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**NEXT MEETING ANNOUNCEMENT**

**JUNE 2009 MONTGOMERY COUNTY WOODTURNERS MEETING...**

**DATE** Thursday – June 11, 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 – Ed Karch will demonstrate how he designs, turns, and completes peppermills.

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.

**JUNE DEMONSTRATOR – ED KARCH**

New Member Bill Autry has had to postpone his demonstration scheduled for this month. Fortunately, Ed Karch has once again stepped up to present another worthwhile and interesting demonstration.

We can all look forward to seeing Ed show us his techniques for designing, turning, and completing Peppermills.

As one of our most frequent and valued demonstrators, Ed needs no introduction. We appreciate his stepping in on short notice. You may recall the dramatic set of segmented peppermills Ed brought for **Show & Tell** in January.

Peppermills are very practical items that make terrific gifts, as well as a valuable addition for your own kitchen and table. Making peppermills is a little fussy, and seeing all the needed tools and tricks will make it so much easier when we tackle your own.

Please be sure to join us at our June 11th meeting for what is sure to be an interesting and valuable event.



**ED KARCH WITH HIS TORCHES, MUDS, GLUES, & OTHER PARAPHERNALIA FOR HIS EARTH, BLEACH & FIRE DEMONSTRATION IN MARCH.**

## PRESIDENT'S PERSPECTIVE

PHIL BROWN

**W**E had a wonderful surprise when we learned that from among 309 AAW chapters, MCW is a winning chapter again this year with a tie for First place for the newsletter produced by **Bert Bleckwenn** last year, and First Place for the website which Bert has mastered this year, building on **Doug Pearson's** initial creation. **Ed Karch** played a role in the competition by being a website reviewer. **Clif Poodry** and I expect to attend the Albuquerque Symposium and will be representing MCW at the awards presentation. It is not too late to decide to attend. If you are attending the Symposium, please let me know.

**Stan Wellborn** put a lot of effort into working out details and compiling member orders for a group purchase of **Manzanita burls** from California. I hope this first group purchase is successful and we have some burls by the June meeting. Stan is a relatively new member, but not new to wood working or turning. In his earlier days, Stan was a journalist and contributing writer for *Fine Woodworking*.

A Call For Entries for our **Joint Exhibition of Turned Wood 2009** with **Chesapeake Woodturners (CW)** at the Columbia Art Center is now ready. I hope you will consider participating with your best new work. This is an outstanding opportunity to show your work and possibly make a sale. Jeff Bridges is the liaison with CW members for this endeavor, and he also arranged for our juror, Clark Mester, a Professor of Art at Bowie State University.

At our meeting last month, we were able to admire the nearly finished "telephone house" built by George King, and Gary included it with the S&T pictures on our website. George built it in the Woodworkers Club shop where we meet, and Rick Sniffin, Facilities Manager of the NIH Children's Center, wrote about the phone house that "...George did an extraordinary job on it. All cedar construction so we should enjoy it for many years to come."



We are planning an MCW picnic at Mike Colella's home again, probably in September.

Your pieces that were on display at the Potomac Public Library in May will be at the June meeting for pickup.

I hope to see you at our meeting for a nice learning experience and good time getting together.

## MASON COLLECTION VISITS

MCW members have a unique opportunity to see objects from the Jane & Arthur Mason collection of turned wood.

On Saturday, June 6th at 10:00AM, members and their spouses are invited to tour the remaining large collection in Jane and Arthur's home at 1824 Phelps Place N/W, Washington, DC. Please plan to arrive before 10:00AM and gather outside the building entrance, so we can enter as a group.

Since Jane has allergies and is super sensitive to airborne allergens, we are asked not to wear perfume, cologne, or bring in wood dust, etc! Women are asked to please leave purses at home or use a small purse. If you arrive late, ring the bell and ask the doorman to direct you to the Mason entrance (on the left before reaching the court yard).

Phelps Place is a short street, one block west of Connecticut Avenue, and about 5 blocks north of the Dupont Circle Metro stop. The building entrance is at the Bancroft Place intersection with Phelps. Street parking is most available on S Street, 23rd Street, and Decatur Place, or other more distant streets. Consider car pooling with other members, or taking Metro. I will carry my cell phone that morning in case you need to contact me. Call 301/547-1767. I look forward to seeing you at the Mason home.

MCW Members are also invited to attend **Turning Wood Into Art: The Jane & Arthur Mason Collection** on exhibit now through June 14th at the **Visual Arts Center of Richmond** located at 1812 West Main Street in Richmond, Virginia. This outstanding exhibit includes more than sixty objects in 1999 to the **Mint Museum of Craft+Design**.

## MEMBER NEWS

PHIL BROWN

❖ CLIF POODRY teaches a one-day **Beginning Bowl Turning** class at the Woodworkers Club in Rockville, Maryland on 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](http://www.woodworkersclub.com/practice%20class1.htm)



CLIF POODRY

❖ PHIL BROWN has a curly red maple piece in the **Creative Crafts Council 2009** exhibition at the *Mansion at Strathmore* from May 30th through July 12th. The Artist Reception and awards presentation is Thursday, June 4th, 7:00 PM. The Strathmore Mansion is at 10701 Rockville Pike, North Bethesda, MD. For further information see: [www.creativecraftscouncil.org/](http://www.creativecraftscouncil.org/)

❖ 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 I-895.

Saturday, June 13th (all day) – Beer Taps 101      Saturday, July 11th (all day) – The Right Start

Saturday, July 25th (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. More details at [www.marksupikco.com/School/schoolcurrent09-1.html](http://www.marksupikco.com/School/schoolcurrent09-1.html)

❖ DAVID FRY will conduct daily turning classes for teens at VisArts in Rockville, 11:00AM–4:00PM, August 10th–21st. Bert Bleckwenn will assist for the enjoyment and experience of working with these young people.

❖ NICK SUTTURO, owner of the Woodworkers Club and our meeting host, will teach a plate turning class and a pen turning class at VisArts in Rockville this summer. See page 3 of their catalog at: [www.visartscenter.org/pdfs/VisArts%20Summer%202009%20Courses%20PDF.pdf](http://www.visartscenter.org/pdfs/VisArts%20Summer%202009%20Courses%20PDF.pdf)

**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 April 30, 2009.....	\$ 3,528.02
Income: \$1,200.00 [AAW Grant], \$210.00 [Demo Fees], \$4.00 [Library Receipts].....	\$ 1,414.00
Expenses: \$1,794.03 [Outreach Program], Library [\$95.00], Demo Expense [\$235.00].....	(\$ 2,124.03)
<b>CURRENT ACCOUNT BALANCE MAY 31, 2009.....</b>	<b>\$ 2,817.99</b>

## MEMBERSHIP REPORT

STUART GLICKMAN

As of May 31st, the membership roster is 59.

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## CRAFT SCHOOL CLASSES

PHIL BROWN

Anderson Ranch Arts Center in Snowmass Village, Colorado is offering members of the American Association of Woodturners a 25% discount on tuition to any open 2009 summer woodturning workshop. While some workshops are full as of 05/26, six of the nine workshops still have places available.

- ♦ Circular Thinking: The Lathe As A Design Tool [JUN 29 – JUL 3] – Michael Brolly – 3 PLACES AVAILABLE
- ♦ Effective Woodturning Strategies [JUL 6–10] – Michael Mocho – 3 PLACES AVAILABLE
- ♦ Inlay Techniques For Bowls, Platters & More [JUL 15–19] – Stephen Hatcher – FULL
- ♦ Jam Session: A Free-For-All Bonanza [JUL 20–24] – Andy Buck & Michael Hosaluk – FULL
- ♦ Woodturning Fundamentals: Spindles, Bowls & More [JUL 27–31] – Jennifer Shirley – 5 PLACES AVAILABLE
- ♦ Woodturning Master Class [AUG 3–7] – David Ellsworth – 2 PLACES AVAILABLE
- ♦ Woodturning 101: An Introduction [AUG 17–21] – Brad Reed Nelson – 4 PLACES AVAILABLE
- ♦ Woodturning: Open Bowls & Hollow Forms [AUG 24–28] – David Ellsworth – 2 PLACES AVAILABLE
- ♦ Art of the Vessel: Finding Form Through Surface [2 weeks – SEP 7–18] – John Jordan & Dan Bailey – FULL

Full course descriptions of all workshops can be found at [www.andersonranch.org](http://www.andersonranch.org). For a look at the facilities during some of last summer's workshops see: [aracwood.shutterfly.com](http://aracwood.shutterfly.com).

To find out whether space is available at the discount, call Carrie Henefeld at 970/923-3181 EXT 215 or e-mail at [reg@andersonranch.org](mailto:reg@andersonranch.org). To discuss course content or other concerns, call or e-mail Jason Schneider, Woodworking Program Coordinator, 970/923-3181 EXT 234, or [jschneider@andersonranch.org](mailto:jschneider@andersonranch.org)

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## 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](mailto: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.

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## CALL FOR ENTRIES

PHIL BROWN

♦ Craft Forms 2009 – 15th International Juried Exhibition of Contemporary Craft

December 4, 2009 – January 23, 2010. Entry Deadline is September 17, 2009 and fee is \$40.00. Download a prospectus from [www.wayneart.org/exhibits/pdf/craftforms\\_2009.pdf](http://www.wayneart.org/exhibits/pdf/craftforms_2009.pdf). For information: [www.craftforms.com/](http://www.craftforms.com/)

♦ Turned Wood 2009 at the Columbia Art Center

September 12- October 11, 2009. This is the juried show MCW will be holding with Chesapeake Woodturners. It is important that we have a solid participation in this significant show. **See the following page for a full prospectus and an entry document** to fill out if you intend to submit pieces for the show.

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# TURNED WOOD 2009

## JOINT EXHIBITION OF CHESAPEAKE WOODTURNERS & MONTGOMERY COUNTY WOODTURNERS

September 12 - October 11, 2009

Columbia Art Center • 6100 Foreland Garth • Columbia, Maryland

[1] **OBJECTIVE AND ELIGIBILITY.** This exhibition will display outstanding work by current members of Chesapeake Woodturners (CW) and Montgomery County Woodturners (MCW), local chapters of the American Association of Woodturners (AAW). For the Columbia Art Center (CAC), this is their fall kick-off show and part of the Howard County Arts Gala Road to the Arts.

[2] **JUROR.** E. Clark Mester, Professor of Art & Sculpture, Bowie State University. Mr. Mester has juried 5 CW exhibits in recent years.

Approximately 30 pieces will be selected at the CAC from those submitted. While consideration will be given to exhibiting one piece from each applicant, there is no guarantee of inclusion in the exhibition. All exhibited work will be photographed for viewing on CW and/or MCW websites and through a link with the gallery page in the AAW Web site.

[3] **ENTRY FEES.** There is a \$5.00 entry fee for the first piece and \$2.00 each for up to two additional pieces, with a total of three pieces. Make entry fee check payable either to CW or MCW. ***Each piece entered must be for sale.***

[4] **SALES.** The CAC will handle all sales, and retain a 30% commission. Each turner will be individually paid by the CAC. While on the works are on display, the CAC has the exclusive right to sell your work. Purchased work will remain on display for the duration of the exhibition. The CAC is an entity of the Columbia Association (CA). Please download the CA Sales Commission Agreement from the MCW web site, print, fill in the requested information, sign the agreement, and submit it with the Registration Form on the next page.

[5] **INSURANCE.** Exhibited work will be insured by the CAC while on display. However, there is \$1,000.00 deductible per-incident. The CAC is staffed while open and security should not be a problem. While CW and MCW members will carefully transport and handle your work for delivery, jurying, setup, and pickup, your work at those times must be self insured. Work should be delivered appropriately padded in a box labeled with the turners name.

[6] **PUBLICITY.** The CAC will mail postcards to its mailing list. Participants are encouraged to give and mail postcards to friends and past customers.

[7] **ARTIST STATEMENT.** Each turner should provide a one-page *Artist Statement* to be included in a notebook for viewers. This may include a portrait and view of the shop.

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# TURNED WOOD 2009 CALENDAR OF EVENTS

August CW/MCW Chapter Meetings		Bring submitted work, Artist Statement, Fee Check, Registration Form, and signed CA Sales Agreement. Postcards are expected to be available.
September 2	Wednesday	Last date to deliver work and documentation listed above to Phil Brown or Jeff Bridges.
September 5	Saturday	Last date to deliver entries directly to CAC. CAC is closed on 9/7.
September 8	Tuesday 11:00 AM	Jurying and photography of selected work. Pieces not selected will be available for pickup at September Chapter meetings .
September 12	Saturday	Reception 3:00 PM - 5:00 PM. CAC provides refreshments.
September 12	Exhibition Opens	Hours: Mon-Thu 9:00 AM - 9:00 PM – Fri-Sat 9:00 AM - 5:00 PM Sun 11:00 AM - 5:00 PM
September 21	Monday 7:30 PM	Turning demonstration and presentation.
October 11	Exhibition Closes	5:00 PM
October 13	Tuesday	Exhibit take down. Buyers pick up work. Turners may pick up work or wait for return at Chapter meetings. CAC closed on Monday, 10/12.

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## TURNED WOOD 2009 REGISTRATION FORM

NAME \_\_\_\_\_ Number of postcards requested \_\_\_\_\_

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### ENTRY #1

TITLE \_\_\_\_\_  ACCEPTED  REJECTED

DESCRIPTION \_\_\_\_\_

SIZE (HEIGHT & DIAMETER or WIDTH & DEPTH) \_\_\_\_\_ PRICE \$ \_\_\_\_\_

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### ENTRY #2

TITLE \_\_\_\_\_  ACCEPTED  REJECTED

DESCRIPTION \_\_\_\_\_

SIZE (HEIGHT & DIAMETER or WIDTH & DEPTH) \_\_\_\_\_ PRICE \$ \_\_\_\_\_

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### ENTRY #3

TITLE \_\_\_\_\_  ACCEPTED  REJECTED

DESCRIPTION \_\_\_\_\_

SIZE (HEIGHT & DIAMETER or WIDTH & DEPTH) \_\_\_\_\_ PRICE \$ \_\_\_\_\_

## MAY MEETING MINUTES

TIM ALEY, SECRETARY

**PHIL** Brown called the meeting to order at precisely 7:01PM and welcomed 25 members and one guest, George Shearin from Raleigh, North Carolina. The *Show & Tell* table filled up with many interesting pieces. **Richard Webster** took in and documented the pieces. **Don Van Ryk** helped move the pieces to and from the photo booth where **Stuart Glickman** took photos.



GEORGE SHEARIN

The **Potomac Library** exhibit was installed by Phil Brown and Stuart Glickman and will be on view until May 29th.

Our exhibit schedule for next year includes **Quince Orchard Library** in February, **Potomac Library** in



April, and **Davis Library** in June. Davis has an opening for July 2009, but a volunteer is needed to do the preparation and setup for this display. This takes one or two days of time and pieces could be collected at the June meeting.

**Stan Welborn** confirmed freight shipment and collected more names for the Manzanita burl group purchase, and will email details to those members.

He displayed one 40lb sample they sent him.

**Elliot Schantz** is researching how we can acquire shirts, turning smocks, baseball caps, and other items with the MCW logo. He will have more concrete information at the June meeting.



MANZANITA BURL

Some 10"-12" Black Cherry and 5" Native Pear located in Gaithersburg is available to any members who are willing to cut it down themselves. Anyone who is interested should contact Phil Brown.

Members were again encouraged to attend the **May 30th Symposium** in Richmond, *InGrained: Women and Wood Art*. It is discussed on page 2 of the May newsletter.

An informal poll was taken of those planning to attend the AAW Symposium in Albuquerque, in June. In addition to Phil and Clif, several other members are planning to attend the Symposium.

MCW is a winning chapter again this year, from among all AAW chapters, for our Newsletter and Website. we tied for First Place for the Newsletter, which Bert Bleckwenn edited last year, and First Place for the website Bert Bleckwenn has mastered this year, building on Doug Pearson's initial creation. **Ed Karch** represented MCW as website reviewer.

On Saturday June 6th, 10:00AM, MCW members and spouses are invited to visit the Mason collection for 1 ½ hours. Details will be e-mailed to members later in the month.

**Clif Poodry** led an interesting *Show & Tell* discussion which included tools, pieces turned from wood from recent Silent Auctions, and a comparison in spalting pattern from the same log.

Program Chair, **Gary Guenther** introduced famed Virginia turner **Barbara Dill** and the concepts of multi-axis turning.

## MAY SHOW & TELL

TIM ALEY/STUART GLICKMAN/GARY GUENTHER



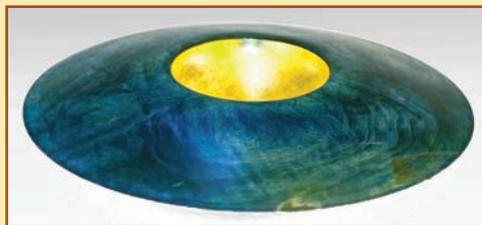
**BILL AUTRY - GAVEL**  
[UTILE (AN AFRICAN MAHOGANY)]



LENGTH - 11 $\frac{1}{2}$ "  
HEAD - 4"x 2 $\frac{1}{2}$ " DIA



**STAN WELLBORN**  
10"x 3" PLATE [WALNUT]



**STAN WELLBORN**  
7"x 2 $\frac{1}{2}$ " PLATTER [MAPLE]

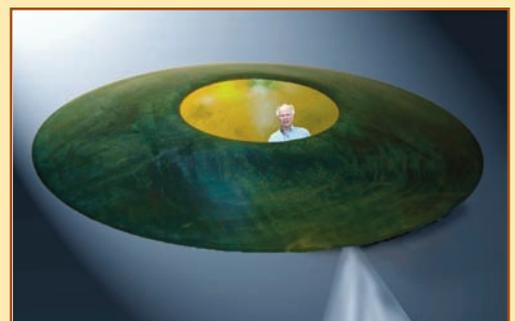


After explaining his difficulties with gold leaf and pointing out a bad spot (ABOVE, RIGHT), Stan's eyes kind of glazed over and he entered a trance-like state... then he shrank our intrepid leader and transported him into the center of his platter to fix the gold leaf boo-boo... then turned the platter into a miniature flying saucer and launched it right into outer space.

Phil had a quick flight around the galaxy, but returned just in time for Barbara Dill's excellent demonstration.

A fine time was had by all... even Phil, we think!

[ALL THANKS TO STUART'S STRANGE PHOTOSHOP ABILITIES!]



## MAY SHOW & TELL

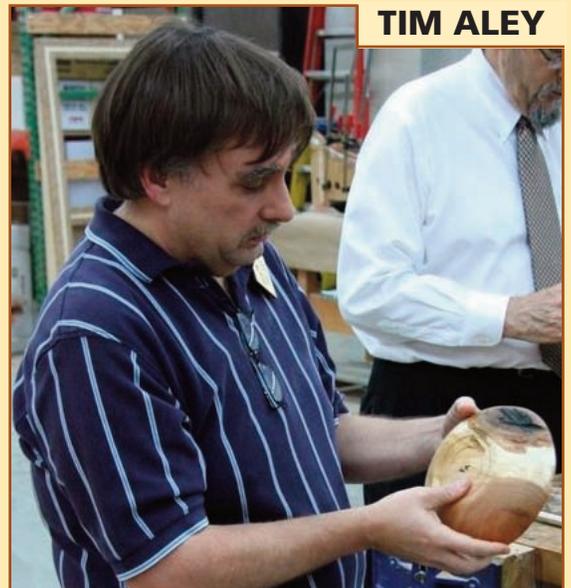
TIM ALEY/STUART GLICKMAN/GARY GUENTHER



11" x 6" BOWLS – FROM THE SAME TREE  
[MAPLE, WITH VASTLY DIFFERING SPALTING]



**RICHARD WEBSTER**



**TIM ALEY**

LEFT & ABOVE – 8" x 3" HOLLOW BOWL  
[CHERRY]

BELOW – 5" x 2" BOWL [ROSEWOOD]



## MAY SHOW & TELL

TIM ALEY/STUART GLICKMAN/GARY GUENTHER

### GARY GUENTHER

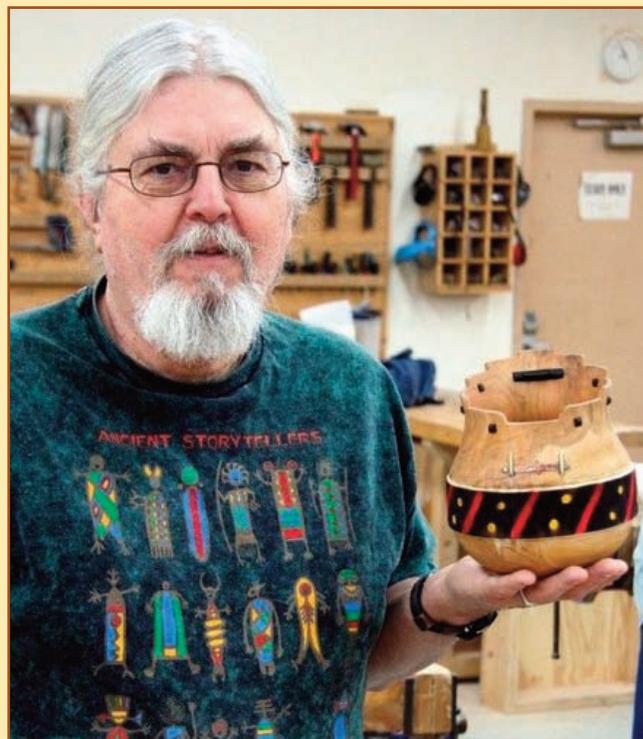
5" x 7" BOWL [CHERRY]

CORED USING THE SORBY SLICER TOOL  
DESCRIBED IN YOUR MILEAGE MAY VARY  
IN THE MAY 2009 NEWSLETTER.



## MAY SHOW & TELL

TIM ALEY/STUART GLICKMAN/GARY GUENTHER



**ED KARCH** – VASE, DECORATED WITH MOST OF THE TECHNIQUES USED IN MARCH 2009 FOR HIS *EARTH, BLEACH & FIRE* DEMONSTRATION [CHERRY BURL]

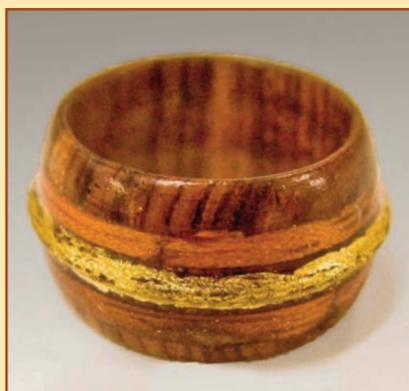
### JERRY MAUCH

RIGHT – 5½" SLIMLINE PEN  
[FIGURED ASIAN PEAR]

FAR RIGHT – 5½" SEDONA  
ROLLERBALL PEN  
[BIG-LEAF MAPLE, MOPANI]



WEDDING RING [BRAZILIAN ROSEWOOD, SATINE VENEER, GOLD LEAF]



3" SEGMENTED BRACELETS  
[ASSORTED HARDWOODS, SCRAPS ]



## MCW OUTREACH

BERT BLECKWENN

### WARRIORS-IN-TRANSITION SUPPORT PROGRAM

**M**AJOR purchases have been completed using the \$1,500 AAW Grant Award and MCW's \$500 contribution. Approximately \$200 remains and will be used as more consumables are required or a specific need arises. We are still awaiting the delivery of the Jet Mini-Lathe and Stand which we hope to see sometime in June.

A special thanks to **The Woodworkers Club** of Rockville, **Penn State Industries**, and **Klingspor's Woodworking Shop** who continue to be our preferred providers for our Warriors in Transition Support Program.

**Chris Wright**, Forest Glen Annex Arts & Crafts Center Woodshop Manager, continues to conduct pen turning sessions every other Tuesday with MCW help. I provide instruction and mentoring support. Other MCW members who are free on Tuesday afternoons are encouraged to volunteer as additional mentors and/or backup.

We continue to teach five warriors at each session. Demand is always high with each warrior completing a pen on their initial session. There is always more demand than what we can support because of limited lathes. The new lathe will allow us to expand to six students per session.



This past month, we've prepared about 50 new blanks with wood donated by **Bill Autry**, **Jerry Mauch**, and myself, so we are stocked up for the next three months. We have other small projects in the works such as bottle stoppers and holiday ornaments, but so far the warriors all want to create their own pen.

Anyone who is interested in volunteering time, please contact Bert Bleckwenn at [bableck@gmail.com](mailto:bableck@gmail.com).

## AAW CONTEST WINNERS... AGAIN

GARY GUENTHER

**F**OR the second year, our Website and Newsletter were each, independently entered into and judged in the respective **2009 AAW Chapter Contest** competitions.

The results were a **FIRST PLACE** for our Website [designed by Doug Pearson and now maintained by current Webmaster, Bert Bleckwenn] and a tie with Chicago Woodturners for **FIRST PLACE** for the 2008 Newsletter [edited by Bert Bleckwenn]. We are pleased for the continued recognition (we won Second and First last year). It is noteworthy that this year's awards were selected by a completely new set of judges.

This is quite an achievement for our young chapter. Bravo to Bert, Doug, and all our contributors.

We are proud of the work done by all our officers and volunteers and thankful for the continuing support of our Membership at our meetings, without which none of this would be possible. You all share in this accomplishment.

This year's contest winners are recognized on the AAW website at:

[www.woodturner.org/community/chapters/chapter\\_contests\\_2009.htm](http://www.woodturner.org/community/chapters/chapter_contests_2009.htm)

and on the AAW Chapter Hall of Fame page at:

[www.woodturner.org/community/chapters/chapter\\_contests.htm](http://www.woodturner.org/community/chapters/chapter_contests.htm)

MCW President Phil Brown and Vice President Cliff Poodry will accept the awards at the AAW Symposium Banquet Awards Ceremony in June.

## MAY DEMONSTRATION

MICHAEL BLAKE

### A NEW TWIST ON AN OLD TURN – MULTI-AXIS FORMS

**U**SUALLY, you are supposed to begin a narrative like this at the beginning. But, when **Barbara Dill [1]** finished her fascinating demonstration on multi-axis spindle turning, I was able to tell her I thought I was pretty *hot stuff* when I managed to turn an oval tool handle, but what she's doing is a totally different league. She thanked me with the kind of “southern” graciousness I grew up with.

Being a spindle-turner myself, I do not see it as an exaggeration to say the level of creativity and technical skill Barbara brings to her work is nothing short of extraordinary.

She brought an array of pieces she has turned as experiments, as well as pieces she uses for the numerous demonstrations she gives. Also included were the homemade clamps she uses to hold the unique “inside out” blocks seen here on the far left so she can turn 4 identical multi-axis spindles. [2]

To satisfy the tool “geek” in most of us, she explained why she uses a “safety drive center” in the headstock instead of a pronged spur center. [3] (A “steb” center is also a safe approach.

Next she quickly turned a single-axis spindle to illustrate the contrast between concentric beads, coves, and angle cuts and the same shapes turned with multi-axes. [4]

To complete the tool section of her show, Barbara explained the special grinds for the two gouges she uses for the vast majority of her turnings. First, the gouge she uses for roughing blocks to round and cutting long arcs is a Bowl Gouge ground with an old-fashioned square end. [5] Next, the Spindle Gouge she uses has long, fingernail profile, with a fine point and a 30° bevel angle. [6]

After this introduction, Barbara provided excellent reasons for exploring multi-axis turnings...

- [1] Multi-axis provides a far different set of creative challenges than single-axis.
- [2] Multi-axis allows for random exploration of shapes and forms vs. the clarity of single axis.



## MAY DEMONSTRATION

MICHAEL BLAKE

[3] Conceptual models provide systematic ways to explore shapes and features.

[4] Multi-axis emphasizes creativity over copying.

While saying changing axes provides the turner with limitless options for new shapes and forms, she also made it clear that the lathe and the wood both do have limits.

The purpose of Barbara's demonstration is to provide turners with a clear, practical **Conceptual Model** to use as a guide to experimentation.

### CONCEPTUAL MODELS

**OUTCOMES**  
(POSSIBLE SHAPES/FORMS)  
ARC TYPES    CIRCULAR

#### Variables With Parallel Axes

Straight Lines----- #1 ----- #7 ---

Curved Shapes----- #2 ----- #8 ---

Angular Shapes----- #3 ----- #9 ---

#### Variables With Twisted Axes

Straight Lines----- #4 ----- #10 ---

Curved Shapes----- #5 ----- #11 ---

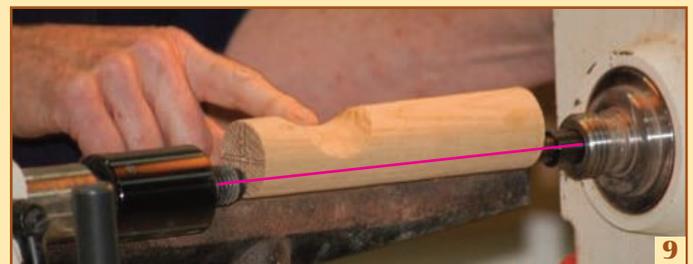
Angular Shapes----- #6 ----- #12 ---

When turning a multi-axis spindle, there are only two basic types of results. The cross sections are either circular or arc-shaped. The difference is whether or not the new axis is partially cut, creating an arc or cut deeply enough to create a new cylinder. Each of these outcomes can occur using parallel or twisted axes and any profile.

The photographs on this page show how Barbara applies her Conceptual Model. [As Barbara has done in her Power Point document, I have added a red line to each photo to define the center axis of the lathe.]

Barbara has located her centers, defined the other axes on each end of the blank, and turned the piece to round on the main, center axis.

In [7] she positioned the piece on one of the outside, parallel axes. In [8] she began turning a cove [9]. In [10] and [11] she turned a bead on the other side of the cove. The completed feature is shown in larger detail on the following page. [12]

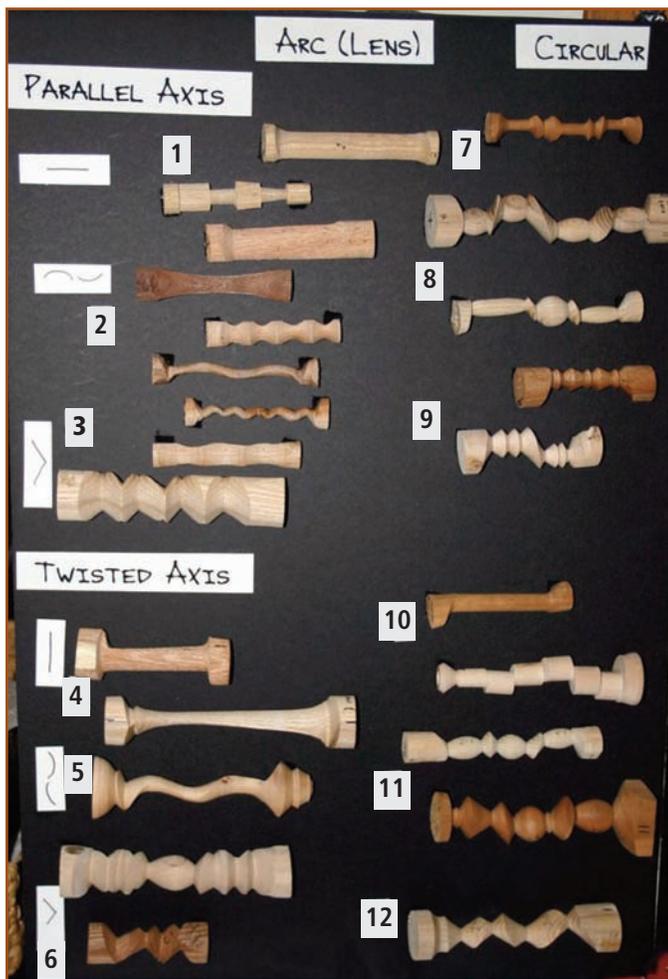


## MAY DEMONSTRATION

MICHAEL BLAKE

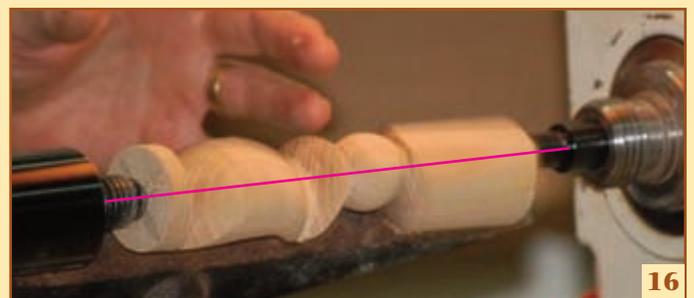
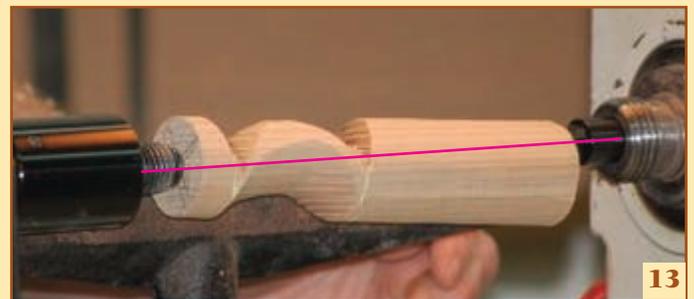
In the PDF version of her Power Point presentation, Barbara provides far more clear examples of the shape/form variations than she was able to demonstrate in the time allotted.

The photograph below is of the board of real, not conceptual, samples that illustrate her chart on the previous page.



Next, she changed the tail stock axis back to the center [13] and turned a flat, wing section [14] and then a circular bead section [15]. The final form is shown in [16].

Time constraints of our meeting made it impossible for Barbara to turn one of the goblets for which she has become so well known. But she did have time to take us on a quick tour.



## MAY DEMONSTRATION

MICHAEL BLAKE

Shown here are samples of just 5 of her goblets [17]. Barbara explained how she started using her multi-axis models for goblets, working out shapes and forms for the stems, the bowls, and bases.

She has based her goblet height dimensions on Golden Mean principles she discovered in the book *Divine Proportion – Phi In Art, Nature and Science* by Priya Hemenway. [Available at Amazon.com for \$9.98.] And to make it easy to determine those dimensions, Barbara made her own caliper based on the *Fibonacci Sequence* numbers 3, 5, & 8. [18] Finally, Barbara showed and explained how she assembles the three pieces of each goblet. [19]

In concluding her fascinating demonstration, Barbara shared seven Helpful Hints she has learned though her own experimentation and experience.

- [1] Turn the entire block to a cylinder. Square ends are hard to remove when the spindle is thin and fragile.
- [2] Decide the shapes you will turn, or at least the axes you will use. Press the spindle between centers on those axes so when it is fragile, the holes are already there.
- [3] Number the axes on the ends AND on the outside of the spindle with a permanent marker dark enough to see. Also, decide on a numbering system and stick with it. If the numbers are the same on each end and twisted axes are used, either remember the progression or write it down for reference (like 1 to 2, 2 to 3, and so on).
- [4] Take notes on the project so it can be recreated.
- [5] Sharp tools and lathe speed are important factors for making a smooth cut and reducing sanding. The slower the speed the more time the tool has in the air rather than on the wood. Use the fastest safe speed on your lathe.
- [6] When making an arc type spindle and turning more than two axes, the depth of cut is critical. The tool rest can be used as a reference point for depth of the cut.
- [7] Sanding is a challenge, since the surfaces are curved and the edges are crisp lines. Cloth-backed sanding paper is thick enough to hold while sanding. Each axis must be sanded before moving on to the next axis. Circular shapes can be sanded on the lathe, take care with your knuckles. Arc shapes and any other non-round surfaces must be carefully sanded to keep crisp edges. Her goal as a turner is to sand as little as possible. This means the cut off the tool must be as smooth as possible.



17



18



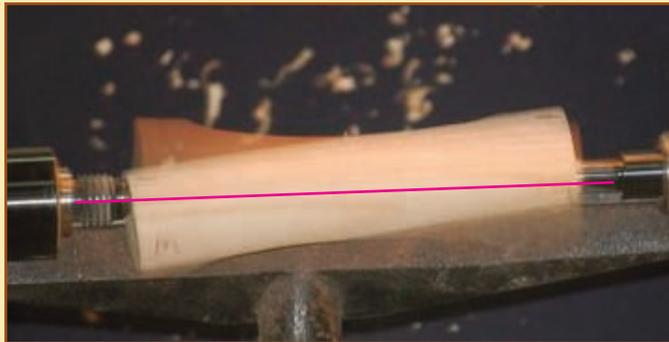
19



## MAY DEMONSTRATION

MICHAEL BLAKE

The four photos below show how Barbara turns a long arc – actually an extended cove – using her square-end bowl gouge.



With time running out on our meeting, Barbara used rubber bands to hold these four pre-turned pieces together, illustrated how they are mounted on the lathe, and then re-assembled them using the numbers in each corner. The block is clamped on the ends, turned again, and so on until all four sides have been shaped. When asked what she intended to do with the four pieces, she replied she did not know yet, but taking her own advice, thought the idea was worth trying to see if she could do it.



PHOTOS BY TIM ALEY, STUART GLICKMAN & GARY GUENTHER

## YOUR MILEAGE MAY VARY

GARY GUENTHER

## TURNING A FIRST HOLLOW FORM

**T**URNED my first hollow form today – you know, the kind with the little hole in the top where you're working blind inside. It's not thin like Eliot's, but it's hollow, and it has good form, and I'm pleased. It's taken me years to work up to this. Perhaps my first experience with turned wood was seeing a very large hollow form with voids – likely at the Renwick. It boggled my mind and set me on my path to find out the answer to the question "How do they do that?" Over the years, I've watched a number of hollowing demos – the most memorable was at a CAW meeting where Tom Boley blew one up. I told him that was a perfect demo because watching all the successes by experts is not necessarily realistic.

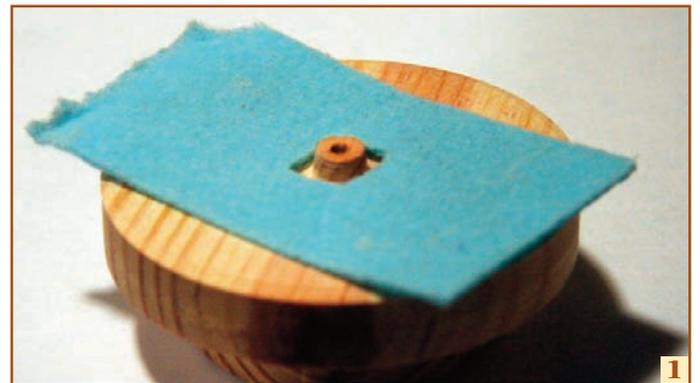
I've collected a number of hollowing tools over the years to prepare for the day... today. Was I afraid of blowing it up? Definitely. Did I? No! Was it scary and hard? Sure. Is it worth the effort? I think so, although I know now that each one is a major commitment, and I have a new respect for the people who make a lot of these things (like John Jordan who has an outstanding hollowing article in the Spring 2009 issue of *American Woodturner* and who will be our MCW demonstrator in October).

I learned a lot today, and I still have some issues and unanswered questions. Right now, I'm going to take you along for the ride. If you read this article carefully, you will find a large number of tips. To begin, decide on a shape and find an appropriate piece of wood. Hollow forms can be turned either end grain or side grain – mine just happened to be side grain because I had roughed a nice piece of slightly-curly silver maple into a cylinder, 5" in diameter and 4" long, two years ago and set it aside too dry. I chose a classic "Southwestern pot" shape for my first effort. I've collected a set of photos online of examples I find pleasing and I looked at them to get the shape in my head. I decided that it would have a raised lip, that the height of the maximum diameter would be one-third of the total height down from the top, and that the foot would be quite small.

I start most turnings between centers – with a

chuck-mounted steb center in the headstock, and a ring and point type live center in the tailstock. This blank had been roughed on a screw chuck and had a  $\frac{3}{8}$ " hole in what would be the top. With the center missing, I couldn't use the steb center, so I reversed it and used a cone center in the hole. Working very carefully at the chuck end, I tried to round the oval tenon with a square-end scraper. Not a good idea. The tool rest was too far away, and the width of the cut was too great. I got a little mini catch as a reminder that there are better ways. Stop. Rethink.

I quickly turned an ad hoc jam chuck with a  $\frac{3}{8}$ " tenon in the middle, added a pad with a hole in the middle as a cushion [PHOTO 1], and used that to drive the blank. This permitted me to round the tenon



safely with a bowl gouge cutting down the axis. I shaped the lower portion of the vessel, moving from the tail toward the head to get a clean cut into the increasingly long fibers, and then the upper portion (as much as possible near the steb center) moving from head to tail (for the same reason). Note that these directions would be reversed if the wood was in end-grain orientation. Cut a very straight shoulder for the tenon and shape the tenon to fit your chuck (might be straight or dovetailed).

Reverse and mount the tenon in a 4-jaw chuck. Make sure the ends of the jaws match the shoulder perfectly. Mine didn't, so I turned it around again and did it right. This ensures that the alignment is good and the holding power is strong. The second

## YOUR MILEAGE MAY VARY

GARY GUENTHER

## TURNING A FIRST HOLLOW FORM... CONTINUED

time, I got a virtually perfect fit, and the axis was right on – a little shear scrape with an inverted bowl gouge was all that was needed to get back into round in this orientation. Take the tail stock off of the lathe – you don't need that thing getting in the way of your elbow or tool handles. Complete the shaping of the top – add a lip or collar shape of your choice.

Put a Jacobs (drill) chuck into the tailstock and mount your favorite drill bit. My 1" Forstner bit isn't long enough, so I used a  $\frac{3}{4}$ " brad point bit. Measure your needed length to the bottom and put a strip of masking tape on the bit to mark the end point. Drill your hole, being careful to back the bit out, as often as needed, to clear the chips. Even though this relatively-small, roughed blank had been drying for nearly two years, it was still wet in the middle. Thick blocks of wood basically don't ever dry fully in the middle. You have to treat them as green if you are concerned about distortion, cracking, close fits, etc. This is a good time to do some preliminary sanding. With the lathe on a slow speed, I started at 120 grit in my passive Sorby Sandmaster and removed the subtle tool marks and a little bit of end-grain tearout. If you're going to hollow very thin, you should probably sand all the way to the finest grit at this time. I'm not going super thin with this first effort, so I can do the finish sanding later.

OK, the time has come. I drew a 1" circle around the center hole and started the hollowing process, expanding the diameter of the drilled hole with a traditional straight Oland hollowing tool in a  $\frac{5}{16}$ " shaft that I got from every turners friend, the one and only C.A. Savoy. [PHOTO 2, MIDDLE] Set the height of the tool rest so the cutting edge is slightly above center. This is important. In this way, if you have a small grab, the tip will move down into air safely. If you are below center, moving the tip down takes it deeper into the wood. You really don't want to go there. Keep the cutting edge angled slightly downward – it is a scraper, after all. Take this angle into consideration when you set the height of the tool rest.



Taking small, light cuts with the point of the tool, create a step/shelf/ridge, and work across that step repeatedly, by feel alone, from inside to outside, lengthening it to the desired depth. As with most projects, it's a good idea to leave some mass in the chuck as long as possible – mandatory if you're going thin. Here, it's a good idea to hollow the top half first, before removing the deeper material. In terms of design, I thought the hole would look better a tad smaller, so I tentatively expanded it to just  $\frac{15}{16}$ ". (It turns out that was big enough, as I never had need to expand it further.) Continue expanding the hole in this manner.

Stop frequently to remove the shavings and dust – they will ball up around the periphery of the vessel and can cause a catch. I started using my finger but fairly quickly found it chafed by the edge of the hole, and it wasn't effective anyway, because the hole is barely bigger than my finger, so I couldn't get the shavings out. Since I had left my mini rake in my other pants, I got the pair of spring-loaded tongs I keep around and pulled it out that way. [PHOTO 3, TOP] Getting the finer particulates out is a real pain, and also unhealthy. Hollowing tools make a certain amount of dust, and however you get it out, it's going to be in the air. So wear a dust mask. By far the easiest and best way to clean out the residue is with compressed air. If, like me, you don't have air, then the simplest tool is one of those bendable drinking straws. I used one this time, but never again! It's nasty work, and you will get some in your mouth

## YOUR MILEAGE MAY VARY

GARY GUENTHER

## TURNING A FIRSTHOLLOW FORM... CONTINUED



and nose. This is very unhealthy and not a good approach. Next time, I'm going to get a long hose so I can blow from a safe distance or, better yet, I'll make an attachment for my canister vacuum cleaner to suck it out. Again, forget the straw and do not breathe this stuff – I had an allergy attack this night, and my nose completely closed up. I'm sure it was no coincidence. Use better sense than I did and wear a mask if you use air!

Fairly quickly, you will need to undercut the area adjacent to the lip. This is tricky and dangerous. The straight tool won't work, so you'll need a bent or angled tool. (Recall the tools demonstrated by Eliot Feldman a few months ago.) For small items, I have the angled cutter on a  $\frac{5}{16}$ " shaft, again from C.A. Savoy. This tool has a significant lever arm [PHOTO 2, BOTTOM] and is very "torquey". Frankly, it's an accident waiting for a place to happen. With extreme care and white knuckles, I was able to use it successfully for the needed cuts under the top of the vessel, but it really needs an outrigger (see next paragraph) – I'll never use it again without one.

As soon as I was able to work on the area closer to the outside of the form, I switched to my  $\frac{1}{2}$ " swan-neck with outrigger that I got from C.A. Savoy. [PHOTO 4] The outrigger, also called a "torque arrester", is an extra shaft that rides on the tool rest to prevent the tool from twisting, and keeps the cutter at the proper angle. The tool rest has to be lower to



accommodate the fatter shaft. Because I didn't have much room to spare at the top of the opening in order to keep the cutting edge above center, I'd say that this  $\frac{15}{16}$ " hole is about as small as possible with a  $\frac{1}{2}$ " diameter shaft. Now this is one sweet tool. No more white knuckles. This tool is nearly effortless – just get it in, find your ridge, and cut, center to side, center to side.

Break up your hollowing into a number of small, well-defined tasks. With the lathe off, stick your finger in and feel what you've got. It's easier to feel unevenness than it is to see it, but I also like to use my little flexible light [PHOTO 3, BOTTOM] to look in and see what it looks like. Stop frequently and get all the information you can. Make dry runs each time before you restart the lathe. With the lathe off, put the tool in and run it over the places that need to be cut to get an idea of what they feel like and where they are in terms of tool angle and extension. Then turn the lathe on and do the next small step. If you don't have a laser rig, measure often with calipers. I don't have a laser, so, as seen in the photo, I simply attached a long twist tie to the outrigger to show me the location of a point in space  $\frac{1}{2}$ " from the cutting tip. This wouldn't work for a thin piece, but it gave me what I needed to feel safe doing  $\frac{1}{4}$ " wall thickness.

Now it's time to do the bottom half. The maximum depth of my needed cut was over 3" off the tool rest, and the  $\frac{5}{16}$ " shaft is barely useful at a 3" length

## YOUR MILEAGE MAY VARY

GARY GUENTHER

## TURNING A FIRST HOLLOW FORM... CONTINUED

(it starts to vibrate and scream), so I switched to my 1/2" John Jordan shaft [PHOTO 2, TOP]. This tool has basically the same cutter but should be good to around 5" depth (see YMMV, July 2008). It did a fine job working the center area all the way to the bottom. At the bottom, it actually reached all the way to the side wall. Be careful! Measure! I finished up the cuts to the side wall with the 1/2" swan neck outrigger and blended the shape from top to bottom.

Done with the hollowing – and I didn't blow it up! [PHOTO 5] It's ready to sand some more and to reverse it to remove the tenon and complete the bottom shape, but it's also time to stop for dark. This took more hours than I'd like to admit – and cer-



tainly more than it will on number two, now that I have a much better feel for how to use my tools safely and efficiently. There's still more to do, but that's for another day. After all this hard work, I surely don't want the piece cracking, so I wrapped it in a plastic bag (since the outside is already dry) and punched a hole through to the inside of the form so the inside of the piece will dry, but not the outside. [PHOTO 6] The intent here is to achieve compression that will hold the piece together. (It's the same idea as covering the outside of bowls after they've been dunked in denatured alcohol, but leaving the inside uncovered.)



The last issue of *Woodturning Design* (#22, Summer 2009) has a similar idea – in his article on bottom hollowing, Wes Jones suggests using an aquarium air pump and hose to pump gentle airflow into a newly-hollowed form, while the outside is covered with a brown paper bag. Again, drying from the inside creates compression that hopefully reduces the tendency to crack.

The next problem is figuring out how to hold the piece to complete the bottom (see next YMMV). The rim surrounding the opening is quite thin (1/16"), and I don't want to squash it between centers or tear the top off when I reverse it, so I'm going to have to make some kind of appropriate jam chuck – something like a Kirsten Cone (which I don't have, yet) that takes the force all the way to the inside bottom. Then there's sanding the inside. That's going to be difficult. I could make a flap sander with a split dowel. Or I could just paint the inside black! We'll see...

I hope you have enjoyed sharing my first hollowing experience and have gotten some good ideas to use along the way.

*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

## AMERICAN CHESTNUT – DEVASTATION &amp; RENEWAL

**C**ASTENEA DENTATA, family Fagaceae [Beech], American Chestnut accounted for one-quarter of all the trees in the Appalachian mountain range at the end of the 19th Century. But in 1904, an airborne bark fungus, brought to America from Asian Chestnut trees, began attacking native trees and by the early 1950's had virtually wiped out the species.

Now known as *Chestnut Blight*, the fungus is a wound pathogen, entering through an injury in the tree's bark. It spreads to the vascular cambium and heart wood, choking off the flow of nutrients to and from sections of the tree above the infection. The fungus is still active and there are no successful treatments or preventative measures. With the exception of a few resistant stands discovered in Wisconsin, Chestnuts that take root in the U.S. today die around the time they reach 7 years of age at a height of about 20 feet.

Equally perplexing is the fact that European and Chinese Chestnuts are not susceptible to the blight. But the stands of apparently blight-resistant American and Chinese Chestnuts have provided what many hope is the answer to renewing the once vital species here in America.

The Chestnut was an essential part of the entire ecosystem in the eastern United States. A reliable, late-flowering, and productive tree, unaffected by seasonal frosts, it was an important food source for a variety of wildlife. Rural communities depended on the nuts as a cash crop and as livestock feed.

The wood was mainly used for railroad ties, fence posts, barn beams, and building construction, but was also used for furniture and for musical instruments. It was highly resistant to other forms of decay and a walk through eastern forests today with a keen eye will reveal long-dead chestnut stumps.

The wood has large pores similar to Red Oak. It is straight-grained, lightweight, and easily worked. It can be found today on the commercial market as **Wormy Chestnut**, salvaged from standing dead trunks, old buildings, and occasionally dredged up from rivers. It is used mostly in picture frames and veneer. The



American Chestnut ranged over 200 MILLION acres of woodlands from Maine to Mississippi, and from the Piedmont plateau in the Carolinas west to the Ohio Valley, until struck by a lethal fungus infestation known as the Chestnut Blight, during the first half of the 20th century. An estimated 4 BILLION American Chestnuts, up to one-fourth of the hardwood tree population, grew within this range.



Before the blight, Chestnut trees 10'-to- 12' in diameter hundreds of years old were not an uncommon sight in the forest of the Appalachian Mountain range and beyond.

## THE WOOD WIZARD

ED KARCH

principal characteristic for wood turners is the ability to take a fine polish.

In 1983, the **American Chestnut Foundation** was created by a group of plant scientists dedicated to restoring American Chestnut to forests within the tree's native range.

Geneticists at the Foundation, the University of Tennessee, and the U.S. Forest Service have spent 25 years breeding blight resistant stock to be planted to re-establishing the species. The program of back-breeding multiple generations of trees has produced a hybrid that is a 94% genetic copy of the original.

Grown in a Foundation nursery in Georgia, the hybrids, pure American seedlings from Wisconsin, and pure Chinese seedlings – 1,200 in all – have recently been planted in national forest lands throughout the southern Appalachian region.

Despite seemingly wide-spread positive support, the re-introduction program has drawn some skeptics. One cautious scientist is **Douglass Jacobs**, Associate Professor of Forestry & Natural Resources at Purdue University. He recently conducted a study on the blight-resistant trees in Wisconsin, documenting the Chestnut's rapid growth, outstripping Black Walnut and Red Oak. The average Chestnut grew to 23 feet by age 8. *"The American Chestnut is very fast-growing and competitive, has excellent timber, and great wildlife properties, all of which make it a desirable species for re-introduction,"* Jacobs said. But since it is competitive and quick-growing the Chestnut could threaten native species **outside its range**.

What's more, new pests are always a danger. The hybrid Chestnuts have already proven susceptible to *Phytophthora cinnamomi*, or root rot, which preys on tree roots in mostly wet, southern soils.

*"This threatens to be almost as bad as the fungal blight,"* Jacobs added. *"In the future, we may need to select for this resistance in new hybrids. Luckily, the Asian chestnut shows some resistance to this fungus as well, although the breeding process would take a long time. It's a natural choice for hardwood plantations in the Midwest and Mississippi Valley, but these areas are*



WORMY CHESTNUT ↑

↓ CHESTNUT



*largely outside its native range,"* he said.

**Stacey Clark**, U.S. Forest Service Research Forester, reports there are two significant milestones in the re-introduction effort. The first is at the 4th year when they will know if the Chestnuts have held their own and have not threatened other species. The second milestone begins 10 years and goes to 20 years and will reveal whether the back-bred Chestnut hybrids are truly blight-resistant.

Despite these efforts, we will probably never again see the population levels of Chestnuts that prevailed before the blight. But we may see more abundant and longer-living stands of this magnificent tree.

## CLICK IT

GARY GUENTHER

RECOMMENDED WEBSITE – [www.woodturner.org/products/aw/](http://www.woodturner.org/products/aw/)

**T**HIS month's site is for the *Index of American Woodturner*. A direct link is to this useful Index is [www.woodturner.org/products/aw/index/AWindex\\_03\\_09.pdf](http://www.woodturner.org/products/aw/index/AWindex_03_09.pdf). But, it appears from the name this may change as it is updated, so the best way to get to the Index in the future is to go to [www.woodturner.org/products/aw/](http://www.woodturner.org/products/aw/) and click the *Journal Index* tab on the left side of the page.

As you probably know, the publication *American Woodturner* is the outstanding journal of our parent body, the American Association of Woodturners (AAW), and you receive it as one of the membership benefits. After you have received several years worth, it can become frustrating to find "that article" you know you saw sometime in the past. By clicking this link, you can look up and find any article from past issues alphabetically, including both topics and authors. I have found it to be quite useful.

If you're not looking for a particular article, you can peruse this extensive, detailed index to find articles on topics of current interest to you as a turner. This listing is an excellent resource that goes all the way back to the founding of AAW in 1986.

If you find you don't have access to an issue of interest in your personal library, you may purchase it online from AAW at the "Back Issue Order Form" tab on the left side of the page. You can get individual

printed issues or fully indexed and linked CDs covering a range of years.

As an added pleasure, if you are an AAW member (you should be), you can log into the membership area from the Home Page and click the *AW Journal Past Issue Database* tab at the left to access/download any of a fully-indexed selection of over 40 complete articles from past issues.

Just for fun, I looked at Volume 1, #1 – if you are interested in the history of woodturning, it's great material. I noted an article on side-ground gouges from 1994 by the illustrious **John Jordan**, who will be our demonstrator in October. John also has a highly-detailed and well-photographed article in the Spring 2009 issue (Volume 24, #1) on how he makes his signature hollow forms.

*Pleasing Profiles* by David Nittmann in 2006 provides excellent guidance in an area most of us need to work on. Or how about *Five Ways to Avoid a Catch* by Lyle Jamieson from 1996? Articles by Phil Brennion, Alan Lacer, Nick Cook, Bruce Hoover, David Ellsworth, and Russ Fairfield, to name a few, are here just waiting to be downloaded.

Take a look around the index and available articles yourself, and I'll bet you find many things you want to read.

## SAM MALOOF, R.I.P.

MICHAEL BLAKE

**M**ANY in the world of woodcraft were saddened to learn of the death on May 21st of a man who in his 93 years of life earned the status of "a living legend". His career began out of necessity in 1948 when he built a dining table, chairs, and a coffee table from scrap wood because he and his wife could not afford to furnish their first home in California.

*Better Homes & Gardens* did a story on the tract home phenomenon and featured Maloof's home and furniture. Word began to spread, he began taking orders, and an amazing career began.

From that utilitarian start, he rose to the pinnacle of American artisan crafts. His work, especially his

famous chairs, has been featured at numerous museums, including the Smithsonian. He resisted every attempt to have his designs mass produced. One of his rocking chairs recently sold for \$140,000 at a charity auction.

Of special interest to woodturners, Maloof was a longtime admirer and friend of legendary turner **Bob Stocksdale**. He had a "quite a few" of his bowls, and wrote the *Forward* for *To Turn The Perfect Wooden Bowl*, the 2008 Stocksdale biography.

He lived and worked his entire life in Cucamonga, California and told an interviewer in 2008 that he still worked 8, 9, 10 hours-a-day, 6 days-a-week.

## TURN THE PAGE

GARY GUENTHER

## MEETINGS WITH REMARKABLE TREES

By Thomas Pakenham

Over the last year or so, as noted in these pages, we have benefited from the publishing of a surprising number of excellent books on woodturning – technical works by Richard Raffan and David Ellsworth, as well as several excellent books illustrating the works of the masters, both past and present. And there certainly will be more to come!

But I thought this would be a good time to pause, relax, take a deep breath, and sit down with a book that engages us not in turning but in appreciation – appreciation of the trees themselves. This is one of my favorite books. I like to read about a different tree each day.

The Introduction, subtitled *My Best Sixty*, says “*This is not a conventional book about trees. It will not help you identify them, let alone cultivate them. It’s a personal selection of 60 remarkable individuals (or groups of trees) mostly very large, and mainly very ancient, and all with a strong personality.*” All of these trees are located in England, Scotland, or Ireland. They are steeped in history, in geography, in personality, and are highly prized for the simple act of being.

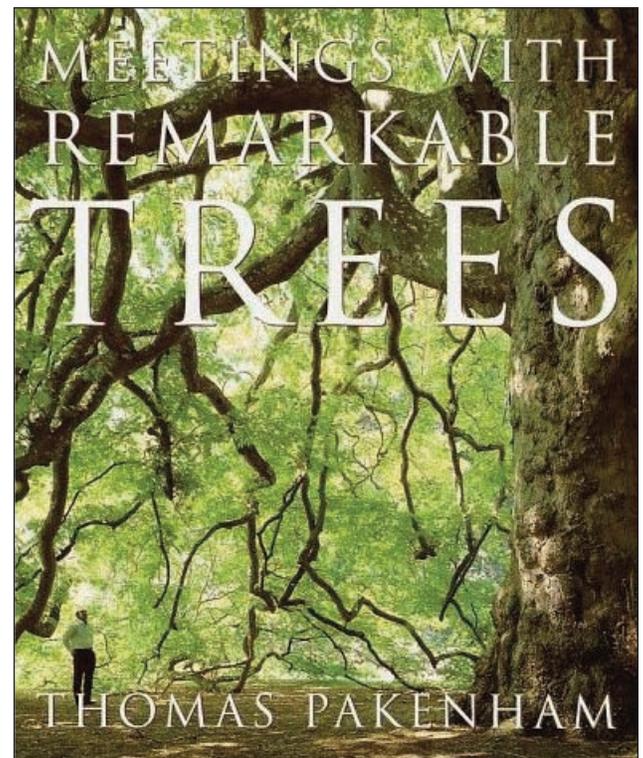
Seventeen Amazon readers reviewed this book, and all seventeen gave it the maximum 5-out-of-5 stars. Amazon says: “*...and magnificent trees they are. One is a 600-year-old king oak that looms large over Charleville, Ireland; another is the yew tree that Wordsworth called the ‘pride of Lorton’s vale’; still another is a sequoia brought from the United States and planted in a Herefordshire grove in 1851, where it has since flourished. Pakenham helpfully includes a map showing the locations of his scattered dramatis personae; you could make a fine tour retracing his steps and having a look for yourself.*”

Ancient trees are inspirational in nature, and this book presents a beautifully-photographed essay on the lives of 60 living legends that will inspire all who read it. It is a superb blend of poetry, philosophy, history, dendrology, delightful anecdotes, and enchant-

ing stories of living giants of the Earth. This quality book contains large photographs, many full-page, often with people nearby so you can get a sense of their immensity, and interesting historical text concerning these eccentric, distinctive and unforgettably beautiful huge old trees.

Some of us may take trees for granted, and you might think that a book about trees would be dull, but not so – this book will not fail to impress you and will cause you to appreciate the individual beauty that each tree exhibits. Making the book even more useful is a map showing each tree's location, as well as its common name, scientific name, full measurements, and accessibility to the public. Also included are old line drawings, a bibliography, credits for the illustrations, and a good index.

If you love trees, you will love this book.



Published by **Random House** (1998)

Paperback – 192 pages

Numerous large photographs throughout.

Dimensions: 11½" x 9½" x ¾"

Available from Amazon – \$17.16

## FUTURE DEMONSTRATIONS

GARY GUENTHER

### ► July 9th – Clif Poodry & Ed Karch – Dueling Lathes

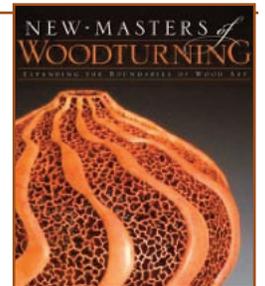
Have you seen the DVD *Two Ways to Make a Bowl* with Stuart Batty and Mike Mahoney having a friendly competition? It's a classic. This will be the MCW version of a challenge. At Clif's suggestion, our two in-house instructors/demonstrators-extraordinaire have agreed to put on a show of dueling lathes. In our version, they are going to begin with similar pieces of wood and simultaneously make two pieces. They'll take turns talking and turning so they'll each be able to finish their items. Lots of good, practical tips, methods, and information will be imparted along the way, and interplay will be encouraged.



### ► 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](http://www.jpaulfennell.com). If you attended our meeting at Jerry and Deena Kaplan's home, you may remember Paul's exquisite Woodturners Wifflebat & Ball in their Library.

Try to plan your vacation time so as not to miss this demo – you will not regret it.



### ► September 10th – Alan Hollar – To Be Determined \*

Alan lives and works in the mountains of North Carolina. He started turning in 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 8th – 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 Spring 2009 issue of *American Woodturner*, where his work also graces the cover.



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

## AAW OPEN LETTER

**T**HE AAW Board met in Albuquerque in February to survey this summer's symposium site. What a wonderful city with a convention center that will provide a great venue for another memorable conference. Both this and the previous journal provide a wealth of information about our upcoming symposium.

For those going to Albuquerque, don't miss the opportunity to travel to nearby New Mexico locations, where there are a vast number of natural, historic, and cultural settings. The new daily train service, the Rail Runner Express, will take you to the delightful city of Santa Fe and back.

Youth training continues to be an emphasis for our organization. It is great to see so many AAW chapters conducting youth training in schools and other venues. This is something that more chapters can engage in and make a difference with youth in their area. The symposium this year will again feature youth training sessions. In addition, a complete lathe and tool station will be awarded to 25 of the attending youth. Any young person between the ages of 10 and 17 who attends the symposium with a paid adult will be given a free registration.

Also at the Albuquerque symposium, there will be a raffle for a Powermatic lathe and a JET mini lathe, thanks to the WMH Tool Group. The proceeds from this raffle will go to the AAW Emergency Relief Fund (ERF). In the past, the ERF helped woodturners replace some of their shop equipment after destruction caused by natural disasters like Hurricane Katrina.

While in the Southwest, I attended the Desert Roundup put on by the Arizona Woodturners. What a wonderful conference it was, like so many other local symposiums. I found here, as I do at any gathering of woodturners, that they are among the friendliest, sharing, and engaging groups of people. Speaking of regional symposiums, those events are becoming more and more popular and prevalent. Last year, there were 14 regional symposiums – it's

## BILL HASKELL, PRESIDENT

amazing to see how far the woodturning movement has come and continues to grow.

Looking at how far the woodturning movement and the AAW have come will be the focus of our 2011 symposium in St. Paul when we celebrate the AAW's 25th anniversary. Plans are being made to make this a very special event, one you will not want to miss.

This issue will be the second *American Woodturner* edited by Betty Scarpino. We would like to hear from our members. Feel free to express your opinion on our AAW website forum regarding what you like and what you think can be improved upon.

One of our initiatives to improve member services and benefits can be found in a new format: emails sent to local chapters. We hope local chapters will provide feedback on this new form of communication, as well as other areas of interest to AAW chapters. Feel free to contact our Chapters & Membership Chair, Dale Larson. We hope many of you attend the chapter presidents' meeting in Albuquerque to voice your ideas.

I would like to emphasize that your Board of Directors represents each AAW member and I encourage you to contact any of us regarding your thoughts and suggestions for improving our AAW organization.

[See [www.woodturner.org](http://www.woodturner.org) for contact information or the Resource Directory for current Committee Chairs.]

We welcome your input!

**Bill Haskell**



## MCW MEETING SCHEDULE – 2009

Meetings are held on the Thursday before the second Saturday each month, from 7:00 PM–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](http://montgomerycountywoodturners.org)

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Exhibit Committee	Phil Brown, Hal Burdette, and Clif Poodry		

## MEMBER DISCOUNT PROGRAMS

### ROCKVILLE WOODWORKERS CLUB – [woodworkersclub.com](http://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](http://www.2sand.com) or call 301-897-1590

2Sand.com is a coated abrasive specialist focused on fast service and fair prices providing 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](http://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](http://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.

