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NEXT MEETING ANNOUNCEMENT

OCTOBER 2009 MONTGOMERY COUNTY WOODTURNERS MEETING...

DATE Thursday – October 8, 2009

TIME 7:00PM – 9:00PM

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



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

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

7:30-8:45 — PROGRAM – John Jordon will demonstrate texturing and carving hollowed vessels and his ebonizing techniques.

[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.

OCTOBER DEMONSTRATION

We are privileged to be visited by another world-class turner – **John Jordon**. In this demonstration, John will not be doing any hollowing – he will be demonstrating texturing and carving on already hollowed forms. He will talk to us about his techniques for ebonizing. If you wish to review how he creates his turned vessels, prior to augmentation, please see the first half of his 12-page article in the Spring 2009 issue of *American Woodturner* where his vessel also graces the cover. John will bring some of his line of tools to sell, so bring your checkbooks.



John has been featured in nearly every major woodturning exhibition in the past 20 years. His 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. His pieces are initially turned on the lathe, from fresh, green logs, using simple, home-made tools and basic techniques that he has evolved over the years. 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.

PRESIDENT'S PERSPECTIVE

PHIL BROWN

THE Columbia Art Center provided a nice reception for the opening of **Turned Wood 2009**. I was surprised and pleased that there was no competing two-dimensional work on the walls. The exhibit was all turned wood. As a woodturner, you should be proud of what we can do. As of 9/21, five of the 46 pieces showing had sold. Jeff Bridges, from CW, joined me on September 21st for a demonstration of pens, bottle stoppers, and bowls to about 15 CAC members, artists, and woodworkers from the Howard County Woodworkers Guild. Even though we ran overtime, everyone stayed to watch. I hope we can do this exhibit again in a few years. I hope all of our members can see it by October 11th, the last day. Photos will be on the web site.

Looking ahead to 2010, this will be our fourth year. Our officers and volunteers all work hard, some for many hours preparing material and photos for the newsletter and website, and in providing good content for our meetings. I'm pleased that we get things done without holding board or planning meetings. I hope everyone will continue serving next year too. To assure that we have candidates for officers, I have asked Russ Iler to confirm our officer's willingness to continue next year and to develop a

slate for the December election.

For members of American Association of Woodturners, a renewal form was attached to the cover of the Fall issue of *American Woodturner*. If there is a 2009 date above your name, it is time to renew. You can fill in the renewal document and mail it to AAW headquarters, or you can take care of your renewal online with your member number and password at...

woodturner.org/member/MemberLogOn.asp

If you are not yet a member, you can also take care of that online at the same link.

AAW is the largest craft organization in the world, and this enables it to continue adding new benefits for members. Last month we highlighted benefits with articles in this newsletter, and will continue doing that from time to time. We don't require that MCW members also join AAW, but we hope most of you will join. For the turner wishing to advance your skills and performance, the benefits from AAW are worth the price, no matter how busy you may be.

We are in for a treat with John Jordan in October. John is very talented, has lots of ideas, and is quite a character. Do join us.

MEMBERSHIP RENEWAL & AAW

MICHAEL BLAKE

2010 will be here before we know it, so I'd like to touch on two important matters now.

FIRST, please be sure to renew your MCW membership as soon as possible before January 1st. You can pay your \$20 dues at the October, November, or December meetings or mail a check to Stuart Glickman at the address on the renewal document on the following page.

SECOND, I urge any members who have NOT joined the American Association of Woodturners to do so in 2010.

The benefits of AAW membership are many, and new benefits are added frequently. By far the most significant benefit is a subscription to the quarterly journal *American Woodturner*.

The journal will come out every other month beginning in 2010 – two extra issues. After several years with no dues increases, in 2010 AAW annual dues has been increased by a mere \$3.00 to \$48.00 – well worth it for two more issues of the journal.

Because MCW is an AAW Chapter, our members are "encouraged" to join AAW. Some chapters make AAW membership mandatory, but we have decided not to do so.

AAW Executive Director Mary Lacer reports that a full 50% of local chapter members do not belong to AAW. An increase in that percentage would have a major positive impact on AAW's ability to better serve its members.

**On the following page you will find an MCW Membership Renewal document and an AAW Membership document.
I URGE EVERYONE TO RENEW THEIR MCW MEMBERSHIP NOW AND TO JOIN AAW AS WELL.**

MONTGOMERY COUNTY WOODTURNERS 2010 MEMBERSHIP RENEWAL

FULL NAME _____

ADDRESS _____ ZIP CODE _____

TELEPHONE _____ E-MAIL _____

Membership dues are \$20.00. Renewal is on an annual, calendar-year basis. You may pay your dues by check or cash at our monthly meetings or by check in the mail. Please mail your renewal dues check to —

STUART GLICKMAN • 2896 GLENORA LANE • ROCKVILLE, MD 20850

COMMENTS/SUGGESTIONS _____

AMERICAN ASSOCIATION OF WOODTURNERS 2010 MEMBERSHIP APPLICATION

222 LANDMARK CENTER • 75 WEST FIFTH STREET • ST. PAUL, MN 55102-7704

FULL NAME _____

ADDRESS _____ ZIP CODE _____

TELEPHONE _____ E-MAIL _____

Membership categories are shown in the box below. Dues are paid on an annual, calendar-year basis and are tax-deductible, excluding cost of *American Woodturner* [new 6-issue cost will be available in December 2010]. You may pay your dues by check or credit card and mail this application to our national headquarters at the address above. Or, if you prefer, you may join AAW on our website...

woodturner.org/member/MemberLogOn.asp

Membership Category _____ Dues Amount Enclosed \$ _____

☐ My check is enclosed made payable to *American Association of Woodturners*.

☐ I prefer to charge my payment to my ☐ MasterCard OR ☐ Visa credit card.

CARD NUMBER _____

EXPIRATION DATE _____ SECURITY CODE _____ [3-DIGIT NUMBER ON BACK OF CARD IS REQUIRED FOR APPROVAL.]

AAW MEMBERSHIP CATAGORIES/ANNUAL DUES AMOUNTS

INDIVIDUAL

GENERAL – \$48.00 FAMILY – \$53.00 YOUTH – \$19.00

SUPPORTING – \$125.00 BENEFACTOR – \$500.00 PATRON – \$1,000.00

BUSINESS/PROFESSIONAL

GENERAL – \$74.00 SUPPORTING – \$250.00 BENEFACTOR – \$650.00 PATRON – \$1,500.00

Our Supporting, Benefactor, and Patron memberships are for those who wish to provide additional support to the Association. AAW is a non-profit organization as defined in Section 501(c)(3) of the Internal Revenue code. As such, membership dues, in any catagory [in excess of the cost of *American Woodturner*], are tax-deductible for federal income tax purposes. Thank you for joining and supporting AAW.

MEMBER NEWS

PHIL BROWN

- ❖ Tim Aley, Phil Brown, David Fry, David Jacobowitz, Ed Karch, Clif Poodry, and Richard Webster have pieces in **Turned Wood 2009** at the Columbia Art Center. The juror, Clark Mester, awarded Phil, Best in Show, and Ed Karch and David Fry received Juror's Choice awards. This joint exhibit of Montgomery County Woodturners and Chesapeake Woodturners is up through October 11th. Images of the 46 pieces in the exhibit may be posted by now at: <http://montgomerycountywoodturners.org>
 - ❖ Photography is among the many talents of **Stuart Glickman**, and he has over 20 black and white photos and other works on display at the **Rockville Civic Center's Glenview Mansion Art Gallery** from October 4–27. The opening reception for Stuart's work and a Senior Artist Alliance exhibit is October 4th from 1:30 PM to 3:30 PM. The Gallery is at 603 Edmonston Drive, Rockville, Maryland. Phone: 240/314-5004.
 - ❖ **CLIF POODRY** teaches a one-day **Beginning Bowl Turning** class at the Woodworkers Club in Rockville, Maryland on November 21st. He alternates to a two-day **Advanced Bowl Turning** on October 17th & 18th, and December 19th & 20th. For more information, see: woodworkersclub.com/practice%20class1.htm
 - ❖ **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
- 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. Lunch from a great Baltimore deli comes with the class. 20% discount on standard \$150 class fee is offered to members.
- Dates and details at marksupikco.com/School/schoolcurrent09-1.html
- ❖ After encountering a talented self-taught turner in western Colorado, **Stan Wellborn** wrote an article titled *The Best Turner You May Never Meet*, which will be published in the October issue of *Colorado Country Life* magazine. Stan is doing more volunteer work for AAW by serving on the Best Practices Committee.



CLIF POODRY

DON'T BE SHY – PROMOTE YOURSELF. Let us know about your woodturning 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 08/31/09.....	\$ 2,968.08
INCOME: \$250[Demo Fees] \$10[Library] \$7[Silent Auction] \$40.00[Membership Dues].....	\$ 307.00
EXPENSES: \$200[Demonstrator] \$80[Demonstrator Travel].....	(\$ 280.00)
CURRENT ACCOUNT BALANCE 09/30/09.....	\$ 2,995.08

MEMBERSHIP REPORT

STUART GLICKMAN

As of September 30th, the membership roster is 62. **Al Dickinson** passed away in the Spring and we welcomed new member **Terry Lamb**, who joined at the end of the September meeting and attended the Picnic along with his wife, Lou.

CALL FOR ENTRIES

PHIL BROWN

► *Maple Medley – An Acer Showcase* at the AAW 2010 Symposium in Hartford, Connecticut.

This will be the major juried exhibit at next year's Symposium in Hartford, June 18-20, 2010. They are looking for entries made from the many varieties of the Acer genus that showcase the strength, quality or character of maple as a material. Above all, be creative and imaginative. Following the symposium opening, the show may travel before heading to the AAW Gallery of Wood Art in Landmark Center, St. Paul, Minnesota. As many as three items may be submitted, but only one will be chosen for inclusion in the showcase. Items must be for sale.

The **deadline date** for initial photographic entries is **February 8, 2010**. The application process is demanding and lengthy. If anyone wants to enter a piece, I advise you to begin soon. See the AAW Website for the rules and the application process and forms at: woodturner.org/sym/sym2010/Maple/

SYMPOSIUM ANNOUNCEMENT

PHIL BROWN

2009 NORTH CAROLINA WOODTURNING SYMPOSIUM • October 23-25, 2009 • Greensboro North Carolina

An easy drive south on I-95 and I-85 for about 4 hours will bring you to Greensboro, North Carolina. Symposium demonstrators this year include Allen Batty, Stewart Batty, Jimmy Clewes, Ray Key, Stewart Mortimer, Chris Ramsey, Nick Cook, and John Jordan, along with many regional and local demonstrators. [Demonstrator line-up subject to change.]

The 2007 Symposium was attended by 327 people and 14 vendors. With such an outstanding lineup of demonstrators, they hope to see a significant increase in 2009. For details and to sign up see... northcarolinawoodturning.com. All questions should be directed to lbbunn3@hotmail.com

CLICK IT

GARY GUENTHER

RECOMMENDED WEBSITE – www.capwoodturners.org/archives.html

THIS month's site contains a 5-year archive of Newsletters from our sister group, **Capital Area Woodturners**.

The CAW Website has a new look and lots of good information (although the Galleries are not up to date). The CAW Newsletter has always been worth reading, and the new editor, Christine Zender, is doing wonderful things with it – I'd rate it as potentially prize winning, and certainly good enough to rate a *Click It* recommendation.

As many of you may know, in addition to MCW, we have several other excellent woodturning clubs nearby. I'm a member of two others, CAW and Chesapeake, and I heartily recommend them both. They do not provide simple repetition -- each club has its own unique character and strengths that make them worthwhile.

What brought the CAW Newsletter to my mind

right now is the fact that I just got great inspiration from a recent one. I've had a little yellow-pine crotch laying around for a couple years. I started roughing it between centers in 2007 and realized that I had no idea where to go with it in terms of design – so on the shelf it went. I saw it the other day and decided to get inspired. I looked at it for a while, and all of a sudden remembered a photo I saw in the July CAW Newsletter of a special style of natural-edge bowl to be demonstrated by Tom Boley. Unfortunately, I wasn't able to attend his demo, but I remembered the photo, and that gave me the inspiration I needed.

My little pine NE now has three thin, deep lobes, each one with a nice bulls eye on both the inside and outside. I believe I have gotten the most out of this piece of wood because I am a CAW member and read their Newsletter. I recommend that you consider doing the same.

END-OF-SUMMER-PICNIC

TIM ALEY/PHIL BROWN



TOP The gathering in Michael and Sue Ann's fantasyland backyard.

SECOND Garden transportation provided by remote-control train, as the purple dragon stands guard, while Barbara, Vicky, and Sue Ann discussed, and no doubt solved, several knotty global problems.

THIRD The Poodry Clan – Colin, Clif, and Nancy. Chef Extraordinaire Colella. Don Couchman mentors some food.

LEFT Our newest member, Terry Lamb, surrounded by the Brown's, receives instruction from Gary Guenther as Tom Ankrum keeps a watchful eye.

A GOOD TIME WAS HAD BY ALL!

SEPTEMBER MEETING MINUTES

TIM ALEY, SECRETARY

PHIL BROWN called the meeting to order at 7:06 and welcomed 22 members and one guest, **Mike Twenty**, a Chesapeake Woodturners member who came a long way to visit us. [1]

A Rolly Monroe hollowing tool and extra parts have been donated by the family of MCW member, the late **Al Dickenson**, and will be part of the *Silent Auction* at the October meeting. [2]

Silent Auction wood and sanding belts were donated from the shop of Al Dickenson. The table was packed with seasoned wood from Clif Poodry and several other members. [3]

Hal Burdette photographed, **Richard Webster** organized, and **Don Van Ryk** trucked the *Show & Tell* pieces. This is the largest number of items we seen this year – 28 in all.

Turned Wood 2009 at the Columbia Art Center is the only exhibit in the two gallery rooms with no competing work on the walls. The display looks great so please make time to drive to Columbia to see the exhibit. The combined Chesapeake Woodturners and MCW clubs submitted 53 pieces, of which 45 were chosen. Seven MCW members have 15 pieces on display, one-third of the total. We did, however, pick up 3 of the 5 awards. David Fry and Ed Karch received Juror's Choice awards, and Phil Brown was chosen Best in Show!

Hal Burdette spent 3 hours photographing the Gallery work after the pieces were juried, and with Carl Powell's help, they will be on the Website soon.

The annual picnic is again at Michael and Sue Ann Colella's home on Saturday, September 19th. A show of hands looks like it will be a good turnout.

Clif Poodry led the *Show & Tell* discussion which included pieces turned from wood from previous *Silent Auctions*... six exceptional examples of turning and carving from **Ed Karch**... spaghetti from **Don Van Wyk**... a handmade scoring tool made for Gary Guenther by **Paul Fennell**... and **Clif Poodry's** Arts, Crafts & Hobby Grand Champion (Senior Division) Walnut hollow vessel and his ribbon from the Montgomery County Fair. [4 & 5]

Gary Guenther, program chairman, introduced guest demonstrator **Alan Hollar** for his insights on *How to Handle Burl*.



MIKE TWENTY



SEPTEMBER SHOW & TELL HAL BURDETTE/GARY GUENTHER/TIM ALEY



5" x 3" BASKET VESSEL
TURNED & CARVED
[CHERRY]



5 1/2" x 4" VESSEL
TURNED & CARVED
[CHERRY]



ED KARCH



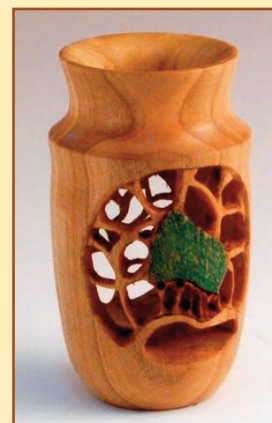
4 1/2" x 4" BASKET VESSEL – TURNED & CARVED [CHERRY]



5" x 2 1/2" VESSEL – TURNED & CARVED [CHERRY]



2" x 5 1/2" VESSEL
TURNED, CARVED & PIERCED
[PECAN]



2 1/2" x 4" VESSEL
TURNED & CARVED
[CHERRY]

SEPTEMBER SHOW & TELL HAL BURDETTE/GARY GUENTHER/TIM ALEY



RICHARD WEBSTER ABOVE 11½" x 3" SEGMENTED BOWL OF MANY COLORS [VARIOUS WOODS]
BELOW 11½" x 5" NATURAL-EDGE BOWL [MAPLE, TURQUOISE INLAY]



RUSS ILER 4" x 6" LIDDED BOX [YEW]

SEPTEMBER SHOW & TELL HAL BURDETTE/GARY GUENTHER/TIM ALEY



TIM ALEY

13½" x 6½" BOWL [CHERRY]

7" x 2½" BOWL [MAPLE]

7" x 3" BOWL [MAPLE]

7½" x 4" BOWL [SYCAMORE]

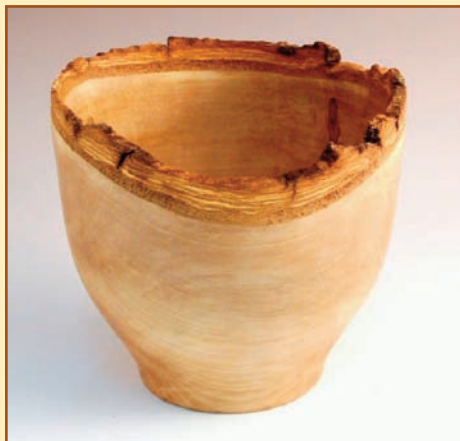


SEPTEMBER SHOW & TELL HAL BURDETTE/GARY GUENTHER/TIM ALEY



**TOM
ANKRUM**

6½" x 3" BOWL
[MULBERRY
TURQUOISE
INLAYS]



4" x 5" NATURAL-EDGE BOWL
[PERSIMMON]



4" x 5" BOWL
[PERSIMMON, TURQUOISE]



8" x 3½" BOWL [RED OAK, TURQUOISE INLAY]



SEPTEMBER SHOW & TELL HAL BURDETTE/GARY GUENTHER/TIM ALEY

6" MULTI-TIP MINI SCREWDRIVER [BEESWING NARRA]



6 1/8" BALL POINT PEN [AMBOYNA BURL]



7 1/2" MULTI-TIP SCREWDRIVER [AUSTRALIAN BLACKWOOD]



MICHAEL BLAKE



BILL AUTRY

12" x 6"
CANDLESTICKS
TURNED MULTI-AXIS,
IN OPPOSING
DIRECTIONS
[EBONIZED UTILE]



SEPTEMBER SHOW & TELL HAL BURDETTE/GARY GUENTHER/TIM ALEY



DON VAN WYK

10" x 2"
PLATTER
[CHERRY]

1½" DIAMETER x 6" LONG
BABY RATTLE
[WALNUT]

14" x 4"
PASTA CANNISER
[HONEY LOCUST]



GARY GUENTHER

HERE'S GUENTHER SHOWING OFF THE TOOL PAUL FENNELL MADE FOR HIM. HE IS VERY, VERY, VERY FORTUNATE THAT SOME NAMELESS NE'ER-DO-WELL DIDN'T PICK IT UP WHEN HE WASN'T LOOKING.

I HAD A FAIRLY RELIABLE WITNESS [BILL AUTRY] WHEN I PERSONALLY PUT THE THING RIGHT INTO GUENTHER'S HAND.



SEPTEMBER SHOW & TELL HAL BURDETTE/GARY GUENTHER/TIM ALEY



CLIF POODRY

8" x 6"
COMPLETED
HOLLOW VESSEL
FROM JULY DEMO
[MAPLE]



10" x 8"
HOLLOW VESSEL
[WALNUT]
GRAND CHAMPION
[SENIOR DIVISION]
MONTGOMERY
COUNTY FAIR



10½" DIAMETER PLATE [KOA]

5½" FOUNTAIN PEN
[PIANO KEYS INLAY, EBONY]



SEPTEMBER DEMONSTRATION GARY GUENTHER/MICHAEL BLAKE

ALAN HOLLAR arrived at the Woodworkers Club in Rockville with a truckload of pieces he had turned and carved from a wide variety of burls [1&2]... two monstrous Cherry Burls he had pre-cut and sectioned [3 & 11 on the next page]... and at least four travel boxes full of tools and more sample pieces.

It became obvious very quickly that Alan knows as much about dealing with burls and turning/carving them into artwork as anyone we have been fortunate to have demonstrate at our meetings.

When asked about the quality of his finishes and how much he sanded, Alan provided us with a big clue to his style of working and teaching. First, he advised us to use sandpaper like someone else bought it... don't try to use every square inch of the paper,, when it gets too clogged, throw it away and use another piece. You'll save time and money and get a better result. Second, he said to sand, sand, sand, sand, sand, sand, sand, sand until you think you're done, sand for two more hours – then you're done.

The 2-foot diameter by 3-foot long Cherry log seen here [3] had been pre-cut and reassembled to illustrate how to find the best piece hidden inside. [4]

The section of this burl outlined in red in photo [3] and shown more clearly in [5] will produce the largest and most valuable final product. Alan uses various sizes of circular plywood disks with a hole in the center to identify sections of the burl worth using. When he locates a section, he puts a nail through the disk's hole, hammers the nail into the burl, marks a rough chalk line, and uses a chainsaw to cut out the section.

In this particular burl, the large bottom section outlined in blue is too shallow and the bark is extremely thick and coarse (common in Cherry Burls). Alan did hold out the possibility of soaking this section of the burl in water until the bark can be more easily and thoroughly removed. He might get a usable piece or he might not.

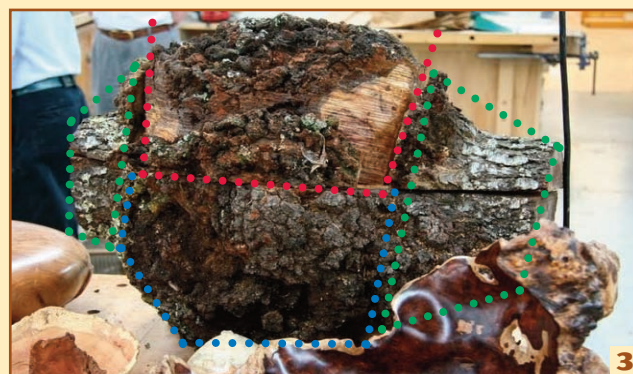
The sections of this burl outlined in green are almost certainly waste, and Alan's advice was to let them go... they are usually not worth expending any effort to save them.



1



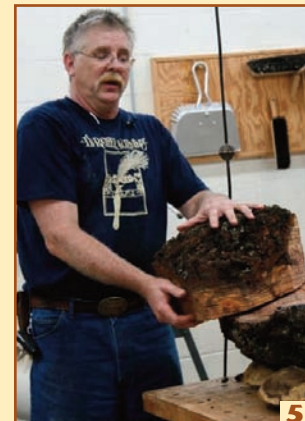
2



3



4



5



SEPTEMBER DEMONSTRATION GARY GUENTHER/MICHAEL BLAKE

Turning (no pun intended) his attention next to design considerations, Alan showed us a spectacular piece of Honduran Rosewood Burl that was 100% carved, no turning at all. [6] [Also see photos 1 & 2 on p.15]

This burl is gorgeous and unique, but there was no way it could be mounted and turned without losing much of its character. Fortunately, Alan has the vision and talent to see the difference and the skills to realize that vision.

The next technique Alan demonstrated was using water to bring out the grain in this unfinished piece. With the intensely figured grain highlighted, Alan can see flaws that need to be corrected and/or areas that might be highlighted further before final sanding and finishing. [7]

With a Maple Burl natural-edge vessel, Alan showed and explained how the edge of a piece like this is the most important visual, and therefore, design element. Despite how the burl was cut from the log, it should be lined up in the lathe so it can be turned with the edge as level as possible. [8]

Using the unique hollow vessel with a small natural-edge top edge shown here [9], Alan discussed and illustrated his views on proportions for the various sections of a piece. Alan is not a slave to mathematical formulas, but pleasing proportions are what guide Alan's shapes and designs.

After showing a beautiful, unfinished natural-edge bowl of Cherry Burl [10], Alan turned his attention, and ours, to a Maple Burl he had pre-cut and re-assembled. [11]

As Alan began to remove the side sections [12], we were able to see [13, just below Alan's right thumb] the hole he had enlarged with a Forstner bit. He does this after mounting one of his circle patterns with a nail in the place where he saw the best shape available in this burl. [Note that several of these cutoffs from this burl are large enough to use for small items like bottle stoppers, pen blanks, key chains, tops, tiny bowls, and small boxes.]



SEPTEMBER DEMONSTRATION GARY GUENTHER/MICHAEL BLAKE

As Alan continued to peel away the outside sections of this burl [14], the piece he would turn for us was finally revealed. [15&16]

Following the principles of alignment and orientation he had spoken of earlier, Alan moved the piece several times before tightening the tails stock's live center. [17] By looking closely at the alignment of the natural edge with the headstock, we could clearly see Alan had achieved his goal of getting the edge as close to "level" as possible.

Alan uses a two-blade drive center because it gives the flexibility he needs as he adjusts the piece for level top-edge alignment. The enlarged hole referred to earlier that goes completely through the bark makes it possible for the drive spur to bite into solid wood. Depending on the density of the wood in and around this enlarged hole, Alan sometimes saturates this hole with thin Super Glue to firm-up the fibers.

Before starting to shape the piece, Alan checked the tip of his $\frac{5}{8}$ " bowl gouge for sharpness. [18] He decided to sharpen the gouge and prefers the belt drive **Sorby Pro-Edge Sharpening System** with a 220-grit belt for this kind of fine sharpening. [19]

Alan uses a **Wolverene Varigrind** jig for heavy re-grinding. He recently acquired an **Alan Lacer Diamond Honing Steel** and is pleased with the results.

Alan uses a variety of bowl and spindle gouges from a number of manufacturers, but shapes most of them with the same 60° bevel. He shapes a few of his bowl gouges with a steep 80° bevel for cutting across the insides of the bottoms of bowls, and at least one gouge has a swept back, fingernail grind. [20, below]



14



15



16



17



18



19



20



SEPTEMBER DEMONSTRATION GARY GUENTHER/MICHAEL BLAKE

Now armed with an appropriately sharp gouge, Alan began shaping the outside of the bowl. [21] As he turned, he spoke about tool angles and showed a variety of pull, push, and tangent cuts.

As he approached the bottom of the bowl and the final shape, he began cutting a tenon and a shoulder for mounting the bowl in a scroll chuck in the headstock for hollowing. [22]

When asked about the size of tenon he prefers, Alan answered, in his no-nonsense way, that a quarter inch tenon was plenty long enough to hold most bowls without problems. He emphasized the importance of matching the tenon shape to the inside shape of the chuck – straight or dovetail. It is also vital for the ends of chuck jaws to fit firmly against the shoulder.

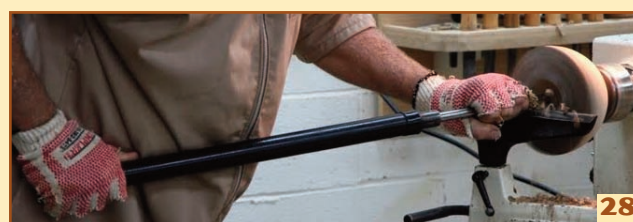
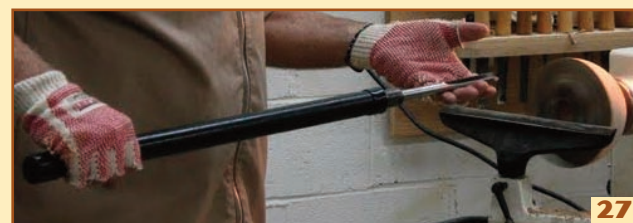
Then, essentially to prove his point, Alan quickly removed the bowl from between the centers, mounted a scroll chuck in the headstock, and locked his quarter inch tenon in place. [23]

To illustrate how a piece is out-of-round every time you move it, Alan held his gouge carefully against the outside of the bowl so we could see and hear that the outside was no longer quite true. [24]

Alan quickly re-turned the outside shape to true it up. Note that he used his left hand to hold the gouge and true up the bowl, cutting from left-to-right – a useful skill to acquire. [25]

To begin hollowing the re-trued bowl [26], Alan positioned the tool rest height so the cutting edge of the gouge is right in the center of the piece. [27]

He also illustrated how important it is to start the hollowing cuts with the flute of the gouge rotated to the 3 'clock position. Maintaining this position will prevent the gouge from skating. [28] When held firmly in this position with a left, overhand grip close to, but completely behind, the tool rest and the right hand at the back end of the handle, Alan was able to make his cuts straight across, all the way from the rim to the center in one fluid motion. He used every inch of the gouge to the best possible advantage.



SEPTEMBER DEMONSTRATION GARY GUENTHER/MICHAEL BLAKE

The shots on this page [29, 30, 31, 32] pretty much speak for themselves. If you focus on Alan's right hand in these four shots, you can clearly see how deftly he makes the cuts to hollow the bowl.

With one pass after another, from the rim to the center, Alan made the curls fly until the clock struck 9:00 PM. [See NOTE below.]

Sadly, we had to end Alan's terrific demonstration before he could complete his Maple Burl, natural-edge bowl. [33]

In the Editor's humble opinion, this was one of the best demonstrations we have ever had.

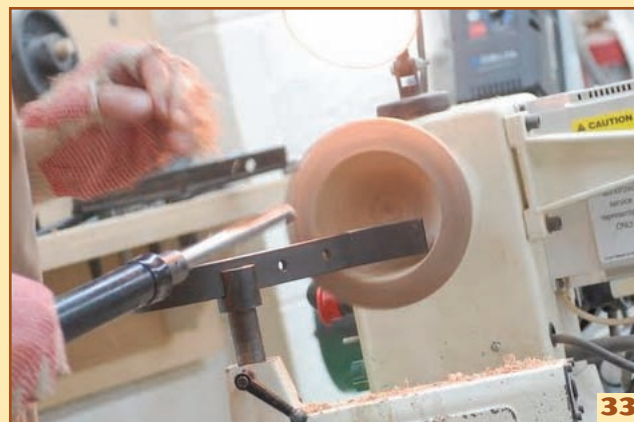
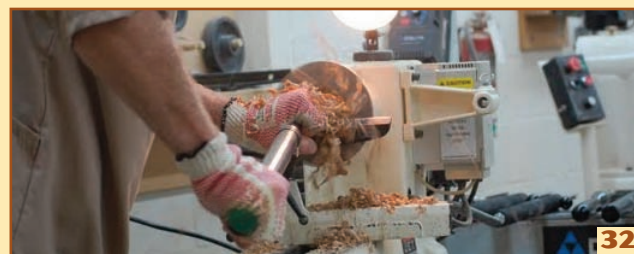
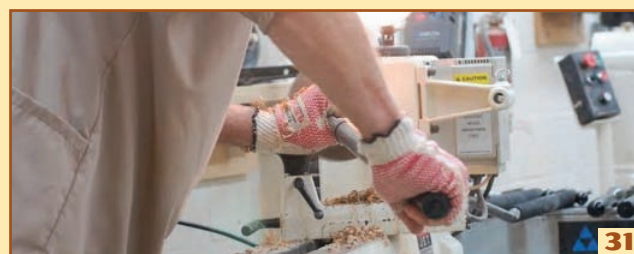
Program Chairman Gary Guenther said as much to Alan as he was packing up and asked him to come back to Montgomery County next year to demonstrate his signature work with carved legs. [34]

I think most of us who were there would agree!



NOTE: If you'd like to see Alan's smooth moves almost like an old kinescope, go to our Website... click on Photo Gallery on the left... then click on September Demo Pictures... then click on the fourth photo from the end to see the full size shot. Now, click on the Right Arrow quickly three times.

PHOTOS BY GARY GUENTHER, HAL BURDETTE, AND TIM ALEY



YOUR MILEAGE MAY VARY

GARY GUENTHER

MOISTURE CONTENT & WOOD SHRINKAGE

I **'VE HAD** these wood shrinkage tables in my "future articles" folder for some time. Paul Fennell's MCW September demonstration brought them to the forefront. Last month he talked about how he deals with wood shrinkage and showed us a drying chart for a small hollow form, as well as a histogram of the T/R ratios for a large number of American hardwoods. What's that again? T/R? What's a histogram? This is the perfect lead-in to an in-depth article on the general topics of moisture content and shrinkage in wood.

To talk about drying wood, we first have to understand a little bit about the internal structure of wood and about how moisture is held in wood. Visualize a handful of straws. In a living tree, the walls of the straws (wood fibers), are saturated with moisture, and *free* water, used to move nutrients within the tree, partially or fully fills the cavities (lumens). Technically, wood is defined as "green" when the cell wall fibers are completely saturated with water. Green wood usually contains additional free water in the lumens. Have you ever attended a turning demo where the first couple of rows got drenched? Now that's what I call green wood! That water being slung out is the *free* water.

The **Moisture Content** (MC) for any piece of wood is defined as the weight of water held in the wood divided by the weight that piece of wood would have if it were oven dry, expressed as a percentage. In equation form, this can be written as $MC = (W - W_{od}) / W_{od}$, where **W** is the weight of the wood with its moisture, and **W_{od}** is the oven-dry weight (i.e., with no moisture). In living trees, the moisture content ranges from around 30% to more than 200%. For much of the United States, the minimum moisture content of thoroughly air-dried lumber is 12%-15%. Kiln-dried hardwood will usually be less than 10%.

As the moisture is reduced, the moisture content at which the cell wall fibers are completely saturated, but the cell cavities contain no water, is called the **Fiber Saturation Point** (FSP). For further drying, the loss of moisture occurs more slowly than the loss of free water and also results in a reduction in the size of the cell walls, which causes the timber to shrink in size. The fiber saturation point of wood averages around 28% moisture content at room temperature, but values for

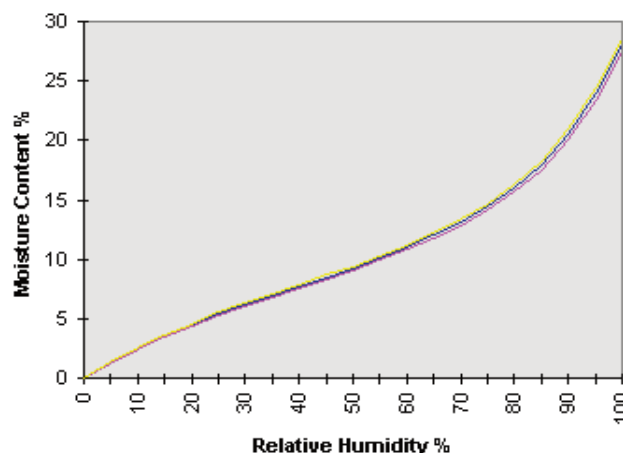
individual species, and individual pieces of wood, may vary significantly beyond these values, with values from 22%-38% reported.

Below the fiber saturation point, the moisture content of wood is a function of the relative humidity and the temperature of the surrounding air. The **Equilibrium Moisture Content** (EMC) is the moisture content at which the wood is neither gaining nor losing moisture – a dynamic equilibrium that changes with ambient relative humidity and temperature. If wood is placed in an environment at an arbitrary air temperature and relative humidity, its moisture content will change until it reaches equilibrium with its surroundings. This new moisture content is the EMC of the wood for that temperature and relative humidity. If a piece of wood is dried to the oven-dry point and then exposed to a moist atmosphere, it will eventually return to the EMC for that environment. For a table of EMC as a function of air temperature and relative humidity, valid for most any wood, see:

woodbin.com/ref/wood/emc.htm

A column from this table, showing the effect of relative humidity on moisture content at a 70° Fahrenheit air temperature, is seen below in Figure 1. You can see, for example, that if the relative humidity of the surrounding air is 50% and the temperature is 70° F, the MC of the wood will be 9.2%.

Figure 1. Relative Humidity effect on Moisture Content at 70 degrees F.



tnvalleywoodclub.org/Articles/Wood_Move.htm

YOUR MILEAGE MAY VARY

GARY GUENTHER

MOISTURE CONTENT & WOOD SHRINKAGE, CONT'D

The *Fiber Saturation Point* (FSP) is often considered as that moisture content below which the physical and mechanical properties of wood begin to change as a function of reduced moisture content. Wood is dimensionally stable when the moisture content is above the fiber saturation point. Below that point, wood shrinks when losing moisture from the cell walls and swells when gaining moisture into the cell walls. Once the FSP has been reached in the drying process, the wood will shrink in an almost linear fashion down to the point where it will no longer shrink.

Wood is an anisotropic (not homogeneous in terms of directionality) material in shrinkage characteristics. It shrinks most in the direction along, or tangential to the annual growth rings (*tangentially*). It shrinks about one-half as much across the rings (*radially*), because radial shrinkage is partly restrained by the rays (fibers that run perpendicular to the growth rings). *Longitudinal* shrinkage, along the grain, is very small and virtually negligible.

The effects of shrinkage vary, depending upon the species, thickness of the timber, the part of the log from which the member was cut, the initial moisture content, the rate of change of moisture, and the environment in which the timber is placed. As a piece of wood dries, the combined effects of this differential radial and tangential shrinkage may result in warping, checking, splitting, or performance problems that detract from the wood's usefulness.

The shrinkage of wood is affected by species and a number of variables such as the size and shape of the wood, the temperature, the rate of drying, and more. For some applications, the absolute tangential shrinkage (T) and radial shrinkage (R) values are important (as in sizing the rim thickness of a rough-turned bowl). One of the most important factors, however, is the species-dependent ratio of T/R.

This is where we came in – with Paul Fennell's T/R histogram last month. An ordered display of T/R ratios, for a selected set of woods, is presented in the chart on the following page. Woods with low values, near the top of the chart, tend to be more dimensionally stable upon drying, while one might expect some cracking problems with the ones near the bottom.

It is not practical, for our purposes, to go into all aspects of what this differential wood shrinkage factor means to the woodworker, but let it just be said that T/R is often used to determine the propensity of a species to distort (woods with the larger ratios will distort more than those with smaller ratios), and it is important in understanding wood behavior before, during, and after assembly. Paul Fennell pointed out that he likes to work with mesquite because its T/R ratio is around 1.1, and its T and R values are quite small, so it doesn't shrink or distort much.

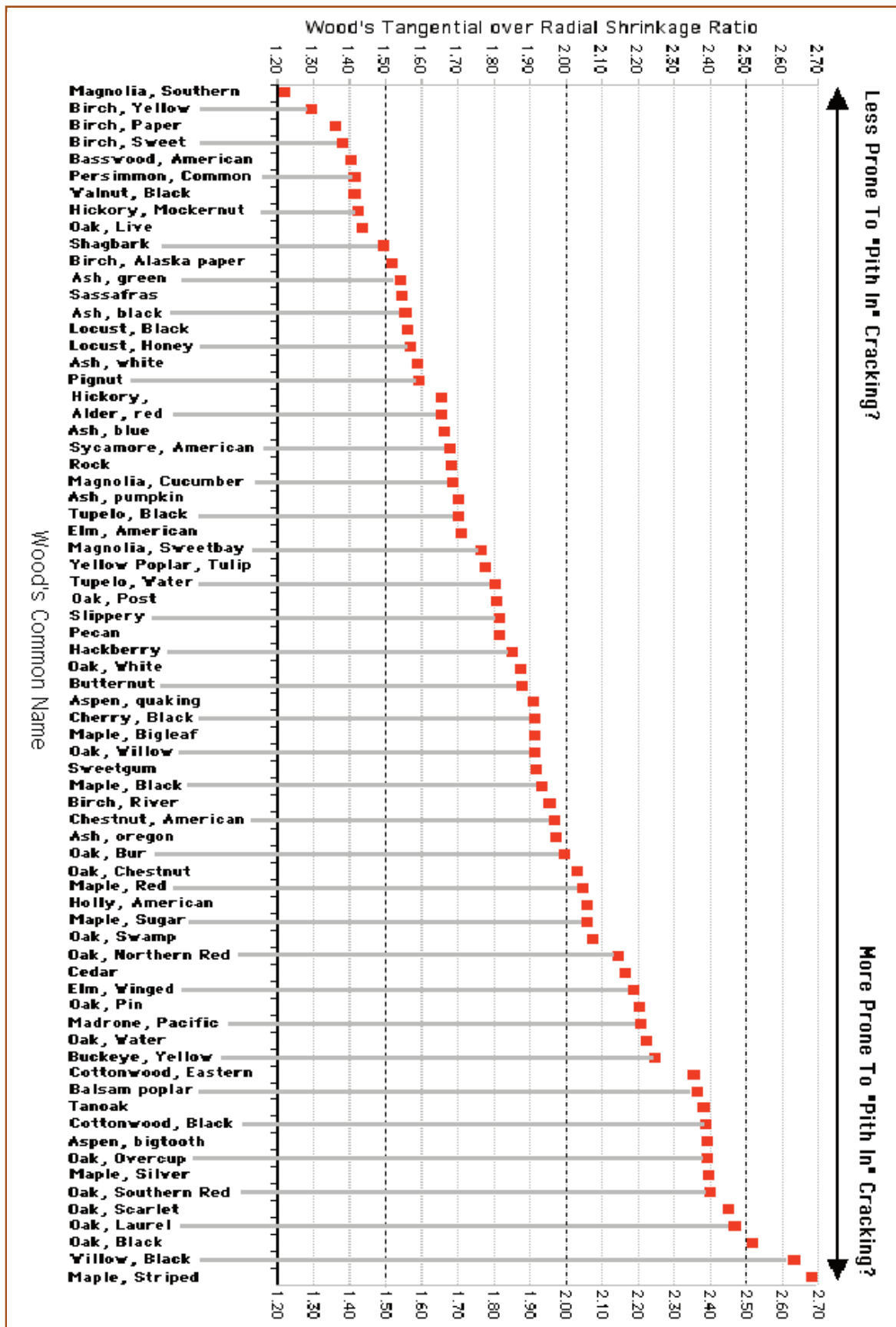
Paul works mostly with vessels in end-grain orientation where they exhibit less distortion. Note that a bowl turned in the side-grain orientation will always distort because one of its diameters is longitudinal, and the other is radial. The longitudinal shrinkage from green to oven-dry condition is so small, that it can usually be ignored, while typical values of radial shrinkage, as seen in the following table, average around 5%. The combined affects of radial and tangential shrinkage may result in an even greater change in the smaller diameter.

The **Wood Shrinkage Chart** that follows provides values of T, R, and T/R for a large number of North American hard and soft woods. (A similar chart for imported exotics can be found at:

woodbin.com/ref/wood/shrink_table.htm

The data in these tables comes originally from the **USDA Forest Products Laboratory** in Madison, Wisconsin. It should be noted that these values are averages, from many pieces of wood, that have been developed in laboratory testing, sometimes over many years. It is not possible to predict accurately the movement of a single piece of wood. The average of a quantity is much more predictable, and averages can be applied to most practical situations.

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.



U.S. WOOD SHRINKAGE REFERENCE CHART [SEE WOODBIN.COM FOR EXOTIC WOODS]

WOOD SPECIES	RADIAL SHRINKAGE	TANGENTIAL SHRINKAGE	TANGENTIAL/RADIAL RATIO
HARDWOODS			
Alder, Red	4.4%	7.3%	1.7%
Ash, Black	5.0%	7.8%	1.6%
Ash, Blue	3.9%	6.5%	1.7%
Ash, Green	4.6%	7.1%	1.5%
Ash, Oregon	4.1%	8.1%	2.0%
Ash, White	4.9%	7.8%	1.6%
Aspen, Bigtooth	3.3%	7.9%	2.4%
Aspen, Quaking	3.5%	6.7%	1.9%
Basswood	6.6%	9.3%	1.4%
Beech, American	5.5%	11.9%	2.2%
Birch, Alaska Paper	6.5%	9.9%	1.5%
Birch, Paper	6.3%	8.6%	1.4%
Birch, River	4.7%	9.2%	2.0%
Birch, Sweet	6.5%	9.0%	1.4%
Birch, Yellow	7.3%	9.5%	1.3%
Buckeye, Yellow	3.6%	8.1%	2.3%
Butternut	3.4%	6.4%	1.9%
California Laurel	3.0%	9.0%	3.0%
Catalpa, Northern	2.0%	5.0%	2.5%
Cherry, Black	3.7%	7.1%	1.9%
Chestnut, American	3.4%	6.7%	2.0%
Cottonwood, Black	3.6%	8.6%	2.4%
Cottonwood, Eastern	3.9%	9.2%	2.4%
Dogwood, Flowering	7.0%	12.0%	1.7%
Elm, American	4.2%	9.5%	2.3%
Elm, Cedar	4.7%	10.2%	2.2%
Elm, Rock	4.8%	8.1%	1.7%
Elm, Slippery	4.9%	8.9%	1.8%
Elm, Winged	5.3%	11.6%	2.2%
Hackberry	4.8%	8.9%	1.9%
Hickory, Pecan	4.9%	8.9%	1.8%
Hickory, Mockernut	7.7%	11.0%	1.4%
Hickory, Pignut	7.2%	11.5%	1.6%
Hickory, Shagbark	7.0%	10.5%	1.5%
Hickory, Shellbark	7.6%	12.6%	1.7%
Holly, American	4.8%	9.9%	2.1%
Honeylocust	4.2%	6.6%	1.6%
Hophornbeam	9.0%	10.0%	1.1%
Horse Chestnut	2.0%	3.0%	1.5%
Locust, Black	4.6%	7.2%	1.6%
Madrone, Pacific	5.6%	12.4%	2.2%
Magnolia, Cucumbertree	5.2%	8.8%	1.7%
Magnolia, Southern	5.4%	6.6%	1.2%
Sweetbay	4.7%	8.3%	1.8%
Maple, Bigleaf	3.7%	7.1%	1.9%
Maple, Black	4.8%	9.3%	1.9%
Maple, Red	4.0%	8.2%	2.1%
Maple, Silver	3.0%	7.2%	2.4%
Maple, Sugar	4.8%	9.9%	2.1%
Mesquite	2.2%	2.6%	1.1%
Oak, Black	4.4%	11.1%	2.5%
Oak, Chestnut	5.3%	10.8%	2.0%
Oak, Laurel	4.0%	9.9%	2.5%
Oak, Live	6.6%	9.5%	1.4%
Oak, Northern Red	4.0%	8.6%	2.2%
Oak, Overcup	5.3%	12.7%	2.4%
Oak, Pin	4.3%	9.5%	2.2%
Oak, Post	5.4%	9.8%	1.8%
Oak, Scarlet	4.4%	10.8%	2.5%

WOOD SPECIES	RADIAL SHRINKAGE	TANGENTIAL SHRINKAGE	TANGENTIAL/RADIAL RATIO
Oak, Southern Red	4.7%	11.3%	2.4%
Oak, Swamp Chestnut	5.2%	10.8%	2.1%
Oak, Water	4.4%	9.8%	2.2%
Oak, Willow	5.0%	9.6%	1.9%
Oak, White	5.6%	10.5%	1.9%
Persimmon	7.9%	11.2%	1.4%
Poplar, Yellow	4.6%	8.2%	1.8%
Sassafras	4.0%	6.2%	1.6%
Sweetgum	5.3%	10.2%	1.9%
Sycamore, American	5.0%	8.4%	1.7%
Tanoak	4.9%	11.7%	2.4%
Tupelo, Black	5.1%	8.7%	1.7%
Tupelo, Water	4.2%	7.6%	1.8%
Walnut, Black	5.5%	7.8%	1.4%
Willow, Black	3.3%	8.7%	2.6%
SOFTWOODS			
Bald Cypress	3.8%	6.2%	1.6%
Cedar, Alaska	2.8%	6.0%	2.1%
Cedar, Atlantic White	2.9%	5.4%	1.9%
Cedar, Eastern Red	3.1%	4.7%	1.5%
Cedar, Incense	3.3%	5.2%	1.6%
Cedar, Northern White	2.2%	4.9%	2.2%
Cedar, Port-Orford	4.6%	6.9%	1.5%
Cedar, Western Red	2.4%	5.0%	2.1%
Douglas Fir, Coast	4.8%	7.6%	1.6%
Douglas Fir, Interior North	3.8%	6.9%	1.8%
Douglas Fir, Interior West	4.8%	7.5%	1.6%
Fir, Balsam	2.9%	6.9%	2.4%
Fir, California Red	4.5%	7.9%	1.8%
Fir, Grand	3.4%	7.5%	2.2%
Fir, Noble	4.3%	8.3%	1.9%
Fir, Pacific Silver	4.4%	9.2%	2.1%
Fir, Subalpine	2.6%	7.4%	2.8%
Fir, White	3.3%	7.0%	2.1%
Hemlock, Eastern	3.0%	6.8%	2.3%
Hemlock, Mountain	4.4%	7.1%	1.6%
Hemlock, Western	4.2%	7.8%	1.9%
Larch, Western	4.5%	9.1%	2.0%
Pine, Eastern White	2.1%	6.1%	2.9%
Pine, Jack	3.7%	6.6%	1.8%
Pine, Loblolly	4.8%	7.4%	1.5%
Pine, Lodgepole	4.3%	6.7%	1.6%
Pine, Longleaf	5.1%	7.5%	1.5%
Pine, Pitch	4.0%	7.1%	1.8%
Pine, Pond	5.1%	7.1%	1.4%
Pine, Ponderosa	3.9%	6.2%	1.6%
Pine, Red	3.8%	7.2%	1.9%
Pine, Shortleaf	4.6%	7.7%	1.7%
Pine, Slash	5.4%	7.6%	1.4%
Pine, Sugar	2.9%	5.6%	1.9%
Pine, Virginia	4.2%	7.2%	1.7%
Pine, Western White	4.1%	7.4%	1.8%
Redwood, Old-Growth	2.6%	4.4%	1.7%
Redwood, Young-Growth	2.2%	4.9%	2.2%
Spruce, Black	4.1%	6.8%	1.7%
Spruce, Engelmann	3.8%	7.1%	1.9%
Spruce, Red	3.8%	7.8%	2.1%
Spruce, Sitka	4.3%	7.5%	1.7%
Tamarack	3.7%	7.4%	2.0%

FUTURE DEMONSTRATIONS

GARY GUENTHER

◆ 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.



◆ December 10th – Bill Autry – Techniques for Design, Layout, Carving, and Turning

For over 20 years, MCW member Bill Autry ran a cabinet shop specializing in high-end custom furniture. Many pieces included turned components, and often included reeding, fluting, and carving. Multi-axis turning was used to produce legs for tables and benches. Split-turning was used to create identical items to be applied to mirrors or cabinets. In the early 1990's he taught intermediate and advanced woodcarving for Fairfax County, including woodturning. He judged the *Artistry in Wood* show, sponsored by Northern Virginia Woodcarvers, for 6 consecutive years where many turned items were included. Designing and building items to customer specifications requires detailed drawings and computer-aided design (CAD) has been used over the past several years to create such drawings. This is very different from mounting a piece of wood on the lathe and shaping it as the mood suits. Bill will demonstrate both face-grain and spindle work including layout, design, and carving techniques for surface decoration on bowl and platter rims, and offset leg turning for an occasional table.



AND COMING IN 2010

◆ March 11th – David Ellsworth

- ◆ We will also have CAW's Patrick O'Brien turning his signature winged, natural-edge bowls.
- ◆ And our own David Fry show us how to turn small objects out of metal.
- ◆ We also look forward to visiting the home galleries of Jerry & Deena Kaplan and Jeff Burnstein, the current President of the Collectors of Wood Art.

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

AAW OPEN LETTER

BOARD OF DIRECTORS ELECTION

A ballot and a pre-addressed return envelope were included in the Fall Edition of the AAW Journal, American Woodturner, for members to vote for this year's nominees to the Board of Directors. There will be no electronic voting for the Board. **Envelopes must be postmarked no later than October 21st for votes to be valid and counted.**

MEMBERSHIP RENEWAL

A 2010 Membership Renewal Notice was attached to front of the Fall Edition of the Journal. We would like to encourage renewal online to save costs. There is a small increase in dues for 2010. You may renew your membership on the website or you can use the separate special envelopes for your renewal document and your board election ballot. Please be sure to review the information on your listing to make sure it is correct. Your membership card will be included with the first Journal for 2010 to save postage. Thank you for renewing early. The direct Website link is...

woodturner.org/member/MemberLogOn.asp

SPECIAL MEMBERSHIP NOTE

Currently, 50% of local Chapter members are also members of AAW. While this is the core of AAW membership, the other-side-of-the-coin is 50% of local Chapter members are not members of AAW. As a current active AAW member, we could use your help to grow our membership. We have some excellent additional membership benefits in the works for 2010, so please encourage your fellow local chapter members to join you as a member of AAW.

If your local chapter would like to help by encouraging members to join both the local and national organizations, we have attached an application you may customize with your local chapter information and below it is a membership application for AAW so people could join both organizations.

NEW MEMBER BENEFITS

- The newest benefit is a section on the website dedicated to providing a simple and convenient way for AAW members to sell their work and buy pieces from other members, galleries and museums. AAW members may also post "ads" on the website for items they are looking to acquire. You will find the ONLINE SALES VENUE directly under the SEARCH option at

MARY LACER, EXECUTIVE DIRECTOR

the upper left side of the Home Page. You also can use this direct link... woodturner.org/resources/bb/

- The Board has decided to begin publishing six issues of the AAW Journal starting in February, 2010. Each new issue of the Journal will have slightly fewer pages than previous quarterly issues to maximize printing efficiencies. And the Board is shooting for a 28% content increase.
- Health insurance for AAW members has been a very desirable benefit. AAW is able to offer most of our U.S. resident members and their family's medical insurance policies at very competitive rates. Further information to request a quote is on the website.
- We continue to work to increase and improve benefits for our members. Additional benefits are being pursued and will be announced on the Website and in the Journal as soon as they are available.

YOUTH PROGRAMS

- Working with **Hunt County Woodturners** in Texas, we have applied to the National Boy Scout office to reinstate their **Woodturning Merit Badge**. This badge was available from 1930-1952, but for reasons lost in time, was discontinued. I would like to thank the Hunt County Woodturners for their help. I will continue to keep you updated on our progress. There is a huge bureaucracy to struggle with and they almost proudly inform you that the process can take 3 or 4 years, with no guarantee of success. Plus, the costs to create a new Merit Badge is around \$75,000. What's more, they usually do not simply add a badge... they drop one to add another, making the process even more complicated. Despite all the negatives, there are over **2.9 MILLION Scouts** and another **1.1 MILLION adult leaders and counselors** and we will continue to pursue the woodturning badge.
- I would also like to get a **Girl Scout Woodturning Badge**. If anyone has any knowledge about the procedure, I would be grateful if you would give me a call or send an e-mail with whatever information you have to assist in the process. There are **3.7 MILLION Girl Scouts** and adult leaders.
- Announced in the Summer 2007 issue of Journal, the **AAW Young Turners Program** is now available on the Website. This web-based plan allows chapters to access and print required materials as needed. De-

AAW OPEN LETTER

tailed project outlines and documents are available in PDF format for download and printing. Chapters should be familiar with each project, using the outlines provided as guidelines and teaching aids.

The basic program has two phases. **Phase One** involves simple spindle projects – either two tops or a honey dipper. At the end of this session, the young turners will receive their *Woodturning Student Certificate*. **Phase Two** is designed to increase skill with more complex projects. To complete this phase, the young turners are required to turn four projects from a larger list. At the completion of Phase Two, the young turner receives their *Woodturning Journeyman Certificate* along with a complimentary one year AAW membership. The direct Website link is...

woodturner.org/community/youth/

It has been very fulfilling for so many of our AAW woodturners to work on youth-oriented projects and help to inspire a new generation of woodturners. It's a win-win situation working with the younger generation helps keep us young! See the Winter 2006 issue of *American Woodturner* for excellent examples of chapter youth programs.

JOURNAL NEWSSTAND SALES

American Woodturner is distributed to newsstands across the country by the Ingram Periodicals. The Fall issue newsstand distribution increased by 200 to 3,350. The major suppliers are Barnes & Noble, Rockler, and Woodcraft stores. Over 500 retail book stores and 75 woodturning supply retail stores support AAW by carrying the Journal. If any of you have suggestions or avenues on how to increase Journal circulation, please let me know.

AAW GALLERY OF WOOD ART

Our attendance and sales continue to grow in the AAW Gallery of Wood Art here in St. Paul. We are receiving an excellent response to our exhibits and are getting more visitors who are making the Gallery a repeat destination during their time in St. Paul. It's always great to see AAW members stop by. This kind of increased activity at the Gallery helps generate public awareness of and interest in the art of woodturning.

MAPLE MEDLEY: AN ACER SHOWCASE

I encourage members to take part in the AAW Exhibit planned for the Hartford Symposium - Maple

MARY LACER, EXECUTIVE DIRECTOR

Medley: An Acer Showcase. Please note that the application information published in the Fall issue of the Journal on page 17 is incorrect. The correct application procedure can be found on the AAW Website at this link... woodturner.org/sym/sym2010/Maple/

The deadline for online applications is February 8, 2010. The Exhibit will open at the symposium and then travel to St. Paul for our fall show. There are more than 20 species of maple, including Box Elder. We encourage you to use your imagination to introduce humor into your turnings. We are also looking for other venues for the exhibit. If you can suggest a venue in your area, please let me know.

2010 SYMPOSIUM DEMONSTRATORS

As Tom Wirsing said in his August message, we have a wonderful slate of demonstrators and panelists for the 2010 Symposium. The call for demonstrators is on the AAW Website. If you are interested in doing two to four demonstrations, the **application deadline is October 15th**. You will find the demonstrators application at... woodturner.org/sym/sym2010/DemoApp/

25TH ANNIVERSARY SYMPOSIUM

We have already begun the early planning for our 25th Anniversary Symposium on June 24-26, 2011 in St. Paul, Minnesota – just one block from the AAW national offices! The plans include a woodturning cruise on the Mississippi River and a Local Chapter exhibit with a piece representing each of our Local Chapters. Look for more details on the Website as they develop... woodturner.org/sym/

Thanks to all our members for your support. It is very gratifying to have so many dedicated turners be part of our organization. I look forward to working with you to maximize the benefits of being a member of AAW. I truly welcome your suggestions about how we can improve our organization. Feel free to call or send an e-mail.

With summer drawing to a close, it's time to start thinking about turning projects and getting back in the shop. I have a variety of projects to explore. I hope you are equally as eager to get back to the lathe.

Time to make chips!

MARY

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 <http://montgomerycountywoodturners.org>

MCW CONTACT INFORMATION

MCW OFFICERS

President	Phil Brown	philfbrown@comcast.net	301/767-9863
Vice President	Clif Poodry	cpoodry@aol.com	301/530-4501
Program Chair	Gary Guenther	gary.guenther@att.net	301/384-7594
Membership	Stuart Glickman	stuartglickman@gmail.com	301/279-2355
Secretary	Tim Aley	taley16922@aol.com	301/869-6983
Treasurer	Bob Browning	suznbob@verizon.net	301/774-0305
Webmaster	Bert Bleckwenn	bableck@gmail.com	301/634-1600
Newsletter Editor	Michael Blake	mb7298@comcast.net	301/589-1815

MCW VOLUNTEERS

Web Albums.....	Carl Powell, Gary Guenther	Candid Photography.....	Tim Aley
Mentor Program.....	Donald Couchman	Candid Photography.....	Gary Guenther
Group Buys.....	Stan Wellborn	S&T Recording.....	Richard Webster
Lending Library.....	Clif Poodry	Wood Identification.....	Ed Karch
Still Photography.....	Hal Burdette	Photography Assistant.....	Donald Van Ryk
Exhibit Committee.....	Phil Brown, Hal Burdette, and Clif Poodry		

MEMBER DISCOUNT PROGRAMS

STAN WELLBORN

HARDWOODS, INC. • FREDERICK, MARYLAND – hardwoodsincorporated.com

10% off all turning stock, lumber, moldings, finishes and hardware. 10% off on all Amana router bits and blades that list for \$75.00 and under and 20% off those that list for over \$75.00. 5% off all plywood and veneer products.



ROCKVILLE WOODWORKERS CLUB – woodworkersclub.com

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



2SAND.COM – 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.

