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ARTWORK CREATED FROM  
SCREWED-UP WOOD  
BY WARREN CARPENTER  
FROM THE TOP — MAPLE BURL, HOLLY,  
FIGURED CHESTNUT

## NEXT MEETING ANNOUNCEMENT

### NOVEMBER 2009 MONTGOMERY COUNTY WOODTURNERS MEETING...

**DATE** Thursday – November 12, 2009

**TIME** 7:00 PM – 9:00 PM

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



**AGENDA** 6:30-7:00 — Bring a chair, if you wish... 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 – Warren Carpenter will share his approach to turning bowls from unique pieces of wood.

[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.

## NOVEMBER DEMONSTRATION

### WHAT'S IN THAT SCREWED-UP PIECE OF WOOD?

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 is a frequent teacher of woodturning at Arrowmont and numerous other venues. His pieces are exhibited in many galleries in the Southeast and he owns The Arts Company – An American Craft Gallery in Seneca, South Carolina. He has a unique sense of humor and teaches with tremendous energy.



At our November meeting, Warren's demonstration working subtitle will be *What's In A Crotch?* In his own words... “I will attempt to share what I see in burls, crotches, and other screwed up pieces of trees. Using a combination of sketches, finished turnings, and pieces of wood, we will discuss the options and bring some into reality by turning a piece or two.”

## PRESIDENT'S PERSPECTIVE

PHIL BROWN

ON October 13th, I picked up our pieces from Turned Wood 2009. The pieces will be available for pickup at the November meeting. The month went by very quickly, since it seemed like I had just delivered the pieces. A reviewer for the *Columbia Flier* newspaper was quite enthralled with the exhibit and wrote a nice review and printed a color picture of one of Clif Poodry's natural edge pieces at:

[explorehoward.com/arts/65766/visual-arts-transcendent-vessels/](http://explorehoward.com/arts/65766/visual-arts-transcendent-vessels/)

When you look at the images linked from our web site, you will see the reasons for that enthusiasm. The Columbia Arts Center anticipates having us back and with more demonstrations, so I will apply next year for another multi-chapter showing in 2011.

In 2010 we continue with displays in at least three public libraries, beginning with Quince Orchard in February. A request will be made in December to bring your pieces to the January meeting.

I asked Russ Iler to confirm our officers' willingness to continue serving next year and to develop a slate for the December election. Here are the nominations:

President..... Bert Bleckwenn  
Vice President..... Clif Poodry  
Treasurer..... Bob Browning  
Secretary..... Tim Aley  
Membership..... Bill Autry  
Program Chair..... Gary Guenther  
Newsletter Editor..... Michael Blake  
Webmaster..... Carl Powell

If any other members would like to be a candidate for a position this year, please let me know.

I am pleased Bill Autry so willingly volunteered to take over membership. Stewart Glickman has served us well for 3 years by setting up a membership spreadsheet, keeping it up-to-date, and cooperating with the Webmaster in making it available to members, and with the Treasurer on deposits.

At the October meeting, Gary spoke about the MNCPPC program *Historic, Significant, and Champion Trees* (HSC). They need volunteers for mulching, measuring, data collection, weeding, inventory, writing articles, fund raising, guiding tours, documenting, and photographing. More details can be found at: [montgomeryplanning.org/environment/champion/champ.shtm](http://montgomeryplanning.org/environment/champion/champ.shtm)

Anyone interested should contact Holly Thomas at 301/650-2611 or email [holly.thomas@montgomeryparks.org](mailto:holly.thomas@montgomeryparks.org).

In my view, Albert LeCoff set the example of sharing information among woodturners with his 10 week-end symposiums held between 1976 and 1980 at the George School in Pennsylvania. Seldom does a wood turner not share their experience and "secrets". Occasionally you will hear comments about this generosity compared to that of artisans in other media. Several of our members have been particularly generous with their passion and time in helping others through teaching and assisting.

Eliot Feldman, for example, feels he has benefitted greatly from the generosity of other turners over the years and that he should be giving back. Among the ways he has done this, that I know of, is building a tray attachment for a very handicapped wheelchair user, helping Michael Blake with a burl bowl, and in making finials for a clock. I received this note of appreciation from Calvin McElrath: *"...I am restoring an antique wall clock that has two missing finials. I contacted Capital Area Woodturners to locate someone to make the finials. Amazingly, Mr. Feldman called me and volunteered his time to make them for me. He and his very gracious wife invited me to their home on Sunday morning and he proceeded to spend about 3 hours turning the spindles and introducing me to the art of woodturning. Mr. Feldman is an excellent example for your club and I felt very fortunate to have learned some invaluable knowledge about the art of woodturning."*

I have heard more than a few compliments about John Jordan's presentation last month. Program Chair Gary Guenther has excelled in lining up first-class demonstrations for our meetings this past year.

On October 15th, the Woodworkers Club had a fire in the roof ductwork, and lost some equipment (no lathes), from the foam used to put out the fire. Cleanup and repairs have been carried out, except for the heating system. We can have our meeting as usual in November, but the weather may dictate your attire.

Please be sure to renew your MCW membership before year's end. I encourage all members to join American Association of Woodturners. You will find an MCW-Renewal/AAW-Membership document on the following page.

# 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](http://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

- ❖ **PHIL BROWN** will have 10 pieces displayed as *Vessels From Our Trees*, in the exhibition gallery at the Arts Barn – 311 Kent Square Road – Gaithersburg, Maryland – November 6, 2009 - January 3, 2010. An opening reception will be held on December 1st from 7:00PM to 8:30PM. Call 301/258-6394 for information or see Press Release at: [gaithersburgmd.gov/poi/default.asp?POI\\_ID=309&TOC=1;671309;&id=4106](http://gaithersburgmd.gov/poi/default.asp?POI_ID=309&TOC=1;671309;&id=4106)

A special English program by *Voice of America*, written several years ago, was updated and broadcast with the title of *As the World Turns: Exploring the Art of Wood*. About two-thirds of the way through is coverage of Phil's woodturning. It can be read at: [voanews.com/specialenglish/2009-10-20-voa2.cfm](http://voanews.com/specialenglish/2009-10-20-voa2.cfm)

- ❖ **DAVID FRY** demonstrated woodturning at VisArts on October 18th during *Helen's Day*, a free family fun day.
- ❖ **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 December 19th & 20th. For more information, see: [woodworkersclub.com/practice%20class1.htm](http://woodworkersclub.com/practice%20class1.htm)



CLIF POODRY

- ❖ **MARK SUPIK** offers full-day Saturday **Spindle Turning** and **Bowl Turning** classes between now and December 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](http://marksupikco.com/School/schoolcurrent09-1.html)

- ❖ **STAN WELLBORN** wrote a profile article about Shirlen Heath, entitled *The Best Turner You May Never Meet* for *Colorado Country Life* magazine. You can find this excellent article at... [www.coloradocountrylife.coop/index.php/component/content/article/18-cover-story/98-as-the-wood-turns.html](http://www.coloradocountrylife.coop/index.php/component/content/article/18-cover-story/98-as-the-wood-turns.html)

**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](mailto:philfbrown@comcast.net), or call 301/767-9863 OR to Michael Blake at [mb7298@comcast.net](mailto:mb7298@comcast.net) or call 301/589-1815.

## FINANCIAL REPORT

BOB BROWNING

|  |             |
|--|-------------|
| ACCOUNT BALANCE 09/30/09.....  | \$ 2,995.08 |
| INCOME: \$330 [Demo Fees] \$4 [Library] \$197 [Silent Auction/Hollowing Tool and wood]<br>\$72 [Columbia show entry fees]..... | \$ 603.00   |
| EXPENSES: \$200 [Demonstrator] \$75 [Demonstrator Travel] \$43.90 [MCW banner]<br>\$108.95 [Wounded Warrior Project].....      | (\$ 427.85) |
| CURRENT ACCOUNT BALANCE 10/31/09.....  | \$ 3,170.23 |

## MEMBERSHIP REPORT

STUART GLICKMAN

As of September 30th, the membership roster is 62.

## 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/](http://woodturner.org/sym/sym2010/Maple/)

## WOOD & TURNING EXHIBITS FOR TRAVELERS PHIL BROWN

- WEST LOS ANGELES, CALIFORNIA – *Michelle Holzapfel, Solo Exhibition* – Through November 21st at the del Mano Gallery – 11981 San Vicente Boulevard.
- PHILADELPHIA, PENNSYLVANIA – *John Eric Byers: Crossing the Line Between Design & Painting* – Through November 28th at the Snyderman-Works Galleries – 303 Cherry Street.
- PHILADELPHIA, PENNSYLVANIA – *Steve Madsen: A World in Wood* – Through December 19th at the Wood Turning Center – 501 Vine Street.
- ST. PAUL, MINNESOTA – *Spirit of the Southwest* – Through December 21st at the AAW Gallery of Wood Art – 222 Landmark Center, 75 West 5th Street.
- PHILADELPHIA, PENNSYLVANIA – *George Nakashima: Early Furniture 1936-1956* – Through December 24th at the Moderne Gallery – 111 North Third Street.
- GATLINBURG, TENNESSEE – *Women In Wood*, featuring 27 women working in wood – Through January 2nd at the Arrowmont School of Arts and Crafts – 556 Parkway
- SAN FRANCISCO, CALIFORNIA – *Michael Peterson: Evolution/Revolution* – Through January 3rd at the San Francisco Museum of Craft + Design – 550 Sutter Street.

## CLICK IT

GARY GUENTHER

RECOMMENDED WEBSITE – [www.woodturners.org](http://www.woodturners.org)

**T**HIS month's site is [www.woodturners.org](http://www.woodturners.org). At first glance, this may look like the AAW site, but AAW's does not have the "s". I must admit, however, that this similarity is how I found this website of the Los Angeles, California area's **Glendale Woodturners Guild**, the home chapter of Bill Haskill, the current President of AAW.

This is a very easy-to-use site with the menu down the left-hand side. If you click on the *Newsletter Archive* section, you will find issues of a good-quality publication, with imaginative work and good photography, going back nearly 10 years.

The *Technical Tips* section has a variety of links to articles on Turning, Finishing, Tools, Techniques, and Miscellaneous. Perhaps of most value, at least to me, is the

*Member Photo Gallery* section, a Member Showcase with 75 individual galleries, 3 group projects, and 2 major installations/exhibitions. There is a huge number of well-photographed, turned items here – for your viewing pleasure and as great ideas for projects of your own. Click It!



## OCTOBER MEETING MINUTES

TIM ALEY, SECRETARY

**PHIL BROWN** called the meeting to order at 7:00PM on the dot and welcomed 33 members and guests.



Hal Burdette photographed the *Show & Tell* pieces, Richard Webster assisted with documentation, and Don Van Ryk trucked them back and forth.

*Silent Auction* items filled 2 tables. Donations included walnut and maple from Bob Browning, cherry from Phil Brown, mulberry from Richard Webster and a Munro hollower from the Alvin Dickinson estate.



Pictures from the *Turnedwood 2009* exhibit at the Columbia Art Center pieces are now on our website in the Photo Gallery section at...

<http://montgomerycountywoodturners.org>

We had light attendance at the picnic on September 19th. We will make sure not to schedule on a religious holiday next year.

We are thinking about holding a meeting dedicated to a critique session of pieces that members bring and for which they want to hear comments about design and workmanship. We would invite several people to

comment on pieces, and they would primarily be non-members. Members were asked who would bring pieces to be critiqued and nearly every member present raised a hand.

We need a membership chairman for next year – someone willing and able to update the Excel file which Stuart established, receive renewals and new member information, post that information, and provide the file to the webmaster for the website. Bill Autry has offered to be fill this post.

If you missed our visit to Mark Supik's turning shop in Baltimore, you have another opportunity October 17th with an *Open Studio* day from 9:00AM to 6:00PM. You're welcome to drop by at any time during the day. And you can see an interview of Mark on Maryland Public Television at:

[www.youtube.com/watch?v=Qc6op4dWhM0](http://www.youtube.com/watch?v=Qc6op4dWhM0)

Past President of Capital Area Woodturners, Pat McLaughlin, recently passed away and left a wood stash in a shed in Arlington, possibly half good and half dry firewood, needs to be cleared out, probably in November. A stash of good wood and roughed-out rounds in the basement will be sold. Phil plans to inform us by email of dates.

Gary Guenther said his article *Moisture Content and Wood Shrinkage* in the September newsletter is going to be in the AAW Journal in a future issue. He is soliciting photos of objects that have warped to be in-



cluded with the article.

Clif Poodry led a varied *Show & Tell* discussion. Items included bowls large and small, hollow forms, pens, tool handles, a lamp and a niddy-noddy.

Gary Guenther introduced our demonstrator, John Jordan, a world-renowned wood artist.



## OCTOBER SHOW & TELL

HAL BURDETTE/GARY GUENTHER/TIM ALEY



**RICHARD WEBSTER** 10 $\frac{1}{2}$ " x 6" BOWL [CEDAR, TURQUOISE INLAY]

**GARY GUENTHER**  
2 $\frac{1}{2}$ " x 5" x 4 $\frac{1}{2}$ "  
NATURAL-EDGE  
"BARKING BOWL"  
[CHERRY]



**RUSS ILER**  
3" x 5" LIDDED BOX  
[MAPLE]

## OCTOBER SHOW & TELL

HAL BURDETTE/GARY GUENTHER/TIM ALEY



**DON VAN RYK** 10½ x 6" LAMP [WALNUT]



**ELIOT FELDMAN** 3 HOLLOW VESSELS



LEFT TO RIGHT  
6" x 4" WALNUT  
4" x 3" SPALTED MAPLE  
2½" x 3" SPALTED MAPLE



**MICHAEL COLELLA**  
7" x 8" BOWL [WALNUT]



## OCTOBER SHOW & TELL

HAL BURDETTE/GARY GUENTHER/TIM ALEY



**TOM  
ANKRUM**

5" x 4" BOWL  
[FIGURED CHERRY]



4" x 5" BOWL  
[FIGURED CHERRY]



**DENIS ZEGAR**  
FIRST HOLLOWED VESSEL 10" x 4½" [WALNUT]

## OCTOBER SHOW & TELL

HAL BURDETTE/GARY GUENTHER/TIM ALEY



### MICHAEL BLAKE

[ABOVE] 8" OVAL HANDLE SCREWDRIVER [BOCOTE]  
[RIGHT] 4½" OVAL TOOL HANDLE, IN PROGRESS [BUBINGA]



### BOB BROWNING

FIVE PENS [TOP TO BOTTOM]  
CURLY MAPLE, PURPLEHEART, LIVE OAK (3)



### SEGMENTED VESSEL

FOUND BY BOB IN  
NICARAGUA ON A CHURCH  
TRIP, BOUGHT FOR THE EQUIV-  
ALENT OF \$5.00

### BILL AUTRY

12" x 18" NIDDY NODDY  
[CURLY MAPLE]





## OCTOBER DEMONSTRATION

GARY GUENTHER/MICHAEL BLAKE

**JOHN JORDON** began his engaging demonstration at our October 8th meeting by saying he would not be touching a lathe at all.

His focus was to be on the variety of shaping, carving, texturing, and coloring techniques he uses to enhance his world-renowned hollow vessels. [1]

John brought along several of his pieces – in various stages of completion – to illustrate his design and enhancement theories and techniques. [2]

It was soon obvious to those of us who attended that John loves what he does, enjoys teaching and sharing his ideas and techniques with fellow woodturners. [3]

Using a completed vessel here, he explained how his design goals are not to fit any particular scale or proportional or mathematical formula.

As with many of our previous demonstrators, John prefers and works hard to let the wood lead him to the shapes and sizes and proportions you can see clearly in his work. [4]

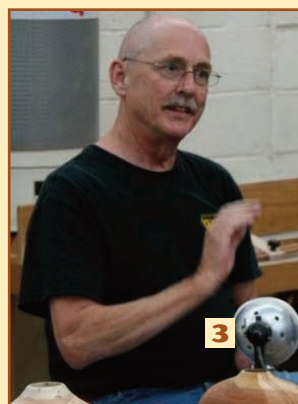
Because of his preference for turning side-grain pieces, John prefers using relatively stable, local woods such as maple, walnut, ash, honey locust, and cherry. For the same reasons, he usually avoids woods like sycamore and hickory. He uses spalted woods frequently, but does not often use burls. [5]



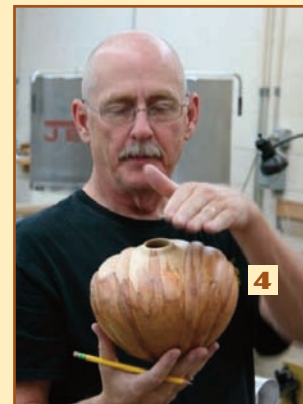
1



2



3



4



5



## OCTOBER DEMONSTRATION

GARY GUENTHER/MICHAEL BLAKE

With a previously turned and hollowed piece, John illustrated how he lets the size, shape, and grain of the wood guide him as he “freehands” pencils lines to create sections he will carve, shape, and texture. [6]

John prefers the “human” effect produced by using only his fingers and eyes, rather than mechanical indexing methods. As he said, using this approach brings a special kind of “life” to his pieces. [7]

He uses a variety of curved, spiral, and straight features to guide him, depending on the grain of a particular piece – and whatever his mood tells him. As he sketches the features, if he likes the way things are looking, he keeps going. But, at any point, if he does not like what he sees, he changes it. Pencils and erasers make it easy. [7]

Here John showed us a walnut piece to illustrate why he turns only freshly-cut wood. He particularly likes the contrasts of sapwood and heartwood, and turning his initial shapes from very “green” wood helps keep those contrasts vivid. If he has a piece of newly cut wood that he knows he will not be able to turn immediately, he will store it in a freezer to retain the freshness and contrasts. [8]

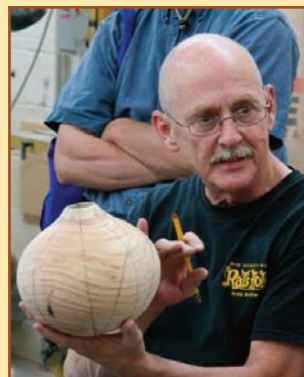
John turns and hollows his wet vessels to a thickness of between  $\frac{1}{4}$ " and  $\frac{3}{8}$ ", depending on the characteristics of the piece of wood itself and/or what embellishments he thinks he will add when the piece dries. [9] John dries his pieces for 7 to 10 days in a cabinet reserved for this purpose. He does nothing else to speed drying. The restricted air flow in the closed cabinet is all he needs.

To protect his fingers and aid in gripping his shaping, carving and texturing tools, John wraps his right thumb and index finger with **Vetrap** made by 3M. This bandaging material is tough and wear resistant and sticks to itself, but not to other things. It's rubbery texture does enhance grip on tools. [10]

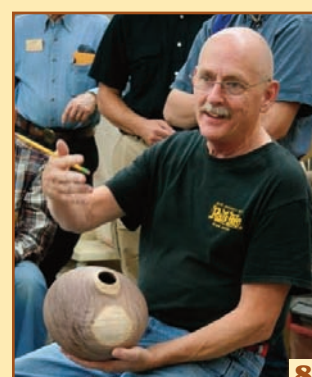
The first tool John demonstrated was a reciprocating carving tool by **Automach** with a wide V-groove cutter. **Flexcut** also makes a set of blades that work very well in this tool. [11]



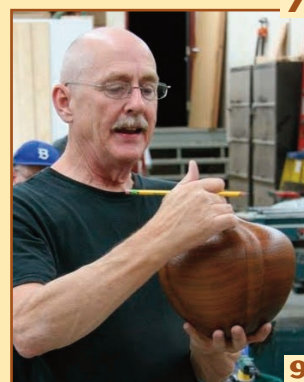
6



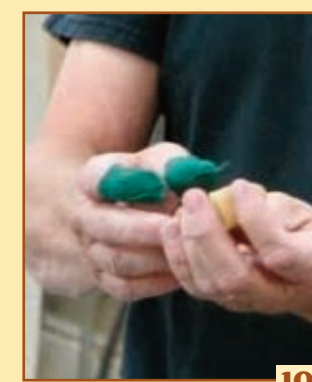
7



8



9



10



11





## OCTOBER DEMONSTRATION

GARY GUENTHER/MICHAEL BLAKE

Shown here [12] is the well-used *Flexcut SlipStrop* block John uses to keep his cutting tools razor sharp. He uses a stainless steel buffing compound and has contoured the ridges and edges specifically for his most frequently used tools.

Before starting to cut, John hones the V-groove blade in the Automach using the section of his honing block that fits into the groove and the flat section on the left to polish the sides of the blade. [13]

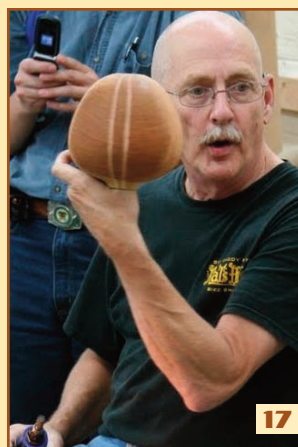
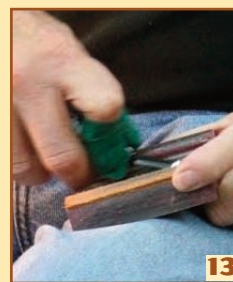
Armed now with his finely honed V-shaped blade, John begins to define the pencil lines he drew in the vessel... following the lines with an eye as “sharp” as his cutter. [14] This tool and several of John's other power hand-help tools are pretty loud and he always wears ear plugs.

**NOTE:** John does not begin his carving, shaping, and texturing until the pieces are dry enough to stand up to the pressures and inherent weakening caused by these techniques. John also uses a light at a low angle to the vessel to create shadows that help define his details.

Next in John's bag of tricks, he brought out two carbide rotary carving burrs to widen and emphasize his initial cuts along his guidelines. On the left is a “standard” spiral cut burr, and on the right is a far more effective (aggressive and expensive) “Aluma-cut” burr. [15]

Both of these cutting burrs are used in a pneumatic die grinder. John uses the cheapest die grinders he can find so he can use them without oiling to keep the wood clean. When one wears out or fails, he throws it away and gets another one to abuse.

The Aluma-cut burr being used here [16] takes a lot of practice because of its aggressive cutting. “When it goes wrong, it goes wrong very fast!” Judging from the results, John has had the just the right amount of practice. [17]



## OCTOBER DEMONSTRATION

GARY GUENTHER/MICHAEL BLAKE

At this point in his demonstration, John switched to the hand tools he uses for carving and sculpting. All of his hand tool choices are guided by the specific effects he wants to create. Basically, John uses more aggressive power tools for rough shaping and positioning and hand tools for detailing and refining. [18]

Here John uses one of his *Flexcut* carving tools to give a clean, crisp edge to the raised features he has created around the vessel. [19]

Next John brought out a few of the rasps he uses for additional shaping and refining. He uses both the #49 and #50 Nicholson Patternmakers machine-cut rasps for quickly shaping large areas. He also gets a lot of mileage out of the three French-made Auriou handcut rasps shown here. [20] There are advantages to both machine-cut and handcut rasps. Machine-cut rasps do not have teeth all the way to the edge and the teeth are lined up in straight patterns. Handcut rasps have teeth covering the entire surface and the teeth are “random”.

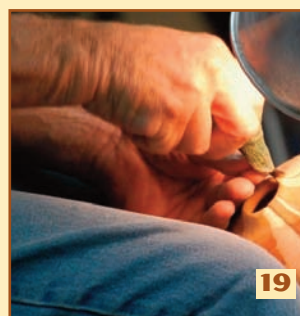
A machine-cut rasp can often cut more quickly and when used as shown here [21] can help avoid nicking the edges of the feature John has created. Handcut rasps have a tendency to cut smoother, leaving a finer surface and can be carefully used to blend from the lines John defined with his carving chisel to the area roughed out with the machine-cut rasp.

**NOTE:** John brought along his own carving bench... a box about knee height, covered with a carpet scrap, and with plenty of places to attach his lamp. [21 & 23]

Next comes a little sanding! John uses Klingspor adhesive-backed sandpaper attached to 1/8"-thick pieces of straight grained wood like this scrap piece of walnut. [22] At this stage, after using rasps, John starts with 100-grit. As he goes along to finer grits, he wets the surface with a damp cloth at each stage to raise the grain so that any damages or dings will be to removed by the next grit. [23]



18



19



20



21



22



23





## OCTOBER DEMONSTRATION

GARY GUENTHER/MICHAEL BLAKE

As the final step in John's shaping and sculpting techniques, he showed off one of his shop-made tools – a “beader” he uses as a scraper to create these consistent beads in the mid-section of this vessel. [24]

Then John used an *Xacto Craft Saw* blade to cut out sections of the lip to create one of his signature features. [25] He completes this feature with carving, filing, and sanding.

John next turned his attention to texturing. First he showed this brass-coated, steel wire rotary brush. John uses this kind of brush for aggressive grain texturing that “makes the wood more of what it is.” [26]

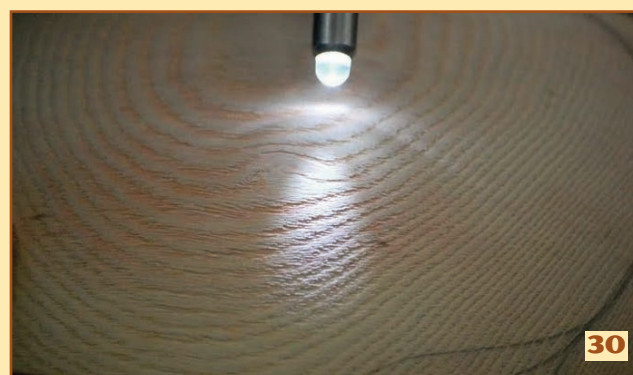
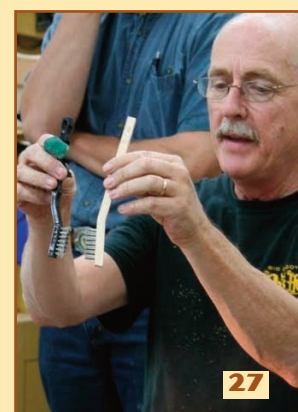
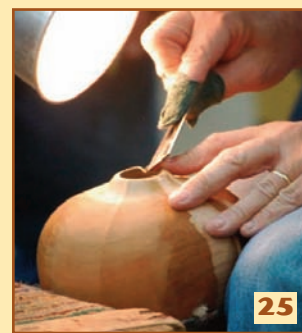
John also uses simpler hand-held wire brushes in brass or steel. [27]

They can be used to texture the vessel off the lathe [28], and in some cases, on the lathe. [Not shown.]

These two close-up photos show better detail of the kind of texturing John creates with an assortment of brushes. [29 & 30]

John provided several very helpful tips about how to use wire brushes to accentuate the grain by literally scratching away soft wood rings between harder wood rings...

- Practice on scraps or “junk” pieces.
- Start with a light touch until you get a feel for how the wood is reacting to the brush.
- Watch carefully, stop & look often as the scratches deepen, stop when you like the effect.



## OCTOBER DEMONSTRATION

GARY GUENTHER/MICHAEL BLAKE

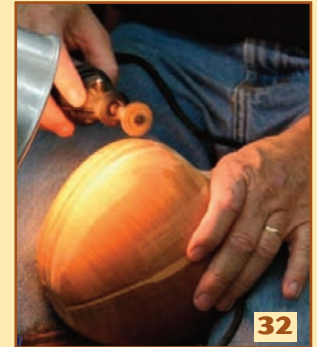
The final texturing technique John demonstrated was the use of these relatively new **Carbide-Coated Cutting/Shaping wheels**. [31] These wheels are 1¼" in diameter with ⅛" shafts and carbide abrasive adhered to the surfaces. There are three versions...

- A contoured wheel to create curves in 40-grit, 60-grit, 120-grit
- A flat wheel with 60-grit abrasive on the edges and the flat surfaces.
- A flat wheel with 60-grit abrasive only on the edges.

John uses these wheels in a **Dremel Rotary Tool** and uses light, tapping strokes to avoid scorching the wood – unless you want the effect of the dark, burned wood as a highlight. [32]

With clock ticking down to 9:00PM, John quickly demonstrated using a reciprocating tool with a cut-off, 16-penny nail to score flowing lines in the surface. [33] (An ⅛" drill bit can also be used.)

The only coloring technique we had time to cover was John's recommendation for black. He only uses **Fiebing's USMC Black** leather dye for his black pieces. This alcohol-based dye covers and is absorbed very quickly. You need to cover everything anywhere near the bottle when you open it, wear gloves, and use a wool dauber to apply. The dye will probably look ugly and blotchy when it dries, but you can smooth it lightly with a rag, cover with acrylic spray lacquer, and buff. [34]



John also sells tools and only sells what he uses. He brought a variety of tools for sale and donated a set of hollowers for auction next month to go toward the purchase of a video camera.

PHOTOS BY GARY GUENTHER AND TIM ALEY

All of these photographs are available for viewing in full size in the **Photo Gallery** section of the MCW website.



## YOUR MILEAGE MAY VARY

GARY GUENTHER

## CREATING A PHOTO ARCHIVE OF DESIGN CHOICES

**I LOVE ART**, and I appreciate art, but I am not very good at creating art from scratch out of my own head – I’m afraid I’m genetically mostly a left-brained physicist. But I do know what I like, and I recognize it when I see it. So artistic “imagination” for me begins with experience -- and from there, I synthesize, meld, and massage things I’ve seen to suit my sensibilities. That wouldn’t sound very good in an Artist’s Statement – I guess that’s why I’m not an artist. But I do enjoy making a wide variety of different types of turned wood projects, and I rarely duplicate anything, except occasionally for Holiday gifts.

Perhaps you have noticed a propensity in my *Click It* website recommendations to highlight sites with good photo galleries (such as this month’s Glendale Woodturners Guild). Now you understand the reason. Since I also have an increasingly limited short-term memory, I find it necessary to save things I like for future review. That’s where my computer comes in handy. About five years ago, I started keeping small copies of photos of turned items that I found attractive and thought that I might be able to make myself at some time in the future. I collect these from a variety of online forums and galleries. The point is not to try to copy them but to permit me to review them and fill my mind with a range of design possibilities when I’m trying to deal with a given piece of wood.

When I began writing this article, I was amazed to find that I have collected over 3,000 images. Needless to say, I have them all organized in a library-like folder tree so I can find any specific type of turned item very quickly. The number of categories has increased with time to the point where I now have 38 major headings, some of which have many divisions of their own. One of the most important things I learned early on is to name the files using the name of the turner as the first item. This way I can give proper credit where appropriate, and I learn to appreciate the styles of given individuals. Given my extensive photo archive, I can apply my scientific approach to the problem – planning, analysis, tradeoff evaluation, etc., to stimulate

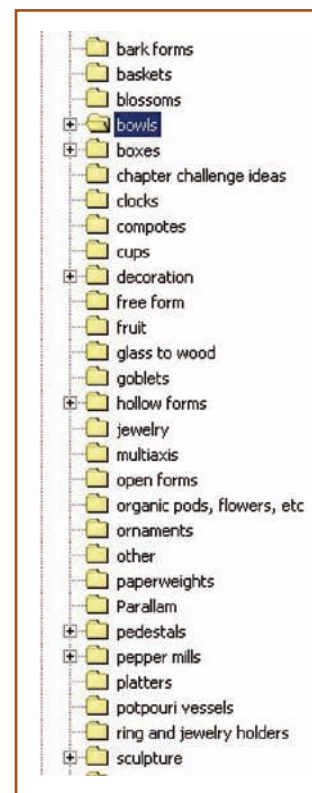
my right brain and come up with an action plan that will hopefully result in what is, for me, a pleasing piece. All that remains is to do the turning, sanding, augmentation, and finishing.

When I start a project, I begin by browsing through the appropriate folders and viewing the thumbnails. I copy out a first cut of maybe 20 items into an *ad hoc* folder and then go through and make a second cut to about 12. I print those as thumbnails on a single piece of paper. Then I start making decisions. There are many choices – if it’s a bowl, what kind of rim will I use, what body shape, what kind of foot (if any)? Will it be pure turning, or will I try some coloring or texturing? At this point, with a design in mind, I begin turning. I remain flexible – depending

on what I find inside, I may change my mind and go back to the sheet – or create a new sheet. In this way, I am able to create pieces that please me, and I can make a variety of things from a piece of wood, depending on my mood and whims at the time.

Give it a try yourself. Collect some photos of items that you enjoy. Before long, you too may have a significant set of variations to help you make your design choices.

*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.*



## FUTURE DEMONSTRATIONS

GARY GUENTHER

### ► 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

### ► January 7th [Tentative] – Extended *Show & Tell*, with outside critiques of members' work.

Richard Webster first suggested the idea of having some kind of "critique" session. When Phil Brown asked about the idea at the October meeting, most members present expressed support for the idea.

We are trying to put this together for the January meeting (perhaps February). We are hoping to engage two or three turning and/or art experts. If possible, we may begin the session with a short presentation on design, followed by discussion of each piece. Anyone who wishes to have a piece critiqued should fill out the sign-up sheet we will have at the November meeting. If you cannot be at the November meeting and would like to bring a piece for this future event, please contact Gary Guenther by phone or e-mail (below).

### ► March 11th – David Ellsworth

- Patrick O'Brien from CAW turning his signature winged, natural-edge bowls and perhaps his natural-edge goblets from branches.
- CAW's Tom Boley will show how to make his "barking bowls".
- And our own David Fry show how to turn small objects out of metal.
- We also look forward to visiting the home galleries of Jerry & Deena Kaplan and Jeff Bernstein, 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

Dear AAW Members,

I thank each of you for supporting AAW through your membership and volunteer activities you undertake on behalf of AAW and its chapters.

For me, AAW is all about **members helping members** through various networking opportunities and communication venues. When you invite someone to visit your shop or see the woodturnings you have in your home, you are introducing them to AAW.

We all see the big splash contributions to woodturning by our AAW members writing for *American Woodturner*, demonstrating at symposiums and club meetings, classes they teach, and work they display in shows. However, the most valuable contributions are one-on-one sharing between friends. Something we all do.

My amazing journey began with a phone call from Frank Amigo in 1993. Frank had seen my name in the AAW directory and invited me to a meeting of new club he started with other AAW members. That began a wonderful friendship with Frank. It also became the first in depth contact I had with other turners. I was in a group that shared freely and genuinely supported each other's endeavors. This association with 18 people grew to hundreds of friends and acquaintances in AAW across the nation and around the world.

Perhaps, the most important thing we can do as AAW members is to reach out to those around us. Call someone in the AAW directory. Invite a new acquaintance to see your shop. Volunteer for your local club. Form a local club. Help run a regional symposium. Volunteer at the AAW symposium.

We all know the AAW relies on its membership dues. Often, we define the AAW as being its 13,000 paid members, the AAW Symposium, and *American Woodturner*, but AAW is much more. Two significant extensions are AAW presence in over 300 local chapters and in nearly 20 regional symposiums.

There are 16 AAW chapters with 100% AAW membership. See this link:

[woodturner.org/community/chapters/star/StarChapters.pdf](http://woodturner.org/community/chapters/star/StarChapters.pdf).

## AL HOCKENBERRY, BOARD MEMBER

The other chapters allow "limited" memberships (chapter only). These "limited" members cannot hold a club office or take part in club activities requiring insurance. But all are in the AAW family.

The many regional symposiums are produced by AAW chapters and most use AAW liability insurance < [woodturner.org/info/AAW\\_Liability\\_Insurance\\_2004.pdf](http://woodturner.org/info/AAW_Liability_Insurance_2004.pdf) > to hold their events. The excellent Utah Symposium is the one notable exception. But it was founded by Dale Nish – AAW founder, AAW lifetime member, educator and author. Dale wrote *Creative Woodturning* which I used in the 1970's to teach myself turning. In January, Dale will be at the Florida Symposium. Oh! Did I mention I joined AAW using a flier sent in a box of materials from Utah? Is this a small world or what!

Give something to woodturning. You'll get more back than you can imagine. I hope to see you at Lake Yale, Tampa Fairgrounds, Hartford, or around a lathe somewhere.

Happy Turning,

Al Hockenberry



## 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.

|                           |              |               |               |              |               |               |
|---------------------------|--------------|---------------|---------------|--------------|---------------|---------------|
| <b>2009 MEETING DATES</b> | <b>JAN 8</b> | <b>FEB 12</b> | <b>MAR 12</b> | <b>APR 9</b> | <b>MAY 7</b>  | <b>JUN 11</b> |
|                           | <b>JUL 9</b> | <b>AUG 6</b>  | <b>SEP 10</b> | <b>OCT 8</b> | <b>NOV 12</b> | <b>DEC 10</b> |

## MCW'S TURNING JOURNAL

A monthly publication of Montgomery County Woodturners – A Chapter of the American Association of Woodturners.

Editor: Michael Blake – Phone: 301/589-1815 – Email: mb7298@comcast.net

THE MCW WEBSITE IS <http://montgomerycountywoodturners.org>

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| 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](http://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](http://woodworkersclub.com)

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



### 2SAND.COM – [2sand.com](http://2sand.com) or call 800/516-7621

2Sand.com is a coated abrasive specialist focused on fast service and fair prices providing superior sanding discs, sandpaper sheets, and woodturning tools to woodshops. MCW Member Discount is 10% (discount code available in the restricted area of the MCW Website).



### CRAFT SUPPLIES USA – [woodturnerscatalog.com](http://woodturnerscatalog.com)

Club members can save 10% on all finishes & disc abrasives from Craft Supplies USA. Just mention your club name and save, all year long. You can always see current club specials by clicking on the members login button on their homepage. New 15% specials are updated on the 1st of the month, which can be accessed by using on the link above and going to the club member login located on the lower right portion of the page.



### HARTVILLE TOOL CLUB – [hartvilletool.com](http://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.

