



Capital Area Woodturners

Newsletter



www.capwoodturners.org



Mark St. Leger - Guest Demonstrator

Tree of the Month - Butternut

The nuts are usually used in baking and making candies, having an oily texture and pleasant flavor.

Butternut wood is light in weight and takes polish well, is highly rot resistant, but is much softer than black walnut wood. Oiled, the grain of the wood usually shows much light. It is often used to make furniture, and is a favorite of woodcarvers.

Butternut bark and nut rinds were once often used to dye cloth to colors between light yellow and dark brown. To produce the darker colors, the bark is boiled to concentrate the color. This appears to never have been used as a commercial dye, but rather was used to color homespun cloth.

During the American Civil War, the term "butternut" was sometimes applied to Confederate soldiers. Some Confederate uniforms faded from gray to a tan or light brown color. It is also possible that butternut was used to color the cloth worn by a very small number of Confederate soldiers. The resemblance of the tan colored uniforms to butternut-dyed clothing, and the association of butternut dye with home-made clothing, resulted in this derisive nickname.

Butternut bark has mild cathartic properties and was once used medicinally in place of jalap, a more expensive cathartic which was imported from Mexico. During the American Revolution, a butternut extract made from the inner bark of the tree was used to prevent smallpox, and to treat dysentery and other stomach and intestinal discomfort.



"Woodturning is an art that should be explored and felt with each piece of wood we have the good fortune to work with. Artistic inspiration for me presents itself in many ways. When I allow myself to slow down, I become more aware of the natural beauty that surrounds us. I am amazed by the movement of water as it slowly carves and gently sculpts the ever changing shorelines. I continue to be humbled and in awe over the wonders I encounter while paddling in my kayak. Keeping an open mind while developing a new piece begins a journey worth traveling."

Mark has been working with wood since he was a young boy, helping his father who is a cabinetmaker/turner. He took woodshop for a year in high school where he first turned on a lathe, and still remembers his teacher's name (Mr. Snyder). It's funny, some of the things one doesn't forget. After high school Mark served a four-year apprenticeship and became a Journeyman Carpenter. Thru the years his interests moved towards the finer aspects of building which enabled him to become an accomplished cabinet maker as well.

In 1982, Mark moved from Pennsylvania to the mountains of Southwest Virginia where he still lives today with his wife Barbara. Their three children are grown and branching out in their own careers.

After working years in the field of building, Mark was approached and asked if he would consider teaching woodworking to high school students. Eighteen years later he continues to teach at a rural high school and enjoys it. Thru the years, along with some very caring contributors, Mark and his students have built up a virtually empty shop into a fine woodworking facility. It is set up for a full range of carpentry & cabinetmaking along with woodturning and carving.

Mark's interest in woodturning came from a weekend visit by his father who brought a weed pot and small tagua nut vessel he turned, along with his excitement about turning. Well, that was the spark that ignited an interest in woodturning. Twenty years later Mark still enjoys exploring the endless possibilities of woodturning with enthusiasm and creativity.

As an Honorary Lifetime Member of the Blue Ridge Woodturners Club in Virginia, Mark has served as vice-president, president & activities coordinator along with hosting their club meetings at the high school shop on a monthly basis. He is also a member of the American Association of Woodturners where he has served as a member of the board of directors. Several years ago the AAW produced a "Skill Building Projects" video featuring some of Mark's teaching techniques.

Mark has been an active demonstrator and workshop leader for turning clubs, along with demonstrating at many regional and national symposiums. He is currently on the faculty list of Arrowmont School of the Arts in Tennessee, Appalachian Center for Craft in Tennessee, Peters Valley Craft Center in New Jersey, and the John C. Campbell Folk School in North Carolina. Mark also finds satisfaction in teaching woodturning courses for a local college. His work has been shown at many venues and is in private collections.

Known for his sense of humor and ability to effectively teach a variety of age groups and skill levels, Mark's teaching techniques are easily followed and incorporate much skill building. His enthusiasm for woodturning has offered him the opportunity to meet a variety of individuals who share his interests in woodturning.





CAW President's Message (Gerry Headley)

John Jordan's demonstration in October was great and provided a heck of a lot of useful tips for the turner. Mark St. Leger will be a great demonstrator for November, as well. Again, thanks to Mark Wollschlager for his hard work in scheduling these professional turners. He did a great job for us all. I trust that Mike Kinney will do a wonderful job for us as well in 2010.

Our election and budget review went well last month. We did have one concern that generated considerable discussion. Should we use part of our budget money to subsidize workshops? This is an argument that CAW wrestled with a few years ago before we settled to our current fee structure. I asked for you to send me emails for your thoughts, but these were balanced between those who wanted to subsidize and those who didn't. I can't find any new evidence that tell us we should change. To be fair, I had given serious thought about ways we might use our income in different ways for the 2010 budget, but I believe that an improved video system in which we can see the demonstrations is the best use of funds for the membership. This seems to me to be the most equitable use of funds for the members as a whole.

Draining our checking balance to subsidize workshops would hamper our ability to use our funds for expenses such as the wood buy or group buys. Drawing down on our finances has been a problem for us before. For instance, at the end of the 2008 AAW Symposium in Richmond, Frank Stepanski and I went out and bought up exotic wood and bottle stoppers. Even though we went out with board approval, I still put part of the expenses on my credit card just to make sure we didn't exhaust our checking account. I don't want to do this again and I don't want anyone else to, either. CAW doesn't have a line of credit to take advantage of great deals -- what is in our checking account has to do. We need it as working capital.

The bottom line is that we've thought of subsidizing workshops before but for the benefit of the majority, we've worked out a good budget with consideration of what we needed to do with limited funds. Not everyone will be happy and not everyone will be convinced we are sincerely working for the best of the club. The fact is that there are many good solutions out there. Unfortunately, we can only pick one this year. I am appreciative of everyone's efforts to provide leadership and direction for solutions that make sense to the club as a whole.

Gerry



October 2009 AAW Board Letter by Frank Amigo

This will be my last letter, but hopefully not the last contact we have. For health reasons, I have decided not to run for the AAW board again.

The past three years have been fun and very interesting. I have served on the Symposium Committee. Again for health reasons I was not able to participate as fully as I wished. I worked on the Educational Opportunity Grants Committee, chaired by Malcolm Tibbetts, and enjoyed that a lot. The only drawback there was that we were not able to give as many grants as we would have liked. These grants are funded by the money raised at the Saturday night auction at our yearly symposiums. I also worked on the Chapters Committee, am liaison to the Ethics Committee and chair of the Nominating Committee. I am most proud of our work on the latter. The nominees for the AAW board this year are a very strong group. No matter whom you select out of the six, we will have a very strong board, so please vote.

I started turning as a hobby about 1978 and joined the AAW in 1989, after retiring from government work. At that point, my life changed greatly. You all know how addictive turning is. I found work that I really loved and an organization that allowed me to get fully involved in this work. I turned, I taught turning, and, as my wife likes to say and my friends really know, I talk about turning. In 1991 I started the turning program at Maryland Hall for the Creative Arts in Annapolis, Maryland, and in 1992 helped sixteen others form the Chesapeake Woodturners. That group has, for geographic reasons, split into four chapters and continues to grow. In 2000, we moved to New Mexico where I taught a small group of people to turn who then started the Mountaintop Turners. In 2006 we moved to Ft. Collins, Colorado, and joined the Rocky Mountain Woodturners, a very large club. This is the first chapter I have been in that has professional turners.

In the fall of 1992 the Chesapeake Woodturners sponsored a five-person gallery show at Maryland Hall's Cardinal Gallery. That gallery program took wings and has grown enormously. As a life member, I continue to get the club's newsletters and am proud to see that they hold many chapter gallery shows each year. This is very important for several reasons. One is that it instills in the chapter members a desire to do more professional work. It also helps create a larger base of members who are willing to volunteer for chapter work. Another is that the advertising it creates gives the community a greater knowledge of woodturning. The community around Annapolis really knows woodturning now. This brings the chapter new collectors and many offers of trees, including historic trees offered by the mayor and governor. And, you know that the best wood is free wood.

The Rocky Mountain Woodturners did not have a gallery program, so this year my wife and I picked three other non-professional turners to join us for a gallery show. Each of us was to make eight to ten pieces. We found a gallery in Old Town Ft. Collins, and on October 2nd opened at the Centennial Gallery during the First Friday Art Walk. We had a great time talking to large groups of complete strangers about woodturning for three hours. The show looks to be a success and will continue for the month of October. I plan to do a how-to article for the American Woodturner sometime in the coming year. It will include lots of pictures. I encourage all chapters to try it. It's a great esprit de corps builder.

On a personal level I would like to encourage you to renew your AAW membership. The benefits and support are very rewarding. With the journal going to six issues per year in 2010 the enjoyment will only be expanded. AAW memberships are due for renewal before December 31, 2009. I would like to encourage you to renew your membership online through the AAW website. To renew, simply go to the AAW website and click on "renew membership" on the [AAW homepage](#). It's easy and secure. Your membership card will be included with the first journal for 2010 in an effort to increase overall efficiency, reduce staff time as well as save postage costs.

You may also want to consider purchasing a gift membership for another turner, your local library, or perhaps your Arboretum so they can have the American Woodturner Journal as a resource to share. Your act of generosity may inspire future woodturners!

So long until we meet at future AAW symposiums.

Frank Amigo
AAW Board member



About Our Members (Phil Brown)

An Email Comment

Hi Gerry, my name is Calvin McElrath and I want to relay to you my recent experience with one of your members Mr. Elliot Feldman in Bethesda, Md. I recently contacted your program director about locating a wood turner to turn 2 spindles that are missing on an antique wall clock I am restoring. Mr. Feldman contacted me and offered to make the spindles at no charge and give me some advice on woodturning. Mr. Feldman and his very gracious wife opened their home to me on a Sunday morning and he spent about 3 hrs of his time turning my spindles and introducing me to the hobby of woodturning. It was not only a very pleasant experience but a learning one into the fine art of woodcraft. I hope to purchase my own lathe and try my hand at this wonderful craft. Mr. Feldman is an excellent example for your club and I count it a blessing to meet a man willing to share his talents with a stranger. I hope to get a picture of the clock when I have finished the restoration to show you the quality of Mr. Feldman's labor. Thank you. Calvin McElrath

Phil Brown will have 10 pieces displayed as "Vessels from Our Trees," in the exhibition gallery at the Arts Barn, 311 Kent Square Rd, Gaithersburg, MD, November 6, 2009 - January 3, 2010. 301-258-6394. An opening reception occurs December 1st from 7 to 8:30 PM. See Related News for a press release near bottom of www.gaithersburgmd.gov/artsbarn

A special English program by VOA, written several years ago, was updated and broadcast with the title of As the World Turns: Exploring the Art of Wood. About two-thirds of the way through is coverage of Phil's woodturning. It can be read at: www.voanews.com/specialenglish/2009-10-20-voa2.cfm

Bill Hardy will be selling at a craft show in Blacksburg, VA on November 13, 14, & 15. Bill is again doing the house show in Great Falls on December 4-6th at the home of Laura Nichols, 438 Riverbend Road (1 and 1/4 miles north of Georgetown Pike and down a long gravel drive). Bill says it's a fun weekend for us and for shoppers and browsers also. Big country kitchen full of food, about 12 artists with different stuff and informal entertainment Friday, Saturday and Sunday throughout the day in a beautiful old and big farmhouse.

Bob Horowitz (Bob The Woodturner) will be displaying and selling his woodturnings at the City of Fairfax Holiday Craft Show November 21-22, and at the Northern Virginia Handcrafters Guild Art & Craft Show, Vienna Community Center, November 27-29. The latter show is comprised exclusively of juried members of the Guild.

George Van Dyke will have his turned work at The Second JRA Day, 7931 Connecticut Ave, Chevy Chase, MD, 11 AM - 5 PM, on Saturday November 28th.

The published article Stan Wellborn wrote, The Best Turner You May Never Meet, together with pictures is found at: <http://www.coloradocountrylife.coop/>

Depending upon the interest of participants who register in advance, Bob Stern and Aaron Grebeldinger teach either an introductory lathe class for turning pens or a bowl turning class on the third Saturday of every month at the Wood Shop on Gunston road at Fort Belvoir.

Aaron Grebeldinger will teach Bowl Turning on Saturday November 7th, December 5th, and January 2nd from 10 - 5 PM; and Nate Johnson teaches The Art Of Wood Burning on Saturday, November 28th, 10:00 AM - 5:00 PM at WOODCRAFT in Springfield, VA. Call the store at 703-912-6727 to register, or see www.woodcraft.com/stores/store.aspx?id=327&nav=classes.

Don't Be Shy! Promote yourself. Tell us about your woodturning activities in the CAW Newsletter. Send your information to us by the second weekend of the previous month. Deadlines tend to be early in the month. Send to: Phil Brown, philfbrown@comcast.net or call (301) 767-9863 or Joyce Been at joyce.beene@gmail.com or call (703) 978-2032.



Upcoming Meeting & Event Information (Mark Wollschlager)

Demonstrator / Information	Meeting Date	Workshop Date	Workshop Title	Workshop Cost	Workshop Open or Full
Mark St. Leger	November 14	November 13	Making the "Rock on" box	\$55	FULL
CAW Holiday Woodturner's Ball	No regular meeting for December. The holiday ball is on December 5 (first Sat. of Dec.)				
3rd Annual "It's Your Turn"	January 9	NA	NA	NA	NA
Keith Holt	February 13	February 12	Pouring Vessel	TBD	NA
David Ellsworth	March 13	March 12	TBD	\$65	Open
CAW Mini-Symposium	April 3 (new date)	NA	NA	NA	NA

CAW Woodturning Workshop Information

Workshops are conducted by professional woodturners. We have been fortunate with coordinating workshops in conjunction with all our visiting demonstrators. On occasion we have professional turners who are in our local area and will offer a one-day workshop. Workshops are held on Friday, the day before the monthly meeting, unless another specific date is given. Workshops are conducted at the Bryant Learning Center, normal times are 08:30 – 3:30 lunch usually goes around 11:30. Fees charged for the workshops vary and will be announced with the workshop information. We conduct workshops on days the Bryant workshop is available.

Class size is usually based on the complexity of the workshop. The more complex topics have a lower number of workshop attendees. Workshops are filled on a first come, first served basis. You must be a member of the CAW and the AAW to participate in workshops. Your name will be placed on the workshop list the day payment is received. The Club will hold your payment until the day of the workshop. Once the workshop is filled, a standby list is started. If you're paying by check, please make out one check per workshop and make the checks payable to CAW. Please do not send one check for several workshops. If you cannot attend a workshop you have paid for, please send me notification as soon as possible so a standby can be notified to fill your position.

Contact **Mark Wollschlager** to sign up for workshops. markwoll@his.com or (703) 329-6305

2010 AAW Symposium Information: Hartford, Connecticut: <http://www.woodturner.org/sym/sym2010/>

CAW Would like to thank the following individuals and companies for their generous contributions to the monthly meeting raffle: Turning Green Wood book from Priscilla Glasow; John Jordan video from John Jordan; sanding disc set from 2Sand.com; gift certificates from Craft Supply. Please support them in your future purchase of woodturning supplies.

Wood Exhibits for the Traveler

Art From the Lathe - Selections from the AAW Permanent Collection, to Dec 21. AAW Gallery of Wood Art, 222 Landmark Center, 75 W 5th St., St. Paul, MN.

Women in Wood, featuring 27 women working in wood, to Jan 2, 2010. Arrowmont School of Arts and Crafts, 556 Parkway, Gatlinburg, TN

Michelle Holzafpel - Solo Exhibition, to Nov 21st, del Mano Gallery, 11981 San Vicente Blvd, West Los Angeles, CA.

Michael Peterson: Evolution/Revolution, to Jan 3, 2010 at San Francisco Museum of Craft + Design, 550 Sutter Street, San Francisco, CA

Early Furniture by George Nakashima 1936 - 1956, to Dec 24th, Moderne Gallery, 111 N. Third Street, Philadelphia, PA.

Steve Madsen: A World in Wood, to Dec 19 at the Wood Turning Center, 501 Vine St, Philadelphia, PA.

John Eric Byers: Crossing the Line Between Design and Painting, through Nov 28th at Snyderman - Works Galleries, 303 Cherry St, Philadelphia, PA.

SOFA Chicago, November 6 to 8, 2009. <http://www.sofaexpo.com/>

From The Editor (Christine Zender)

Unfortunately, I couldn't make last month's meeting since I was in the mountains in West Virginia on some R&R. I heard through the grapevine that there was a significant amount of discussion about "subsidizing" the workshops that CAW schedules throughout the year. Okay, since I'm the Editor, I suppose I have a right to voice my opinion here in this newsletter. So here I go...

First, we need to get some perspective on the cost of a workshop and what that actually means for us. I've seen the workshops range from \$50 to \$110 this year. By attending the workshop, the person gets almost 8 hours of hands-on, nearly individualized instruction and help with a turner who typically has more experience than the people attending the workshop. For the sake of argument, we'll use the average of \$80 for an 8 hour workshop and this comes out to \$10 per hour for a workshop. Although workshops are listed as 7 hours long, from my experience, they usually go past the 3:30 end time. I look at other events, scheduled throughout the year, by professionals as well and see that \$10 an hour is quite a bargain. Here are some of my findings: Bruce Springsteen tickets for a 2 hour show - \$58 in the nosebleed section of the Verizon Center. That doesn't include the \$20 parking you will shell out. His show comes out to around \$29 an hour. Steely Dan nosebleed seats in Constitution Hall are \$148 each. Why so much for a band from the 70's....I'm not sure? However, let's assume they put on a 3 hour show. This comes to about \$50 an hour. I know music and woodturning are two different things, but I'm striving for a point here. Movies. Oh my goodness.... \$8.50 for a matinee and \$12.75 for the regular night time showing. I admit that the senior discount will get you under the \$8.50 to about \$5. Any refreshments for you would be out of the question though as they would put you way over \$10. The Udvar Hazy Air & Space museum is FREE!! Yes, it's free, but you have to pay \$15 to park your car. So you could beat our price also if you bring more than two people to the museum. You could really get your money's worth if you cram the back of a pickup truck full of wood turners. One could probably get about five in the bed of the truck. Maybe.

Oh, and should I even bother to mention sporting event tickets. I checked StubHub where you can buy Redskins tickets for anywhere from \$30 to \$19,413. You read correctly, \$19,413 for the Luxury Suite and you can bring 21 of your closest friends. I wonder if tax is included? Parking is also included for six vehicles. That comes out to about \$882 per person for the Denver Broncos vs. Washington game on November 15. However, catering is not included so you will have to schlep your own hotdogs and soda to the suite. In baseball, you can get upper outfield gallery tickets to see the Nationals for \$10 per person. However, these are really nosebleed seats as I've been in them. You practically need mountain climbing gear just to get to your seats. Then you have to use tie-down straps to keep you tethered to your seat because of the high winds. I think you get my point on the perspective of cost.

I've also heard grumbling of the \$7 price of admission for demonstrations at our monthly Saturday meetings. Again, some perspective, to be conservative, two hours in the morning and two hours after lunch to watch, ask questions, learn, etc. of a turner who typically has more experience than those attending. I don't understand why people would be unhappy with that. Personally, I think it should be \$10 per person to see a demonstration, but "them's fightin' words."

I do understand that we are in tough financial times and that not everyone has the resources available to attend a workshop or the Saturday demonstrations. I'm one of those people as I would have liked to attend John Jordan's workshop, but couldn't afford it along with the Hollar workshop. I made a choice. Growing up, my parents told me we don't always get what we want. I'm grateful I have the CAW to support my hobby because I know of people who do not have access to a woodturning club and they struggle to learn the art.

I attended Alan Hollar's workshop for \$50 and was very happy with the experience. It was fun and I actually learned quite a bit. I also had to take a day of leave from work, so technically I can add that to the cost of the workshop. Do you think I should ask CAW to reimburse me for my lost wages? No, because it was my choice to attend the workshop.

Wood Finishes (Joern T. Larsen, norwegianwoodworker.com)

Danish Oil

A blend of linseed oil and phenolic resin/varnish (sometimes with a small amount of tung oil) diluted with mineral spirit - often with a metallic drying agent. Gives a satin sheen, and a light, nutty smell and hardens in the pores of the wood. It is considered safe for food contact when dry and hardened. The oil has chemical "drying agents" added to make it dry faster by an exothermic oxidation process, so rags soaked with Danish oil can cause spontaneous combustion and must be disposed of safely. I don't use this finish for items that are supposed to be in contact with food. Though the finish is considered safe when dry, the metallic drying agents do not evaporate, so they are present in the finish and can little by little be abraded off during use, and end up in the food. The drying agents used are FDA approved. However, in my opinion, it does not guarantee they are safe. They are only "safe" until some scientist find out that the opposite is true. There seems to be some controversy about this among woodworkers. I have chosen to err on the safe side. I use this finish mainly for boxes, containers and other items that unlikely will be used for food. I use the Watco® brand of Danish Oil.

Maintenance: Simply wipe the surface with a dry or moist cloth. Paste or furniture wax can also be used. Avoid using furniture polish if you have used wax on the surface because the polish will actually *remove* the wax, because it contains solvents that will dissolve wax.

Tru-Oil® Gun Stock Finish

This is a polymerized ("cooked" without oxygen) oil blend (proprietary blend of linseed oil and other oils) diluted with mineral spirits. Tru-Oil® is made by Birchwood-Casey. Similar characteristics as Danish oil, except it does not yellow. Rags soaked with Tru-Oil® can cause spontaneous combustion. It is thicker in consistency than Danish Oil and wear resistant, water resistant, and a hard finish. Ergo, the choice finish for gunstocks. I have just started trying this finish for the same uses as I would use Danish oil. I like the fact that it dries clear and seems to yield better protection than Danish oil.

Maintenance: Same as Danish Oil

Mineral Oil

This is the oil I use when I want a food safe finish. Mineral oil is a by-product from the distillation of petroleum, and this oil has no flavor or odor. It is food safe, and often used to preserve wooden cutting boards and countertops as well as utensils for cooking. It gives a satin sheen. Some woodworkers claim that mineral oil is an inferior finish because it does not cure like Danish oil. I disagree. In my experience the "quality" of a mineral oil finish depends more upon how well the wood is prepared before the mineral oil is applied - e.g. proper sanding.

Maintenance: Wash item with warm water. If wood appears dry, you can add a small amount of mineral oil to a cloth and wipe the surface. Cloth can safely be discarded in regular trash as it will not self-ignite.

Beeswax

I mostly use beeswax I have obtained locally. I shred it in a plastic container and add a little lemon oil so it gets the consistency of butter. Applied with a soft cloth and buffed off. (Lemon oil is usually made from mineral oil with petroleum solvents and with lemon scent added). Beeswax can be reapplied and buffed. It is a soft wax finish, and therefore not very protective. However, it is a food safe wax in its purest form.

Polyurethane

Made by mixing an oil with a resin and adding driers to decrease drying time. A tough varnish, but with a slight cloudy appearance. The finish might peel if exposed to sunlight for a longer period of time. Resistance to water is very good. I use this finish when I want a higher luster than obtained by oil finish.

Maintenance: Same as for oil finishes.

Wipe-on Poly

A thin polyurethane finish that can easily be wiped on the item. Same characteristics and maintenance as polyurethane.

Meet The Turner - Neil Kagan



How long have you been actively turning? I have been turning since the fall of 2000. I took one horrible spindle class at Woodcraft that was so bad that it would have been easy to walk away from turning before I got started. Then I took a fabulous bowl class with CA Savoy and everything changed. I joined CAW and have been turning ever since.

How much time do you spend in the shop turning? I usually turn two or three times a month depending on my work schedule and creative focus. I spend another 3-4 days a month carving.

What do you typically like to work on? Most of my work is turned and carved. The woodturning usually takes the better part of a day.

I work from sketches, select wood according to the design concept, and turn the form with carving in mind. Usually I leave my pieces thick to give me ample wood to sculpt. The carving can take months to complete.

What is your most memorable moment in woodturning? There have been a number of creative breakthroughs that have been fun and rewarding. Getting two pieces accepted for the AAW *Turning Green* exhibition was especially uplifting since the exhibition was in Portland, Oregon where my daughter lives.

If you had to choose a favorite piece you've made, what would it be, and why? I don't really have a favorite piece – they are all explorations on a creative continuum. Over the past year I have experimented with holly creating *Desert Trilogy: Rock, Water & Plant* which was juried into the AAW *Spirit of the South West* show. I like this set for its simplicity and the way the white wood shows off the carving.

What are the largest and smallest pieces you have made? The smallest piece I made was a miniature 6" barrel that I created for my son out of maple, ebony, and blood wood. I made a large 15" x 15" x 15" sculpted flower out of ambrosia maple for a wedding present for my daughter. It took about eight months to carve from a massive log.

Have you entered any competitions, shows or exhibits? If yes, can you give us some details? I enjoy being part of juried shows and being part of a community of local and national artists. I like the challenge of interpreting themes and have had pieces in the last 3 AAW shows, *Turning Green*, *Turned for Use II*, & *Spirit of the South West*. I recently had a piece in *Turning to the Future: A Fresh Look at Wood Art* at the Grovewood Gallery in Ashville, North Carolina.

What is your favorite wood to work with? Least favorite? Why? I love working with most woods -- I am still fascinated by its warmth and beauty. When I started woodturning I gravitated towards exotic woods but in more recent years have been more interested in working with local found materials – woods destined to be destroyed and ground into mulch. My favorites are cherry because it gets better with age and holly because its stark white coloring is a natural for sculpture.

For someone that is considering woodturning as a hobby, what advice would you give them? Invest in good quality equipment to protect your eyes, face, and lungs. I purchased a special respirator/face shield unit by 3m called ADFLO. Once you are protected you can focus on having fun and being creative. My other suggestion is to attend as many CAW skill sessions which take place twice a month at the Bryant Center. These sessions are by far the best way to learn how to turn and be amongst great people.



Meet The Turner (Continued) - Neil Kagan



Is there anything you've never tried to turn? There are many forms I have not turned and lots of experimenting still to do. Over the past year I have been working on a number of natural-edge hollow forms. These forms retain a piece of bark on the front and a thin edge of bark around the rim. They are, in a way, homage to the work of David Ellsworth and Todd Hoyer. I have made them my own, however, by adding a flared vase lip that echoes Asian ceramics and by working with fine bark woods like holly and sycamore. These pieces are pure turning without any carved elements. They are tough to hollow but with the help of Jorge Salinas and his amazing hollowing tool I have had some great results.

What lathe are you using in your shop? Can you tell us your likes/dislikes about your lathe? I like the Stubby lathe which I

often use at the CAW skill sessions. It is very comfortable to work with and very stable when working with large logs. I also like the new Powermatic lathes – they too are extremely stable.

Tell us about your workshop. Regrettably I do not have my own workshop. I have plans for a small shop located in my yard, tucked away in the trees and bamboo. But for now I do my turning at the CAW skill sessions, at Jorge Salinas's wonderful shop, and at the Woodcraft in Rockville, Maryland. I do my carving in the Rockville club which is filled with excellent equipment and very good woodworkers. It is loud, but with the help of good ear protection, I am able to focus and do my carving which in the end is a very meditative pursuit.

What are your favorite turning tools? Why? My two bowl gouges – they have been with me for nine years and fit like an old shoe!

Where are you from originally? Where do you currently live? I am originally from Glen Cove, New York. I currently live in Falls Church, VA.

What else do you like to do aside from woodturning? Photography, gardening, hiking, and my exercise routine! I'm a movie buff and I love art galleries and live performances.

What is your occupation / past occupation? I am the former Publisher/Managing Editor of Time-Life Books currently heading up my own editorial company specializing in creating illustrated books. My latest book, *National Geographic Atlas of the Civil War*, will be in the bookstores this October.

Tell us something we don't know about you? I have been a photographer for almost 40 years and have pursued wood sculpture as a means to explore the "form in nature" that I have photographed for so long.

Is there anything else you would like to add? I had never joined a club before joining CAW and Northern Virginia Carvers in 2000. The people in both clubs have been extremely generous in sharing their time and expertise. It has truly been a great pleasure collaborating with so many fine people over the past several years. For me, the collaboration is one of the best parts of working with wood.



A Oil Safety Reminder

October 20, 2009

The fire destroyed the Chain Bridge Road home. (WTOP Photo/Neal Augenstein)

WASHINGTON - A fire that destroyed the Northwest mansion of former D.C. School Board President Peggy Cooper Cafritz has been ruled accidental.

On Monday, fire investigators said the July 29 blaze where Cafritz lost her \$15 million prized art collection might have been started by oil used to treat patio furniture. The east porch suffered the most damage and was the likely "area of origin" for the fire.

D.C. Attorney General Peter Nickles, who supervised the investigation, says paper towels soaked with linseed oil had been left in a plastic bag on the porch. Nickles says investigators could not prove with certainty that the oil caused the fire. Instead, the cause was ruled "undetermined accidental."

The city has said inadequate water flow from fire hydrants hindered efforts to extinguish the fire. Three water tank units have been added throughout the city to provide reinforcement when needed. Rags soaked in linseed oil caused another fire on July 15.

In McLean, a home sustained \$200,000 damage when there was a spontaneous combustion incident in a garage of a Kirby Road home. After that fire, the Fairfax County Fire and Rescue department offered the following tips to prevent spontaneous combustion:

- Carefully store oil, gasoline, or paint soaked rags. Store them in a tightly sealed container in a cool, well-ventilated place away from other combustibles. Lay the rags out individually on a flat surface and leave them to dry completely before reusing.
- Store gasoline and all other flammable fluids outdoors.
- Follow the manufacturer's use and storage directions when storing all chemicals. Store chemicals outside, in a dry, cool area, away from any heat source.
- Properly dispose of any combustible materials you no longer need.

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Please remember to discard all of your oil soaked rags safely!

CAW Mentoring Program

Do you want help with a specific project or improve your general woodturning skills? Then the CAW mentoring program is for you. You can contact Annie Simpson, at simpson.annie@gmail.com for an explanation of the process or assistance in finding a mentor in your area.

CAW New Members!

Welcome! We are happy you've chosen to contribute your talents to our club. We look forward to the contributions you will make and the pieces you will bring in to Show & Tell. Your participation will add to our mutual love of woodturning and to our collective knowledge and skill. Membership in the CAW Chapter is open to anyone interested in the art and craft of woodturning.

Phil Miles	Alexandria, VA

We want to hear from you!

Your comments and articles are welcome for the CAW newsletter. Please submit by the 15th of the month for the next newsletter. Email or contact Christine Zender. Contact info on last page.

Become A Member Of CAW Today!
CAW Application

<http://www.capwoodturners.org/application.html>

Turning Basics: History - Woodcraft Website Article

Woodturning goes back a few years: in the good old days, there was much art and much less speed than we get today. Old spindle and bowl lathes used various sources of power, but often had low end speeds of 75 RPM--and high end speed of 75 RPM! There were treadle models and pedal models--with pedals designed to work as they did on the velocipedes of the time (late 1870s in the cases mentioned...recent research indicates that woodturning may be about 3000 years old, originating, presumably simultaneously, in Great Britain [Celts], Italy [Etruscans] and by inhabitants of the Crimea).

Today, we have to look hard to find low speeds that slow, and higher speeds can range up to those that will toss even the smallest work right off the chuck if it is not securely fastened. Part of the art, and skill, of woodturning is learning the techniques that keep you safe.

Woodturning is being discovered by many more people each year, and quickly shows itself deserving of a reputation as an art, though sometimes a simple one, in addition to being known as a complex and satisfying craft.

Given enough skill from the woodworker, turned wood objects do not have to be simple, in any way. Art is at least partly in the eye of the beholder, so whether or not your work is art is up to you and its other viewers. One of the greatest features of turning is the chance to gain enough knowledge in short order to make finished projects in just a few hours--lathes give us the possibility of completing, including finish, many worthwhile projects inside a single evening. We can turn out good looking, useful projects after work on almost any day. Short of driving nails in a plank and then nailing the plank to the wall to hold coats and sweaters, there's nothing much else out there that allows shorter times from start to finish in woodworking projects. And the best part is, the projects are both attractive and useful--or can be!



A German pole lathe of 1395 (Mendelesches Brüderbuch)

Vendors



C. A. Savoy places orders throughout the month. Check your catalog or website at: www.oneway.on.ca. Email your order to **C. A.** at cadjsavoy@cox.net. C. A. makes every attempt to have your order within one week. Items can be picked up at Bryant Center on the 2nd Wednesday or last Tuesday during the Skill Enhancement workshops, at the monthly meetings or by special arrangement. C. A. can also ship your order to you. Payment is due upon receipt of your order. **CAW Oneway Sale: 20% off most products except lathes. Plus shipping. Free shipping on orders over \$1000.** Will provide quote upon request. Happy and safe turning!



2Sand.com is a Maryland-based coated abrasive specialist serving woodworking and woodturning workshops, founded on the principles of fast service, fair prices, and superior products. We carry sanding discs, sandpaper sheets, and woodturning tools, and we can ship them to you today. If we offer a product on our web site then we have it in stock and ready to ship. R. J. Stroman, a CAW member, operates 2sand.com. Contact **Rob** at RJ@2Sand.com or (800) 516-7621 or visit their website at: www.2sand.com

Penn State Industries



Whether making gifts for your family or items to sell in craft shows, it's time to get your order in for Penn State pen or project kits. Check out the new Penn State website at www.pennstateind.com and email **Amy Rothberg** at amy@landingcrafts.com with your orders or questions. Also note that Amy is a Teknatool dealer of Nova and Super Nova chucks and accessories.

Eat your heart out Terminator, meet the "Priscillanator ." It was last seen on Halloween night terrorizing all those that make things out of straight wood, and offering fresh woodchips to the trick-or-treaters.



Aka: Priscilla Glasow



CAW 2009 Officer Roster

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 Philip Hall, Show and Tell Photos
 Richard Chilcot, Video Library
 Aaron Grebeldinger, Education Outreach
 George Salinas, Bryant Display Window
 Jonathan Hess, Walter Fink, Raffle/Auction
 Mike DeWan, Walt Fink, Raffle/Auction
 Bob Pezold, CAW Clothing
 Annie Simpson, Mentor Program
 Priscilla Glasow, Group Buys
 Lou Norris, Coffee Center
 Ed Karch, Wood Identification

Dates To Remember - November 14 — Monthly CAW Meeting At Bryant HS (8:30 - 3 pm)

November 11 & 24— Skill Enhancement Workshop At Bryant HS (9-3 pm; \$5 fee if using any tools (Lathe, band saw, drill press, etc.) Must be AAW member to use any tools. Watching is free.

Skill Enhancement Point Of Contacts

C. A. Savoy: cadsjavoy@cox.net
 Don Johnson: dripapaw@aol.com
 Al Melanson: almelanson@msn.com
 Patrick O'Brien: ohbewood@comcast.net
 Alan Becker: alan-becker@comcast.net
 Please contact C. A. Savoy if you would like to reserve a specific lathe for skill enhancement.

2009 Meeting Schedule

January 10	"Its Your Turn"	July 11	Tom Boley, Swap Meet
February 14	Wayne Dunlap	August 8	J. Paul Fennell
March 14	Walt Bennett	September 12	Alan Hollar
April 11	CAW Symposium	October 10	John Jordan
May 9	Barbara Dill	November 14	Mark St. Leger
June 13	CAW Picnic	December 5	Christmas Party

Monthly Meeting Details For November 14, 2009

8:00 am - Set up for the demo. Look over the For Sale items. Have a cup of coffee and donut with your fellow turners.

9:00 am - - The tape/DVD library will be open (except during business meetings and demonstrations.) Discuss the "show & tell" items or rent a video. Talk tips and techniques with other members.

10:00am - 12 noon - Mark St. Leger demonstration

12:00 pm - 1:30pm - Lunch

1:30pm - 3:00pm - Mark St. Leger demonstration, continued.

3:00pm - 4:00pm - Clean Up

Monthly Meeting Information - Bryant Adult Education Center
 2709 Popkins Lane, Alexandria, VA

Map with driving directions here: www.fcps.edu/maps/bryant.htm

Directions: From VA or MD, take I-495/I-95 towards the Wilson Bridge over the Potomac River. Take Exit 177A (Rt. 1 South) on the VA side. Approximately 1.9 miles south, you will pass the Beacon mall complex with Lowe's on your right. Drive past the main entrance to Beacon mall, go 4 more stop lights (about 1/2 mile.) The 4th stop light is Popkins Lane. Turn left and go two blocks. Bryant Center entry is on the right. Drive to the East side of the building. Parking is on the side or in the rear of the building. The entrance to the wood working shop and meeting rooms is off the back corner of the east side of Bryant Center.



If your contact information changes, including your email or mailing address, please contact Phil Mannino at phileman@cox.net

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