



#### MEETING AGENDA

6:30-7:00 - Set-up, Check in Show & Tell  
 Silent Auction, Shop  
 7:00-7:30 - Business meeting  
 7:30-7:50 - Show, Tell & Ask  
 8:00-9:20 - Program  
 9:00-9:45 - Clean up, Claim & pay for  
 auction items

#### Meeting Location

WOODWORKERS CLUB  
 11910-L PARKLAWN DR  
 ROCKVILLE, MD 20852  
 301-984-9033  
**REMEMBER TO PARK IN  
 BACK**

## December 6th Program and Pot Luck Turned Scoops by Cliff Poodry (This will be Clif's 10<sup>th</sup> demo for the club.)

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**A quick reminder that December is MCW's Annual Pot Luck Dinner!** Please bring your favorite recipe and show the club your talents in the kitchen as well as the wood shop! We usually get a good balance of main dishes, side dishes, and desserts, so just go with what you do well :-). The club will provide plates, utensils, napkins and drinks - but please bring whatever serving utensils are needed with your dish (and don't forget to pick them up afterwards).

**W**anna know the scoop? They are ideal projects to hone your craftsmanship and your artistic skills. Scoops are small bowls so whether end grain or side grain, you can polish your bowl turning skills on bowls that take a fraction of the time as salad bowls. Scoops have handles so you can work on your spindle turning creativity. And then there is the finishing. You can experiment with your small works of art to enhance and finish them in your own unique way. And they are practical too. Small scoops suitable for measuring coffee, or larger scoops suitable for measuring rice can be small works of art that get

regular use as household utensils. Because the turning calls upon multiple skills and turning methods, making a scoop is a robust educational experience. The December demo will build upon demos by Soren Berger who makes wonderful artistic scoops. It will also put into practice the methods of making spheres as demoed by Joe Dickie at the August 2018 meeting. Handles involve multi axis turning, such as demoed by Barbara Dill (June 2015).

#### Brief

#### Background:

In 1995 Clif Poodry was interested in learning woodworking in the hopes of making rectangular stuff like coffee tables, music boxes or maybe even a grandfather clock. A carpenter who was working on his house



offered him a used Sears lathe and some rusty tools for \$100. At about that time he met members of the Chesapeake Woodturners who had a booth at a local woodworking show. He joined CWT and after about a year of scratching at spinning wood, he learned about a weekend class taught by a turner near Philadelphia. That turner was David Ellsworth. Fortunately, Clif didn't know who or how famous David or he would have likely been too intimidated to take the class (which was a fantastic and maybe life changing experience). Clif was active in the Chesapeake Woodturners, taking advantage of many workshops from top professional turners and also serving as its president in 2003-2005.

By 1998 Clif was selling his work, mostly bowls and closed forms, at The Gallery of Mountain Secrets in Monterey VA. He also sold his wares for a number of years at the Audubon Holiday Fair. His business was called Dosga-G'eed, a phrase in the Seneca Language meaning "the trees that are nearby". He turned wood that was almost exclusively from the neighborhood of his home in Bethesda, MD. Nick Suttora, the former owner of the Woodworker's Club, saw his work and recruited him to teach classes.

Clif was also a member of the Capital Area Woodturners and there he met Phil Brown. Clif benefitted greatly from Phil's great organization skills and many connections and as a result he had the pleasure of demonstrating at a number of venues. Phil approached Clif with the idea of a club in Montgomery County. On receiving an enthusiastic response, Phil asked whether it might be possible to meet, at least initially, at the Woodworkers Club. So many good things and good friends followed buying an old lathe and bunch of rusty old tools.



## President's Perspective (Ellen Davis)

### A Wood Addict's Paradise

Well the first weekend was a super success which already half of Phil's amazing storehouse of wood gone. But there's still more to go, so If you haven't already signed up for next weekend, do so. There are some great pieces of wonderfully seasoned wood still left.

Want to thank all who helped by taking pieces, cutting pieces for other turners, taking very bad wood to the dump, and just being there to help! Can't wait for next weekend! Come one come all!



*Ellen*

*"The woods are lovely, dark and deep. But I have promised to keep and miles to go before I sleep" - Robert Frost*



## Editor's Corner (Mike Colella)

Recently I was contacted by a teacher from a DC Charter school, asking me if I would be interested in doing a demonstration on how I make things from raw wood, to a group of 50 JrK 3 year olds! as a continuation of their learning about trees. Of course I accepted. So I prepared a little presentation of



common tools and even included a short turning demo of a green bowl and ,yes, a magic wand, something they could all connect with. Well even after all my preparation to show these little ones what I do , it ended up being a very fast paced, show & tell of tools and processes, including turning on a circular saw, drilling a

hole thru a 2x4, and firing up a chain saw (outside of course, while they watched in total surprise with hands on ears.

But I managed to hold their attention, showing them purple heart and some very black ebony. The flying chips were also a treat for them from the green wood. But it wasn't until I saw some of the snap shots the teachers took while I was working, that made it all worth while. Of course I didn't expect to "teach" them anything, but hopefully the unique







experience might stick with a few, leading to who knows, fine cabinet makers, turners or wood artists.

I encourage everyone, that whenever we are given the opportunity to spread our



Mike



talents to the public, young or old, we should. Even with our library exhibits, there's many who walk by those displays, admiring the wonderful pieces we make.

(So a little plug to remember to bring something in to add to the 2019 traveling exhibit.)

## **MCW November 8, 2018 Meeting Minutes**

Meeting Began: 7:00pm

Meeting Adjourned: 9:20pm

37 in Attendance

### **Introduction:**

**Name tags:** please wear them so members get to put a face with a name. If you do not have a permanent one, order forms can be found on the table. Talk to somebody you don't know.

**Silent Auction:** Please bring, but remember, if it doesn't sell, you have to take it back home with you.

**Welcome Guest:** Roger Pedersen

**Bring-back Challenge Program:** We're back on schedule now. Gary Guenther received his cup from Tom Ankrum and made a "nest" bowl that was won by Joe Barnard. Congratulations!

**MCW Membership:** Dues for 2019 are coming up soon. Please plan on bringing your 2019 Membership Renewals to the December 2018 Meeting. There will be no change in our membership fee structure; \$25 for an individual and \$35 for a family membership! Please see Tim Aley for renewal and new memberships

**AAW Membership:** If you are not a member of AAW then it's time to join. If you join before the end of December 2018 you will also be automatically be eligible for their annual Powermatic 3520C Lathe drawing. Membership for AAW is \$60 per year (see brochures on the table). And don't forget that AAW also gives Scholarships to either Arrowmont (yes I just came back from there and it was AWESOME) or John C. Campbell School. For 2018 they gave 28 scholarships to participating chapters. MCW has won a scholarship each year for the last 4 years (it might be more but I'm not sure)

### **New Business & Activities:**

**Turn For Troops:** Sign up to Turn For Troops for this weekend of November 9<sup>th</sup> – 11<sup>th</sup>. Sign up today!!!! Sign up sheet is being passed around

**MCW Elections are Next Month:** We have a slate that needs filling and back-filling. It's time to step up and take a board position and help MCW continue to prosper and grow. The only way to do that is to participate. Additionally we need some volunteers and a specific need for Set-Up Volunteers on the nights when Skills Enhancement is held on Sundays as they will not be here to set up for the Demonstrator. Help the few that do most of the tasks for this club and let's have more of our members participate with their knowledge, time and effort! A Fill In Ballot Sheet is being handed out, write your name in a slot for a board position and for a volunteer position. Take ownership in MCW!

**Phil's Hoard of Wood:** Soon you will receive an email from me listing two sets of weekend dates to saw, cut, drag, haul, etc. all of Phil's outside hoard of treasured wood. There will be several steps that we, along with other clubs will take to remove the wood that Phil was prepping to work on that is outside of his home. The second step will be to sell the equipment that Phil had and again specific instructions will be released at a later date. The third step will be a collaborative project for MCW Members to take a piece of Phil's work and create something new with it for a gallery show (we're working on that last piece). The fourth step will be the removal of the wood inside of Phil and Barbara's home. Some of that wood has been almost finished, to



roughed out, to rounded, to planked, half-round squares, to an amazing treasure trove of wood. These four steps will be taken over a period of time that may take the better part of next year. Yes there is that much wood! If you have any questions regarding any of these steps contact Ellen Davis at [Ellen@TwistedTreeDesign.com](mailto:Ellen@TwistedTreeDesign.com) or 301-728-5505 as she is coordinating all aspects of these events.

**CCC in 2019** MCW, together with Capital Area Woodturners, is a participating member of the Creative Crafts Council, which holds a 2019 spring multimedia exhibition at Strathmore Mansion in Rockville. Jurors will be looking at digitally submitted photographs, probably in February 2019. So, design, photograph, and submit quality work which will wow the jurors. Later this year, see [creativecommons.org](http://creativecommons.org)

**BlackRock in 2020** Ann Burton, Gallery Director at BlackRock Center for the Arts, really liked our January-February exhibition and the enthusiastic public response to it. She wants to repeat it in 2020, with some minor date changes from this year. I endorse this opportunity and again look forward to it. The 2017 digital application, with only minor modification, will again be used in late 2019. Whether you are new or an experienced woodturner, keep these exhibit opportunities in mind

### **Program News:**

**Wounded Warriors Program:** 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. The next session is scheduled for 30 Nov, 14 Dec, 4 Jan. Contact Don for more information at [dvanryk@aol.com](mailto:dvanryk@aol.com)

**Skills Enhancement Program:** The month's session was held on **Thursday, Nov 8th** from 2pm – 5pm. Reservations are required. If you would like to attend, please email Matt Radtke at [mattradtk@gmail.com](mailto:mattradtk@gmail.com) to reserve a space. The next session for 2018 is Sun Dec 9th.

**Public Library Exhibits:** Joe has brought back the bowls you have loaned for our Library Program for 2018. Please bring him new loaners for 2019 at the December meeting so he can have enough to set up for our next Library Exhibit. Which will be at the Quince Orchard Library in January 2019. Contact Joe Barnard at [barnards@wood-crafted.com](mailto:barnards@wood-crafted.com) with any questions.

**Turn for Troops:** This weekend!!!! Contact Roman Steichen for more information on how you can help.

### **Education:**

**Future Meeting Programs:** Next meeting is on Thursday December 6th – Our very own Clif Poodry - Scoops

**Show, Tell & Ask :** Mike Colella

**Evening Demonstration Program:** MCW's Annual Tips & Tricks – MCW Members

Share tips or techniques that you think the club might be interesting or helpful.

Ideas for tips/hacks include: Storage or transportation ideas, Working safer, including dust management, New cutting tools that you've discovered to be helpful, Measurement tools or techniques, Other lathe accessories, Tips for wood prep with the chainsaw or band saw, Tool maintenance

## Future Meetings

### January 10, 2019 - 10th Annual Show, Tell & Ask with Panel Critiques

The *Show, Tell & Ask* Panel Critique event has been a big hit for nine years, and we are happy to continue this MCW January tradition. Instead of a demonstration, we will have an extended Show & Tell period with a critique of each piece by a panel of three selected craft, art, and turning experts. Our goal is to get fresh perspectives, from the outside looking in, at what we're doing, how our forms relate to those of other media, and how we may be able to improve them. As a group, you responded to Steve Haddix's Survey with strong support for "Design". Well, that's one of our keys here. What do our pieces look like, and why.



Our panelists this year will have turning and wood art experience as well as expertise in all craft arts, pottery, and photography. Our panel this year will be:

1. Professional woodturner: Allen Alexopoulos
  2. Director of the James Renwick Alliance, and
- much* more: Jaimianne Amicucci



Allen Alexopoulos





Greg Holmes

3. Professional ceramic artist, graphic designer, and photographer: Greg Holmes.

Note that Allen and Jaimianne have both served on the Panel in previous years, and we look forward to Greg's new insights.

As usual, we would like to have 16 members show your work (one piece each). That's the best number for the time we have available. This is for everyone, at all levels. We strongly encourage you to enter a piece, just as you would bring it to our normal ST&A. What we want is to be able to discuss where we are and what we're doing, at all levels, be it as a novice, intermediate, or advanced turner. This is your chance to get some real, meaningful feedback.

As in our normal, monthly S&T sessions, finished pieces are encouraged, but the idea is not necessarily to submit a 'perfect' piece, or even necessarily a finished piece – rather, the goal is for us all to learn about design, turning, and finishing techniques from the things each of us is making or has made. This is an ideal way to discover how to improve what we are doing in a friendly but knowledgeable and informative environment.

It's just for fun, as a learning experience, and we hope as many of you as possible will join in. We will ask you to sign yourself up in advance (not any specific piece) for our planning purposes, so we know exactly how many pieces we will have. We'll have a sign-up sheet at the December meeting, and thereafter we will send an email to invite everyone. The first 16 entries received will be used. Beyond that (and we hope we get more), we'll keep a waiting list in case of any cancellations. Gary will confirm your reservations.

As always, we encourage everyone to *attend* this meeting for what is always a great learning opportunity, whether you bring a piece to be evaluated or not. Some comments from the audience will be welcomed, as time permits. We intend to keep it informal and to just have fun with it, as we always do.

A separate document will be sent to all members by email with further instructions for those who choose to participate.

The January meeting will begin with a business meeting, as usual, including the Bring-back Challenge, and the Silent Auction will be active, but there is no separate ST&A – the Program is it. Please email Gary if you have any questions or comments.

## **DIRECT LINKS TO ONLINE PHOTOS - (For your viewing pleasure)**

### **MCW Web Photo Album Links for November 2018 Activities**

MCW Nov. '18 Gallery: <https://photos.app.goo.gl/4GSXyX8RLPoJaTbC9>

MCW Nov. '18 Meeting: <https://photos.app.goo.gl/yb8FDok8T1R574299>

MCW Nov. '18 Program: <https://photos.app.goo.gl/ZPh8nsPxwvnZ6bpe9>

For those of you who were not able to attend or if you would just like watch the video here is the link that Barbara has forwarded from the service:

<https://www.youtube.com/watch?v=wbYo03BJJsY>

### **Treasury Report ( Tim Aley)**

Income Items		Expense Items	
Membership	\$509.00	Demonstrators	\$0.00
Name tags	\$9.00	Name Tags	\$9.00
Dontation	\$3.00		
Silent Auction	\$14		
Total income	\$535.00	Total expenses	\$9.00
Total funds available	\$4,828.60		



## Back to Basics – Stuart Batty Videos (Gary Guenther)

*One of MCW's prime directives is education. We have inexperienced turners who can use some guidance, and even experienced turners can benefit from an occasional refresher.*

Stuart Batty is known as one of our preeminent woodturning educators, and his reputation is well earned. Stuart learned production turning as an apprentice to his father, and he knows what he's doing. Stuart has made a number of short, educational videos that address a number of basic and important topics, under the title "Seven Fundamentals". They are available via Vimeo. But there are a lot more than seven videos -- I collected links to 27! I did the sorting task for you and have presented them in our *Turning Journal* in a planned sequence. This is the tenth and final article in the sequence. You can find the first nine in previous editions of the *MCW Turning Journal*.

Last month, we viewed Defects (in two parts), Tool Marks, and Finishing Cuts. This month we're going to conclude the series with a pair of videos on Tenons and Recesses. The Tenons video is listed as "Part 2", but there is no Part 1 available on his site, and from watching this one, I'd say it's complete. He must have changed his mind about the way he generated the content. So here they are:

Tenons: Part 2 (13:09)

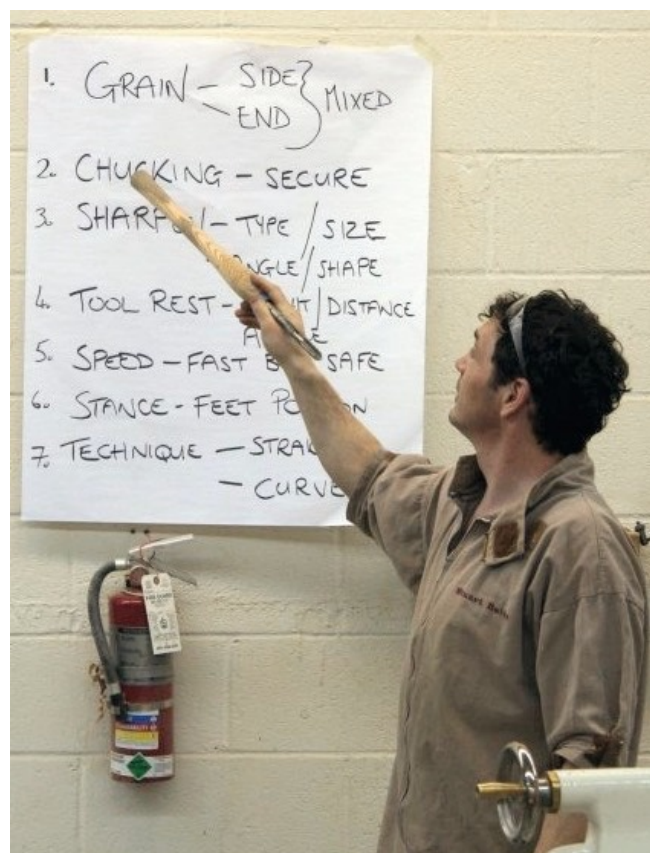
<https://vimeo.com/69018287>

Recess Tenons & Preparing Recesses in Bowl Blanks (25:09)

<https://vimeo.com/68649135>

Abadabadaba, That's All Folks!

I hope you got as much out of this series of videos as I did. They stand the test of time. I find it good to go back and watch them again every couple years.



## TIPS & TRICKS FROM NOVEMBER MEETING

### A cheap and easy wood burning effect. John Laffan

This technique creates a wood burning like effect without a wood burner. It just needs a heat gun and an ammonium chloride solution (see below). The solution must be applied to untreated sanded wood, it will not work on a shellacked or polyurethane treated surface. Also, wood/glue mixtures and non-wood surfaces (like MDF) do not work. It is like invisible ink, just apply the solution to the wood then develop the result with your heat gun. The solution can be applied freehand by a paint brush or stamped on with a rubber stamp (see below for a stamp pad). Or you can get creative and create a design with a tape stencil. Cutting the tape with a sharp razor into the wood a little bit helps create nice lines. Either use the tape to create a negative space design and then paint the exposed area with the Ammonium chloride solution, let dry, then remove the tape and develop with the heat gun. Or create a positive image with the tape, then shellac or polyurethane treat the exposed area, let dry, then remove the tape, paint the whole area with the ammonium chloride solution and develop with the heat gun.

Using the heat gun. It takes a few minutes of heat exposure to see anything so do not get discouraged when it does not show up right away. A heat gun can burn wood so start on a low setting and work your way up to higher settings carefully. I get best results by keeping the heat moving around the area of the dried solution. It will first show up as a slight yellowing and as you continue to apply heat the image will darken eventually going to black. It will stay at whatever color you stop the heat. Practice on similar wood, the heat gun technique takes some time to get used to and it is easy at first to burn the whole area with the heat gun. The layer of the burn is very thin, it is easy to sand off and try again, or just sand off a portion to give yourself a cleaner edge.

Making an ink stamp pad. Use a plastic tray (bonus if it can be sealed). Put a piece of felt larger than your stamp on the bottom of the tray, cover it with the same size piece of construction paper. Get the both completely wet with the ammonium chloride solution, then pour off the excess solution back into your ammonium chloride container. If the stamp pad gets dry, you can re-wet it with your ammonium chloride solution. If you see white crystals forming on the paper then you will have to either throw out the felt and paper and make new **or** rinse the felt and paper well in water, dry and start again. Or by an empty stamp pad from Amazon (e.g. Carter's 21021 Felt Stamp Pad, 4 1/4 x 2 3/4, Uninked by Avery, \$4.29).

If your stamped image is overexposed, you have too much solution on your stamp. Wash the stamp off with water, drain the stamp pad some more and try again.

#### Ammonium chloride solution:

1 level Tablespoon/ 100 ml water - good for 6 months in sealed container

(e.g. from Amazon Ammonium Chloride -  $\text{NH}_4\text{Cl}$  - 1 Pound by Alpha Chemicals \$8.49)

It is a suspension, stir/shake it up prior to use.

Do not increase the ammonium chloride amount. That makes an over exposed image and ruins any detail.

**While this is used as a food additive, it is caustic. Use safe practices, like gloves and an easily cleanable surface. Be careful not to get any on your skin/eyes and clean up any spill of the liquid or powder quickly.**



## CA Glue Finish ala the 3rdGenPenTurner

This method is for pens but can be extrapolated to anything.

1. Sand to 500-600 Grit. I use Abranet.
2. Clean surface with denatured alcohol.
3. If blank is porous or punky, start with thin CA Glue.
4. With thin CA I usually apply a generous amount directly to the blank and then wipe off excess with paper towel.
5. Apply 1-2 coats as needed.
6. I then precede to medium CA. I usually apply a drop or two to a paper towel and then spread across the blank.
7. Apply 10-15 coats. In between each coat from a distance of 18-24 inches apply CA accelerator. I'm not a chemist, but I think it's best to match the brand of CA to accelerator.
8. Wet sand starting with 500 grit Abranet. I use my fingers to determine how long to do this. When the surface feels smooth (all bumps are gone) precede to sanding with micromesh. I find that the first five levels of micromesh is usually sufficient.
9. The finishing touch is to buff with a buffing wheel until you can see a nice crisp line or ray of light on the surface. I use blue buffing compound.

### Side Notes:

I keep the speed of the lathe around 300. 15 coats of CA might be more than is needed. The only way I know how to determine if less coats can be used is to use less and find I have sanded off all of the CA glue. I try to avoid that.

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### Notes from Gary Guenther:

- 1) holding small pieces on the lathe with the Beall collet chuck;
- 2) a sanding glove made with a golf glove and Velcro;
- 3) a lathe-based 6-inch disc sander on a faceplate with Velcro to hold a full set of different grit discs;
- 4) my most-used tool -- a 1/16" parting tool, in many guises;
- 5) a cove tool with a micro-bevel, making it effectively a form of a skewchigouge; and
- 6) final finishing with Abralon pads.

## Hollowing on the cheap. - Stephen Price

Hollowing on the lathe can be a very expensive proposition. There are special tools, special accessories and also special hollowing rigs. It does not have to be expensive. Yes, you may give up a little in flexibility but you can decide if you enjoy hollowing enough to make the larger investment.

You can start with an allen wrench, a brass coupling and a chunk of wood and make your own tool for hollowing Christmas ornaments (\$2-3). Keep your eyes open and watch for used tools or “discontinued item” sales online and in stores. I found a carbide tool kit for \$10, it is now one of my favorite items for small hollowing. You can make sanding accessories (never reach into a hollow form while lathe is running) and jigs for mounting wood on the lathe (faceplate with extra screws is by far the best), as well as your own steady rest (reduce oscillations on deeper items). While I put together all of items I showed, all of the ideas came from contributors online.

Links:

Steady rest and stuff - <http://www.hdv.net/tips/tips.htm> (scroll sown a bit)

Hollowing rig - <http://www.appleridgewoodturners.org/Resources/Hollowing-Rig.pdf>

Allen wrench tools - [https://www.youtube.com/watch?v=r9S\\_UCORiK4](https://www.youtube.com/watch?v=r9S_UCORiK4)

There are many, many more ideas out there. Search the web and U-Tube and you will be amazed at all the great ideas out there.

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## Stabilizing with Cactus Juice - Micheal J.Colella

### Needs To Get Started:

Cactus Juice - \$90./Gal

Vacuum chamber depends on size, \$100+

Vacuum pump 1 or 2 stage \$ HF \$125+

Dedicated small oven, (toaster oven ideal, needs 200 degrees and timer) BBB \$75-150

Colorant if desired - \$7/jar

- 1 - Choose your wood, spalted maple works great, sycamore,  
Not good: oak,
- 2 - DRY your wood, cook in oven 2-4 hours @250, even if you THINK your wood is dry, put it in the oven anyway, absolutely NO moisture.
- 3 - Immediately put in chamber or seal in plastic if not starting right away.

4 - Once in V chamber, fill with Cactus Juice (or Stick Fast) couple inches above top of wood; weight wood down to prevent from floating.

5 - SLOWLY draw vacuum, as bubbles will rise quickly if draw too fast.

Once bubbles relax continue to increase vacuum till max is reached.

Bubbles will remain till ALL air is removed from wood. Can take as much as 24 hours.

6 - once bubbles have stopped, remove vacuum. If level has dropped below top of wood, fill few more inches and leave it sit, 2x's as long as vacuum was applied. This is the time when stabilizer is drawn into wood replacing air. It is a slow process.

7 - Note during vacuum and soak keep temperatures BELOW 90 degrees.

Cactus juice hardens above 90 degrees.

8 - After soaking period, remove wood, drip off excess, SAVE all juice, it is usable till gone!

9 - wrap wood individually in tin foil to avoid bleed out all over your oven.

10 - Pre-heat oven to 190, no more than 200. Place on racks and cook for 1 hour, more is ok, just not higher than 200. Remove from oven, cool and you're ready to work it.

A word about ovens, DO NOT USE YOUR KITCHEN OVEN!!!!!! smell is bad and potential runoff can ruin your oven, AND spouse will kill you!

Notes: Juice is washable with water, colors require a lot, and stain everything, so keep area clear of anything you don't want color on, does NOT wash out of wood.

Good luck!

*Thanks to all members who contributed.*



## **Skills Enhancement Schedule** Matt Radtke

Skills Enhancement Dates (subject to change). You must contact Matt Radtke at [matt.radtke@gmail.com](mailto:matt.radtke@gmail.com) **to reserve your spot for Skills Enhancements.**

December 16th - Sunday 10-1

Rules:

Maximum wood size 3bf total....no exceptions. Think 12x12x3.

Clean the lathe area so it is cleaner than when we started.

You must bring your own wood and your own tools.

Sanding and finishing can be done at home keep these to a min.

I will help people with blank prep a few times but after a few sessions you must do it yourself.

Safety gear must be worn at all times. Glasses and face shields.

If you bring cracked blanks/wood you will not be able to use it. Also there is no chainsaw so please keep that in mind when bringing round or wood without a flat surface.

## **MEMBER 'WANTS & NEEDS'**

In search of something or have something to sell, give, or trade let me (the editor, Mike Colella) via email: [michaeljcolella@gmail.com](mailto:michaeljcolella@gmail.com) and I will post it here.

In the subject line make sure you mark "FOR Turning Journal" Member wants & Needs

Mike

## **Members in the News**

Members Tim Aley and Paul Sandler have been juried into the Gaithersburg Artist Collective and are showing items at the Artists on Market Pop-up Gallery located at 201 W Market Street, Gaithersburg, MD 20878 in Kentlands. [www.artistsonmarket.com](http://www.artistsonmarket.com)



## Quince Orchard Library Exhibit December 2018



[https://drive.google.com/open?id=1dyHtjWcwsQOzjTUMqQCSTKoyXJTUbN\\_W](https://drive.google.com/open?id=1dyHtjWcwsQOzjTUMqQCSTKoyXJTUbN_W)

The MCW Library Exhibit Series has been a great success since its inception. That success is a reflection of all of your remarkable skills, your willingness to loan us a few pieces to display for an entire year or part of a year, and especially the dedication Phil Brown demonstrated in getting the libraries to agree to let us show our pieces, and especially his steady hand that set up so many exhibits and took them down in a timely manner. I hope to continue to follow his example. I will return 2018 pieces at the November and if necessary, the **December Meeting and accept new ones for 2018. Please consider loaning MCW a piece or two for this very valuable outreach program that connects us to our community.** At the November and December meetings I will have a page for you to fill out when you choose your pieces to loan, and there is a link here () to that paper. I would ask you to include that page when you bring the pieces in December or January.

I especially want to thank all those who contributed pieces to this year's displays. This includes Tim Aley, Phil Brown, Bob Browning, Mike Colella, Tina Chisena, Ellen Davis, Steve Drake, Rich Foa, Bob Grudberg, Gary Gunther, Steve Haddix, Clif Poodry, Stephen Price, Sid Stone, and Richard Webster. We could certainly use more participants. Please, please, let me know if you provided a piece and I didn't include your name, because that means I don't have you listed on the insurance form for the libraries, and that the piece you provided is linked to someone else. Our insurance list for this year's pieces came out to be \$4,000 for the 46 pieces we showed. Worth every penny!

For next year, Our first display will be at the Quince Orchard Library in their small cases, and in February, the display Phil set up on a biennial basis at the Bethesda Library. In March we will be at the Damascus Library, and in May at Germantown. The displays continue through the year. I hope to continue to expand the number of members who loan pieces, and am continuing to look for places we can display in the community. If you live near a library where we do not display, stop by and see if they have display cases where we could show your work. If so, let me know and I will visit and see if we can set up a display there.

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

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

Rob Wallace's Woodturning Links.

<http://rwallace.public.iastate.edu/WTlinks.html>

This is a meta site – you get hundreds of links for this one.

A few of these are now dead, but it appears that most are still functional.

Set a time alarm, because you could spend a lot of time in here.

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

*Free, online woodturning demonstrations for your viewing pleasure*

I think this video on spindle turning is a gem. It is very detailed and clear – one of the best I've ever seen. <https://www.youtube.com/watch?v=zT685pqZazk> (17:36)

Curtis Buchanan is a working professional production turner. He has made these moves thousands of times. Watch him turning a bead and bird's beak and fillet with a skew, and a cove with a coving tool. First he shows the moves on a finished product and then does them from scratch. I learned a lot. This may not take the fear factor out of using a skew, but it should go a long way to helping you master it. It's also a reminder to use a coving tool, as I showed at our last Tips program. It's easier than a spindle gouge and can give a result just as good, if used properly.

## **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, and the winner's responsibility is to turn a piece of their own and bring it back to the next Meeting to have it raffled off, in turn. It's a fun, if random, way for us to trade our work.*

As a result of a couple of unusual "happenings" in previous months, we had a double header at the November meeting. Previous winner, Tom Ankrum, brought in a goblet for his recipient, Gary Guenther, and Gary brought back a naked-natural-edge "nest" with two eggs that was won by Joe Barnard. A good time was had by all.



Joe will bring something back at the December meeting to raffle off to the next lucky winner. Just say "yes" to a Bring-back ticket and you can join in the fun with a chance to win Joe's piece.





**CCC in 2019**

MCW, together with Capital Area Woodturners, is a participating member of the Creative Crafts Council, which holds a 2019 spring multimedia exhibition at Strathmore Mansion in Rockville. Jurors will be looking at digitally submitted photographs, probably in February 2019. So, design, photograph, and submit quality work which will wow the jurors. Later this year, see [creativecommons.org](http://creativecommons.org) See registration info below.

**BlackRock in 2020**

Ann Burton, Gallery Director at BlackRock Center for the Arts, really liked our January-February exhibition and the enthusiastic public response to it. She wants to repeat it in 2020, with some minor date changes from this year. I endorse this opportunity and again look forward to it. The 2017 digital application, with only minor modification, will again be used in late 2019. Whether you are new or an experienced woodturner, keep these exhibit opportunities in mind

**WWP - Don Van Ryk**

What timing. As it happens I just got the next set of dates (and an update). The session previously scheduled for Jan 4 has been cancelled. No reason given—I'll say it was found to be too early in the year. Whatever the reason, the new dates are:

Feb 8  
March 8  
April 12  
May 10.

All are Fridays of course and at the same time.

Don

## Creative Crafts Council 32nd Biennial

### Save the Date

The 2019 Creative Crafts Council will take place June 1 through July 31, 2019 at Strathmore Mansion. The Creative Crafts Council 32nd Biennial Exhibition presents some of the region's top work in wood, glass, clay, metal, fiber and more. The juried exhibition began during the studio craft movement and continues today at the Mansion at Strathmore in Bethesda.

### The Jurors

**Chris Darway:** Chris Darway is an artist, metalsmith, teacher and designer with over 38 years of experience in the field. He has taught jewelry design at the University of Delaware, The University of the Arts, Philadelphia, and Montclair State University in New Jersey and the Wayne Art Center, Wayne, PA.

**Joe Dickey:** Joe Dickey has been a professional and nationally recognized woodturner since 1984, with works in many private and public collections. He is a founding member of the Chesapeake Woodturners; past President of the Maryland Federation of Art; and he currently serves as Treasurer of the American Association of Woodturners.

**Susan Main:** Susan Main is the Curator and Director of Galleries and Exhibition Programming at VisArts in Rockville, MD and is an artist working in drawing, painting, and new media.

For artists:

Applications will be available: January 4, 2019

Application Deadline will be: February 15, 2019

Entry Fees:

Members of sponsoring guilds - \$35

Non-members - \$50

( For up to four submissions)

Eligibility and rules:

- All work must be for sale
- All artists living, working and/or attending college in Virginia, Maryland or DC or who are members of sponsoring guilds may apply
- Artists may submit as many as 4 pieces total; the media of the 4 pieces may vary
- All work must have been produced after January 1, 2015
- Artworks must not have been previously exhibited at a CCC exhibition
- Submission is to be accompanied by at least one image, but no more than two views of each entry
- The images should be in JPEG format. Each should be at least 800x800 pixels in size with a maximum file size of one megabyte.
- Upon submission, all images may be used for promotion or education purposes.
- All accepted entries must be completely ready for display, including any necessary hardware, wires and/or stands. The Strathmore Mansion uses a typical picture rail hanging system.
- The CCC and Strathmore Mansion reserve the right to refuse to present any work which, upon arrival, differs markedly from the image submitted or does not, for any reason, meet the standards of the exhibition.
- After acceptance, no substitutions are permitted.
- All accepted pieces will remain in Strathmore Arts Center for the duration of the show, even if sold.

Keep Turning Safely,

Tim Aley

## SHOW, TELL and ASK - November 2018



Ellen Davis 9 1/2" x 2" platter [Ambrosia maple, pewter, copper, egg



Ellen Davis 11" x 1/2" platter, knife, & mice [Cherry platter, applewood knife, mulberry, oak and walnut mice]







Roman Steichen 11 pens for the troops



RoRoman Steichen 5 1/2" x 2 1/2" bowl [cedar bush]





Roman Steichen 4" x 1" bowl [apple, resin] (and it's unfinished mother bowl)



Roman Steichen 1" x 4" bottle stopper [wood, resin]

Roman Steichen 4" x 1" bowl [apple, resin]







Joe Barnard 5" x 3/4" pen [box elder burl, resin]



Joe Barnard 11" x 4" shallow bowl [black locust]



John Laffan 11" x 2" double eagle spoon [cherry]





Bob Browning 5 1/2" x 4" bowl [maple]



Amy Rothberg 11" platter [big leaf maple]





Paul Sandler 4" x 4" lidded hollow form [cherry]





Mike Colella 6" x 1 1/2" small bowls [Red and Blue] stabilized maple]





Tim Aley 4 3/4" x 7 1/2" "Emerald Ash Vase" [ash]



Tim Aley 7" x 3 1/4" bowl [red maple]



Tim Aley 1" x 4 1/2" "The Claw"  
whiskey bottle stopper [buckeye Burl]



1" x 4 1/2" "The Rook" wine  
bottle stopper [cherry burl]



1" x 4" whiskey bottle  
stopper [buckeye Burl]



Tim Aley 1" x 4 1/2"/5" bottle openers [rosewood & walnut]

Tim Aley 5 Pens [assorted woods]



Joe Stout 9" x 2" bowl [cherry]





Paul Wodiska 13" wand [maple, Corian]



Paul Wodiska 20 pens [assorted corian]



Bill Pavin 14" x 4" natural edge bowl [elm]



Gary Guenther

Paul Mazzi 4" x 2 1/2" cup [burning bush]







Matt Radke 8" x 4" bowl [maple, paint]





Gary Guenther 1 1/4" x 5 3/4"  
goblet [red mallee burl, holly]



Bill Long 5" x 9" x 5" dipper [elm]



Tom Ankrum 4" x 3. 1/2" cup [sugar maple]

## Turn for Troops (Roman Steichen)

MCW members turned 486 pens prior to the weekend session. Paul Wodiska turned 164 of those! MCW members turned an additional 45 pens during the weekend, for a total of 531. Thank you to all that participated.

The following MCW members gave their time to help WWC run the weekend session: Jeff Gilbert, Joe Mosli, Ken Lobo, Gary Guenther, Bob Anderson, Ken Scalet, Stephen Price, Joe Stout, Bob Browning, Paul Wodiska, Tim Aley, Joe Barnard, Milyssa Kuklewicz, Leland Deck, Doug Wolf, Jon Bluth, Amy Rothberg, Jeff Struewing, Matt Radtke, Ellen Davis. If I missed anybody, I sincerely apologize, I did what I could to keep track of those that showed up. Again Thank You All!!

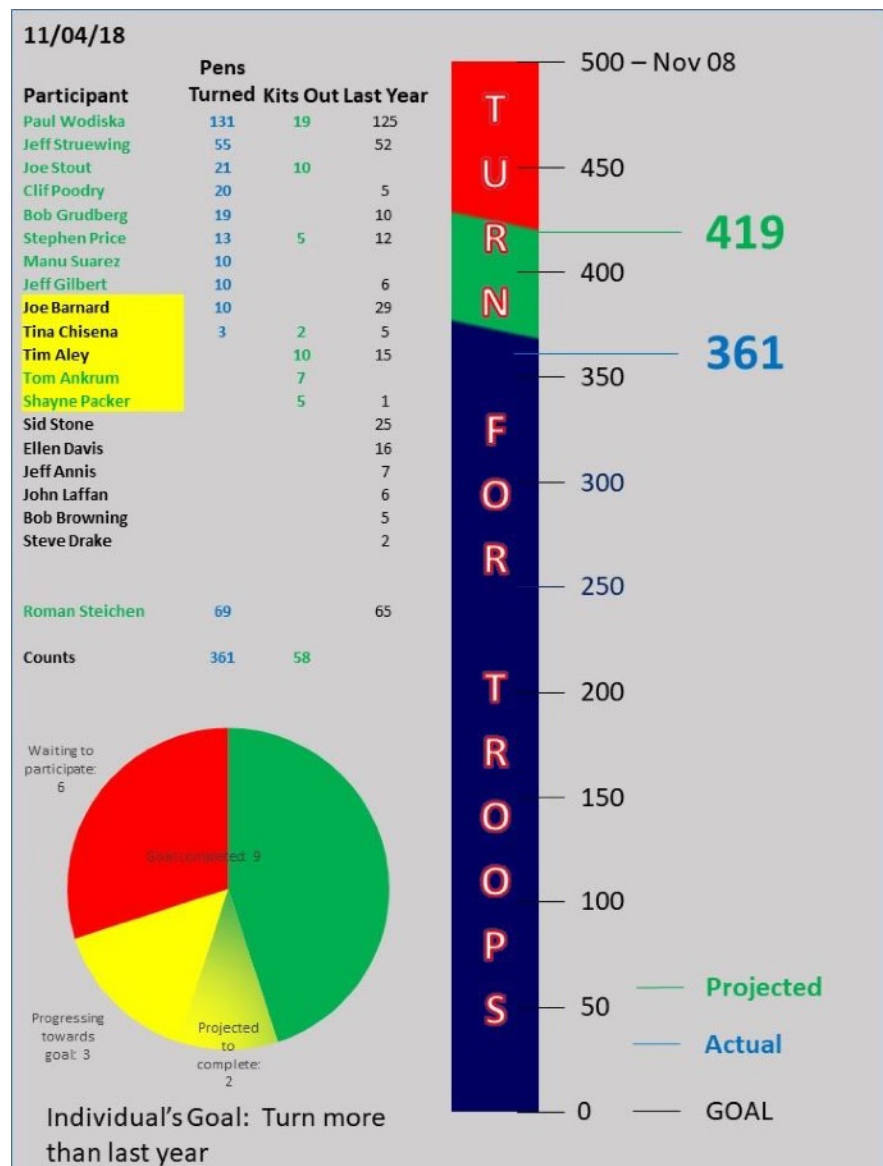
By my count 148 pens were turned over the weekend.

I do not as of yet have a final count for WWC.

Thanks

This was as of November 4, 2018

Roman





## AAW Focus (Gary Guenther)

Here is a potpourri of materials from AAW that you should be aware of.

**Checkout the AAW Forum...**  
and check-in with the woodturning community!



- Member-moderated online community
- Share your work and Ideas
- Obtain feedback
- Get advice and solve problems
- Browse the online gallery
- Connect with other woodturning enthusiasts
- Get your work noticed or even selected as AAW's "Turning of the Week"

**Visit the Forum at [tiny.cc/AAWForum](http://tiny.cc/AAWForum)**

## ***SAVE THE DATE***

**July 11-14, 2019**

Experience AAW's 33rd Annual International Woodturning Symposium in Raleigh, NC!

**For all skill levels.** Demonstrations, lectures, and panel discussions include a beginner learning track, tool handling techniques, hollow forms, segmented turning, lidded boxes, bowls, platters, embellishment techniques, penturning, ornamental turning, spindle turning, and more.

**Internationally known demonstrators and expert woodturning talent** include Sharon Doughtie, Benoît Averly, Max Brosi, Troy Grimwood, Ashley Harwood, John Jordan, John Lucas, Alan Miotke, Pascal Oudet, Dick Sing, Colwin Way, Kimberly Winkle, Tom Wirsing, and more to be announced.

**Come to learn. Leave inspired!**

<https://www.woodturner.org/general/custom.asp?page=2019Raleigh>



# EBONY

Consider this before you make your next exotic wood purchase

Black Ebony is one of the most valuable and expensive types of wood in the world; prized for its dark heartwood. Traditionally, Ebony blackwood has been used for charcoal, native carvings, combs, needles, cups and knife handles. Because of its high density, texture and waxiness, it is ideal for the production of woodwind musical instruments like clarinets and is a superior wood for holding the metal fittings of guitar fret boards. Black Ebony is prized for the making of fine furniture. Due to the high value of black ebony wood, many species of the black ebony tree or blackwood are now extinct, on the verge of extinction, is an endangered tree or extremely vulnerable. Because of the relative rarity of high quality pieces Ebony black wood commands a high price. Sawn logs currently sell at US \$9,000 per cubic meter while processed timber for clarinets fetches up to US \$13,000 per cubic meter. (Sebastian M. M. Chuwa - Conservation of the Mpingo Tree (*Dalbergia melanoxylon* Guill & Perr.) in Tanzania). To put into perspective, high-quality veneer grade White Oak sawlogs sell on average for US \$120 per cubic meter. (MJK Marketing). Due to the high value of this wood, many species of Black Ebony are now extinct, on the verge of extinction, endangered or vulnerable.

**Gaboon Ebony** is listed in the CITES Appendix III, and is on the IUCN Red List. Gabon Ebony is listed as endangered due to extensive logging the past 100 years. This Black Ebony is now classified as commercially extinct and endangered. Black Ebony is also the heaviest wood in the world weighing more than 70 pounds per cubic foot. Balsa Wood on the other hand is one of the lightest woods at less than 1 pound per cubic foot. Interestingly, a tree's growth rate seems to be related to weight. Black Ebony as the heaviest wood also is the slowest growing at just one half of an inch per year, while Balsa Wood can grow 10 feet or more per year.

**Makassar Ebony** was considered a replacement for African Black Ebony, often named as such to keep up with demand and fetch a higher price. It is on the IUCN Red List due to a population reduction of over 50% in the past three generations, caused by a decline in its natural range, and exploitation.

**African Black Ebony** has been classified as vulnerable due to unsustainable harvesting. If the current trend continues, industry experts predict that African Black Ebony may be on the path to extinction within 15 years. (american.edu) (African Timber Ban - Uta Saoshiro) ([African Blackwood - Mpingo](#))

**Wild Dwarf Ebony** is already extinct. [Artificial Cultivation](#) has been underway in an effort to reintroduce a cloned species back into the wild.

## Grading Black Ebony Wood

Not all Black Ebony is the same. The darker the wood, the more valuable it is. The darkest wood is referred to as "pure" and has become increasingly rare. Pure Black Ebony only comes from trees that are 150 years old or more. Most of these trees were harvested long ago. The ones that are left are typically poached. Young ebony tree wood is light brown and is less valuable, usually cut when it is just 50 years old.

## Bonsai Black Ebony Tree

There may be a solution for disappearing Black Ebony. As it happens, Black Ebony makes an excellent bonsai tree. They grow small and compact, typically attaining a height of just 3 or 4 feet. Annual reductions will keep the tree small and squat. Pruning will also increase trunk width, which is desirable for future wood harvesting. Black Ebony can be grown indoors or a greenhouse if the climate is less than suitable. A million people growing Bonsai Black Ebony would keep these valuable trees from extinction, which scientists predict will be in less than 15 years from now.

### Note from Madagascar:

Recently Madagascar's transitional government issued two contradictory decrees: first, the exploitation of all precious woods was made illegal, but then a second allowed the export of hundreds of shipping containers packed with this illegally harvested wood.

Madagascar's forests have long suffered from the abusive exploitation of precious woods, most particularly rosewoods and ebonies, but the country's recent political problems have resulted in a dramatic increase in their exploitation.

This activity now represents a serious threat to those who rely on the forest for goods and services and for the country's rich, unique and highly endangered flora and fauna.

Precious woods are being extracted from forests by roving and sometimes violent gangs of lumbermen and sold to a few powerful businessmen for export.

Madagascar has 47 species of rosewood and over 100 ebony species that occur nowhere else, and their exploitation is pushing some to the brink of extinction.

Those exploiting the trees are also trapping endangered lemurs for food, and the forests themselves are being degraded as trees are felled, processed and dragged to adjacent rivers or roads for transport to the coast. No forest that contains precious woods is safe, and the country's most prestigious nature reserves and favoured tourist destinations, such as the Marojejy and Masoala World Heritage Sites and the Mananara Biosphere Reserve, have been the focus of intensive exploitation.

Currently thousands of rosewood and ebony logs, none of them legally exploited, are stored in Madagascar's east coast ports, Vohémar, Antalaha, and Toamasina. The most recent decree will allow their export and surely encourage a further wave of environmental pillaging.

Malagasy civil society, conservation and development organizations and the international community are united in lamenting the issue of the most recent decree, in fearing its consequences and in questioning its legitimacy. Consumers of rosewood and ebony products are asked to check their origin, and boycott those made of Malagasy wood.

October 6, 2009

## UN Issues New Protections for Rosewood Trees

*Rosewood accounted for 35% of all illegal wildlife and wood trafficking seizures from 2005 to 2014*

This article originally appeared at the [World Resources Institute](#) (CHARLES VICTOR BARBER October 18, 2016)

The [UN Convention on International Trade in Endangered Species \(CITES\)](#) surprised many on October 4<sup>th</sup> by extending long-overdue protections for more than 250 species of rosewood, a timber rapidly being harvested to commercial extinction. The move will regulate most internationally



traded species of rosewood, helping maintain healthy tropical forest ecosystems, and providing important resources for forest-dependent indigenous and local communities.

photo [Wikimedia Commons](#) Illegally harvested rosewood in Antalaha, Madagascar.

### A Much-Needed Protection



The CITES convention, established in 1973, governs the international trade of endangered flora and fauna. It functions principally through two “Appendices.” Appendix I lists species so threatened that no trade is permitted, such as elephants, tigers and rhinos. Appendix II covers species that may be traded under a system of quotas and permits at levels determined not to threaten their survival. Typically, timber species are listed in Appendix II, allowing sustainable, regulated harvest and trade. This was the case with the global rosewood listing at the [CITES Convention of the Parties \(COP17\)](#), a meeting held in Johannesburg earlier this month.

While some countries already have national limits or bans on rosewood, and CITES already lists some rosewood species from particular countries, the global scale and scope of the new ruling is unprecedented.

The move comes not a moment too soon. Richly hued rosewood species have long been prized for luxury furniture and musical instruments, but the explosive growth in Chinese demand for classic-style *hongmu* furniture over the past decade has brought many rosewood species to the brink of extinction. Traffickers are going deep into the world’s remaining tropical forests in a frenzied search for new species to feed the trade and evade national prohibitions.

Rosewood trafficking is big money: The UN Organization on Drugs and Crime’s recent [World Wildlife Crime Report](#) concluded that seizures of illegally harvested rosewood between 2005 and 2014 comprised 35 percent of the value of all wildlife seizures during that period – an amount equal to the value of all seizures of elephant ivory, rhino horn, pangolins, big cats, corals and marine turtles combined. A [report](#) on the global status of key rosewood species carried out by Global Eye and submitted to CITES by the Government of Senegal confirmed the dire situation of these vanishing woods.

## A Global Approach

The luxury trade's negative impacts on both forests and the rule of law across the tropics have long been documented by independent researchers, including the [Environmental Investigation Agency](#) and Global Witness. It is only recently, though, that government representatives to CITES have recognized the vast scope and scale of illegal rosewood trafficking and the need for a global response.

Perhaps the most famous example of rosewood trafficking's devastation comes from [Madagascar](#). A trafficking boom that spiked after a coup in 2009 stripped most rosewood from forests across the country, including inside national parks. Apart from the loss of these old-growth trees, impacts included development of previously intact forest areas, a surge in organized criminal activity and corruption, and local booms in prostitution.

CITES implemented a genus-wide listing of all Madagascar rosewood (*Dalbergia spp.*) and ebony (*Diospyros spp.*) species in 2013, with the country and other Parties to the Convention agreeing on an action plan. Part of the reason for the genus-wide ruling was that it's difficult to tell different species of rosewood apart, and distinguishing timber samples is even trickier (check out [a WRI-led report](#) for more information.) The [lack of progress](#) since this ruling, though, led COP-17 to leave in place a *de facto* ban on all international trade in Malagasy rosewood and request Madagascar to report on further progress by the end of 2016.

The Johannesburg meeting essentially took the same approach to *Dalbergia* globally, and extended protection to a number of non-*Dalbergia* species from Africa that are under heavy pressure from the Chinese rosewood furniture market. A global approach to the rosewood crisis is necessary given the boom-and-bust nature of the trade, which moves from country to country and species to species with ruthless efficiency, as documented in a [report prepared by EIA](#) and introduced at CITES by the United States.

## Other Actions on Rosewood

In addition to the new rosewood species brought under CITES protection, Thailand obtained support for its proposal to tighten up the previous Appendix II listing of Siamese rosewood (*Dalbergia cochinchinensis*), removing a loophole exempting finished or semi-finished products from regulation. (The loophole encouraged smuggling of illegally harvested rosewood into Vietnam from neighboring countries, where it was minimally processed and shipped onward to China.)

In a move many countries and experts found puzzling, Mexico stood firm (for unclear reasons) in demanding special treatment under the global *Dalbergia* listing, exempting itself from CITES scrutiny of finished or semi-finished exports. Eyes will now be on Mexico as a potential growth area for the smuggling, processing and export of stolen rosewood from around the world.

A tiny fraction of the global rosewood trade goes into the manufacture of guitars and other musical instruments, but that industry – well represented at the Johannesburg meeting – will feel the impacts. CITES Parties rebuffed music industry proposals to differentiate instruments from furniture, and those who trade internationally in guitars made with rosewood will now need to focus on CITES requirements.

Forest conservation advocates, timber traders and government regulators alike are just beginning to digest the implications of CITES' actions on rosewood. It's clear however, that these precious timbers called "the ivory of the forest" will continue to command international attention and concern.

(Information compiled while searching for origin and uses of ebony and rosewood)

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## Volunteers

Wounded Warrior Support Program Director	Don Van Ryk
Skills Enhancement Program Director	Matt Radtke, Eliot Feldman assistant
Public Library Exhibit Committee	Joe Bernard, Russ Iler, Mary Beardsley
Beads of Courage Program Director	Steve Haddix, Stephen Price (assistant)
Turning Works Program Director	Ellen Davis
Montgomery County Ag Fair Program Director	Tim Aley, Paul Sandler (assistant)
Turn for Troops Project Leader	Roman Steichen
Backup Secretary	Steve Drake
Lending Librarian	John Laffan
Videography	Joe Stout, Joe Barnard.
Gallery Photography and Web Albums	Mike Colella
Candid Photography	Tim Aley, Gary Guenther
Show Tell & Ask Leaders	Mike Colella
Show Tell & Ask Recording and Trucking	Richard Webster and Jim Allison
Demo Fee Collection	Bob Grudberg
Setup Committee	Tina Chisena, Stephen Price
Clean-Up Committee	Paul Simon, Paul Sandler
Discount Deacon	Steve Drake
Bring Back Challenge Ticket Giver	Bob Grudberg



## MCW Resources

**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 use this opportunity to learn techniques and safety. Please let Ellen Davis at [Ellen@TwistedTreeDesign.com](mailto:Ellen@TwistedTreeDesign.com) know if you would like to participate.

**Skills Enhancement:** Once a month, we have an open lathe session at WWC, either on Thursday's before the meeting or on the 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 in advance with Matt Radtke at [mattradtke@gmail.com](mailto:mattradtke@gmail.com). Everyone shares skills and information, and its lots of fun.

**MCW Facebook Group:** MCW has a private Facebook Group. Use it to post pictures of your work, ask questions, check out upcoming events, and it provides another venue for our members to get to know each other better. Go to <https://www.facebook.com/groups/194941367515051/> and request to be added to the group.

**MCW Lending Library:** Books and DVDs are available for borrowing. We have a great 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 from John Laffan. If you have titles out, please return them promptly. There is no charge for this service.

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

**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 Jeff Struewing we have an outstanding Web Site.

**Newsletters:** The MCW Newsletter Archive, accessible on the website, 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/>

**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. 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.



## Member Discounts

**Woodworkers Club Rockville, Maryland** ([www.woodworkersclub.com](http://www.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** (<http://www.exoticlumber.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.



**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 15% discount on all tools (excluding sale items, gift cards, special orders, and Festool Products).



**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.



## *Tailstock*



Ellen Davis 9 1/2" x 2" platter [Ambrosia maple, pewter, copper, egg shells]