



OFFICIAL CHAPTER  
**AAW**  
 AMERICAN ASSOCIATION  
 OF WOODTURNERS

**MEETING TYPE**

Hybrid meeting  
 Live & Online

**Meeting Location**

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

**Notice to all, submissions for TJ must be in by 25th of the month.**

**Thursday November 9th, 2023 - 6:30PM**  
**Kevin Bedgood and his**  
**Distinctive Artistic Creations**

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Thanks to our Contributors :

Bob Anderson  
 Gary Guenther  
 Bill Bell

Kevin Bedgood. Kevin is a sculptural wood turner and teacher with more than 30 years of turning experience. His unique, humorous style of instruction has led him to teach classes all over the globe, even as far away as Australia. When he is not in his workshop he works as a national educator for Robert Sorby Tools, based in Sheffield England.



Kevin has a very distinctive process of artistic creation. He often takes rather large pieces of wood, turns them on a wood lathe; then he will carve, texture and then segment these pieces, finally taking the assorted parts and reworking them into coherent, evocative pieces of artwork.



## President's Perspective - Bob Anderson

Members,

Looking at the club's two lathes at the Fair, our pole lathe and our brand new Jet 1221VS, offered an opportunity to consider the history of woodturning. The pole lathe comes from the tradition of person power, and our new variable speed electric lathe offers a powerful motor, relative ease of use and a wide variety of options so that the turner can more easily focus on the piece. While there is a wide variety, every innovation was created by someone who was trying to make the process better for all of us turners.

Thinking beyond the lathe itself, it's apparent that innovations have been the story of woodturning. A few examples:

Tools – from soft steel to HSS to high carbide steel to cryogenic to carbide tips – not to mention flute shapes, grinds (Irish or bowl or bottom feeder, etc.).

Holding – between centers to faceplates to four jaw chucks to .... And glue blocks and jam chucks and...

Hollowing – straight gouges to goosenecks to hollowing systems complete with lasers or cameras and monitors or...

Decoration – from burning wires to chatter tools to woodburning to carving to coloration to ...

And on and on.

Obviously, this is not intended to be (nor can it be) a complete or comprehensive picture; however, simply listing some of these innovations can certainly give a starting point for thinking about our craft and the enormous number of innovations folks had made that help us enjoy an afternoon in the shop. Others have made it possible.

This leads me to an important topic you've heard me mention before, that of working for the club. We have nine board members and a variety of other volunteer positions that help us keep the club running. Just like others have created new ways of woodturning for us to enjoy, these volunteers continue to work to create our club for you. As I complete my term, I encourage you and every other member to step up, to share ideas, and to create an even-better experience for our members.

Stay well.

Bob





**Editor's Corner (Mike Colella)**

*For the critique Thursday plan to bring your piece in by 6pm so it can be photographed and the panel will have time to review them. Anything submitted after 6:15 WILL NOT be Photographed.*



## **November 9th, 2023 - LIVE & Remote Meeting Information**

Our meeting will be ONLINE ONLY. You will receive the ZOOM meeting information at least 24 hours before the meeting via email from **Bill Bell**. The **ZOOM** meeting will be active at 6:00 for system testing, chat with friends, and fellowship! Sign in, mute your microphone unless speaking, and get comfortable!

### Agenda:

6:00	Zoom session opens, in person show & tell drop off and social time.	
6:30	President's Remarks and business meeting	Bob Anderson
6:50	Show, Tell & Ask begins until 7:15	Members
7:15	Demo begins	Kevin Bedgood

Demo fee will be \$10. Members planning to attend physically or virtually may submit payment at:

**<https://montgomerycountywoodturners.org/demo-fee/>**

Or in person at the meeting.

## **Please mute your microphone unless you are speaking**

Test your Zoom settings before the meeting at <https://zoom.us/test?zcid=1231>

Zoom Support Center: <https://support.zoom.us/hc/en-us>

*A side note: my apologies for last months Zoom audio problem. Whatever caused the terrible sound on the virtual end of things, is being evaluated and all should be in much better working order for the November meeting.*

*Mike*



## **Montgomery County Woodturners September & October 2023 Meeting**

*Unfortunately minutes for both meetings are unavailable due to technical issues.*

In place of the minutes, here is a short report on our October demonstrator.  
Cliff Guard:

While my formal vocation was mechanical engineering for many years, my avocation has been woodturning since I took my first woodturning class in 2000. At that time I joined the American Association of Woodturners (AAW) and the Tidewater Turners of Virginia, the local chapter of the AAW. From the beginning, I have been active in both organizations.

Early in my woodturning I took classes taught through the local AAW chapter in order to learn the basics of the craft. As my knowledge and interest grew, I realized that to excel in my craft I would need to continue my education with advanced classes. As a result I have studied woodturning at both the Arrowmont School of Arts and Crafts in Tennessee and the John C. Campbell Folk Art School in North Carolina. I have studied under internationally acclaimed artists (Alain Mailland – France, Ray Key – England) as well as nationally recognized artists such as Trent Bosch (Colorado), Michael Mocho (New Mexico), Mark St Leger (Virginia), Avelino Samuel (St John, USVI), John Moscoll (Florida), and Dixie Biggs (Florida). Since taking his class, I have assisted Avelino Samuel in teaching at Arrowmont multiple times.

My work has been shown at galleries and exhibitions in Virginia and North Carolina. In addition, my work has been featured in juried exhibitions at the 2007 (Portland, Oregon), 2014 (Phoenix, Arizona), 2015 (Pittsburgh, Pennsylvania), 2017 (Kansas City, Kansas), and 2020 (Louisville, Kentucky) AAW National Symposiums.

### **Artist's Statement**

Unlike the raw materials for some art mediums, each piece of wood is uniquely different. It is the task of the turner to take each piece of wood and determine the best way to let that piece of wood show its natural beauty. In simple terms, you come up with a plan, and then you execute that plan. The challenge comes as the wood reveals its hidden secrets, both good and bad, during the execution of the plan. How the turner answers this challenge is where the true artist prevails.



Below is the handout that Cliff provided:

## **Turning Finials – Cliff Guard**

**Credits** – Like many of you, most of what I know about woodturning I learned from others. Cindy Drozda has been a great inspiration to me and was the initial source of my “finial knowledge”. Several years ago, I took a class from Avelino Samuel at Arrowmont, and since that time, I have assisted him with teaching several other classes. He has become a mentor and has been instrumental in helping me refine my turning. Simply put, everything I know about turning finials I learned from these two people.

### **Tools and Materials for Turning Finials**

**Tools:** Since finials are usually small detailed pieces, you need to use whatever tools that you feel most comfortable with for small detail work. For most people this means a detail or spindle gouge. In addition, I use three homemade tools; a small “drop nose” scraper (developed by Myron Curtis), a small parting tool made from a planner blade, and a small skew, also made from a planner blade.

**Materials:** The general consensus among most turners of all levels is that you can’t beat African Blackwood and ebony for making finials, and I agree with this. The black color provides a dramatic appearance with no significant grain to conflict with the details of the finial or the dominant grain of the main body of the piece. Because of this, black finials look great with just about any wood. Also, both woods have fine, tight, and usually uniform grain for turning small diameters and small details. Other woods can and have been used successfully to turn finials, however, the turner has to take into consideration that certain woods have characteristics that may require adjustments to the design of the finial.

### **Turning Your Finial**

Before you begin turning a finial, the first thing you need to do is think about the design of your finial. (Kind of obvious, isn’t it?) Usually, the finial is the icing on the cake, but not the cake itself. A finial should complement the turning it goes with and not compete with it. The design of a finial involves choice of wood, mass, and the separate turned elements. As discussed above, African Blackwood and ebony are favored woods of many turners, but they are not the only options. A different wood may require the turner to focus more on smooth flowing lines because the wood chips too easily to hold good sharp edges. Mass is important in that it helps balance the finial to the vessel. A short, squatty vessel often looks better with a “fat, bulky” finial than a “narrow, skinny” finial. Likewise, a tall or slender vessel will normally be more attractive with an equally slender finial. Last, think about what elements (beads, coves, cones, spheres, etc.) you want to have displayed in your finial. Often repeating the shape of the vessel in the finial helps tie the finial and vessel together. Put the elements comprising the finial together in such a way that the finial does not look top heavy or out of proportion.

Now let's start turning! Get rid of your tailstock. How you mount your finial stock is your business, but here are a few thoughts to consider. My preferred choice is to turn a small tenon on my stock and use a pen chuck. This works fine, however, you might find your left hand a little too close to the chuck. One way to confront this is to epoxy your stock to a waste block and mount the waste block in a chuck. This will shift your turning stock (and your left hand) farther to the right of the chuck and give you more safety space between the chuck and your left hand. The down side of this is the farther away from the chuck you turn, the greater the problems with vibration. Your knuckles; your choice. Another option is to wrap or tape your chuck after mounting your stock.

Once you start turning your tool will apply two primary resistance forces to the wood. The first is torque that comes from the tool cutting (resisting) against the turning from the headstock. The second is a cantilevered force coming from the tool pushing sideways against the wood. To minimize these forces take light, non-aggressive cuts with very sharp tools. **BE PATIENT AND DON'T RUSH !** To further minimize the side forces use a finger from your left hand to support the side of your work opposite the cutting tool. Also, your supporting finger will be able to detect chip-out and irregularities that may not be easily visible with the lathe running. Because your left hand may be getting close to the lathe, it is imperative that you remove anything from your left hand and arm that might get caught in the chuck. This includes wrist watches, bracelets, gloves, rings, and long sleeves (roll them up).

Work from right to left in small increments, and complete the element you are working on before you move to the left. Always try to have as much wood as possible to the left of where you are working. As you work your way left, towards the base of the finial, it is risky to go back and "touch up" the tip of the finial. This includes sanding. How small/large these increments should be depends on type of wood, how far out you are, minimum diameters of the finial, your experience level, and how much risk you want to take. Because you can't easily go back and fix things, this does require some planning.

Take very light cuts, and do not rush. Be very careful with tool placement. When turning small pieces, and finials certainly count as small pieces, you don't have much room for error. Often a catch does not mean redesigning your work; it means destruction and starting over.

### **Summary, Conclusion, and Miscellaneous Thoughts**

- As with all turning, whatever tools you use, keep them sharp. Sharp tools reduce friction and reducing friction reduces forces. Forces kill finials.
- For safety and comfort, place an elastic wrist band (like athletes wear) around the chuck. It feels so much better to feel terry cloth brushing against the back of your hand than to feel steel hitting your knuckles at a very high speed.



- Practice making toothpicks, shawl pins, chop sticks, or anything else that is long and skinny. If you screw up, so what... It will help you develop a soft touch. Use different woods to see how each reacts. Also, it will come in handy at public demonstrations when some smart aleck (my wife made me change words) walks up and asks, "Can you make a toothpick with that thing?"
- The best plans don't always work out. Sooner or later, you will take that perfect finial off the lathe, hold it up to your perfect vessel, and realize that they are not a perfect couple. It will be too \_\_\_\_\_ (tall, short, fat, skinny, dark, light, etc.). One day I was showing my wife my latest creation, and she said, "That's beautiful! Now can you make another one just like it but about a half of an inch longer so it will go with that vessel?" You now have a good starting point to make what will be the perfect finial. Plus, you will already have the right finial for the next vessel you make that happens to be a little taller, shorter, fatter, etc.
- Have fun dressing up your work. A well designed, well made finial will definitely attract attention to your work.

### **Cindy Drozda's Finial Guidelines (in her words)**

#### **Four Guidelines to Successful Finials**

1. **Take away the tailstock.** Removing the "nub" at the tailstock end was a major cause of breaking finials for me. Without the tailstock, I rarely break one on the lathe. The extra support that the tailstock gives is not worth the price to pay!
2. **Balance the cutting forces on the piece.** Equal pressure on either side of center, from the tool that's doing the cutting and a finger, will support the piece much better than the tailstock would have. I also feel that my finger does more than oppose the cutting forces. It also gives me feedback about how my cuts are going.
3. **Always work on well supported material.** This means to complete each detail before moving on to the next one, working from the tailstock end toward the headstock. It does require more planning of the shape of the finial because it doesn't really work well to go back to the very tip and "just shave off a little more" after the finial is thin.
4. **Use a light touch and a careful aim.** Probably the most important ingredient in your formula for success! Also, perhaps the most difficult to learn. It doesn't pay to get in a hurry. Being able to make a very light cut allows you to fine tune the form, as well as putting less cutting force into the workpiece. And fine details are created by accurate placement of the tool (combined with those "very light cuts").



## Future Programs 2023 – Looking Ahead

2023 Programs/Demonstrations [updated as of 5/5/2023]		
Date	Demonstrator / topic	Demo type
January 6	Rick Urban	IRD
February 10	Tod Raines, Oval Box with Sphere lid	IRD
March 10	Mark Supik	Live & Online
April 7		
May 11	Kevin Bedgood	Live & Online
June 8	Alan Stratton - “Inside out” turning	IRD
July 16	Picnic is ON	Picnic
August 10	Trent Bosch	IRD
September 7	Annual Panel Critique	Live & Online
October 12	Cliff Guard of Tidewater Turners	Live
November 9	Kevin Bedgood	Live
December 7	Pot Luck dinner	live/potluck

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

Note: All photo albums are captioned. Every photo has a caption. Depending on your platform, to see the captions look in the upper right. You should click or tap the circled “i” (which stands for “information”) or the three vertical dots and then select “information” from that menu. Enjoy.

#### MCW Web Photo Album Links for October 2023

MCW Oct. '23 Live Gallery: <https://photos.app.goo.gl/kfbHrF71krbXys7o8>

MCW Oct. '23 Live Meeting and ST&A: <https://photos.app.goo.gl/WY3HW9q8N7Ew3EbX9>

MCW Oct. '23 Live Program – Cliff Guard: <https://photos.app.goo.gl/rDgU2Sj1d8UZXCp9>

MCW Oct. '23 Davis Public Library display: <https://photos.app.goo.gl/coWRd6LyErp62V287>

MCW Sept. '23 Live Panel Critique Program: <https://photos.app.goo.gl/tMRYBrpxTUiALYHz7>  
(now fully populated)



Show, Tell & Ask Gallery  
October 2023



Mike Colella  
Spalted maple,  
Stabilized with blue resin,  
Lacquer finish - 3" x 6"





Richard Webster  
platter  
1-1/2" x 17-1/2" dia.  
curly ambrosia maple





Roman Steichen  
bowl  
3-1/2" x 9-1/4" dia.  
stabilized cherry and black resin  
David Fry collaboration



Roman Steichen  
bowl  
3-7/8" x 6-3/4" dia.  
stabilized box elder  
David Fry collaboration



Roman Steichen  
bowl  
3-1/8" x 6-3/4" dia.  
box elder  
David Fry collaboration



Roman Steichen  
bowl  
2-3/4" x 8" dia.  
battered box elder  
David Fry collaboration





Roman Steichen  
bowl  
1-7/8" x 6-1/2" dia.  
wood unknown  
David Fry collaboration



Roman Steichen  
bowl  
3-1/4" x 8-1/2" dia.  
cherry  
David Fry collaboration



Roman Steichen  
bowl  
3-1/2" x 7-1/2" dia.  
pecan  
David Fry collaboration



Tim Aley  
bowl 3-1/2" x 11-1/2" dia.  
ambrosia maple



Tim Aley  
bowl 1-1/2" x 10" dia.  
Siberian elm





Tim Aley  
bowl - 4-1/2" x 8-1/4"  
Oak



Tim Aley  
bowl - 2-1/2" x 13"  
Cherry





Jeff Struewing  
3-sided bowl from a cube  
Oak 2" x 3.5" x 3.5"



Joe Barnard  
sushi plate  
bleached wenge 1" x 8" x 8"





Paul Paukstelis  
bowl  
"Why Knot?"  
4" x 8" dia.  
maple  
CNC carved on the lathe



Paul Paukstelis  
bowl  
3x9 Apple





Paul Paukstelis  
Oak bowl - 4" x 13" dia.  
laser engraved on the lathe





Eliot Feldman  
natural-edge bowl  
8" x 8" dia.  
maple burl





Jeff Cooper  
bowl - 2" x 10" dia.  
curly, spalted, ambrosia maple,





Dori Reissman  
cup  
4-1/4" x 4-1/4" dia.  
honey locust



Dori Reissman  
Scoop  
1 1/2 x 1 1/2 x 6"  
Walnut

Dori Reissman  
Bowl  
3 1/2" x 8-1/4" dia.  
Cherry





Gary Guenther  
salt shaker - 7" x 2-1/4" dia.  
"Salt"  
laminated curly maple, walnut, and unknown (by Ed Karch)  
3-D printed-resin, threaded inserts by Paul Paukstelis  
Deft lacquer, carnauba wax





Gary Guenther  
sphere - 2-3/4" dia.  
"RRR"

red-resin-stabilized, curly, burly, bark-  
included punky silver maple - RenWax  
resin dunk thanks to Roman Steichen



Gary Guenther  
Maple sphere - 3-1/2" dia.  
"Craig"

resin-stabilized, curly, burly, bark-included punky silver  
Simoniz carnauba wax  
resin dunk thanks to Roman Steichen





**The following is a list of available media for members to borrow.**

<b>#</b>	<b>DVD</b>	<b>title</b>	<b>author</b>
1	Vessels of Illusion		Trent Bosch
2	Decorative Utility Bowls		Trent Bosch
3	Sculpting Wood; Beyond the Lathe		Trent Bosch
4	Two Ways to Make a Bowl,		Stuart Batty & Mike Mahoney
5	The Skew Chisel,		Alan Lacer
6	Son of Skew,		Alan Lacer
7	Turn it On with Jimmy Clewes		Jimmy Clewes
8	Cindy Drozda's Fabulous Finial Box		Cindy Drozda
9	Turning Projects from Scrap		Bob Rosand
10	Turning it up with Jimmy Clewes Vol.1		Jimmy Clewes
11	Turning it up with Jimmy Clewes Vol.2		Jimmy Clewes
12	Turning it up with Jimmy Clewes Vol.3		Jimmy Clewes
13	Bowl Basics: A workshop with Mike Mahoney		Mike Mahoney
14	Heirlooms: Making things that last		Mike Mahoney Mike Mahoney
15	Bowl Basics - The easy way		Lyle Jamieson
16	Bowl Basics - The easy way		Lyle Jamieson
17	Hollow Forms - The Easy Way -		Lyle Jamieson
18	In Depth Hollowing Techniques – The easy way with		Lyle Jamieson
19	Projects Along the Woodturning Trail, (2 DVDs)		Alan Lacer
20	Del Stubbs (Recovery of classic 1985 video tape)		
21	The International Turning Exchange 2006.		
22	Build elegant Wooden Kaleidoscopes with James N. Duxbury		
23	Yo-yo Turning with Ed Davidson		Ed Davidson
24	AAW Woodturning: Fundamentals of Sharpening		AAW
25	Turning Boxes		Richard Raffin
26	Turning Project		Richard Raffin
27	Turning Furniture Spindles		Ernie Conover
28	Simple Secrets of Spindle Turning		Tom Flack
29	The Ellsworth Signature Gouge		David Ellsworth
<b>#</b>	<b>DVD</b>	<b>title</b>	<b>author</b>
30	AAW American Woodturning 1986-1993 Volumes 1-8		
31	AAW American Woodturning 1994-2001 Volumes 9-16		
32	AAW 2003 National Symposium Techniques Vol.1		
33	AAW 2004 National Symposium Techniques Vol. 1		
34	AAW 2004 National Symposium Techniques Vol. 2		
35	AAW 2004 National Symposium Instant Gallery and Critique		
36	AAW 2005 National Symposium Techniques Vol. 1		
37	AAW 2005 National Symposium Techniques Vol. 2		

- 38 AAW 2006 National Symposium Techniques Vol. 1
- 39 AAW 2006 National Symposium Techniques Vol. 2
- 40 AAW 2007 National Symposium Techniques Vol. 1
- 41 AAW 2007 National Symposium Techniques Vol. 2
- 42 AAW 2007 National Symposium Instant Gallery and Critique
- 43 AAW 2008 National Symposium Techniques Vol. 1
- 44 AAW 2008 National Symposium Techniques Vol. 2
- 45 AAW 2009 National Symposium Techniques Vol. 1
- 46 AAW 2009 National Symposium Techniques Vol. 2
- 47 AAW 2009 National Symposium Instant Gallery & Critique
- 47A AAW 2010 National Symposium Techniques Vol. 1
- 47B AAW 2010 National Symposium Techniques Vol. 2
- 47C AAW 2010 National Symposium Instant Gallery & Critique
- 47D AAW 2011 National Symposium Techniques Vol. 1
- 47E AAW 2011 National Symposium Techniques Vol. 2
- 47F AAW 2011 National Symposium Instant Gallery & Critique
- 47F AAW 2011 National Symposium Instant Gallery & Critique
- 47G 25th Anniversary AAW symposium 2011

### **MCW meeting demonstrations**

- | <b>#</b> | <b>DVD title author</b>                                   |                      |
|----------|---|----------------------|
| 48       | Barbara Dill Multi-Axis turning pdf files                 | 2009                 |
| 49       | MCW Member Show and Tell Critique                         | Jan. 2010            |
| 50       | David Ellsworth Demo                                      | March 2010           |
| 51       | Pat O'Brien Demo - Winged natural-Edge Bowl               | April 2010           |
| 52       | Tom Boley Platters with Double-stick Tape                 | June 2010            |
| 53       | Warren Carpenter Burls and Walnut slice Inserts           | July 2010            |
| 54       | Mark Sfirri Offset Turning                                | September 2010       |
| 55       | Jim Duxbury Secrets for creating Kaliedoscopes            | October 2010         |
| 56       | Clif Poodry Jam chucks and small boxes                    | December 2010        |
| 57       | January 2011 Member Critique                              |                      |
| 58       | Mark Supik Skew Chisel and Spindlturning                  | February 2011        |
|          | corrupted   | copy                 |
| 59       | Chuck Engstrom Goblets                                    | March 2011           |
| 60       | Allen Alexopulos Banksia Pod Turning                      | April 2011           |
| 61       | Margaret Lospinuso Deconstruction & Reconstruction        | May 2011             |
| 62       | Clif Poodry Southwest Open Forms                          | June 2011            |
| 63       | Keith Thompkins Winged Vessel                             | August 2011          |
| 64       | Michael Kehs Turning a thin-walled bowls                  | September 2011       |
| 64 A     | Monthly turning Gallery,                                  | April 2012           |
| 65       | Warren Carpenter You don't have to cut the pith out of it | June 2014            |
| 66       | Derek Weidman Lathe Sculpture                             | July 2014 (2 copies) |



- 67 Allen Alexopulos Hyperboloid Candlestick Aug 2014 (2 copies)
- 68 Molly Winton Form, Surface enhancements & pyrography Sep 2014
- 69 2015 Panel Critiques January 2015
- 69 A M Mocho, decorative containers May 2015
- 69 B Elliot Feldman Hollowing techniques Jun 2015
- 69 C David Reed Smith Blue tape special Jul 2015
- 70 Jigs and Fixtures October 2015
- 71 Richard Foa Useless Tools November 2015
- 72 Mike Colella- Magic Wands December 2015
- 73 2016 Panel Critiques January 2016
- 74 Bob Rupp - threading & spiraling jigs Feb 2016
- 75 Tom Wirsing - Perfect Platters Apr 2016
- 76 Dale Bright -how to get clean cuts May 2016
- 77 Mike Sorge- Winged Vessel June 2016
- 78 Carl Powell - Sharpening July 2016
- 79 Roman Steichen - Pen Turning Aug 2016
- 80 Dick Stohr - Spin Tops Sep 2016
- 81 Joe Krammer-Bowl from a board Oct 2016
- 82 Tim Moore- Birdhouse Ornament Nov 2016
- 83 Members finishing techniques Dec 2016
- 84 Panel Critique Jan 2017
- 85 Matt Radke - Bowl Turning Feb 2017
- 86 Steve Haddix - texture and Color Mar 2017
- 87 Jeff Chelf -Platters Apr 2017
- 88 George Taylor - Mesquite Bowl May 2017
- 89 Mark St. Leger - Convex Bowl Sep 2017
- 90 Andy DiPietro - Turning to Sculpting
- 91 Potluck and Fractal Burning Dec 2017
- 92 Critique Panel Jan 2018
- 93 Chuck Cohen Hollowing Through the Bottom Feb 2018
- 94 Willie Simmons Peppermills Mar 2018
- 95 Janice Levi Finials Apr 2018

#	DVD title	author
100	CD with 4 special issues of Woodworker's Journal on Turning	
101	Kelton Hollower	
102	Relief Carved Embellishments for Wood projects	Tony Cortese
103	Connections: Sweet Possibilities and Grave Self-doubts	Ron Kanter
104	Woodworker's Journal Turning Projects 2010	
105	Hand-Crafted Pens-The Basics	Penn State Industries
106	Natural Edges & HolLow Forms	Chris Stott
107	Hollow Turning	John Jordan
108	Rude Osolnik- Dean of American Woodturners	
109	Tormek Sharpening Innovation	
110	Elegant Finials	Cindy Droza
111	Basic Bowl andTurning a box with a fitted lid	Richard Raffin
112	Turning Wood with Richard Raffin	Richard Raffin
113	Beyond the Basic Bowl	Bill Grumbine
114	Pen Turning, a visual guide to pen making	Barry Gross
115	Tips for turners Hollow Turning	David Ellsworth
116	Sing Behind the Plow	John C Campbell Folk School
117	The Capsule box	Ray Key
118	Vessel Turning	Keith Burns
119	The Art of Hosaluk in Woodturning (2 discs)	
120	Finial Star	Cindy Drozda





**Treasury report - September 2023** (Tim Aley)

Beginning Balance	\$3,247.92		
September Income 2023		September Expenses 2023	
Membership 2023	\$0.00	Membership Paypal fee	\$0.00
Future Membership	\$0.00		
Lifetime Membership	\$0.00	Demonstrator	\$0.00
		Panelist dinner	\$107.49
CCC	\$0.00		
Silent Auction	\$0.00	WWC Room Fee	\$75.00
Name Badge	\$0.00	Name Tag	\$0.00
Demo Fee		Paypal fee Donation	<u>\$0.00</u>
Total	\$0.00	Total	\$182.49
Ending Balance	\$3,065.43		



**Treasury report - October 2023** (Tim Aley)

Begining Balance	\$3,065.43		
October Income 2023		October Expenses 2023	
Membership 2024	\$73.39	Membership Paypal fee	\$3.39
Future Membership	\$0.00		
Lifetime Membership	\$0.00	Demonstrator	\$350.00
		Panalist dinner	\$0.00
	\$0.00	Secondary Mic stand	\$33.91
Silent Auction	\$51.00	WWC Room Fee	\$75.00
Name Badge	\$5.00	Name Tag	\$5.00
Demo Fee	<u>\$194.00</u>	Paypal fee Donation	<u>\$5.56</u>
Total	\$323.39	Total	\$472.86
Ending Balance	\$2,915.96		



## Members in the news

Paul Sandler	I also have some utility items for sale at the Something Earthy Pottery Studio at 24410 Hipsley Mill Road, Laytonsville, MD 20882, and I have submitted to the Black Rock show, but haven't heard back as yet.
William Flint	I also sell on Etsy. My shop name is UFOKing, the direct link is <a href="https://www.etsy.com/shop/UFOKing">https://www.etsy.com/shop/UFOKing</a>
Tim Aley & Paul Sandler	Tim Aley And Paul Sandler are members of the Gaithersburg Artist Collective. We are a co-op of artists in many mediums. Our current show is at a pop-up gallery at 26-A Grand Corner Avenue, Gaithersburg, MD 20878.

Saturday, October 7, was the Woodworkers Club Oktoberfest. Serena Appiah, who has the [Thrift Diving Youtube channel](#), stopped by to chat with folks there. She interviewed members William Flint, Joe Barnard, and Roman Steichen and the interviews are shown on Serena's website, <https://www.youtube.com/watch?v=WSDU140kFbA>.

Interestingly, she had taken Roman's pen turning class and is considering getting a lathe.

For immediate access to their interviews, go to  
[10:12](#) Getting started with the lathe - UFO King (William)  
[14:56](#) Handmade wooden finials ornaments (Joe)  
[25:47](#) Exotic handcrafted pens with 3rdGenPen (Roman)





The award-winning *American Woodturner* journal is a premier benefit of membership in the AAW. Published bimonthly, it offers inspiration, education, information, and organization to members of the woodturning community and those who aspire to turn wood. The publication serves amateur and professional woodturners, broadly ranging in age, skill level, and interests, and seeks to attract more youth and women members. Its content encompasses all woodturning-related information, and includes instructional material, feature stories, process articles, artist retrospectives, and profiles of innovative turners.

### Features Inside the November 2023 issue

- **Shopmade PVC/Wood Collet Chucks -** Need a creative workholding solution for small items? Leon Olson offers a solution using off-the-shelf and shopmade components.
- **Turn an Etui-Inspired Box -** Sam Angelo guides us in the making of an elegant and timeless small, tube-shaped box, used for holding any number of items.
- **An Endgrain Bowl in Aromatic Cedar -** To turn a sidegrain or endgrain bowl? Gary Miller discusses the options and walks us through the making of an endgrain bowl with distinctive flair
- **Turning Threaded Inserts -** If a friction-fit lid won't do, learn to make threaded inserts for a more secure top, by Walt Wager.

and much more.



## **World Connections - Links and other noteworthy places.**

This page will be dedicated to useful and noteworthy links, Feel free to email me with suggestions: [michaeljcolella@gmail.com](mailto:michaeljcolella@gmail.com)

AAW: <https://www.woodturner.org/>

Arrowmont: <https://www.arrowmont.org/>

Women In Turning: <https://www.woodturner.org/?page=WIT>

The Woodworkers Club: [The Woodworkers Club](#)

MCW Facebook page: <https://www.facebook.com/groups/194941367515051>

AAW Photo Gallery: <http://www.aawforum.org/community/index.php?media/>

Worth checking out to see some amazing work.

Mark Supik: <https://www.marksupikco.com/>

Talking Turning: <https://www.awgb.co.uk/talking-turning-zoom-sessions/>

Wood Symphony Artists: <https://www.woodsymphony.com/wood-artists>

To Be Continued.....

Note:

**As we all continue to find interesting demonstrators around the world, PLEASE let me know so I can post them here for everyone else to benefit.**

## Chapter Positions Contacts

Updated 1-4-22

President	Bob Anderson	robert.anderson4@verizon.net	301-270-6005
Vice President	Joe Barnard	jwbarnard@gmail.com	301-943-1807
Secretary	Mary Aronson	mmharonson@gmail.com	202- 291-0654
Treasurer	Tim Aley	taley16922@aol.com	301-869-6983
Program Chair	William Bell	Wbbell1954@gmail.com	202-215-1130
Membership Chair	Steve Drake	skdjmbd@gmail.com	301-208-8265
Newsletter Editor	Michael J. Colella	michael.j.colella@gmail.com	301-520-9195
Webmaster	Jeff Struewing	jeff@struewing.us	240-988-6422

## Volunteers

Wounded Warrior Support Program Director	Don Van Ryk
Public Library Exhibit Committee	Joe Barnard, Mary Beardsley assistant
Beads of Courage Program Director	Jeff Gilbert
Montgomery County Ag Fair Program Director	Tim Aley, Paul Sandler (assistant)
Turn for Troops Project Leader	Roman Steichen
Videography	Joe Stout, Joe Barnard, Joe Mosli
Gallery Photography	Mike Colella
Candid Photography and Web Albums	Tim Aley, Gary Guenther, Mike Colella
Show Tell & Ask Leader	Mike Colella
Show Tell & Ask Recording and Trucking	Richard Webster and Paul Sandler
Demo Fee Collection	Bob Grudberg
Discount Deacon	Steve Drake
Bring Back Challenge Ticket Giver	Bob Grudberg
Activities Arranger	Tim Aley
Backup Secretary	Steve Drake



## MCW Resources

**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. Please help support them.

**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.

**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/>



## 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.

**Frederick Lumber Company, Frederick, Maryland** (<https://www.fredericklumber.com/lumber.com>) With over 130 species in stock, Frederick 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. *(previously Exotic Lumber)*



**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.







Joe Barnard  
sushi plate  
1" x 8" x 8"