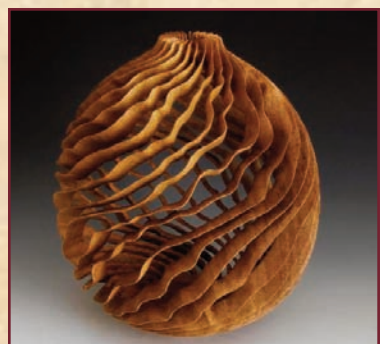
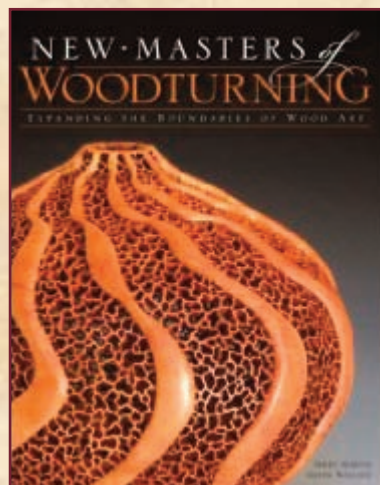


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NEXT MEETING ANNOUNCEMENT

AUGUST 2009 MONTGOMERY COUNTY WOODTURNERS MEETING...

DATE Thursday – August 6, 2009

TIME 7:00PM – 9:00PM

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



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

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

7:30-8:45 — PROGRAM – J. Paul Fennell – Creating a Work of Wood Art – Design, Hollowing, Carving, Piercing & Finishing.
[THERE WILL BE A \$10-PER-PERSON DEMONSTRATION FEE.]

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.

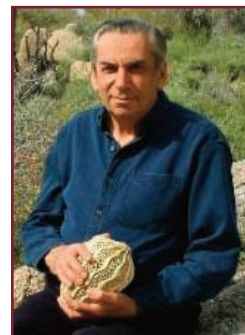
AUGUST DEMONSTRATION – J. PAUL FENNEL

CREATING A WORK OF WOOD ART – DESIGN, HOLLOWING, CARVING, PIERCING & FINISHING

Paul, a Charter Member of AAW, is coming to us all the way from Scottsdale, Arizona. You can see his work in galleries, museums (including the Smithsonian and the Wood Turning Center), and numerous private collections (including the Arthur & Jane Mason collection).

Paul's exquisite *Woodturners Wifflebat & Ball* is part of the folk art collection of MCW member Jerry Kaplan and his wife Deena. Paul was honored to be included in and on the cover of the recently issued book *New Masters of Woodturning*. He really was a rocket scientist, but as a mostly self-taught woodturner, he has focused on the expressiveness of the vessel form, one of the oldest and most relevant artifacts of human civilization, for much of his career. He does things with wood that are hard to believe. To see some of his amazing work prior to our August meeting, go to Paul's website at www.jpaulfennell.com.

Please join us for this demonstration by one of the world's most creative premier woodturners.



PRESIDENT'S PERSPECTIVE

PHIL BROWN

TURNED WOOD 2009, our joint, juried exhibit with Chesapeake Woodturners, is fast approaching. Your submissions should be brought to the August meeting or delivered to me by September 2nd. The application is on our web site under Upcoming Events and Forms. I hope many of you will enter pieces, particularly if you are a new turner and this is your first experience. This is a wonderful opportunity to participate in a juried exhibit that we probably will not have again for some time. REMEMBER – every item entered in the exhibit must be for sale.

In a continuing effort to communicate with local chapters, the AAW board and staff met with chapter presidents and other representatives in Albuquerque. They offered these interesting statistics...

- AAW has 12,248 members in the United States and 13,077 worldwide.
- As of a year ago, AAW was said to be the largest craft organization in the world.
- Twelve new local chapters were started so far this year, bringing the total to 310.
- Nearly 1,300 members attended this year's Symposium. Photos and videos are at...

www.woodturner.org/sym/sym2009/gallery/

In an effort to learn about our current members and what they would like to see from AAW, a survey is being developed for use by the end of this year.

AAW's 2010 Symposium will be in Hartford, Connecticut. Applications to demonstrate are due by October 15th. A PDF of the instruction guide,

Teaching Woodturning Basics, is available in the Members Only section of the AAW website under *Downloadable Articles and Resources*.

AAW continues looking for volunteers with expertise in marketing and in the insurance industry to serve on the insurance committee. If interested in helping AAW, call **Mary Lacer** at 651/484-9094 or e-mail her at Mary@woodturner.org.

At our meeting in September 2007, **Ed Kelle** demonstrated his turned and carved pod vessel. Text and pictures from the demo are on pages 8 & 9 of our October 2007 newsletter. Ed will be conducting a workshop for 8 participants on September 18th and demonstrating at the September 19th meeting of Chesapeake Woodturners in Annapolis. For more info see the CW site or Ed's at:

www.chesapeakewoodturners.com
www.kellewoodturning.com/

I am looking forward to **Paul Fennel's** visit and the chance to get acquainted, since he is staying at my house one night. With travel, site seeing, and 4 turning related stops, Paul will be busy on his 6 days away from Phoenix. Besides demonstrating for us, he spends an evening with local members of Collectors of Wood Art, conducts a Friday workshop at the Bryant Center in Alexandria, and demonstrates for CAW on Saturday. I'm pleased Gary Guenther could arrange this 3-way collaboration with CWA and CAW, and give Paul multiple reasons to travel here. I hope you can join us for his demo on August 6th.

LET CHIPS FLY WHERE THEY MAY

MICHAEL BLAKE

THESE brief remarks may be slight abuse of my position as newsletter Editor, but please indulge me...

Over the past several months I have been struck by the willing generosity of the members of MCW. The way so many members help other members and share their time and expertise is, I believe, quite unusual and noteworthy.

I have been struggling with a troublesome hunk of Pignut Hickory Burl since last December.

First, without my asking, **Clif Poodry** volunteered to hack the thing up for me. And he took his chain saw to it one nice Sunday afternoon in his front yard.

Next, **Eliot Feldman**, after I begged and whined pitifully, agreed to help me turn the largest piece of the Burl. He spent an inordinate number of hours turning it into an amazing piece of art. I won't say how many hours, because he works so hard to maintain his image as a cantankerous, grumpy old goat!

Then, **Mark Supik** used his friendly, 100-year-old band-saw to cut the rest of the Burl into useable pieces.

I hope Clif, Eliot, and Mark will forgive my tardiness and accept my most sincere thanks, in spite of my poor manners.

P.S. And too **Michael Colella**... thanks for your help with that other thing... you know, the non-turning thing.

MEMBER NEWS

PHIL BROWN

❖ CLIF POODRY teaches a one-day **Beginning Bowl Turning** class at the Woodworkers Club in Rockville, Maryland on September 19th and November 21st. He alternates to a two-day **Advanced Bowl Turning** on August 15th & 16th, October 17th & 18th, and December 19th & 20th. For more information, see: woodworkersclub.com/practice%20class1.htm



CLIF POODRY

❖ MARK SUPIK offers full-day Saturday **Spindle Turning** and **Bowl Turning** classes between now and October 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. 410/732-8414

- Saturday, August 8th [ALL DAY] – Basic Spindle Turning
- Saturday, August 22nd [ALL DAY] – Bowl Turning (From Log to Bowl In 1 Day)
- Saturday, September 5th [ALL DAY] – Spindle Turning (Make A Beertap) WAITING LIST ONLY
- Saturday, September 19th [ALL DAY] – Bowl Turning
- Saturday, October 10th [ALL DAY] – Basic Spindle Turning

Class size is limited to 5, with each student on his/her own lathe. All classes include tool use, safety, techniques, and practice in the morning with a focus on projects in the afternoon. Check website for additional class dates and information. Lunch from a great Baltimore deli comes with the class. 20% discount on standard \$150 class fee is offered to members of woodturning clubs.

More details at marksupiko.com/School/schoolcurrent09-1.html

❖ MARK SUPIK had a colorful, well-tailored, laminated gentleman named **Plaid Dad** as a Beer Tap Handle in the Spindle Exhibit, which was auctioned at the AAW Symposium in Albuquerque for the benefit of the **Professional Outreach Program** [POP].



❖ 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 of working with these young people.

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

Account Balance 06/30/09.....	\$ 2,900.06
Income: \$300.00 [Final Disbursement from AAW Grant], \$23.00 [Silent Auction receipts].....	\$ 323.00
Expenses: \$194.53 [Wounded Warrior Program].....	(\$ 194.53)
CURRENT ACCOUNT BALANCE 07/31/09.....	\$ 3,028.53

MEMBERSHIP REPORT

STUART GLICKMAN

As of July 31th, the membership roster is 62. Our newest member is **Mark Verna**... WELCOME!

MCW END-OF-SUMMER PICNIC

PHIL BROWN

MCW's SECOND ANNUAL PICNIC will be held in Michael & Soozi Colella's amazing backyard wonderland, among dragons, model trains, and most importantly, a huge charcoal grill. 2806 Jennings Road • Kensington, Maryland

Saturday, September 19th is the date and the times are 1:00PM until everyone gets tired of talking of wood. Michael will provide meats, rolls, and condiments, and drinks (sponsored by MCW). Members attending are encouraged to bring a dish to share such as picnic salads, fruits, veggies, dips, and desserts. Bring your spouse or friend. We will provide directions and ask for your RSVP next month.



CALL FOR ENTRIES

PHIL BROWN

◆ Turned Wood 2009 at the Columbia Art Center

September 12- October 11. This is the juried exhibition MCW and Chesapeake Woodturners. It is important that we have a solid participation in this significant exhibition. A prospectus, calendar of events, registration form, and sales commission agreement are available at: montgomerycountywoodturners.org/upcomingevents.aspx

◆ 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 wayneart.org/exhibits/pdf/craftforms_2009.pdf. For information: craftforms.com/

◆ 76th Annual International Exhibition of Fine Art in Miniature

November 22, 2009 - January 2, 2010, at Strathmore Mansion, North Bethesda, Maryland, sponsored by **The Miniature Painters, Sculptors & Gravers Society of Washington, DC**. Turned wood no bigger than 5" in any dimension is welcomed. Application fee for non-members is \$30, with hand delivery of pieces to Ingrid Barnes, or \$45 for mailed submissions, due by September 26th. Download a prospectus with instructions for delivery from MPSGS.org. Send inquiries to Nancy Still, 301/977-2190, or nancy@miniartsupply.biz

MARKETING OPPORTUNITY

PHIL BROWN

Each year in November a Craft Fair is held at the World Bank in Washington, DC to raise money for the **Margaret McNamara Memorial Fund**. This fund provides education scholarships for women in developing countries. Vendors rent a single table for \$140 or a double table for \$270 and donate 15% of their earnings to the MMMF. The organizing committee is looking for vendors from the local area to apply to sell their work. For more information contact Kristin Martin at kristinemart@gmail.com or 703/255-5169 or at... www.mmmf-grants.org

SAFETY REMINDER

GARY GUENTHER

ONTARIO MAN KILLED USING LATHE

On July 16, 2009, a Hamilton, Ontario man was pronounced dead at his home after being fatally injured by a piece of wood. According to the police report, the man was operating a lathe when a piece of wood broke off and gave him a fatal blow to the head. flamboroughreview.com/news/article/267516

A lot could be said about wearing a face shield, staying out of the line of fire, making sure the piece you are turning is sound, and more.

The bottom line is all those safety rules are based on hard, and sometimes tragic, experience. Review them and mind them. Whether woodturning is your regular job or an occasional hobby, a lathe is a power tool. It can be dangerous. Never forget it. Deal with it accordingly.

JULY MEETING MINUTES

TIM ALEY, SECRETARY

PHIL BROWN called the meeting to order at 7:02 and welcomed 27 members & guests. New member Mark Verna introduced himself. Welcome Mark!

The *Silent Auction* table was packed with several nice Black Cherry pieces from Phil Brown, an old Chestnut beam from Bob Browning, a nice Cedar piece from Richard Webster, and two large Holly logs donated anonymously. Gary Guenther and Tim Aley took candid photos.



MARK VERNA



Richard Webster maintained the *Show & Tell* table, Hal Burdette took gallery photos of the pieces, and Don Van Ryk hauled them back and forth.

The call for entries to a joint exhibit with Chesapeake Woodturners at the Columbia Art Center is in the June newsletter and on the web site. This is our first juried exhibit and we would like a good showing. We will individually photograph accepted pieces and post them on our web site.

Manzanita Burls from the group purchase were distributed by **Stan Wellborn**.

Elliot Schantz presented the MCW digitized logo for smocks and other clothing items and asked for members comments on logo color choices.

The **AAW Award Plaques** for the newsletter and website were brought in by Phil Brown. They will reside with Bert Bleckwenn for now.



ELLIOTT SCHANTZ

Reports from AAW Symposium in Albuquerque are excellent. In addition to Phil Brown getting two Mark Sfirri pieces at auction, new videos were purchased for the MCW lending library. Next year the Symposium will be in Hartford, Connecticut.

The Capital Area Woodturners is celebrating their 20th Anniversary this year, and are recognized with a write-up in the 2009 AAW Resource Directory, Page 18. Many members of MCW are also members of CAW and consider MCW an outgrowth of CAW.

Paul Fennell will be our first of several outstanding out-of-town demonstrators this summer and fall. His demonstration in August is an event not to be missed. **Alan Hollar** will join us in September to provide help with turning burls. **John Jordon** comes in October to demonstrate his unique methods. **Warren Carpenter's** November demonstration will be all about bowl turning.



Clif Poodry led a wonderful show and tell discussion that included a burl bowl and what to do with the other burl, a segmented staved hollow form, similar blanks turned by two different people, objects purchased at the symposium, a handmade tool, and a special guest show & tell from a participant in the youth turning in Albuquerque, **Colin Poodry** and his pen.



COLIN POODRY

Program Chair **Gary Guenther** introduced our outstanding *Dueling Lathe* demonstrators, Ed Karch and Cliff Poodry.

JULY SHOW & TELL

HAL BURDETTE/GARY GUENTHER/TIM ALEY

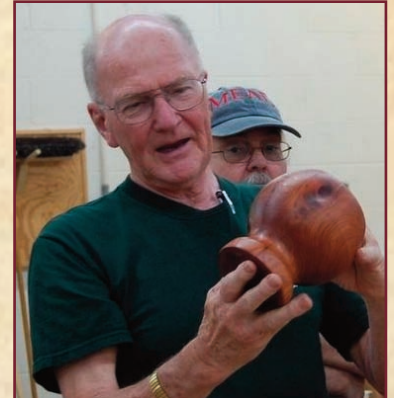
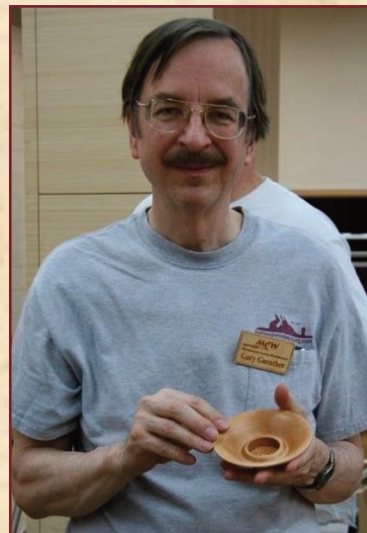


**ELLIOTT SCHANTZ
AND
GARY GUENTHER**

TWO PIECES TURNED FROM
THE SAME MAPLE BLOCK.

TOP 4"x 1¹/₈" BOWL

BOTTOM 5"x 1¹/₂" CANDLE HOLDER



STAN SHERMAN
6" x 5" BOWL [CEDAR]

TOM ANKRUM

LEFT 9¹/₂" x 2¹/₂" BOWL [WHITE OAK]

RIGHT 5¹/₂" x 3" BOWL [PERSIMMON]



JULY SHOW & TELL

HAL BURDETTE/GARY GUENTHER/TIM ALEY



STAN WELLBORN



TOP 7"x 2³/₄" TURNED & TEXTURED BOWL [PINK DOGWOOD]

CENTER LEFT 3"x 5" VASE [SPALTED CHESTNUT]

CENTER RIGHT 10"x 3¹/₄" BOWL [SPALTED CHESTNUT]

BOTTOM 12"x 4¹/₄" BOWL [WALNUT]



JULY SHOW & TELL

HAL BURDETTE/GARY GUENTHER/TIM ALEY



DAVID JACOBOWITZ

7"x 5" STAVED SEGMENTS HOLLOW VESSEL [BOCOTE]



CARL POWELL – 5½" PEN [STABILIZED BIG LEAF MAPLE]

DESPITE WHAT JERRY MAUCH SAID ABOUT THIS STABILIZED MAPLE BEING EASY TO TURN, CARL'S PIECE TURNED LIKE IT WAS IRON, NOT WOOD.



COLIN POODRY – 5½" PEN [SPALTED MAPLE]

IF THERE EVER WAS A PHOTO THAT WAS WORTH A THOUSAND WORDS, THIS IS ONE... BUT WHAT WOULD THOSE WORDS BE IN THIS CASE?



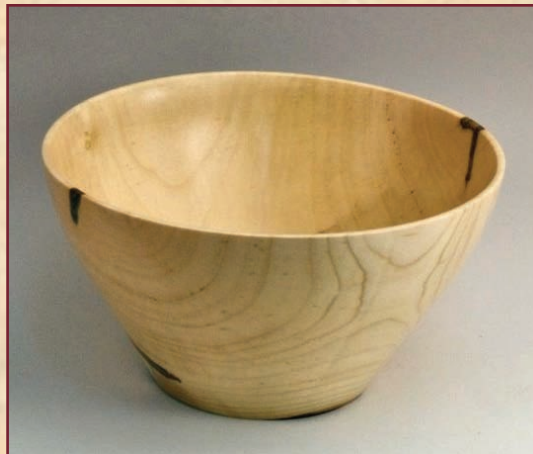
JULY SHOW & TELL

HAL BURDETTE/GARY GUENTHER/TIM ALEY



TIM ALEY

ABOVE
14" x 3" BOWL [AMBROSIA MAPLE]



LEFT
7½" x 4" BOWL
[AMBROSIA MAPLE]

BELOW
14" x 4" BOWL
[AMBROSIA MAPLE]



JULY SHOW & TELL

HAL BURDETTE/GARY GUENTHER/TIM ALEY

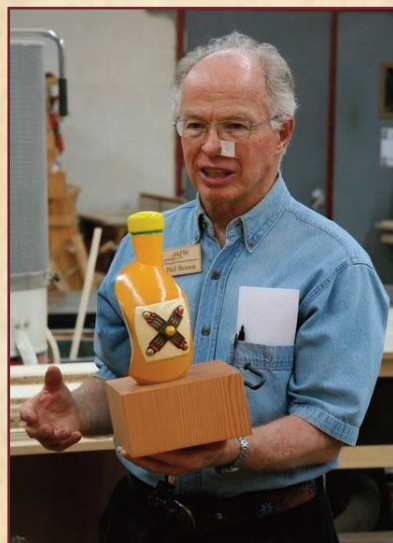


PHIL BROWN

PIECES BY MARK SFIRRI RECENTLY
ADDED TO HIS PRIVATE COLLECTION.

17½" x 4" TURNED & CARVED
PIECE TITLED *SQUIGGLE SPOON*
[MAHOGANY]

13" x 7" x 7" TURNED AND
SCULPTED PIECE BY
SFIRRI & GARY KNOX BENNETT,
TITLED *THE LAMP*.



SPECIAL THANKS

ALL THE MEMBERS OF MCW



WE all owe special thanks to three members who make a major contribution to the success of every MCW monthly meeting – **Richard Webster** for organizing, **Don Van Ryk** for coordinating, and **Hal Burdette** for photographing every item members bring in for the *Show & Tell* part of the meeting.

Show & Tell photographs are an integral part of our Website and Newsletter, and it takes significant effort to get them there. Hal, in particular, has to work through, and miss, the announcements and *Show & Tell* session itself. And the photo processing and management work continue later at home.

So we all offer our gratitude to **Richard** for organizing, measuring & recording, **Don** for "trucking" (as Phil Brown says), and to **Hal** for slaving over a hot tripod.



MCW OUTREACH

BERT BLECKWENN

WARRIORS-IN-TRANSITION SUPPORT PROGRAM

WE are up and running with six lathes and continuing to provide pen-turning opportunities to our warriors. Elliott Shantz has been volunteering time and assisted a warrior with turning a bottle stopper during the last session. Bill Autry has also expressed an interest in providing backup on occasion as well, so will be looking for an opportunity to engage him later this year as well.

MCW has received a donation of a Fisch mini lathe from Ed Konig, a friend of David Jacobowitz, for use with our Warrior in Transition Program. Many thanks to David and his friend Ed for supporting MCW outreach efforts.

Parking has become more of a challenge, so anyone visiting the center should see the shop manager, Chris Wright, who can provide guidance for parking on the back side of the Arts & Craft Center and

avoid a \$70 fine if you park in front of the Arts & Craft Center!

Any other MCW Members who are interested in volunteering time, please contact me at...

bableck@gmail.com or

301/634-1600



CLICK IT

GARY GUENTHER

RECOMMENDED WEBSITE – www.sawg.org.nz

THIS is the web address of the **South Auckland Woodturners Guild** in New Zealand. As evidenced on the various online woodturning forums, woodturning is alive, well, and appreciated as craft art in this lovely country on the other side of the world.

The Guild was formed over 20 years ago and enjoys a membership of well over a hundred. Their web site is a treasure trove. Take some time and look through it. The layout is similar to ours with a very handy set of tabs down the left-hand side. I was led to it because I'm on Terry Scott's monthly mailings of their top-notch Newsletter. From this location, you can access all their Newsletters from March 2003 to the current issue.

For your viewing pleasure and for jiggling your design bones, there are many excellent photo galleries including "Club Table" galleries back to 2003, "Member Galleries" for the work of some of their

best known, talented, and most prolific members (Rex Haslip, Dick Veitch, Bruce Hannah, Terry Scott, and Gordon Pembridge), and galleries for special events, the most significant being many years of the *Royal Easter Show* (a must see).



Don't miss the "Projects" page for a huge number of tips and projects, all available as very useful PDF files. Finally, they have a very good "Links" list. You will benefit by giving this very rewarding site some of your time and attention.

JULY DEMONSTRATION

GARY GUENTHER/MICHAEL BLAKE

ED KARCH — DUELING LATHES — CLIF POODRY

WITH equal sized logs of Ambrosia Maple from the same tree provided by Ed, he and Clif began their unique, side-by-side demonstration. As they proceeded, each “duelist” explained the techniques they were using, showed and explained the tools they were using, and provided us with examples of the skill and artistry they both bring to woodturning.



Showing examples of pieces turned both end-grain and side grain, Ed explained why he decided to turn this piece on a bias, halfway in between. This will make mounting and cutting much trickier.



Ed used a handmade adz to cut flats for his centers.



With the log mounted between centers on the bias [LEFT], Ed began shaping using a slow lathe speed and making his cuts very slowly and carefully with a bowl gouge [RIGHT].



Clif decided to turn his piece as a side-grain vessel. But he began with the log mounted end-grain, to easily and safely turn the flat ends off. [LEFT] Clif got off to pretty quick start and soon had roughed out a basic ball shape. [RIGHT]



Clif next remounted his piece at 90° to its previous orientation for side-grain turning. Note that the previous center mark is very close to the pith. This is some very nice wood. There is no tenon at this point – he is using the chuck jaws as a large spur drive [LEFT]. Clif then began turning a tenon and working toward the final shape of his piece [RIGHT].



JULY DEMONSTRATION

GARY GUENTHER/MICHAEL BLAKE



Shaping on the bias is complicated by the fact that for only half of the time is Ed cutting the wood. [LEFT] It took quite a while for Ed to "tame" the piece to this point, and he still had a fair way to go. [RIGHT]



Ed's persistence was beginning to pay off, but he still had a hunk of bark to get rid of [LEFT]. But in just a few more minutes, Ed had his piece rounded, with the top & bottom shapes visible [RIGHT].



With a little more fine shaping done, Ed cut a tenon and shoulder for the vessel top and parted off the bottom.



Pointing out the pith and a natural hole [LEFT], Clif then reversed the blank, with the tenon in the chuck for hollowing. He will keep the tailstock up for support as long as he can. [RIGHT]



With the clear intention of getting on the nerves of the Editor of this publication, Ed & Clif took a break to show off a tool handle – of exquisite, rare PVC Pipe – Clif made for a gouge.



After this slight delay in the proceedings, with Michael Colella NOW standing guard, Ed and Clif returned to their lathes to complete their pieces.



JULY DEMONSTRATION

GARY GUENTHER/MICHAEL BLAKE



Ed put the bottom tenon in a chuck, positioned the tail stock for safety [LEFT], defined the top edge, and parted off the waste [RIGHT].



With the tail stock removed, Ed began hollowing by first making a small dimple in the center with a gouge.



Then he bored a hole in the center to the correct depth.



Ed borrowed Clif's Hunter tool and completed the inside of his vessel. {Are we paying this guy in the orange shirt to hold up the wall or the line to the electrical box?}



Clif began hollowing with the tailstock in place [TOP] using a steep-grind (about 40°) bowl gouge [CENTER]. When he was deep enough for the tail stock to interfere, he removed it and continued using the same gouge [BOTTOM].



When Clif reached the point where he could not get a gouge cut started, he used a *Hamlet Hollower* (a "guarded" ring tool) to make a ridge so he can continue with the bowl gouge, which is his preferred tool.

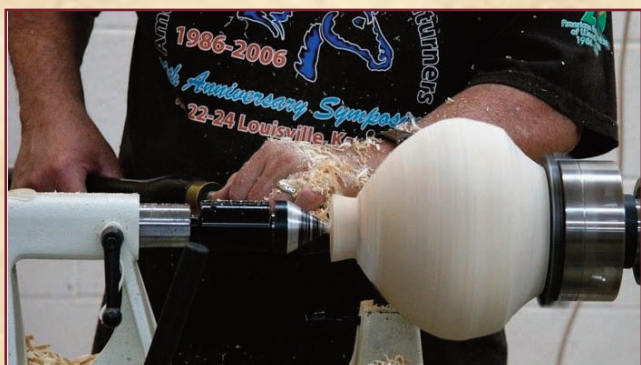


JULY DEMONSTRATION

GARY GUENTHER/MICHAEL BLAKE



Ed added a concave portion to the top of his vessel [LEFT] and explained [RIGHT] how the angle of the grain on the bias, so all the rules of cutting blur. Halfway in between end grain and side grain, you need to cut very carefully and maintain good tool control, or things may go flying.



With hollowing and final outside shaping completed, Ed reversed his vessel for the last time and turned away the foot nib for a flat bottom.



FINAL RESULTS – THE WINNER OF DUELING LATHES IS...

**EVERYONE WHO SHOWED UP TO WITNESS THE
CONTEST, AND NO BLOOD WAS SPILLED!**



For the safest use of the Hamlet tool, Clif has moved to the back side of the lathe. He can get a firm grip on the tool, keep his hand and arm tight to his body, and does not have to reach way out over the lathe.



Measuring thickness and clearing away shavings completed the hollowing of his vessel.



Armed with a gouge, Clif refined the outside shape of his vessel [ABOVE, LEFT]. Then, with a round-nosed scraper that had been honed sharp, but with no burr [ABOVE, RIGHT], Clif scim cut the outside of his vessel, producing these "whisper thin" shavings [RIGHT]. He will sand if needed, and apply finish at home.



PHOTOS BY GARY GUENTHER & TIM ALEY

YOUR MILEAGE MAY VARY

GARY GUENTHER

MAKING & USING PVC JAM CHUCKS

If a lathe is just a spinning wood clamp, then one of our biggest challenges as woodturners is to figure out what kind of clamp to use. Unlike earlier days when some woodturners were comfortable covering screw holes on the bottom of a vessel with a piece of felt, we are now expected to complete our works in such a way that it is impossible to see how they were held on the lathe.

Probably the most common approach to turning a generic, side-grain object is first to rough the outside between centers and add a shouldered tenon for a scroll chuck; second to reverse the piece, mount it in the chuck and hollow the inside; and third to reverse again, turn off the tenon, adjust the final shape of the bottom, and part off. The question is how to hold the item for that last reversal. There is a wide variety of established techniques and tools which permit us to do so.

A vacuum chuck is nice if you have one, but most of us don't. If the rim of the object is the widest diameter, you can grab the rim with the rubber knobs of a set of jumbo jaws, if you have a large enough set, or an adjustable Longworth chuck. Many of us may not have those either. Alternately, you could use a big disc of wood, screwed to a faceplate, with a step carefully cut to the exact diameter of your piece (could be a mortise or a tenon). Or you can build a Straka (donut) chuck. This is a scary and dangerous thing, and it doesn't permit good access to see or modify the shape of the bottom around the foot. None of these (except the vacuum chuck) will hold a natural-edge vessel, and only the tenoned disc might hold one with an incurved rim. **By far the simplest approach is to use a jam chuck.**

A jam chuck is often just a piece of wood held in a chuck and shaped to fit and drive the piece from the hollowed, concave inside surface. The drawback for jam chucks in general is that the tail stock has to be brought up to hold the object in place. This results in a small nib at the contact point that has to be removed (if you aren't up to parting with one hand

and catching with the other, as some professionals do so readily). I remove the bulk of the nib with a thin Japanese pull saw and sand down the remaining stump quickly to almost nothing with a little sanding drum on a Dremel tool. A little hand sanding completes the work so that all evidence of the mount is gone. This little ritual can be enjoyable, as it marks the completion of the piece.



Last month in these pages, we saw how to make and use a special jam chuck for delicate hollow forms. For bowls, a larger diameter jam chuck is required to provide the needed directional stability. This, finally, brings us to the point of this article. Is there a simple, cheap, easy to obtain common object that will make a good, stable jam chuck? The answer is "yes" – PVC pipe fittings from the plumbing department of your local hardware store.

The use of PVC pipe fittings as jam chucks is very popular among woodturners, and people who try them rarely use any other method. (Make sure you do not get the "foam core" type.) They are quick and easy to make and use, and they are safe. One of their

YOUR MILEAGE MAY VARY

GARY GUENTHER

MAKING & USING PVC JAM CHUCKS, CONTINUED

benefits is that they come in various sizes, and a single unit will fit a wide variety of bowl sizes and shapes – and they are reusable, virtually forever. In use, they permit a bowl to stand out beyond the headstock (or beyond the protruding motor housing if you have that backwards motor mount in a Jet 1236).

I have two to cover the full range of objects I might want to make on my 12" lathe. As with anything, there are some do's and don'ts and some tricks of the trade. My goal in this article is to encourage you to try one and to give you enough information to get you off to a good start.

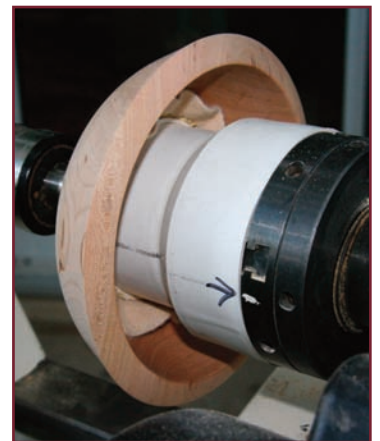


The basic idea is that one end connects to your scroll chuck in some manner (more on that later), and the other end is padded with some kind of material that will provide enough friction to drive the turned object without undue pressure and will not mar the turned and sanded surface. The padding can be glued on, or it may be simply inserted freely between the PVC and the wood surface when the tail stock is brought up. Mine both have the padding glued on so I don't have to go looking for it.

To begin with, both ends of the PVC must be smooth and true. The scroll chuck end is particularly important – you want a very true, firm fit at the shoulder of the jaws. You will want to sand or scrape off any mold marks or other imperfections in the

edge. You will want to do the same to the working end, and you may wish to round the edges over a bit. You may find yourself turning the edge to true it up. If you do, take great care – many people find turning plastic, particularly on an end, to have some exciting consequences – don't ask me how I know. (I recommend a negative-rake scraper.)

Your scroll chuck should already have a clearly defined mark on it to permit work pieces to be marked and remounted in the same orientation. Make sure the head stock end of the PVC matches the scroll chuck shoulder perfectly all the way around and mark the PVC at your existing chuck orientation line to ensure the same fit every time.



If the end is not true, sand it carefully, maintaining perpendicularity, until it is. Check the free end with the lathe running to make sure it is straight. This isn't super critical, within reason, because the axis will be defined by the tail stock point and the working end of the PVC is padded. Every time you use this jam chuck, make sure the mount on the scroll chuck is straight, true, lined up with your mark, and firmly against the shoulder all the way around.

Several useful materials for the bowl end are available in hobby stores. I use sheets of relatively-thin foam or felt. The thin, but "heavy-duty", rubbery kitchen-shelf lining "paper" is good.

Some have reported using flexible plastic tubing split down the middle and run around the edge. Others use carpet padding or computer mouse pads with apparent success, but in my experience these thicker materials could lead to problems. I had a situation

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GARY GUENTHER

MAKING & USING PVC JAM CHUCKS, CONTINUED

where I could not get a piece round no matter how lightly and carefully I cut or how much shear scraping I did. I traced the problem down to the fact that I had put in two sheets of padding instead of one. When I took the second one out, my cuts immediately trued up the piece.

You do not need a lot of tail stock pressure. As with spindle turning, you want to use only the absolute minimum pressure needed. When I use too much pressure, it makes funny creaking noises – that's a sure sign to reduce, not increase, the pressure. Again, less is more – use a minimum of both padding and pressure.

There are (at least) two ways to connect these PVC jam chucks to the head stock. As seen in the photos, I have one of each. My smaller one is $3\frac{3}{8}$ " long and has a diameter of 4" at the chuck end and about $3\frac{3}{8}$ " at the business end. It is relatively light, with a wall thickness of just over $\frac{1}{16}$ ". This works very nicely for bowls up to ten or more inches in diameter, as long as they are not too deep or heavy. I hold this one in the expansion mode with #2 jaws.

In online forums, perhaps too much of an issue has been made about the possibility of cracking the PVC with outward pressure by over tightening the expanding jaws. I find that I have to tighten the jaws quite firmly to keep them from loosening and spinning free in use. This can be a problem. I expand the jaws quite tightly (in a sensible, sensitive manner, of course), and, even with the relatively thin wall, I have not experienced any damage to the PVC over a period of several years. I suppose one could put a thin lining of some friction material around the inner lip of the PVC to make it grip the jaws better, but this could also provide unwanted wobble. I prefer to put the PVC directly over the steel jaws for solid accuracy.

My larger version has end diameters of 5" and $4\frac{1}{2}$ " and is 6" long (without the wooden insert). It is a different kind of plumbing product. It is made of a much heavier material and weighs considerably

more than my smaller one. It is too big to fit any of my chucks, so a different method of mounting it to the lathe is required. I turned a wooden insert that fits very tightly into the center of the PVC cylinder and inserted it. You could add glue or screws if needed, but I got a perfect, very tight pressure fit. A recessed tenon is turned on the outside end so it can be gripped in my standard scroll chuck jaws (see photo). As before, mark the edge so you can always align it to exactly the same orientation in your chuck jaws. I made this specifically to use on a very large, deep, heavy natural-edge bowl (the one used at Mike's picnic last year for drawing the raffle slips). It worked just fine, and it awaits my next large project.

There you have it. I couldn't turn without these – I use the smaller one all the time. It's one of the simplest, most effective, easiest-to-use, and cheapest tools I have. Try it – you'll like 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.

TURN THE PAGE

GARY GUENTHER

MARK LINDQUIST: Revolutions in Wood

By Robert Hobbs

MARK LINDQUIST has been an innovator and leader in the fields of woodturning and wood sculpture since the late 1960s. His forty years of contributions to contemporary art have altered the direction of woodturning and sculpture worldwide.

When I was at the Mason home, I fell in love with the work of Mark Lindquist. When I got home I decided to see what more I could learn. It turns out this wonderful book, published in 1995, is still available.

The book was written by **Robert Hobbs, Ph.D.**, holder of the Rhoda Thalhimier Endowed Chair of American Art History at Virginia Commonwealth University. While serving as Guest Curator for the **Hand Workshop Art Center** (now VisArts) in Richmond, Dr. Hobbs organized 42 of Lindquist's most important works created between 1969 and 1994.

The book is really a show catalog from a 25-year retrospective exhibition that toured museums from 1995 to 1997. It was at the **Renwick Gallery** of the Smithsonian American Art Museum from March to July 1996. It contains some telling essays, plus 26 color and 25 historic black & white photographs by renowned photographer **Paul Avis**.

If you like the work of Mark Lindquist, or if you are interested in how woodturners came to use woods full of rot, bark inclusions, holes, and other "imperfections", indeed, to celebrate the aesthetic value of the flaws in the material, then you will enjoy this book. Mark Lindquist is an artist, a wood sculptor, and a woodturning pioneer. You can read about him on Wikipedia at...

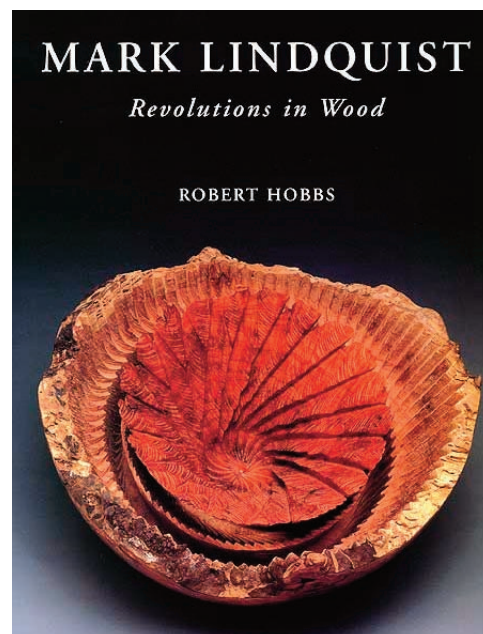
[en.wikipedia.org/wiki/Mark_Lindquist_\(sculptor\)](http://en.wikipedia.org/wiki/Mark_Lindquist_(sculptor))

There you will learn that he is a major figure in the redirection and resurgence of woodturning in the United States beginning in the early 1970's and that his communication of his ideas through teaching, writing, and exhibiting, has resulted in many of his pioneering aesthetics and techniques becoming common practice. In this book, his contributions to

woodturning and wood sculpture are described as "so profound and far-reaching that they have reconstituted the field."

Mark, and his equally pioneering father, Melvin Lindquist, are credited with championing the use of spalted woods and developing new tools and techniques, including technical advances involving the coupling of a chainsaw to the lathe. He was instrumental in bringing about the acceptance of the craft of woodturning as a serious art form.

Echoes of Mark's innovative turning concepts -- the natural top bowl, the celebration of the tool-mark on the surface of the bowl, the captive bowl, the bowl as landscape, and many others -- continue to reverberate throughout today's turning world. You can see some of Mark's work in the *American Woodturner* Winter 2006 issue (Volume 21, #4) and much more at www.lindquiststudios.com



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Available new, shrink wrapped, from

www.lindquiststudios.com/revoluti.htm

\$22.95 + \$4.50 shipping

FUTURE DEMONSTRATIONS

GARY GUENTHER

♦ September 10th – Alan Hollar – How To Handle A Burl

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 started turning 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 his bowls and hollow vessels. He also demonstrates how to handle a burl – a very timely topic for MCW members.



♦ October 8th – John Jordan – Design, Hollowing, Carving, and Texturing

John has been featured in many of the major woodturning exhibitions 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 permanent collections of more than 25 museums, including the Smithsonian's **Renwick Gallery** and 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 wide 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.



♦ November 12th – Warren Carpenter – Bowl Turning

Warren Carpenter found his passion in woodturning in 1999. He says – “*There are few things better than finding a burl and figuring out the best way to turn it into artwork.*” Warren is a past president of the **Carolina Mountain Woodturners** and a frequent teacher of woodturning at **Arrowmont** and numerous other venues. He exhibits in many galleries in the Southeast and 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 with burl or crotch pieces.



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.

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

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Exhibit Committee	Phil Brown, Hal Burdette, and Clif Poodry		

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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 – 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

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 – 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.

