collections, galleries, and



museums, are amazing for their beauty, size, and innovation. Some can be seen in the various Smithsonian museums in Washington, DC. We are doing what we are doing today in good measure because of his pioneering ways.

The interview presented here is long and a bit rambling, but it is filled with incredibly interesting "you are there" information about the history of artistic woodturning and the turning and preservation of very large turned objects. If you enjoy the interview, you may wish to get a copy of the excellent book about the Moulthrop family – *Moulthrop: A Legacy in Wood* – reviewed in the *Turn the Page* article in the July 2008 MCW Newsletter.

TURN THE PAGE

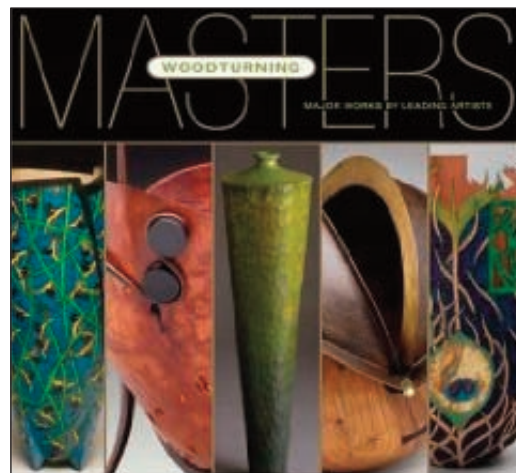
GARY GUENTHER

**MASTERS OF WOODTURNING – MAJOR WORKS
BY MAJOR ARTISTS** Curated by Jim Christiansen

Ed Karch brought this new book to the March meeting. It is filled with beauty, wonder, and imagination. Most, but not all, of the roughly 500 pieces illustrated are enhanced in some manner after being on the lathe. If you want to see the state of the art in color, texture, carving, burning, and more, this is your book. It will open your eyes and mind to myriad possibilities, many of which you haven't imagined. I'm in awe. The lathe is no longer simply a utilitarian tool. This stunning, international collection showcases the work of 40 pioneering woodturners who have expanded the possibilities of the medium. Their pieces range from classic to humorous to sculptural to amazing. Curator Jim Christiansen introduces each master's multi-page gallery with an insightful overview, and the creators themselves offer their thoughts on wood, nature, and art.

Here is a small sampling of the artists included: Christian Burchard, Marilyn Campbell, Don Derry, Cindy Drozda, David Ellsworth, J. Paul Fennell, Jean-

Francois Escoulen, Clay Foster, Stephen Hatcher, Stephen Hogbin, Michelle Holzapfel, Mike Hosaluk, Bill Hunter, John Jordan, Ron Layport, Bill Luce, Bert Marsh, Binh Pho, Graeme Priddle, Betty Scarpino, Mark Sfirri, Al Stirt, Malcolm Tibbetts, Gerrit Van Ness, Jacques Vesery, and Hans Weissflog.



Published by **Lark Books** (March 3, 2009)
Paperback – 330 pages – 500 high quality color photographs
Dimensions: 9.2" x 7.9" x 1.2"
Available from Amazon – \$16.47

AAW OPEN LETTER

DALE LARSON

TWENTY years ago this spring I saw a notice in a wood magazine that a bunch of woodturners were getting together up in Seattle. I'd been turning for eleven years but had never met another woodturner and decided to go. It was the AAW symposium. I attended classes for three days and repeatedly walked through the instant gallery. I learned there was something beyond flat bottomed bowls out of dry wood scraped round with spindle tools.

The symposiums are a great source of ideas and will change your life. This year we are meeting in Albuquerque. We have demonstrations by great turners from all across the United States, along with turners from Canada, France, Germany, Ireland, Australia, New Zealand, England, and South Africa. The instant gallery will be the finest collection of turned art in the world this year. Last year at Richmond I counted at least 10 different lathes on the floor of the trade show.

If you are looking to buy a lathe, the symposium is where you can put your hands on all the latest models. And if you have a life outside woodturning, the Albuquerque area is a great place to visit. This is your chance to register for a great symposium:

www.woodturner.org/sym/sym2009/#Register

Also, we can always use volunteers to help out during the symposium. Volunteer to be a room assistant or help out in the instant gallery. You can help and still see everything. Just send you name to inquiries@woodturner.org and offer to volunteer.

There are several contests related to the symposium. The AAW has contests for the best chapter newsletter and the best chapter website. The winners will be announced at the banquet on Saturday night in Albuquerque. For contests rules, go to:

www.woodturner.org/community/chapters/chapter_contests_2009.htm

The chapter collaborative challenge is up and going again this year. It is a great way for the members of your chapter to get together and come up

with a great piece. It makes for a good excuse to spend more time turning with other members in your chapter. The collaborative rules are listed at:

www.woodturner.org/sym/sym2009/CollaborativeRules.pdf

For all the Chapter Presidents and interested members, there will be a Chapters meeting at Albuquerque on Thursday, June 25th at 2:00pm (room to be announced). One of the items to be discussed will be the proposed Local Chapter Presidents Council. Do we want to set up a committee of chapter Presidents to provide ideas to AAW? Chapter Best Practices is a great source of shared knowledge from local chapters on ideas that works. Go to the Best Practices site:

www.woodturner.org/community/chapters/practices/

There you will find articles on many topics. The articles that are in light gray still need an article written on that topic. Look over the page and consider writing an article for Best Practices on such topics as community projects, mentioning programs or special interest groups.

One of the main goals of AAW is sharing your knowledge of woodturning. One of my jobs on the AAW board is Chapters and Membership relations. I just finished reading the bylaws for AAW's newest chapter, **The Bluegrass Area Woodturners** in Lexington Kentucky. Welcome to the Bluegrass Woodturners to AAW.

I have been talking with members from central Oregon on setting up a chapter there. It just takes a handful of dedicated turners to start a chapter. Once word gets around, your membership will grow. You can bring in demonstrators on many topics. The chapters here in the northwest just had Malcolm Tibbetts come and teach segmented turning. This is one of the great benefits of being an AAW chapter. See you in Albuquerque in June.

DALE LARSON
BOARD MEMBER
dale_l@woodturner.org

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 12	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

THE MCW WEBSITE IS montgomerycountywoodturners.org

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Exhibit Committee	Phil Brown, Hal Burdette, and Clif Poodry		

MEMBER DISCOUNT PROGRAMS

ROCKVILLE WOODWORKERS CLUB – 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 – 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

Members get a 15% discount, with MCW receiving a 3% rebate. If you have not signed up for this program, let Stan Wellborn know you want to do so. He will let Hartville know you are an MCW member and sign you up. Catalogs and ordering instructions are available or at meetings.

