



<i>Next Meeting</i>	1
<i>Evening Program</i>	2
<i>Editor's Corner</i>	3
<i>President's Perspective</i>	4
<i>General Announcements</i>	6
<i>MCW Outreach: "Beads of Courage"</i>	7
<i>Meeting Minutes</i>	9
<i>Last Month's Program</i>	11
<i>Show, Tell & Ask</i>	14
<i>Member News</i>	15
<i>Safety First</i>	17
<i>Gilbert Grosvenor's Woods</i>	20
<i>CLICK IT—Web Site of the Month</i>	24
<i>Future Meetings Schedule</i>	25
<i>Skills Enhancement Schedule</i>	25
<i>Wounded Warrior Program Schedule</i>	26
<i>Treasury Report</i>	26
<i>Member Discounts</i>	27
<i>Chapter Contacts</i>	29

Next Meeting

Date: THURSDAY, May 14, 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"> • Check in your piece for ST&A • Wear your name tag • Meet and greet other Members • Bid on Silent Auction items • Sign out and pay Clif 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: Michael Mocho - Box Design Strategies
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: Michael Mocho – Box Design Strategies (Tim Aley)

Michael Mocho has been a full-time craftsman since 1976 with extensive experience in furniture design, woodturning, architectural millwork, pattern making, and stringed musical instruments. He has been artist in residence at the Arrowmont School of Craft, the Anderson Ranch Arts Center, and the International Turning Exchange program at the Woodturning Center in Philadelphia. He also serves on the curriculum committee for the American Association of Woodturners. Michael is an acclaimed instructor, and has been invited to teach at many of the top craft schools across the USA, national and regional woodturning symposia, and over 50 AAW chapters. He is known for his intricate containers that often combine bent wood with turned, carved, and textured components, which have won numerous awards and are in many private and public collections.



This presentation will cover a variety of design strategies and techniques for creating and altering box and vessel forms. He will illustrate how tool and material selection, sharpening, RPM, and stance all effect the nuances of final form and surface quality. Michael will also demonstrate a variety of on-lathe textural techniques including chatterwork, indexed embossing, radial fluting, and spiral work using the versatile, and often tricky, Sorby spiral and texturing tool.

Plenty of useful information will be provided on the finer points of lathe set-up and adjustment, sharpening strategies, and simple jigs and tool modifications, which will add new creative possibilities to your work. Fast and effective methods for cutting clean box interiors will be demonstrated, as well as simple tips for making accurate static and moveable connections between parts such as lids, finials, knobs, spires, inlays, feet, and other appendages. He will also illustrate the creative possibilities of innovative free-hand abrasive shaping techniques, both on and off the lathe, by using particular cross-section turnings as a starting point. **This demo will change the way you look at your turned forms and will inspire new explorations.** See www.mmocho.com.



There will be a \$10 demo fee.

Editor's Corner (Bill Long)

We need articles and stories from more of you, our Members. Apart from the standard items that report continuing activities of MCW, such as schedules of activities and monthly reports, we try to include stories about new and novel activities about or by you.

Have you visited a show or a demonstration recently? Or found a piece on the Web about the turning experience of someone outside our immediate area? Or found a new source of wood? Or worked on a turning that led you in new directions? Or experimented with a new finish? Or combined turning and carving?

The rest of us want to hear from you.

Appearing below, on page 20, is another story of mine.

We sometimes need page fillers at the ends of sections in the Newsletter. We have decided to use some photos of Montgomery County Champion Trees. These images and info have been provided by Gary Guenther, who has taken a number of tours to visit these trees.



Carole Bergmann, M-NCPPC Forest Ecologist hugs Flora's Oak, then County Champion White Oak (Quercus alba), in Barnesville in 2004. This magnificent tree was due to replace the Wye Oak as the State Champion, but, unbelievably, it met a tragic end, being toppled in a freak wind storm in 2008. Standing 107 feet tall, with a trunk circumference of 22.3 feet and a crown spread of 115 feet it was estimated to be between 200-400 years old.

<http://www.washingtonpost.com/wp-dyn/content/article/2008/06/13/AR2008061303649.html>

President's Perspective (Gary Guenther)

We all know that woodturning is a potentially dangerous activity. We learn proper procedures, techniques, and cautions, and we accept the risks. As turners, we make hundreds, maybe thousands, of decisions, large and small, in a day of turning. Many of those decisions, if made poorly, can add risk. To be safe, we must look both backward and forward, drawing on learning and experience, as well as planning ahead and being aware of potentially dangerous situations before they occur, in order to prevent them from happening. It's not easy to maintain a high level of concentration for an extended period, and, let's be frank, we can get glib and careless. Then bad things can happen, and with power tools, very bad things can happen in the blink of an eye – even life-changing things.



In the past couple months, I've become aware of four accidents – not all turning related, but accidents result from a state of mind, a lack of concentration, if you will, so I believe they are all valid for consideration. 1) As many of you know, Paul Simon had a serious injury from a table saw. Paul was kind enough to share the details with us and fully acknowledges bad planning – he should have been using a push stick, not putting his fingers near the blade. 2) Bill Long had a nasty catch while turning; it took the bowl gouge out of his hand. Luckily, it landed on the floor and not in some part of his anatomy. After regaining his composure, he found that, although he was wearing his face shield, it was in the “up” position! It doesn't work very well that way! Thanks to Bill for reporting this incident so we can all learn from it. 3) I lost a bit of skin to the grinder wheel while sharpening a tool, because I was watching the tool tip and not where my finger was. It could easily have been a lot worse; I was lucky. That's bad technique and bad planning – in other words, carelessness. 4) Finally, Jack Enders found out about bad technique recently when he cut the tip off his middle finger with a sharp blade – in this case, a kitchen mandolin. Again, a result of bad planning.

The point I'm making is that most accidents result from either lack of education or from brain fade, and it's usually the latter. We have to first know the right way to do something, and, second, constantly keep our brains engaged while doing it. Accidents are not fated; they're usually the result of bad planning and bad thinking, and often due to fatigue or trying to cut corners or save time. In an analysis of the upside/downside potential for an action, a trip to the hospital greatly outweighs a couple seconds saved while using bad technique. So where does MCW come into this equation?

I believe that MCW's first obligation as an organization is to promote Safety. That's why I have been harping on it for years, and will continue to do so. I would like to thank those of you who have given me positive feedback and encouragement to continue this otherwise thankless task. It's thankless for the simple reason that we'll never know how many acci-

(Continued on page 5)

dents have been avoided by education or prevented by reminders, but that doesn't mean we don't keep plugging away at it. For that reason, our Newsletter Editor, Bill Long, will be featuring a *Safety First* article in each and every edition from now on. Bill and I encourage YOU, our Members, to share your thoughts verbally or, preferably in writing, and to provide him with examples, anecdotes, and news stories, both good and bad, that relate to Safety and that can hopefully give a Member a vital hesitation right before doing something careless or stupid.

And, speaking of accidents, I'd like to ask everyone to be thoughtful, careful, and considerate with the pieces Members bring to Show Tell & Ask.

May is the suggested month to show your lidded bowls for the Beads of Courage Program in Show Tell & Ask. Please be generous in providing vessels to be donated to Johns Hopkins Pediatric Oncology at the Sidney Kimmel Comprehensive Cancer Center in Baltimore. This will be a permanent MCW Program, but it would be nice to see a group of these together now, all at one time and place.



*Carole Bergman joins Joe Howard, Montgomery County Forestry Board member and Big Tree Program Founder and Manager, in front of an Aspen Hill landmark, the triple-trunked "Candelabra" Tuliptree (*Liriodendron tulipifera*), a.k.a. "yellow poplar". This tree is not a Champion, but it certainly is "significant".*

General Announcements

Craft Forms 2015

The 21st International Juried Exhibition of Contemporary Craft will be up December 4, 2015 through January 30, 2016 at the Wayne Art Center in Wayne, PA. The entry deadline is September 10th. See www.craftformsentry.org/ for more information and the prospectus.

Web Album Links for April Meeting and Library Shows

<https://picasaweb.google.com/106891946865477202075/MCWApril15TwinbrookLibrary>

<https://picasaweb.google.com/106891946865477202075/MCWApr15Gallery>

<https://picasaweb.google.com/106891946865477202075/MCWApr15Meeting>

<https://picasaweb.google.com/106891946865477202075/MCWApr15Program>

<https://picasaweb.google.com/106891946865477202075/MCWApril15KensingtonParkLibrary>

<https://picasaweb.google.com/106891946865477202075/MCWMay15AspenHillLibrary>

MCW Hands-on Mentoring Program

Hands-on mentoring is one of the most effective ways of teaching and learning turning techniques, tool use, and safety. We have six Mentors signed up and would like to have more. We have insurance coverage and 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. We would like to encourage our new Members and beginners to avail themselves of this opportunity to learn. Please let Gary Guenther know if you would like to be an additional Mentor or a Student.

Empty Bowls

Thanks to the following Members for donating bowls (and a hollow form) at the April meeting for the MCW Empty Bowls President's Challenge in support of the AAW program: Joe Barnard, Ellen Davis, William Flint, Bob Grudberg, Gary Guenther.

Donations of bowls for the AAW Empty Bowls program are encouraged, through the June meeting. The bowls will be taken to the Pittsburgh Symposium where they will be made available for selection by Symposium participants paying \$25 to take one home, to benefit the Variety Children's Charity. Please be generous and donate a bowl for this worthy cause. Bring it for Show Tell & Ask and tell Gary you're leaving it to be collected after the meeting.

New Members in 2015

January: Steve Haddix, Henry Gregory

February: William Flint

April: Jordon Kitt, Mike Kuck, Chris Lowry

MCW Outreach – Beads of Courage (Gary Guenther)

The President’s Challenge for May is to bring a lidded bowl or “box” to donate for our new, permanent Beads of Courage Program, directed by Jeff Tate. I have established contact with the Pediatric Oncology Division at Johns Hopkins Sidney Kimmel Comprehensive Cancer Center in Baltimore, and they are looking forward to welcoming our donations.

Beads of Courage® Bead Bowls & Boxes



Every child wishes they had their own treasure box to keep their bead collection.

For more information, please contact info@beadsofcourage.org

Thank you for helping make healing happen!

Beads of Courage gratefully thanks all woodturners who donate their one-of-a-kind, handmade bowls, and boxes to a child in treatment for a serious illness.

Guidelines

In order to hold the beads, turned boxes for the Beads of Courage program need to be about 6 inches in diameter (5 inches minimum), rectangular lidded boxes about 4 x 6 x 4 inches or round lids.

If possible, engrave or burn "Beads of Courage" in the lid or side of container. Sign your name and write "American Association of Woodturners" on the bottom.

Make sure the lids are easily removable. Any finials should be easy for a small child to grasp and not too elaborate (may break).

We ask that you refrain from painting the boxes or bowls. Instead, highlight the beauty of the wood with clear varnish, a stain, and/or burning on the bowl.

We have found that many woodturners like to use the Beads of Courage® ceramic logo bead in their design. Visit our website to place an order for beads.

(Continued from page 7)

I'm working on a cherry "box" for this purpose and plan to show it on Thursday. In case you haven't been following, here is what this national program is all about.

 <p>beads of COURAGE® beadsofcourage.org</p>	<p>Our Mission</p> <p>We are growing every day, providing innovative, arts-in-medicine supportive care programs for children coping with serious illness, their families and the health care providers who care for them.</p>
	<p>What is the Beads of Courage Program?</p> <p>The program is a resilience-based intervention designed to support and strengthen children and families coping with serious illness. Through the program, children tell their stories using colorful beads as meaningful symbols of courage that commemorate milestones they have achieved along their unique treatment path.</p>
	<p>How it works</p> <p>Upon enrollment, each child is given the Beads of Courage bead color guide/tally sheet. Their Beads of Courage journey begins when each child is first given a length of string and beads that spell out their first name. Then, colorful beads, each representing a different treatment milestone are given to the child by their professional health care provider to add to their Beads of Courage collection throughout their treatment.</p>
<p>Every bead tells a story of strength, honor, and hope.</p>  	<p>The Beads of Courage® Program is available for the following:</p> <ul style="list-style-type: none">• Cancer and Blood Disorders• Cardiac Conditions• Burn injuries• Neonatal ICU Families• Chronic Illness   <p>Thank you for the bowl for my beads! I love it very much. It's awesome! A special thank you to Denny Dahlberg for making it! From Hallee</p>

Meeting Minutes April 9, 2015 (Jack Enders)

President Gary Guenther called the meeting to order at 7:00 pm, welcoming 35 members. New members welcomed were: Mike Kuck, Jordon Kitt, and Chris Lowry. Members and guests were reminded to wear their name tags to help us all to get to know one another.

General Announcements:

Membership: Gary announced that MCW has 78 paid members as of tonight.

Bring Back Challenge: There won't be a bring-back tonight, due to last month's winner Clif Poodry's absence...it will be resumed next meeting, with Clif's bring-back as the 'prize.'

MCW Library: In addition to the DVD collection, MCW has a sizeable library of books which are available to members on a very reasonable rental basis. See Clif Poodry if interested.

Updates:

Skills Enhancement: Matt Radtke announced that the next Skills Enhancement Session will take place here at Woodworkers Club on Sunday, April 12, from 10am to 1:30pm.

Wounded Warriors Pen Turning: Jack Enders reported for Project Coordinator Don van Ryk on the April 1st session, noting the steady and continuing interest in learning to turn pens by our wounded soldiers from Walter Reed's Rehab unit. There were six soldiers and six MCW volunteer-mentors. The program is in need of continuing participation by MCW members and he appealed for people to step up if their day schedule permits. The next session will be Wednesday April 15, here at Woodworkers Club, from 12:30pm to 2:30pm, and repeats every two Wednesdays.

Hands-On Mentors/Students: There are seven participants (six mentors) signed up at present and more are needed. Please contact Gary to be a Mentor or a Student.

Opt-In e-Mail Programs: Two eMail programs are available: Freewood and eMentor. Freewood is proving to be a well-used resource in connecting members with reports of available wood in the vicinity.

eMentor is for those who find it difficult to arrange for hands-on mentoring. Gary reminded members that it is a very good resource and encouraged more use of it.

Empty Bowls Program: Gary has so far received 5 pieces for Empty Bowls and will transport marked and wrapped bowls to the AAW Symposium. Bowl donors so far are Bob Grudberg, Joe Barnard, Ellen Davis, William Flint, and Gary Guenther. He asked that following ST&A that members provide the donated bowls to him. He will accept more through the June meeting, in time for the Symposium.

(Continued from page 9)

Gary asked for a show of hands of those who would be interested in continuing to turn bowls for such programs after the AAW Symposium, but for some local charitable organization. The response indicated a good interest. Jack Enders noted that Interfaith Works of Montgomery County has such a program with ceramic bowls but might be interested in an MCW project. He was asked to follow up with IFW to see what might be possible.

Beads of Courage (www.beadsofcourage.com): Due to the massive response to this program for the AAW Symposium, the destination venue for MCW contributions has been changed to the Johns Hopkins University Pediatric Oncology unit. It will be an on-going program of MCW, and Gary pleaded for more participation by members. He asked that bowls be marked and wrapped and brought to the May ST&A. One piece for Beads of Courage has been received so far, from Phil Brown.

Discount Programs: Following discussion and coordination with Woodworkers Club, Steve Drake and officers decided to restore Hartville Tools (Ohio) and Craft Supplies to the MCW Discount Programs. Hartville is an "opt-in" program, so to participate, members will have to notify Steve. Steve will send an eMail to members describing the terms of Hartville's program (discount, shipping, etc.).

Future Programs: Mike Mocho, professional turner with many specialties, will be the demonstrator at the May 14th meeting (one week later than usual), and MCW's own Eliot Feldman will demonstrate use of hollow turning tools at the June 10th meeting (moved to Wednesday from usual Thursday).

Show, Tell, and Ask (ST&A): Bill Long emceed the ST&A program, comprising 22 items from 13 members.

Safety Moment: Paul Simon described in detail the table saw accident he experienced and the damage to his still-bandaged hand from its encounter with the blade.

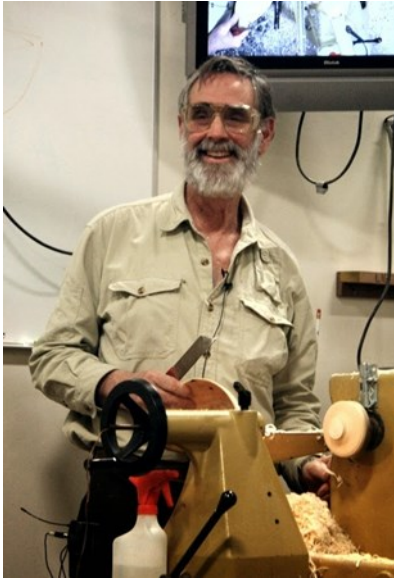
Appreciation: Mike Colella shot the Gallery photos, with Jim Allison trucking. Jeff Tate, Tim Aley, and Gary Guenther shot candid photos of the meeting and program. Matt Radtke was the videographer.

Evening Program: Tim Aley introduced tonight's speaker/demonstrator, Joe Dickey, who showed and explained techniques for using bright light as a 'tool' to determine wall thickness in bowl and hollow turnings.

The business meeting adjourned at approximately 7:35pm

Respectfully submitted:
Jack Enders, Secretary

Last Month's Program (Jack Enders)

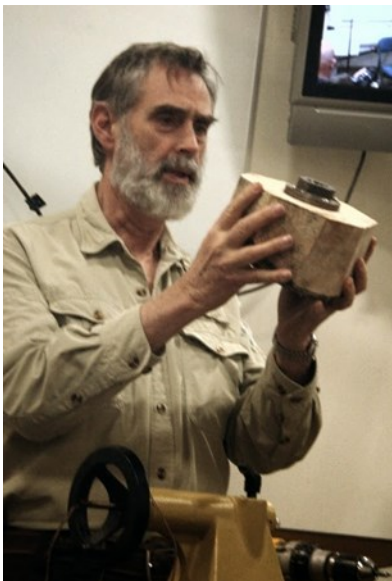


MCW members were privileged by a return visit from Joe Dickey, who previously presented last December's program on turning wood art pieces. Introduced by Program Chairman Tim Aley, Joe is a professional and nationally-recognized woodturner since 1984, specializing in vessels and hollow forms of unusual design and creativity.

With a background as a research physicist at Johns Hopkins University, Joe has turned his attention to creative ways of working with wood. He is a founding member of the Chesapeake Woodturners and a past President of the Board of the Maryland Federation of Art that operates a gallery in Annapolis. In addition to his woodwork, he also plays banjo in two area folk/bluegrass bands. (See December 2014 Newsletter for more of Joe's background.)

As a prelude to his demo of delicate turning art, Joe showed a thin-stemmed goblet of holly he turned in 2010 as an example of 'thin' turning, for both the stem and the goblet bowl itself.

He began the demonstration using a green ash blank, screwing on a faceplate in such a way as to balance the piece. Setting the spindle speed at about 1400 rpm, he squared the first surface, and then reversed the faceplate mounting to square the second. This was followed by unconventionally first hollowing the bowl to a predetermined depth, being careful to avoid encountering the faceplate screws! This reversal of 'normal' bowl turning practice is to accommodate the use of a lighted bowl interior while the exterior of the bowl is shaped.



After hollowing and finish turning the inside, he worked on the outer surface. He called attention to the occasional vibration that occurs in turning the outer surfaces of large bowls; it is likely caused by scalloping that arises from the concave-grind on a wide gouge bevel. Joe's solution to this often-encountered problem is to grind off the heel of the bevel to reduce the concavity of the gouge tip. *[Note: This scalloping phenomenon is also discussed in an article of the current issue of (the British) Woodturning magazine. In addition to the bevel/heel grind on the gouge, pressing too hard on the bevel can distort/compress the wood, allowing for an uneven cut as the object turns.]*

(Continued on page 12)

(Continued from page 11)

Working on the outside of the bowl, his technique is to reduce the OD/thickness in steps, in order to preserve the mass support of uncut wood, thereby providing the best level of stability possible. He used calipers to check the wall thickness of the first, thin step of the external surface reduction. He then set up the illumination equipment that consisted of a 6V battery-powered automobile taillight bulb mounted on the end of a metal tube that passes through the hole in the tailstock. The tailstock is positioned so as to insert the lighted bulb into the cavity of the bowl while the outside is being turned to final dimension with the external lights dimmed. *[Note: This technique employs transluminescence — the penetration of scattered light through a material...in this case, wood.]*



In practice, this technique requires keeping the intensity of transmitted light constant to thereby gradually turn the object to a uniform thickness. As the wall becomes thinner, the transmitted light becomes brighter. By careful response to subtle changes in light levels as the wall thickness is reduced, the turner can achieve a remarkably precise, uniform wall thickness. Also, with reduction in the wall thickness, the moisture level in the wood reduces quickly, so Joe uses a spritz bottle of water to stabilize the thin section, countering the drying that takes place as the mass of wood is reduced.



(Continued on page 13)

(Continued from page 12)

The bowl is turned to final thickness, as judged by the transmitted light color and intensity, one step at a time, while NEVER going back to a previously turned thin area. Joe continued to reduce the wall thickness to under 1/8", producing a beautiful bowl shape that transmitted a uniformly yellowish cast of light. He then parted it off, catching it in his bare hand, and offered it for inspection by the very appreciative attendees.

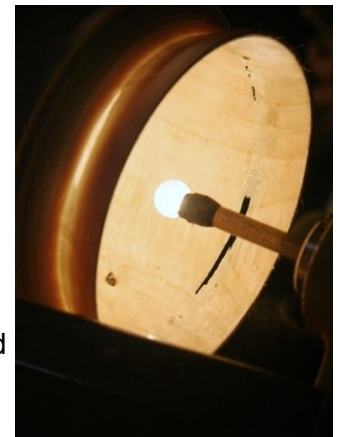


Joe showed how to clamp the green ("wet") bowl for drying to minimize deformation. In response to a question, he acknowledged that working green wood works much better than with dry wood, and that it is difficult to use this technique with dry wood. A "medium-dry" wood is a good compromise.

There ensued some back and forth discussion of alternate means of configuring the light source, e.g., through the headstock or, if one turns the outside first, affixing the light to the tool with rubber bands or tape. It was generally conceded that these approaches, while possible, would be more difficult than that used by Joe here.

Following this first bowl, Joe proceeded to turn a second bowl to purposeful destruction, inviting members to gather around the lathe to observe, first, the entire process more closely, and, second, the anticlimactic result of failure when going too thin — to zero.

Members signaled their thanks and appreciation to Joe with a rousing round of applause and more individual questions afterwards. [Note: Additional captioned photos of Joe Dickey's presentation are posted at <https://picasaweb.google.com/106891946865477202075/MCWApr15Program>]



Show, Tell & Ask (Bill Long)

The members shown in the Table brought pieces to the ST&A session.

Noteworthy was a piece brought by Phil Brown, not one he had made but one he had purchased years ago for his private collection — a very special piece by Stoney Lamar, pictured in the April MCW Newsletter. Phil noted that Mesquite is very hard to turn or carve. Stoney turned/carved the two pieces from a single chunk of wood, then asked a woodturner he knew to create a ‘box’ from the two pieces so that they could be joined and displayed as a single sculpture.

Many thanks to Phil for sharing this piece and the story behind it.

Name	Description	Wd.	Ht.	Ln.	Wood(s) Used
Tim Aley	Bowl	15.5	4.5		Cherry
Tim Aley	Bowl	9	3.25		Leyland Cypress
Tim Aley	Bowl	4	2		Cherry Burl
Gary Guenther	Bowl (to Empty Bowls)	8.25	3		Hybrid Elm
Eliot Feldman	Handle for Clewes Gouge	1.125	1.125	15.75	Ebony
Mike Colella	Platter	12	2		Paulownia
Stoney Lamar (Phil Brown)	Two Piece Box Sculpture	5	15.75	13	Mesquite
Phil Brown	Bowl (Beads of Courage)	10	3.5		Pear
Phil Brown	Top (Beads of Courage)	10.75	1.75		Maple
Ed Karch	Spoons	2.5	0.75	12	Maple, Curly Maple, White Birch
Bill Long	Bowl	5.5	3.5		Wild Cherry Burl
Bob Grudberg	Bowl - carved my M. Follas	15	5.25		Cherry
Bob Grudberg	Bowl (to Empty Bowls)	7	5		Cherry
Rebecca Meyerson	Two Pens & Pencils	0.5	0.5	6	Oak (Jack Daniels Barrel Stave)
Rebecca Meyerson	Pen & Pencil	0.5	0.5	6	Bethlehem (Israel) Olivewood
Ellen Davis	Bowl (to Empty Bowls)	7	3.5		Maple
Ellen Davis	Pen & Pencil		0.5	5.25	Curly Maple, Cocobolo
Paul Wodiska	Box	3.5	8		Maple
William Flint	Open form (to Empty Bowls)	6	2		Holly
Joe Barnard	Bowl (to Empty Bowls)	6.5	2.5		American Yellowwood

Member News (Phil Brown)

Mike Collela will be exhibiting in the 22nd annual *Frederick Festival of the Arts*, Friday June 5th, to Sunday, June 7th, at the Carroll Creek Linear Park in downtown Frederick. See frederickartscouncil.org/index.php/programs/festival-of-the-arts.

Mark Supik turned fiber arts tools and yarn bowls in his booth at the annual Sheep & Wool Festival at the Howard County Fairgrounds, May 2nd and 3rd.

Mark did an all-day workshop & demo April 17th & 18th at Apple Valley Woodturners in Winchester, VA. **Mark** will be at the AAW Symposium in Pittsburgh, PA, July 25-28.

Mark will teach a half-week spindle turning course at the Appalachian Center for Craft in Cookeville, TN, July 22-26th. www.tntech.edu/craftcenter/workshops/woodworkshops.

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* May 18-19, June 22-23, and July 15-16, 2015; *Beginning Bowl Turning* during the evenings of June 4-5 and August 22-23. 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 Sunday, May 17th.

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. Saturdays May 16th and June 14th.

Half-day skill workshops for returning students on May 23rd (duplicating) and June 20th (The Skew). On these dates Open Studio Sessions follows from 1-4 pm (\$30).

Current Library Exhibits

During most of May an exhibit by MCW members is on display at the Aspen Hill library. It was installed by Phil Brown. Members providing pieces are Tim Aley, Joseph Barnard, Phil

(Continued from page 15)

Brown, Margaret Follas, Bob Grudberg, Gary Guenther, Ed Karch, Emily Koo, Paul Mazzi, Clif Poodry, Jeff Tate, and Richard Webster.

The next exhibit will be at Davis Library in July.



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.



*A tour member gets up close and personal with the **State Champion European Linden (Tilia europaea)** at the **Woodland Horse Center** in Spencerville. It has a 22.4-foot circumference, is 87-feet high, and has a 70-foot crown spread.*

Safety First: Do you take your bench grinder for granted? (Gary Guenther)

Do you take your bench grinder for granted?

So, the bench grinders used for sharpening turning tools are inherently safe, right? It's OK to just walk up to one and hit the "on" switch and jam a tool in, right?

Not!

I'm pretty careful (surprise!) but I carelessly took a little skin off a finger last month on my grinder. It was minor, but could have been worse, and it got me to thinking about all the things that can go wrong. A bench grinder is a "power tool", and power tools are dangerous, by definition. Any power tool taken for granted can and will be dangerous.

Here are some thoughts about proper use and specific dangers.

- Is your grinder in a good state of repair? Are the wheels balanced and running true? If you have had an "event", the wheels should be dismounted and very carefully checked for cracks before being spun up again. Is it mounted securely and at a good height so you can use it comfortably? Is it well lit so you can see what you're doing? If not, you really shouldn't be using it.

- In my honest opinion, everyone who uses a bench grinder for sharpening lathe tools should have a Oneway Wolverine Grinding Jig set up on their grinder platform. It just makes sense. And the VariGrind jig that matches up with it is, for me, and just about every turner I've ever met, the most accurate and efficient tool to use for sharpening gouges. If used properly, the original VariGrind is very safe. If you're concerned about the ultimate in safety, the VariGrind2 is just about foolproof.

- Is the area around and under the grinder clean? In particular, is it free of wood curls and dust that could catch a stray spark? Similarly, there should not be any steel wool or oily rags nearby. Wood dust and steel wool and oily rags can ignite and burst into flame, sometimes long after you have stopped sharpening. Google "steel wood and sparks" if you haven't seen that one.

- Before you even approach the grinder, or the lathe, you should consider what you are wearing. Remove all jewelry. If you have long hair, tie it up securely. This one cost a Yale student her life a couple years ago at a lathe. Make sure you have no loose sleeves, shirt



(Continued on page 18)

(Continued from page 17)

tails, or any other clothing that can become entangled when you approach the grinder or the lathe.

- Use the S.A.F.E.R. protocol, modified slightly for grinders (below), *every time before* your turn 'on' the power switch.

S=Setup: Some of the worst accidents with a grinder happen when a tool tip is being sharpened too close to horizontal, and the blade gets pulled through from the upper side of the wheel to the lower very quickly and destructively. You really don't want that to happen. The tool can go flying uncontrollably, and it can break the wheel. You really don't want to be standing in front of a disintegrating stone spinning at 1800 rpm! The solution is to mark a horizontal line on the wheel cover, at the center of the wheel, with a wide, black marker. During 'Setup' of the jig for sharpening each tool, make sure that the contact point of your tool blade does not approach too close to the level of that line. I stay at least an inch away. The closer you get, the lighter your cuts should be.

A=Aside: Stand Aside. As with the lathe, do not stand in the line of fire (of either wheel) when you turn the grinder on (or even thereafter). Bad things happen. It may be rare, but stones do crack and fly apart. Do you want to take even a small risk when it's so easy not to? It should be second nature to stand aside at the grinder just like you do it at the lathe.

F=Fasten: Make sure everything is tight and where it is supposed to be. If you're using a platform, make sure the angle screw is tight. You really don't want that flopping down onto the spinning stone! If you're using a jig, make sure the jig adjustment is tight and the tool is tightly held in the jig. You don't want to be there when a VariGrind leg slips on you. If you're only going to use one wheel for a while, remove the platform from the other side.

E=Eye Protection: Simply put, Wear Your Face Shield! You're standing in front of a rapidly spinning brittle hunk of stone with a sharp piece of metal! Like, duh!

R=Rotate: As with the lathe, rotate the wheel manually to make sure everything is clear, on both sides! It's often the wheel you're not paying any attention to that can get you into trouble. If you have moved a platform up against a wheel for "compact storage", it's not a good way to start the wheels.

OK, that's a good start, but we haven't even turned the grinder on yet!

- A bench grinder will remove quite a bit of skin very quickly, so pay attention not only to where the tool tip is, but where your fingers are too. A grinder doesn't make a nice clean cut that can be sewn up or glued back together. It removes bulk material. That makes a nasty wound.

(Continued on page 19)

(Continued from page 18)

- If you're working freehand and swinging the handle close to the grinder, try to use the wheel that keeps the handle away from the other wheel because you're bound to lose track of where the handle is while concentrating on your sharpening stone.
- Grinding freehand is very different than working on a platform or with a jig. It's a matter of support. Would you work at the lathe without a tool rest? Just as when using a scraper at the lathe, if you're freehanding a grind, keep the handle high and the cut on the trailing (lower) side of the stone. Jamming the end of a sharp piece of metal into the approaching, upper face of a brittle, abrasive stone is an accident looking for a place to happen.
- Use a light touch. There's a big difference between sharpening and grinding, and we're usually doing sharpening, unless we're purposely changing the entire profile of a tool. Sharpening should be as gentle as a butterfly wing. It's a lot safer, and your tools will last a lot longer.
- You're not safe when you turn the power switch off. The stones have a lot of inertia and will continue to rotate for quite a long time. They can do nearly as much damage when unpowered but at speed.

So please turn *and sharpen* safely!



A "significant" Dawn Redwood (*Metasequoia glyptostroboides*) at Rose Hill in Rockville.

Gilbert Grosvenor's Woods (Bill Long)

Wood from Woods, Old Trees, Strange Roots, Tree Identification

I recently found a source of green wood near my home on Rossmore Drive in Bethesda. About a mile away is the early 20th Century home of Gilbert Grosvenor. He put the National Geographic magazine on the map – that map that notes really significant events in history. On his watch at the helm he established color photography as an integral part of reporting on the natural world. He fostered the provision of grant funding for new explorations around the world. He and Stephen Mather got Congress to establish the National Park Service in 1916.

Gilbert Grosvenor came from a significant family, in England and the US. And he married very well – his wife Elsie May was the daughter of Alexander Graham Bell, who, by the way, gave Gilbert his first job at the National Geographic Society.

Wild Acres. Gilbert and Elsie May bought a 104 acre piece of land in North Bethesda in 1912. The land was bordered by what is now Rockville Pike and Fleming Avenue (the old Bethesda Trolley route), running North and South, and by Grosvenor Lane and the I-270 spur, running East and West. They lived part-time in a farm house on the property until 1928, when they moved into a new house they had built on the property. The house still stands, together with a couple of out-buildings. It houses the Society of American Foresters (SAF).

Gilbert Grosvenor was the consummate naturalist – and would be called a consummate environmentalist now, but that term was not in use in his day. He loved birds, as reported in the Bethesda Magazine, [March-April 2010](#):

‘What excited Grosvenor about the property was its profusion of birds, prompting him in 1913 to run a series of color photographs in the magazine of “Fifty Common Birds of Farm and Orchard,” all residing on his Bethesda estate. He made things so attractive for birds—installing bird boxes and keeping pans of fresh water around the farm—that **Henry W. Henshaw**, chief of the Department of Agriculture’s Biological Survey, toured the property in 1915. Afterward, he dispatched Dr. **Wells W. Cooke** of the survey to make an official count of the nesting birds on a single acre near the farmhouse. Cooke found 59 pairs of birds with young or eggs in the nests, and pronounced this “the highest number of land birds inhabiting one acre in the continental United States that had yet been reported to the Department of Agriculture or to any Audubon Society.’

Over the years bits and pieces of the 104 acres have been sold. There is a Montgomery County park at the southern end, a second large house to the West of the main house, and a couple of modern office buildings. The Estate was purchased by SAF in 1990. The Mont-

(Continued on page 21)

(Continued from page 20)

Montgomery Council established the big house, the garage, and the groundskeeper's house as a historic resource in 2009.

Current Development. Recently the Bethesda company EYA purchased 35 acres of the property from SAF and the Renewable Natural Resources Foundation for the development of townhouses, to be called Grosvenor Heights. Site development is well under way – that means tree removal, to start.

Aha, free wood! Not so fast.

We know about free wood, that is, wood from trees taken down on the rights-of-ways owned by the county or the park system along all our county roads and streets, or by private homeowners who live on the roads or streets. It is left for the taking by citizens. The rules are different for redevelopment sites. Hard hats, very large equipment, site managers, permission required, etc. So the wood is not just there for the taking.

Most mornings I drive past the site as I take Laura, my wife, to the Grosvenor-Strathmore Metro Station. And I drive by it again as I return home. Seeing the big sign posted just at the entrance to the site a few months ago, the one declaring new elevator townhomes, one day I turned in and looked around. I had been inside the old mansion before a couple of times, but hadn't paid much attention to the surrounding woods.

Then about a month ago I spotted heavy equipment at the site. When I next drove in, I saw a massive tree removal project in full swing. I parked near the activity, and was spotted standing by our car by one of the equipment drivers. He came over. We chatted quite a bit. I identified myself as a neighbor and a woodturner and an active member of MCW. His name is John Thorpe, and he is a longtime woodsman and contractor for the site-clearing company – The Great White Wood Company (GWW).

I reported last month on some new cherry burl pieces I got from John. See April 2005 Newsletter, p. 21, images 2 & 3. GWW had removed the cherry trees from a private homeowner in the area. This month I am bringing a finished piece from that burly log.

Practically all the land in this part of Montgomery County was converted into farm land in the 17th and 18th centuries – meaning that trees were cut down to be used for houses and barns, and the land used for crops and farm animals. With few exceptions the trees in our yards and in undeveloped woods in the county are 'second growth', as opposed to 'old growth' trees. And most of the trees are of the kinds common to this area – a lot of poplar, a lot of locust, some maple, some walnut, some cherry. But there are outliers.

150-Year-Old White Oak. This tree was still standing, though it had been topped some time ago. When John and his crewmates took it down, they noted how large it was. John counted more than 150 rings. The tree was there during the Civil War! The bark is gone, but the tree

(Continued on page 22)

(Continued from page 21)



is solid. Two pieces, one from the base and the next one further up, are now on the ground waiting for disposal. MCW can have the wood, since Brian Fisher, the owner of GWW, has no use for White Oak.

The diameter of the tree is about 6½ feet, the sapwood seems to have been eaten away by woods creatures, but the heartwood appears intact. It would be interesting to saw through the pith twice to prepare for making quarter-sawn & eighth-sawn and sixteenth-sawn chunks for bowl blanks. Heavens, I only have a 16" lathe!

30-Year-Old Rock Elm. A tree that is a stranger to the local woods was spotted by John. It had a very large above-ground root spread, though the trunk was not

that large. He had the tree cut about three feet above ground, then had the remaining stump sliced off down about two feet. The root spread looks like no tree I have ever seen, whether in the woods or on the Web. At its widest, it is six and a half feet wide.

When I saw the stump, well harvested to be the bottom of a great family room coffee table – John's plan – I was astonished. I did not know what to think. The trunk was already on the log truck waiting to be taken to the paper mill or mulching mill. Brian cut off a two foot chunk for me to take so I could identify it, if possible.



The first picture shows the top, after applying Anchor Seal.

One of the other guys there said it looked like it could be Cypress, since that tree has a lot of very visible roots above ground (or above water). Brian said he thought it might be Elm.

What Is This Tree? I brought the sample home and tried one end with my chain saw, making as smooth a cut as I could. With one of my sharpest carving chisels I trimmed a spot down so I could look at the end grain to see the pores well. I used my little 10x microscope to examine the end-grain of the piece. I then looked through everything about Cypress in Hoadley's *Identifying Wood: Accurate results with simple tools*, a book I have come to rely on a lot when trying to identify wood. I had some doubts about it being Cypress, since there didn't seem to be much water around. I also compared the bark of the sample to the pictures

(Continued on page 23)

(Continued from page 22)



of bark in my two tree books, the Peterson Field Guide to Eastern Trees and the National Audubon Society Field Guide to North American Trees. The bark didn't look like that of any Cypress tree.

Bingo! Giving up on Cypress, I went through Hoadley's book and looked at all the 10-power pictures of hardwood end-grain pore structures. What seemed most like what I saw in the sample

was the Elm tree. I then followed the formal procedure in Hoadley's book for hardwood trees.

The tree was a ring-porous hardwood tree; that much I could tell. I could then focus more specifically on Ring-Porous Subgroup I-2: Elm and Hackberry. After looking through those images, I still didn't know, so I came to Ring-Porous Subgroup I-3: The Confusing Ring-Porous Woods.

He led me to a sub-sub-group, those with 'Earlywood with a single row of largest pores that may or may not be visible without lens.' And then to a sub-sub-sub-group, those with 'Earlywood pores not visible without lens (maximum pore diameter less than 200 μm), mostly in a discontinuous row.'

But I was still not there, because there were three possibilities listed: Winged Elm, Cedar Elm, and Rock Elm, but Hoadley had not shown end-grain images for them. So the next thing was to go to the Web, and look for data on the three Elm varieties. I started with Winged Elm, and found just the right kind of image at <http://www.wood-database.com/lumber-identification/hardwoods/winged-elm/>, with the results shown in the 10-power end-grain picture. Not quite right. Then the Cedar Elm, also not quite right. Finally, and with no more options, I got the Rock Elm end-grain image.

Bingo!



Winged Elm



Cedar Elm



Rock Elm

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

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

AAW's 29th Annual International Symposium is June 25-28, 2015, in Pittsburgh

Save on Registration and Celebration Dinner rates with Early Bird Registration rates that end on May 22.

The Pittsburgh Symposium will offer the most high-quality learning opportunities anywhere, and broad appeal regardless of your expertise. The Symposium packs in exceptional learning opportunities for woodturners. AAW's symposium features informative sessions that have been carefully selected to meet the needs of turners of wide-ranging expertise levels with an extensive range of topics: from classic bowl turning, to surface carving and embellishment, to segmented turning, to spindle turning, to hollow vessels, and more, the long list of learning topics will delight most any woodturner's interest area. Additionally, special interest groups, including segmented, ornamental, pen, multi-axis, women, disabled, and youth turners, will connect you to a peer group. You'll take away knowledge, tips, and techniques sure to enhance your woodturning experience regardless of your skill level. No other event offers you as many chances to learn from the world's best turners. They will have eleven rotations and sixteen rooms (more than ever before) featuring demonstrations by some of the most talented and inspirational turners around. With 176 sessions to choose from over three and a half days, you'll have more opportunities to observe and interact with top experts than anywhere else.

Furthermore, awe-inspiring exhibitions feature functional and sculptural works of contemporary wood artists in two juried international art shows. For "Creativity in Construction: A Collaboration of Materials", the ninth annual Professional Outreach Program (POP) exhibition, forty studio artists from ten countries created small-scale works with a focus on material, either combining wood with other media or creating the illusion of multiple materials through surface manipulation. All pieces will be offered in a simultaneous live and online auction scheduled for June 27, 2015. The second exhibit, "Merging", showcases the diversity of ideas, techniques, and approaches being developed by both our amateur and professional members. The theme reflects the merging rivers that shaped our host city of Pittsburgh, as well as the merging of ideas or materials to form a new, greater whole.

Additionally, the AAW Symposium's Instant Gallery is the largest display of turned-wood objects under one roof! The open member show features more than 1,000 art works and crafts in wood by woodturners who attending the Symposium. Many of the works are for sale.

And, finally the link!

You can view the Symposium Preview Booklet at
www.woodturner.org/?page=2015SymposiumPreview

Please take some time to look through this, and you will be hard pressed to stay home.

Future Meetings Schedule (Tim Aley)

Date	Demonstrator	Notes
5/14/2015	Michael Mocho	One week later than usual
6/10/2015	Eliot Feldman	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 Radtke)

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

Wounded Warrior Program (Don Van Ryk)

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

Treasury Report as of April 24, 2015 (Phil Brown)

Income Items			Expense Items		
<u>April Income:</u>			<u>April Expenses:</u>		
Membership	\$210.00		Demonstrator	\$130.00	
Name tag	9.00		Name tab	9.00	
Silent Auction	16.00		Liability insurance	266.00	
Demonstration Fees	165.00				
Total income	\$400.00		Total expenses	\$405.00	
Total funds available	\$3,689.55				

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 – exoticlumberinc.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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THE WOODTURNERS CATALOG
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(Continued from page 27)

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 accepted 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.)



*Joe Howard stands in a flood plain in Darnestown next to the 103-foot tall **National Champion** Pondcypress (*Taxodium ascendens*).*

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Volunteers

Position	Member
Wounded Warrior Support Program Director	Don Van Ryk
Skills Enhancement Program Director	Matt Radtke
Beads of Courage Program Director	Jeff Tate
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	Gary Guenther, Jeff Tate, Tim Aley, Michael Colella
Show, Tell & Ask Leader	Michael Colella
Show, Tell & Ask Recording	Richard Webster
Demo Fee Collection	Bob Grudberg
Wood Identification Wizard	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