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"GAGGLE OF GOBLETS" AND CHERRY BOX WITH MULTI-AXIS LID & FINIAL BY BARBARA DILL

NEXT MEETING ANNOUNCEMENT

MAY 2009 MONTGOMERY COUNTY WOODTURNERS MEETING...

DATE Thursday – May 7, 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 – **Barbara Dill** will demonstrate her techniques for multi-axis spindle turning with a conceptual model that helps clarify the tools, techniques, and results.

♦ **THERE WILL BE A \$10 FEE FOR EACH PERSON ATTENDING.**

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.

MAY DEMONSTRATOR – BARBARA DILL

After a 21-year career as a Registered Nurse, in 1990 **Barbara Dill** began her woodturning career. She studied with David Ellsworth, Ray Key, and Michael Hosalck within the first year of beginning her career.

In 1991, Barbara started the cooperative gallery "...but is it art?" and was a founding member of the local woodturning club, **Woodturners Anonymous**. She has taught at the Visual Arts Center in Richmond since 1998. In 2007, two of her articles on Multi-Axis Spindle Turning were published in the *American Woodturner*, the quarterly journal of American Association of Woodturners. She has been teaching multi-axis concepts at clubs and symposiums across the Southeast.

Barbara works exclusively with local hardwoods that would otherwise be burned or discarded. She enjoys the "imperfections" of wood she finds – bark inclusions, spalting, worm holes, and twisted grain. Her work depends on the characteristics of the wood, making each piece unique.



PRESIDENT'S PERSPECTIVE

PHIL BROWN

In late April, I hope you took in the Smithsonian Craft Show, some of the lectures, gallery, or studio openings that highlighted craft week in the DC area. *The Washington Post* Weekend section of April 17th featured a **Simon Levy** turned piece on the cover. I enjoyed seeing **David Ellsworth** receive a *Master of the Medium* award from the James Renwick Alliance in the wood category.

Several months ago we ran a request from the **Children's Center** at NIH for a volunteer to rebuild a deteriorated outdoor phone box. My thanks to MCW member **Russ Iler** for recruiting his friend **George King** to take on that task.

Jerry Mauch will be leaving us soon for reassignment in Peru. He has donated a nice ball point pen he turned for auction to MCW members.

In response to an e-mail query about interest in a group purchase of **Manzanita Burl**, we have received a number of positive responses. So I expect this first attempt at a group purchase will go forward. My thanks to **Stan Wellborn** for taking this on.

I hope to soon be able to check out a 3-acre site in Gaithersburg that the owner wants to clear and would like to see some of the wood put to use.

Probably the **last public library exhibit for this year** is at the **Potomac Library** and will be up by May 4th for the entire month. We will have just two more

limited opportunities to show our work this year. I am working with **Ernie Chabot** and **Stuart Glickman**, representing *Senior Artist Alliance*, for a joint, curated exhibit of wood sculpture and turned wood at **Artworks**, 7740 Old Georgetown Road in Bethesda, expected to occur this fall. Also we will have a joint exhibit with Chesapeake Woodturners this fall in Columbia.

Be sure to see the announcement below about the May 30th symposium in Richmond – InGrained: Women and Wood Art. The presenters are all talented woodturners, who should be a treat to hear.

To Turn the Perfect Wooden Bowl: The Lifelong Quest of Bob Stocksdaile by Ron Roszkiewicz is a new book available from the Wood Turning Center (and Amazon). It has lots of pictures taken years ago, as well as finished pieces, and descriptive text based on interviews from Bob's younger years. The chucks and some other technical aspects reflect the limited resources we had 30 to 50 years ago, but the book is still very relevant today. [See review of this book on p.20]

I had the opportunity to meet **Barbara Dill** last summer at the Richmond AAW Symposium, and look forward to her demonstration of offset spindle turning at our May meeting. *I hope we have a large turnout for what will undoubtedly be a fascinating learning experience.*

EXHIBITS & RELATED NEWS

PHIL BROWN

◆ 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.

◆ **InGrained: Women and Wood Art.** The symposium/exhibit is part of the *Turning Wood Into Art* symposium (from the Mason collection) and will be

held on May 29/30/31 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 (\$20 Fee). 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 last paragraph at: www.visarts.org/exhibitions/

MEMBER NEWS

PHIL BROWN

- ❖ **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 June 20th & 21st, August 15th & 16th, and October 17th & 18th. For more information, see:

www.woodworkersclub.com/practice%20class1.htm



CLIF POODRY

- ❖ **STUART GLICKMAN, DAVID JACOBOWITZ, and JERRY KAPLAN** will have pieces in the 12th Annual Jewish Community Center Senior Adult art exhibit May 17th–31st.
- ❖ **MARK SUPIK** offers full-day Saturday (and one Sunday) classes on four different areas of woodturning between now and July at his commercial shop in Baltimore. The lathes and shop are a treat to see and use. The shop is at #1 North Haven Street in Baltimore, just a few blocks west from the Lombard Street exit off of I895.

Saturday, May 16 (all day) – The Right Start

Sunday, May 17 (all day) – Bowl Turning

Saturday, May 23 (all day) – Advanced Spindle Turning

Saturday, June 13 (all day) – Beer Taps 101

Saturday, July 11 (all day) – The Right Start

Saturday, July 25 (all day) – Bowl Turning

On one Saturday each month. Mark also offers Open Shop hours for woodturners with basic skills. Bring wood & tools, or use theirs. \$30 for 3 hours. Morning session 9:00AM - NOON. Afternoon session 1:00PM - 4:00PM. Each session begins with a brief demonstration of a new skill. Project supplies available. Designed as time for students with woodturning class experience to practice their new skills. Phone or e-mail to reserve a lathe. Next Open Shop day is Saturday, June 20th.

For more 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**



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.....	\$ 3,528.02
Income: \$120.00 [Member Dues], \$34.00 [Silent Auction].....	\$ 154.00
Expenses: \$100.00 [2008 Picnic].....	(\$ 100.00)
CURRENT ACCOUNT BALANCE.....	\$ 3,582.02

MEMBERSHIP REPORT

STUART GLICKMAN

As of April 30th, the membership roster is 59 — 55 renewed members and 4 new members.

APRIL MEETING MINUTES

TIM ALEY, SECRETARY

WE welcomed 27 members and guests to our April gathering and **President Phil Brown** called the meeting to order at 7:09PM. Guests were new member **Linda Stops**, **Glen Ashley**, and CAW newsletter editor, **Christine Zender**.



Bert Bleckwenn described the need to supplement the AAW grant and support the teaching capability at the **Forest Glen Annex** craft shop for the Wounded Warrior turning program. He explained the proposed use of funds and explained the need for \$500 in MCW funds.



After some discussion, **Richard Webster** moved to donate \$500 to support the Forest Glen Annex, and **Elliot Schantz** seconded, the motion passed by a voice vote, unanimously.

On page 4 of the April newsletter is information on the **Mason Exhibit** at the **Visual Arts Center** in **Richmond**. Their book on the collection was available at the meeting for review. The use of natural color in wood is one of the highlights in the book.

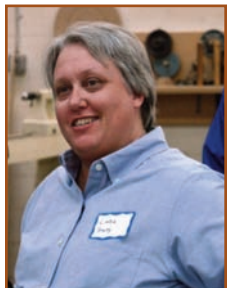
Elliot Schantz polled members interest for MCW logo-branded smocks, clothing, and other items. There seemed to be enough interest to get definite pricing and bring it back to the members.

Group Buys Chair **Stan Welburn** asked the membership about interest in a bulk purchase of some high-quality **Manzanita Burl**. There was sufficient interest to get pricing.



Clif Poodry led the *Show & Tell* discussion of a variety of items including the completed March demo piece, timely colored eggs, and several items made from cedar logs like those on the silent auction table.

Gary Guenther, Program Chair, introduced our demonstrator and president **Phil Brown** to explain how he developed his concepts of bowl design and the techniques he used for turning his bowl walls to $\frac{3}{16}$ " thin.



LINDA STOPS



GLEN ASHLEY



CHRISTINE ZENDER

Hal Burdette took gallery photos of *Show & Tell* pieces, **Richard Webster** compiled the necessary documentation, and **Don Van Ryk** trucked the pieces back and forth.

Several large logs were on the *Silent Auction* table. **Clif Poodry** contributed five cedar logs. **Richard Webster** added a chunk of spalted maple. **Ed Karch** donated a nice cherry crotch and a huge half a cherry log. **Elliot Schantz** collected the silent auction donations that benefit MCW.



Pieces from the **Quince Orchard Library** exhibit were returned and pieces were collected for the May exhibit at the **Potomac Library**. This is our last exhibit for several months.

APRIL SHOW & TELL

HAL BURDETTE/STUART GLICKMAN/TIM ALEY



RICHARD WEBSTER
8½" x 2½" INSIDE-OUT VASES
[CEDAR, SPALTED MAPLE]

ED KARCH – BOWL FULL OF LIDDED EASTER EGGS [ORANGE OSAGE, MAPLE, WALNUT]



APRIL SHOW & TELL

HAL BURDETTE/STUART GLICKMAN/TIM ALEY



CLIF POODRY

[COUNTER CLOCKWISE, FROM UPPER LEFT]

12"x 8" NATURAL-EDGE BOWL [CEDAR]

5"x 3" GOBLET [CEDAR]

7½"x 8" VASE [CEDAR]

5"x 9" BOWL [CEDAR]

4½"x 3½" LIDDED POT [CEDAR]

5½" SKETCH PEN [HONEY LOCUST]



APRIL SHOW & TELL

HAL BURDETTE/STUART GLICKMAN/TIM ALEY



DON VAN RYK

6"x 8 1/2" BOWL

[WOOD UNKNOWN]



JERRY KAPLAN

8"x 6" HOLLOW VESSEL

[ASH]



STAN SHERMAN

11 1/2"x 8 1/2"

ALTERNATE-BLOCK
SEGMENTED
LIDDED VESSEL

[MAPLE, HOLLY, WALNUT,
CANARYWOOD]

NOTATION

THIS IS THE COMPLETED
PIECE FROM STAN'S
DEMONSTRATION IN MARCH



APRIL SHOW & TELL

HAL BURDETTE/STUART GLICKMAN/TIM ALEY

JERRY MAUCH

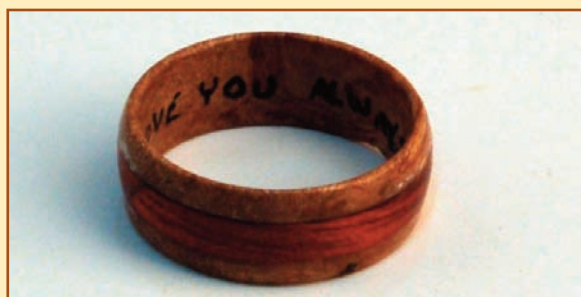


GARY GUENTHER

4 1/2" x 1 1/2" BOWL [CHERRY]



REMEMBRANCE RING
[SPALTED MAPLE, SATINE]



8" x 5 1/4"
TULIP BOWL
[MAPLE, APPLE, BLACK LOCUST]



5 1/2" BALL POINT PEN
[BIG-LEAF MAPLE, NATURAL]



5 1/2" BALL POINT PEN
[BIG-LEAF MAPLE, STABILIZED]



SAFETY TIP-OF-THE-MONTH

GARY GUENTHER

PROPER USE OF A $\frac{1}{16}$ " THIN PARTING TOOL

BECAUSE one of our Members came to our last meeting with a nick on his hand from a minor turning mishap, I think it would be a good idea to pass this circumstance on to you all. The culprit was a "thin-kerf" ($\frac{1}{16}$ -inch) parting tool. This is a very useful tool – I use mine a lot. It is kept sharp very simply with a diamond honing card – it never goes to the grinder! It has a broad blade with a sharply skewed shape. Depending on the brand, the long point may or may not have a smaller portion cut away. Additionally, they may have a straight cutting edge or be fluted.



The problem is that the displays of this tool in various catalogs are inconsistent in their orientation. While some are shown laying down so that no direction for use is indicated, others are shown either in their correct (safe) long-point-down orientation (as here) or in their unsafe (long-point-up) orientation. Craft Supplies web display is schizophrenic with some both ways. It's little wonder that people may question which side is up.

The simple question you have to ask yourself is what is the lever arm from the location of the cut on

the object to the point of contact of support on the tool rest. In other words, is the cutting edge properly supported? Many tools will perform dangerously if the cutting edge is not immediately over the contact point on the tool rest. It also gets into the old business about stable equilibriums and unstable equilibriums. If you keep this tool exactly vertical, you can briefly get away with using it upside down – at least until it gets a slight angle – then BAM. The typical width of the blade of a narrow parting tool is around $1\frac{1}{4}$ ". That's a huge lever arm for the forces involved. If you go in long point up, it's the same thing as using a skew chisel long point up and cutting at the top of the tool. You really don't want to do that!



The thin parting tool, whether it is straight-edged or fluted, is used long point down. That way the point of contact of the cutting edge on the object is at or below the support on the tool rest. This is a safe situation. Don't let those upside-down photos or drawings in a catalog confuse you. The art directors are likely not woodturners. **Long point down!**



NEED HELP?... USE A MENTOR

DONALD COUCHMAN

Do you need help with a turning project you have never tackled before? Call me at 301/963-6770 or send me an e-mail at <bigcouch@aol.com>. I will be glad to discuss your project with you and recommend another MCW member who could help you. Many of our most experienced members are more than willing and able to provide help and advice in their areas of experience and/or expertise.

MCW OUTREACH

BERT BLECKWENN

WARRIORS-IN-TRANSITION SUPPORT PROGRAM

PURCHASES are underway using the \$1,500 AAW Grant Award and MCW's \$500 contribution. The following companies have been selected as our preferred providers and are providing either discounts or donations for our *Warriors-In-Transition Support Program*.

The Woodworkers Club of Rockville
www.woodworkersclub.com

Penn State Industries
www.pennstateind.com

Klingspor's Woodworking Shop
www.woodworkingshop.com

♦ Connecting With Wounded Warriors

Chris Wright, Forest Glen Annex Arts & Crafts Center Woodshop Manager, continues to conduct pen turning sessions every other Tuesday with MCW members Bert Bleckwenn and Jerry Mauch providing mentoring support.

I'll be seeking additional MCW member volunteers to assist with pen-turning sessions. Jerry Mauch will be transferring to the American Embassy in Peru shortly, so will no longer be able to provide mentoring support after May.

♦ Improving Arts & Crafts Center Turning Facilities

I hope to have all initial purchases complete by the end of April with approximately \$200 held in reserve for future supply needs.

♦ Donations of Equipment, Tools & Accessories

Bill Autry donated two boxes of Ipe cutoffs that will be used for pen blanks, bottle stoppers and other small turning projects. Elliot Schantz donated several woodworking books and clamps.

♦ MCW Volunteers & Donors

Elliot Schantz volunteered at our last meeting, but I am still looking for 1-2 additional members who are available on Tuesdays from 1:00PM-3:00PM

and could fill in when I'm not available. I'll be updating the website shortly to provide directions and workshop dates as well.

I want to thank **Jerry Mauch** for bringing the need to support Wounded Warriors at Walter Reed and the opportunities at the Forest Glen Annex to our attention. He provided the impetus for MCW's involvement, introduced us to **Chris Wright**, Forest Glen Shop Manager, spent many hours over these past few months helping get this vital Outreach Program underway, and volunteered many more hours providing actual turning instruction to patients.

We all wish Jerry and his new wife the best at his new duty station and hope he stops in to see his turning friends whenever he's back in the Washington, DC area.



PETTY OFFICER 1ST CLASS
JERRY MAUCH
UNITED STATES NAVY

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



APRIL DEMONSTRATION

PHIL BROWN

DESIGNING WITH NUMERICAL RATIOS & THIN WALL TURNING

WE all relish new design ideas, improvements, and evaluations. We bring work to Show & Tell to share and to seek appreciation and constructive criticism. We look at pictures of work by others in search of ideas, inspiration, and enjoyment.

Providing meaningful design instruction is a real challenge. Many design sessions I have attended over the years have left me with little I could apply.

I have discovered that certain **numerical ratios** provide a focus for design variations and a means to evaluate my work. For example, comparing a bowl's height to its diameter, or a hollow vessel's opening to its diameter, or a curved vessel's height at the widest point (vertical tangent) to its overall height, helps me decide which shapes and proportions I like best. Making several versions of the same piece with sizes conforming to different ratios, or to sizes between ratios, or varying the base diameter, provides models for identifying subtle differences which can be key to identifying what I like, and also for getting the preferences of others. [1 & 2]

I have found these seven ratios (with one or two whole numbers each) are sufficient for most needs:

**1-TO-1, 1-TO-2, 1-TO-3, 1-TO-4, 2-TO-3,
1-TO-1.618, and 1-TO-2.618**

The whole numbers in these ratios come largely from the **Fibonacci Sequence**. The number **1.618** is *Phi* or the *Golden Mean*. The larger number **2.618** is both *Phi squared* and *Phi + 1*. As the numbers in the Fibonacci Sequence increase, the ratio of two adjacent numbers becomes closer to the Golden Mean. Thus they are related to each other.

These ratios exist in nature and have been known and used for thousands of years. To learn more about the history and application of these numbers and ratios see, for example, *The Golden Ratio* by Mario Livio, published from Broadway Books (2003) or *Principles of Perspective* by Nigel Walter and John Bromham, from Watson-Guptill Publications (1970).



THE FIBONACCI SEQUENCE

0
1
1
2
3
5
8
13
21
34
55
89
144
233
377
610
987
1,598
2,584
4,182
6,766

THE SEVEN MOST USEFUL SIZE RATIOS & RELATIONSHIPS

RATIO	RECIPROCAL OF LARGEST NUMBER	PROPORTIONAL DISTRIBUTION ON A LINE
1-TO-1	1.00	50%—50%
1-TO-2	0.50	33%—67%
1-TO-3	0.33	25%—75%
1-TO-4	0.25	20%—80%
2-TO-3	0.67	40%—60%
1-TO-1.618	0.62	38%—62%
1-TO-2.618	0.38	28%—72%

Use these ratios to create visually pleasing size relationships between the elements of a turned piece such as...

HEIGHT to DIAMETER of a bowl
BASE DIAMETER to DIAMETER of a salad bowl
LENGTH of SEGMENTS of a spindle
HEIGHT of SECTIONS of a turned lidded box
These size relationships and ratios can also be used in "flat" woodworking... furniture, drawers, boxes, cabinets, etc.

APRIL DEMONSTRATION

PHIL BROWN

When describing size of a bowl, the first number is usually the height, and the second (and third, if different) is the diameter or width. Thus, a bowl or vessel with a 1-TO-1 ratio has the same height and diameter, while a bowl or vessel with a 1-TO-3 ratio has a diameter three times larger than the height. A bowl or vessel with a 3-TO-1 ratio would be three times taller than its diameter.

I have found the 1-TO-3 ratio to be pleasing for many of my pieces. For example, an 11" straight-sided salad bowl (inspired by a Bob Stocksdales design in the Craft Multiples exhibit at the Renwick in 1972) conforms to the 1-TO-3 ratio, and it has a base 40% of the bowl diameter. [3]

Together with the upward angle of the under side, this size base enhances a feeling of lightness to the piece while providing adequate stability for use. As the size of the base of a bowl [4] is decreased, the bowl seems "lighter" and more appealing. With a base over 50% of the diameter, the piece is visually unattractive to me. The bowl in the center of this photo is a 1-TO-3 ratio – with the base 40% of the diameter – is far more appealing than the larger-base bowls on either side.

My pieces for aesthetic enjoyment (non-functional) have a small base under 20% of the diameter. [5] The flared maple pieces conform to the 1-TO-3 ratio, and have a base only 13% of the diameter. The straight-sided piece is a 1-TO-1 ratio. After measuring several pieces, I found the bases usually fall within 16% to 19% of the diameter.

The hollow and textured Cherry Vessel by the late Hilliard Booth utilizes four ratios. [6] First, it conforms to the golden mean when comparing the height and the diameter... 1-TO-1.618.

The tangent point of the diameter is within one-quarter inch of half of the height, thus essentially exhibiting a 1-TO-1 ratio. The opening is one-third of the diameter, a 1-TO-3 ratio. The base is one-half of the opening and a 1-TO-2 ratio. Joe Dickey, who knew Hilliard well, confirmed to me that Hilliard carefully measured while designing his pieces.



3



4



5



6

APRIL DEMONSTRATION

PHIL BROWN

When I design a vessel conforming to a selected ratio, and I know the size of the large number (the diameter), and I want to calculate the appropriate height, I simply apply the reciprocal of the large number in the ratio.

For a height conforming to a 1-TO-3 ratio, I will multiply the diameter by the reciprocal of 3 – which is 0.33 – to get the required height. The reciprocal for the largest number in each ratio is shown in the table on page 11. [7] Vessel on the left.

For a height conforming to a 1-TO-1 ratio, I decide on the diameter and repeat that measurement to get the required height. [7] Vessel on the right.

If I were to apply a ratio when laying out a feature on a straight, between-centers, piece, the use of percentages of the total distance quickly locates the desired positions. For a 1-TO-1 ratio, the two parts are of equal size, or each is 50% of the total length. For a 1-TO-2 ratio, 33% is the short segment, and the remaining 67% is the long segment. And for a 1-TO-3 ratio, the short segment is 25% of the length, and 75% is the large segment. These percentage distributions are also shown in the table on page 11.

Two articles in the *American Woodturner* referring to ratios and proportion are in Volume 20, No. 2, page 14; and in Volume 21, No. 1, page 55.

TURNING A THIN-WALLED FLARE VESSEL

I will now briefly discuss and demonstrate my turning process from green wood to a thin walled-piece ready to finish. A detailed presentation of this process is available on the MCW web site in the links window at:

<http://montgomerycountywoodturners.org/Documents/PhilBrownHandout.pdf>

Important elements in the process include a good clean cut to avoid tear out, wood hard enough not to tear out, mechanical support where cutting, and sanding out the shallow ridges left by the turning process.

Keeping the gouge sharp is critical to a clean cut. A very short bevel rubbing the wood, as recom-



7



8

For a frame of reference, this segmented bowl by the late Ray Allen utilizes a HEIGHT-TO-DIAMETER ratio of 2-TO-3, the OPENING-TO-DIAMETER ratio is close to 1-TO-2, and the WIDEST DIAMETER POINT is halfway between the TOP & BOTTOM, a 1-TO-1 ratio.



9

This photo shows the thickness of a dry piece of spalted maple ready to turned to $\frac{3}{16}$ ". The base of the bowl has been flat-tended on a wide belt sander and mounted in a 4-jaw chuck that will center a piece even if the base has warped to an oval.

APRIL DEMONSTRATION

PHIL BROWN

mended by David Ellsworth, can be very helpful with soft wood.

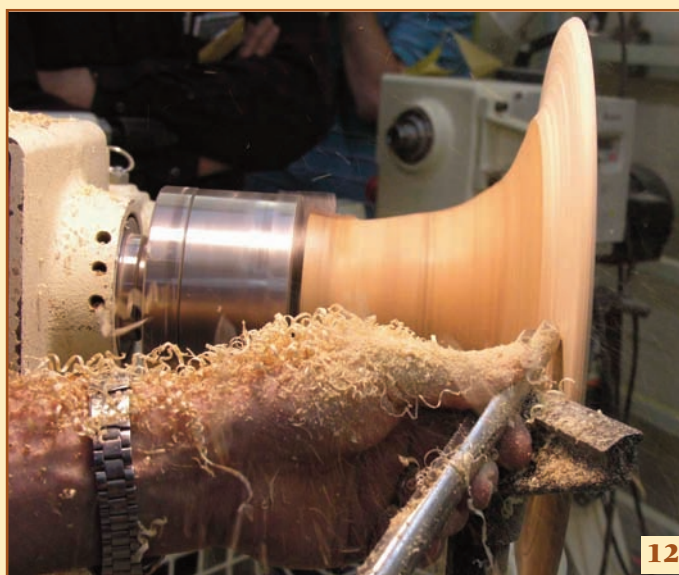
I harden very soft wood with an Epoxy Paint that requires a week to cure. In my pieces, the softness is usually caused by decay that I value for the natural designs created. [10]

Beginning with a dry roughed-out salad bowl, I finish turn the outside first, followed by thinning from the inside. When working a dry, roughed-out flared piece, I turn the top or inside first, and remove wood from the bottom or outside to thin the piece.

In both cases I work within a limited area (one-half to three-quarters of an inch) removing wood until reaching a desired thickness, stopping frequently to check thickness with calipers. Then I continue for a short distance, and never bring the tool back to touch up a previously cut area. There is always thick wood of one-half inch or more ahead of the cut that provides mechanical support to the area being worked. [11 & 12]

When I finish cutting, I use a 3" sanding disk to smooth out shallow ridges and to even out the curved or straight surface. Since a large piece may go out of round as thinning is done, it is important to reduce the RPMs so the sanding disk does not bounce between high spots while sanding.

Generally I start with 180-grit, move up to 220-grit, 320-grit, and occasionally, 400-grit, depending on the wood. I would rather wear out a couple of 180-grit disks than risk putting coarse sanding scratches in a piece that unexpectedly show up later.



YOUR MILEAGE MAY VARY

GARY GUENTHER

A POOR MAN'S CORING TOOL – THE SORBY SLICER

TURN mostly local “waste” wood, and I have more of that than I know what to do with, so I don’t feel like I can justify the cost of a McNaughton coring system. But I like the idea of saving the occasional core rather than turning it into a wasteful pile of shavings. I was introduced to the ‘answer’ at a CAW demo by JoHannes Michelsen. He was working on a hat, and his first step is to make/save a mirror frame by cutting away, in one piece, the large chunk of wood that surrounds the to-be hat brim. Hannes likes to have fun, and I have to admit to being favorably impressed by his “lance” (see photo) from aspects of both showmanship and practicality. The tool is basically a very large, heavy parting tool, with a long handle, that is used to slice the unwanted wood away.



I’m not sure what exact parting tool Hannes was using, but the tool made specifically for this purpose is the Sorby “Slicer” (TCT Slicer RS205). This is an unhandled, 15” long, $\frac{3}{4}$ ” diameter steel rod that tapers down at the nose to hold a hollow-ground (fluted) carbide tip that allows plunge cuts to remove cones from bowls or vessels. See www.robert-sorby.co.uk/pdf/RS2000.pdf. Craft Supplies has them in stock for \$60 at www.woodturnerscatalog.com. This tool is only cost effective if you already have an arm brace or hollowing system handle that will hold a $\frac{3}{4}$ ” shaft. With the added cost of an arm brace, you might as well buy a coring system that will do an even better job. Sorby recommends the use of a side handle on the arm brace, but I use it without one and have no problem.

They say that to sharpen the carbide tip, you just run a “credit card” diamond sharpener across the

flat top a few times. Unfortunately, in my case, the tool arrived with the plating (nickel? chrome?) on the shaft also covering the cutter (poor planning on their part), and I decided that removing it would be a good idea. That took a lot of added work with the sharpening card.



With a typical bowl blank held on a screw chuck or between centers, if you like, you can first use the slicer, à la Hannes, to remove a mirror frame from the “outside wastage” around the base of the bowl. (It won’t be round after it dries!) Or just rough as usual. Add a tenon, reverse into chuck jaws, and cut out a core with your Slicer. You now have the material to make a smaller bowl to match the big one. With practice, it should be quicker to core than to hollow, and you end up with a useful piece of wood instead of a pile of shavings.

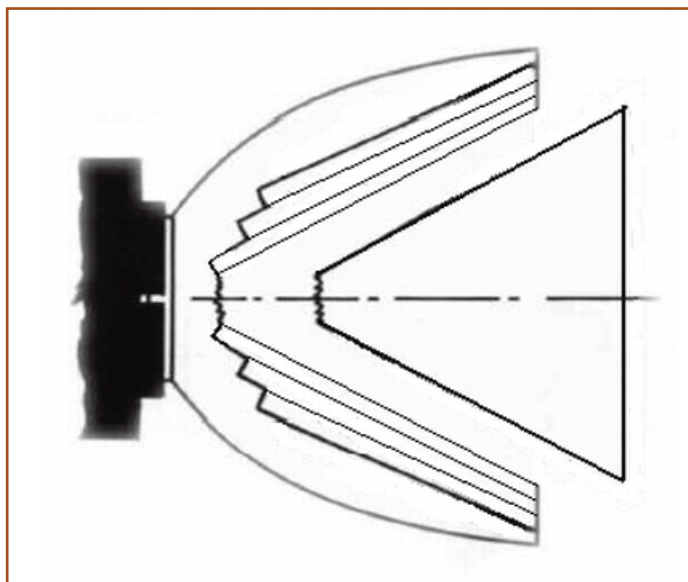
I used my Slicer recently for the first time, mounted in my Don Pencil “Scorpion” arm brace. At first, I was a little nervous about using it because a bad catch with an arm brace can injure your arm. It behaved quite well, however, and it quickly became obvious that the tool is reasonably safe. I had nothing even remotely close to a catch. I was careful to work with a slight downward angle (it is a scraper, after all), and I kept the cutter tip working very slightly above center. I approached the cuts with due caution and made sure to keep the kerf double wide by alternating frequently back and forth on both sides so as not to get into a “bind”. I was also careful to watch my angle and not pinch the cutter from side to side.

I cut at an angle such that when I reached my planned depth (marked with masking tape on the shaft), the base of the cone was still held in place by about 1.5” of wood. I dismantled the still-attached forms from the chuck (it’s better to do this off the

YOUR MILEAGE MAY VARY

GARY GUENTHER

A POOR MAN'S CORING TOOL – THE SORBY SLICER... CONTINUED



lathe, for several reasons) and used a variable-width punch (wider at its base than the width of the kerf) with a couple of hammer blows down the axis to break the center free. [This works easily with a side-grain orientation. It would not work for end grain -

- in that case, you would have to cut to a true point to free the core.] I remounted the partly-hollowed bowl in the chuck and proceeded with further hollowing as normal.

The Slicer cut dry cherry wood reasonably well, but I felt that it could probably be sharper, because I had to push a little harder than I would have preferred. I suspect this to be a residual problem caused by the errant plating. I'll have to work harder on the sharpening the next time I use it. I expect that it would have cut wet wood much more easily and quickly.

Overall, on the basis of only this one trial, I'd say that the tool is a success. It wasn't scary, and I look forward to using it again. Speaking practically, I'll have to do a lot more cores to get my money's worth out of it.

Always use common sense. Things that work in one situation may not work in another. Follow all Safety Rules. If it feels wrong, it probably is – stop and rethink. Your Mileage May Vary.

AAW MEMBERSHIP

PHIL BROWN

MONTGOMERY COUNTY WOODTURNERS is a chapter of the American Association of Woodturners (AAW). AAW was founded in 1986 as an international, non-profit organization dedicated exclusively to the advancement of woodturning.

With over 300 chapters and 13,000 members, AAW's mission is to provide education, information, and organization to those interested in turning wood. Benefits of AAW membership are numerous and include...

- A subscription to *American Woodturner*, an outstanding, quarterly magazine.
- Annual *Resource Directory & Membership List*.
- An annual *National Symposium*.

- *Educational Opportunity Grants* (such as MCW just received for our Walter Reed initiative).
- An affordable *Group Health Insurance* plan.
- *Online access* to a selection of noteworthy articles from past issues of *American Woodturner*, dating back to 1994.

For insurance reasons, you must be an AAW member if you want to touch a lathe at any chapter event for any AAW chapter, including MCW, CAW, and Chesapeake Woodturners.

The Officers of MCW strongly advocate and recommend AAW membership for all MCW members. If you are not a member, you can join at:

www.woodturner.org/org/mbrship/

THE WOOD WIZARD

ED KARCH

NOTE: A point of clarity from last month's article... Blue stain is the fungus itself that you see, not a stain in the wood.

THIS month the topic is *Burls*. In the rest of the English speaking world – *bur*, *burr*, or *bir*. From Middle English – *burle*, Old French – *bourle*, Late Latin – *burra*.

A *burl* is a wart-like, deformed growth on the trunk, or the roots, or sometimes, the branches of a tree. Burls develop from one or more twig buds whose cells continue to multiply, but for unknown reasons never *differentiate* to allow the twig to elongate into a new limb.

These unformed buds have all the genetic codes necessary to grow a branch, or even an entire tree, but for some reason, the do not grow properly. The result is the tree cells divide and grow unevenly and excessively in a process somewhat analogous to cancer cells in a mammal. But burls usually do not cause harm to trees. Burls are simply a cluster of *epicormic* bud cells that start growing in a random pattern.

The growth takes place in the cambium layer, just under the bark. Despite the appearance of burls on the outside of a tree, there is actually no external growth or spread. It is speculated that this random internal growth is caused by stress such as insect or disease attack or weather-related stress. But, what causes burls is simply not known.

Continued growth follows the contour of the original deformity, producing a variety of twists, swirls, and knots in the wood fiber. This results in wood with a spectacular pattern that can be used to great effect in woodworking. Sometimes this rapid, random growth is accompanied by creation in the burl of tiny dormant buds which can create “eyes” – revealing and even more spectacular grain pattern when worked.

Burls vary in size from small Cat's Paw burls to humongous monsters requiring heavy equipment to move them. Burls as large as 4 feet by 8 feet have been reported, as have trees with hundreds of small burls. Almost all burl wood is covered by bark, even if it is underground.



CHERRY BURL L-WITH NEW BUDS R-WITH BUDS REMOVED



CROSS-SECTION OF CHERRY BURL, FLAT CUT



MAPLE TREE IN SILVER SPRING, MD WITH MULTIPLE BURLS

ABOVE – 3' BURL
FAR LEFT – MULTI-
PLE SIZE BURLS
LEFT – 8" BURL



CROSS-SECTION OF MAPLE BURL, FLAT CUT

THE WOOD WIZARD

ED KARCH

Some of the largest burls occur in Redwoods. When moisture is present, these burls can grow new Redwood trees. Many Redwood burls grow beneath the ground, attached to the roots, and are often not discovered until the tree dies or falls over.

Burl wood is usually darker than the rest of the tree and in many species may be a significantly different color. Because of erratic grain direction, burl wood cannot be relied on for structural strength, but that's usually of little consequence since burls are prized most for their beauty. "Cat's Paw" and "Cluster Burl" are two of commonly identified types of burl figure. Cat's Paw is frequently found in Black Cherry, and Cluster Burls are found in a number of other species.

Burl wood can often be difficult to dry without serious cracking. Frequently bark inclusions and gum pockets are found in burls, either of which can cause tool damage and surface defects when the burl is worked. Many value such "defects" as adding to the wood's character and beauty.

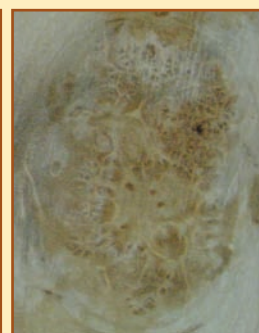
The question is often asked about removing a burl from a live tree. This is most often not a good idea, unless you do not care if the tree dies. Removal of small burls, while perhaps not destroying the tree's structural strength, will leave an entry wound(s) for insect and disease attack. If a burl is large enough, long enough, and/or wide enough cutting it out of a tree would cause enough structural damage to cause the tree to die.

In turning a burl there is no grain direction, rather there is grain in all directions. Tearout can be a problem with an uncertain angle of attack. Sharp tools are a necessity.

With some notable exceptions, burls have no sub-designation from the name of the tree where they grow and occur in a large number of species. Common burl species include Redwood, Oak, Ash, Maple, Cherry, Madrone, Elm, and Walnut. Some exotic hardwoods with very popular and pricey burls are Amboyna (Narra), Mappa (Poplar), Thuya, Imbuya, and many more.



MAPLE WITH MULTIPLE BURLS – KENSINGTON, MD
LARGE BURL AT BOTTOM ENCIRCLES ENTIRE TREE.
JUST ABOVE, BURL ENCIRLES ABOUT 80% OF TREE.



CAT'S PAW
MAPLE BURL

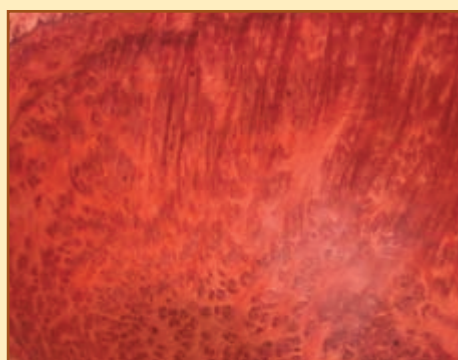
LEFT
ROUGH
UNCUT

RIGHT
FLAT CUT



PIGNUT HICKORY
BURL
MANASSAS, VA.

DEEP RED IN
COLOR, EXTREMELY
HARD & DENSE,
WITH STRESS &
DRYING CRACKS,
AND MULTIPLE
BARK INCLUSIONS



REDWOOD BURL
CALIFORNIA

THIS PIECE OF BURL
USED FOR A BOWL,
CONTAINS A VERY
INTENSE GROUPING
OF "EYES". AT THE
BOTTOM OF THE
BOWL THE EYES ARE
CUT TRANSVERSELY
AND ALONG THE
SIDES THE EYES ARE
CUT Laterally.

— ADDITIONAL PHOTOS ON THE FOLLOWING PAGE —

PHOTOS ON THESE PAGES PROVIDED BY ED KARCH, MICHAEL
BLAKE, AND PAUL HINDS (HOBBITHOUSE.COM)



WALNUT BURL



PIPPY OAK BURL



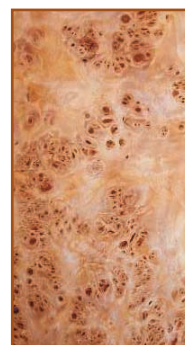
ASH BURL



AMBOYNA BURL



MADRONE BURL



MAPPA BURL



THUYA BURL

CLICK IT

GARY GUENTHER

RECOMMENDED WEBSITE – www.delmano.com

THE famed del Mano Gallery in West Los Angeles, California has earned a reputation for exhibiting museum-quality works and is a small piece of heaven for multi-media craft/art collectors. Their web site has links to wood, fiber, teapots, jewelry, metal, and ceramics. In their Mission Statement, they report that their goal is to present the finest contemporary artists working in craft media to collectors, museums, educators, and the general public. Further, they endeavor to expand the boundaries of contemporary artistic practice and increase the exposure of work in this field. The Gallery was founded in 1973, and five major group exhibitions are held each year, in addition to several one-person shows and a couple off-site expositions. In 2001, the principals were honored by the Collectors of Wood Art organization with "Lifetime Achievement Awards" in the field of Wood Art.

This is a pleasantly easy site to navigate, and it contains lots of excellent photos and information. You'll get off to a good start from the home page by clicking on "wood". Presently, that takes us to the "Past Exhibitions" page, but that will change as new exhibits come and go. A special exhibit of work by William Hunter for SOFA NY just closed, and the famous "Small Treasures" runs from May 2 to June 6 this year, as seen on the Calendar page.

One of my favorite pages is "Past Exhibitions". You can stick with 'wood' or move on to the other media. This page opens up a list of exhibits dating back to 2005. Clicking the associated photo or link



will open up many pages of thumbnail photos of "Selected Works". Clicking on the representative thumbnails brings up a set of more and larger photos, including details, by that artist. The works and the photos are amazing, and they just go on and on and on. Make sure you have your drool cloth handy before you log on.

I also love clicking on "Artists" and a name of my choice from the long and mind-blowing list. This will bring up a biography sheet providing the Artist's Statement and showing selected lists of where they have exhibited and published. The fun part, and the real meat of this site, is reached by clicking on the "Portfolio" tab to bring up the photos of selected works for that artist. There is some truly beautiful and amazing work here and enough inspiration for a lifetime of turning.

Make sure you also click on "Secondary Sales" to see a changing set of lovely "early works by established artists" that just happen to be for sale right now.

At this outstanding site, you can see the past, present, and future of turning and wood art. It is something to be proud of and to aspire to. Thanks to del Mano for providing it to the community.

TURN THE PAGE

GARY GUENTHER

TO TURN THE PERFECT BOWL THE LIFELONG QUEST OF BOB STOCKSDALE

By Ron Roszkiewicz

Forward By Sam Maloof

During the renaissance of woodturning in the 1970's, Bob Stocksdale set the standard for excellence in the incipient contemporary wood art movement and emerged as the primary inspiration for scores of woodturners.

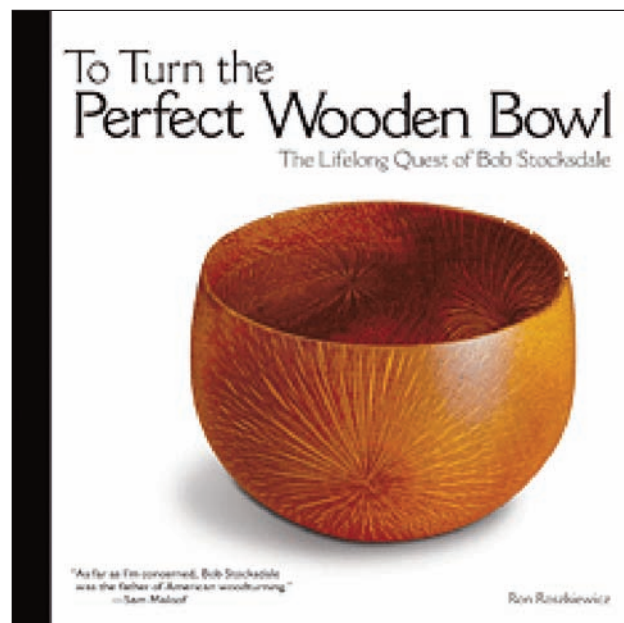
In 1987, author Ron Roszkiewicz had the once-in-a-lifetime opportunity to spend a week in Stocksdale's home workshop to hear him describe his life, work, thoughts, and opinions. This tribute to Bob Stocksdale is written directly from transcribed audiotapes recorded during this week-long interview with the master woodturner. It reveals in his own words his life experiences, philosophies, and turning methods, and it chronicles his lifelong quest for the perfect bowl. Bob was a private artist who lived quietly and was not widely written about in his time, but he gained celebrity status because he found the natural beauty in wood and highlighted it perfectly in elegant, functional bowl forms.

Stocksdale shaped his bowls so the wood grain and figure would have maximum impact. This book doesn't teach woodturning technique per se, but it describes in detail how Stocksdale chose his wood, roughed it out with chain saw and band saw, and how he worked at the lathe with simple tools. It does provide some good, "how-to" tips along with lots of inspiration and insight. On the next-to-last page of the book, readers will find a five-photo spread showing a piece of Pistachio in the various stages of going from a block to an exquisite, graceful bowl.

Importantly, it features a gallery of 52 beautiful works, some never-before-seen photographs, that are sure to inspire us all. You can easily see what shapes and curves obviously captivated Stocksdale, because they occur repeatedly. Additionally, this unique biography provides the master's advice on tools – including lathes, band saws, jointers, and sharpening devices -- as well as business tips for pricing, selling, and shipping finished pieces.

With so much effort currently being put into enhancements, I fear that we are losing sight of the power and integrity of simple, classic forms. One can only hope for a neo-classical revival to restore some balance. The works of Bill Luce and Bert Marsh are good examples of what can be done. This portrait of a beloved and respected pioneering artisan offers the first in-depth look at the man behind the search for the perfect wooden bowl. It will be a valued addition to the woodturning library of all turners from beginners to experts.

[Please note that there is a compounding error in the description of the Pistachio bowl on page 145... *"The finished piece is displayed on page 28."* However, the bowl on page 28 is Pink Ivory and looks nothing like the bowl it should be. On page 30, the bowl at the top of the page appears to be the bowl in question, but the caption is a duplicate of the bowl on page 28.]



Published by **Fox Chapel Publishing** (May 1, 2009)
Paperback – 158 pages – Gallery Section of 52 high quality
color photographs, plus 40 other color photos throughout.

Dimensions: 8" x 8" x 3/8"

Available from Amazon prime – \$16.47

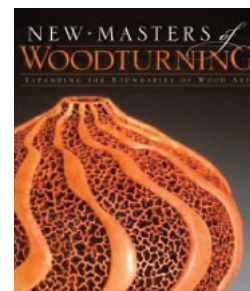
FUTURE DEMONSTRATIONS

GARY GUENTHER

► 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 – 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.



► October – John Jordan – To Be Determined *

John Jordan has been featured in nearly every major woodturning exhibition in the past 20 years. His signature turned, carved, and textured vessels have received many awards and are featured in numerous private and corporate collections, as well as the permanent collections of more than 25 museums, including the Smithsonian’s Renwick Gallery and recent acquisitions by the Victoria & Albert Museum in London. His pieces are initially turned on the lathe, from green logs, using simple, home-made tools and basic techniques, evolved over years, that work for novice and experienced turners alike. Each piece is then carved and textured with a variety of hand and powered tools. John is in great demand as a demonstrator/teacher, and his writings and work are frequently seen in print publications and videos. His most recent article is in the current issue of *American Woodturner* (Spring 2009), where his work also graces the cover.



► 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.” He 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.

AAW OPEN LETTER

BINH PHO

THREE years ago, the Professional Outreach Program (POP) was launched by the AAW board. As one of the inaugural committee members, I must be honest that in the beginning we had little clue what we were doing – we only knew we needed to do something to help the members who wanted to move beyond the amateur level to become professional woodturners. Toward this end, we created our mission statement:

The mission of the Professional Outreach Program is to promote a greater understanding of professionalism within the field of contemporary woodturning.

We began building from that mission statement and I believe we have come a long way since. If you are on the fence about coming to Albuquerque, I hope the following events will inspire you to send in your registration and make plans to head to New Mexico this summer.

In addition to the outstanding U.S. and international demonstrators that are lined up, we have rotations free of flying wood chips organized by POP. Attending won't get your hands and clothes dirty, but it will get your creative juices flowing. I don't have sufficient space to list all the POP rotations, but here are a few to wet your appetite:

- **Professionalism** – Mark Sfirri
- **30 Years of Marketing in the Field** – Jerry and Deborah Kermode
- **Ask Us Anything** – Binh Pho, Alain Mailland, and Bill Luce – when you can't find the answer in Google, come here... we have the answer.
- **What Makes a Good Demonstration - Professionalism in Conveying the Message** – Betty Scarpino, Bonnie Klein, Trent Bosch, and Michael Mocho
- **State of the Art in Woodturning** – Terry Martin and David Ellsworth
- **From Garage to Gallery - Strategies for a Career in Creative Woodturning** – Terry Martin and Kevin Wallace

In case you missed our **Resident Artist** program in Richmond last year, in Albuquerque we will in-

troduce this year's Resident Artist – **Jean Francois Escoulen**. That's right, he is French, but he sure does know how to turn! You may be asking, "So what is a Resident Artist anyway?" The short answer is he has one rotation only but it lasts 3 days. The Resident Artist will design a fairly complex project, which will begin on the first day and be completed by the end of the symposium. The project will then be auctioned off. Speaking about auctions – how about the Instant Gallery? **WOW!!!** It keeps getting better and better every year, not to mention we will have several awards for pieces in the Instant Gallery:

- 3 Purchase Awards [up to three can be selected varying on funds spent] there is a minimum of \$2,800 and a maximum of \$ 5,800 available
- 6 Excellence Awards for \$500 each
- 2 Collegian Awards [18 and up- must be full time student] for \$300 each
- 2 Youth Awards [under 18] for \$300 each

If 800 to 1000 pieces in the Instant Gallery are still not enough for your hungry eyes, how about the POP Exhibit "The Spindle", a special feature exhibit of Gary Knox Bennett and Merryll Saylan and the AAW juried exhibit "Spirit of the Southwest"?

I have been invited to and attended many Regional symposiums and, make no mistake about it, they are all outstanding symposiums – well run and featured superb presenters. Many people tell me they like Regional symposiums better, due to their smaller size, making it easier to get around and still have the same quality of demonstration. "Why fight the crowd, stay with the Regional", they say. So what's missing? The crowd! You never know for certain who is in the crowd. I can tell you a secret, shared by professional wood-turners. there are many collectors, gallery owners, curators and just more buyers in the crowd than all the Regional symposiums combined.

At the 1998 AAW Symposium in Akron, Ohio, I saw a del Mano Gallery business card by the side of my piece in the Instant Gallery, with the note from Ray Leier, which read: "I am interested in your works, call me." I still remember that feeling today

AAW OPEN LETTER... CONTINUED

BINH PHO

and my relationship with the gallery grew out of that moment. If I had not come to the AAW symposium that year I might not be where I am today in my turning career. EXPOSURE is the word – if you've worked hard to create great work all year, the annual AAW Symposium is the place to gain the right exposure.

Still want more? Donate a piece to the EOG auction and send a picture in ahead of time. The top 65 pieces will go on to the live auction on Saturday night.

Before heading to symposium, please note The POP Fellowship Grant deadline is approaching. Do not pass up this opportunity which can possibly further your woodturning career. Details and application requirements can be found in the POP section of the AAW website woodturner.org. This grant will be awarded in 2010. Your next opportunity to apply will be in June of 2011 and awarded in 2012.

What is the POP Fellowship Grant? The purpose of this Grant is to encourage creative growth, research, or to provide inspiration for new directions in turned wood art. An applicant might be inter-

ested in pushing their work creatively in a new direction, working in collaboration with another artist, exploring new materials, a new way of using existing materials, etc. The only limit to what 'might' be explored is one's imagination. POP Fellowship Grants are offered every other year and are funded by proceeds from POP exhibits and auctions plus the annual auction at our national conference. Learn more at: woodturner.org. Any further information or guidance not found here can be obtained by contacting any POP committee member.

The Professional Outreach Program has come a long way since it was founded three years ago. A very heart-felt thanks to David Ellsworth and Jacques Vesery, they have held the chair position back-to-back for the committee since day one. We've found a way to serve those who are interested in pursuing a career as a professional in woodturning and now you know what we're doing. Join us at the AAW Symposium in Albuquerque and let us help you see how far woodturning can take you!

BINH PHO
BOARD MEMBER

AAW SYMPOSIUM NEWS

THE Major Demonstrators at the AAW Symposium in Albuquerque will be:

- **Nick Cook** [Marietta, Georgia]
Dynamic Plates & Platters
- **J. Paul Fennell** [Scottsdale, Arizona]
Seeing Your Way To Signature Work
- **Emmet Kane** [Castledermot, Ireland]
*Texturing Experimenting With Woodturning
Ebonizing & Gilding*
- **Virginia Dotson** [Show Low, Arizona]
Secrets of Laminated Woodturning, Natural Perspectives, Weather Reports
- **Peter Hromek** [Sinntal, Germany]
*Spindle: An End-Grain Hollow
Flower: A Multiaxis Form
Capsula: Multiaxis Form*

- **Mike Mahoney** [Orem, Utah]
*Turning Family Heirlooms, Coring Using the
McNaughton Center Saver, Burial Urns with
Threaded Lids*
- **Rolly Munro** [Manakau, New Zealand]
*Very Thin Deep Vase Form, Carved Hollow-
Form Surfaces*
- **David Nittmann** [Boulder, Colorado]
*Basket Illusion, The Cutting Technique, The
Process & Inspiration*
- **David Springett** [Warwickshire, United Kingdom]
Streptohedrons: Plain Turning With A Twist
- **John Wessels** [Bisbee, South Africa]
Sheet Pewter as Surface Cast & Turning Pewter

FOR MORE INFORMATION → www.woodturner.org

MCW MEETING SCHEDULE – 2009

Meetings are held on the Thursday before the second Saturday each month, from 7:00PM–9:00PM, 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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Candid Photography	Stuart Glickman	stuartglickman@gmail.com	301/279-2355
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 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.

