



Capital Area Woodturners

Newsletter



www.capwoodturners.org



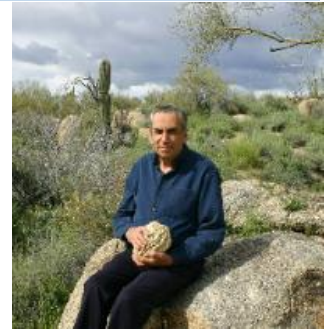
J. Paul Fennell - Guest Demonstrator

Tree of the Month - Osage Orange

Osage orange trees are a common sight on the Great Plains today although they were not a widespread member of the prairie community originally. Found primarily in a limited area centered on the Red River valley in southern Oklahoma and northern Texas, they were planted as living fences - or hedges - along the boundaries of farms, and have spread widely from these restricted, linear beginnings. The trees are easily recognized by their glossy, lance-shaped leaves (see illustration), and their short, stout thorns.

The name of the tree comes from the Osage tribe, which lived near the home range of the tree, and the aroma of the fruit after it is ripe. (Find one of the fruit that has been sitting in the sun on a balmy Indian Summer day and notice the pleasant, orange-peel smell of the skin.) Not all of the trees will have fruit because Osage Orange are either male or female, and only the females will bear fruit. Osage orange is a cousin to the mulberry tree. The fruit from the tree is sometimes called "Monkey Brains", due to its resemblance to a small brain.

My experience of making works of art is largely rooted within the desire for creative expression. The medium I have chosen is wood, and stems from my deep reverence for the material since childhood. For me, one of the first physical steps of the process of making involves the lathe, a machine which allows me to explore forms very quickly, with found wood that is generally not available commercially. Most of my work concerns the aesthetic of the vessel form, one of the most relevant and oldest artifacts of human civilization: it is timeless and ubiquitous throughout multitudes of cultures—past and present.



My earlier work explored the seemingly infinite variety of pleasing shapes and forms that have evolved through out the course of history. My desire for expressive work then was focused primarily upon the discovery and subsequent presentation of the inherent beauty of the material itself, within the vessel aesthetic. Living in Massachusetts with abundant resources of found wood, I was able to create a large body of work that took full advantage of the material's color, figuring, grain and texture. Examples of this work are in the link [Early Work](#).

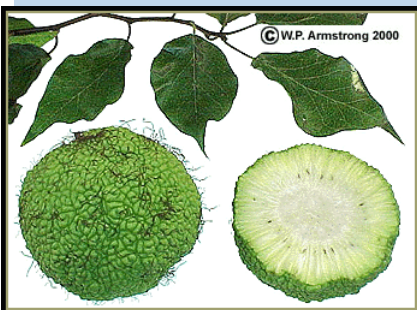


At a point in time, however, "the natural beauty of wood" became a cliché, and had run its course; I realized that it represented only one component for creative expression, and was certainly not the only criterion upon which I could base my work.

In his remarkable book, *Art as Experience*, John Dewey states: "Because objects of art are expressive, they are a "language." The making of art effectively communicates to the world just who you are, what your interests focus upon, your reverence for things, your experiences, and the relative importance of

each to yourself. These creations are a "language" that everyone can understand. The body of work, if it is expressive, is due as it has been said, to the connection you make between the visual world as you see it, and your inner self—that is, your experiences in this world. In my view, this "connection" cannot be constrained by employing only one aspect of the medium without limiting the expressiveness of the work itself.

As a result, my work is made based upon things which have had a decided influence on myself throughout my life—namely, the natural world, family, architecture—its elements and their cultural diversity, memories and experiences of the past, travels, artists whose work I admire, patterns—natural and man-made, and the workmanship of things made. With these in mind, the creative experience—through my work—makes the "connection" for me in what I see plus what I feel. Examples of this work are depicted in the link [Recent Work](#) with an explanation of the idea or concept behind each piece, and in the link [Gallery](#), showing current directions.



CAW President's Message (Gerry Headley)

Our thanks go out to Tom Boley, who performed a wonderful demonstration at our last meeting. As always, he gave us a very insightful and entertaining tour of the creative process in turning natural edge bowls. It is wonderful when we have members who are willing to demonstrate their skills and show us their techniques they learned through much practice, trial, and error. They increase our own knowledge by teaching us things it would take years to learn on our own. Thanks again, Tom.

Last month, we also had our first tailgate swap meet. Most folks were able to set their stuff up in the back classroom and a few were able to trade in the parking lot. Overall, it seemed like a great success. I know my children were ecstatic, especially when I gave them 20% commission for everything that came out of the back of my truck. They have a new love for selling my wood. As this was the "first" annual event, I hope we can do this each and every year. One's member's excesses were another's bargain and it seemed everyone went away happy. I'm looking forward to seeing the projects that come of newly found tools and wood.

Thanks again to CA Savoy who provided the club with a One-Way bowl saver for the skill enhancement (SE) sessions. From his connections, we got this great tool at nearly half the cost. If you've never used this tool, you'll want to come to one of the SE sessions to give it a try. You'll be hooked.

Next month, we have another great demonstrator. J. Paul Fennell will demonstrate carved and pierced hollow forms. I'm looking forward to this demonstration as I think we will learn a lot in transforming our turned objects into personal works of art. See you there!

Gerry

Summer 2009 - Letter from the American Woodturner Journal Editor



The world of woodturning is becoming more diverse and our numbers continue to increase. I recently taught a weeklong class to 18 students, 12 of them had never turned before. Now that these new woodturners have experienced the enjoyment of our craft, they're ready to buy lathes, tools, wood, and assorted equipment. One student is interested in segmented work. Three are going to pursue small-scale turning. Two intermediate turners wanted design instruction so they could improve the look of their nonfunctional items. Several were interested in everything but will most likely narrow their focus as they gain more experience.

The AAW encompasses all of these turners, and their diverse interests are reflected in our journal. For those of you who missed the Tips section, it's back with John Lucas taking charge. He welcomes your additions. Alan Lacer's article on refining the edge of turning tools will appeal to those who are interested in perfecting their sharpening techniques. At the other end of the spectrum, the review of the "dysFUNCTIONal" exhibit challenges readers to think of woodturning perhaps in ways not previously considered.

The article I'm most excited about is the review of the First Segmented Woodturning Conference by John Jaworowicz. He submitted version one the day after the conference, excitement evident. Several months and revisions later, the article clearly portrays the event and suggests a possible path for the future of segmented woodturning. I appreciate John's persistence and patience with the sometimes lengthy writing and editing process. It was rewarding to work with someone so positive and enthusiastic.

American Woodturner Journal Editor
Betty Scarpino



Program & Workshop Information (Mark Wollschlager)

The CAW 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 conducted at the Bryant Learning Center and are typically scheduled for 08:30am – 3:30pm with lunch usually around 11:30am. Fees charged for the workshops vary and will be announced with the workshop information. We conduct workshops on days the Bryant workshop is available.

Regarding workshop signups, 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.

I will place your name on the workshop list the day I receive payment. The CAW will hold your payment until the day of the workshop. Once the workshop is filled, a standby list is started. If you are 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 so a standby can be selected and notified to fill your position.

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

Month	Meeting & Event Information
August 8	J. Paul Fennell Carved and pierced hollow forms. Workshop is FULL. There is a wait list. Workshop = \$110 (carving, embellishing hollow forms with rotary tools)
September 12	Alan Hollar "Now you have a burl, what are you going to do with it?" Workshop = \$50 Spots available.
October 10	John Jordan Hollow forms from a master. Workshop = \$90 Spots available.
November 14	Mark St. Leger Projects for the holidays. Workshop = \$70 Spots available.
December 5	CAW Christmas Woodturner's Ball
January 9	3rd Annual Your Turn
February 13	TBD
March	TBD



About Our Members (Joyce Beene & Phil Brown)

CAW members attending the AAW Symposium in Albuquerque were Phil Brown, Bob Crawford, Ed Hochard, Harriet and Don Maloney, Phil Mannino, John Noffsinger, Clif Poodry, Jorge Salinas, Mark Supik, and Mark Wollschlager. (If we left you out, it was not intentional. Please let us know.)

In addition to John Noffsinger's piece for The Spindle exhibit, Mark Supik had a colorful, well tailored and laminated gentleman as a bar tap handle in that exhibit, which was auctioned for benefit of the Professional Outreach Program at AAW's symposium in New Mexico, June 26th to 28th. Both John Noffsinger and George Salinas donated nice pieces to the education opportunity fund live auction on Saturday night.

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.

Clif Poodry teaches each month with BEGINNING BOWL TURNING on September 19, and November 21. Then he alternates with ADVANCED BOWL TURNING on August 15 and 16, October 17 and 18, and December 19 and 20 at the Woodworkers Club in Rockville, MD. See: <http://www.woodworkersclub.com/practice%20class1.htm>

Aaron Grebeldinger will teach Bowl Turning on Saturday August 1, 10 - 5 PM. Nate Johnson teaches The Art Of Wood Burning on Saturday, August 29th, 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.

Tom Boley will be teaching Bowl Turning on August 22nd. Class is from 10am - 5pm at the Leesburg WOOD-CRAFT store. To register, call 703-737-7880 or email them at: Leesburg@Woodcraft.com. See the class schedule at: www.woodcraft.com/stores/store.aspx?id=575&nav=classes.

Mark Supik offers six Saturday classes on different subjects in August and September at his commercial Baltimore shop, with emphasis on between centers turning and bowls from green wood. The lathes and shop are a treat to see and use. The shop is just a few blocks west from the Lombard Street exit off of I895. For details see: <http://www.marksupikco.com/School/schoolcurrent09-1.html>

Marketing Opportunity

Each year in November a craft fair is held at the World Bank in DC to raise money for the Margaret McNamara Memorial Fund. This fund provides scholarships for women in developing countries. Vendors rent a single (\$140) or a double (\$270) table and donate 15% of their earnings to the MMMF. The organizing committee is looking for vendors from the local area to apply to sell their work. For more information see www.mmmf-grants.org, or contact Kris Martin directly at kristinemart@gmail.com or 703-255-5169.

Call for Entries

Wood Turning 2009 at the Columbia Art Center, September 12- October 11, 2009 is a joint exhibit of Montgomery County Woodturners and Chesapeake Woodturners. See the prospectus, application, and commission contract on the MCW web site under Upcoming Events and Forms at: montgomerycountywoodturners.org/upcomingevents.aspx Pieces juried into this exhibition will be shown on the MCW web site.

Craft Forms 2009, 15th International Juried Exhibition of Contemporary Craft, December 4, 2009 – January 23,

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, phillbrown@comcast.net or call (301) 767-9863 or Joyce Beene at joyce.beene@gmail.com or call (703) 978-2032.

About Our Members - Continued

2010. Entry Deadline is SEPTEMBER 17, 2009, and fee is \$40. Download the prospectus from www.wayneart.org/exhibits/pdf/craftforms_2009.pdf. For more information see: www.craftforms.com/

Turned wood no bigger than 5" in any dimension (in the spirit of a miniature) is welcomed at The 76th Annual International Exhibition of Fine Art in Miniature, November 22, 2009 - January 2, 2010, at Strathmore Mansion, North Bethesda, MD, sponsored by The Miniature Painters, Sculptors, & Gravers Society of Washington, DC. Application fee for nonmembers is \$30, with hand delivery of pieces to Ingrid Barnes, or \$45 for mailed submissions, due by September 26th. Download a prospectus with instructions for delivery from www.MPSGS.org. Send inquiries to Nancy Still, 301-977-2190, or nancy@miniartsupply.biz

Items from AAW

AAW is looking for volunteers with (1) expertise and experience in the marketing field, and (2) with expertise and experience in the insurance industry to serve on the insurance committee. If interested in helping AAW, please contact Mary Lacer at Mary@woodturner.org, or 651-484-9094.



Mark Supik's bar tap handle in the AAW exhibit.



John Noffsinger's piece for The spindle exhibit



Jorge Salina's Tipi at the AAW exhibit.



Katherine - one of our younger members at July's CAW meeting.

From The Editor (Christine Zender)

100 Bowls Of Compassion Event - May 2009

The event in May was a lot of fun and I am looking forward to next years event. I, for one, am planning on entering my very best pieces to date as I want the CAW woodturners to be the talk of the town with regard to the items donated. My hope is for more turners to enter next years event and for all of those participating, to donate their finest pieces. Remember, its only wood! You can always get more.

Below is from the thank you note from Miriam's Kitchen for the CAW's participation in the 100 Bowls of Compassion Event this past May:

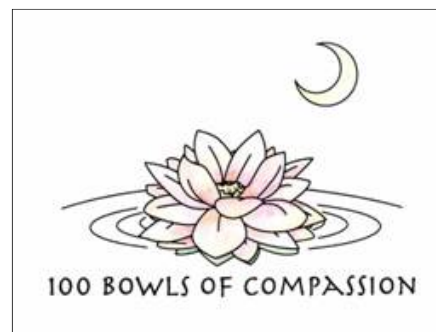
"Thanks so much to all of the Capital Area Woodturners. It was such a great addition to have all the wood items this year, they added beautiful depth to the variety on the silent auction tables. Also, remember that all proceeds go to support Miriam's programs, and while the silent auction brings in money, it is also an important part of the atmosphere of the event. Unfortunately the bids are not always indicative of the true values of the bowls, but we understand the value and so much appreciate the support of artists in donating such wonderful pieces. "

Here are the results of the items that were in the silent auction:

Last Name	First Name	bid amount
Allen	Richard	platter \$225
Bearden	Bill	black cherry bowl \$120; candlesticks \$120
Becker	Alan	pair of hallow forms \$150; Norfolk pine platter \$295
Beene	Joyce	sold as set \$125 (elm bowl w/carved spoon)
Grebeldinger	Aaron	cherry bowl \$245
Grudberg	Bob	natural edge \$250; segmented \$145 (bowls)
Hall	Phil	white birch plate \$75
Johnson	Don	large \$140; small \$75 (oak natural edge bowls)
Kagan	Neil	bowl \$85
Karch	Ed	peppermill \$140
Maloney	Donald	ambrosia maple bowl \$300; candlesticks \$250
Maloney	Harriet Caffey	Redwood platter \$650; coolibah bowl; \$105
Melanson	Al	cherry bowl \$85; maple platters (set of 3) \$325
O'Brien	Patrick	cherry bowl \$350; maple bowl \$130
Salinas	Jorge	cherry hollow form \$155
Stepanski	Frank	mallee burl bowl \$150; peppermill \$275
Sviland	Marc	willow bowl \$350
Van Dyke	George	maple bowl \$180
Wall	Dick	bowl \$60; white oak bowl \$75
Wellborn	Stan	myrtle burl bowl \$155; dogwood bowl \$100
Zadareky	Joe	rosewood \$70; maple \$60 (bowls)
Zender	Christine	copper beech bowl \$160; ambrosia maple bowl \$130

Maya Angelou:
I have found that among its other benefits, giving liberates the soul of the giver.

Winston Churchill:
We make a living by what we get, but we make a life by what we give.





























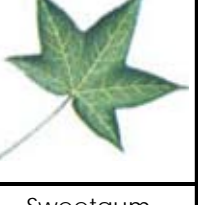









Glue Review (Gerry Headley)

This article talks about my adventures with a new glue. In turning pens, I use a significant amount of medium CA glue to bond brass barrels in wood. I had also used it for finishing touches. During my last pen demonstration, I told you that I sometimes use CA glue to cement kit parts that are supposed to be pressure fitted, but sometimes come apart. I needed glue to guarantee my pens wouldn't fail in customer's hands down the road. This is particularly useful for the center ring and clip which can take a lot of abuse from friends of customer who don't know how to open these pens. CA glue provided a quick fix, but needed a few precautions. I had to apply wax on the outside of kit parts so that any excess glue could be wiped off before it had a chance to mar the surface of the metal or wood parts. I also had to keep the pen open so that the volatiles in the glue could escape while the glue cured. I had found that the plastic nibs on my pens would corrode if the glue did not fully cure before I put the pens together. This took a few days to a week with me sniffing pen parts for lingering fumes. That could be a pain. Even when I thought it might be safe to finally screw the cap of the pen on the bottom, the nibs would still corrode.



One day, I dropped by my local Home Depot to look in the adhesives section to see if I could find a solution. I looked through their glues and epoxies for something compact and easy to use. I also looked for something without volatiles. I skipped epoxies because they were too much trouble for what I had in mind. I also skipped other CA glues and polyurethane glues like Gorilla glue, because I didn't want something that might foam up and create a mess. I finally found new glue that seemed to have promise – Simple-fix Outdoor Glue Pen made by Power Poxy. The package advertised that it is an eco-safe glue that would bond anything including pottery, metal, wood, masonry, glass, and fiberglass. According to the Material Safety Data Sheet, the product contains no hazardous chemicals; its composition is a trade secret. On first examination, this thick glue looks and works like Elmer's white glue and has a low odor. It dries clear and won't stick to your skin. The cure is slow. Once you glue something, you shouldn't move it around for 30 minutes; full cure is in 24 hours. The container has two applicators on either side for a fine or broad application. I decided to try it and make some pens. For my worst-case scenario test, I turned some pen kits in which the pressure fitting parts almost slide on or off (by the way, I don't buy these kits anymore). I used CA glue to bond the barrels in the wood, but then I used Simple-fix to cement the parts together after finishing the barrels on the lathe. The fine applicator tip made it easy to use with the small kit parts. Clean up was simple. If any excess glue came up, it was just a matter of wiping off the glue with a wet cloth; it did not mar the finish, if cleaned up right away. I used a cotton swab to spread the glue evenly on one surface, slipped the parts together, closed the pen up, and set it aside. After 24 hours, I came back to examine the results. The once loose parts would not come apart no matter how much I struggled to pull them apart. Also, the plastic nib showed no signs of marring at all. I examined the pen a week later and still no marring. Success, at last! In the months since then, I've had no failures (knock on wood). I highly recommend this glue for a joint where you need a strong fix, don't like volatile fumes, and have the time to let it cure. Although CA glue remains a core weapon in my arsenal of must-haves, Simple-fix has found a useful place right beside it.

Tree Identification By Leaves

					
Red alder	White ash	Quaking aspen	Butternut	American basswood	Balsam poplar
					
Beech	Paper birch	Box elder	Kentucky coffee tree	Northern catalpa	Black tupelo
					
Black cherry	American elm	Sugar maple	Shagbark hickory	Eastern cottonwood	Honeylocust
					
Flowering dogwood	Hawthorn	Pecan	Red mulberry	American sycamore	Osage-orange
					
Hackberry	Horse-chestnut	Sweetgum	Persimmon	American holly	White oak
					
American hornbeam	Southern magnolia	Black walnut	Sassafras	Black locust	Tuliptree

Meet The Turner - Stan Wellborn



How long have you been actively turning?

My dad gave me an old, no-name tabletop lathe in the early 70s, and I pretty much taught myself, reading Dale Nish books. I attended a few demos – I remember one by Christian Burchard on turning spheres and another in North Carolina where I first saw David Ellsworth straddle a lathe bed while hollowing. I recently returned to serious turning after a hiatus of 15-20 years, when I spent limited time at the lathe because of family and work schedules.

How much time do you spend turning?

With retirement approaching, I'm ramping up the turning schedule. I've reoriented my shop, rejoined AAW, CAW and MCW, and visited Patrick O'Brien, Phil Brown, and other studios. So, probably 10 hours a week now – and more to come if and when I can ever give up my day job.

What do you typically like to work on?

Mostly bowls and platters. I've started experimenting with carving, color, and other surface decoration.

What is your most memorable moment in woodturning?

Back around 1970, I wandered into a little gallery in downtown Washington, which had on display Bob Stocksdale bowls – probably 35 or 40 of them. They were stunning, and at the time cost only around \$50-\$75 apiece. Back then I couldn't afford such extravagances, but I have kicked myself many times over the years for not going into hock and buying a couple when I had the chance.

If you had to choose a favorite piece you've made, what would it be and why?

A 12-inch platter of extraordinary crotch walnut from my uncle's farm in Missouri. I'll probably never give that one away.

What are the largest and smallest pieces you have made?

Biggest so far is a 16-inch sycamore salad bowl. Smallest are tool handles and door stops.

Have you entered any competitions, shows, or exhibits?

No juried shows. The 100 Bowls of Compassion charity auction this year was the first public display of anything I have turned. I might explore selling at small-time craft fairs in the future, but for me turning is really just a leisure pastime – and like most turners I make things to give to friends and family.

What is your favorite wood to work with? Least favorite? Why?

I really like dogwood. It has a consistency like boxwood, which you rarely see these days. It's dense and straight-grained, nice pinkish tones, and its plentiful in this area. All my neighbors give me logs when they take a tree down. Least favorite wood so far is box elder. I'm not crazy about the color and I find it difficult to cut the end-grain cleanly. For the same reasons, I avoid open-grain woods like oak, ash, and elm.

For someone considering woodturning as a hobby, what advice would you give?

Wade right in. Don't be tentative. Make mistakes. Remember that old adage, "Good judgment comes from experience, and experience comes from bad judgment." Don't turn when you are tired or in a hurry. Always wear eye protection. And, don't assume you can make a living at it.

Is there anything you've never tried to turn?

Holiday ornaments, pens, and kitchen ladles. Oh, and baseball bats.



Maple bowl

Meet The Turner (Continued) - Stan Wellborn

What lathe do you use? Can you tell us your likes / dislikes about your lathe?

I have two lathes now. My old faithful for many years is an Oliver manufactured in Grand Rapids around 1960 – a terrific machine that I still use, and it’s virtually maintenance-free. This year I splurged on a Robust American Beauty – and I love it. I wanted a lathe that had bigger capacity, and the Robust has a 25-inch swing with a tilt-away tailstock and a sliding headstock. And, it operates at full torque down to very low speeds. The slowest speed on the Oliver is around 900-1,000 RPM, which for safety reasons limits what you can do, particularly with large, out-of-balance stock. The Robust is heavy and solid, and cleverly designed with turner ergonomics in mind. Brent English builds the Robust himself in the good old USA – and it literally has no deficiencies that I have found.

Tell us about your workshop.

It’s a single-car garage on a dead-end alley, looking out on a playground. Lots of natural light. Easy to unload wood and chain-saw it 10 feet away from the lathes. My shop is too small, but what else is new? It’s also clear that I’m going to have to install a better dust-collection system.

What are your favorite turning tools? Why?

It has been a pleasant surprise to see the innovations over the last 30 years that weren’t around much when I started turning – instant glues, new kinds of finishes, vacuum chucks, Abranet sandpaper, Stebcenter drives, carbide-tipped hollowing cutters, Wolverine sharpening jigs – and videos! The catalogs and trade shows are just amazing now, and there is so much on the web and a variety of magazines.

My favorite tool is a half-inch Jerry Glaser bowl gouge with a modified Ellsworth grind. I’d like to get more Glaser tools, but they don’t seem to be making them anymore. I also use a flip-down magnifier attached to a visor that I found in a fisherman’s fly-tying catalog. It’s great for close-in detail work. I have an Alan Lacer diamond hone that I use constantly. A one-inch thick foam floor mat is easy on the legs and back. And my old Rockwell band saw is great.

Where are you from originally?

Where do you currently live?

I grew up in small-town Kansas and have lived in Washington, DC, for the past 40 years.

What else do you like to do aside from woodturning?

In the spring and fall, I officiate rowing races at regattas on rivers and reservoirs throughout the mid-Atlantic region as a licensed US Rowing referee.

What is your occupation / past occupation?

For about 25 years, I was a reporter and editor, mostly with *U.S. News & World Report* magazine. I have worked in communications for nonprofit organizations since I left journalism. I also freelanced many articles for *Fine Woodworking* magazine during its startup years.



Tell us something we don’t know about you?

During a reporting trip to Antarctica, I stood at the South Pole. And I was a Peace Corps volunteer in Ghana.

Is there anything else you would like to add?

I’m constantly impressed and grateful for the way woodturners share their expertise and techniques with others. And I’m amazed by the exceptional quality of work being produced by amateur and hobbyist turners.

Instant Gallery Review - Christine Zender (Rick Allen)



The instant gallery at the July meeting of the CAW had an item which captured my interest. There were many fine looking turnings and turnings with a good deal of imagination. But one turning in particular was an unexpected delight for me, Christine's natural edge bowl. Some folks would call it a wane edge bowl and save the "natural" designation for those bowls which had bark. I think of the bark edge bowl being all about the bark. The rustic look of a bark edge bowl tends to overpower any other feeling when experiencing a bark edge bowl. The rough texture of bark and the usually dark color contrast between bark and sapwood makes the bark the star of the visual and tactile experience.

Christine's bowl, as a natural edge bowl, gives the benefit of the shape and sinuous curves that a natural edge bowl exhibits without the bark stealing the show. Christine

wanted the bark on the rim but the bark would not stay attached and so the bark had to go. That unfortunate demise of the bark is a blessing. Instead the patterns we see expressed in the bowl are the show. Everything about that bowl was in balance. The pattern from the sapwood/heartwood gave concentric order to the bowl. This wood had a wide sapwood ring which emphasized the order and predictability of the shape and form. Layered on top of that was the "drawing outside the lines" of the ambrosia patterns. I particularly like the way the ambrosia patterns crossed the canvas of the sapwood/heartwood. The graceful sinuous silhouette of her bowl was well executed which is difficult to do on a larger bowl with thin walls.

The scale of Christine's bowl was also an impact. Her bowl was "human" sized, family sized. The simple size of her bowl had the impact of more than one person. I find, for the most part, that small bowls are of a personal nature. Even smaller bowls can achieve a fantasy aspect of looking into a smaller world. Very large bowls seldom work as there is a very large surface for something to go wrong. A very large bowl needs a large space and has a community or corporate feel. Christine's bowl was of a size which made me feel that a family or small group of friends would use it.

The impact of the patterns makes the thinness of the bowl disappear. Or maybe it's the thinness of the bowl which gets out of the way of the patterns and silhouette of the bowl. Christine indicated that she was working for a thin even wall thickness of 5/16". She carried that thickness from the rim throughout the bowl. I often work the other way on a bowl, making the rim thick and the body of the bowl thin. My goal being to give the appearance of a thick robust piece of wood. A bowl when filled with salad will still display the wood of the rim. I am looking for the surprise when the bowl is picked up because it is light. By making the rim of her bowl thin the impact of the rim is reduced so that the primary attributes of the bowl become the silhouette and the ambrosia/sapwood/heartwood patterns.

Christine salvaged this wood from the Fairfax county transfer station on West OX road. She scouted the edge of the wood pile, which is destined to become mulch, for something interesting. When she saw the ambrosia end of this large log she knew she wanted to make a natural edge ambrosia bowl.

The finish on this bowl was achieved by sanding to 400 grit and then hand sanding with Abralon up to 4000 grit. There is a quality to a surface which has been sanded to a very high grit that is soft yet clear. When you buff a piece you are flailing the wood fibers with abrasives which has the effect of blurring the wood surface. When you cut the surface of the wood the wood surface seems to become more clear. The buffed surface tends to be much more glossy as the wood fibers and the finish are beaten to uniformity. Christine used two coats of min-wax wipe on poly. In the end, the surface and the finish added to the clarity of the completed bowl.

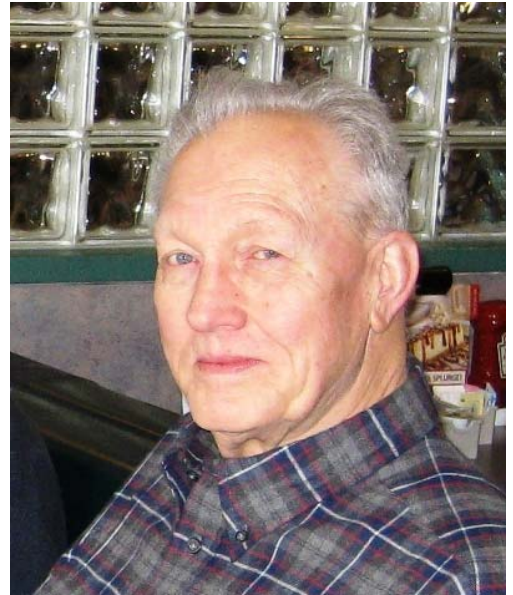


By-the-way, Christine almost threw away the finished bowl because she thought it was ugly. I think with Christine's skill and perhaps a little luck she has created a beautiful bowl which inspires me to try and copy her.

Farewell To A CAW Friend - Gene Crosby

Gene Crosby, a CAW member noted for his segmented bowl turning, died June 26, 2009 at Virginia Hospital Center in Arlington from the rapid onset of severe septic shock.

Gene's love of wood and wood working began while growing up on the family farm in Tennessee, a heritage he treasured. His wood working skills developed through high school, while earning an industrial arts degree at East Tennessee State University, Johnson City, and while working 33 years in the federal government. Among his creations were jewelry boxes, serving trays, coffee tables, lingerie chests, end tables, and a stereo cabinet. After retiring in 1989, Gene joined CAW and wood turning became his passion, especially segmented turning. Gene greatly valued the friendships' and knowledge he shared with everyone at CAW.



Wood turning, tennis, gardening and tracking the family's genealogy occupied most of his retirement time. However, over the years Gene had also honed his skills at many other activities: water and snow skiing, volleyball, photography, fishing, archery, leather working and flying. He earned his private pilot's license during college and flew in the Northern Virginia skies before today's restricted air space rules took effect. He also had interesting tales to tell about his summer jobs in fresh vegetable packing plants and a railroad rip yard in the Midwest.

Most of Gene's federal service was at the Patent and Trademark Office, U.S. Department of Commerce. The remaining time was spent completing his military obligation with the Army at Ft. Knox, KY and Aberdeen Proving Ground, MD. While a patent examiner, Gene specialized in mechanical engineering, metallurgy in particular. He reviewed patent applications for deforming metal - rolling, extrusion, welding, forging, bending - "most anything you can do with a piece of metal" as he liked to describe it. Applications included everything from machines that roll metal into sheets to processes for making chains. He had to ensure that each application was technically and legally sufficient in order to be patented.



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 Gibson	Warrenton, Virginia
Ray Stansel	Springfield, Virginia

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/cawa.htm>

Cyanoacrylate Adhesive (CA) Glue Safety (Priscilla Glasow)

Here is some important safety information on CA glue.

EYE CONTACT: Cyanoacrylate adhesives are eye irritants and tissue bonders. Therefore, care, including the use of goggles, should be taken to prevent eye contact. In the event of eye contact, the eyes should be copiously flushed with water and medical aid sought immediately. If eyelids are bonded closed, only a qualified physician should attempt to separate them. In case of bonding corneal surface, forced separation is not recommended. Allow the eye to remain closed and the bond to separate naturally, which generally will occur within a few days.

SKIN CONTACT: Cyanoacrylate adhesives, while relatively non-toxic, are mild irritants to the skin. However, strong bonds will quickly form between adjacent skin surfaces, e.g. fingers. These may be separated relatively easily by soaking the bonded area in warm, soapy water for several minutes and then gently peeling the bond. Alternatively, a dull instrument such as a thin wire or a table knife can be forced through the bond. With appropriate caution, solvents such as acetone or nail polish remover can be used effectively.

When skin contact is over a large area, the area should be flushed with large amounts of water. A soaking wet cloth can be used to wipe off excess adhesive. If the adhesive has soaked through clothing, flush the involved area with water. If the cloth has bonded to the skin, the removal of the bonded clothing without these precautions might result in skin damage. Cured adhesive will flake from the skin within a day or so or can be removed by treatment or by soaking with hot, soapy water.

ORAL CONTACT: Cyanoacrylates are relatively non-toxic materials (Acute Oral LD50 >5000 mg/kg.) However, rapid polymerization (hardening) of the adhesive will take place in contact with the surfaces of the mouth. The mouth should be flushed copiously with water and medical aid should be sought immediately. Lips, if bonded, can be gently peeled apart, preferably with the aid of hot water or solvent.

VAPOR EFFECTS: EYES: Alkyl cyanoacrylate vapors are lachrymatory (tear producing) and can cause eye irritation and tearing in poorly ventilated areas.

MUCOUS MEMBRANES: Mucous surfaces can become irritated by prolonged exposure to cyanoacrylate vapors in poorly ventilated areas. Vapor irritation to the eyes and mucous membranes will be most noticeable under conditions of low relative humidity.

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.





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 - August 8 — Monthly CAW Meeting At Bryant HS (8:30 - 3 pm)

August 8 & 25 — 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: cadjsavoy@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 August 8, 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. Discuss the "show & tell" items or rent a video. Talk tips and techniques with other members.

9:00 am - - The tape/DVD library will be open (except during business meetings and demonstrations.) The CAW has an opening for a "Show and Tell" photographer. See a board member if interested.

10:00 am - 12noon J. Paul Fennell demonstration

12 noon - 1:30pm Lunch

1:30pm - 3:30pm - J. Paul Fennell

3:00 - 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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