



MCW Newsletter



Vol. 2016, Issue 5

Montgomery County Woodturners

<http://montgomerycountywoodturners.org>

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Next Meeting

Item	Text
Date:	THURSDAY, May 12, 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">• 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 John Laffan 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: Dale Bright - How to Get Clean Cuts on the Outside of your Forms
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)

Dale Bright: Better Cuts Outside Your Forms.

My name is Dale Bright, and I have been woodturning for about 11 years. I mostly turn bowls, platters and hollow forms, with a few spindle projects thrown in from time to time.

What I want to share with your club is my methods for getting the smoothest surface possible before sanding. I do this by the judicious use of gouges and scrapers. I enjoy using tools for cutting and slicing the wood far more than sanding. My goal when doing

a bowl is to start sanding with 220 grit, at least for the outside of the bowl. The inside of the bowl is a different matter, depending on the shape of the bowl.



I feel that I have failed if I have to sand the outside of a bowl with anything coarser than 150 grit. I know that a lot of people start sanding with 80 grit no matter what kind of surface they got from the tool, but I think it is a waste of time and money to do so. I also like the challenge of getting that very smooth surface. I will show you several different tools that I use and show my techniques on a bowl and a hollow form.



Editor's Corner (Bill Long)

Our demonstrator last month, Tom Wirsing, made a point as he started his project – *Perfect Platter Making*. Since he was turning a platter out of a standard sized plank, he intended to use as little of the wood as he could get by with to grip the piece with the chuck. After cleaning up the piece a bit (he had already sawed and turned it round before starting), he made a customary recess in the bottom of the piece into which he would place the chuck jaws.

Tom made the point that the diameter of the recess needed to be as close as possible to the outside diameter of the jaws of the chuck.

Why is that, someone might have asked. None of us did, but I started thinking about it over the next few days.



When the jaws of a chuck are completely closed, they present two circles. The inner circle is relevant for using a tenon, and the outer circle for using a recess. The diameters of the circles vary depending on the jaws used with the chuck.



Why pay detailed attention to the diameter of the recess (or the tenon)? The answer is a simple geometric one: the more open you have to separate the jaws, the less round the jaws, the less the contact between the metal surfaces of the jaws and the wood, and the more likely the piece will work loose and fly off the lathe.

Other practical uses of the simple geometry (sometimes plane and sometimes solid) of tools as they meet wood occur frequently. Particularly with those noted by demonstrators, we need to ask questions during the demo, and to think about them later, and try to apply new learning to our turning work.

We all know that the piece of wood we are working on is 3-dimensional. So is every one of the tools we use, whether a cutter, a grinding wheel, or a tool rest. Most importantly, there are our hands and fingers, so we will all pay attention to the messages in our Safety First article on pp. 24-25 below.

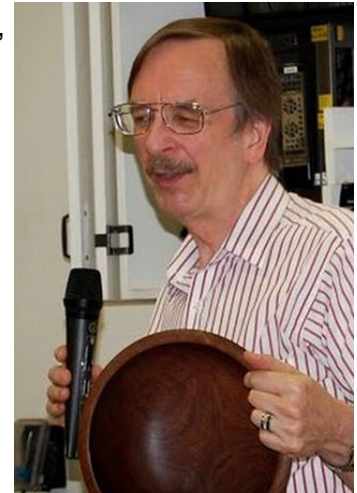
Thanks to Ken Poirier, Program Director for Cacatoctin Area Turners, for providing us with a primer on marbling, after showing us the spectacular results at our April Show Tell & Ask. See page 19.

And don't miss the Antiques Roadshow Woodland Indians bowl on page 22.

Emeritus Experience (Gary Guenther)

MCW President Ellen Davis is working on healing right now, so I'll fill in with some random thoughts.

You know what? I'm feeling proud to be a Member of Montgomery County Woodturners. It took me a while to spell that all out, but every once in a while it's nice to see. Hey, we have a great logo. Have you looked at it lately? Here it is:



Pretty cool, eh? That was designed by Charter Member Bob Browning and digitized by yours truly.

Phil Brown had a great idea in starting MCW, didn't he? Phil was instrumental in the formation of Capital Area Woodturners, Chesapeake Woodturners, and Montgomery County Woodturners and was one of the earliest members of our national organization, the American Association of Woodturners. As you know, Phil has recently been recognized twice by AAW, very appropriately, for his many and continuing contributions to the art and craft and promotion of woodturning. Go Phil! Next time you see him, let him know how much you appreciate his ceaseless outreach work over the years, including all he still does for MCW.

Phil called the organizational meeting of MCW to order in January 2007 at the Woodworkers Club, and the rest is history. But it wasn't quite that simple. We owe our location at WWC to Clif Poodry. Phil started MCW because of the opening of the Rockville VisArts community arts center, where he expected we would be based. But that didn't work out. So Clif bailed us out by suggesting WWC, where he was already then teaching woodturning classes. Then, the rest was history. Well, it wasn't quite that simple either. Luckily for us (more like hard work than luck), we have been able to prove our worth to WWC, even through changes of management. And we need to continue to do that, so please show your appreciation at the store by making your purchases there (after giving Amy a hug, of course).

Now, MCW is in its tenth year (how hard is that to believe?), and it has never been so active and busy. We provide a large number of Resources to our Members, including lots of educational opportunities, and have great contact with the community through our many Outreach Programs. We continue to attract new Members. Volunteerism and participation by Members in our Programs is at an all-time high, and judging from the camaraderie I see at Meetings, I would say that we are one fun and happy group. I don't know about you, but I expect to have one terrific tenth anniversary party in December. Come to the May Meeting and say a fond farewell to one of our original Members, Elliot Schantz, as he moves to Florida.

General Announcements (Gary Guenther)

NIH Exhibit Canceled: Unfortunately, NIH has cancelled our planned exhibit from July to September. They got a better offer for their cabinet space – from the Smithsonian Institution! Phil will return pieces you donated unless they go to the Libraries.

Elliot Schantz is moving to Florida: “2-L” Elliot is leaving us! Will we be able to survive with only one El(l)iot? I guess we’ll have to find out. Come to the May Meeting and wish him well, as it will be his last with us, unless he comes back for a visit. Elliot is about as close to being a Charter Member as one can be without being one, having joined a couple months into our run in 2007. Elliot served as a Membership Chair and has been extremely helpful over the years with lots of donations and ideas. Elliot, it’s been a great ride; we’ll truly miss you!

Welcome New Members: We have recently added Rich Foa and Ellie Trybuch to our rolls. Please make them feel welcomed. Ellie has already gotten three offers of Mentoring. Rich demoed for us.

MCW Gallery Exhibit at WAW moved from June to November:

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

Skills Enhancement Program: Our monthly Skills session for **May** will be held on Sunday, May 15 from 10:00 a.m. to 1:30 p.m. Both Matt Radtke and Eliot Feldman will be available to help with instruction and mentoring. Please sign up with Matt (mattradtke@gmail.com) in advance.

Wounded Warriors Program: MCW 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 (12:30 p.m.) but moved from the previous Wednesdays to a new day, Fridays. We trust that our volunteers will return with renewed energy. The next session is tentatively scheduled for **May 27**, but that’s a holiday weekend, so it may not happen. Stay tuned... Don will let you know. Following dates are planned to be June 10, July 15, and Sept 16. 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 year. Phil has a fine selection for 2016, and he thanks all participants for their support. In April, the exhibit was at the Davis Public Library. After a hiatus for May and June, it will move to the Twinbrook Public Library in **July**.



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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 fund-raising 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. 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. Please be generous.

Beads of Courage: We have already seen some lidded bowls (boxes) donated by Joe Stout, Bob Grudberg, Jeff Tate, Stephen Price, and others. Please plan to help MCW donate more lidded bowls to Johns Hopkins Pediatric Oncology for children fighting cancer. Show them May Meeting. 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 this meeting and will then deliver them to Johns Hopkins.

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 one. Highly recommended.

Mid-Atlantic Woodturning Symposium: Registration is open for the Mid-Atlantic Woodturning Symposium to be held in Lancaster, PA on Saturday and Sunday, **September 24-25, 2016**. They will have eight nationally-renowned demonstrators, 32 demonstrations, an Instant Gallery, an Award Banquet and Silent Auction, and a Trade Show of woodturning suppliers. See www.mawts.com for more information.

Web Album Links from the April Meeting: The April Meeting, Show Tell & Ask, and Program are well documented in captioned photos of all the activities. Please see them here:

MCW April '16 Gallery:

<https://picasaweb.google.com/106891946865477202075/6278197298394333137>

MCW April '16 Meeting:

<https://picasaweb.google.com/106891946865477202075/6275900846914555521>

MCW April '16 Program:

<https://picasaweb.google.com/106891946865477202075/6280321745263669825>

You may note that Google has seen fit to change our new folder names to numeric codes so you can't tell which album is which. And they call that progress. Google says they're closing down the addition of new web albums to their Picasa site, so I expect that we will soon be

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forced to find a new hosting service for our web albums, and new links can be expected to look different yet again in the near future. Stay tuned.

Early Archive Web Albums Recreated: We lost a number of our early web albums from our formative year of **2007** and early **2008** due to management problems. I have worked diligently to reconstruct them so we have a record of our first year of operation – who we were and what we did. I have recreated 18 missing albums – many fully, and some with the best of what was available – from archival materials. These new/old albums are now available as links from our Web Site Photo Gallery page. You can also see them all by simply going to our base web album address at <https://picasaweb.google.com/106891946865477202075/> and scrolling down the page through the thumbnails to the years 2007 and 2008 at the bottom of the list. Take a look at what we looked like and what we were doing nine years ago!

Enjoy!



MCW Dec. '07 Gallery
Dec 13, 2007
photos: 1



MCW Dec. '07 Meeting
Dec 6, 2007
photos: 15



MCW Nov. '07 Gallery
Nov 8, 2007
photos: 10



MCW Nov. '07 Meeting
Nov 8, 2007
photos: 13



MCW Oct. '07 Meeting
Oct 11, 2007
photos: 30



MCW Oct. '07 Gallery
Oct 11, 2007
photos: 1



MCW Sept. '07 Meeting
Sep 6, 2007
photos: 32



MCW Sept. '07 Gallery
Sep 6, 2007
photos: 1



MCW Aug. '07 Meeting
Aug 9, 2007
photos: 33



MCW Aug. '07 Gallery
Aug 9, 2007
photos: 9



MCW July '07 Meeting
Jul 12, 2007
photos: 11



MCW Jun 2007 Gallery
Jun 7, 2007
photos: 3



MCW Jun 2007 Program
Jun 7, 2007
photos: 20



MCW May 2007 Gallery
May 10, 2007
photos: 8



MCW May '07 Meeting
May 10, 2007
photos: 26



MCW Apr 2007 Gallery
Apr 12, 2007
photos: 6



MCW Apr. '07 Meeting
Apr 12, 2007
photos: 14



MCW Mar '07 Meeting
Mar 8, 2007
photos: 17

Member News (Phil Brown)

Phil Brown's profile as an AAW member is at:
www.woodturner.org/page/30YearBrown

David Fry has another published article on page 41 of the April issue of *American Woodturner* — "Post-Millennial Standout: Kayla Dean".

Clif Poodry teaches *Beginning Bowl Turning* during the evening of, May 23-24, June 27-28, July 25-26, Aug 22-23, Sept 26-27, Oct 24-25, Nov 28-29, and ; and *Introduction to the Lathe* 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: <http://woodworkersclub.com/classes/>

Manu Suarez volunteered to fill a request by the AAW *Turners Without Borders* Committee (TWB), to work with GreenWood on the Honduras teaching partnership. This GreenWood project will offer a workshop to train local artisans in a remote area of Honduras, with a tentative launch date of May 18 and completion around May 31, 2016. The experiences and outcomes will be documented and published for the benefit of all AAW members.

Manu is a retired pharmacist who has traveled to Honduras some 25 times in the past 12 years on behalf of Medico, a nonprofit that provides sustainable healthcare and educational services to local communities in developing countries. In addition, Manu taught woodturning basics to a carpentry teacher at a vocational school in the tiny city of La Esperanza, Honduras. Manu is 67 years old, was born in Spain, and came to the U.S. in 1989. He began turning in 2011 and describes himself as an intermediate turner. AAW is grateful for Manu's enthusiastic willingness to help, and wishes him a safe and rewarding experience in Honduras.

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

The Right Start: Learn spindle turning, having fun making bead & cove cuts to create wine stoppers, mallets, and other useful objects on Saturday, May 21st, and Sunday, June 12th.
Bowl Turning Fundamentals using green wood on Sun., May 22nd, and Saturday, June 11th.
The Next Step - For Returning Students is one Saturday each month 9:00 AM to noon, \$75/class. Subjects to be announced for May 28th and June 18th.

Afternoon Open Studio occurs one Saturday each month from 1:00 PM to 4:00 PM, for \$30/session on May 28th and June 18th. For details, click on "Get Schooled Here" at marksupikco.com

FYI, Mark reports that his shop made 25,000 beer taps last year for microbreweries across the country

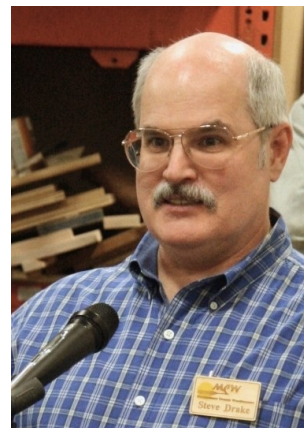
Don't be shy! Promote yourself. Tell us about your woodturning activities in the MCW Newsletter. Send your information by the 23rd of the month to Phil Brown, philfbrown@comcast.net

Meeting Minutes (Steve Drake)

MCW Meeting April 13, 2016

President Ellen Davis called the meeting to order at 7:06 pm, welcoming approximately 40 members. She reminded people to wear their nametags. If you need a nametag, order forms are on the table.

Ellen wanted to personally thank all of the woodturning community for their concern during her recent medical issues. We were the most responsive group for stepping up and offering aid of any group outside her family, and she appreciated the effort everyone gave both to her personally and toward keeping the Club running when she could not.



Steve Drake, Secretary

General Announcements

- Silent auction has some items in it and please remember that if an item you have brought does not sell, then you need to take it back home with you.
- Guests – Ellie Trybuch is attending his first meeting as a New Member and Ken Poirier, the CAW Program Chair, Tom Wirsing's local host, rode shotgun with him.
- Ellen called for volunteers for various positions and also for individuals who are willing to act as backups. John Laffan volunteered to write the article on tonight's Program.
- Anyone who has not pay their dues by tonight will be moved to the Inactive list and will have their name removed from the Hartville Tool membership list.
- The Brewster Kaleidoscope Society is holding their annual convention in Rockville from April 28 – May 1, 2016 and will feature a number of old and new kaleidoscopes. The showroom is open to the public. See the April newsletter for more details.

Newsletter

The latest issue of the Newsletter is out and looks great. Bert noted that we won the AAW Newsletter contest twice, and then the AAW Board ruled that we could no longer compete. They have since changed that ruling to allow a previous winner to compete again after 3 years. This means that we can now compete again, and Bill Long has sent in our nomination. We feel we have a very strong entry.

AAW – A Look Back

This year, the AAW is remembering many of the founding members in a series of articles. Phil Brown was highlighted as one of a group of 30 remembered for their contributions in the 30 weeks leading to the Symposium. Additionally, the April issue of *American Woodturner* contains an excellent article on Phil by David Fry, with lead photo by Tim Aley.

WAW Arts Festival

Gary Guenther reported that things went well at the Festival and that MCW members performed live turning demonstrations for 9 hours over the two weekend afternoons. See article in the April Newsletter by Mike Colella.

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Bring-Back Challenge raffle

Jeff Tate won last month's Bring-back Challenge and, for this month, he has donated a lovely cherry goblet. Russ Iler won the drawing and will bring something back for next month's Challenge drawing.



Facebook page

The MCW Facebook page currently has about half the membership enrolled, which Ellen thought was fantastic. It is a great place to ask questions, show your work, and to list anything that you want to sell. The link is <https://www.facebook.com/groups/194941367515051/>

Wounded Warrior Program

This Program is back on track, and the first session will be Friday, April 22nd from 12:30-2:30 p.m. at the Woodworker's Club. Volunteer mentors are needed. Please check our Web Site or contact Don Van Ryk at DVANRYK@NIAID.NIH.GOV for more information. Gary called Don to the front and presented him with a Certificate of Appreciation for all of his work keeping this program going and working through all of the red tape associated with getting Walter Reed back on board with the program.

Skills Enhancement

The next Skills Enhancement session is Friday, April 15th from 10:00 am - 1:30 pm with the last 30 minutes reserved for lathe maintenance. Sign up by contacting Matt Radtke at mattradtke@gmail.com.

Beads of Courage

Jeff Tate will be taking our bowls to the Johns Hopkins Pediatric Oncology Unit in mid-May, so the bowls need to be delivered to him by the May 12th meeting. Please make sure you have signed the sheet so he can plan how many bowls he is taking. Mike Colella challenged everyone to bring a magic wand to the May meeting to send to Johns Hopkins at the same time. All of the wands will be judged, and there will be a prize for the top wand. Jeff also handed out some Beads that can be worked into either a bowl or a wand.

Turning Works

Pieces for donatation to our *Turning Works* Interfaith Works charity auction for the homeless are due at the September meeting. Unfortunately, the previous sign-in sheet was lost. Jack tried to remember everyone's name, but please check to see if your name is on the list if you are donating a piece. You should also put a minimum bid price on the items you are donating so they can plan the bidding accordingly. A receipt will be issued for each item for tax purposes.

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MCW Lending Library

The Lending Library has a number of excellent books and videos that can be checked out for a \$2 fee. There are a number of items that appear to be missing. If you have something from the library, please let John Laffan, our new Librarian, know that you have it.

Upcoming Meetings and Symposia

- AAW 30th Annual International Symposium – Atlanta, GA – June 9-12, 2016: Information is now available for the Annual Symposium. The registration and hotel information is available at <http://www.woodturner.org/> and anyone considering attending should make their reservations as soon as possible. Volunteers are needed. The number of registered vendors is at an all-time high. The list of demonstrators is available and impressive.
- Mid Atlantic Woodturners Association – Lancaster, PA – September 24-25, 2016: For more information, go to <http://www.mawts.com/>.
- Segmented Woodturners 5th Segmenting Symposium – Quincy, MA – October 27-30, 2016
The Segmented Woodturners is a virtual chapter of AAW and holds a symposium every other year. This is the first Symposium to be held on the East Coast and promises to be an excellent exhibit with 42 demonstrations and multiple panel discussions. Details are available at <http://segmentedwoodturners.org/> or by contacting Wayne Miller at wayneomil@segmentedwoodturners.org.

Exhibits for the MCW Members

- National Institutes of Health in Bethesda – July 15 – September 9, 2016 – This has been cancelled by NIH because they have an opportunity to display articles on long-term loan from the Smithsonian Institution.
- Washington ArtWorks has invited us back for a gallery exhibit and to sell our works in November – an ideal time before the holidays. MCW will put on live turning demonstrations for opening night and the following weekend Festival.
- Montgomery County Public Libraries – In April, our traveling exhibit is going to be in the Davis Public Library at 6400 Democracy Blvd, Bethesda. Check out the display, and thanks to Phil Brown for helping set it up. It looks great.

Gallery Photography

Thank you to Mike Corella for taking the pictures of the Show Tell & Ask items and to Elliot Schantz, who trucked for him.

The meeting adjourned at 9:20pm

Wounded Warrior Program Schedule (Don Van Ryk)

Session Date	WeekDay		Session Date	WeekDay
5/6/2016	Friday		7/15/2016	Friday
5/27/2016	Friday		9/16/2016	Friday
6/10/2016	Friday			

Bring-Back Challenge (Gary Guenther)

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

Each month, we raffle off a piece by a Member, to be won by another lucky Member. 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 April Meeting, Jeff Tate's cherry goblet was won by a pleased Russ Iler.

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

Last Month's Program (John Laffan)

Tom Wirsing on "Turning a Perfect Platter"

April's Program featured renowned woodturner Tom Wirsing. Tom served two terms as President of the AAW, and he also served two terms as President of the Front Range Woodturners in Denver. He has demonstrated at many AAW chapters across the USA and Canada. Tom lives with his wife Melinda on a ranch in north Boulder County, in the foothills of the Colorado Rocky Mountains. He grazes Angus cattle, builds furniture, and turns wood, despite there being very few trees in that arid area. Visit Tom's web site at: www.thomaswirsing.com.



Note: all the steps to be described here may be viewed in our April Program photo album at

<https://picasaweb.google.com/106891946865477202075/6280321745263669825>

Tom gave a very informative and entertaining program entitled "Everyone Can Turn a Perfect Platter". He is an experienced instructor who encouraged questions from the audience. He was not shy about sharing his preferences, even while explaining it was a matter of opinion. To him, a perfect platter is one with a shape and form that you like, with clean, smooth curves and crisp details. He feels that with a little practice anyone can learn to use gouges and scrapers to make a beautifully-finished platter with no ripples, discontinuities, or tear out.



More than 90% of the platter is shaped by bowl gouges from [Doug Thompson](#). Tom uses a V-shaped flute with a swept-back grind at a 40° bevel angle for removing most of the wood and a U-shaped flute gouge with a 55° bevel angle for the finishing cuts. The platters are then refined and smoothed with a series of negative-rake scrapers. When done correctly, the scraper method eliminates the need for sanding (or at least drastically reduces the amount of sanding necessary). The scrapers are similar to double-beveled skews except that the scrapers cut with a fine

burr raised on the tip of their cutting edges. The burr is very sharp but very fine, and it does not last long, so the scrapers need to be frequently re-sharpened to raise a new burr for the scraping cut. Tom uses a series of 5 scrapers and a parting tool. The scrapers have different end profiles ranging from a nearly square end to progressively more curved ends. His parting tool is shaped at an angle ground to create the dovetail recess to expand his chuck into for turning the top of the platter.



Tom is a fan of the new powdered-metal CPM10V (a.k.a. "A-11") turning tools. He feels they provides a superior cutting edge. The tougher steel requires a more robust sharpening surface so he

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uses CBN (Cubic Boron Nitride) wheels on his grinders. He has two double grinders with CBN wheels on all four ends. One grinder is for his gouges, with 180-grit wheels, and the tables set to produce his desired bevel angles. The other, for his scrapers, has an 80-grit wheel set at 20° for shaping and a 180-grit wheel set at 22.5° for sharpening. In effect, he first removes the heel with the coarser wheel and then creates a shorter bevel at his working angle. He also uses the coarser wheel to remove the heels from his bowl gouges.



He does all his sharpening freehand on the specifically angled tables, using smooth swing and rotate motions. He feels that sharpening jigs are great for consistency but would slow him down. The scrapers are cleaned and have the burr recreated in just a few seconds on his set up. Once the delicate burr on a finishing scraper is gone, the tool needs to be resharpened, as any further attempt at cutting would do more harm than good. The scrapers are sharpened by removing the remnants of the previous burr and then putting a new burr on the edge. The burr is a fine, sharp edge rising at a steep angle from the last side sharpened on the wheel. The scrapers should never be honed, as that would remove the burr that does the cutting. Tom is not in favor of creating a burr on a scraper by using a burnisher because he feels such a burr would be too aggressive.

When using the scrapers, it is important not to let the corner of the tool dig into the platter and not to use too wide a swath of the cutting surface. Cutting with too much of the surface of the tool will lead to oscillation and increase the chance of tear out. A more-rounded profile on the scraper allows for less of the cutting surface to be used during the cut and hopefully yields a cleaner cut. With the lathe stopped, you can feel how smooth the transitions are on the platter and where you need to scrape more. You will also need to stop the platter occasionally to look for tear out or other irregularities.

Occasionally, cutting near the rim can yield vibration and associated waves. A small amount of vibration is acceptable for rough cutting with the bowl gouges, but for the fine detail work with the scrapers, these vibrations are a major problem. To prevent that, when necessary, Tom turns with the tool in one hand and stabilizes the edge of the platter from the back side with a paper towel in his other hand.



Tom likes to turn big-leaf maple (which is a fairly hard wood) into platters. His blank for the MCW demo was silver maple, which he felt was a bit too soft for totally avoiding some tear out. However, he did an amazing job despite the limitations of the blank and the constant interruptions and questions from the audience. He left us excellent instructions to turn our own perfect platter (see below). We thank Tom for such an enjoyable and educational program.

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Turning a Platter: Process Steps

1. Mount the blank workpiece on a faceplate. An 18" diameter blank should be about 2" thick. A smaller diameter blank can be proportionally thinner. The faceplate provides a very secure mounting which minimizes vibration.
2. Set the lathe drive pulleys to the lowest speed (RPM) range. When turning a large platter, torque is more important than speed, and the lathe will generate greater torque when the drive pulleys are set to the lower speed range.
3. True the outer 3 to 4 inches of the upper face of the platter (the face on which the faceplate is mounted), removing just enough wood to true the surface. This establishes the location of the upper face of the platter, which you must do before beginning to shape the bottom of the platter.
4. Remove some of the excess wood around the outer 3 to 4 inches of the bottom face of the platter to better balance the workpiece and reduce vibration.
5. True the outer rim of the platter, making sure to remove enough material to eliminate all flat spots around the rim. Stop the lathe and check the rim before continuing.
6. Cut the foot, and the recess by which the platter will later be remounted to turn the upper face. Cutting the recess accurately is a critical operation. If accurately cut, the recess can be less than 1/8 inch deep. Use this chucking method for dry wood only!! The diameter of the recess should be just large enough for the fully-closed dovetail jaws of the chuck to fit into it. This will ensure that when the jaws are expanded into the recess, the contact area between the jaws and the wood is maximized. Use a scraper to cut the recess. Grind the scraper to the same profile as the dovetail jaws so the shape of the recess exactly matches the shape of the jaws. Leave the area inside of the recess unfinished. It will be turned last.
7. Cut the area from the foot to the rim, creating an attractive foot and a smooth ogee curve, leaving the rim a bit thicker than 1/4 inch.
8. Using a negative-rake scraper, scrape the area from the foot to the rim to remove any irregularities and tearout. Resharpen the scraper frequently! Only the burr will cut cleanly, and when the burr is worn away, the scraper will produce more damage than good! Careful scraping will dramatically reduce sanding. Sand the area from the foot to the rim.
9. Remove the platter from the faceplate. Drill a guide hole at the center of the upper face of the platter to a depth within approximately 1/2 inch of the underside. The hole will provide a visual indicator of remaining thickness as the upper face of the platter is being turned. Remount the platter on the chuck with dovetail jaws, using the recess created in step 6.
10. Turn the upper face of the platter. Scrape the entire surface to remove any irregularities and tearout. Sand.
11. Turn the platter back over. Remount it using either a vacuum chuck or Cole jaws. (It may be easier to accurately center the platter using Cole jaws.) Turn the area inside the foot, turning away the recess, and creating an attractive bottom. Scrape as necessary to remove any irregularities and tearout. Sand. Sign. Finish.

Tom Wirsing, Thomas Wirsing Woodturning, 2016

Show, Tell & Ask (Bill Long)

Name	Description	Wd.	Ht.	Ln.	Wood(s) Used
Mike Colella	Bowl				
Tim Aley	Bowl				Spalted Maple
Tim Aley	Bowl				Box Elder
Tim Aley	Bowl				Oak for W.H
Bill Long	Chalice	9	8		European Linden
Elliott Schantz	Hollow Form	10	7		Cherry
Elliott Schantz	Hollow Form	9	3		Tropical Almond
Elliott Schantz	Hollow Form	5	7		Pine
John Laffan	Dragon Bowl	5	10		Walnut/Poplar
Bob Grudberg	Bowl	12	16		Cherry
Stephen Price	B.C. Box	6	7		Maple/Walnut
Stephen Price	Wand			14	Walnut
Stephen Price	Cedar for discussion				
Rebecca Myerson	Pizza Cutter Handle	1.5	6		Bethlehem Olivewood
Ken Poirier	Tool Handles				Various
Jeff Tate	SW Pot; inspired	3.5	4		Birch
Jeff Tate	Goblet	3.2	6.8		Black Cherry
Jeff Tate	Box with antler bead	3	4		Oak
Jeff Tate	SW Pot; inspired	3.5	4		Birch
Eliot Feldman	Pen	0.5		5.5	Acrylic Burl
Eliot Feldman	Pen	0.5		5.5	Purple Heart, Spalted Maple, Yellowwood
Eliot Feldman	St-Leger-Style Form	3.5	2.5		Ash, Cocobolo, Holly
Steve Drake	Science Ware				Cherry, Ebony
William Flint	Bird Houses	6	15		Cedar, Pine, Redwood
Bob Brown	5 Pens				Spalted Sycamore
Bob Brown	Tea Lamp	3	6		Spalted Sycamore
Joe Barnard	Bowl	6	5		Cherry
Paul Wodeska	Bowl	3	2		Oak
Paul Wodeska	Bottle Stoppers	5	1		Pear, Maple

Back to Basics (Gary Guenther)

PRINCIPLES OF CLEAN CUTTING by Kip Christensen

**A WOODTURNER'S
CHECKLIST** ☒

Provided for our benefit by AAW

Thirty-five years ago, while I was a student at Brigham Young University, I attended a woodturning 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 4: BEVEL CONTACT

Principle

The depth of cut is controlled by gliding the tool's bevel on the wood just behind the cutting edge.

Application

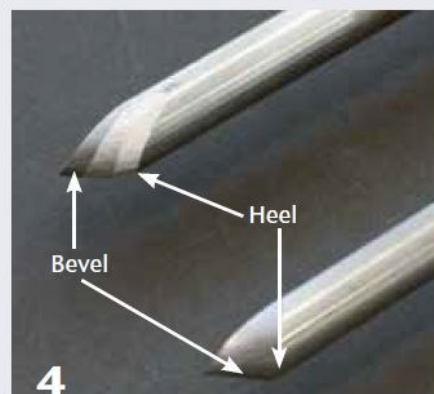
One way to observe the application of this principle is to clamp a piece of wood in a vice and try making a controlled cut with a carving gouge without the bevel contacting the wood. In carving and in turning, the cut is controlled by positioning the bevel. We often hear the phrases "rubbing the bevel" or "riding the bevel," but those references can be misleading because they imply the use of a lot of pressure. Excess pressure of the tool's bevel can burnish, bruise, or even crush the wood. It is better to imagine the bevel "gliding" or "skating" on the surface.

Bevel contact is important, but it should be light. Start the cut safely by gently touching the heel of the bevel on the wood and then lift and/or rotate the cutting edge into the wood to pick up a shaving. As you advance the tool, pay attention to what happens if you pivot the bevel away from the wood and too far toward the cutting edge: the tool will dig into the wood and make a nasty backward spiral. If the tool is pivoted too far away from the cutting edge (toward the heel of the bevel), you will lose the shaving and get no cut.

Keep in mind that the last part of the tool to contact the wood as the cut is made is the bevel. A long bevel with an abrupt transition between the bevel and the shaft of the tool will easily bruise the wood while making concave cuts. This can be remedied by grinding additional bevels to round over the heel and soften this transition (*Photo 4*).

Kip's **Principle 5: Cutting Arcs** will appear in the June issue of the MCW Newsletter.

Multiple bevels reduce scarring



Bevel comparison. Bottom: single bevel with an abrupt heel; top: three bevels with smoother heel transition. A longer, more abrupt bevel is more apt to bruise or burnish the wood.

AAW Focus (Gary Guenther)

One of my favorite activities at an AAW Symposium is viewing the exhibit galleries — exploring the outstanding international collections of innovative, functional, and sculptural works in wood.

AAW's 30th Annual International Symposium takes place this year in Atlanta, Georgia from June 9-12 at the Atlanta Convention Center at AmericasMart. The exhibits are free and open to the public, so your guests may attend without registration.

I usually like to catch the two smaller shows upon arrival on Thursday evening before things get crazy. This year, in their own words, these are:

Juried Member Exhibit, *Turning 30*

The title theme for the 2016 AAW member exhibition is Turning 30, in celebration of our 30th anniversary. For three decades, the AAW annual exhibitions have encouraged members to present their finest work. Sometimes that means new and innovative ideas and techniques, sometimes presenting perfected techniques and classic forms. This is a proud tradition, and we are excited to bring that spirit forward into our fourth decade.

POP Exhibition, *Patterns*

Since 2007, the AAW Professional Outreach Program (POP) has sponsored invitational exhibitions of small scale works. The annual exhibitions bring together works by professional studio turners from many countries. The theme for 2016 is "Patterns".

And then there is the **Instant Gallery**. Each attending member is encouraged to bring up to three pieces to show. This open, member show produces more than 1,000 pieces -- what is probably the world's largest display of turned-wood objects under one roof! Many of the works are for sale. The possibilities are endless here as you can display your own works while getting inspiration from seeing what other turners are doing, getting design ideas and technique tips, and making purchases.

The exhibits are, of course, only one small aspect of the greater show that is the Symposium. There are over 150 demonstrations from which to choose, led by internationally-known woodturners, veteran instructors, and top woodturning talent, in eleven rotation time slots over three days. No other event offers as many opportunities to learn from the world's best.

If that's not enough to keep you busy, there is the huge Tradeshow where you can see the latest and greatest woodturning products up close and in action. It will be jam-packed with the newest woodturning products, tool and lathe manufacturers, and supplies. You'll be able to observe a range of ongoing demonstrations, hold tools in your own hands, see tricks and techniques, and kick some tires.

Time is getting short – get your registration, transportation, and lodging set up now, and I'll see you there, along with about 1500 of our other best friends to schmooze with.

A Marbling Primer (Ken Poirier, Program Director, Catoctin Area Turners)

At the April MCW meeting I was asked a lot of questions about the marbling patterns I had applied to the tool handles displayed at the Show & Tell session. I thought it would be useful to give a quick primer on some of the basics of this technique in case you want to play (experiment) with this wonderfully unpredictable surface treatment. You will be able to turn plain-Jane wood into something amazing. I have had my best success with lighter, tight grained woods such as maple and cherry. Think of the pizzazz you will add to pen blanks or tops turned from these species. First let me describe what is needed to marbleize your turnings and then I'll briefly explain the process.



Alum is a hydrated potassium aluminum sulfate salt. This chemical is used to make the fixative or mordant applied to the object you wish to marbleize. This allows the paint to immediately adhere or fix to your surface. Without this pretreatment of the wood, the paint would slide around and maybe even come off the surface. A typical mix of ¼ cup of alum to 1 quart of warm water is used. The solution can be applied by sponge, foam brush, brush, or spray bottle. I prefer the latter, with several applications to ensure complete coverage. Allow for sufficient drying time before marbling the piece. Note: if you want to preserve an area from being marbleized, simply mask off that area with painter's tape. You may also cut designs with tape or Friskit to create an additional design element. Currently, a 1 lb. bag of alum sells for less than \$9 on Amazon. You can also find alum in the baking aisle; however it is much more expensive buying alum this way, and it may contain anti-caking additives.

Carrageenan is a sulfated polysaccharide extract from seaweed. It is used as a thickening and stabilizing ingredient in foods. For marbling purposes, it is used as a surfactant medium or "size" allowing the paint to float and spread on the surface of the water bath. Add 1-1/3 tablespoons of carrageenan to distilled water in a blender and mix until completely dispersed. Add additional distilled water to make a half gallon (64 oz.). Refrigerate for at least two or three days before using, to allow the air bubbles to dissipate. Any air bubbles remaining on the surface of the size will result in voids on the finished marbled item. Unused carrageenan can last up to 6 months in the refrigerator. When it is time to marble your piece, allow the carrageenan to come to room temperature. The consistency of the solution should be like corn syrup. You may need to dilute your mixture to get the right consistency. You will know if dilution is required if your paint drop floats but doesn't disperse. Amazon sells eight

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ounces of carrageenan for about \$25. Methyl-cel is another sizing ingredient you can use instead of carrageenan.



Paint choice is up to you though it is best to use fluid acrylics. Golden paints (recommended) or other high quality fluid acrylics (e.g., ComArt, Createx, Badger) need to be diluted about 1:1 with water. High-flow fluid acrylics can be used as is. Mix in small amounts. You may need to add a drop of Acrylic Flow Release or Air-

brush Medium to your paint. This will release the natural water tension of the paint and provide better spreading and manipulation of your color palette.

Color choices are up to you, but it is advised that your base color be the darkest color you will be using. Drop the paint onto your size with a dropper (disposable droppers are also available on Amazon) covering all of the size surface. Make sure the drop stays on the surface (i.e., doesn't sink) and spreads on the carrageenan solution about 1-2". If the drop falls to bottom, then you will have to dilute your paint with more water and/or flow release. It is always wise to pre-test your paint solutions before you start laying down your colors. Once you are sure that you are ready to go, take a strip of newspaper and run it across the surface of the size. This will remove any dust that may have settled on the surface of the size. You can also use the newspaper "eraser" to remove paint to start a new palette without replacing your size.

Various tools can be used to manipulate and create designs on your surface palette. Combs, toothpicks inserted in Styrofoam or wood, brushes, styli, dental picks and bamboo skewers are just a few examples of what you can use to create designs. A bundle of clean broom stalk can be used as a spatter tool. Your own imagination is the limit of what tools to create and use to manipulate your palette. This is where the fun is found – creating your surface design.

The Process:

1. Take your turning and pre-treat with several coats of alum on the surfaces you want to cover. Allow to dry. Once it is treated, you can set it aside until you are ready to apply the marbling.
2. Pour the size into a vessel that is appropriate for the items you wish to marble. A tray, a dishpan, a Tupperware container, or even a bucket can be used. Just remember that the larger the vessel, the more size you will need. Allow the solution to come to room temperature. Before you start laying your palette, run a piece of newspaper across the surface to remove any dust.

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3. Start creating your palette by dropping paint from a dropper, starting with your darkest color first, on the size. Follow with your complementary and secondary colors by dropping directly on the base color layer.
4. Once you are satisfied with the palette color saturation, use your tools to manipulate the dispersed color circles into a design you like. Raking can create repeating patterns. Teasing with a stylus can create unique shapes. A spatter tool will add small pockets of paint.
5. Now find a surface area that you like and roll your piece along the surface. Remember to keep moving your piece to a new surface area because you are picking up all of the paint in that area onto your piece. If you drop your piece into the carriage without paint it will saturate your fixed area and it will no longer pick up any surface paint. Keep it moving along the paint surface constantly rotating the piece in one continuous motion. This is the hardest marbling step to master. You may want to attach a hold to your object in order to better manipulate the object across the palette. Hot melt glue is an excellent way to attach a dowel or skewer. You can also use tape to make holds for smaller objects.
6. Remove your object to a drying area. It is safe to overcoat the item in about 24 hours. I have used light misting coats of rattle-can lacquer for the initial couple of coats. This is followed by light sanding with fine sandpaper, light recoating, sand, recoat.....etc., until you are satisfied with your finish.
7. For small objects you may have other areas on your palette that are still useable. Feel free to pick up that palette or manipulate it further for effect. If you are not happy with the result, simply "erase" the palette with a strip of newspaper and start the process all over again.
8. Have FUN!

This is a very basic and short explanation of the marbling technique. If you want to try this and aren't sure of the process, feel free to contact me and I'll try my best to get you going.

Alan Lacer has an excellent YouTube video (www.youtube.com/watch?v=5m43OCJdjl0) on this technique which is worth viewing before you start. There is also an excellent book called *The Ultimate Marbling Handbook* by Diane Maurer-Mathison that unfortunately is out of print but still available from various book resellers.

Skills Enhancement Schedule (Matt Radtke)

Session Date	WeekDay		Session Date	WeekDay
5/15/2016	Sunday		8/12/2016	Friday
6/10/2016	Friday		9/11/2016	Sunday
7/10/2016	Sunday		10/7/2016	Friday

Woodland Indians Bowl: \$8-12,000 (Bill Long)

The bowl pictured here was made about 1800 by someone in one of the Eastern Woodlands Indian nations. It was made from a large piece of Ash Burl, then painted red. It is quite large, about 20" in diameter.



Bowls of this type were commonly made and used by the Iroquois and related groups, like the Seneca, for some time before (and after) European people landed in America. Woodturning was not discovered by any of these Native Americans, so they used two other approaches: an early form of pyrography and very old carving tools.

While watching a rerun of Antiques Roadshow recently on WETA, we saw this bowl presented by a woman who lived in Omaha, Nebraska, where the show was filmed in 2015. She said that it had been in her family for several generations: it had belonged to her great-grandparents who lived in Ontario, Canada. Over the years it had been used for making bread and for bathing babies.

The piece was appraised by Leslie Keno of the Keno Art Advisory in Waccabuc, NY. He and his twin brother have been collecting Native American hand-made burl bowls since they were boys growing up in New York's Mohawk Valley (see <http://www.traditionalhome.com/lifestyle/antiques-collecting/bowled-over-burl>). Keno said the following about the bowl:

"To the Native Americans, bowls like these, and the burls in a tree, were kind of a symbol, as these vessels are, of fertility. And so they had a sacred meaning to the Native Americans. This bowl, based on the wear patterns and the shape and the fact that it's made by the Native Americans, not the colonists, who would have turned it on a lathe, was actually hand scraped. First, they would put them in the fire and burn the inside, let that cool, scrape the charcoal, and do it over and over. And this is around 1780, 1800, this bowl. The great thing about your bowl is this red pigment on here is usually gone, because it gets refinished. This would have been originally all red."

He appraised the value of the bowl at \$8-12,000.

Our member Clif Poodry teaches us, entertains us, does demos for us and others, makes little lidded boxes and unique tree ornaments, turns big pieces of burl wood into fancy objects. Clif is a member of the Seneca Nation. He was born and grew up on the Tonawanda Seneca Indian reservation in Buffalo, NY. He was inspired to go to college, and went to the University of Buffalo. He got his Ph.D. in Biology at Case Western and now is a Senior Fellow for Science Education at HHMI. Some of his ancestors may have made this bowl.

Wet Wood – the Perspective of a Working Geobiologist (Bill Long)

Hope Jahren is a very well established geobiologist at the University of Hawaii. Well, that is the official academic designation of her field. More to the point, she is a woman of trees and dirt. As a long-time empirical researcher, she has accumulated an impressive store of knowledge about trees and how they are related to the soil in which they grow. In that context she has collected many field samples of fossilized tree parts, with the intent to discover the role that the tree played during its lifetime many ages ago. Her main scientific approaches are two: digging in the dirt and running a mass spectrometer.

Prof. Jahren knows the relation between trees and water; her perspective is relevant to us woodturners. Most of us have turned green/wet wood at some time, and some of us prefer turning wet wood all the time.



Wet wood, from her view, is a fundamental way of talking about wood – all wood, because all trees need water. In her recent memoir, *Lab Girl* (Alfred A. Knopf, 2016), she found an distinctive way to talk about the role water plays in the life of a tree, using as an example a tree that grows outside her office at the University. It is a Candlenut tree (a relative of the Tung tree). It is about the size, shape and function as a neighborhood maple tree. Using properties of the tree (total height, leaf density, carbon content and others), she and her students calculated the amounts of water, sugar, and nutrients the tree required every growing season. Here is the result:

“Our tree’s only source of energy is the sun: after light photons stimulate the pigments within the leaf, buzzing electrons line up into an unfathomably long chain and pass their excitement one to the other, moving biochemical energy across the cell to the exact location where it is needed. The plant pigment chlorophyll is a large molecule, and within the bowl of its spoon-shaped structure sits one single precious magnesium atom. The amount of magnesium needed for enough chlorophyll to fuel thirty-five pounds of leaves is equivalent to the amount of magnesium found in fourteen One A Day vitamins, and it must ultimately dissolve out of bedrock, which is a geologically slow process. Magnesium, phosphorous, iron, and the many other micronutrients that our tree needs can be gained only from the extremely dilute solution that flows in between the tiny mineral grains within the soil. In order to accumulate all of the soil nutrients that thirty-five pounds of leaves require, our tree must first absorb and then evaporate at least eight thousand gallons of water from the soil. That’s enough to fill a tanker truck. That’s enough to keep twenty-five people alive for a year.” (p. 121)

Safety First (Gary Guenther)

We should all review the AAW list of Safety Guidelines periodically to make sure we haven't picked up any bad habits. www.woodturner.org/?page=Safety

Additionally, here are a few personal, very real observations I have made over the years, presented in no particular order.

- Always(!) do S.A.F.E.R. *every time* before you turn the lathe on. It could save your life. <http://montgomerycountywoodturners.org/SAFER.html> E = Wear your face shield; down!
- Beware of distractions:
 - * I have given my wife strict instructions about how to safely get my attention if I'm in the middle of a cut. (The first option is: "don't".)
 - * It is best not to take phone calls, emails, or texts while you're turning, but if you do, understand that you've been distracted and don't know what you're doing. Go back to the beginning -- always do your S.A.F.E.R. routine again.
 - * Many turners can tell what's going on by sound alone -- sound is very important to safe turning. This can be a problem for me since I turn outside. If a neighbor cranks up a lawn mower or leaf blower, I take a break. Listen to your tool -- it's definitely telling you lots of information if you're listening to it and understand what you're hearing.
 - * Having a TV or computer screen in sight is not a good idea. I've never done it myself, but just a thought for our current days of media mania.
 - * Ignore the mosquitoes. Swatting at one with a razor-sharp tool in your hand and the lathe turning 1000 rpm a few inches away is not a good idea.
- Re-torque your chuck jaws once in a while, just because. It's usually tight, but it's nice to know it for sure; and if it's not, you won't like the result.
- Mind your thumb at the tool rest. I had to overcome a habit of letting my "front" thumb stick out with the tool shank over the tool rest. Several times I found it uncomfortably close to the action. This is particularly dangerous when your vision is obstructed by a mass of fresh curls. Keep all body parts behind the tool rest. I didn't once (and only once), and it was scary.
- Take the point out of your tail center if you are not using it. There are nightmare stories of what can happen when you unexpectedly jam your elbow into that sharp point that you thought was safely out of the way with the tail stock down the bed. The recoil takes the tool back into the wood!



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- Sharpen your tools frequently. Even the toughest gouges have to be sharpened regularly. If it acts dull, it is dull. Dull tools can get you into trouble because you start pushing harder and, possibly, at incorrect angles.
- Accelerator only dries CA glue on the outside where it touches it. If you shoot some CA down a deep crack or bark inclusion, hit it with accelerator, and then start cutting, don't be surprised to see some fresh CA residue splattered on your lathe ways, the banjo, your smock and on your face shield – you know, the one you ALWAYS wear, right?
- Wear your dust mask around your neck so you can pull it up quickly and easily when needed. That way you'll use it when you might otherwise think twice about going to get it. One of the times when it is needed is when you brush off your turning smock. If you don't wear your mask, the fines will go right up your nose. Remember, it's the sub-micron stuff you can't see that really damages your lungs. It's also very important to wear it when sweeping up! Wear it around your grinder too, particularly if you're using a CBN wheel.
- No matter how much light you have, it's often not enough or from the right angle. I find myself keeping a tool working in a place that I can't see as well as I should. The results of this can range from frustrating (oops, that rim is a little too thin) to dangerous (bang). Use lots of light and move it around to suit your momentary needs. You'll find that a low-angle light (right down the ways) is great for showing minor imperfections in your cuts.
- Don't be too aggressive with cuts in areas of different density. You can get some interesting results from unexpected bark inclusions opening up, internal knots, and punky areas. You can usually feel the tool chattering or acting a little strangely – it's trying to tell you something. Stop and take a look. It may save you a flier.
- Put blue, painters' masking tape on things that get hard to see when they're spinning. I'd hate to admit where I have occasionally put my fingers because I couldn't see what was whipping by there at 1000 RPM. You shouldn't open your chuck jaws up beyond the body of the chuck, but if you do, tape them so you can see them.
- Don't learn things the hard way – by experience. We all do stupid things. It's better to learn from other people's mistakes than by making our own. Here's a sampling of some of those that were very real for some of our turning colleagues:

<http://montgomerycountywoodturners.org/SafetyBeSage.html>

Sure, there are plenty more. Check them out on our Web Site at
<http://montgomerycountywoodturners.org/LatheSafety.html>

Happy and safe turning.

Video View – Instructional Video of the Month (Gary Guenther)

A free, online woodturning demonstration for your viewing pleasure

Brian Havens is a woodworker and woodturner who has posted a large number of helpful videos on YouTube. I highlighted his skew chisel video back in November and his shear scraping video last January. One of his earlier sets of postings was done under the collective title “Straightedge”. It included mostly flat work, but has this 4-part series on “Turning Urban Lumber” from collection of the material to final turning.

I think this is a topic that interests many of our newer MCW Members, and there are tips here for all of us to remember. Here’s Brian’s introduction to the set:

“Every day, in urban areas, trees are cut down for various reasons. These trees are a veritable treasure trove of lumber that can be reclaimed, as opposed to finding its way to the junk yard or fireplace. As well, many of the species of wood growing locally in your area may be otherwise unavailable from lumber suppliers. The first episode covers the steps required to reclaim such wood for turning.”



And they continue on from there to a final product. Here are those four worthy videos, along with their topics and running times. The whole set takes about 22 minutes total. I recommend that you take a look at them.

Standard disclaimer:

Remember, of course, that this is one man’s opinion, and you should always be skeptical if you feel something might not be right for you. As always, *Safety First*. If you think something is wrong, it probably is. Accept recommendations but use your own best judgement, or ask an MCW Member for their thoughts. That’s what we’re here for.

The Straightedge with Brian Havens: Turning Urban Lumber

part 1: <https://www.youtube.com/watch?v=voTO36Q8e0E> intro, safety 5:39

part 2: <https://www.youtube.com/watch?v=DybH8UXjnjc> preparing the blanks 5:08

part 3: <https://www.youtube.com/watch?v=LsAs8fDNOV0> rough turning 5:53

part 4: <https://www.youtube.com/watch?v=ZzLLIyW9a7g> final turning 5:35

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

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

The Center for Art in Wood (or C4AW, as we like to call it)

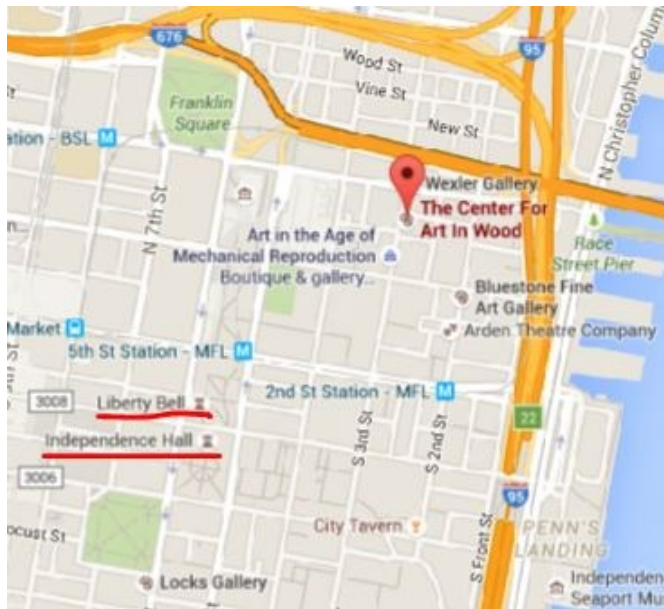
This month's web site is one of the most deserving I can think of — Albert LeCoff's *Center for Art in Wood* in Philadelphia. In years past, this was known as *The Woodturning Center*. The Center is dedicated to promoting artists and their work. It has been widely recognized as one of the most valuable resources for the education, preservation, and promotion of the field of art made from wood. The home link is <http://centerforartinwood.org> but I intend to walk you through some of the nuances.



First, in all fairness, let me say that this site (as well as many others) does not work well with the Firefox browser because of Firefox's decision to limit the operation of the Flash graphics program due to a perceived security problem. Internet Explorer works fine. I haven't tried Chrome (because I have privacy issues with it), but I expect it will probably work. If you try it, let me know your result.

You can find a brief history at: <http://centerforartinwood.org/about/history/>
Of note is the fact that Phil Brown is now on the "Board" as a Trustee.

The Center displays wood art on site, showcasing four to five exhibits a year, and in traveling exhibitions. The Museum Collection contains over 1,000 handmade objects from around the world, ranging from functional, every-day objects to contemporary sculptures. Education and community outreach programs bring hands-on wood turning and woodworking experience to students throughout the region. The Fleur & Charles Bresler Research Library consists of over 25,000 images, artists' files, and books that help preserve the exciting history of wood turning and woodworking and their continuing evolution as a contemporary art form. The Center is open from 10 a.m. to 5 p.m. Tuesday through Saturday. It should be noted that, given our own proximity to Philly, this is a must see in person. It's an easy day trip on Amtrak as well as by car. Even so, the location, right north of the historic area, lends itself to overnighting as well. All programs are available to the general public. If you go, tell Albert I say "hi".



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The Center's [Gerry Lenfest Gallery](#) and the [Museum Collection](#) are available to the public completely free of any admission fee. Other programs the Center offers include [symposia](#), [lectures](#), [readings](#), and [group tours](#). Over the last two years, the Center mounted 15 exhibitions which served as the central programming focus during the time of their presentation. For instance, the Center publishes catalogues and books around many exhibitions and offers special events and dinners that correspond with each show. The Center comes alive during [Old City District](#)'s notable First Fridays, which are the perfect opportunity for exhibition openings and events.

But back to the web site...

You might choose to get started with a few FAQs <http://centerforartinwood.org/about/faqs/> and then check out the Events: <http://centerforartinwood.org/events/>

You can see a virtual tour: <http://centerforartinwood.org/permanent-collection/virtual-tour/> and browse the permanent collection: <http://centerforartinwood.org/permanent-collection/>

Education is a vital aspect to the Center's mission and work. For me, one of their most exciting programs is the annual International Turning Exchange, which has great support in the DC area from our local collectors. The [Windgate ITE International Residency Program](#) is a collegial experience in which international students explore new work through research, exploration, and collaboration. It has involved over 100 international residents as it continues through its second decade. You can see the announcement of the 2016 ITE and the 2015 blog here: <https://internationalturningexchange.wordpress.com/>

Back issues of Newsletter "Turning Points" are available online, and great to read: <http://centerforartinwood.org/about/turning-points/>

If you wish, you can become a member: <http://centerforartinwood.org/support/memberships/>



MCW Resources (Gary Guenther)

MCW 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. 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. We have over 40 Members involved.

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.

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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 list of participating merchants on the Web Site or at the end of each Newsletter.

Web Site: <http://montgomerycountywoodturners.org> Thanks to Webmaster 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 links to over 350 captioned *Photo Albums* from all of our Meetings, back to our formation in 2007.

Newsletters: Thanks to Newsletter Editor Bill Long, all Members receive the outstanding MCW Newsletter by email every month. Further, the MCW Newsletter Archive, accessible from the Web Site tab, 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 <http://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 Amy, Chris, Matt, and Ralph 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 – with no shipping charge.

Treasury Report (Phil Brown)

Income Items

Expense Items

Income Items			Expense Items		
April Income:			April Expenses:		
	Membership	\$260.00		Demonstrator	\$35.00
	Demo fees	320.00			
	Silent auction	23.00			
	Total income	\$653.00		Total expenses	\$35.00
	Total funds available	\$5,022.62			

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.



CRAFT SUPPLIES USA
THE WOODTURNERS CATALOG
woodturnerscatalog.com • 1-800-551-8876

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

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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)

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
5/12/2016	Dale Bright	How to Get Clean Cuts
6/16/2016	Mike Sorge	Winged Vessel; <i>One week later</i>
7/7/2016	Carl Powell	Sharpening and Tool Use
8/11/2016	TBD	
9/8/2016	Dick Stohr	Professional Spin Tops
10/6/2016		
11/10/2016		
12/8/2016		

Chapter Contacts - Volunteers (Gary Guenther)

Position	Member
<i>Wounded Warrior Support Program</i> Director	Don Van Ryk
<i>Skills Enhancement Program</i> Director	Matt Radtke, Eliot Feldman assistant
Public Library Exhibit Committee	Phil Brown, Russ Iler, Mary Beardsley, Jeff Tate
<i>Turning for Tomorrow Program</i>	Bob Anderson, Gary Guenther, Ellen Davis
<i>Beads of Courage Program</i> Director	Jeff Tate
<i>Turning Works Program</i> Director	Jack Enders
Montgomery County Ag Fair Program Director	Tim Aley
Washington ArtWorks Demo & Exhibit Leaders	Gary Guenther, Rebecca Meyerson, Phil Brown
<i>Turn for Troops</i> Project Leader	Matt Radtke
Lending Librarian	John Laffan, Joe Barnard backup
Videography	Joe Stout, Bert Bleckwenn, Matt Radtke
Gallery Photography and recording	Mike Colella, Jeff Tate, Tim Aley
Candid Photography	Gary Guenther, Tim Aley, Jeff Tate
Web Albums	Gary Guenther, Tim Aley, Jeff Tate, Mike Colella
Backup Secretary	Stan Wellborn, Tina Chisena
Show Tell & Ask Leaders	Mike Colella, Matt Radtke, Clif Poodry
Show Tell & Ask Recording and Trucking	Richard Webster and Jim Allison
Demo Fee Collection	Bob Grudberg
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)

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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
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Newsletter Editor	Bill Long	bpra@earthlink.net	301-530-5626
Webmaster	Carl Powell	cmepowell@gmail.com	301-924-6623

Tail Stock – ST&A “Gallery” Album Cover shot for April (Gary Guenther)

Steve Drake, who works at NIH, decided to make some pieces appropriate for our NIH exhibit. Unfortunately, that got cancelled, but Steve is still having fun making these forms that he is so familiar with at work. It's certainly a novel and unique project.



Steve Drake - laboratory ware (screw-top microtube, graduated cylinder, Erlenmeyer flasks) in cherry and ebony, side by side with the originals.

Please enjoy viewing the entire April 2016 ST&A Gallery at

<https://picasaweb.google.com/106891946865477202075/6278197298394333137>