



Capital Area Woodturners

Newsletter



www.capwoodturners.org



Tree of the Month - Cedar Tree

Cedar is the common name for three or four species of large trees native to mountainous areas of North Africa and Asia. Cedar trees belong to the pine family, the members of which have needlelike leaves and, like all conifers, bear their seeds on scales clustered into cones. They differ from other members of the family in their evergreen four-angled leaves borne on short side-branches. The genus produces fragrant, durable, red-colored wood used in construction and cabinetry. Although no true cedars are native to North America, they are planted as ornamentals in milder areas, and various horticultural varieties, based on growth form and leaf color, exist. The best-known cedar is the cedar of Lebanon, mentioned often in the Old Testament; the First Temple of Solomon was built of this wood. Tradition holds that the wood of the cedar tree holds powerful protective spirits for the Cherokee. Many carry a small piece of cedar wood in their medicine bags worn around the neck. It is also placed above the entrances to the house to protect against the entry of evil spirits. A traditional drum would be made from cedar wood.



Alan Hollar - Guest Demonstrator

Now that you have a burl, what are you going to do with it?

Alan Hollar is a North Carolina native, living and working at the foot of Grandfather Mountain in the north-western corner of the state. Having successfully avoided any connection with the family tradition of woodworking until his mid thirties, he began woodturning in 1986 as a means of

producing repair parts for the restoration of furniture. Largely self-taught, he soon discovered a greater affinity for the creation of art from wood, and has been turning as a full-time endeavor since 1997. He is an exhibiting member of the Southern Highlands Craft Guild.

The current focus of Alan's work is the wealth of form possible when naturally occurring elements of wood are married to a deliberately imposed geometry of artist-applied arc and line. Using salvaged timber for most of his work, and constantly combing through piles of lumber at any sawmill that will allow, he seeks to create objects of beauty, with just a bit of wild retained for spice.

Alan's work is on display at his studio gallery, as well as the shops of the Southern Highlands Craft Guild. In addition, he and his work can be seen at the

Craft Fairs of the Southern Highlands, and at the ACAC craft fairs at Lincoln Center in New York City in mid-June and mid-September.





CAW President's Message (Gerry Headley)

I hope everyone is having a wonderful summer and enjoying the weather. If it gets too hot, you should find your way into a cool woodturning shop. Hopefully, you have a basement shop or yours is air-conditioned. Or, you can find a "red-hat" mentor that has a cooled shop! If not, remember to take breaks every now and then and find your way to where it is cool. And always, keep hydrated! It will help your energy level and help keep your brain focused -- always important when using power tools.

As we get closer to Fall, begin to think how you might be able to help out the club as a volunteer. We have a number of unsung heroes in our organization, but I'd like to increase that number. Some of our positions are only one-deep. That can be a problem if someone can't make a meeting. We have to find replacements or their services are not available to other members. Having more volunteers also helps our current cadre take time to enjoy the demonstration, look around at the show and tell, and socialize with other members. More hands makes for light work, so the saying goes. Let any board member know of your interest in volunteering and what areas you may be interested in. We appreciate your help.

J. Paul Fennell did a fabulous job demonstrating carved and pierced hollow forms at the August meeting. It was a great demonstration as it involved a refresher on hollow forms (good for experienced and novice turners alike) and introduced texturing some of us may not have done before. At our Sept 12 meeting, Alan Hollar will be demonstrating for us. He has been turning since 1986 and has been a professional turner since 1997. His demonstration is entitled, "Now You Have A Burl, What Are You Going To Do With It?" I know I will be looking forward to this demo as I have a number of burls and look to the advice of professionals to make the most of each one. As always for our professional demonstrators, a fee of \$7 will be collected at the door. I hope to see you there.

Gerry

Northern Virginia Carvers - 33rd Annual Show & Competition

CAW members are invited to enter their work in the annual Northern Virginia Carver's 33rd Annual Show and Competition to be held at Woodcraft in Springfield on Saturday, October 3rd, 2009. All work must have been produced within the last 2 years. Registrants can place their work in 4 classes: Junior, Novice, Intermediate, and Open. Descriptions of the classes are:

Junior – Reserved for carvers under the age of 16.

Novice – Reserved for carvers having 2 years or less of experience. Previous 1st place winners at a carving show in this class must move up to Intermediate Class in that category.

Intermediate – Open to any carver with more than two years experience. Previous 1st place winners in a category in this class must move up to Open class in the carving category entered.

Open – Open to any carver regardless of previous awards.

In addition to wood carvings, there are a number of categories which CAW members might like to enter their work:

Turning (Turned surface) – Pieces prepared by turning on a lathe with a surface that is shaped on the lathe.

Turning (Carved surface) – Pieces prepared by turning on a lathe with a surface that is shaped and finished by carving. Defined by the integration of the carved design with the turned form.

Pyrography- wood burning. The burning or incisions through heat, of pattern which is the principal subject of the piece.

Intarsia – Relief formed with carved components that are applied or inlaid together to form an overall pattern or picture.

Scroll saw – Wood designs created on a scroll saw.

Mentored Carvings – Work from classes, seminars, or workshops may be submitted. Mentored carvings are ineligible for Best of Class and Best of Show awards.

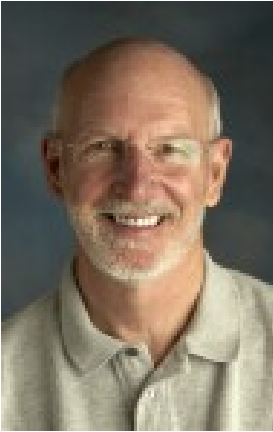
Abstract- Relief or in the round carving. Carving which is represented or designed such that it provides distinctive character, according to style, a stylistic pattern, or a personal view of nature. Includes turned pieces of a non- functional nature and an abstract design. When pictorial representation is the subject the carving may be more appropriately classified an Ornamental or in a stylized category.

Ornamental- The object of a carving is to be ornamental. This category is intended for those carvings which are decorative but may be functional (e.g.; carved boxes, bowl furniture, signs).

There is an entry fee of \$6.00 for non-NVC members. Pre-registration is available on-line or you can register the morning of the show from 7:30-9:00 AM at Woodcraft. For more information and entry forms, go to the website,

www.northernvirginiacarvers.org and click on 2009 NVC Show, or contact Hap O'Brien at 703-425-8703, hapo-brien@gmail.com. You may also contact Joyce Beene at 703-978-2032 or joyce.beene@gmail.com for questions.

August 2009 AAW Board Letter (Tom Wirsing)



Dear AAW Members, AAW Symposia, a Major Benefit, and lots of Fun!

Exciting member benefits:

- **NEW** Six issues of *American Woodturner* starting in 2010
- **NEW** [Marketing opportunities on our website](#) for artists, collectors and museums
- **NEW** Group rates for [health and life insurance](#)
- Merchandise Discounts on [AAW products](#)
- Access to [Educational Opportunity Grants](#)
- [AAW Forum](#) and [Member-only Access](#) on woodturner.org
- Juried exhibit opportunities
- International AAW Woodturning Symposium

All of these are very valuable benefits. But if you measure the value of benefits by how much **fun** they are, the AAW Symposium is the Winner!

The [2009 AAW Symposium](#) was in June in Albuquerque, New Mexico, and it was really fun! Nearly 1,300 woodturners participated. We had a great slate of world class demonstrators and panelists, and hundreds of individual events. The Instant Gallery had nearly 1000 stunningly beautiful woodturnings. Every major manufacturer of lathes, tools and turning accessories was represented in the Trade Show.

Three Exhibitions drew thousands of visitors. The Spouse Craft Room was a great success. The Auction at the Banquet raised over \$100,000, with net proceeds of \$62,825 to benefit the Educational Opportunity Grant program. Special Interest Night discussions included many subjects of interest. And there was much more. All in all, it was great fun!

The 2010 AAW Symposium will be in Hartford, Connecticut June 18 – 20, 2010, and it will be just as much fun as Albuquerque, if not more! We will have a great slate of demonstrators and panelists again, including Hans Weissflog from Germany, Christian Delhon from France, Jimmy Clewes and Joey Richardson from England, Glenn Lucas from Ireland, Graeme Priddle from New Zealand, Michael Fortune from Canada, and a host of demonstrators from the USA, including Trent Bosch, Cindy Drozda, Sharon Doughtie, Mark St. Leger, Peter Bloch, Peter Exton, Stephen Gleasner, John Jordan, Michael Kehs, and more. The call for additional demonstrators is on the AAW web site. To apply to be a demonstrator, [visit the AAW website](#) and submit an application.

Hartford will be a wonderful venue, with a large percentage of the AAW membership within a day's drive, exceptional facilities including the Connecticut Convention Center, many nearby hotels, and a host of points of interest including historic sites, cultural and scenic venues, shopping and restaurants. Don't miss it! It's going to be fun!

See you in Hartford! Where else can you meet and mingle with the greatest, friendliest, and most sharing group of woodturners in the world?



About Our Members (Phil Brown)

Tom Boley is exhibiting four bowls and five balusters of different styles in the Loudoun Museum, 16 Loudoun Street SW, in Leesburg, as part of a rotating exhibit to mid 2010 of contemporary art and crafts from Loudoun County artists. This exhibit of Tom's work along with a half-dozen other artists, began in July and runs through September. Phone: 703-777-7427. Hours are Mon and Wed - Sat, 10 to 5, and Sun 1 to 5.

Phil Brown and Clif Poodry participated with other MCW members in demonstrating on an old pole lathe at the Montgomery County Fair in Gaithersburg in August.

Phil Brown will join Jeff Bridges from Chesapeake Woodturners in conducting a turning demo at the Columbia Art Center at 7:30 PM on September 21st.

Bob Horowitz is enjoying being a member of the Artists' Undertaking Gallery, an artist cooperative, located at 309 Mill Street in historic Occoquan, Virginia. He will be selling at the Fredericksburg Expo Center over the October 10-11 weekend. For other shows this fall, see his web site: www.bobthewoodturner.com/Shows.html

John Noffsinger's "Forests of Stone", #469, was juried into the Art Leagues All Media Members Show for August, which is located in the Torpedo Factory in Alexandria. Pictures of John's pieces are featured in two ads in the July and August issues of élan magazine. One ad is for Artist of Workhouse Center Building 10 where John and Patrick O'Brien have studios, and second for their web site, elanfineart.com. See a photo of John at work: www.elanfineart.com/noffsinger/index.html

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 and Drew Mitchum offer seven woodturning classes at the Bryant Adult Education Center wood shop this fall. See this Fairfax County Public Schools site for descriptions and fees: www.aceclasses.org/SubjectList-ing.aspx?categoryID=10104&ProgramID=26&ProgCatgName=Fine+Crafts&IsCourse=1&SubjectID=10207&AreaName=Woodworking+and+Cabinetmaking

Aaron Grebeldinger will teach Bowl Turning on Saturday September 5, October 3, and November 7th from 10 - 5 PM; Introduction To Hollow Turning with John Noffsinger is scheduled on October 23 and 30 from 6:30pm - 9:30PM; 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.

Tom Boley will be teaching Bowl Turning on October 24nd from 10 AM - 5 PM; and Nate Johnson teaches The Art Of Wood Burning on Saturday, October 3rd, 10:00 AM - 5:00 PM at the Leesburg WOODCRAFT 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.

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 Been at joyce.beene@gmail.com or call (703) 978-2032.



Upcoming Meeting & Event Information (Mark Wollschlager)

Month	Meeting & Event Information
September 12	Alan Hollar "Now you have a burl, what are you going to do with it?" Workshop = \$50 Slots available. This is a B.Y.O.B. (bring your own burl) workshop.
October 10	John Jordan Hollow forms from a master. Workshop = \$90 Workshop is full.
November 14	Mark St. Leger Projects for the holidays. Workshop = \$70 Slots available.
December 5	CAW Christmas Woodturner's Ball
January 9	3rd Annual Your Turn
February 13	Keith Holt

CAW Woodturning Workshop Information

Workshops are conducted by professional woodturners. We have been fortunate with coordinating workshops in conjunction with all our visiting demonstrators. Additionally, 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. I will place your name on the workshop list the day I receive payment. 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, make 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

Exhibits

Wood Turning 2009 will be at the Columbia Art Center, September 12- October 11, 2009. The reception is from 3-5 PM on Saturday September 12th. This is a joint exhibit of Montgomery County Woodturners and Chesapeake Woodturners. For directions click on contact information at: www.columbiaartcenter.org/index.cfm?page=exhibits Exhibited pieces will be posted on the MCW web site.

Showcase Display at the Washington Technology Park, Chantilly, Virginia

Several CAW turners have their pieces on display at the Washington Technology Park, 15000 Conference Center Dr., in Chantilly (near Dulles Expo Center) and will be on display through mid-October. The showcase is in the lobby and is part of the "Arts in the Workplace" program sponsored and coordinated by Artisans United. Thank you to Bob Kahane for organizing the event for the CAW members. The display is in the main lobby.

In Memoriam

Patricia McLaughlin, the fourth president of CAW, from 1995 to 1998, died from a stroke on August 5th. Pat dropped her CAW membership several years ago and had not been to a meeting for many years. Pat liked mushrooms and had many books about them. She did some multi-center turning to create bent stems for her turned mushroom caps. Like many of us she collected wood for turning, which now needs to be cleared out. By the time you read this, we may have a description of her unique supply for you to determine whether some of it would be of interest to you.

From The Editor (Christine Zender)

Summer is over and I'm looking forward to some cooler weather. I missed July's meeting and heard the demo was very good. Sorry I missed that, but I was at a Nationals game the night before and out until the wee hours of the night since I stayed for all 9 innings. They won, which is always nice.

As some of you may know, I am also a member of the [Northern Virginia Carvers club](#). They meet on Thursday's at Woodcraft and the 3rd Thursday of the month meet at the Packard Center in Annandale. I've been thinking about wood carving and turning and why I enjoy both.

Woodturning is a very satisfying art. Its instant gratification as most of us know and we can make things that are decorative or functional. There are so many things for us to make on the lathe that I believe I will never get bored with turning. When I see the items people bring in to the monthly meeting instant gallery, I am always amazed and impressed at the imagination and ingenuity of the people who have turned the items.

Turnings are always great gifts for family and friends. I've given many of my turnings away to people and they love them. They always comment on how they like 'hand made gifts' way better than store bought. There is meaning in the gift as the recipient has a story about the piece to tell others. I also "grease the wheels" so-to-speak, and give turnings to those people who provide a service to me. I had a plumber to my house a couple of weeks ago and he commented on how much he liked my bowls. He particularly liked this one natural edge bowl (don't they all like the natural edge bowls!) and so I gave it to him. He was so happy and was going to give it to his wife. I know he'll remember me because of the bowl I gave him, and when I need a plumber in the future, I do believe this act of kindness will be rewarded in some way such as bumping me up in his queue, going that extra step for me, keeping the price low, etc. I guess you could call it "woodturning karma."

Woodcarving is also very satisfying in slightly different ways. When I am carving (or whittling as some would call it), I enter a state of mind similar to a mild trance. Its extremely relaxing and I've heard some refer to it as therapy (you know who you are, John.) I also enjoy the social aspect of the carving club. Working on a lathe is fine, however, it is a solitary act. You can't really talk to others, and I for one, can't even listen to music. I find I need to concentrate on the task at hand for safety's sake. When I'm at the carver's meetings, there is a lot of talking and joking going on. I especially love listening to everyone's stories of their past and present day lives. You can easily carve and listen at the same time, so carving is more social in that regard. Don't get me wrong, there is a lot to think about regarding safety while carving, but with a Kevlar glove, thumb protector and learning the proper way to carve, the chance of getting hurt is lessened.

There are many members who belong to both clubs which made joining easier since I already knew some members. I initially wanted to join the carving club to learn how to accentuate my turnings with carving, but after some time in the club, I think I just like being in it for the fun of it. Of course I had to buy a whole new set of tools and other stuff for carving. Will that never end? From what I hear, no. We will always be buying more tools.

So here I am, turning AND carving. My friends wonder what will be next, but I assure them this is plenty for me to handle for quite some time.

Instant Gallery Review - Mark Wollschlager (Rick Allen)

I was delighted to see on the August Instant Gallery table, Mark's bowl. We have loads of wonderful turnings on the Instant Gallery table each month.

Whenever my eye is "processed" from one aspect of a turning to another and another I see a successful turning. So often there is one glance or looking at an object and then searching for what else the object brings to me. When an object has a "natural" progression for me to follow my feeling about the object increases. This was the case with Mark's bowl.

From a distance there was a bare wood shine to the bowl along with a pleasing sensuous curve. That was followed as I approached the bowl by the light colored sapwood contrasting with the darker heartwood. As I got closer my eyes were drawn down into the bowl by the symmetrical growth rings. This was followed with picking up the bowl and the velvety soft texture and light presence in my hand.

This "progression" of my experience with this bowl was such that each aspect of the bowl led to the next and the next. So often an object gets only a single look. Or the initial look is followed by an inspection for what else might be of interest in the object.

Inspecting the objects on the table makes me wonder about the choices the woodturner made in creating the object. There are loads of choices which are made and talking with the maker will tell you a LOT about the thoughts involved in the making process.

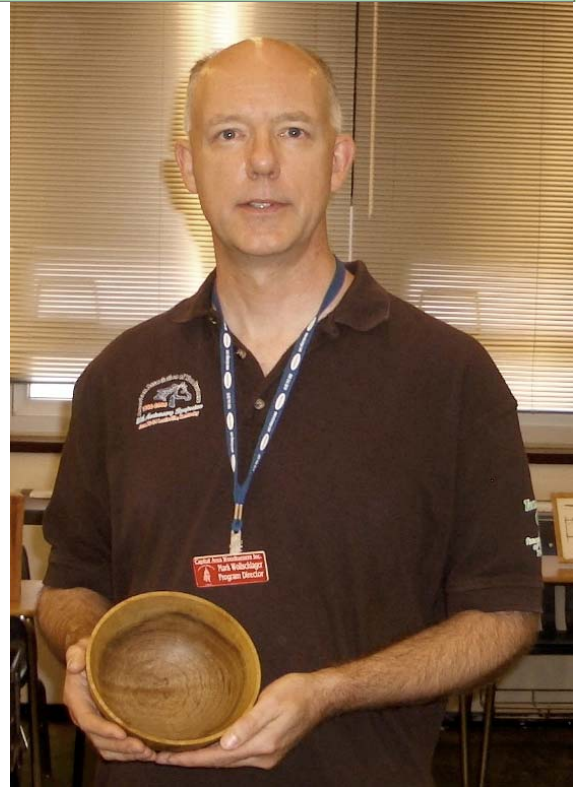
The choices I was primarily interested in were the orientation of the bowl in the log, the shape, and the finish. For me those three things made that bowl a treat for the eyes and hands.

Mark indicated that he liked the contrast of the sapwood and heartwood. Mark also indicated that there were many end checks in the bowl blank on the pith side of the blank. The desire to showcase the contrast between the sapwood and the heartwood was coupled with the desire to eliminate the checking.

Mark paid close attention to the outside shape of the bowl. Mark started this bowl by helping with students in the woodturning class that Aaron teaches. So Mark was trying to provide guidance to students so their bowl projects would be successful while repeatedly returning to form the outside shape of his bowl. I generally want to keep at the bowl once I start. The idea of making one swooping cut from foot to rim is my goal. I have multiple sharp tool so I don't need to leave the bowl for sharpening. Mark was, by circumstance, establishing the profile of the bowl while interrupting his bowl turning process to help others. Mark likes to develop a continuous curve for the profile of his bowls. By leaving the work in progress and reevaluating the bowl over and over Mark was able to insure the shape of the bowl he wanted.

The inside and finishing of Mark's bowl was done at home. Mark used a wet sanding technique with Waterlox to insure a smooth surface was obtained. There were 4 or 5 coats of Waterlox which left the piece too shiny and plastic looking. Mark sanded the bowl with several grits of Abralon to knock down the shine and provide a wonderful silky smooth feel to the bowl. There are details about Mark's sanding and finishing technique which you may want to ask Mark about. Mark applies a good deal of attention and thought to sanding and finishing. So often sanding and finishing becomes a process. If you pay attention to what you are doing and have reasons for what you are doing then your sanding and finishing can rise to the level of art as Mark has done.

I usually have some suggestion for the next turning, not necessarily to make the object better but to offer an option which might lead to series of objects. Some wonderful object I see as terminal. I can't see any change or addition to the next bowl made like this which would result in any growth, improvement, or expression that would be a positive impact on the turner. This is not to say that Mark doesn't see ways to change or augment this bowl design which would deliver a more positive experience. I look forward to seeing what Mark makes next.



This Bowl Stinks! Let Me Count The Ways (Steve Schwartz)

I had some ideas in mind when I carved this bowl but unfortunately a number of factors conspired against me so that this piece became a good example of a "learning experience". The purpose of this article is to point out the problems and how to avoid them next time. Surprisingly I don't usually encounter problems like this.....I wish!

When I started this bowl I had two primary goals in mind. First was to emulate the un-sanded finish that Ellsworth described in his recent book and secondly to contrast this with highly polished surfaces. Ellsworth's new book discussed how he now tends to make his final cut very clean and sands only very marginally so as to leave the turning as natural as possible.

The first source of problems may have been as subtle as choice of wood. This is fresh cut Bradford Pear which is known for lots of wood movement & cracks in drying. It was a good choice for the polished surfaces but probably not for wood movement & the natural surfaces.



The next problem derived from my natural tendency to make use of as much of the turning blank as possible. I cut off enough of the pith area to ensure that the wood didn't start cracking at the rim but didn't allow enough for the increased wood movement. This resulted in two very obvious bumps on the end grain sides of the bowl which extended down as far as the polished raised ring. I should have remove wood further down from the pith but as I said before a different wood choice may not have accentuated this as much. Also starting with a dryer piece would have helped.

Problem three is the noticeable texture difference

on the lower un-sanded area. This problem is a result of poor design concept. While the blank was chucked up to form the bottom of the bowl I was able to make the clean finish cut I wanted starting near the base and stopped to form the raised rim. When I reverse chucked the piece I had to make a clean cut in the other direction to form the foot. This created fibers that were cut cleanly but were still "brushed" to form two competing textures which catch the light differently. I would have been in fine shape if I planned to fully sand this area. The fix here would have been to design a shape that could be cut in one continuous motion from top to bottom. To do that I could have created a recessed polished ring or omit the ring entirely.



Wait I'm not done yet. Problem four resulted from my impatience. I turned the piece to completion in one session, including all sanding, then didn't allow enough time for the wood to dry out enough before spraying it with lacquer. The dark spot showed up a few weeks later and appears to be mildew in or under the finish. I could probably bleach that with some Clorox but that will cause the lacquer to bluish.

Friends of mine, whenever they see my defective turnings, immediately start brainstorming what I should do to fix it. I have a philosophy about salvaging bad work that's best illustrated by one of my favorite lines from a Bill Cosby tape. To paraphrase... he was talking to his son and says " I brought you into this world and I'll take you out. It don't make any difference to me because I'll make another one just like you."

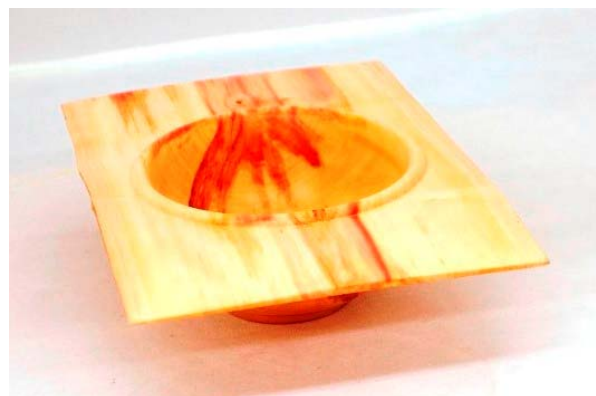
July's Instant Gallery (Photos by Phil Hall)



Alan Becker: Hollow form bowl 4" x 10". Manzanita wood, finished with super glue and wax



Steve Schwartz: Pierced hollow-form vases 5" x 3", black cherry, no finish applied yet. Done in Fennell's workshop.



Harriet Maloney: Natural edge square bowl, box elder finished with oil.



Bob Horowitz: Paulownia wood bowl 17" x 7" finished with walnut oil



Joe Cavanaugh: desk clock, rosewood/maple/cherry finished with Mylands and Kiwi shoe wax



Joe Cavanaugh: Fruit platter, various woods

July's Instant Gallery (Continued)



Bob Kinsel: curly maple presentation bowl 8" x 2" finished with Watco oil



Don Maloney: African mahogany bowl.



Phil Hall: hollow form vase 3' x 4", worm-eaten maple finished with EEE and Shellawax



Steven Barnard: Cedar Vase 6.5" x 4.5" with wax finish



Patrick O'Brien: Pair of natural edge maple goblets 13" x 2.5" bleached and Beale buffed



Yimin Zhuang: Angel 4" x 2"

Meet The Turner - Joe Cavanaugh

How long have you been actively turning? I actively started turning nine years ago. My interest began when I watched a pen demonstration at Woodcraft, while they were located in Vienna. I took the six-week Fairfax Adult Education in Chantilly with Bill Hardy and learned about double sticky tape and rubbing the bevel. That led me to join the Capitol Area Woodturners club, was introduced to the Skill Enhancement program, and regularly attended the monthly meetings with the club demonstrations, which further piqued my interest in woodturning.

How much time do you spend in the shop turning? I spend about two hours each day turning in my wood shop. Before I turn a piece using cherry or any exotic wood, I will practice with a less expensive piece. I will also spend time cutting out pictures from old woodturning magazines and place them in folders for future projects.

What do you typically like to work on? I typically worked on wine stoppers, cord pulls, door stops, pens, clocks, and bowls, usually to give away as gifts. Recently, I have been working on lidded pots, "tremblers," and bowls with curved wings. I am now working on more spindle turning, long stemmed goblets. I find tremblers are helpful in developing spindle turning and assist me to improve my skills with the skew.

What is your most memorable moment in woodturning? My memorable moment occurred when a walnut platter flew off the lathe, hit the ceiling in my workshop, jettison off the wall, resounded off the heating duct, alerted by wife sitting in the living room upstairs, and sent my dog running for cover under a table. I repaired the dents in the platter, performed some design modifications, and named the piece: ricochet. From then on, I always wear my full-face mask while turning!

If you had to choose a favorite piece you've made, what would it be, and why? Enclosed is a picture of my favorite turned piece, yellow heart wood, with wings turned down. Also, I finished the base using Cindy Drozda's demo in her DVD of using a gemstone in the middle of the base at the bottom. This particular piece is a summary of many of the techniques I learned at Skill Enhancement over the past years and having it come together in the last session at the Bryant Center. For example, the speed of the lathe must be increased to about 2500 RPM! Still a scary thought. The reason is to reduce the amount of space between the points. The ceiling fan on low vs. on high brought that home to me, When you reverse chuck, you MUST go into the center of the wings from the outside points and set the thickness at that time. Masking tape on the tool rest and the black cardboard attached to the lathe gave me a visual and a target of where the wood and the phantom were located. I used all the grits through 400, but then used CA thin on the piece, rubbed down with 0000 steel wool. The CA glue would maintain the yellow coloring in the piece. All these tips came from Skills Enhancement and fell into place this last session.



What are the largest and smallest pieces you have made? The largest piece I made was a 14" platter; the smallest, a long stem goblet with a captive ring about 2" high.

Have you entered any competitions, shows or exhibits? If yes, can you give us some details? No.



Meet The Turner (Continued) - Joe Cavanaugh

What is your favorite wood to work with? Least favorite? Why? My favorite woods to turn are cherry, walnut, and Bradford pear. They cut easily and I can produce a nice finish. My least favorite is cedar, Purple Heart, and the worst by far is a new one I came across – quina! I am allergic to them all but quina should be given a special warning label. I googled it and it has some relation to quina and it is as hard as stone.

For someone that is considering woodturning as a hobby, what advice would you give them? I would encourage them to join a club, take instruction, join Skill Enhancement, and talk to other turners before you put any money into equipment.

Is there anything you've never tried to turn? Stone or granite. It never interested me.

What lathe are you using in your shop? Can you tell us your likes/dislikes about your lathe? I mainly use my Jet 14-42, which I raised up onto a 4x4 frame on the floor, so I would not hunch over the tool rest. I also use a mini-Jet and still have my lathe contained in my Shopsmith, but do not use it. The Shopsmith is used for buffing, sanding, and for the band saw attachment.

Tell us about your workshop. I have two rooms in the unfinished basement; one, 330 square feet; the other, 400 square feet. The 330 square feet contain: table saw, Jet 14-42, Mini-Jet, radial arm saw, Shopsmith, two grinders, Delta bench drill press, two fans, JDS Air Tech, 750-ER exhaust system, Shop Vac Portable Air Cleaner, 5 overhead shop lights, Makita sliding compound miter saw, two six' Rubbermaid cabinets, and two 8' tables. The 400 square foot room contains: 2 Rubbermaid six foot cabinets three craftsman cabinets 5 feet tall, one router table, one scroll saw, five shop lights, one bureau, four tables 8 & 10 feet long, and two air compressors.

What are your favorite turning tools? Why? I am getting to like the skew more and more. It presents a real challenge to manage it, demands undivided focus, and I like the results, however the bowl gouge with the swept back grind is always by my side.

Where are you from originally? Where do you currently live? Springfield, Massachusetts by way of Guam Naval Hospitals (2) by way of Portsmouth Naval Hospital (1) by way of Old Dominion University by way of Oxon Hill, MD to my current residence in Vienna, VA (for 28 years now and a five minute walk from Wolftrap Farm Park & the Barns of Wolftrap).

What else do you like to do aside from woodturning? I am making a walnut slab table and working on the legs, took Frank Jessup's workshop and made two cherry tables at the Bryant Center, took two electrical courses, several plumbing courses, and framing courses through the Fairfax County Adult education opportunities. I use those experiences to work on home "HONEY-DOs"

What is your occupation / past occupation? Currently, retired since January 2008, 38 years of Federal Service, including military time. Past occupations included Navy Chaplain at three Marine/Navy evacuation hospitals, 1967-71; Director of Mental Health Outpatient Clinic, Norfolk, VA; Public Health Advisor for the National Institute on Drug Abuse programs for NY and East Coast and the National Center for Health Statistics; Analyst for the Division of Fiscal Services and the Financial Policy & Systems Review Staff.

Tell us something we don't know about you? Keen interests include: David McCullough (history); Robert Chapman (woodturning); Cindy Drozda (woodturning); Richard Raffan (woodturning); Dr. Wayne W. Dyer and Ejckhart Toole (psychologists); 24 Hours (Kiefer Sutherland); Hapkido (martial arts); Vince Flynn (author); Sudoku (puzzles); computer science (Macintosh, i-Mac).





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.

John Bailer	Brandywine, MD
Robert Stephens	Fredericksburg, VA

Become A Member Of CAW Today!
CAW Application

<http://www.capwoodturners.org/cawa.htm>

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.

Did You Know?

The world's largest, recorded harvested burl was a Redwood (*Sequoia sempervirens*), located near Big Lagoon in Humboldt County, California in 1944. It was approximately 105 foot in circumference (over 33 foot in diameter), nine feet tall at the crown and weighed 60 tons. Seven redwoods up to six foot in diameter were growing out of it. It took four men about a month to harvest and make it into veneer stock.

Lathe Safety - A Few Reminders

When running a lathe in reverse, it is possible for a chuck or faceplate to unscrew unless it is securely tightened or locked on the lathe spindle.

Know your capabilities and limitations. An experienced woodturner is capable of lathe speeds, techniques, and procedures not recommended for beginning turners.

Always remove the tool rest before sanding, finishing, or polishing operations.

Before you turn your wood lathe on, you should examine it thoroughly to be sure all equipment is in good working order. Are all clamps secure? Is the wood lathe chuck properly seated?

The wood you choose can make a big difference in your safety. Avoid using stock with knots or obvious defects. Knots in the wood can jar your woodworking tools and potentially cause damage to the piece or to you as you work with the wood. Certain types of wood, particularly black walnut and mahogany, will dull blades on cutting tools quickly. Be sure to keep your blades sharp so that you're not forcing tools into the wood; this can cause serious injury if the lathe jams.

Remove chuck keys and adjusting wrenches. Form a habit of checking for these before switching on the lathe.

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!

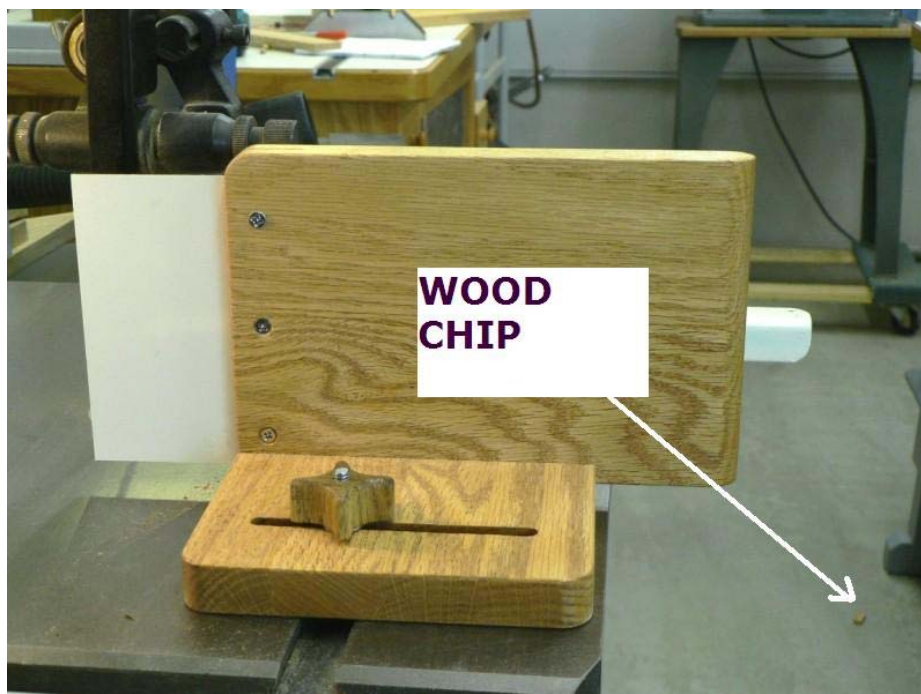


2Sand.com is a Maryland-based coated abrasive specialist serving woodworking and woodturning workshops, founded on the principles of fast service, fair prices, and superior products. We carry sanding discs, sandpaper sheets, and woodturning tools, and we can ship them to you today. If we offer a product 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



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

Dates To Remember - September 12 — Monthly CAW Meeting At Bryant HS (8:30 - 3 pm)

September 9 & 29 — 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 September 12, 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 - 12 noon - Alan Hollar demonstration

12:30 pm - Lunch

1:30 - 3:00pm - Demonstration continued

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.

Christine Zender, Editor
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