



Vol. 2016, Issue 8

Montgomery County Woodturners

<http://montgomerycountywoodturners.org>

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## Next Meeting

Item	Text
Date:	THURSDAY, August 11, 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>• 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 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: <b>Roman Steichen - Pens!</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)

### Roman Steichen — 3<sup>rd</sup> Generation Pen Turner

**R**oman says on his website: “I have been turning pens for almost two years. I like making pens because I don’t have to take a long time to create something useful. I credit my Daughter Milyssa, and my dad for getting me hooked on pen turning. A couple of years ago Milyssa, was looking to make a present for her grandpa (my dad). She decided she wanted to try turning a pen. So we picked up some supplies and a few tools, and she turned her first pen. She enjoyed it so she continued making pens. My dad who planted the wood working bug in me, had always enjoyed wood turning, but had never tried making a pen. Milyssa’s pen convinced him to start turning pens. So here I am, my daughter and my dad are turning



out handmade pens and I’m stuck using off the shelf pens. So I decided to take it up. To say I enjoyed it would be an understatement. I took to referring to myself as the 3rdGenPenTurner. My daughter was the 1<sup>st</sup> Generation and my dad the 2<sup>nd</sup> generation that left me in the middle, so I took on 3<sup>rd</sup> Gen. So now I work out of the 3rdGenPenShop, and make 3rdGenBlend pen blanks.



Before I started making pens, my family would give me a hard time accusing me of never making anything other than tools to make more tools. In my day job I work as a software engineer, so I’m always trying to cut out redundancy and reuse as much code as I can. This has carried over to my wood working/pen turning, I enjoy making jigs to help reproduce results. I have recently started to make my own Alumilite (acrylic) blanks. This adds another level of satisfaction when I turn a blank I have made myself.”



This program has something for everyone. Roman will be demoing turning acrylic pens (much the same technique as for wood but with a few tricks). Included will be the topics:  
Jigs he’s made and/or tools he’s modified,  
Drilling techniques, Squaring the blank to the tube,  
Casting Alumilite blanks (live), Wet sanding (live), and  
Adding laser etching.

He hopes that this will get you excited to turn a first pen, a new pen, or just come out and Turn for the Troops!

## Editor's Corner (Bill Long)

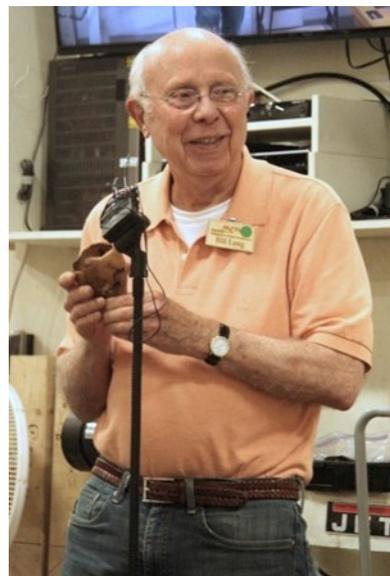
Sometimes writing a few words as Newsletter Editor is easy, and sometimes not so much. This is a mixture of those factors.

The easy part? Manu's 'mission' trip to Honduras, to use his skills and experience as a woodturner to spend a week with Honduran people, young and old, to pass on his knowledge of woodturning as both skill and art.

Another easy part? Thanking Gary once again for his work in providing editorial support for all other members' contributions to the Newsletter, and for his direct contributions, as well.

The not-so-easy part? Trying to distinguish between sticking to the general expectations of the Editor's role, and saying what is going on in my own turning sphere. I don't sweat too much over this balancing act, as is evident in what I have presented on this page in the past. And for this Edition, I have an easy entrée: the presentations below on the piece I made last month for the Bring Back Challenge.

As I said during the July meeting, my challenge was to get a fine turning result on the inside of the goblet. I use the David Ellsworth bowl gouge for almost everything. It will cut, slice, and scrape, all dependent on the geometry of how I hold it. Its major limitation is that I can't reach some parts of the inner surface of the wood for some objects – like a goblet with its lip.



At the AAW Symposium I got Lyle Jamieson's hollowing system. The business end of the system is the 3/8 Inch diameter swivel assembly with its cutter. This seemed to be a tool that would let me do what I wanted.

Almost. The ability to reach all parts of the inner surface with just a few adjustments was great. I could reach the lip area with one setting, the vertical parts with another, the slope down towards the bottom with a third, and the bottom with a fourth. And I could completely control how much wood I was removing. But, and isn't there always a 'but'?

I couldn't adjust the rotation of the cutting surface. I couldn't use any cut besides scraping. I couldn't ride the bevel.

Still learning, still searching, still asking. And still dreaming of a tool that will let me put the business end of David's gouge at the end of Lyle's hollowing tool AND will let me have all the control that I need.



**President's Perspective** (Ellen Davis)

**W**hat an amazing vacation my family and I were lucky enough to experience. We traveled to Israel to see, hear, taste, feel, and learn everything we could about this amazing country. And let me tell you; we saw so much, heard a great deal, felt to the depths of our beings, tasted everything we could and learned more than my brain can comprehend.

Of course I was wood focused while traveling throughout the country. Seeing the Cedars, Olive Trees, Pepper Trees and others, I was constantly falling behind the group as I stared into the canopies and touched the trunks. Yes I'm now considered an International Tree Hugger!



Cedar in Haifa



Olive Wood



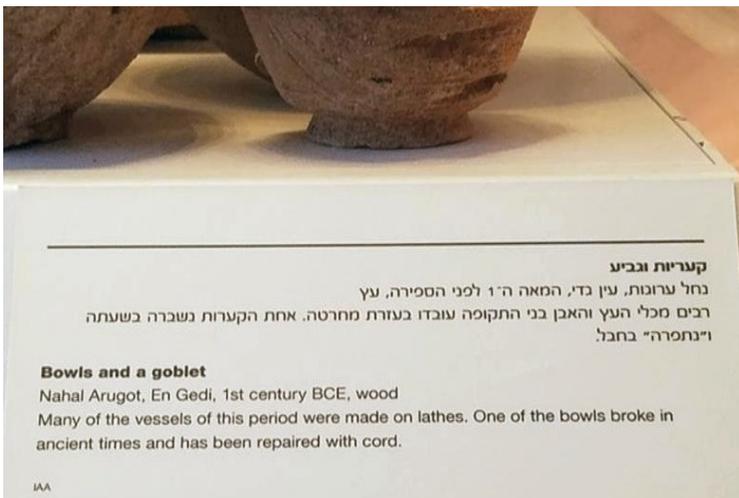
Majestic cedars



Pepper tree

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One of the places we went to was The Israel Museum to see the Dead Sea Scrolls. While in the museum I looked for wood related items. What an amazing discovery to find a few wood bowls that not only survived from the 1<sup>st</sup> Century BCE, but they were also turned on a lathe!

I kept thinking to myself “What an amazing thing to witness, a tree that has the ability to grow and survive in the desert. It really is a miracle to be able to touch this beautiful, living testament of life.” I can’t wait to go back and see more.

*Ellen*

*“In a forest of a hundred thousand trees, no two leaves are alike. And no two journeys along the same path are alike” – Paulo Coelo*

## General Announcements (Gary Guenther)

**M**ontgomery County Agricultural Fair: As in past years, MCW will have a large presence at the 2016 MoCo Ag Fair in Gaithersburg from **August 12-20**. We need a LOT of participation to make this work. Please contact Tim Aley to volunteer your time and talent. Many of you have already volunteered, but there are still quite a few “open” slots, so if you’re not already signed up, please consider doing so. Everyone who has done it in past years will tell you it’s a lot of fun. For details please see Tim’s extensive article in the July Newsletter.

**Skills Enhancement Program:** The August session is scheduled for **Friday, Aug. 12** from 10:00am – 1:30pm. Reservations are required. If you would like to attend, please email Matt Radtke at [mattradtke@gmail.com](mailto:mattradtke@gmail.com) to reserve a space. Matt and Eliot Feldman will assist you.

**Wounded Warriors Program:** MCW Program Director, Don Van Ryk, has arranged a new partnership with Walter Reed for our joint Outreach program of pen turning instruction in conjunction with the Woodworkers Club. Sessions are now on Fridays at 12:30 p.m. Please plan on helping out for this important cause. Don will send emails to announce sessions. There will be no session in August. The next session is on **Friday, September 16**.

**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. **August’s** unexpected exhibit has been installed at the Aspen Hill Public Library. **September** will be in Germantown, and **October** will be at Quince Orchard.

**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. 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. *It’s time to act. Please be generous and provide a piece for this worthy cause.*

**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](http://www.mawts.com) for more information.

**MCW Gallery Exhibit and demos at Washington Artworks:** I am sorry to report that our planned November Exhibit in the Gallery at Washington Artworks is *no longer certain*. WAW is having severe financial challenges that have resulted in wholesale management changes, and their corporate future is uncertain at the present time. We will stay tuned to see what

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may be possible, and I will send out an email if I hear anything meaningful to our programming. We had a very enjoyable and valuable time with them last April and hope that some kind of relationship can be established with the new management team, if they are able to successfully reboot the business.

**The Virginia Woodturning Symposium** will take place Nov. 5-6, 2016, in Fishersville, VA. This year's Symposium will be an exciting alternative to Symposiums of previous years, with the format updated from a hands-on experience using local demonstrators to one that features an exciting array of international, national, and regionally known demonstrators -- Trent Bosch, Jimmy Clewes, Barry Gross, Lyle Jamieson, John Jordan, JoHannes Michelson, Frank Penta, Ray and Martha Rountree, and Bob Rosand. Also included will be an expanded Skills/Future Turners section -- volunteers (and maybe even a demonstrator) will assist attendees seeking help with techniques and methods to improve their skill sets. The facility has been expanded from one hall to two connected halls, increasing the space by 50% to allow more room and reduced noise. There will be a wide variety of vendors located in both halls, many with special prices, and, of course, no shipping costs. To add to the experience, there will be an instant gallery and periodic raffles. For more information or to register, go to [www.virginiawoodturners.com](http://www.virginiawoodturners.com)

**CCC Exhibit Opportunity in 2017** The Creative Crafts Council, of which MCW is a dues-paying member (jointly with CAW), will hold its next juried, biennial exhibition at Strathmore Mansion from April 8 to May 21, 2017. ([www.creativecraftscouncil.org](http://www.creativecraftscouncil.org)) Delivery of selected pieces for this multi-media craft exhibit will be on April 3, 2017. The time period of submitting photos and description of pieces online has not been set, but will likely begin in **January**. So if you are planning to create new work for this exhibition, it would be prudent to complete it by **December** so that it can be photographed at that MCW meeting, if you are not taking your own photos. The CCC awards a first-place cash award in the *Wood* division. Phil Brown represents MCW and is also the CCC treasurer.

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

MCW July '16 Gallery:

<https://picasaweb.google.com/106891946865477202075/6309062267932203057>

MCW July '16 Meeting: [https://](https://picasaweb.google.com/106891946865477202075/6308538852480576561)

[picasaweb.google.com/106891946865477202075/6308538852480576561](https://picasaweb.google.com/106891946865477202075/6308538852480576561)

MCW July '16 Program: [https://](https://picasaweb.google.com/106891946865477202075/6309013158790774897)

[picasaweb.google.com/106891946865477202075/6309013158790774897](https://picasaweb.google.com/106891946865477202075/6309013158790774897)

**I am sorry to report** that Google has destroyed the ordering of our web albums at <https://picasaweb.google.com/106891946865477202075/> I don't believe it can be fixed. I will be working to find a practical workaround. It will probably involve a chronological list of URLs.

## Member News (Phil Brown)

**M**ary Beardsley and David Fry each provided lodging for a Windgate ITE International resident in July. Others stayed at **Phil Brown's** home while visiting museums and three turned-wood and furniture collections in this area. See their blog posts at <https://internationalturningexchange.wordpress.com/>

**Phil Brown** will have several pieces in a group exhibit, "Into the Woods II", at The Byrne Gallery, 7 West Washington Street, Middleburg, VA, September 1 – October 2, 2016. The opening reception is September 10<sup>th</sup>, 5 - 8 p.m.

The Center for Art in Wood in Philadelphia, PA, is celebrating both a 30 and 40 year anniversaries\* with *Flashback | Fast Forward*, an on-line exhibition of new work by turners and furniture makers who had pieces in previous juried exhibitions. \*The 40/30 Anniversary marks 40 years since the launch of the symposia series and 30 years since their incorporation as a nonprofit. See: [www.centerforartinwood.org/exhibition/flashback-flash-forward/](http://www.centerforartinwood.org/exhibition/flashback-flash-forward/) and click on **Phil Brown**.

**Richard Foa** had an acorn sculptural piece and "A Hungry Caterpillar" in *Turning the Page, Children's Book Illustrations*, at Strathmore Mansion in North Bethesda for June and July.



**Clif Poodry** teaches *Introduction to the Lathe* on Aug 8-9, Sept 12-13, Oct 3-4, Nov 14-15, and Dec 5-6 at the Woodworkers Club, and **Matt Radtke** teaches *Beginning Bowl Turning* during the evenings of Aug 22-23, Sept 26-27, Oct 24-25, and Nov 28-29. A minimum of three students are required to conduct a class. To register, call 301-984-9033, or go to [www.woodworkersclub.com/classes/](http://www.woodworkersclub.com/classes/)

**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, philfbrown@comcast.net**

## Meeting Minutes (Steve Drake)

### MCW Meeting of July 7, 2016

Vice-President Bob Anderson called the meeting to order at 7:05 pm, welcoming approximately 28 members. He reminded people to wear their name tags, and if you need a nametag, please talk with Phil Brown. He also thanked Tim Aley for managing the Second Annual Ice Cream Social.

#### General Announcements:

The Silent Auction has some nice pieces for sale tonight. Buy these and bring more next month.

Guests – There were no guests.

AAW has a new Guest Registration system that allows people limited access to all the resources for a 60-day trial program. See the site for more details. <http://www.woodturner.org/page/GuestMemberLanding>

The August meeting demonstration will be Roman Steichen on pen turning.

The September meeting will be Dick Stohr on turning professional-caliber spin tops and will include entertaining presentations of spinning both tops and yo-yos.

#### Newsletter:

The latest issue of the Newsletter is out and looks great. It is the longest one of 2016 so far and has many great articles.

#### Bring-Back Challenge and prize raffle:

Bill Long won last month's Bring-back Challenge and, for this month, has donated a burl wood goblet that was a challenge for him and allowed him to try some new tools. Gary Guenther won the drawing and will bring something back for next month.



#### Facebook page:

Ellen Davis is managing the MCW Facebook page, and while she was not able to report at this meeting, she has expressed pleasure with the fact that over half the membership is participating in the activity.

#### Wounded Warrior Program:

This program is up and running with monthly sessions here at the Woodworker's Club. The next meeting is scheduled for July 15<sup>th</sup> at 12:30. Mentors are needed, so please volunteer to help a warrior turn a pen. Please check the web site or contact Don Van Ryk at [DVAN-RYK@NIAID.NIH.GOV](mailto:DVAN-RYK@NIAID.NIH.GOV) for more information.

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Skills Enhancement:

The next Skills Enhancement session is Sunday, July 10th from 10:00 am - 1:30 pm with the last 30 minutes reserved for lathe maintenance. Sign up by contacting Matt Radtke.

Beads of Courage:

Jeff Tate is collecting boxes (lidded bowls) to go to the Johns Hopkins Pediatric Oncology Unit at any time. The next big, formal delivery is scheduled for September 2017 (a year from now), but others may be made along the way, so please join in and make one.

Turning Works:

Pieces to donate to our Turning Works Program need to be in by the September 8th meeting. Jack Enders will be collecting them to donate to the local Interfaith Works organization of Montgomery County so they can use them as fund raisers. Bob Grudberg and Richard Webster have already donated significant pieces, but many more are needed. Please sign the list of donors and let us know that you are bringing something. Please be generous.

MCW Lending Library:

The Lending Library has a number of excellent books and videos that can be checked out for a \$2 fee. The club discussed whether they should continue to charge a check-out fee. As it is not a major revenue stream, people decided that it probably was not worth it. Bob or Ellen will send out an email to get more input from the rest of the club. The biggest issue is that there are a number of items that appear to be missing. If you have something from the library, please let the club know that you have it.

Public Library exhibit:

Phil Brown has put together another great show at the Twinbrook Public Library. The next displays in September and October will be at Germantown and Quince Orchard Public Libraries, respectively.

Montgomery County Agricultural Fair – August 12-20, 2016:

Tim Aley is coordinating the volunteer program of people to demonstrate turning at the Fair. There are a number of empty slots still available for demonstrators. It is always a fun time, and you get a free ticket into the Fair at the same time. Also, Tim has details for anyone that wants to enter an exhibit for the Fair competitions.

Mid-Atlantic Woodturners Symposium: September 24-25, 2016:

Registration is open for the Mid-Atlantic Woodturning Symposium to be held in Lancaster, PA. 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](http://www.mawts.com) for more information.

Segmented Woodturners 5<sup>th</sup> Segmenting Symposium – Quincy, MA – October 27-30, 2016:

The Segmented Woodturners is a virtual chapter of AAW and holds symposia every other

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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/>.

Washington Artworks Exhibit – November 4-6, 2016:

Washington ArtWorks has invited us back for an Exhibition in November. This is an excellent chance to show and sell your work. The Opening Reception is November 4. MCW will have a live turning demonstration on opening night and for the following weekend. Gary Guenther will be asking for volunteer turners at the next meeting for this Fall Festival of the Arts weekend, similar to what was done in April.

Virginia Woodturning Symposium – November 5-6, 2016:

At 150 miles distance and with a \$75 pre-registration fee, this is a reasonably close 2-day symposium that most people could attend. There are a number of well-known turners scheduled to present, and there will also be a number of vendors selling their wares. Details are available at <http://www.virginiawoodturners.com/>

Gallery Photography:

Thank you to Mike Colella for taking the pictures of the Show Tell & Ask items. Thanks also to Joe Stout for handling the video display and recording.

The meeting adjourned at 9:20pm

--Steve Drake, Secretary

**Skills Enhancement Schedule (Matt Radtke)**

Session Date	WeekDay	Session Date	WeekDay
8/12/2016	Friday	11/13/2016	Sunday
9/11/2016	Sunday	12/9/2016	Friday
10/7/2016	Friday		

**Wounded Warrior Program Schedule (Don Van Ryk)**

Session Date	WeekDay
9/16/2016	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 made 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.



Photo Credit: Jeff Tate (You can see him in the monitor taking this photo.)

At our July Meeting, Bill Long presented an oak burl goblet to the appreciative drawing winner, Gary Guenther. Bill has been working on his hollowing skills, and this uneven, turned-in, natural-edge rim in unstable material was a challenge for him, successfully met. Gary has always enjoyed Bill's work with "ugly wood", so this piece is in good hands.

*Next month, Gary will bring back something to raffle off to the next lucky winner. Be sure to get a raffle ticket at the August Meeting and join in the fun.*

## Last Month's Program (Carl Powell)

### Carl Powell on Tools and Sharpening

If this were a normal write-up of last month's program, it would begin with something like, "Carl Powell presented at the July, 2016 meeting." Since I've been drafted to do the write-up for my own program, I hope you'll forgive me if I don't write in third person.

On the face of it, sharpening does not seem like the most thrilling of subjects. It probably has sanding beat, but not by a lot. Watching someone grind away steel, generating nice sparks, it is otherwise pretty similar to generating sanding dust. So why would I sign up to talk about such a dull subject? Turns out it was related to a number of things I was already looking into.



### Background and Motivation

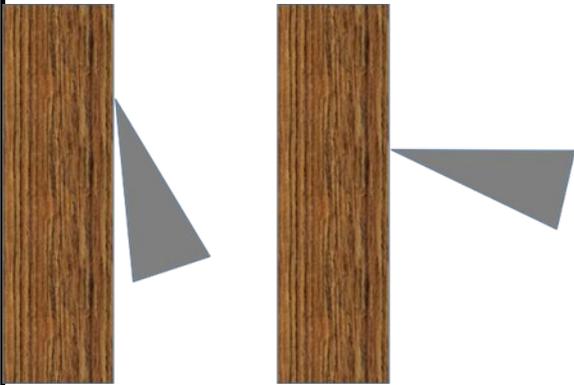
I'm a scientist, both by nature and by profession. I don't believe in magic, so I don't believe that wood will react differently to a tool depending on what name is on it or who endorsed the grind. All cutting should depend solely on the quality of the edge and how it is presented to the wood. To do the best and most efficient job of sharpening, one should understand how that edge is intended to cut and how it is to be used. This gets to the core of turning tool use, and an understanding of why tools are designed the way they are. That in turn will help inform not only how to sharpen tools but which ones to buy and which ones to avoid. That seemed worth learning to me.

A second motivator was the apparent poor understanding of the fundamentals of cutting, even amongst very accomplished turners. While there are some statements that are uniform amongst turners (e.g., sharper tools cut better), there are also areas where things are not explained or where there is contradictory information. These latter cases particularly irk my scientific leanings, as it appears people are just making stuff up when they don't know the answer. A particular example is comments by two turners, both who are far more accomplished than I ever will be, about negative-rake scrapers. Stuart Batty stated in an article for *American Woodturner* that negative-rake scrapers worked better than normal scrapers, even if the latter were held so that the edge was presented in exactly the same fashion. Richard Raffan stated in a different article (also in *AW*) that a normal scraper could be used instead of a negative rake one just by holding it in a different presentation. They cannot both be correct.

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We'll return to the inconsistencies later, but first we should look at cutting wood. The picture below shows a tool (in gray) being presented to a piece of wood in two different positions. (Remember, I said that I'm a scientist, not a graphic artist). The situation on the left is 'cutting', where the edge of the tool is being presented with a small rake angle (the angle between the top of the tool and the wood). On the right, we are 'scraping', where there is a very high rake angle. (In between could be called 'catching', since a dig-in is much more likely.) The difference between the two is in the dominant way the chips form, but there is some crossover. 'Cutting' chips will occasionally form when scraping, and 'scraping' chips will occasionally form when cutting.



When cutting, we are pushing the tool edge into the wood, then the wedge formed by the shape behind the edge is levering out chips. When scraping, we are hitting the wood with blunt force trauma to sever the wood fibers. This could be compared to cutting a 2x4 with a hammer (yes, it can be done), although a better model would be knocking small branches off the trunk of a tree using the poll of an axe. In either case, it will be easier and leave a better surface if we have a sharp tool.

**Sharpness**

So what does sharpness mean? If we look at the cross-section picture here, we can see two different cutting points. Point A has an acute angle leading to a rounded edge. Point B has crisp edge, but the sides that meet at the point do so at a 90 degree included angle. Which one is sharper?



The answer really depends on what you are trying to do. It would be hard to achieve initial penetration with point A, but once it started cutting, the lower included angle would not inhibit from going deeper. Point B would easily make a shallow cut due to the crisp edge, but would be difficult to drive deeply due to the high included angle around it. Comparing the two is like comparing apples to oranges because they each exhibit a different facet of sharpness: keenness (how crisp a point is), and shape (the geometry of the included angle around the edge).

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## Keeness

A perfectly keen edge is formed by the intersection of two absolutely flat surfaces (at least flat in cross section – the flute and the bevel of a gouge are those surfaces, but they are curved parallel to the edge). A perfect edge only happens in theory, since there is nothing in the real world that is perfectly flat. Real world tools are left with sort-of-flat surfaces containing imperfections from the manufacturing process. The most noticeable of these (unless you have a really nasty tool) will be grind marks. These are the parallel grooves left by an abrasive wheel or belt when the manufacturer shapes the tool's edge (or when it is resharpened). If one of the surfaces has those kinds of grooves, the effect will be to create 'teeth' on the edge since the grooves will hit the other surface further back than the areas between the grooves. I handed around a piece of 2x3 with gouge marks that shows this on a much-easier-for-old-guys-to-see scale at the demo.

If there are 'teeth' on the edge, it won't last as long as if they were smoothed out. This has been reported by several turners, with the most recent I'm aware of being in the *American Woodturner* article on wet grinding a while back. It's also something that makes sense. Each of those teeth will be unsupported on the side, so they will be more likely to bend. Bent teeth will not be sharp.



What's the best way to achieve optimal keenness? That's another trick question since it depends on what you mean by 'optimal'. Honing, i.e. sharpening with a very fine abrasive, is the standard way to improve keenness. Honing by hand on a rounded edge will generally take a very long time, however, and it can be very difficult to keep the edge consistent. My suggestions would be the following (based more on others' experience than my own).

1. If you have a power honer that works with any sharpening jigs you might use, use the power honer. You'll get a better, more durable edge, and it won't take much time.
2. If you don't have a power honer and are working on a curved edge (e.g., a gouge), use the edge that comes off the grinder. Be prepared to sharpen more often, but be happy that this will take you less time to sharpen multiple times than it will take to hand-hone once.
3. If you have a straight edge that is easy to consistently hone by hand, do so. As an example, I have yet to sharpen a skew I purchased about 2 years ago. Whenever it starts feeling dull, I just place a piece of very fine grit sandpaper (600 – 2000 grit, depending on what I have handy) on the lathe bed and hone it there.

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## Shape

I've mentioned "included angle" above without really defining it. It's just the angle between the two flat surfaces that form the edge. As that angle becomes smaller, there are a number of things that happen.

- The edge will produce a better cut.
- The edge will be more likely to dig into the wood and catch.
- The edge will become more fragile, as there is less metal to support the edge.



While we all want the best possible cut, our skill and tool control may limit how acute an edge we can comfortably use without catches. If we are doing any work that involves cutting across end grain, however, it is often the third effect that will dominate. The edge of a spindle gouge or a skew would be quickly pounded into dullness by the force of a bowl blank's end grain hitting it twice per rotation, assuming you did not trigger a catastrophic catch due to the tool's acute edge. Bowl gouges are more heavily built and generally have larger included angles on their edges to deal with this additional force.

As a side note, if you are afraid of using a skew because you get a lot of catches, try making the edge angle less acute. A typical skew may have an included angle as low as 20 degrees. The skew I learned with had an included angle closer to 45 degrees, since that's the way it came from the factory, and I didn't know any better. It was harder to catch than the skews I use now, although it left an inferior surface. It allowed me to become comfortable using a skew before I found out that I was supposed to be scared of it.

Speaking of skews, note that if you skew the edge of a tool, the effective included angle will be reduced. If you look at the angle as the rise vs. run (i.e., how far up you go in height vs. how long a path it took you to get there), skewing the edge makes the chips travel a longer distance across the bevel while not changing the thickness of the tool. The effect is a lower included angle.

There's one other element of shape. The shape of the tool can help us get the edge to where we need to make a cut. The flute on a gouge, for example, defines the shape of the edge as much as the grind does. Mentally fill in the flute and see what the edge looks like if you don't believe that. Having that curved edge allows us to make cuts that would not be possible with a flat edge tool. Likewise, a skew has a skewed edge and a double bevel because that helps keep the edge on the wood without having the handle stick way out to the side.

*(Continued on page 17)*

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## Scrapers

Most of the time, we are cutting when we use a scraper. Sharpening a scraper produces a burr -- a thin, raised piece of steel above the face being ground. This burr acts as an edge, cutting almost perpendicular to the top of the tool.

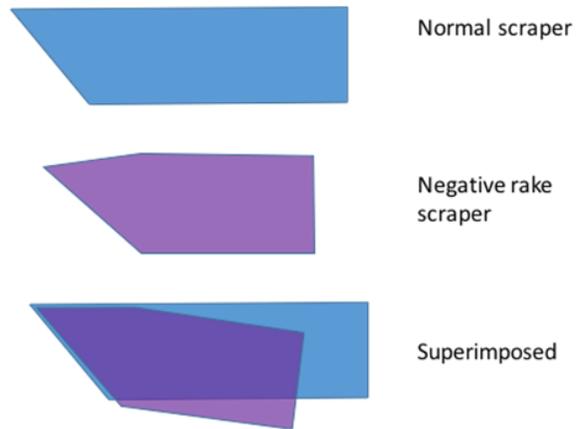
It is also possible to create a burr by plastic deformation, using a hard piece of steel or carbide to bend the edge of the steel into a burr. This is how burrs are raised on cabinet scrapers used for flatwork. While the burnishers used for cabinet scrapers can be used for turning scrapers, they are difficult to control and can be dangerous to use. It's hard to control them on a small surface like a turning scraper, and slipping off can bring your hand into contact with the sharp burr. Lee Valley sells a burnisher designed for turning scrapers. I have not used it extensively, but my initial trials have been very promising.

## Negative-rake Scrapers

Before looking at sharpening systems, there's still the issue of negative-rake scrapers to take care of. Who do we believe, Richard Raffan or Stuart Batty? Let's go to the film.

In the illustration, the normal scraper and the negative rake scraper have exactly the same edge geometry. This can be seen in the 'superimposed' picture as the cutting edges line up exactly. While the setting for the tool rest will be different, they will be sharpened on equivalent bevels, so they should develop equivalent burrs. Since the wood has no idea what is happening behind the edge, which is the only place where they differ, we have to conclude that the two scrapers will produce exactly the same cut. Raffan wins.

So what does the negative rake buy us? Depending on what cut you are trying to make, it may mean being able to put the edge into position without as many contortions. The negative rake may allow you to use the tool flatter than a normal scraper, and can make it less likely that the tool shank will interfere with the rim. This will depend on the presentation of the tool and the included angle of the scraper edge, geometry that I'm not going to try to explain in a 2-D article.



I still have one open question about negative rake scrapers. Back in the good old days they were used on ivory since even normal scrapers were too catchy. My guess at this point is that the geometry of the negative rake scraper made is more likely that the ivory would be truly scraped as opposed to being cut by the burr edge. I don't have any science to back that up, however, at least not yet.

*(Continued from page 17)*

## Sharpening Systems

I'm a fan of sharpening jigs. They allow me to be more consistent with my sharpening, which means I don't have to remove any more steel than necessary. There are some grinds that are difficult-to-impossible to create with a simple jig, but I haven't felt a great need to explore those grinds. If you are considering a jig, I would recommend trying out as many as you can before you buy one. There are a number of choices on the market, and each person seems to have reasons why theirs is their favorite. The most common in popular use is the Oneway Wolverine grinder attachments used with their VariGrind jig for gouges.



I showed four different types of sharpeners at the demo.

1. A piece of sandpaper on the bed of the lathe is the simplest and cheapest sharpening system. It only works well with flat-edge tools like skewes. You can extend this to some curved surfaces by putting sandpaper or a honing compound into a groove the shape of the bevel, but you'll typically need one for each different tool. I use this approach for my skewes.
2. A belt sander can range from the \$30 Harbor Freight wonder that I showed to specialized sharpeners costing hundreds of dollars. The long-term cost of belts will be greater than the cost of grinding wheels, but the entry cost is low. Belt sanders run cooler than wheel grinders since the belts have little thermal mass and a lot of air around them, and it's also easy to change from a coarse-grit belt for shaping to a very fine-grit belt for honing on the same machine. Unless you buy a pre-configured belt sander system designed for sharpening, you'll probably have to manufacture a way to use any commercial jigs with them. Note that you should never use the same belt sander for wood as for metal. The sparks from grinding metal can ignite the leftover sawdust and cause a fire. Check with Captain Eddie Castelan of YouTube fame if you don't believe this. I use my little 1"x30" belt sander for scrapers, but I'm looking into how I might be able to jig it for other tools.
3. A decent dry wheel grinder will run \$100+ but a quality unit will last a lifetime if not abused. Wheels are more expensive than belts but will outlast belts many times over. Slow-speed grinders remove metal more slowly (surprise!), but I've had no difficulties with a high-speed grinder and a light touch. Every major jig system will work with them, and the new Cubic Boron Nitride (CBN) wheels that people rave about are designed for them. Standard wheels require maintenance to keep their surfaces clean



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and flat, so a diamond dresser is a necessary accessory for normal wheels (not for CBN). They do produce sparks – not a bad thing if you enjoy the show. I've used my dry grinder successfully for years and am only looking for other options because I'm a tool junkie.

4. A wet grinder will never overheat a tool but will take a long time to remove a lot of steel if you are reshaping an edge. Most have a leather honing wheel opposite the grinding wheel, which makes honing a quick and simple process. While the jig systems that are designed for them are mostly interchangeable between the most available options (Tormek and Sheppich/Grizzly), there are some exceptions. There does not appear to be a way to use something like the Wolverine jig with a wet grinder. They are pricey, particularly when you include the cost of the jigs. The Grizzly that I inherited is not as well made as the Tormek that WWC loaned us for the demo, but it's a lot cheaper. I am completely underwhelmed by the Grizzly jigs, however, and will be replacing them with Tormek versions as my budget allows.



When evaluating a system, don't forget about the other implements you might want to sharpen. Kitchen knives, carving tools, scissors, and axes can all be sharpened with most of these systems, and a sharp tool will save you time that you can then spend turning.

All of these systems will sharpen tools quickly and do it well. There are substantial differences between how they operate, so I would recommend trying out different options before you buy.

## References

A great deal of my understanding of sharpening and tool use comes from Leonard Lee's excellent book **The Complete Guide to Sharpening**. Sadly, Mr. Lee passed away on July 7, 2016, the day of my demonstration. Mike Darlow's book **The Fundamentals of Woodturning** has an encyclopedic discussion of how tools cut. I found the book very difficult to follow without the associated video, however, and could not make it through more than about 20 minutes of the video without nodding off. Mr. Darlow certainly knows his stuff, but he is not a very dynamic speaker.

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

Name	Description	Wd.	Ht.	Ln.	Wood(s) Used
Richard Webster	Small bowl	10	2.5		Box Elder
Bill Long	Goblet - Bring Back	4	3.5		'Tan' Oak Burl
Mike Colella	4 Wands			14	Oak, Cedar, Maple - with resin
Margaret Follas	Plate	10	1		Basswood
John Laffan	Live-edge bowl	7	5		Maple
Matt Radtke	Mike Sorge's piece	9	9		Maple
Tim Aley	Pentagonal bowl				Oak

**MCW Members Works Exhibited at Aspen Hill Library** (Phil Brown)

Phil Brown installed 18 turned pieces in the Aspen Hill Public Library at 4407 Aspen Hill Road in Rockville, which will be up until August 31<sup>st</sup>. Members with pieces in this exhibit are Tim Aley, Phil Brown, Bob Browning, Tina Chisena, Mike Colella, Ellen Davis, Steve Drake, Bob Grudberg, Ed Karch, Emily Koo, John Laffan, Paul Mazzi, Clif Poodry, Jeff Tate, and Richard Webster.



**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, 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. The applications are discussed mostly in relation to spindle turning but can be applied to bowl turning, as well.

### **PRINCIPLE 8: Amount of Cutting Edge Applied**

#### *Principle*

**Cuts that produce narrow shavings, with less of the cutting edge contacting the wood, produce finer surfaces.**

Smaller cuts put less stress on both the wood and on the tool. Examples of this can be seen in scissors and paper cutters. By not having the full cutting edge contact the material at one time, there is less pressure being applied, resulting in a cleaner cut. In woodworking, consider the cleaner surface produced by a helical-head planer than by a planer or jointer with straight knives, the length of which contacts the wood all at the same time.

#### *Application*

The application of this principle is straightforward. Consider the width of shaving when making scraping cuts. If you apply only a small part of a round-nose scraper, a cleaner cut will result. Conversely, if you apply the full width of a square-nose scraper, the resulting surface will be rougher and the tool may even dig into the wood. Experiment with changing the width of the shaving.

### **PRINCIPLE 9: Feed Rate**

#### *Principle*

**The faster the feed rate, the rougher the cut will be.**

In general woodworking, "feed rate" refers to the speed at which the wood is passed through a cutter (or series of cutters). In woodturning, "feed rate" refers to the speed at which you advance the cutting tool. This principle applies to tool feed both on the X axis (parallel with the lathe bed) and on the Y axis (perpendicular to the lathe bed).

#### *Application*

A fast feed rate along the X axis impacts the spacing of the tool marks. When the edge of a board is passed too quickly over jointer knives, a series of peaks and valleys is produced, rather than a smooth, continuous cut. This is true in woodturning, as well. Moving the tool quickly along the X axis produces a shallow, spiral groove. This is not a problem when roughing, but a slower feed rate is needed to make a finishing cut that produces a smooth surface.

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A fast feed rate on the Y axis impacts the thickness (and width) of the shavings. A fast cut toward the center of a spindle equates to a heavy cut, leaving a rougher surface than would a slower, lighter cut. This principle is closely related to Principle 8. Watch an experienced turner and notice how both aggressive and slow feed rates are used to the turner's advantage. Roughing cuts can be made with aggressive feed rates, but finishing cuts are best made with slower, lighter cuts with a freshly sharpened tool. This approach can save a lot of time sanding.

It should be noted that the quality of cut is a factor not only of the feed rate, but also of the surface speed of the material. The surface speed, or the rate at which the wood is moving past the tool, is determined by your lathe's rpm setting in relation to the diameter of the stock where the cut is being made. If the lathe is running quickly, say 3000 rpm, you can feed the tool more quickly than if the lathe is running at only 500 rpm. The key is to strive for the right feed rate (done by feel, since woodturning is controlled by hand) based on lathe speed, the diameter of the stock, and the nature of the cut (roughing or finishing).

## **PRINCIPLE 10: Tool Stability**

### **Principle**

**Holding a cutting tool stable during a cut will produce finer results with less vibration.**

### **Application**

There are two factors that commonly impact the stability of the tool. One is the amount of metal in the tool (thickness), and the other is the distance of the toolrest from the tip of the tool (amount of overhang). You will notice a big difference between the stability of a 1/4" (6mm) spindle gouge and a 1/2" (13mm) spindle gouge (*Photo 13*). The smaller tool is good for cutting fine detail but must have toolrest support very near the cutting edge to prevent vibration. The larger tool has a greater capability to cut cleanly when there is more overhang over the toolrest. However, the 1/2" gouge may be too large to cut small beads and coves. A 3/8" (10mm) spindle gouge is a good compromise and consequently is the most commonly used spindle gouge.

I feel fortunate to have been introduced by Del Stubbs to the concept of basic principles that apply to cutting material. I have found that when I am getting poor results in turning, I can usually improve the quality of my cuts—and have a more satisfying experience—by reviewing these principles. I hope that they will be as useful for you as they have been for me.

### **Tool stability**



With relatively little mass, a 1/4" (6mm) spindle gouge (at left) requires support from the toolrest close to the cutting tip. The heavier 1/2" (13mm) gouge is more stable and can be extended farther beyond the toolrest. Greater tool stability equates to a smoother cut.

**This article completes the series of Kip Christensen's *Ten Principles of Clean Cutting*.**

## AAW Focus -- Kansas City 2017 (Gary Guenther)

### Demonstrators for Kansas City Announced

The AAW is pleased to announce a partial\* list of demonstrators for its 31st Annual International Symposium, June 22-25, 2017, in Kansas City, Missouri.

<b>Dixie Biggs, USA</b>	<b>Glenn Lucas, Ireland</b>	<b>Betty Scarpino, USA</b>
<b>Trent Bosch, USA</b>	<b>Andrew Potocnik, Australia</b>	<b>Al Stirt, USA</b>
<b>Jimmy Clewes, USA</b>	<b>Michael Hosaluk, Canada</b>	<b>Derek Weidman, USA</b>
<b>Kurt Hertzog, USA</b>	<b>Richard Raffan, Australia</b>	<b>Merryll Saylan, USA</b>
<b>Tania Radda, USA</b>	<b>Mark Sanger, England</b>	
<b>Rudy Lopez, USA</b>	<b>John Wessels, South Africa</b>	

\*Additional demonstrators, topics, and panel discussions will be announced at a later date.

**All Skill Levels Welcome:** The Symposium will offer three-and-a-half days of wide-ranging presentations, demonstrations, and panel discussions to enhance your experience wherever you are on your woodturning journey!

### Special Interest Night is Thursday, June 22

The action begins on Thursday, June 22, with Special Interest Night for focused disciplines, including segmented and ornamental turning, and pen turning. Small groups, such as Women in Turning, woodturning teachers, and young people, along with sessions on other relevant woodturning subjects will also take place. More! Internationally esteemed woodturner, author, and instructor, Richard Raffan, will present, "*A Life of Turning and Teaching.*"

**Richard Raffan** holds a rare position among contemporary woodturners. While many turners have changed course seeking creative satisfaction and economic viability, he has maintained the values of turning as a trade by producing high quality functional work. He is a recipient of the AAW's Professional Outreach Program (POP) 2012 Merit Award for his extensive contributions to the turning field and as an acknowledgment that traditional turning should continue to be recognized and respected by the contemporary turning world.

### Symposium Rotations Begin Friday, June 23

The broad-range of Symposium rotations (demonstrations and panel discussions) will begin on Friday morning, June 23, immediately following the opening ceremonies.

### Mark Your Calendar

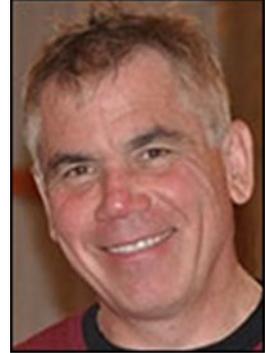
No other event offers as many opportunities to learn from the world's best, like the AAW Symposium. We hope you'll join us in Kansas City!

## AAW Focus 2 (Gary Guenther)

**AAW Chapter Bulletin – July 2016**  
by Phil McDonald, Executive Director  
*(condensed by GG)*

### In this Bulletin

**Recap of the 2016 AAW Atlanta Symposium**  
**AAW VISION 2020 Strategic Initiatives**  
**AAW Membership Dues Changes**  
**Vote for the 2017 AAW Board of Directors**



### Recap of the 2016 AAW Atlanta Symposium

This was the first AAW Symposium held in Atlanta, neatly situated within a multi-state region highly populated with woodturners and AAW members. The final registered attendance for the 2016 Symposium in Atlanta was 1,312. We project the financial outcome to be a positive net gain on target with the budget. On behalf of the AAW Board and staff, we are deeply indebted to the outstanding volunteer leadership. We especially acknowledge the efforts of Steve Pritchard, all of the local volunteer leads, the members of the Georgia Association of Woodturners, and other participating AAW chapters. Without their dedication and hard work, the event would not have been possible.

I would like to congratulate the **winners of the Chapter Website and Newsletter Contests**. For the Chapter Website Contest, first place went to Tidewater Turners of Virginia (Webmaster: Steve Wilson), in second place was San Diego Woodturners (Webmaster: David Heiser), and third place went to Valley Woodturners (Webmaster: George Jager). **For the Chapter Newsletter Contest, first place went to Montgomery County Woodturners (Editor: Bill Long)**, second place was awarded to San Diego Woodturners (Editor: Dave John), and third place went to Central New York Woodturners (Editor: Barbara Raymond-LaPrease). We applaud your hard work and diligence in offering relevant and useful woodturning information to the members you serve.

Each year, AAW collects feedback from Symposium attendees. This year, nearly 550 attendee responses were received online. Below are few notable measures:

- 88% of responding attendees rated their overall experience at the Atlanta Symposium as Excellent/Very Good. This compares with 88%, 91%, and 79% for Pittsburgh, Phoenix, and Tampa, respectively. The percentage of attendees who rated their experience Excellent was 44% and was unchanged from the Pittsburgh Symposium.
- Just over half of responding attendees indicated that Atlanta was either their first or second AAW Symposium, and 33% indicated they were first time attendees. This is nearly identical to the make-up in the prior three years.

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- With respect to the service experiences (and among the choices provided), assistance from volunteers and staff, and the registration area, rated most highly among respondents.
- The demonstrations, galleries, and Trade Show ranked highest in importance (among the choices provided) for the most important individual aspects of Symposium. This is unchanged over the prior several years.
- 94% of responding attendees reported making a Trade Show purchase.
- The mission of the AAW is education and the ultimate goal of the AAW Symposium is to leave a positive impact on each attendee's turning experience. On the question related to fulfillment of our mission through the Symposium learning experience:
  - ◇ 91% of responding attendees rated, "I learned things that will help improve my technique" as 1 or 2 most important on a 5-point scale.
  - ◇ 89% similarly rated, "I learned things that will help develop my creative process."
  - ◇ 90% similarly rated, "I left the symposium more motivated to improve my skills."

### **AAW Vision 2020 Strategic Initiatives**

A primary focus of the annual Chapter Meeting was the launch of Vision 2020, AAW's new strategic plan to build upon the organization's position as the go-to source for woodturning information. Based on solid research, the Vision 2020 plan is inclusive, with the intent to fulfill the needs of hobbyists, professionals, collectors, demonstrators, vendors, and others.

Between now and the year 2020, the AAW will roll out new initiatives and key enhancements to its portfolio of member benefits. Here is a brief summary of the key benefits coming for specific user groups.



### **Individual Turners**

All turners will have direct access to a wide range of learning resources related to the individual turners' needs.

- Online videos, from many sources, specific to key topics and learning targets;
- Instructional publications, including past journal articles, categorized by skill level;
- A directory of available learning opportunities, including regional symposia, professional workshops, and other resources.

### **Chapters**

Chapters of any size will be able to easily find information on demonstrators for chapter events. Online access to a directory of demonstrators, which includes those entering the circuit and well-known professionals. The demonstrator directory will include:

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- Contact information;
- Schedule, fees, project types, other details for booking;
- Sample demonstrator contracts;
- Procedures for setting up hands-on sessions.

Chapters will have use of a system for professional participation in chapter meetings, via electronic media. AAW will support and assist chapters in developing increased membership. AAW members will be encouraged to join a local chapter, including direct referrals to local chapters and contacts.

### **Demonstrators**

Demonstrators will have direct access to chapters and other learning groups in all areas.

- Access to a new online tool to help chapters coordinate and facilitate demonstrator scheduling and communications.
- Resources to assist contracting and logistics.

Targeted learning resources will be available to demonstrators, and would-be demonstrators.

### **For Professionals**

Professional turners will gain proficiency in marketing, promotions, pricing, networking, and other areas for building relationships with buyers.

- Classes to be developed in conjunction with the AAW Symposium for professional development.
- Opportunities for networking with other professionals, buyers, collectors, and galleries will be structured by the AAW to expand the markets for turned art.
- AAW will act as a coordinator for scheduling events at regional symposia and other events.

### **For Teachers & Craft Schools**

- Craft schools will be able to communicate their sessions, instructors, and schedules to a wide range of potential attendees.
  - ◊ An online directory of all craft schools that offer turning as part of their curricula will be available to all members, including information on location, schedule, cost, level of skill, and other information.

## **AAW Membership Dues Changes**

At the June AAW Board meetings, a change impacting membership dues was approved, effective October 1, 2016. This change is published in the August issue of *American Woodturner*. Dues will increase by \$5 for U.S. membership types, as follows: General \$60, Family \$65, Educator \$60, Student \$24, Student Plus \$29, Online \$50, Artist \$86, and Business \$86. ***Dues will remain at 2015 rates for all U.S. members who renew before October 1, 2016.***

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Since 2012, the Board has made substantial progress strengthening AAW's financial reserves to sustain and grow the organization. Membership dues support the long-term financial health of the AAW and fund all of our educational programs and services. This revenue will also enable us to deliver an expanded range of beneficial learning resources and value-added services recommended by members and chapters through AAW's **Vision 2020** strategic initiatives.

### Vote for the 2017 AAW Board Candidates

The six candidates selected by the Nominating Committee listed alphabetically are:

- Rick Baker
- David Heim
- Ken Ledeen
- Greg Schramek
- Mike Summerer
- Molly Goodfellow Winton

Candidate statements are published in the August issue of *American Woodturner*, and candidate information can be found on the AAW website at [tiny.cc/BoardVote](http://tiny.cc/BoardVote) (case sensitive).

There are two ways to vote:

1. **Electronic ballot**, available on the AAW website at [tiny.cc/BoardVote](http://tiny.cc/BoardVote) (case sensitive), or
2. **Paper ballot**. If you would like to cast your vote by paper ballot, please request a paper ballot by contacting the AAW at 651-484-9094, 877-595-9094 (toll free), or [inquiries@woodturner.org](mailto:inquiries@woodturner.org).

## Training in Honduras — How to Turn, How to Live (Manu Suarez)

“AAW Needs a Volunteer with a Sense of Adventure.” Everything started with this ad in the AAW chapter bulletin for their *Turners Without Borders* outreach program in Honduras.

**A**nd then a few more requirements: *The ideal volunteer will have experience as a woodturning teacher or demonstrator. Knowledge of the Spanish language is important, as is a sense of adventure.*

I Googled the partner, GreenWood Global, and I liked very much what they do: foster self-sufficiency, promote sustainable forest management and projects, and empower the local people to have them own the projects. You can find more information on their web site.

So I wrote them. They interviewed me twice by phone and once in person; and I was in!

### Volunteer Selected for Honduras Adventure

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*We are extremely pleased to announce that Manu Suarez, of Rockville, MD, was selected for this volunteer assignment. 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. 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. We are grateful for Manu's enthusiastic willingness to help, and wish him both a safe and rewarding experience in Honduras.*

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After many emails deciding what tools to carry, keeping in mind there is no electricity in those remote areas, and the cost of checking too much weight for the flights, on May 17, I met Scotty Lewis at the San Pedro Sula airport in Honduras. Scotty is a Canadian guy and the designer of the pedal-powered lathe that we were going to build in Honduras and use to teach woodturning. He is a fantastic guy, capable of building anything with almost no tools, and always finding the simplest, even elegant solution to any technical problem.

The friends from *Fundacion Madera Verde* (Honduran partners of GreenWood) were already at the airport waiting for us. One of Scotty's boxes didn't arrive with him -- they found it in the Atlanta airport. They promised to deliver it next day. We left for La Ceiba, three hours away on good, paved road, hoping the box, with the flywheel for the lathe, would arrive the next day. The next day we started to build the lathe at the *Fundacion Madera Verde* workshop,

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and Scotty's luggage came just in time to add the flywheel we needed to finish the job. It took us a day and a half to build and test the lathe. It worked perfectly. Big kudos to Scotty. He thought it would be better if we could add some protection from the grinder wheel and the flywheel. No problem! We found some discarded pieces of plastic gutter in the backyard, and Scotty adapted them to the lathe. It worked beautifully.



Almost done



Filling the flywheel with sand to increase its momentum



First test of the finished lathe...

(Continued from page 29)



...and the grinder.

Early next morning we loaded the lathe in the back of the pickup, all our luggage, and several 4x4s of different types of local wood (Mahogany, Rosito, Cumbillo, Urraco, and even Mango) and left toward Sico Paulaya Valley.

It was six hours of dusty road, crossing small villages, sometimes just tiny communities, some of them populated by Garifunas, descendants from escapees from slave plantations along the islands in the Caribbean sea.



We passed amazing valleys, long stretches of roads, huge plantations of African Palms... and then the night fell on us. Darkness was absolute. Not even a moon. Crossing small creeks, climbing steep banks, and then we arrived to a river, big enough to need a ferry to cross it.

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After 15 minutes at the river bank, wondering if they had “closed” for the day, we heard some voices and the noise of a motor. The ferry was basically a wooden platform, on the top of two fiberglass canoes.

With no idea where the other bank was, we crossed the river. And then two more hours along that road, we finally arrived at Las Champas, the community where Madera Verde has the site to process the wood that they obtain from the forest.



Next morning, we downloaded the lathe into the working place and started our training. Most of the 12 students had some experience working with wood. A couple of them had worked with pole lathes.



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The main difficulty was to give all the students enough time at the lathe. We set a system of turns to be sure that everybody would have time for turning, and time to be pedaling to spin the lathe. We asked the rest of the students to be ready to take their turn, and meanwhile to stay around to listen to the teaching and ask questions. I translated Scotty's instructions and tried to adapt them to the students' cultural and educational level. This way, the waiting to "grab the tool and cut wood" was not wasted time. Soon they started to notice if the person at the lathe had the resting bar too far from the wood, or if he was not "moving the body" with the tool, etc.

We started with basic cuts and how to use the rouging chisel. They heard me hundreds of times saying "Anchor, Bevel, Cut!" We taught them how to use a template, the parting tool, and even the skew chisel. Then we moved to round blocks to make a mallet, first in a piece, and later in two pieces, handle and head.



Scotty insisted on the little design details that make a piece look attractive. All of them learned how to use the template for the mallets, and the caliper. Sanding and finishing with bee wax was the last.

As the days passed we kept increasing our demands for better cuts, proper body position, and quality of the final product. The students responded extremely well.

We met the local doctor, a very interesting person, who asked if his 13-year-old daughter could visit us and see the lathe.

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Next morning she came, observed the class, and suddenly she was seated at the pedal bench, pedaling as fast as it was demanded, and that way “winning” the right to try to turn.



Scotty insisted on the potential of the lathe to create many different things, useful, artistic, or both. In addition to mallets, we made a bracelet, and a bowl (both with mahog-any) and a big bowl with mango wood.

The experience has been very positive. The students were anxious to learn, thankful for our efforts to help them, and delighted with Scotty’s lathe.

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At lunch break, I turned two coconuts I picked up from the floor to show them how “unlimited” the use of a lathe can be. When the coconut started to spray “milk” all over me, they had a blast.

The second part of the trip was identical, but much shorter, with just a day and a half in El Carbon, a community of Pech Indians who make Appalachian-style furniture, with 12 students at a vocational school. We found the same enthusiasm among these students. Their comments were practically identical to the students in Las Champas: “Thank you very much. When could we get a lathe like this to keep practicing?”

Below are some of the woods we had the opportunity to test at the lathe:



Cincho (Lonchocarpus spp.)



Rosito (Hyeronima akchorneoides)



Umbila (Pterocarpus angolensis)



Huesito (Macrohasseltia macroterantha)



## Safety First (Gary Guenther)

**S** *pindle roughing gouges*: For the last decade or so, many writers and professional turners have been working hard to change the name, in the public eye and ear, of a well-known old tool from “roughing gouge” to “spindle roughing gouge” (SRG). The reason for this quest, which has been fairly successful, rightly so, is, in one word, *Safety!*

Woodturners hopefully learn quickly, one way or another, not to cut straight into endgrain. It is not a pleasant experience for the turner or for the wood. Most turners rightly associate the word “roughing” with cross-grain work (a.k.a. “faceplate” orientation) – in other words, things like bowls, where the blanks are typically mounted with the grain perpendicular to the axis of the lathe (as opposed to a “spindle” orientation where the grain is parallel with the lathe ways). In the cross-grain orientation, the end grain comes around to the tool twice in every rotation of the work piece. This is not an appropriate situation for use of the tool very properly now called the “*spindle roughing gouge*”, which is meant for, and appropriate for, use only on pieces of wood mounted in the spindle orientation – where the tool cuts constantly only into side grain all the way around – never into end grain (if it is used properly). Hopefully it will not be used improperly because the results can be unpleasant even with the wood mounted in the correct direction. In effect, there is now no such tool as a “roughing gouge”.

Carl Powell and I may (and do!) frequently “discuss” (argue about) subtleties of definitions and reasons for doing or not doing various things, but I believe it’s fair to say that, each for our own reasons, we agree that the *spindle roughing gouge* is best reserved for spindle work – unless you are experienced enough to completely understand what you’re doing and are willing to bear the consequences of failure.

Many typical, larger, older spindle roughing gouges are made with a small tang – the part of the steel that goes into the handle. This is a weak spot, and if you make a BIG mistake, you may find the entire steel flying free, hopefully not to embed itself into your brain! But even with a smaller SRG made from a round bar, do you really want that kind of action, even if you don’t break the tool? If your blood is red and you prefer to keep it inside your body, I don’t think so, because blood may very well be involved. If you want to dye your work piece or tool rest dark red, then be my guest, but if not, watch this video to see what happens when an experienced turner purposely demonstrates what happens when a SRG is used on cross-grain wood. Go to the last video on this web page: <http://stusshed.com/2012/11/16/woodturning-for-learners> It’s self explanatory! The exciting part comes at the 2:55 mark but you’re advised to watch the intro to understand what’s happening. Thereafter you will find a clear description of the reason for the blood.



## Click It – Web Site of the Month (Gary Guenther)

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

If you weren't able to make it to the AAW Atlanta Symposium, or even if you were, you might like to see some of the many beautiful and amazing pieces shown there in the Instant Gallery. Several people have posted images on YouTube that will let you see some of the action.



Here's a 20-minute slide show, with fancy dissolves, that will show you some examples of the wood art presented in 2016 and give you some ideas for your own work in the future.

[https://www.youtube.com/watch?v=P-7pMCF\\_ZfU&feature=share](https://www.youtube.com/watch?v=P-7pMCF_ZfU&feature=share)

Here's a set of three that are done fairly professionally, with good color, tight close ups, panning, and music (that you can mute): [www.youtube.com/watch?v=erahbigxfio](http://www.youtube.com/watch?v=erahbigxfio), [www.youtube.com/watch?v=oxlYAE06roY](http://www.youtube.com/watch?v=oxlYAE06roY), and [www.youtube.com/watch?v=cpl9mkKyI6c](http://www.youtube.com/watch?v=cpl9mkKyI6c).

The first two are ten minutes each, and the last is 5 minutes.

There are other videos of the Symposium out there, but these do a nice job.

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

*A free, online woodturning demonstration for your viewing pleasure*

Our neighboring club in Frederick, Mid Maryland Woodturners Club (MMWTC), puts some of their demonstration videos on a YouTube channel so they can be watched and enjoyed by one and all.

<https://www.youtube.com/channel/UCXRe8cRxrPL8kV6Tp5PbbsQ>

Their channel has nearly three thousand subscribers, but you can watch any of the videos freely, without joining. Programs available here include those from Liam O'Neill, Jimmy Clewes, Dixie Biggs, Molly Winton, and a number of local club turners.



If you are interested in MMWTC, their web site is: <http://www.mmwtc.org>, and the videos can also be selected from the thumbnails here: [www.mmwtc.org/?page\\_id=11](http://www.mmwtc.org/?page_id=11)

## MCW Resources (Gary Guenther)

### MCW Hands-on Mentoring Program

**H**ands-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 use this opportunity to learn techniques and safety. 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.

**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. Please bring your ‘road kill’ to share with other Members.

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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, and all our Newsletters, back to our founding in 2007.

**Newsletters:** Thanks to Newsletter Editor Bill Long, all Members receive the 2016 AAW Best Chapter Newsletter [www.woodturner.org/?page=ChapterWinners](http://www.woodturner.org/?page=ChapterWinners) 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, as seen on a monthly basis through the years. 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		
July Income:			July Expenses:		
	Silent Auction	\$20.00		Ice cream social	\$60.00
	Total income	20.00		Total expenses	\$60.00
	Total funds available	\$4,877.04			

## Member Discounts (Steve Drake)

**W**oodworkers Club Rockville, Maryland – [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.



**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

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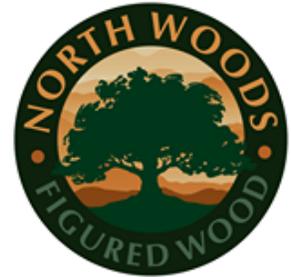
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15% discount on all tools (excluding sale items, gift cards, special orders, and Festool products). If ordering online or by phone, mention your Hartville Tool Club membership in the “checkout notes”. (The discount will be applied manually when the 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](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)

<b>Date</b>	<b>Demonstrator</b>	<b>Program</b>
8/11/2016	Roman Steichen	Pens!
9/8/2016	Dick Stohr	Professional spin tops, with spinning and yo-yo show
10/6/2016	Joe Kramer	Bowl from a Board
11/10/2016	Tim Moore	Bird House Christmas Ornament
12/8/2016	Pot Luck and TBD	Our Annual Pot Luck + TBD
1/12/2017	January Critique	Panelists TBD

**Chapter Contacts - Volunteers** (Gary Guenther)

Position	Member
Wounded Warrior Support Program Director	Don Van Ryk
Skills Enhancement Program Director	Matt Radtke, Eliot Feldman assistant
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
Washington ArtWorks Demo & Exhibit Leaders	Gary Guenther, Rebecca Meyerson, Phil Brown
Turn for Troops Project Leader	Matt Radtke
Lending Librarian	John Laffan, Joe Barnard backup
Videography	Joe Stout, Bert Bleckwenn, Stephen Price, Matt Radtke
Gallery Photography and recording	Mike Colella, Jeff Tate, Tim Aley
Candid Photography	Tim Aley, Jeff Tate, Gary Guenther
Web Albums	Gary Guenther, Tim Aley, Jeff Tate, Mike Colella
Backup Secretary	open
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)

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

**Tail Stock** (Gary Guenther)

**R**ichard Webster blew us away with his simple “small bowl”. This is the work of a professional – great selection of wood, recognition of “what’s inside”, proper orientation, and a nice job of turning and finishing. Richard and Mother Nature worked well together.



Richard Webster – 10” x 2-1/2” spalted, burly, box elder natural-edge bowl.

Please enjoy viewing the entire July 2016 ST&A Gallery at  
<https://picasaweb.google.com/106891946865477202075/6309062267932203057>