



# MCW Newsletter



Vol. 2016, Issue 4

**Montgomery County Woodturners**

<http://montgomerycountywoodturners.org>

Page 1

April 2016

<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>Member News</i>	10
<i>Meeting Minutes</i>	11
<i>Wounded Warriors</i>	13
<i>Bring-Back Challenge</i>	14
<i>Last Month's Program</i>	15
<i>Show, Tell &amp; Ask</i>	20
<i>Skills Enhancement</i>	20
<i>Back to Basics</i>	21
<i>AAW Focus</i>	22
<i>Davis Library Exhibit</i>	23
<i>Joys of Turning Demos</i>	24
<i>Champion Tree Piece</i>	27
<i>Safety First</i>	30
<i>Video View - Instructional Video of The Month</i>	31
<i>CLICK IT - Web Site of the Month</i>	32
<i>YMMV</i>	33
<i>MCW Resources</i>	36
<i>Treasury Report</i>	37
<i>Member Discounts</i>	38
<i>Future Meetings</i>	39
<i>Contacts - Volunteers</i>	40
<i>Contacts - Officers</i>	41
<i>Tailstock</i>	41

## Next Meeting

Item	Text
Date:	WEDNESDAY, April 13, 2016
Time:	7:00 - 9:30 PM
Location:	Woodworkers Club 11910-L Parklawn Drive Rockville, MD 20852 (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"><li>• Check in your piece for ST&amp;A</li><li>• Pay demo fee and wear your name tag</li><li>• Meet and greet other Members</li><li>• Bid on Silent Auction items</li><li>• Sign out and pay John Laffan for videos and books from our Lending Library</li></ul>
7:00 - 7:25 PM	Business Meeting
7:25 - 7:45 PM	Show, Tell & Ask
7:45 - 9:15 PM	Program: Tom Wirsing - <b>Large Platter Making</b>
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)

### Tom Wirsing: Everyone Can Turn a Perfect Platter

**T**his demonstration will explain how woodturners of every skill level can turn exactly the platter they desire. The demonstration will concentrate on the use of gouges to turn a large platter and scrapers to fine-tune the platter's contours and curves. Special consideration will be given to demonstrating easy-to-master techniques for using negative-rake scrapers to refine curves, eliminate all irregularities and tearout even on difficult woods, and achieve exactly the desired results. The demonstration will include a short discussion of changes in modern steel and grinder technologies which are changing our choices of turning tools.



Tom Wirsing was born in Roanoke, Virginia, in the Shenandoah Valley, an historic center of American furniture building and woodturning. Tom's dad was an expert on American period furniture and had a well-equipped workshop which included a lathe. Tom began turning wood as a boy. After graduating from Roanoke College with a degree in Physics, Tom began traveling extensively. He lived and worked in Europe, Asia, and 9 US States. The lathe in his dad's workshop became distant memory.

About 20 years ago Tom found himself working for the Hewlett-Packard Company in Chicago and living in a house with a spacious basement. He bought a lathe and began turning wood again. At first he made mostly furniture but, almost by chance, he attended a demonstration by Richard Raffan, a well-known Australian woodturner. Richard took a rough piece of American black cherry timber and turned it into a wonderful bowl. Tom was hooked.

Thus began Tom's interest in creating art pieces on the lathe. He now turns primarily platters and bowls from a variety of woods. His favorite wood is figured maple.

Tom served two terms as president of the AAW. He also served two terms as president of the Front Range Woodturners in Denver. Tom has demonstrated at the AAW Symposium, the Utah Woodturning Symposium, the Rocky Mountain Woodturners Symposium, Turnfest in Australia, as well as many AAW chapters across the USA and Canada.



Tom resides with his wife Melinda on a ranch in north Boulder County, in the foothills of the Colorado Rocky Mountains, where he grazes Angus cattle, builds furniture, and turns wood. Visit Tom's web site at [www.thomaswirsing.com](http://www.thomaswirsing.com).

There will be a \$10 Demo fee.

## Editor's Corner (Bill Long)

**O**ur April 2015 Newsletter contained 29 pages. This one has 41. Yes, that is a 41% increase. The numbers don't tell the story, though.

Some sections have been constantly there throughout the last year. What has changed is two things: new columns and expanded special articles from members.

New sections, most from Gary Guenther, include:

1. *Bring-Back Challenge*, a brief ½ page telling of who won the last challenge, what was received, and who made it.
2. *Click-It*, a ½ to 1 page reference to an interesting Website on woodturning
3. *Video View*, a ½ to 1 page reference to an instructional video on woodturning
4. *MCW Resources*, a 1 page list of resources for MCW members available within our own membership confines
5. *Tailstock*, a ½ page presentation of the item selected to be the "cover" thumbnail shot of the Show, Tell & Ask web photo album from the last meeting – placed as the "back cover" of the Newsletter.
6. *AAW Focus*, a 1 page presentation of current activity at our parent organization.
7. *Back to Basics*, a 1 page presentation of a basic tutorial on woodturning, taken recently from a serialized AAW tutorial.
8. Montgomery County Library exhibits by MCW Members (contributed by Phil Brown)



These new columns have added about 7 pages to the size of the NL.

What else is new is increased activity by Members to write about their woodturning experiences. In April 2015 there were two stories about new programs for MCW (1 page on "Empty Bowls" and 2 pages on "Beads of Courage"), a 2-page article about turning raw burl wood by me, and a 1-page article about the historical work of Stoney Lamar by Phil Brown. Those articles contributed 7 pages to the total.

This month there is a 3-page article by Gary Guenther in his occasional Your Mileage May Vary series, a 3-page article by Mike Colella on his experience turning for children at the recent Washington ArtWorks festival as part of MCW's demonstration there, and an article by me on turning a chunk of strange wood from one of Montgomery County's Champion Trees into a turned piece that has unique wood characteristics.

Kudos to Gary for the new columns, to Phil for continuing work on the Library Exhibits, and to all members who write articles about their turning activities.

## President's Perspective (Ellen Davis)

*"The best laid plans of mice and men often go awry"* - Robert Burns

This month the quote is at the beginning of this article instead of at the end. "Why?" you might ask. Well knowing that all of you read the Newsletter in its entirety and have noticed that a wood related quote is always at the end of this article, why would I include a non-wood quote at the beginning?

Excellent question and observation by the way. I am a planner, a thinker, a worrier, and a day dreamer, which allows me to prepare for many situations even if they don't occur. We, as woodturners, tend to look at a piece of wood and work to create what we have imagined for it to become.



But alas; wood, like life, has a way of asserting itself and taking your plans and ideas and chucking them out the window. This last month has been one (of the many) times in my life when the best laid plans went awry. It did remind me of the first bowl that I turned while learning with Mark Supik.



All plans in place and on track. I am happy and feeling great.



Every plan ripped to shreds, stomped on and run over. I am frustrated and not happy.

Plan, think, dream, prepare, and work out some of the details ahead of time before you pick up a gouge. These are just a few of the important attributes of woodturning. The same is true for being a member of this fantastic club. Even though I had planned everything out for the March meeting, I was unable to attend. To MCW's credit and the efforts of everyone that participates in this group, the meeting went off without a hitch (other than Stan playing dominoes with some wood slabs that I heard about).

MCW needs more of its members to participate, to help plan, to help create, to help prepare and work out some of the details ahead of time so that each meeting, no matter what hap-

(Continued on page 5)



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pens, is fun and informative. Please offer up some of your time each month, every two months, four times a year, or all the time. Help your club be the best it can be.

A special Thank You to Bob and Gary for taking the lead and ensuring all went well.

## Ellen

*"If you want to build a ship, don't drum up people to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea."*  
-- Antoine de Saint-Exupery

P.S. - OK, couldn't help myself. A wood quote at the end as well! See you all soon!



Joe Howard with the Maryland State Champion Kobus Magnolia

## General Announcements (Gary Guenther)

**MCW Demonstrations at WAW:** Thirteen MCW volunteers shared in transporting a lathe, grinder, shield, table, and set of samples to Washington ArtWorks and providing nine hours of live woodturning demonstrations to augment their Spring Festival of the Arts Open Studio Weekend in early April. Thanks to Jeff Tate, Clif Poodry, Carl Powell, John Laffan, Eliot Feldman, Richard Webster, Mike Colella, Bob Anderson, Emily Koo, Beth McClelland, Bill Long, Manu Suarez, and Gary Guenther for making this event a great success. Public participation was excellent, and the volunteers had fun. Please see the photo album at

<https://picasaweb.google.com/106891946865477202075/MCWApril16DemosAtWashingtonArtWorksFestival>

Also see the special article on the joys of public demonstration by Mike Colella (photos by Emily Koo) on page 24.

**NIH Exhibit:** Thanks to contacts made at NIH by Clif Poodry and Stan Wellborn, MCW has been offered prominent exhibit space in the main lobby of the National Institutes of Health Clinical Center building in Bethesda from mid **July** to mid **September**. Phil Brown is collecting pieces. Please bring your works to the April meeting, with boxes for transportation, to give to Phil. Photographs are needed, so feel free to display them in our Show Tell & Ask session first, if you haven't already shown them. Mike's Gallery shot will be your photo.

**Phil Brown highlighted in April *American Woodturner*:** Phil Brown is more than "just" our MCW Founder, First President, current Treasurer, Director of our Public Library shows, provider of wood for the Silent Auction, and more -- he has been a valued and esteemed member of the American woodturning community for over 30 years. His superb, signature works are in all the best collections. His unceasing energy in promoting our craft/art is the reason you are reading this Newsletter, because he called the first meeting of MCW to order based on a combination of good planning and wishful thinking. In the April issue of *American Woodturner*, David Fry tells Phil's story to the world so all can appreciate it, and the headline photo was taken by Tim Aley. Don't miss it. For more, also see *Click It* on page 32.

**MCW Gallery Exhibit at WAW moved from June to November:** Our 2016 Exhibit in the Gallery at Washington ArtWorks has been rescheduled from June into the advantageous time of their Fall Festival of the Arts in **November**. Our pieces will not only be in the gallery for a month, beginning with a First Friday, but also during the heavy-traffic weekend Fall Festival of the Arts, right before the holidays. This will be ideal for sales. Please be thinking about a piece or two to enter and possibly sell. Collection will be at the October meeting.

**Skills Enhancement Program:** Our monthly Skills Enhancement session for April will be held on Friday, April 15. Get your taxes done before the last day! Please sign up with Matt Radtke in advance. Both Matt and Eliot Feldman will be available to help with instruction and mentoring.

(Continued on page 7)

(Continued from page 6)

**Wounded Warriors Program:** MCW WW Program Director, Don Van Ryk, has worked with dedication and persistence to arrange a new partnership with a different group at Walter Reed for our joint Outreach program of pen turning instruction in conjunction with the Woodworkers Club. Sessions will be at the same time of day as before but moved from the previous Wednesdays to a new day, Friday. The first new session was held on Friday, April 1, from 12:30 a.m. - 2:30 p.m., and the next one will be on April 22 at the same time. We trust that our volunteers will return with renewed energy. The remaining sessions are tentatively scheduled on the following dates: April 22, May 06, May 27, June 10, July 15, and Sept 16; these are all Fridays. Please monitor the calendars on the Web Site and in the Newsletter for the latest information. Don will send emails as appropriate.

**Public Library Exhibits:** The traveling MCW Public Library shows are drawn from a group of pieces loaned by you all to Phil Brown for the entire year. Phil has a fine selection for 2016, and he thanks the participants for their support. For **April**, the exhibit has been moved to the Davis Public Library. Thanks to Jeff Tate for his help with setup. See it here: <https://picasaweb.google.com/106891946865477202075/MCWApril16DavisPublicLibrary>

**Turning for Tomorrow:** From Mentor Bob Anderson: MCW Apprentice Member Noah Dove took his own lathe to his school, the School for Tomorrow in Silver Spring, and did a woodturning demonstration that was well received. Congrats, Noah, on a great job.

**Turning Works:** This MCW Program, directed by Jack Enders, has been restructured for 2016 (from our previous "Empty Bowls" project) to support the Interfaith Works organization in Montgomery County. It is a way you can help give back to the less advantaged in our community. Please plan to donate a bowl or other turned object for them to use in their fundraising activities. Bob Grudberg got the program off to a great start by donating a large cherry bowl, and Richard Webster will be very generously bringing three bowls to the April meeting. We have several people signed up to donate, but we would like to have lots more. We're aiming for a final collection in **September**, at which time we'll donate them to IFW.

**Beads of Courage:** We have already seen some lidded bowls (boxes) donated by Joe Stout, Bob Grudberg, and Jeff Tate. Please plan to help MCW donate more lidded bowls to Johns Hopkins Pediatric Oncology for children fighting cancer. Show them first at our April and May Meetings. Mike Colella has issued a further challenge to also make magic wands! There will be a judging and prize at the **May** meeting. He'll put a spell on you if you let the kids down! Program Director Jeff Tate will be collecting your works at these meetings.

**AAW 30th Anniversary Symposium in Atlanta:** [AAW 30th annual international symposium](#) will be held at the Atlanta Convention Center at AmericasMart in downtown Atlanta, **June 9-12, 2016**. The [Atlanta Westin Peachtree Plaza Hotel](#), which is connected to the convention center, will be the host hotel. Hotel and Symposium Registration are open. Please visit the AAW website to register and to keep up to date with all of the latest information. This is a 3-1/2 days you'll never forget. It will be my fifth Symposium. Highly recommended.

(Continued on page 8)

(Continued from page 7)

**Welcome New Members:** So far this year, we have three new Members. In January, we picked up Stephen Price and Anna Sattah. A few days ago, we were joined by Ralph Hecht. Please make them all feel welcomed.

**Web Album Links from the March Meeting:** The March Meeting, Show Tell & Ask, and Program are well documented in photos of all the activities. Please take a look at them here:

<https://picasaweb.google.com/106891946865477202075/MCWMar16Gallery>

<https://picasaweb.google.com/106891946865477202075/MCWMar16Meeting>

<https://picasaweb.google.com/106891946865477202075/MCWMar16Program>

Please note that the latter contains a highly-detailed, step-by-step set of illustrated instructions for making Mark St. Leger's famous Rock-A-Bye Box. It includes making a multi-axis chuck and a collet chuck as well as the turning (and hollowing) of the three-sided box, the lid, and the multi-axis finial. The video of Mark's demo is also available on DVD from our Lending Library. Check with our Lending Librarian, John Laffan.

**Kaleidoscopes coming back to Rockville:** Brewster Kaleidoscope Society and the Strathmore Mansion celebrate: *Kaleidoscopes 200 Years*.

**The Brewster Kaleidoscope Society**, an international organization for kaleidoscope artists, collectors, and retailers, will be hosting their Annual Convention, April 28 - May 1, 2016, at the Hilton Washington DC/Rockville, located at 1750 Rockville Pike in Rockville, MD. In the Regency Ballroom at the Hilton, the BKS convention will have a showroom featuring fifty internationally known kaleidoscope artists and over 1000 kaleidoscopes which will be on display for public viewing and purchase. The showroom will be open to the public at no charge at the Hilton on Saturday, April 30 from 10 a.m. to 4 p.m., and Sunday, May 1, from 12-4 p.m. The convention is open to all registrants and includes "make you own" kaleidoscope classes, talks and presentations about the art of kaleidoscopes. See <https://brewstersociety.com/kaleidoscope-convention/info/> A special feature of each convention is when the artists unveil their newest, never before seen, kaleidoscope designs and creations.

**Strathmore Mansion Juried Kaleidoscope Exhibit:** April 23 - June 4. See kaleidoscopes in a whole new light at the 200<sup>th</sup> Anniversary show sponsored by Strathmore and the Brewster Kaleidoscope Society. <https://www.strathmore.org/visual-arts/exhibitions/kaleidoscopes> The Mansion at Strathmore (10701 Rockville Pike) is pairing with the Brewster Kaleidoscope Society for an exhibit representing 51 kaleidoscope artists from around the world exhibiting over 150 modern kaleidoscopes and related works. The exhibit will run from April 23-June 4. An online catalog of the exhibit will be available at [www.brestersociety.com](http://www.brestersociety.com) after April 23.

Since the invention of the kaleidoscope in 1816, kaleidoscopes have come a long way. They are no longer just considered toys, but are now recognized as works of art. Kaleidoscopes are being created by some of the most talented artisans around the world, in a wide range of disciplines -- everything from wood, glass, metal, paper, acrylics, and more. It is not just the beautiful exterior of the kaleidoscope that draws attention, but also the incredible visual imagery that hides deep within each one."

(Continued on page 9)



*(Continued from page 8)*

This is the 26<sup>th</sup> Annual Brewster Kaleidoscope Society Convention and the 30<sup>th</sup> anniversary of the Brewster Kaleidoscope Society. In 1986, the society was founded by Cozy Baker, long time Bethesda, Maryland resident and author of the first seven books written exclusively about kaleidoscopes and their emergence as a modern art form. Cozy curated the first ever kaleidoscope exhibit at the Strathmore Mansion in 1985. This is the seventh kaleidoscope exhibit to be shown at the Strathmore in the past 31 years.

Woodturner James Duxbury (who demonstrated kaleidoscope making at MCW in October of 2010) is teaching a class "Rocket Ahead with Wooden Kaleidoscopes" at the Strathmore Mansion on Sunday, May 8 from 1-4 p.m. Tickets can be purchased at <https://www.strathmore.org/visual-arts/exhibitions>. Other classes are also available at the Mansion at Strathmore for anyone who wishes to learn techniques for creating kaleidoscopes. Woodworker Phil Coghill is teaching at class at the Strathmore on Monday May 2 from 12-4 p.m. titled "Sweet Dreams Kaleidoscope Class".



## Member News (Phil Brown)

**M**ike Colella is pretty excited (and scared) because he made a big commitment to the Maryland Renaissance Festival by purchasing a permanent booth at the Faire, which means he will be there for the whole season EVERY year. That's a lot of magic wands, ornaments, bottle stoppers, and bowls too. See faire: [www.marylandrenaissancesfestival.com/](http://www.marylandrenaissancesfestival.com/)

David Fry wrote a generous article about **Phil Brown's** flare vessels, which is in the April issue of *American Woodturner*, page 22. Photo by **Tim Aley**. See the article at: [www.montgomerycountywoodturners.org/Documents/Final\\_PhilBrown.pdf](http://www.montgomerycountywoodturners.org/Documents/Final_PhilBrown.pdf)

**Ken Lobo**, also a member of Chesapeake Woodturners, "did a great job of coordinating" their juried exhibit at Montpelier Mansion, which opened March 19th and continues through May 1st. He with his team of volunteers conducted the set up for the show featuring 62 pieces from CW members. He also organized the successful opening of the show. He has three pieces in the exhibit. The show is free and is at 9652 Muirkirk Rd, Laurel, MD. For more information, see: [www.pg parks.com/page67842.aspx](http://www.pg parks.com/page67842.aspx)

**Clif Poodry** teaches *Beginning Bowl Turning* during the evening of April 18-19, May 23-24, June 27-28, July 25-26, Aug 22-23, Sept 26-27, Oct 24-25, and Nov 28-29; and *Introduction to the Lathe* April 4-5, May 9-10, June 6-7, July 11-12, Aug 8-9, Sept 12-13, Oct 3-4, Nov 14-15, and Dec 5-6 at the Woodworkers Club. A minimum of three students are required to conduct a class. To register, call 301-984-9033, or go to: [woodworkersclub.com/classes/](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](mailto: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, April 10<sup>th</sup>, Saturday, May 21<sup>st</sup>, and Sunday, June 12<sup>th</sup>.
- Bowl Turning Fundamentals using green wood on Saturday, April 9<sup>th</sup>, Sunday, May 22<sup>nd</sup>, and Saturday, June 11<sup>th</sup>.
- The Next Step - For Returning Students is one Saturday each month 9:00 AM to noon, \$75/class. Subjects to be announced for May 28<sup>th</sup> and June 18<sup>th</sup>.
- Afternoon Open Studio occurs one Saturday each month from 1:00 PM to 4:00 PM, for \$30/session on May 28<sup>th</sup> and June 18<sup>th</sup>. For details, click on "Get Schooled Here" at [marksupikco.com](http://marksupikco.com) FYI, Mark reports that his shop made 25,000 beer taps last year for microbreweries across the country.

**Don't be shy! Promote yourself. Tell us about your woodturning activities in the MCW Newsletter. Send your information by the 23<sup>rd</sup> of the month to Phil Brown, [philbrown@comcast.net](mailto:philbrown@comcast.net)**

## Meeting Minutes (Tina Chisena)

### MCW Meeting March 17, 2016

The meeting was called to order at 7:05 PM by VP Bob Anderson, substituting for Ellen Davis. He closely followed the Agenda which Ellen had sent out to all the members.

He reminded folks to wear their name tags, and to remember to remove Silent Auction items which they have brought but which did not sell. He welcomed one guest, Ted Michalek from the Chesapeake Wood Turners.

In the Bring-back Challenge, Jeff Tate won a cigar pen from previous winner Matt Radke.

We were reminded to renew our membership, if we had not already done so, by paying dues to either Phil Brown or Jim Allison.

There was a brief discussion led by Gary Guenther about a problem with the emailing of the Newsletter, in that several people did not receive their Newsletter. Gary got a show of hands and worked out some plan to analyze and remedy the situation.

Mention was made of our **Facebook** presence -- the link is in the Meeting Agenda that Ellen emailed to all Members.

Our new Lending Librarian is John Laffan, a relatively new member, whom we are very happy to have in that role. Joe Barnard volunteered to be the back-up Librarian. Clif Poodry, our Librarian for the last nine years, was honored with a Certificate of Appreciation.

On the volunteer front, we are in need of one or more **program writers**. This person's duties would consist of taking notes during the monthly program/demonstration and writing it up as a couple-page article for the Newsletter. Photos will be made available by Gary. This is a critical position, and it needs to be filled. If we have two or more people willing to do this job, Bill Long would coordinate their efforts.

Gary Guenther worked with **Washington Art Works** (WAW) to secure our now yearly show, which will be held in November of 2016, and to increase our visibility with a live turning demonstration during the weekend of April 2-3. Gary has coordinated times and turners and has emailed the membership with that information. Thirteen members are participating.

Thanks to Stan Wellborn and Phil Brown for getting us an opportunity to show our work at the NIH in July and August of this year. Phil has applications, which are also on the MCW website. Deliver your work at the April 13 meeting or no later than May 1<sup>st</sup>, which is the deadline for providing a list of pieces to the NIH.

(Continued from page 11)

**MCW's Public Library Installation** was located at the Potomac Public Library for March. but will have moved to the Davis Public Library for April. Visit the Library and check out the exhibit. Thanks to Phil and Jeff Tate for getting everything in place for this installation.

**Beads of Courage** is a continuing program in MCW. There is a May 12<sup>th</sup> deadline for these projects. Sign up to make a Beads of Courage lidded bowl. Questions about this program should be addressed to Jeff Tate [jbthunter@hotmail.com](mailto:jbthunter@hotmail.com).

Along with lidded bowls for this program, Mike Colella has issued a challenge to make a **magic wand** to be presented with the lidded bowls, or as a standalone. In addition, we will have a panel of Wizard judges to choose a winner of the coolest wand. These wands should be brought to the May 12<sup>th</sup> meeting.

**Turning Works:** Interfaith Works is a local charity that supports the poor and homeless in Montgomery County. MCW has pledged to support their fundraising efforts by providing turned wooden pieces for their use. We expect to have collections of pieces from you to donate to them by the September meeting. Please sign up to make a Turning Works bowl or other item. The contact person for this Program is Jack Enders: [jendersaero@verizon.net](mailto:jendersaero@verizon.net). Please sign up to help out with this.

**Wounded Warrior Project:** Don Van Ryk has worked tirelessly with Walter Reed to keep our WWP active. They requested a short break, and now it looks like we're back to helping our troops. The next session of the WWP will begin on Friday, April 22<sup>nd</sup> from 12:30 to 2:30 PM. Come to the Club and help out. Contact Don for more information at [dvanryk@niaid.nih.gov](mailto:dvanryk@niaid.nih.gov). Future dates are listed below on page 13 and on the Web Site.

#### **Activities News:**

**AAW 30<sup>th</sup> Anniversary Symposium**, Atlanta, June 9-12, 2016. This event will be held at the Atlanta Convention Center. The Atlanta Westin Peachtree Plaza Hotel, which is connected to the convention center, will be the host hotel. Registration for the Symposium and the Hotel are not open. Please visit the AAW website for up to date information on registration, demonstrators, vendors, etc. Volunteers are needed, so visit the website for more information.

**Mid-Atlantic Woodturners Association** is holding a two-day event in Lancaster, PA, Sept. 24-25, 2016. For more information check out the website at [www.mawts.com](http://www.mawts.com).

#### **Segmented Woodturners Symposium**

The Segmented Woodturners, an online chapter of the AAW, is holding it's 5<sup>th</sup> Symposium October 27-30, 2016 in Quincy, Massachusetts. Full brochure and registration can be found at [www.segmentedwoodturners.org](http://www.segmentedwoodturners.org) or by contacting Wayne Miller at [Wayneomil@segmentedwoodturners.org](mailto:Wayneomil@segmentedwoodturners.org).

(Continued on page 13)



(Continued from page 12)

**Skills Enhancement:** April 15 (Friday), May 15 (Sunday), June 10 (Friday), July 10 (Sunday), August 12 (Friday)

**Turning for Tomorrow:** Bob Anderson reported that MCW Apprentice Member, Noah Dove took his own lathe to his school and did a woodturning demonstration for them. Well done!

**Hands-on Mentors:** If you would like to volunteer to be a mentor, please let us know. If you need a mentor, please contact any Officer.

**MCW Video and Book Library:** Books and DVD's are available for rental. \$2 cheap! Thanks again to John Laffan, our new Lending Librarian.

**Future Meeting Programs:** Dale Bright (5/12); Mike Sorge (6/16); Carl Powell (7/7); Dick Stohr (9/8)

**Show, Tell and Ask** was efficiently handled by Mike Colella.

**Evening Demonstration Program:** Mark St. Leger, made a "Rock-A-Bye" Box.

### **Wounded Warriors Pen Turning Program Schedule** (Don Van Ryk)

Session Date	WeekDay		Session Date	WeekDay
April 22, 2016	Friday		June 10, 2016	Friday
May 6, 2016	Friday		July 15, 2016	Friday
May 27, 2016	Friday		September 16, 2016	Friday

## Bring Back Challenge (Gary Guenther)

*It's nice to have a woodturned item in your collection from one of your friends.*

**E**ach month, we raffle off a piece by a Member, to be won by another lucky Member, and the winner's responsibility is to turn a piece of his own and bring it to the next Meeting to have it raffled off, in turn. It's a fun, if random, way for us to trade work amongst ourselves.



At our March Meeting, Matt Radtke's "cigar" pen was won by a happy Jeff Tate.



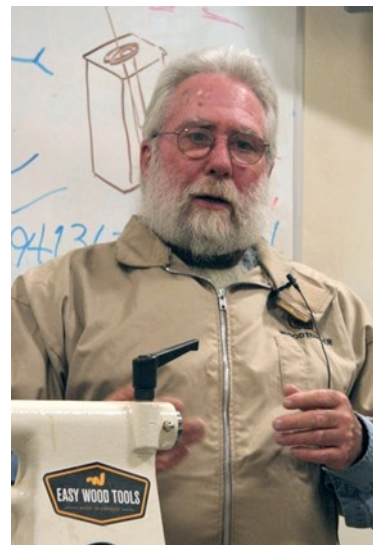
Matt made this large "cigar" pen in very curly koa, using a skew chisel to get a fine cut through the tricky, confused grain patterns. No sanding! CA glue finish. Nice job.

*Next month, Jeff will bring back something to raffle off to the next lucky winner.*

## Last Month's Program (Tina Chisena)

### Mark St. Leger Demonstration: Rock-A-Bye Box

**A**t the March 17, 2016 MCW Meeting, visiting professional woodturner Mark St. Leger demonstrated making his signature "Rock-A-Bye Box". Mark began his demo with a brief, but welcome mention of safety concerns. His long beard served him well as a place to clip the microphone, but as a turning hazard it is significant. He took out a long, woman's hair band and pulled it over his head and down to his neck to hold his beard out of the way. Then he tucked the beard into his turning smock, which he zipped up enough to hold the beard. His experiences as a high-school shop teacher perhaps have stood him in good stead, as he emphasized that common sense should apply to these situations.



To build the Rock-A-Bye Box, he had the following pieces prepared:

1. A cube of figured ash, approximately 2-3/8" on each side. (The actual size is optional, but the exactness of each side to each other is important -- it must be a true cube.)
2. A piece of blackwood, from which the lid will be made -- about 1"x1"x2".
3. A piece of ash or maple for the finial of the box lid -- approx. 5/8" x 5/8" x 2-1/2".
4. Maple block for collet chuck
5. Maple block for eccentric chuck
6. Maple block for jam chuck

#### Tools Use:

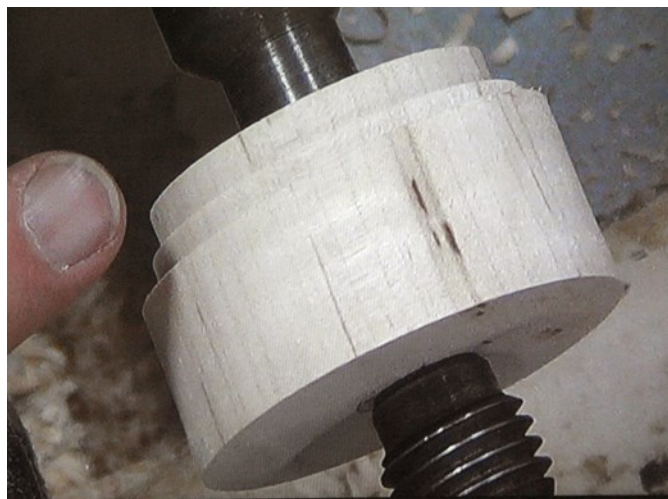
1. 5/8" spindle roughing gouge
2. 1/2" detail gouge
3. Three Mike Hunter small carbide cutter hollowing tools (designed by Mark St. Leger) — one straight and two swan necks (regular and back cutting)
4. Thin-kerf parting tool
5. Parting and beading tool
6. Vernier caliper
7. 1/4" round skew chisel
8. Spring-loaded center punch
9. Small steel round rod for knocking the point out of the live center

Early in the demo, Mark mentioned the ABC's of turning. I'm guessing this isn't new to most of our members, but it was new to me. It stands for Anchor, Bevel, Cut. He also mentioned **not** to do ACC, which means Anchor, Cut, Catch. It is probably a very fundamental thing, but good to have a nice, handy, easy-to-remember set of letters to keep one focused.

*(Continued from page 15)*

Note: all the steps to be described here may be viewed in our March Program photo album at <https://picasaweb.google.com/106891946865477202075/MCWMar16Program>

Mark began by preparing the maple blocks to be used as holding accessories. First he drew diagonals and used his spring-loaded center punch to mark the centers of each side of the blocks. On the eccentric chuck, which he worked on first, he marked centers on both sides, but also marked an off-center spot 1/8" from the true center, on one of the diagonals on one side. Placing the true center on the live center and the block against the spindle, he turned this block into a cylinder using his 5/8" Mark St. Leger signature Doug Thompson spindle roughing gouge. He cut a tenon on the headstock side using the parting-beading tool. He then moved the piece so the live center was on the off-center mark and cut a second tenon at a larger diameter than the first and farther down the block. Each tenon is less than 1/4" wide. The eccentric tenon will ultimately allow for the making of the multi-axis, "golf club" finial. Next, he screwed a scroll chuck onto the spindle, inserted the piece on its first tenon (the non-eccentric one), and turned the cylinder into a bull nose. He made a small dimple in the center of the bull nose with a detail gouge so it would center a drill bit. Using a Jacobs chuck in the tailstock, he drilled a 1/2" hole all the way through the eccentric chuck. This is to enable you to free your work from the chuck in a later step.



He then did some work on the collet chuck. He had already sawn a 1/8" wide slot nearly halfway across the thin block. This slot goes near but not to the center because he needs the center point for mounting. He mounted it between centers and turned it into a cylinder with a chuck tenon and set it aside. A center hole will be made in it later to the actual size of the lid tenon.

Next he did the preliminary steps in forming the body of the box from the piece of figured ash. He placed the ash cube (with its most attractive figure toward the tailstock) onto the lathe using the tailstock live center (without its point) and the empty headstock spindle to entrap the diagonally opposite corners of the cube. He checked and adjusted the orientation quite carefully, as the three projecting corners of the cube need to be precisely in a plane perpendicular to the axis of rotation of the lathe. He tightened the cube se-



*(Continued on page 17)*



(Continued from page 16)

curely between centers so it wouldn't slip when being turned. He began the shaping by taking shallow concave cuts from the tailstock side of the piece using his detail gouge. He left about 3/8" back from the three projecting corners. This concave cut will be the top of the box. He cut an indentation with the gouge to mark where the bottom of the box will be.

After marking the planned bottom location, he cut the preliminary convex curve of the box bottom surface using the detail gouge. He created a tenon on the headstock end of the block so he could mount it in a scroll chuck later. He then parted it off on the headstock side using a very narrow parting tool he made from a repurposed table knife. He put the scroll chuck back onto the lathe and inserted the newly-formed tenon of the box body into the chuck jaws. He removed the wood remaining in the center of the top area with a parting tool and cleaned up the shape of the top with the detail gouge by continuing the concave cuts toward the center.



He estimated the depth of drilling needed for the hollow and drilled a hole into the ash block using a 5/8" Forstner bit. He then performed careful hollowing through this hole using all three of his hollowing tools, starting with the straight one. At various stopping points, lacking an air compressor, he cleared wood

chips and dust out of the box manually blowing through a small plastic tube (out, not in!). He used a 1/4"

round skew chisel to clean up the opening and to chamfer the inside edge. The rounded skew's shaft burnishes the edge of the hole.



The top and inside of the box body are now complete. Next, the bottom of the rocking box must be turned. He made a jam chuck out of another maple block by turning a tenon to fit the box opening. A little "tongue oil" will expand the fibers of the tenon if it is made a tiny bit too small. The box was jammed onto it so the bottom could be shaped. He used pressure from a drilled golf ball placed over the live center and removed a lot of wood, eventually making the cuts defining the actual round-

(Continued on page 18)

*(Continued from page 17)*

ed bottom and finally gently cutting away the nub so the box body was being held only by friction of the jam chuck tenon in the opening. A little sanding on the bottom is appropriate here. Run through the grits with the lathe spinning but stay in the center and avoid the corners which must stay crisp. (It saves your fingers too!) Sand the corners carefully by hand for each grit. At this point, if one (or more) of the corners isn't a perfect point, it can be corrected by hand sanding. This completes the body of the box.

Place the blackwood in the chuck and turn the lid. He sized the lid tenon so it fits the hole in the box. He ground off the sharp corners of his vernier caliper so he can measure from the back side with the lathe running, while simultaneously cutting from the front side, without catching the tool on the work. He used the long point of the small, round skew chisel to cut decorative detail lines in the bottom of the lid, rough turned the top of the lid with a detail gouge, and parted it off using a thin parting tool he made from a Steakhouse steak knife.

Mark then put the partially-made collet chuck into the scroll chuck and turned a hole in the center to fit the lid's tenon. This hole goes all the way through the collet chuck for subsequent removal of the workpiece. The slit is there so you can tighten the scroll chuck jaws to compress the collet chuck to hold the lid securely. Once the lid was firmly grasped in this collet chuck, he completed the shaping and sanding of the top of the lid, made a dimple in the center with the long point of a skew, and drilled a 1/8" hole in the center by hand. This completes the body of the lid.



The final step is to turn the finial. Mark removed the collet chuck from the scroll chuck and clamped the small curly ash bar directly into the small opening inside the center of the scroll chuck jaws. He turned a tenon on the bar, 1/2" in diameter and 1/2" long, and jammed this ash bar into the hole drilled in the center of the previously-made 2-axis jam chuck. This chuck was then clamped in the scroll chuck by its larger, eccentric tenon, and he turned a half cove to a thin point using the 5/8" spindle roughing gouge, using his index finger tip as a steady rest. He moved the chuck to its smaller, parallel tenon, and turned a half bead, down to 1/8" diameter, to create the characteristic golf-club shape. He then cut a 1/8" tenon on this finial, to fit into the hole he had drilled in the lid. He parted it off carefully and caught it - no mean feat for something so tiny and delicate.

*(Continued on page 19)*



*(Continued from page 18)*

He pushed the finial into the hole in the lid and burned the tip briefly and carefully in the flame of a cigarette lighter to add a final touch of decoration to match the dark color of the body of the lid. The lid was placed on the box to complete the signature piece. Apply the finish of your choice. The box will rock on its lovely curvy bottom side.

This very instructive demonstration not only created a fine piece of wood art but also showcased a large number and wide variety of chucking techniques at the lathe. Win, win. Thanks, Mark!



### Show, Tell & Ask (Bill Long)

Name	Description	Wd.	Ht.	Ln.	Wood(s) Used
Bob Grudberg		6.5	10		Cherry
Bob Grudberg		5.8	14		Mahogany & Pecan
Bob Grudberg		4.2	9		Satin & Redheart
Bob Grudberg		4.8	7.8		Redheart & Satin
Steve Haddix	4 Snack bowl set	5	2.5		Ambrosia Maple
Jeff Tate	Acorn box	5	4		Ambrosia & Spalted Maple
Jeff Tate	Beads of Courage box	6	6		unknown & Sycamore
Jeff Tate	Box with bead knob	5	6		Spalted Oak & Sycamore
Bill Long	Vase	10	14		Poplar Burl
Bob Anderson	Bowl	5	2		Aluminum, Foam
Bob Anderson	Bowl	3.5	2		Aluminum, Foam
Bob Grudberg	Beads of Courage box	6	4		Not listed
Tim Aley	Plate	9	0.8		Oak
Mike Colella	2 Wands	0.8		15	Ipe & unknown
Tina Chisena	4 Dip pens	0.5		7	Olive, Maple, Mirindiba
Joe Barnard	Snake bangle	2.2	1		Walnut
Joe Barnard	Snakeskin bangle	2.2	0.8		Probably ash

### Skills Enhancement Schedule (Matt Radtke)

Session Date	WeekDay	Session Date	WeekDay
4/15/2016	Friday	7/10/2016	Sunday
5/15/2016	Sunday	8/12/2016	Friday
6/10/2016	Friday		



## Back to Basics (Gary Guenther)

# PRINCIPLES OF CLEAN CUTTING by Kip Christensen

**A WOODTURNER'S  
CHECKLIST** ✓

### Provided for our benefit by AAW

**T**hirty-five years ago, while I was a student at Brigham Young University, I attended a wood-turning demo in which Del Stubbs covered the underlying principles of clean cutting. Del explained the universal principles that always apply to cutting wood, and that we can usually trace poor results in woodturning back to the violation of one or more of these principles. Over the years I compiled my own list of principles involved in getting a clean cut. Following is a discussion of these principles with guidance for applying them. The applications are discussed mostly in relation to spindle turning but can be applied to bowl turning, as well.

## PRINCIPLE 3: BEVEL ANGLE AND LENGTH

### Principle

**A more acute bevel angle on your cutting tool (with a longer bevel) will produce a finer cut than tools with a more obtuse bevel angle (with a shorter bevel).** Unfortunately, longer bevels are more difficult to sharpen and require more skill to use. They are also less durable and don't hold an edge as long. As a result, when we apply this principle, we make compromises to find a balance that will give a good cut but be practical in use.

### Applications

Spindle gouges are used for general wood removal as well as detail work when spindle turning. The bevels on spindle gouges are generally ground between 35° and 45°, with 40° being a good happy medium. A detail gouge is basically a spindle gouge ground with a more acute bevel angle (30° to 35°). The longer bevel of the detail gouge allows for finer detail, but it is more difficult to control. Bowl gouges are used to make heavier cuts than spindle gouges and are typically ground to an angle between 45° and 60°, depending on the curvature of the inside of the bowl. Scraping tools, which are generally known for producing rougher cuts with more torn grain, are usually ground to between 45° and 80°. Sixty degrees is a common angle of a bevel on a scraping tool. *Photo 3* shows typical bevel angles for these three commonly used tools.

## Typical bevel angles



From top to bottom: round-nose scraper with 70° bevel; ½" (13mm) bowl gouge with 55° bevel; and ⅜" (10mm) spindle gouge with 40° bevel. Deciding on the right bevel angle and length is a compromise between quality of cut, edge durability, tool control, and access to tight spaces.

Kip's **Principle 4: Bevel Contact** will appear in the May issue of the MCW Newsletter.

## AAW Focus (Gary Guenther)

**G**et ready for the Atlanta Symposium! To kick off the weekend, you'll want to check out these Special Interest Night (SIN) sessions on Thursday, June 9 at 7:00 p.m. In their own words:

### Material Selection and Creation of Turned Objects

Philip and Matt Moulthrop will share their personal methods of turning, including how they select their wood, the lathe they use, and tools they have personalized. This will include a discussion about treating wood and some finishing methods. This session has been graciously sponsored by the [AAW Professional Outreach Program \(POP\)](#).

### Principally Pens

Join the Principally Pens virtual chapter for its annual meeting. As in past years, they will use the time to catch up on the latest news in the chapter, correct chapter member information, and spend the evening sharing. Bring your pride and joy pens and your problem pens to share with the group. They will have some surprises available to be drawn from those who participate in the Show & Tell. Learn more at [principallypens.com](http://principallypens.com).

### Segmented Woodturners

Anyone interested in segmented design is welcome to attend this annual meeting of the Segmented Woodturners, an online, virtual chapter of the AAW. We will share a slideshow of some of the past year's best segmented work, update everyone about chapter news, discuss the upcoming segmenting symposium in Boston, discuss new developments in the field, and have an engaging Q&A session.

Learn more about us at [segmentedwoodturners.org](http://segmentedwoodturners.org).

### Women in Turning (WIT)

[Women in Turning \(WIT\)](#) is the newest committee of the AAW, bringing together women worldwide who share a passion for woodturning. It is dedicated to encouraging and assisting women in their pursuit of turning, to sharing ideas and processes to further members' skills and creativity, and to increasing participation of women in the field of woodturning. ON SIN night we will be discussing our EOG auction collaborative, Fruits of Our Labor; the [WIT Hands-On Room](#); and upcoming WIT projects and initiatives. This will be a provide a lively, entertaining, and educational experience with plenty of time for networking.

### Woodturning Teachers

Calling all woodturning teachers! If you are a woodturning teacher at a middle school, high school, college, technical/vocational school, arts and craft center, adult education center, summer camp, or chapter, we invite you to join us for a special teacher-focused session. The agenda will include AAW benefits for teachers and students, an overview of symposium sessions well-suited to teachers and students, and more. You'll have an opportunity to ask questions and we'll provide you ample time to network.

[Register to join us](#) for AAW's 30th Annual International Symposium in Atlanta, Georgia, June 9-12, 2016, at the Atlanta Convention Center at AmericasMart.



## MCW Members Exhibit at Davis Memorial Library (Phil Brown)

**P**hil Brown and Jeff Tate installed 41 turned piece in the Davis Public Library at 6400 Democracy Blvd in Bethesda. The exhibit will be up until April 30th.



Members lending pieces are Tim Aley, Joseph Barnard, Phil Brown, Bob Browning, Tina Chisena, Mike Colella, Ellen Davis, Steve Drake, Jack Enders, Bob Grudberg, Ed Karch, Emily Koo, John Laffan, Paul Mazzi, Clif Poodry, Jeff Tate, and Richard Webster.



## Musing on the Joys of Public Turning Demos (Mike Colella; photos by Emily Koo)

**P**articipating in public demos is fun, sometimes a little scary -- hoping you don't make stupid mistakes in front of a crowd of people, and they can be very rewarding. Case in point: this happened during my rotation at Washington ArtWorks recently. I had the first time slot at noon on Sunday, and it looked kinda grim, as I stared at a room of empty chairs, save for one of my fellow MCW members cheering me on. So I began turning a simple spin top, hoping some delightful child would come by, and I could give it to them; but still no one came. And wouldn't you know it, the first top came out perfectly; I mean on its first spin, it went for almost a full minute. Great, 'no big deal' you say, so on to my second one.

Now it gets interesting. As I'm still admiring the outstanding :) job I did on the first top, a lady walks in, and with a lovely German accent asks when I will begin, as she looks in amazement at my STILL spinning top on the table. Before I could answer, she pulls out a nicely-turned top from depths of her purse to show me. Her sad story was that a friend gave her this top because she knew she was very fond of them, BUT frustratingly, the top did not spin very well at all. I tried, because sometimes it's just 'operator error', but, NO, this top was just a reject; but I didn't say that to her. So her desperate quest is to see if I can FIX it! Right, I'm going to try to re-turn and true up a finished top. After agreeing to my disclaimer, that there were no promises, and that I could COMPLETELY destroy it, in which case I would start from scratch and make her a new one, she agreed, and I accepted the challenge. Now I'm in trouble.

Luckily for me, the previous creator left a flat tenon on both sides for me to grip the top to work on it. So I begin, VERY carefully; no catches allowed here. (Is it getting hot in here, or is it just me?) I start by straightening up the spindle part which was kinda short to begin with. Then she asks if I can make the spindle longer; OK, there was enough material, so I did. Good, top part all done; a little sanding and it looks good. Now to reverse it, rotation not too bad, but it is a little off, so I totally reshape the bottom and smooth the tip. A little sanding, paste wax to make it shine and spin better, and I remove it from the chuck.

*(Continued on page 25)*





*(Continued from page 24)*

By now another spectator with a child, and a few others have joined the session and cameras flashing. Meanwhile, the German lady, who has not left my side, is watching in utter amazement as she waits to see if I was successful -- as too was I! We clear an area for the maiden spin and (drum roll please) snap it, and it spins perfectly! Needless to say she was VERY happy, and so was I. A simple 'thank you' would have been sufficient, but no, after happily spinning her "newly-revived" top a dozen more times, she repaid me with a gracious hug! THAT was a satisfying experience.



I'm not done yet; I still have 20 minutes left in my rotation. So what's next? I'm ready to leave tops for now and switch to a wand, since the little girl of seven, who had been watching the top scenario unfold, appeared to like the sample wands on the table. So I start, showing her the long, square block of oak that will eventually turn into one of those nice wands. The wood is between centers, face shield on, tool in hand... Chips start flying, square becomes round.

We stop for her inspection; she approves. Next I put on my 'leather glove/steady rest' as I continue to reduce the diameter. More chips a flyin'; the wand is taking shape and looking good. Success! The wand is fully shaped, and it didn't break -- always a good thing during a

*(Continued on page 26)*

*(Continued from page 25)*

demo, ESPECIALLY for a seven year old! A little sanding, then a 'sawdust friction rub'... that's my own term for grabbing a handful of chips in the leather-gloved hand that I use to grip the spinning wand for a few seconds. This puts a nicely burnished surface on the wood. Finally I finished with some friction polish and wax to make it feel good.

We stop to inspect, and the mother says 'how am I going to get the stubs off the ends?'. "Easy", I say, as I part it off cleanly, and voila! It's done. Good feel; nice length. I handed it to the little one; she was delighted. The best part comes when I tell her, "It's yours". Block of oak: \$0.29; friction polish and wax: \$.02; the look on her face: PRICELESS. That's a happy customer! We pose for a photo by MCW member Emily Koo, and another happy spectator moves on, never expecting she would watch someone create something so simple but so treasured as a magic wand, and then have it given to her!



Once more, fun time, and very satisfying. THAT, my friends, is what turning is all about. If you've never done a public demo, try it sometime. You'll never know what may happen, or whose day you'll make - in addition to your own.



## Callus/Woundwood on a Montgomery County Champion Tree (Bill Long)



What is at the intersection of the Champion Trees of Montgomery County and this member of the Montgomery County Woodturners? The piece I am making.



This project started with my participation in one of the tours of the Champion Trees of Montgomery County, hosted by Joe Howard of the Montgomery County Forestry Board and Carole Bergmann, M-NCPPC Forest Ecologist. These tours are held every year, sponsored by various local agencies.



One of the trees we visited is the European linden tree at the Woodland Horse Center in Silver Spring. The tree is 24 feet in circumference, 112' feet tall, and has a spread of 81 feet. Using one simple way to estimate ages of trees, it is probably about 300 years old, meaning it was planted in the early 18th century by some settler from Europe. We showed the tree in the May 2015 Newsletter.

The tree is related to the American linden or "basswood" tree. It is soft for a hardwood, with Janka hardness of 700 lb<sub>f</sub> (compare with Cherry - 950, Hard Maple - 1450, and Black Walnut - 1050), and is favored by carvers because of that quality.

A few months after the tour, Joe called to say that a long limb had fallen from the tree, and that it appeared to contain a number of burls. He wanted to know whether I wanted some of the wood. We went to the site and carved the limb, which was about 9" in diameter, into several lengths, some of which I took home; they are shown in the photo. My work-piece is from the limb.



The limb fell from the tree because it was weakened by damage and invasion of pests. Much of it is affected by rot, so the wood is quite funky. It contained a number of burls and a callus where a sub-limb had broken off or had been cut off.

I decided to make the callus the focus of my current piece, so I started turning with that in mind. I used a trick learned from Clif Poodry about gripping such a piece -- use the bare

(Continued on page 28)

*(Continued from page 27)*

leading edge of my chuck to hold the rather uneven surface of the callus/woundwood while inserting a point on the other end. It worked well enough to enable me to make a tenon opposite the callus.

'Callus'? What is that, anyway? When a limb is cut off a trunk or another limb of a tree, a weeping wound is left. Two new kinds of growth appear. One is the callus, a growth around the rim of the wound. This growth is made of undifferentiated cells, and is about as dense as the wood. And there is the 'woundwood'.

The picture to the right is a callus/woundwood component of a maple tree in my neighborhood. The tree is about 18" in diameter. What shows is the light gray rim around the wound - the callus. Inside the callus is the stump of the limb that was removed. Behind the stump, unseen, is the woundwood.

Woundwood covers the heart of the wound. It is much denser than the wood of the tree, or of the callus. And it is filled with lignin, a biologically natural polymer. The lignin in the piece of European linden is hard -- hard like ironwood or Manzanita root burl; twice as dense/hard as the heartwood.



"Woundwood is a very tough, woody tissue that grows behind the callus and replaces it in that position. When woundwood closes wounds, then normal wood continues to form. After wounding, callus forms first about the margins of the wound. Woundwood forms later as the cells become lignified. Callus is a tissue that is meristematic, low in lignin, and homogenous as to cell types. Woundwood is not meristematic, is high in lignin, and has differentiated cells -- vessels, fibers, axial and radial parenchyma. Woundwood is differentiated tissue that has lots of lignin." (TreeDictionary.com)

Once I picked this piece of the tree to work on, I realized that I was in unfamiliar territory. I had worked with straight-grained wood, and I had worked with burl wood. This was not like either. As I dug in to the work, I simultaneously dug into offerings on the Web about what I encountered.

*(Continued on page 29)*



*(Continued from page 28)*

As with a burl, starting work on the callus involved a lot of debris removal. Screwdriver and carving chisel work, some before putting the piece on the lathe. The cleaning revealed the woundwood; the callus was visible from the beginning.

Turning to the outside of the piece, I followed recent work of mine and made a base out of the 'natural' wood of the piece. Then I took the piece to the MCW demo at Washington Artworks, and continued turning/exploring.

The surface of the woundwood was very jagged and uneven. I decided to turn a small bowl in it. That gave me more information, both as to the hardness of the woundwood and as to its thickness. Next I smoothed out the jaggedness by a combination of carving and power (Mototool) grinding. With the completion of the smoothing work, I decided to test whether I could sand it to take off some small rough places. That didn't work. The sandpaper immediately clogged.

Even with the roughness on the woundwood by the carving, the texture of the surface was also smooth, like the surface of water in a very slight wind - rough and smooth at the same time. And it was quite pungent. Putting that information together, I wondered what would happen if I buffed it. It developed a striking sheen, so much so that I wonder about putting a finish on it.



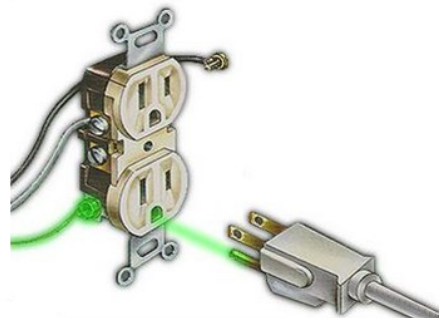
## Safety First - Issues from our Demos at Washington ArtWorks (Bill Long)

Several months ago we started paying more systematic attention to safety concerns in our individual lathe work, and in our attention to safely turning when we demonstrate turning to others at their sites. We included a 'Safety First' column in the Newsletter in February 2015, focusing partly on the need for a First Aid Kit dedicated to use by MCW. We bought it that month, as reported in the March issue.

At the recent demo at WAW, when we set up the equipment, we did not bring the First Aid Kit. When I took my turn at the lathe in the last session on Sunday, I brought my own. And I looked around for other safety issues. Here is my list (others can add to it):

1. No First Aid Kit
2. The third prong of the power cord for the lathe had been snipped off
3. No non-skid mat for the turner -- the floor was painted concrete, and slippery
4. No extension cord for the lathe -- I had to step over a stretched cord many times
5. No duct tape to hold the lathe cord down so it wouldn't be tripped over

We'll do better next time!



## VIDEO VIEW - Instructional Videos of the Month (Gary Guenther)

*Free, online woodturning demonstrations for your viewing pleasure...*

**J**ohn Lucas has been playing with wood for 35 years and turning for more than 25. He is a retired professional photographer who is also a professional woodturner in Tennessee. John is the original Energizer Bunny -- none of his many friends and acquaintances can understand how he packs so much activity into every day. He is well known and widely respected for his signature hand mirrors, his intimate connection with the woodturning community on the WoodCentral turning forum, his clear understanding of how woodturning tools work and the ability to explain it, and his acclaimed, informal instructional woodturning videos. Aha! Videos. That's the story.

Johns 'home' site on YouTube is here:

[www.youtube.com/user/john60lucas/videos](http://www.youtube.com/user/john60lucas/videos)

From this location you can access his many videos. I'll mention just some of them here to catch your attention and point you in the right direction to find what you may be interested in seeing. Here is a sample that may be of interest to you. The run times are in parentheses -- basically short and to the point. John is the real deal. You can believe what he says.



Sharpening tips (4:50): [www.youtube.com/watch?v=Xbggxi2kgyc&nohtml5=False](http://www.youtube.com/watch?v=Xbggxi2kgyc&nohtml5=False)

Truing a grinding wheel (4:18): [www.youtube.com/watch?v=Wq2tPtFpC8&nohtml5=False](http://www.youtube.com/watch?v=Wq2tPtFpC8&nohtml5=False)

Sharpening problems: (5:55): [www.youtube.com/watch?v=9W2m9JCG6iY&nohtml5=False](http://www.youtube.com/watch?v=9W2m9JCG6iY&nohtml5=False)

Sharpening skew (8:25): [https://www.youtube.com/watch?v=MJYNLkPh\\_LM](https://www.youtube.com/watch?v=MJYNLkPh_LM)

Sharpening spindle gouges (7:25): [www.youtube.com/watch?v=BOEL7Q3CpZc](http://www.youtube.com/watch?v=BOEL7Q3CpZc)

Skew types and grinds (8:49): [www.youtube.com/watch?v=YFIZyGKYro4](http://www.youtube.com/watch?v=YFIZyGKYro4)

Skew practice (8:27): [www.youtube.com/watch?v=tZVlhr9fLCM&nohtml5=False](http://www.youtube.com/watch?v=tZVlhr9fLCM&nohtml5=False)

Skew practice 2 (13:23): [www.youtube.com/watch?v=vA91yJ9KhKU&nohtml5=False](http://www.youtube.com/watch?v=vA91yJ9KhKU&nohtml5=False)

Turning beads 2 (14:58): [www.youtube.com/watch?v=bjYehUsMdB4&nohtml5=False](http://www.youtube.com/watch?v=bjYehUsMdB4&nohtml5=False)

Turning a cove (12:18): [www.youtube.com/watch?v=DSybPNw4F1o&nohtml5=False](http://www.youtube.com/watch?v=DSybPNw4F1o&nohtml5=False)

Using a parting tool (12:23): [www.youtube.com/watch?v=9W2m9JCG6iY&nohtml5=False](http://www.youtube.com/watch?v=9W2m9JCG6iY&nohtml5=False)

Spindle roughing gouge (10:09): [www.youtube.com/watch?v=h8YYYA-6jQ&nohtml5=False](http://www.youtube.com/watch?v=h8YYYA-6jQ&nohtml5=False)

Shear scraping (8:44): [www.youtube.com/watch?v=7oeiVQLeOd4&nohtml5=False](http://www.youtube.com/watch?v=7oeiVQLeOd4&nohtml5=False)

In addition to these, John has a whole set of videos devoted to the use of the various Hunter carbide *cutting* tools that I use and highly recommend.



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

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

Anybody know this guy? Well, let's see...

Back in the day, Phil Brown was one of the first members (#105) of the fledgling *American Association of Woodturners* in 1986, and he had already been turning for ten years at that time. Always very active, he was one of the founding members of our local Capital Area Woodturners. I first met him there about 14 years ago. But, for most readers here, Phil is the Founder of MCW because he wrote a letter to selected sample of people to find out if they might be interested in having a woodturning meeting in Rockville, instead of going all the way to Alexandria or Annapolis. The rest is history. I am proud to say that your author's \$20 bill, quickly whipped out of his wallet at the MCW formation meeting in January 2007, was the first income of the newly formed club. I guess that makes me member #002. But I digress...



Naturally, Phil was our first President, and for three years he established much of the style of who we still are today, aided deftly, of course, by the enthusiastic first batch of Officers. He continues now in the important role of Treasurer, while also managing our Public Library Exhibit Outreach Program, contributing generously to our Silent Auctions, writing the *Member News* column to each Newsletter, and more. Did I say he's a great turner (and finisher!) whose works are widely represented in a large number of the best woodturning collections in the country? He still holds regular exhibitions in local galleries, such as his recent ones at the Black Rock Arts Center in Germantown (photo above) and in the Stone Tower at Glen Echo.

In this the 30<sup>th</sup> anniversary year of the AAW, Phil has been recognized by AAW for his lifetime of dedication to woodturning with an appropriately appreciative article in the current (April) issue of *American Woodturner*, beautifully written by our own David Fry and illustrated with the classy header photo by Tim Aley.

The link already! Where's the link!!... OK, here we go...

Phil has also been recognized by AAW as one of their leading 30 original members of note in the 30 weeks leading up to the 30th annual Symposium in Atlanta. Here is Phil's story as told to AAW: <http://www.woodturner.org/?page=30yearbrown>, along with their own synopsis. (Yes, the OC perfectionist in me has to say he's really #105, not #104 - that's a typo in their article.) Please take the time to read, appreciate, and enjoy this inspirational story, much of which you probably didn't know about!

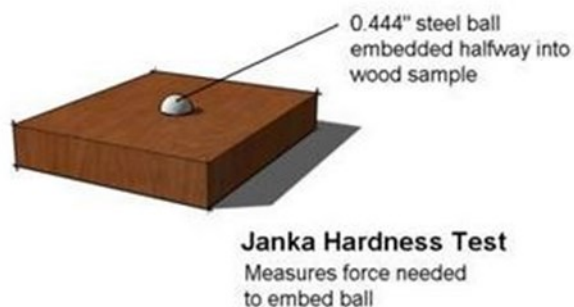


## Your Mileage May Vary (Gary Guenther)

[Tips](#) [Hints](#) [Ideas](#) [Clues](#)

### Janka Hardness

The Janka hardness is a measure of the hardness of wood. It is a measure of the resistance of a sample of wood to denting and wear. It measures the force required to embed an 11.28 mm (.444 in) diameter steel ball (with an area of 100 mm<sup>2</sup>) into wood to half the ball's diameter. This method leaves an indentation. The larger the number, the harder the wood. This number is useful in directly determining how well a wood will withstand dents, dings, and wear—as well as indirectly predicting the difficulty in nailing, screwing, sanding, or sawing a given wood species. A common use of Janka hardness ratings is to determine whether a species is suitable for use as flooring.



The results are stated in various ways, which can lead to confusion, especially when the name of the actual units employed is often not attached. In the United States, the measurement is in pounds-force (lb<sub>f</sub>). In Sweden it is in kilograms-force (kg<sub>f</sub>), and in Australia, either in Newtons (N) or kilonewtons (kN). Sometimes the results are treated as units, for example "660 Janka".

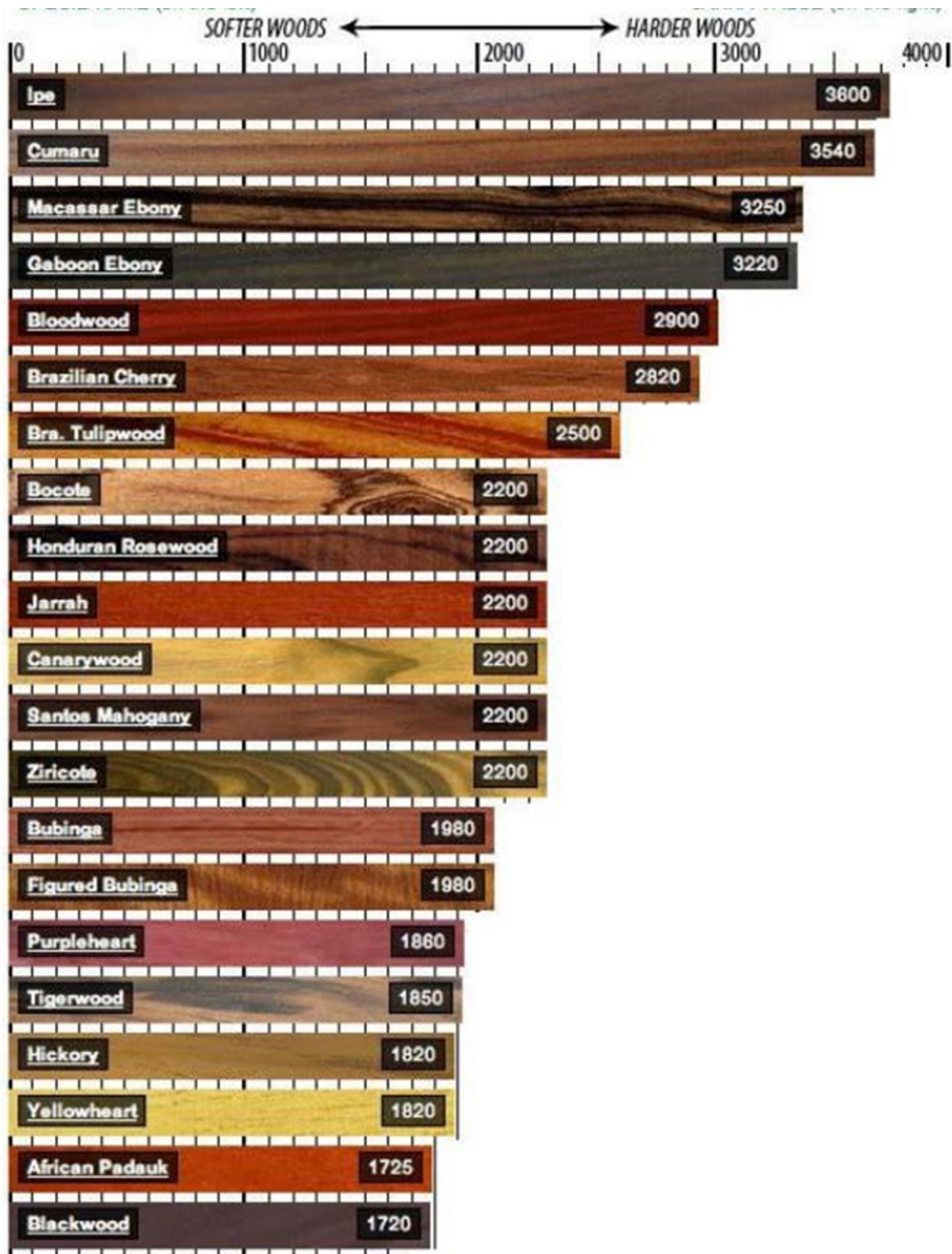
This number is given for wood that has been air dried to a 12% moisture content, unless otherwise noted. The hardness of wood varies with the direction of the wood grain. Testing on the surface of a plank perpendicular to the grain is said to be of "side hardness". Testing the cut surface of a stump is called a test of "end hardness". The side hardness of teak, for example, is in the range 3730 to 4800 N, while the end hardness is in the range 4150 to 4500 Newtons. The results may vary depending on where the wood is harvested.

For reference, white oak has a Janka hardness of 1,360 lb<sub>f</sub>, while the super-hard lignum vitae has a hardness of an astounding 4,500 lb<sub>f</sub>. Imagine a wood species that is over three times harder than white oak! As another example, northern red oak, has a Janka hardness rating of 1290 lb<sub>f</sub>, while Brazilian cherry, with a rating of 2350 lb<sub>f</sub>, is nearly twice as hard. On the lower end of the spectrum, basswood has a hardness of around 410 lb<sub>f</sub>.

The following graphic comes from [http://theoakstorega.com/Wood\\_Finish\\_Samples.html](http://theoakstorega.com/Wood_Finish_Samples.html). The Janka Hardness test results tabulated below were done in accordance with ASTM D 1037-12 testing methods. Lumber stocks tested ranges from 1" to 2" thick. The tabulated Janka Hardness numbers are an average. There is a standard deviation associated with each species, but these values are not given. The chart is not to be considered an absolute; it is meant to help people understand which woods are harder than others.

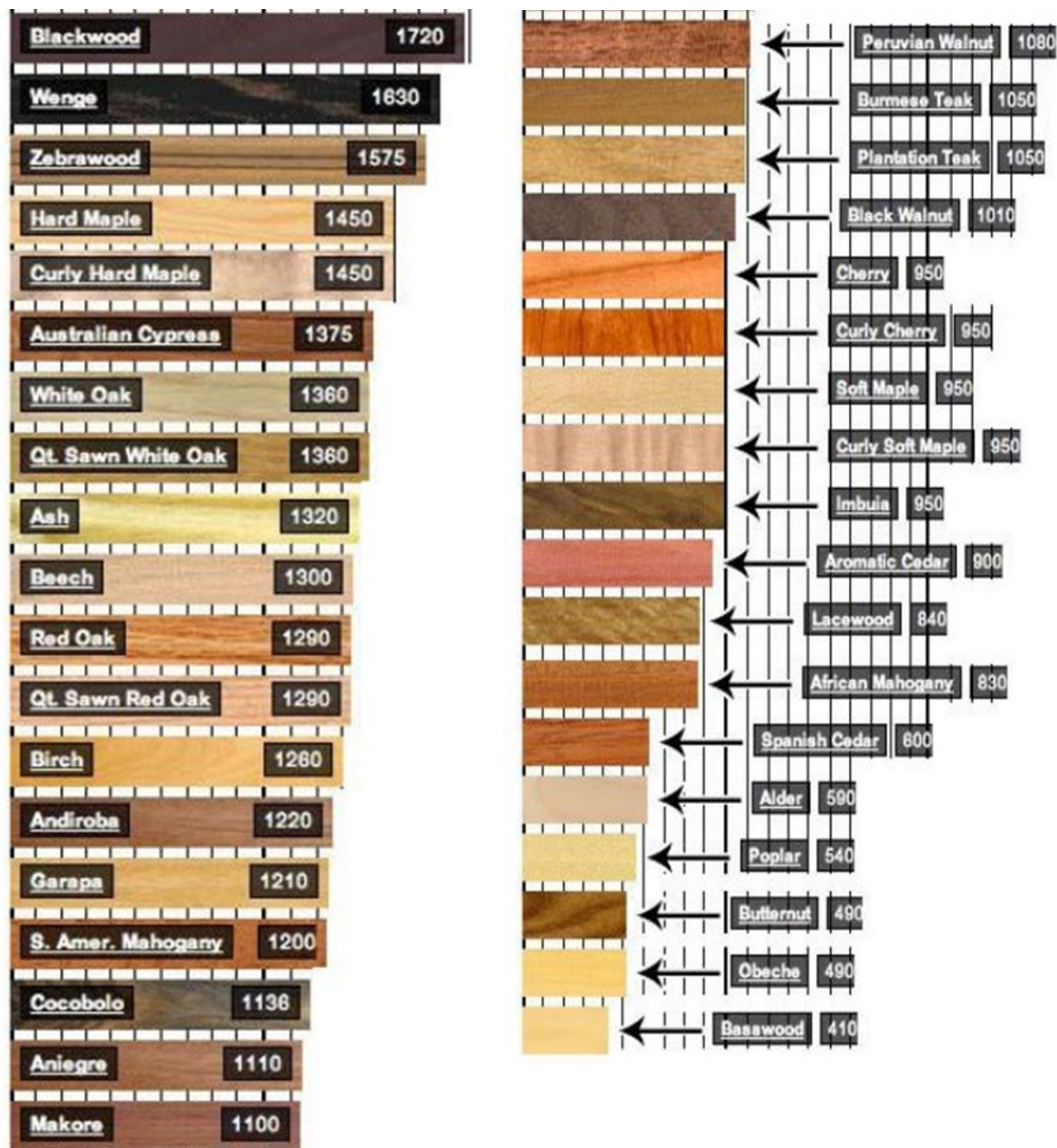
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Always use common sense. Things that work in one situation may not work in another. Follow all Safety Rules. If it feels wrong, it probably is; stop and rethink. **Your Mileage May Vary**



## MCW Resources (Gary Guenther)

### **M**CW Hands-on Mentoring Program

Hands-on mentoring is one of the most effective ways of learning turning techniques, tool use, and safety. We all have unique knowledge and ideas to impart. We encourage all Members to sign up to share a few hours of their time and knowledge at the lathe with each other, on a peer-to-peer basis, either in their homes or at Skills Enhancement sessions. We particularly encourage our new Members and beginners to avail themselves of this opportunity to learn more and to share needs and perspectives. Please let Gary Guenther know if you would like to participate.

**Skills Enhancement:** Once a month, we have an open lathe session at WWC, alternating on the Fridays and Sundays after the Meetings, under the guidance of Matt Radtke and Eliot Feldman. Please check the Newsletter and Web Site Calendars for monthly dates and reserve a limited slot with Matt. Everyone shares skills and information, and it's lots of fun.

**"Freewood" email list:** Free wood (a.k.a. "road kill" or "found wood") is often available in neighborhoods around the County. Webmaster Carl Powell has created a "freewood" email list to permit list members to broadcast the location of found wood in a timely manner. This is an opt-in Program. If you would like to join, please contact Carl Powell. If you are a list member, you may post a descriptive email to all other list members by sending an email to [freewood@montgomerycountywoodturners.org](mailto:freewood@montgomerycountywoodturners.org). Please describe the location, type(s) and sizes of wood, and any contact information, requirements, restrictions, and limitations.

**New MCW Facebook Group:** President Ellen Davis has created a new Facebook Group just for MCW Members. The idea behind this is to allow you to post pictures of your work (gives others inspiration), ask questions that our members can answer, and provide another venue for our members to get to know each other better. She is a member of several other woodturning groups via Facebook and has had great feedback from the work she posted and has received invaluable help when she asks questions. For our MCW Facebook Group, please click the following link <https://www.facebook.com/groups/194941367515051/> and request to be added to the group. If you do not have a Facebook account and want one, please contact Ellen.

**MCW Lending Library:** Books and DVDs are available for rental. We have a good selection of video demonstrations and instructional materials from many top professional turners. If you missed a Meeting and would like to see the Program, you can check out the DVD. Please sign the form to check them out and pay John Laffan or Phil Brown \$2. If you have titles out, please return them promptly.

**Silent Auction:** Not everyone has access to a chainsaw or a band saw, which makes it nice to have access to reasonably priced, properly sized turning blanks. Thanks to the generosity of Phil Brown and other Members, our Silent Auction provides this benefit at every Meeting.



(Continued from page 36)

**Discounts:** Steve Drake has assembled a selection of retailers who provide MCW Members with monetary discounts. First and foremost, of course, is the Woodworkers Club, but we have a number of others too. Please check out the following list of participating merchants.

**Web Site:** Thanks to Carl Powell, we have an outstanding Web Site. It has current information on meetings and activities, and is loaded with articles on practical *Tips* ("YMMV") and *Safety* and *Handouts* from previous Demonstrators, as well as hundreds of links to captioned *photo albums* from virtually all of our Meetings back to the beginning in 2007. (A few 2007 albums missing due to a hosting problem are being added back as time permits.)

**Newsletters:** Thanks to Bill Long, all Members receive the outstanding MCW Newsletter by email every month. Further, the MCW Newsletter Archive, accessible from the Web Site, is a tremendous resource, containing the complete history of all MCW programs and activities from day one. All past issues back to Volume 1, Issue 1 in 2007 are available at [www.montgomerycountywoodturners.org/Newsletters.html](http://www.montgomerycountywoodturners.org/Newsletters.html)

**Our Hosts:** Our most important resource is our space. We are deeply indebted to our hosts, the Woodworkers Club, for their continuing support in sharing their facility with us as we move into our tenth year. Please give them your individual expressions of appreciation, both verbally and with your wallets. If you need something, they will get it for you, either off the shelves or from the catalog.

## Treasury Report (Phil Brown)

### Income Items

### Expense Items

Income Items			Expense Items		
<u>March Income:</u>			<u>March Expenses:</u>		
	Membership	\$150.00		Demonstrator	\$380.00
	Demo Fees	405.00		Wounded Warrior Program	42.38
	Silent auction	21.50			
	Library rental	2.00			
	Total income	\$578.50		Total expenses	\$422.38
	Total funds available	\$4,384.62			

## Member Discounts (Steve Drake)

**W**oodworkers Club  
Rockville, Mary-  
land - [woodworkersclub.com](http://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](http://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](http://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](http://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.



**CRAFT SUPPLIES USA**  
THE WOODTURNERS CATALOG  
[woodturnerscatalog.com](http://woodturnerscatalog.com) • 1-800-551-8876

(Continued from page 38)

**Hartville Tool** ([www.hartvilletool.com](http://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.)



**North Woods Figured Wood** ([www.nwfiguredwoods.com](http://www.nwfiguredwoods.com)) North Woods is a multi-generational family-owned supplier of wood and wood blanks specifically selected with the woodturner in mind. They specialize in Pacific Coast native species of trees and have sizes from single pen blanks up to 1,500 lb. whole burls. With 20+ species in stock, there is something for everyone. Members get a 15% discount by mentioning their MCW membership during a phone order or by entering “WOODTURNERS” as a coupon code during online ordering.



## Future Meetings Schedule (Tim Aley)

Date	Demonstrator	Program
4/13/2016	Tom Wirsing	Platters - <i>one week later, moved to Wednesday</i>
5/12/2016	Dale Bright	How to get clean cuts
6/16/2016	Mike Sorge	Winged vessel
7/7/2016	Carl Powell	Sharpening and tool use
8/11/2016	TBD	TBD
9/8/2016	Dick Stohr	Professional spin tops



## Chapter Contacts - Volunteers (Gary Guenther)

Position	Member
Wounded Warrior Support Program Director	Don Van Ryk
Skills Enhancement Program Team	Matt Radtke, Eliot Feldman
Public Library Exhibit Committee	Phil Brown, Russ Iler, Mary Beardsley, Jeff Tate
Turning for Tomorrow Program	Bob Anderson, Gary Guenther, Ellen Davis
Beads of Courage Program Director	Jeff Tate
Turning Works Program Director	Jack Enders
Montgomery County Ag Fair Program Director	Tim Aley
NIH Clinical Center Exhibit Leader	Phil Brown
Washington ArtWorks Exhibit Team	Gary Guenther, Rebecca Meyerson, Phil Brown
Turn for Troops Project Leader	Matt Radtke
Lending Librarian	John Laffan (backup Joe Barnard)
Videography	Joe Stout, Matt Radtke, Bert Bleckwenn
Gallery Photography and recording	Mike Colella, Jeff Tate, Tim Aley
Candid Photography	Tim Aley, Jeff Tate, Gary Guenther
Web Albums	Tim Aley, Jeff Tate, Michael Colella, Gary Guenther
Backup Secretary	Stan Wellborn
Show Tell & Ask Leader	Mike 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

## Chapter Contacts - Officers (Gary Guenther)

President	Ellen Davis	ellen@twistedtree.co (no 'm')	301-728-5505
President Emeritus	Gary Guenther	gary.c.guenther@gmail.com	301-384-7594
Vice President	Bob Anderson	robert.anderson4@verizon.net	301-270-6005
Program Chair	Tim Aley	taley16922@aol.com	301-869-6983
Secretary	Steve Drake	skdjmbd@gmail.com	301-208-8265
Treasurer	Phil Brown	philfbrown@comcast.net	301-767-9863
Membership Chair	Jim Allison	jim-elaine@allison.net	301-706-6164
Newsletter Editor	Bill Long	bpra@earthlink.net	301-530-5626
Webmaster	Carl Powell	cmepowell@gmail.com	301-924-6623

## TAILSTOCK - ST&A "Gallery" Cover Shot for March Album (Gary Guenther)

Joe Barnard's imagination, skills, and patience in designing, turning, carving, staining, and finishing this authentic eastern-diamondback rattler pattern bangle even got a nod of appreciation from Mike Colella, who makes and sells bangles professionally.



Joe Barnard - "Snakeskin" bangle -- 2-1/4" x 3/4" ash, carved, stained, and enameled.

Please enjoy viewing the entire March 2016 ST&A Gallery at  
<https://picasaweb.google.com/106891946865477202075/MCWMar16Gallery>