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Next Meeting

The next meeting will be:

Date: THURSDAY, April 9, 2015
 Time: 7:00 - 9:30 PM
 Location: Woodworkers Club
 11910-L Parklawn Drive
 Rockville, MD 20853
 (301) 984-9033

Note: Please park in the rear of the building (or the last half of the side) because all the spaces in the front are reserved for short term.

Agenda

Time	Activity
6:30 - 6:45 PM	Set up for Program
6:45 - 7:00 PM	<ul style="list-style-type: none"> • Wear your name tag • Meet and greet other Members • Bid on Silent Auction items • Sign out and pay Cliff Poodry for videos from our Lending Library
7:00 - 7:25 PM	Business Meeting
7:25 - 7:45 PM	Show, Tell & Ask
7:45 - 9:15 PM	Program: Joe Dickey - Ultra-Thin Turning Using Light Transmission
9:15 - 9:30 PM	Pay for and retrieve your silent auction items, pack up, put the lathe and space back in order.
9:30 - 10:00 PM	Select and pay for classes, workshops, tools, wood, books and other items at the Woodworkers Club store.

Evening Program (Tim Aley)

April 2015 Program: Joe Dickey -- Ultra-Thin Turning Using Light Transmission

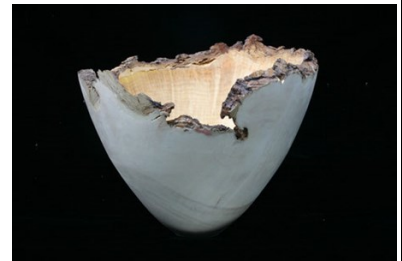


Joe Dickey is a local Renaissance Man who, among other things, happens to be a very talented woodturner. At our December Meeting, Joe showed us how he makes some incredible “how’d he do dat” kinds of pieces. Joe returns to make some chips fly

You can meet Joe and see what he does by watching a 9-minute video on “From Tree to Art” on his web site at www.ioedickey.com/

[wood-art.html](http://www.ioedickey.com/wood-art.html). Joe has been a professional and nationally recognized woodturner since 1984, specializing in vessels and hollow forms. He has works in many private and public collections. He helped establish, and currently administers, the Woodturning School and Co-op at Maryland Hall for the Creative Arts in Annapolis, MD (www.MdHallArts.org). He is a founding member of the Chesapeake Woodturners (www.ChesapeakeWoodturners.com) in Annapolis. He is also a past President of the Board of the Maryland Federation of Art (www.MdFedArt.com) which operates a gallery at 18 State Circle in Annapolis. You can see more of his wood art and other endeavors on his website, (www.JoeDickey.com). He loves online visitors interested in any of his activities. Joe recently had a solo show of his wood art at the Watergate Gallery in Washington, DC.

On the first page of Joe’s website is the phrase: “If it has no possible use ... It must be Art” Joe’s artistic styles are many, and we show only a few here. First is a tinted natural edge bowl in Box Elder from the Chase Lloyd house (Annapolis), bleached. 11” dia. This piece shows three of his interests: historic pieces of wood, natural edge turning, and tinting and coloring. The second piece he titled “If Wood Could Sing”, Spalted Maple, 16” dia. The third is Maple Dyed Magenta, 12” dia. Fourth is his “English Walnut” offset turned, 16” dia.



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To see more Newsletter pictures of his work, see the February NL.

Joe was Nominated for a 2014 Arts and Crafts Design Award. This is an international, annual competition for all nominated artisans, craftspeople, and designers. The primary aim of the award is “to honor and support the best ideas and concepts and recognize their excellent realization”. He received a Certificate of Excellence for his work.

Joe has recently retired from Johns Hopkins University where he was a research physicist. He has published about a hundred peer-reviewed papers, mostly in structural vibrations. He turns wood by night, and on weekends he plays banjo in several area folk/bluegrass bands (www.ShenandoahRun.com). In his “spare” time, he and his wife tend an American Chestnut orchard on their farm in Davidsonville, Maryland, as part of a cross-breeding program with the American Chestnut Foundation (www.acf.org).



For his April Program, Joe will be showing us a technique for turning an ultra-thin piece by turning the lights out in the shop, putting a light inside the piece, and turning on the outside while gauging thickness by the intensity of light transmitted through the piece. Tricky! It's not all that difficult and will amaze your friends.

There will be a \$5 demo fee.

Editor's Corner (Bill Long)

I was inspired by the comment by Mike Sorge, our demonstrator last month, that he was largely self-taught. Those words led me to think again about the phrase 'Learning to Turn': we also 'Turn to Learn'.

Collectively, members of MCW have spent much time in the 'Learn to Turn' mode, taking dozens of classes locally, regionally, and nationally, covering beginning, intermediate, and master-level learning:

- Our own Skills Enhancement sessions presented by members for members.
- Periodic classes offered by the Woodworkers Club (WWC), many of them taught by our own Clif Poodry.
- Occasional classes offered by WWC by visiting master turners such as Mike Hosaluk, Mark Sfirri, Jimmy Clewes, Liam O'Neill, and others.
- Occasional classes offered by other regional turners clubs.
- Individual weekend classes taught by master turners, such as David Ellsworth's classes at his place in Bucks County, PA.
- Week-long master classes at Arrowmont or the John C. Campbell Folk School.



In all these classes, we learned much about turning: lathe use and maintenance, lathe tools, different kinds of wood to use, turning wet vs. dry wood, cutting tools for spindle and bowl work, sanding, and finishes.

Consider things instructors tell you about in class but do not demonstrate:

- What does the term '**fly off the lathe**' really mean? Only words are provided in instruction sessions. When it happened to you the first time, you learned.
- Careful, you might get a '**catch**' if you don't hold the gouge at the right angles: horizontal, vertical, rotational. I am still learning proper tool positioning.
- '**Going through the side**'. When we are learning how to pay detailed attention to measuring twice before turning once, we teach ourselves by cutting the wall to way too thin, and then there is no thickness, and we are left with two pieces of wood.
- Trying to cut with a dull cutter; well, '**dull cutter**' is an oxymoron. If the steel is not sharp it mashes and mangles instead of cutting. We learn when we work so long and hard trying to get a smooth surface by applying lots of sandpaper.

No matter how many classes we take from how many expert turners, we learn some unique and personal things when we use our own wood and tools and imaginations and techniques. In my own work I have been learning much recently about working with raw burls. For details, see a Special Member Report later in the Newsletter.

President's Perspective (Gary Guenther)

Education is probably the single most important aspect of the MCW experience. It is realized through many Programs and instruments and activities. Hands-on mentoring is one of the most effective ways of teaching and learning turning techniques and tool use. This can be realized as more-experienced Members teaching those new to the turning experience, or as experienced turners sharing their unique and diverse skills and methods with each other.

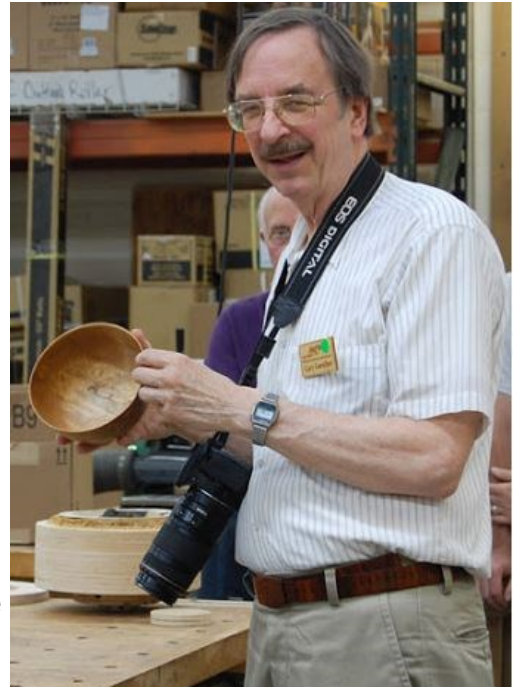
Within MCW, we are beginning our Hands-on Mentoring Program afresh, putting new emphasis on it, and making it a priority. In order to do this, we have engaged a new and expanded insurance policy that covers the situation, to protect all involved. Now it's up to you. Right now, we have six Mentors signed up and would like to have more. We encourage experienced Members to sign up to share a few hours of their time and knowledge at the lathe, either in their homes, in the homes of the students, or at Skills Enhancement sessions. I can say from personal experience that it is fun and a very rewarding occasion.

We would like to encourage our new Members and beginners to avail themselves of this opportunity to learn and for our more experienced turners to share ideas on tool use and methods amongst themselves. All aspects of Safety will be taught and observed, as a first priority. For now, I will help match people up. Please let me know if you would like to be an additional Mentor or a student.

Mentoring also takes place in our Wounded Warriors Program sessions, wherein MCW Members volunteer their time to aid visiting Warriors in making their very own pens to take home, and in our monthly Skills Enhancement sessions where Members share experiences in making their individual projects. SE is a good alternative for a mentoring venue if you can't do it at home.

Additionally, we have an email-based mentoring program called "eMentor" that is available but not being used. You can sign up and share questions and answers to any problems or turning-related topics you may have.

April is the month to bring your donations for the AAW Empty Bowls Program to Show, Tell & Ask. Please be generous in helping us fund the Variety Children's Charity in Pittsburgh.



General Announcements (Phil Brown)

Creative Crafts Council Call for Entries

Until midnight April 20th, you may apply to enter the Creative Crafts Council (CCC) Biennial Exhibition at Strathmore Mansion at: www.creativecraftscouncil.org. By May 15th notification of accepted pieces will be sent to all applying artists. On June 1st you will deliver accepted entries to Strathmore Mansion. On Saturday June 6th the exhibition opens to the public. And on June 11th from 7-9 PM is the opening reception with awards presented at 7 PM. July 26th will be the last day and you pick up your unsold pieces on July 28th.

Using the online application, you can submit up to four pieces for a \$35 fee, or \$50 for non-members of a CCC guild. Since jurying will be done from photographs, good quality images are very important. The fee is the major source of income for the CCC.

Local area jurors are Shana Kroiz- jewelry artist and Workshop Coordinator, Maryland Institute College of Art Jewelry Center; Nora Atkinson, Renwick Gallery Curator, SAAM; and Fred Wall, wood artist and retired professor of the former Corcoran College of Art + Design. This is the first time that I know of that a wood guy is one of the jurors. Let's give him something to look at.

Call to Enter Local Area Show

MD ART @ COLLEGE PARK is a juried exhibit of both 2 and 3 dimensional work at The Art Gallery, University of Maryland, College Park. The submissions deadline is April 23rd with the exhibition open from June 19 - Aug 1. Entry information and other details are at: www.mdfedart.com/pages/call_for_artists.php?panel=-1

Meeting Minutes (Steve Drake)

Business Meeting Minutes Montgomery County Woodturners March 11, 2015

President Gary Guenther called the meeting to order at 7:05 pm, welcoming approximately 32 members and 3 guests (Jim Smith & Sue Krebs-Smith, Harry Monocrusuc)

General Announcements

Gerry Headley in CAW is selling burl/acrylic pen blanks for a good price. Contact him at a CAW meeting or get his contact info from Gary Guenther.

Tim Aley purchased a metal-can first aid kit for ten people to be used for the Skills Enhancement sessions, Wounded Warriors, and for the MoCo Ag Fair and other outside demonstrations.

Gary Guenther reminded everyone to please pay their 2015 membership dues by April 1, else they will become "Inactive Members" and unable to access the "members-only" section of the Web Site. Discount Deacon Steve Drake also reminded everyone that the April 1 member list is the one that will be sent to Hartville Tool and to Craft Supplies for people to qualify for discounts on purchases.

Gary discussed the possibility of moving the June meeting from 6/11 to 6/10 to avoid conflict with the Creative Crafts Council meeting. Nobody at the meeting expressed a problem with that, but he will follow up on it with an email.

A new microphone stand and increased gain improved the sound significantly during Show Tell and Ask.

Newsletter

The latest issue of the Newsletter is out and looks great. Thanks to Bill Long for doing this and to all the people that have contributed articles.

MCW Library

Gary apologized to MCW Librarian Clif for forgetting to call on him at the last Meeting. Clif took this opportunity to discuss the MCW DVD and book Library. We have a number of books and videos that can be checked out for a \$2/month fee. Clif mentioned that we now have a growing roster of DVDs of our past Programs that can be checked out if you missed a meeting. All are encouraged to use the service.

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Bring-Back Challenge and prize raffle

Previous winner Stan Wellborn was absent but will bring something for Phil Brown to the next possible meeting. The previous winner, Phil Brown, brought a spalted-maple-burl bowl, and Clif Poodry won the drawing. He will bring something next time. There were also drawings for items donated by Mike Sorge, tonight's demonstrator. Ken Lebo and guest Jim Smith each won a bottle of TY finishing oil and a Diamond Template.

AAW Pittsburgh Symposium

Gary asked for a show of hands of how many people were going (8) or were considering going (3-4) to the Pittsburgh Symposium. Everyone that has attended a past Symposium highly recommended it. It was also recommended for everyone considering going to get your hotel room now. Additionally, AAW is still looking for volunteers for a variety of jobs in Pittsburgh. Please consider helping out, and contact Gary if you would like to participate

Wounded Warriors Program

The last two meetings were cancelled due to weather. A group of MCW Members, including Don Van Ryk, Margaret Follas, Jim Allison, Joe Stout, Tim Aley, Matt Radtke, and Gary Guenther, got together last weekend and made about 8-months-worth of pen blanks for our Wounded Warriors Program. The next meeting is Thursday, March 19th, and even more Member participation is encouraged.

Skills Enhancement

Next Skills session is tomorrow, Thursday the 12th from 10:00 a.m. - 1:30 p.m., with the last 30 minutes reserved for lathe maintenance. About 5 people have signed up so far but there is room for a couple more.

Empty Bowls Challenge

These should be brought to our April Show Tell & Ask for display and will be collected to be donated to the AAW for sale during the Symposium. Proceeds will benefit "Variety, the Children's Charity" of Pittsburgh which helps disabled children (www.varietypittsburgh.org). To Eliot Feldman's question, Gary also noted that it does not have to be a bowl -- it can be anything that another woodturner might like to buy.

Beads of Courage Challenge

The lidded bowls for this Challenge should be about 6-8" in diameter and about 4-6" tall with a loose fitting lid. More information on the Beads of Courage can be found at

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www.beadsofcourage.org. It is recommended that these Bowls be brought to the May Show Tell & Ask, where they will be collected to be transported to the AAW meeting in Pittsburg. Gary handed out small promotional beads that can be embedded into the lid of the bowl, if people want. About 3-4 turners took beads for their lids.

Hands-on Mentoring

We are still looking for more Mentors and Students to participate. We have outside insurance now, so you do not have to be an AAW member to attend. More will be added to the website in the future.

eMentoring

eMentoring is an email-based Program. It is off to a slow start and could use more participation.

FreeWood

This email site is well attended and has advertised some good locations for wood so far.

Public Library Exhibits Program

Phil Brown did a great job organizing and setting up the Bethesda display (with help from Russ Iler). He needs someone for the September show in Quince Orchard. (Tim Aley volunteered and can use a helper).

Gallery Photography

Thank you to Mike Colella for taking the pictures of the Show Tell & Ask items. Next month, it would be helpful if someone could step up and help by trucking items for him.

Show Tell & Ask

There were 13 items at the meeting from 7 members.

Miscellaneous comments made by Mike Sorge, the demonstrator:

He highly recommends the food-safe, organic, no-VOC oil by TY Fine Furniture. <http://www.tyfinefurniture.com/products/foodgradefinish> . To use it, he sands to 400 grit, mists the piece with water and re-sands with the used 400 grit, then applies one coat of oil off the lathe. Woodworker's Club has started carrying it and has it on discount tonight for members.

There are diamond and triangle templates for his designs on sale at Woodworkers Club

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with members getting a discount tonight.
He swears by the Aurora lathe lamp, and the CBN wheel for sharpening. He purchased them from Ken Rizza at Woodturners Wonders - <http://woodturnerswonders.com/> .

The meeting adjourned at 9:15pm

--Steve Drake, Acting Secretary

Meeting Photos:

Still photos of the Show Tell & Ask Gallery items for March can be seen at :
<https://picasaweb.google.com/106891946865477202075/MCWMar15Gallery>

General photos of the March meeting, including the Show Tell & Ask session, can be found at: <https://picasaweb.google.com/106891946865477202075/MCWMar15Meeting>

Photos of the March Demonstration are at:
<https://picasaweb.google.com/106891946865477202075/MCWMar15Program>

Last Month's Program (Bill Long)

Mike Sorge was our demonstrator at the March 11 meeting. Mike is a prodigious turner, producing a wide variety of traditional bowls, mostly made from green wood he finds in the region around his home in the foothills of Virginia. He also makes natural edge bowls, all with a distinctive shape of his design. Finally, he makes unique shapes from bone-dry planks, taking as his raw material woods with distinctive patterns from around the world. Tonight Mike showed us how he makes a diamond-shaped shallow bowl of this type.



The 'geometric' term in the **Geometric Bowls** title of his demonstration is at the core of this work. Because of that, he has developed templates that help him produce a starting block of wood that is completely balanced. This is essential because he turns the piece at a very high speed, about 2,500 rpm. Here he is shown with one of the templates held against a plank taken from stock at the Woodworkers Club where we hold our events.

At this speed, and given that the piece is not round, it shows in photos as a blur. What is not blurry at all is Mike's hands and body as he holds his cutters. His torso and forearm and wrist and hand and fingers are all locked in to create a very strong and solid platform for his cutting tools.

Partly because of this highly specialized turning process, Mike uses two high-powered LED lights that are portable and flexible, and he rearranges the direction of the two lights every time he changes from one cut to another.

The conventional process when turning a bowl is to rough out the outside of the bowl, including a tenon for the chuck; then turn the piece around, attach it to the chuck, and turn the inside of the bowl. Those conventions aren't the best guide for this kind of turning as shown in Mike's practice. He does the initial shaping of the piece, both bottom (front, toward the tail-



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stock) and top (back, toward the headstock) while the piece is in the chuck. The piece is only 2” thick, so he can maneuver the tool rest so it is available for both bottom and top turning.

As with many other turners who need to turn relatively thin bowl sides, he starts at the outside of the piece and moves toward the center. Once the very outside of the piece (the extreme vertices of the diamond) is securely managed he can then move the cutter from center to outer edge or from the outer edge to center.

Finally, note that the title of the demo also contained the word ‘bowls’. And he was making a bowl, and a lid to go on top. So Mike had to hollow out this shape, but it is only 2” ‘high’. So he just designed a new hollowing tool for the task.

He is shown next using the tool for this cut. Note that in this procedure he still uses the very disciplined control of the tool with his torso/forearm/hand (s)/fingers grip, modified because he is cutting into the inside wall of the bowl.



Finally, a note of caution: Mike produces a lot of regular bowls out of green stock – basically he has a production shop. Everywhere he can, he economizes on the use of his time. Part of that economizing results in using a number of cutting tools, all the same, all sharpened together

so he can easily discard a dull tool and replace it with a sharp one. He brought several identical tools to the demo.



Here is the caution: he uses a handle that takes a steel cutting tool at both ends. He knows that both ends are sharp, and that the one not on the wood might be on some part of his body. I will be thinking much more than twice before I go that route!

Editor’s Note: These six photos are among 65 (yes, 65!) candid photos taken by Gary Guenther, Tim

Aley, and the video system run by Matt Radke, all of them well annotated by Gary. See them all at <https://picasaweb.google.com/106891946865477202075/MCWMar15Program>.

Show, Tell & Ask (Bill Long)

Six members presented 12 pieces for ST&A., as shown in the table.

Name	Description	Wd.	Ht.	Ln.	Wood(s) Used
Tim Aley	Bowl	5.25	0.5		Oak
Tim Aley	Bowl	7	2		Oak
Tim Aley	Bowl	6.25	0.5		Oak
Tim Aley	Bowl	5.5	3.25		Box Elder
Mike Colella	Hat - large	11	7		White Oak
Mike Colella	Bowl	12	3		Paloma/Paulownia
Mike Colella	Mini Hat	5	2		Maple
Mike Colella	Mini Hat	3	2		White Oak
Eliot Feldman	Vessel within a Vessel	4	6		Cherry, Mahogany
Tina Chisena	Vessel	4.75	4.75	2.5	Locust?
Joe Barnard	Carved Bowl	7	2		Osage Orange?
Phil Brown (bring -back challenge)	Curley, Spalted Bowl	2.25	4.25		Maple

Notes on the objects:

- Tim Aley, on the box elder bowl: The outside had a complex pattern, I started inside and the dye leached through to ruin the outside pattern.
- Mike Colella, on the hats: The Mini Hats take about one hour to complete; I added decorations and a hair comb so they are wearable.
- Eliot Feldman, on the Vessel within a Vessel: I challenge Members to explain how I did it.
- Tina Chisena, on the Vessel of undetermined wood: I created the general form on the lathe, then carved the inside and the outside.
- Joe Barnard, on the Carved Bowl: I started with one row of leaves and the process kept going from there.
- Phil Brown, on the small Curly Spalted Maple Bowl: It is the bring-back challenge. It was much admired among members.

Member News (Phil Brown)

Clif Poodry would like to find a turner to take over the classes he has been teaching. Until a replacement instructor is found, Clif teaches *Introduction to the Lathe* April 13-14 and May 18-19; *Beginning Bowl Turning* during the evenings of April 20-21 and June 4-5. A minimum of three students are required to conduct a class. To register, call 301-984-9033, or go to classes at: <http://woodworkersclub.com/classes/>

Mark Supik's workshops at 1 N. Haven Street in Baltimore include these all-day woodturning workshops from 8:30 AM to 4:00 PM for \$150/class, with a 20% discount for AAW and local woodturning club members. Lunch & materials are included. To register, phone or e-mail Nancy Supik 410-732-8414, or nancy@marksupikco.com

The Right Start: Learn spindle turning, having fun making bead & cove cuts to create wine stoppers, mallets, and other useful objects on Saturday April 11, May 17, and June 18.

More Bowl Turning: Ready to tackle end grain turning or try a natural edged bowl? Need a larger lathe for a special project? Looking for a bowl in your own piece of wood? A class designed for students who have completed the basic bowl turning class and are ready for more.

Sunday April 12, May 16, and June 4.

The Next Step Morning Workshops (\$75) For those who completed *The Right Start* or the *Bowl Turning Workshop*, from 9:00 AM to Noon. First hour is a demonstration of a specific skill or project. Students then have the remaining time for directed practice of that skill. The next topic is Sharpening, Saturday, April 25; Duplicating, Saturday, May 23; and The Skew, Saturday, June 20. On these dates Open Studio follows from 1-4 pm (\$30).

Phil Brown earned a second-place ribbon in the current Chesapeake Woodturners show at the Maryland Federation of Art Circle Gallery in Annapolis. Judges comments: "Phil Brown's 'Redwood Burl Bowl' is an exquisitely pleasing form created from a stunning piece of wood. Brown has masterfully fashioned a bowl that flows effortlessly from the inside to the outside and from the outside to the inside. He has chosen a burl with its inherently random disorder and created an object fully ordered. What results is an elegantly lyrical form, rich in appearance, with both substance and softness."



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Library Exhibits this Month and Next

A small exhibit of MCW member work is set up in a small free-standing case at the Twinbrook Public Library and continues to April 30th. Displayed pieces are by David Fry, Gary Guenther, Ed Karch, Paul Mazzi, Clif Poodry, Jeff Tate, and Richard Webster. See <https://picasaweb.google.com/106891946865477202075/MCWApril15TwinbrookLibrary>

A similar small exhibit will be installed at the Kensington Park library on April 10th.

The Aspen Hill library will be showing our work in May.

Don't be shy! Promote yourself. Tell us about your woodturning activities in the MCW Newsletter. Send your information by the 25th of the month to Phil Brown, philfbrown@comcast.net, or call 301-767-9863.



MCW Outreach Program: “Empty Bowls” (Gary Guenther)

★ Donate Bowls to Help Children with Disabilities Be Independent

This will be my **President’s Challenge** to you for the April Meeting (or May, too, if you prefer). I will get the bowls to Pittsburgh – all you have to do is turn and finish them. These need not be “gallery quality” – *your* best work is good enough and all we ask for. ...GG

ReTURN to the Community: Empty Bowls

The 2015 AAW Symposium Empty Bowls project will support [Variety, the Children’s Charity of Pittsburgh](#) (Variety). Variety offers adaptive and assistive technologies to children with disabilities to help them be as independent as possible. *Here’s how it works*—The local Pittsburgh chapters are issuing an open invitation to all AAW chapters to make and donate bowls (or other turned items), which will be sold for \$25 each during the symposium to benefit Variety’s programs.

MCW members: donate bowls to be delivered to the AAW Pittsburgh Symposium where they will be sold to raise money for a local non-profit. Large or small, each bowl costs only \$25. 100% of the proceeds benefit this local charity. This year, the proceeds will go to [Variety, the Children’s Charity of Pittsburgh](#).

Variety provides children with disabilities with adaptive and assistive technologies to allow them to gain the freedom to be as active, involved, accepted, and independent as possible. Examples of these devices include wheelchair ramps, lifts, adaptive car seats and strollers, specialized vans, scooters, adaptive bikes, iPads, etc. Additionally, Variety offers two specialty programs. Variety’s **My Bike** program provides adaptive bikes to children in need with disabilities so they can experience the joy of riding a bike alongside friends and family. **My Voice** is Variety’s newest program which helps children with disabilities communicate at home using the same technologies they have learned to use in speech and/or occupational therapy.



Photo: Variety the Children’s Charity

“There is no greater joy than watching a child overcome their challenges with adaptive equipment; their first bike ride with friends or their first words spoken to family.”

✓ Woodturners: Donate Woodturned Bowls

Bowls may be any size and of any material. Bowls will be displayed by chapter, so please help MCW put on a good show for this deserving charity.



MCW Outreach – Beads of Courage (Gary Guenther)

My original introduction to woodturners participating in the national Beads of Courage program came as a result of the AAW “ReTURN to Community” program with its current goal of delivering a large number of lidded wooden bowls (a.k.a. “boxes”) to three medical centers in Pittsburgh as part of the Symposium. Recently, however, through contacts with Chesapeake Woodturners and Baltimore Area Turners, I have learned that the Johns Hopkins Sidney Kimmel Comprehensive Cancer Center in Baltimore also participates in the BoC program.

I believe the three medical centers in Pittsburgh will receive more than enough BoC boxes from AAW, so I have decided to have our MCW donations go to Johns Hopkins. I like the “local” aspect and the fact that they will not be overwhelmed with an overabundance. I have established contact with the Pediatric Oncology Division for this purpose. Here is what the program is about in their own words:



Johns Hopkins Pediatric Oncology is pleased to participate in Beads of Courage, a national program designed to honor the challenging journey that children take while experiencing cancer and related treatments. The Johns Hopkins Beads of Courage Program has been an overwhelming success due to the generosity of Courtney’s Fund and the multi-disciplinary collaboration of the Pediatric Oncology Team. Through the program, a child receives colorful beads to commemorate procedures, tests, and treatment milestones they have achieved. This program rewards children for their accomplishments, and allows them to celebrate and track their progress. More than that, it also gives children a way to get through future procedures, because they know that, at the end, they will get another bead to add to their collection.



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Patients as young as three-years up to twenty- years of age find joy and pride in the experience of receiving, tallying, and telling others their stories about the significance of their beads. The collection of beads becomes a meaningful symbol of courage and bravery and serves to remind them, their family, and friends of all they have accomplished along their unique treatment path. It is not uncommon for children to amass bead strands that are multiple feet long, filled with beads that represent the child's treatment history. Not only do the beads allow children to remember their journey though cancer, and their accomplishments, but the beads also provide closure to the parents.

Note: In some of the literature below, it mentions a minimum diameter of five inches. From looking at many photographs of these boxes in use, I believe that is too small. I recommend diameters in the 7- to-8-inch range. If you choose, you can incorporate a BoC bead in your design. I have some to hand out if you wish to use one or more. ...GG

MCW Outreach – Beads of Courage (Steve Haddix)

[Ed. Note: photos are generic.]

They didn't have the "Beads of Courage" program when my daughter, Julie Ann, was growing up. If they had, we would have stopped counting beads at over 300, one for each hospital stay she had from age 5 to age 15 when we quit counting. I think the Turned Box Challenge to support the beads program is fantastic, and I'd like to encourage our club turners to participate. We each have the opportunity to give a child something to help them recognize the challenges that they've already stared down and to remember that they have the courage to face those still ahead of them.

It's a sad part of my daughter's life that several of the friends that she made growing up are no longer with us; sometimes even courage isn't enough. But I have seen firsthand how much it means to these little ones facing severe challenges when a person does something special just for them and they see that there are people out there that are rooting for them.

You just can't appreciate how big a smile can be until you see a child in the hospital receive an unexpected gift, and they discover that somebody out there cares enough to take time out of their busy lives just for them.



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Julie Ann made it through the worst stage of her disease and is doing well at 19 (still getting treatments, but we can now go three weeks between them). I shared this Program with her, and she loves that the club has taken on this Challenge. She reminded me that many of the kids in these programs are very young, and our designs should take that into account. Just a few things to consider if you decide to participate -- can your box design take a tumble off a hospital tray and survive? Will the finish allow being thrown in a bag in a hurry for yet another visit to the hospital? Can the bowl be cleaned and sterilized with an alcohol wipe (i.e., no shellac as final finish)? Most importantly, did you think like an 8-year-old when creating our design! Think FUN-ctional!

low being thrown in a bag in a hurry for yet another visit to the hospital? Can the bowl be cleaned and sterilized with an alcohol wipe (i.e., no shellac as final finish)? Most importantly, did you think like an 8-year-old when creating our design! Think FUN-ctional!



If you have ever met a kid facing down a series of painful procedures or long-term therapies, then you already realize how courageous they truly are and how truly deserving they are of the little time that we can spend to help brighten their days! Think creative, have fun, and know that somewhere there is a kid, sitting in a gown on a hospital bed, who is going to be smiling from ear to ear when they get your box. Enjoy making that difference.

...Steve

Images for dozens of other styles of BoC lidded bowls can be seen at <http://www.swaturners.org/beads-of-courage/2013/category/26>



Safety First – It's a Spindle Roughing Gouge (Gary Guenther)

Short and sweet: There is no such thing as a “roughing gouge”.

There is a tool whose proper name is a “spindle roughing gouge”.

A lot of emphasis has been placed on this fully correct name in the last couple years (and for good reason) because people might on occasion mistakenly use this tool for roughing cross-grain work like bowls.

WRONG!

Spindle roughing gouges are meant only for turning a piece of wood in spindle orientation – that means the grain of the wood runs parallel with the ways of the lathe.

There are several reasons for this. One is that you're going to have a catch. Two is that when you have a catch, the tang is probably going to break, and the steel will go flying in some direction you weren't planning on, at a high rate of speed. Three, regardless of whether the tang breaks or not, there will probably be blood involved.

If you want to rough a bowl, that's what a 5/8" bowl gouge is for.

To prove the point about the inadvisability of using a spindle roughing gouge on a cross-grain blank, a practiced turner decided to show it in a video. He was even more successful than he planned, because his blood flowed freely. Then he went back and showed the reason. You can check it out here: www.youtube.com/watch?v=IOhHeyoZLaY



Turning to Learn with Raw Burls (Bill Long)

I recently acquired three new cherry burls. Each of the three pieces presents challenges and all the challenges are different.

The first cherry piece (21" high, 18" in diameter) is simple so far, mainly because I have not done much work on it. I did learn something about cherry trees and the peach tree borer. This insect also attacks wild cherry trees. To defend itself, a tree will sometimes exude a sticky sap-based material, about the consistency of rubber cement. This piece of wood had multiple sites of this material, all over the part which shows signs of burl. Only when I remove the bark will I get more information about what is inside.



The next piece is about the same size (23" high, 16" in diameter), but it is a more complex piece of wood, a crotch in which a new branch about 2/3 the size of the main trunk was created. Maybe as a result of the trunk dividing, or from attacks, the crotch began to collect debris. After I removed the bark, I discovered a small compost heap: a lot of what looked like and felt like dirt. I removed this material from the crotch, then removed even more of it all the way up the main trunk. I was left with what can be seen in the next photo. My expectation was that I would find under the 'burl-ish bark' the kinds of burl marks we frequently see. They are not there. I will have to do more work to learn what is inside the wood.



The dirt-like material may be made up mostly of 'frass', the waste material left by the larvae of the borer as it eats its way through the wood, partly excrement and partly sawdust. Over time it could be condensed into a hard and structurally sound part of the outside of the tree.

Maybe the other side of the piece could hold more promise, but I have already discovered several large cavities that were filled with the same kind of black dirt. My current notion is that there was useful burl wood on this tree, but that peach borers and other creatures discovered it before I did. I will still cut the

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piece open – maybe I will find a useful crotch pattern inside that I can use, possibly accented by burl patterns and some borer tracks.

The third piece contains the strangest burl I have seen – though I have not seen a lot.

John Phelps, the source of the two burls shown above, also brought this one to me. He said that as he and his wife were walking in the woods, he saw the piece and picked it up to take home. When he brought it to me it was very scruffy looking and appeared more like a wasp nest than a burl. As I was just starting to clean it up (FLASH – another learning opportunity – if you are going down an unfamiliar turning path, take pictures at the beginning) it was clearly burl wood. And it was something else.

What John had found was a cherry sapling, the trunk 1.5” in diameter. From bottom to top the section of the little tree that remains is 36” high, the diameter of the burl is 7”, and from its bottom to its top the burl is 16” high. Shown are two views, the ‘front’ and the ‘back’ of the burl.

While removing the bark I discovered a cavity inside the burl, running along the trunk of the sapling, completely open from the bottom of the burl to its top.

That was a lot of learning, and there is more to come. I don’t even know whether I can do any turning on the piece, or what kind to do. Maybe I should give it to Norm Sartorius to make a couple of great artistic spoons (two handles already supplied and some hollowing already done).

BL



Retrospective of Woodturner Stoney Lamar (Phil Brown)

On March 7th, I enjoyed renewing contact with Stoney Lamar during Open-house discussions about work shown in his retrospective exhibit **A Sense of Balance: The Sculpture of Stoney Lamar**. Organized by the Asheville Art Museum in 2012 and opening there in April 2013, the exhibit is now at its last venue, The Center for Art in Wood in Philadelphia until April 18th (www.centerforartinwood.org). An exhibition catalog is available for purchase at The Center.



This retrospective is brought up to date with a concurrent exhibit of tall sculptural work from the last three years, in **Stoney Lamar: Standing Forms** at Snyderman-Works Galleries, which also is on view through April 18, 2015. This gallery at 303 Cherry Street, is a short block away from The Center for Art in Wood. See more description and photos at: www.snyderman-works.com.

During his turning career, Stoney quickly evolved his turned vessel forms into sculpture incorporating the vessel, round forms and lines, to inclusion of iron with wood. In recent years, Stoney has been handicapped with the gradual development of Parkinson's disease, which he has adapted to by turning long log-like pieces and cutting them lengthwise to

create tall sculptures enhanced with texture and color, as seen at Snyderman-Works Galleries.

Stoney's presentations in Philadelphia were recorded and combined with earlier narrative material, creating a wonderful video available at: www.youtube.com/watch?v=S8EzkwneRFU&feature=youtu.be



CLICK IT - Web Site of the Month (Gary Guenther)

A recommendation of a web site link I believe to be worth your viewing time:

I became aware of this newspaper article about a wood-art exhibition in Ireland and found it to be well written and of interest. The headline photo really caught my attention.

www.irishtimes.com/culture/art-and-design/how-emmet-kane-turned-wood-on-its-head-1.2154844

You can click the arrows on the sides of the photo to see more. My immediate reaction was: "Too bad this is in Ireland; I'd love to see it."

I went to the Museum web site and found this:
www.museum.ie/en/exhibition/woodturner-emmet-kane--a-journey.aspx

It's a brief but pleasant introduction to the exhibit with another interesting photo.

But I wanted to see MORE! So I went to Emmet's web site, and there I found some amazing images. www.emmetkane.com/Gallery/exhibition Now this is what it's all about! In a word, "wow".



I emailed Liam O'Neill – he said Emmet is "a really nice guy".

I emailed the links to Phil Brown, and his reply was: "Nice, strong color contrast. Nice form. I like the use of glass for the base."

I'm going to email Emmet and see if I can get an Exhibit Catalog.

Please have a look and see what you think. All you have to do is *Click It!*

Future Meetings Schedule (Tim Aley)

Date	Demonstrator	Notes
4/9/2015	Joe Dickey	
5/14/2015	Michael Mocho	One week later than usual
6/10/2015	TBA	Special Wednesday meeting
7/9/2015	TBA	
8/6/2015	Barbara Dill	
9/10/2015	TBA	
10/8/2015	TBA	
11/11/2015	John Lucas	Special Wednesday meeting
12/10/2015	Annual Potluck & TBA	

Skills Enhancement Schedule (Matt Radke)

Session Date	WeekDay		Session Date	WeekDay
4/10/2015	Friday		9/11/2015	Friday
5/15/2015	Friday		10/11/2015	Sunday
6/14/2015	Sunday		11/13/2015	Friday
7/10/2015	Friday		12/13/2015	Sunday
August No Session – Fair	n/a			

Wounded Warrior Program (Don Van Ryk)

Session Date	WeekDay	Session Date	WeekDay
4/2/2015	Tuesday	8/19/2015	Wednesday
4/15/2015	Wednesday	9/2/2015	Wednesday
4/29/2015	Wednesday	9/16/2015	Wednesday
5/13/2015	Wednesday	9/30/2015	Wednesday
5/27/2015	Wednesday	10/14/2015	Wednesday
6/10/2015	Wednesday	10/28/2015	Wednesday
6/24/2015	Wednesday	11/11/2015	Wednesday
7/8/2015	Wednesday	11/25/2015	Wednesday
7/22/2015	Wednesday	12/9/2015	Wednesday
8/5/2015	Wednesday	12/23/2015	Wednesday

Treasury Report (Phil Brown)

Income Items

Expense Items

March Income:			March Expenses:		
	Demonstration Fees	\$325.00		Demonstrator	\$225.00
	Membership	100.00		Equipment	61.85
	Library rental	6.00			
	Silent Auction	20.00			
	Total income	404.00		Total expenses	\$286.85
	Total funds available	\$3,719.55			

Member Discounts (Steve Drake)

Woodworkers Club Rockville, Maryland – woodworkersclub.com. The Woodworkers Club, a Woodcraft affiliate, offers MCW Members a 10% rebate on all regularly priced items. After reaching certain plateaus of spending, you will become eligible for a rebate which you will receive by email



and is good for 3 months. Non-qualifying items are power tools, items already on sale, gift cards, and items from companies that prohibit discounting (Festool, SawStop, Leigh, and a couple others). Our relationship with Woodworkers Club is very synergistic and important to us, and I encourage you to make your woodturning and woodworking purchases from them. If they don't have something in the store that's in the Woodcraft catalog or on their web site, they will get it for you, and you can save on shipping by picking it up at the store.

Exotic Lumber, Inc. Frederick, Maryland – exoticlumber-inc.com. With over 130 species in stock, Exotic Lumber has one of the widest selections available on the East Coast. We offer a 10% discount to MCW Members with membership badge. We have warehouse locations in Frederick and Annapolis, where you are welcome to select from our extensive selection of turning blocks.



2Sand.com – 2sand.com is a coated abrasive specialist focused on fast service and fair prices providing superior sanding discs, sheets and belts. MCW Member receive a 5% discount (cash or check) at the Gaithersburg store at 8536 Dakota Drive ([800-516-7621](tel:800-516-7621)).



Craft Supplies USA (www.woodturnerscatalog.com) is a family-owned and operated business serving the woodturning community. Individual MCW Members can save 10% on all finishes & disc abrasives -- just mention "Montgomery County Woodturners" and save, all year long.



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Hartville Tool (www.hartvilletool.com) is a nationwide retailer of general and specialized tools for woodworking and home improvement. They offer free shipping to all. If you have ac-



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cepted the MCW offer to “opt in” to be a member of the Hartville Tool Club, you will get a 15% discount on all tools (excluding sale items, gift cards, special orders, and Festool products). If ordering online or by phone, mention your Hartville Tool Club membership in the “checkout notes”. (The discount will be applied manually when the order is processed for shipment, not at the time of order. The discount will not show on your e-receipt, but it will show on the packing slip that comes with your order.)



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Volunteers

Position	Member
Wounded Warrior Support Program Director	Don Van Ryk
Skills Enhancement Program Director	Matt Radtke
Public Library Exhibit Committee	Phil Brown, Russ Iler, Mary Beardsley
Lending Librarian	Clif Poodry
Montgomery County Ag Fair Coordinator	Tim Aley
Videography	Matt Radtke, Bert Bleckwenn
Gallery Photography	Michael Colella, Jeff Tate
Candid Photography	Jeff Tate, Tim Aley, Gary Guenther
Web Albums	Jeff Tate, Gary Guenther, Tim Aley, Michael Colella
Show, Tell & Ask Leader	Bill Long
Show, Tell & Ask Recording	Richard Webster
Demo Fee Collection	Bob Grudberg
Wood Identification	Ed Karch
Setup Committee	Jim Allison, Margaret Follas
Clean-Up Committee	Paul Simon
Member News Reporter	Phil Brown
Discount Deacon	Steve Drake
Brochure Boss	Phil Brown