



Capital Area Woodturners

Newsletter



www.capwoodturners.org



Guest Demonstrator - Bruce Hoover

Tree of the month: Aspen

The five typical aspens are all native to cold regions with cool summers, in the north of the Northern Hemisphere, extending south at high altitudes in the mountains. These trees are all medium-sized deciduous trees ranging 15–30 meters tall. All of the aspens (including the White Poplar) typically grow in large colonial colonies derived from a single seedling, and spreading by means of root suckers; new stems in the colony may appear at up to 30–40 meters from the parent tree. Each individual tree can live for 40–150 years above ground, but the root system of the colony is long-lived. In some cases, this is for thousands of years, sending up new trunks as the older trunks die off above ground. For this reason it is considered to be an indicator of ancient woodlands. Aspen wood is white and soft, but fairly strong, and has low flammability. It has a number of uses, notably for making matches, where its low flammability makes it safer to use than most other woods. Shredded aspen wood is used for packing and stuffing, sometimes called excelsior (wood wool). It is also a popular animal bedding, since it lacks the phenols associated with pine and juniper, which are thought to cause respiratory system ailments in some animals. Heat-treated aspen is a popular material for the interiors of a sauna. Aspens and other members of the *Populus* genus contain salicylates, compounds related to aspirin. Leaves and leaf buds of aspens have been used to treat burns, irritations, aches, and swollen joints. Bitter herbal tea from bark and leaves has been used to treat mild urinary tract inflammations. The Cree Indians ate the inner bark in the spring as a mild purgative.



Bruce first took up wood turning in 1996 using a lathe inherited from an uncle. At the time, he was struggling to recover from a series of spinal surgeries following an accident which had left him in constant pain.

Bruce took to turning with a passion and as he was able to spend more time at the lathe, his talent and skill quickly expanded. He found that he could almost ignore the pain as he guided the creation of gorgeous forms.

Today, Hoover demonstrates turning techniques for regional clubs and symposia from Maine to Florida. He also exhibits at prestigious, juried art shows where he has received numerous awards. One of his works is on display at historic Mount Vernon in northern Virginia.

Almost all of Bruce's materials are recovered wood from logging sites, building sites, and storm-damaged trees. Each piece is shaped and hollowed on a lathe using hand tools, then sanded, finished, and buffed. Many are enhanced with carved rims, lids, and other embellishments.





CAW President's Message (Gerry Headley)

If there is one day out of the month that I treasure most, it's CAW meeting day. No matter how difficult it's been in life, getting together with other turners makes me happy. It's my paradise away from the worries of the world, but if I say more in this regard, you might think I need therapy. Still, I was very happy to see you all at the mini-symposium in April. We had a number of folks step up and demonstrate tricks they learned from others or from good old fashion "trial and error." I would like to thank especially, Mike Kinney for setting up the order and filling in all the slots, the volunteers who filled in for a demonstration (double for Steve Schwartz for doing two!), and for CA Savoy for arranging the food from Primo's. Everyone's efforts made for a good day. Thank you, too, for those that came out for our mini-auction. Everything sold, one way or another, and we raised over \$700 to give to the family of the anonymous woodworker. He has cancer and, more than the money, he is grateful that his treasured tools will go to people that will value it as he did.

We also had a good turnout at the Woodworking Show in Chantilly. CA certainly had to beat the bushes to find people to fill slots, but I thank each and every one of you who came to the rescue. The show lacked a lot of customers, but there were still enough vendors and folks to make it worthwhile. I was there late Sunday afternoon with CA Savoy, Felton Gilliam, Bobby Pezold, Mike McKinney, and Adam Beissner. What did W.C. Fields say? "Never share billing with children or animals." Sure enough, when I looked up from my pen demo, I had an interested couple watching me turn a pen, while Adam stood next to me with a dozen people around him stretching over each others shoulders to see what he was doing. I thought to myself, "Why is everyone watching him?" Then I found myself stopping what I was doing to watch, as well. It was mesmerizing; Adam does really good work!

I don't know what the final results will be for the 100 Bowls of Compassion, as of this writing, but I thank all of you who have given of their skills and talents in this endeavor. My hat is off to you. If you haven't given and it's not too late (deadline is April 27) please donate today.

For the near future, we will have Bruce Hoover as our guest demonstrator in May. We will meet again on the second Saturday of the month and will charge a \$7 door fee. It should be well worth it, though. If you look at his website, you'll see a lot of creative energy in his work. I hope he passes it along. In the more distant future, we will be having our annual holiday party on Dec 4th at Messiah United Methodist Church in Springfield. They've generously allowed us to use their space again so I look forward to this party. One thing I should mention. I was approached by a member a couple of months ago who said he thought that we spent a lot of money on the holiday party for the sake of the "old guard" that goes. Not so! We put money into the holiday party to try to attract the "young guard" into coming. We will put some money in food and beverages, but the bulk of our party money goes in the way of prizes and raffle items such as the midi lathe we raffled a couple of years ago. I can tell you no one in the old guard needed another lathe, but we hoped to attract newer members that might have been enticed by this prize to come out and enjoy the season with us. If there are other ways you think we can attract more people to the picnic or holiday party, let me know. We all work better with new ideas!

Until our next turn in paradise, Gerry

Ruth Niles Stainless Steel Bottle Stoppers and Mandrels on Sale in May! A special group buy has been made for these top quality stainless steel bottle stoppers. Mandrels that are also taps for turning stoppers will also be on sale. Prices are \$45.00 for 10 stoppers and \$23.00 per mandrel. These are **DEEP DISCOUNTS** off of the usual prices because we are a large club and able to purchase in bulk. Don't miss out on these great deals while they last! See [Priscilla Glasow](#) at group buys to purchase."

About Our Members (Phil Brown)

Steve Schwartz has been juried in to the art show at the Mill in Millwood running April 24 – May 9. Millwood is just this side of Winchester on Route 17 North. The Mill is a completely reconstructed grain mill and the twice yearly art show helps support it.

Phil Brown and Stuart Glickman have pieces in the 12th annual "A Lifetime of Perspective: Art by Older Adults" at the Jewish Community Center Goldman Gallery, 6125 Montrose Rd, Rockville, MD, May 16 through June 6, 2010.

John Noffsinger, Patrick O'Brien, and Neil Kagan each submitted pieces for the "Maple Medley - An Acer Showcase" opening at the 2010 AAW symposium. Pictures of all submitted pieces are at: woodturner.org/sym/sym2010/Maple/pub/ Through a link on that page you can see descriptive text on each piece in a large Excel file. Pieces juried into the exhibit have not been announced. As an invited turner, Phil Brown will have a flared curly and spalted maple piece in the exhibit.

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 May 1st from 10 - 5 PM; and John Noffsinger teaches Introduction To Hollow Turning on May 11 and 18th 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.

Frank Stepanski attended a one day Introduction to Blacksmithing at the Yesteryear school in Amelia, VA. www.yesteryearschool.com. This introduction course was free (can't beat that price), but they asked only for \$25.00 to cover cost of materials. The Level 1 course covered safety, fundamental blacksmith vernacular, anvil and hammers styles, & other tools, starting & maintaining a coal forge, properly heating steel, creating and drawing a taper - essentially basic blacksmithing skills. Frank made a variety of hooks, a cross and several leaves. It was a fun filled day. The school was excited to have a woodworker amongst the class and mentioned they would be willing to conduct another free introduction class if CAW could fill the student body. Also see: www.blacksmithguildofva.com/ for an organization that promotes the art of Blacksmithing, as CAW and AAW promotes woodturning.



Free and open to the public - Presented by Franklin Park Arts Center, Round Hill Arts Center, Loudoun Academy of the Arts Foundation, Loudoun Arts Council and Friends of Franklin Park Arts Center.

The Western Loudoun Artists Studio Tour offers a weekend of art, shopping and relaxation. Visit the studios of over 50 talented artists as you wind through the scenic countryside and historic villages of western Loudoun County. Enjoy paintings, pottery, jewelry, photography, fiber, sculpture and more! Take this unique opportunity to talk personally with the artists, purchase artwork, view demonstrations and exhibits, or win a door prize! And the best part: it's all FREE! For more information: <http://www.wlast.org> or call 540-338-7973. CAW Participants: Tom Boley, Harriet & Don Maloney.

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



Upcoming Meeting & Event Information (Mike Kinney)

Demonstrator / Information	Meeting Date	Workshop Date	Workshop Title	Workshop Cost	Workshop Open or Full
Bruce Hoover	May 8	TBD	TBD	TBD	TBD
CAW Picnic	June 5	NA	NA	NA	NA
Warren Carpenter	July 10	July 9	TBD	\$45	Open
Keith Holt	August 14	August 13	Carving Masks	\$50	Open
Mark Sfirri	September 11	September 10	TBD	\$65	Open
Jim Duxbury	October 9	NA	NA	NA	NA
TBD	November 13				
CAW Holiday Party	December 4	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 8:30 – 3:30. Lunch typically starts 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 **Mike Kinney** to sign up for workshops. mkinney578@aol.com (304) 279-9476

The Seven S's of the Salad Bowl (Russ Fairfield) <http://www.woodturner-russ.com/>

We often wonder why some folks can sell many salad bowls, while we can't; or why some of our bowls sell and others don't. Could it be that we have violated too many of "The 7-S's of the Salad Bowl"?

The salad bowl is unique among those things that we make from wood because it is the meeting of "function" and "art" in a "useable" piece of turned wood. It is something to be used, a functional bowl whose shape and features are defined by its use. That doesn't mean that it cannot be "artistic", with the beauty of form and wood that makes it something to be admired and the topic of conversation while it is on display in the middle of a table setting. This article is a discussion of those qualities of shape and form that make a salad bowl. Other articles on the turning and finishing of the salad bowl can be accessed from the links at the conclusion of this article.

The Seven (7) S's:

Shape. It looks and feels like a salad bowl should.

Size. It fits the salad being served, neither too small or too large

Solid. NO soft or porous wood, no voids, no holes, no knots, and no patches.

Smooth. It is easily cleaned. There are no frills, no carving, no beads.

Stable. It stays in place on a table or countertop, not easily tipped over.

Sight. A salad looks good in it. It is appealing and appetizing.

Smell. It has either a pleasant odor or none at all.

People will always look at a salad bowl shape as having something in it. It doesn't matter how much it costs; it must be useable. It doesn't matter that they will never use it; they could if they ever wanted to. If it can't pass these seven (7) tests, it is "art"; and art in the shape of a salad bowl doesn't sell very well.

The Seven S's of the Salad Bowl (Russ Fairfield) - Continued

What About "Round".... The reader will notice that, nowhere in this discussion is the "roundness" of the salad bowl even mentioned. That is because perfection in the roundness of a salad bowl is a quality that is of concern only to the woodturner. The greater majority of the folks who are buying a wooden salad bowl will know that it is wood, and that wood will warp and move. Perfect roundness is not a factor in their purchase when the "Seven S's" are satisfied.

Shape...This is a subjective thing, "that vision thing", that will be different for different women. Yes, women. Women buy salad bowls and they KNOW what a salad bowl should look like. Men make salad bowls, and they have no idea what a salad bowl should look like. If in doubt, ask your wife or the neighbor's wife if you don't have one.

Size...The volume of the bowl should match the amount of salad being served. It should neither be overflowing with lettuce nor appear to be empty. The "perfect" Salad Bowl is 12" diameter. Less than 10" is too small. Larger than 14" is too big for most folks. Within this range, the volume of the bowl is determined by its depth.

Solid...As woodturners, we worry about the "Food Safety" of the finish. The woman buying the salad bowl is concerned about Botulism and other things that can kill people. It doesn't matter how smooth the finish or what the finish, most folks are smart enough to know that finishes will wear off. They see defects in the wood as something that will trap food particles. Trapped food particles equate to germs, period. A "natural edged" bowl is different. Remember that I am talking about a salad bowl. The absence of voids and other defects doesn't apply to the "natural edged" bowl. When our customers see bark or a rough edge on the bowl, they do not see a salad bowl. They will expect it to have knots, voids, and all of those other "natural" things. The rule here is: If it is presented as an "artistic" bowl, make sure that the figuring, holes, voids, etc, are so overwhelming that there is no doubt that his bowl is "For Display Only". If it is being sold as a salad bowl, it had better be "solid" wood. That doesn't mean that the "Natural Edge" cannot be used as a Salad Bowl, but it will take one that is special to do that. One such bowl is shown in the gallery below.

Smooth...Keep it simple. The inside of the bowl must be a smooth form that is easily cleaned. Avoid those things that we woodturners think will make it a more attractive bowl. This means that there can be no sharp corners, beads, grooves, or carving on the INSIDE of the salad bowl or on the rim. If the lady looking at it can see the decoration as something that can trap a food particle, forget about it.

Stable.... (Usability) This one is simple; like an obedient dog, the salad bowl must SIT and STAY where it is placed. "Usability" is a concept that is too often missed by the woodturner. "Usability" means that it doesn't require an extra hand to hold it in place while tossing a salad at the counter; and that it isn't easily tipped while the salad is being served. And, should the bowl ever get tipped, it must be self-righting, and it should not spill its contents across the table.

All this means is that the woodturners' desires for thin walls, light weight, and a small foot at the base of the bowl might need some rethinking when it comes to a salad bowl.

Sight...The "presentation" of the salad at the table is everything. This is what the bowl is for. It must make a salad look appetizing. The color of the wood is important. It must not detract from the presentation. If in doubt, have your wife use the bowl for a salad and let her be the judge.

An example: Woodturners love Walnut. They will travel many miles and slave for many days in all kinds of weather to cut up a big Walnut tree. I can't give it away as a salad bowl because lettuce and tomatoes don't look good in it. I am also convinced that there is an inherent distrust of a dark wood and things unseen that may be hidden by its darkness. I would agree that it is easier to see when a light wood is clean.

Smell... "Is the wood and finish safe for food?" This is the most often asked question by the woodturner, but the least asked question by the customer. Customers are smarter than we give them credit for being. They will let their nose tell them the difference. If a bowl has an odor that is offensive, they won't buy it. The corollary is that a bowl with a pleasant or appetizing odor is an easy sale.

Any remaining odors of paint or stinking wood will kill a sale immediately. Our saying that that it is safe to use and that the odor will disappear with time won't rescue it.

Some folks have very sensitive noses. There is a thing that I call "The Cupboard Test". Place the bowl in an enclosure such as a cupboard or a large sealed box for a couple days. Then open the door or lid, and try to capture that brief subtle whiff of a smell that immediately disappears after the door has been opened. I am referring to the same thing as that brief and passing whiff of an odor that we can get when we open a refrigerator door. If it is there, no matter how brief, somebody will be able to smell it. If it is offensive, they won't buy it.

Conclusion and Final Advice...Confusing? Not really. Just a few simple concepts that we need to keep in mind if we want to make and sell turned wood salad bowls. And, maybe an explanation why that cheap wooden bowl on the shelf at Wal-Mart may be a better option than the one that we are offering. My advice is the final S - Simple. Keep it "simple" when making a salad bowl.

Meet The Turner - Genevieve Gural

How long have you been actively turning? I first turned on a lathe in 7th grade at one of the ACE workshops, but I got my own lathe last year in 8th grade.

How much time do you spend in the shop turning? Last year, I spent about half an hour (or more) every day in the shop, but now that I am in high school, I have much more homework, so I schedule the turning during holidays and weekends, or when I have a school project that involves the lathe.

What do you typically like to work on?

Most of what I turn is small spindle work, but I also like bowls and platters. I have used cedar logs from trees in our yard, as well as wood that was purchased, or given to me by other CAW members.



What is your most memorable moment in woodturning? My favorite has to be when Ms. Ditmer came to the CAW two years ago and hosted a workshop where I made my first bowl. My most memorable was last year when I was making a bowl for my Grandma's 80th birthday, and I made my first lampshade.

If you had to choose a favorite piece you've made, what would it be, and why? Probably my first bowl and plate, both because of their sentimental value, and because I really like the way they are shaped.

What are the largest and smallest pieces you have made? My largest piece, measured lengthwise, is a collapsible oak hiking staff I made in three parts (approximately 4.5 ft. long when put together). I think my smallest piece was a cocobolo spinning top that ended up being about a ¼" in diameter. Unfortunately, I don't know where it is anymore because it's too small to find.

Have you entered any competitions, shows or exhibits? No, but hopefully I'll be able to in the future!

What is your favorite wood to work with? Least favorite? Why? I like working with cocobolo because it cuts fairly easily and polishes up pretty nicely (however, its price can be a problem). My least favorite is poplar (construction grade, like what you get at a hardware store), because it's really horrible to work with and you usually end up with huge amounts of tearout. But it's cheap, really easy to cut (even though with bad results), pretty handy for prototyping situations, and available in whatever size (up to a point) that you need so that you don't have to waste too much material.

Meet The Turner (Continued) - Genevieve Gural

For someone that is considering woodturning as a hobby, what advice would you give them? You really don't *need* all those tools at Woodcraft, however shiny and enticing they are. In fact, you can very easily make several of your own tools with just a drill press, a lathe, and a grinder (scrapers, Olands, etc.)

Is there anything you've never tried to turn? Segmented bowls and hollow forms, and I don't think I'm going to try them any time soon. I'm shaky enough with regular bowls as it is.

What lathe are you using in your shop? Can you tell us your likes/dislikes about your lathe? I have a JET 1220VS, which I like a lot. It has a pretty good speed range (200RPM – 4200RPM) although I wish it could go a little slower for when I'm roughing out bowl blanks. It's very well suited towards small faceplate turning and spindle turning, but can be a little unwieldy for large stuff, especially rough log blanks.

Tell us about your workshop. I have a little room in my basement, about 150 – 200 sq. feet, with a mini band-saw, a mini drill press, and a 6" grinder. As with everyone else, I wish I had more space.

What are your favorite turning tools? Why? I think my favorites right now are a 3/8" spindle gouge and a 3/16" or 1/4" Oland tools, which I made myself. The spindle gouge is really easy to work with and leaves a pretty smooth finish, and the Oland (either one) works very well on almost anything, and surpasses my other tools when working with acrylics (except maybe skewers, but I don't have any sharp ones because they're too hard to freehand). Plus, I like the idea of using tools that you make yourself. That's probably a bad reason, but at least they haven't blown up yet or anything.

Where are you from originally? Where do you currently live? I have lived in Northern Virginia my whole life. I currently live in a house with a forest nearby that has lots of potential turning wood.

What else do you like to do aside from woodturning? I like metal crafting, such as making chainmaille and other wire projects. I play the flute and the vibraphone (although I'm not very good at either). I also like using my computer to research new projects and find better ways to make things I'm already working on.

What is your occupation / past occupation? I'm currently a freshman in high school.

Tell us something we don't know about you? I'm currently studying Japanese, and I have a "pen pal" in Japan who came to my high school for three weeks as part of the Chiben program.

Is there anything else you would like to add? I just want to say that the CAW is a great resource for all turners, because everyone is so kind and willing to help anyone who asks for it. I also want to thank everyone who has been supportive and critical, teaching me how to be a better turner and helping me with my first bowl, box, baton, and pen.

Improve Your Skew Chisel Skills (submitted by Joe Cavanaugh)

I want to share some thoughts about this fun project with other members of Capital Area Woodturners.

Keep the skew chisel sharp, dress the grinding wheel often, and use all safety precautions. Practice the cuts with the long point up or down, toward or away from the lathe headstock, and with either hand.

Present the skew to the wood, but first bring the sharp edge back, not forward, to acquire the precise sweet angle for the planing cut to begin. Practice the planing cut on either end of the edge of the spindle, point up or down, with either hand. Use care to avoid a bad catch.

Careful using the peeling cut to round the spindle with the skew. For me it caused tear out, especially on the practice pine I used. I enjoyed using Mark St. Leger's 5/8" spindle roughing gouge (SRG) for this project. The narrow edges and right angle corners on the SRG provided a smooth skew-like result in the tight curves and while making the long gentle curves on five of the spindles. Sanding started at 220 grit.

Using the Steb centers (three sizes) are a must for me turning these 19 spindles. They allow me to remove the spindles easily between the centers, compare them to the other spindles, change diameters, and turn them end-for-end, especially when applying the Minwax Wipe-On Polyurethane and Meguiars auto wax. My Craftsman adjustable wrench was set to measure the diameter of the spindles to insure they were all the same diameter; also, used the open ended wrenches for a uniform 3/4" and 3/8" diameters for the spindle tenons. The Oneway Spindle Steady was used for the two long legs with minimal marking, rather than attempting to hold the spinning leg with one hand and to manipulate the skew.

Ripped several 2x4s from the salvage bin at Home Depot into squares and my mistakes were less expensive for this practice piece. I plan to use cherry, ash, or beech for future chairs.

Used Titebond Liquid Hide Glue, to allow more setup assembly time, then clamped spindles together for several hours to dry.

Signed up for the chair caning course at Adult & Community Education (ACE), Fairfax, VA.

Conclusion: The skew chisel is not as scary as driving on the Beltway.

(Child's Carver Chair by and thanks to Harry Gilliland, Woodturning Design, Summer 2009, pp. 12-18.)



March Show & Tell Review - John Kerr (Rick Allen)

There was a huge crowd at the March meeting (I don't need to tell you because you were there). Along with that large turnout there was a table full of wonderful objects for "Show & Tell". The abundance of quality pieces made selecting one to talk about easy for me because I couldn't make a bad choice. Whatever I selected was going to be wonderful.

John Kerr made a wonderful yew bowl/vase. What struck me about his piece was the "action" in the piece. There was all this "stuff" going on with the wood. The color and swirls of grain along with the bark inclusions really stand out in this piece. You could say that a piece of wood like that would make anyone look good. Yes, a nice hunk of wood is a great place to start. But I know that it takes more than a nice hunk of wood to make a nice looking piece. I have turned many nice hunks of wood to no good end.



I asked John about some of the luck he had (the harder we work the more "luck" we have), choices he made, and the difficulties he overcame. The wood John worked from was an insane piece of Yew. John has cultivated a relationship with a Landscaping Contractor who does tree removal. This is how John "lucked" into the wood.

Choice of the shape of the vase. There was a bark inclusion which meant that the vase had to be narrow about 1 1/2" from the top. John wanted a fuller form and so he flared out from there to the rim. John usually slopes his rims in or out depending on the form (Tall forms slope out and short form slope in). This form would have worked well with a slope out rim. But John wanted to separate the inside from the outside and he wanted to simplify the rim so as not to detract from the wood.

A form this deep and small is difficult to achieve a good inside. Add to that all the changes in density from all the knots and getting a clean smooth surface take a very deliberate approach. John used clean finishing cuts a light touch with a round nose scraper and careful hand sanding. The result speaks for itself.

So what did John do which made his bowl/vase so successful in my eyes. Getting that wonderful color and figure to display well requires several choices. You need good light, and careful inspection. I have sat outside on a sunny day with those flip up magnifiers on inspecting a piece before applying finish looking for scratches. I always find scratches. I always have to work through this inspection process more than once to get a smooth clean finish.

When I pick up the vase I immediately traced the soft texture of the surface. That leads to tracing the surface with my finger tips, searching for the maker's truth in the vase. Yep, that sounds like a bunch of touchy, feely "stuff". Woodturning is all about cleaving wood fibers away from the whole. That is a violent action. And yet the results of our woodturning are more often than not sensual. Sensual looking and sensual feeling and sometimes even a sensual smell, The sensual feel can be in the surface texture and the shape of the object.

The look of the object begs you to look. The smooth surface and a shape in the hand which had the kind of curves which made me want to caress the object. So that is how it works. You get a spectacular hunk of wood, turn a shape with clean continuous curves and refine the surface so the object wants to be touched. Easy to talk about and write about, easy to know when you see it be much more difficult to make. Thanks John for sharing such a wonderful effort with us.



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.

Jay Fadgen, Falls Church, VA	Gordon Erickson, Alexandria, VA
Pat Richley-Erickson, Alexandria, VA	Sam Lowenstein, Vienna, VA
Diane Baddar, Vienna, 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>

Interesting Tree Facts (Gerry Headley)

In the late 18th century, a European Chestnut known as the Tree of the Hundred Horses on Mount Etna in Sicily, Italy, had a circumference of 190 feet. It has since separated into three parts.

Found in the Prairie Creek Redwoods State Park in California, the oldest tree recognized is a redwood known as Eternal God. The tree is believed to be 12,000 years old, although it is argued as being only 7,000 years old, which still makes it the oldest.

A white cedar located in the Great Lakes area of Canada, has only grown to less than 4 inches tall during its 155 years.

The tallest living tree is a Coast Redwood known as the "Mendocino Tree" found in Montgomery State Reserve in California. This tree, which is over 1000 years old, is more than 367 feet tall and still growing.

The Manchineel Tree of the Caribbean coast and the Florida Everglades is a species that secretes an exceptionally poisonous and acid sap. Upon contact to the skin, a break out of blisters would occur. In the occasions where there is contact to the eye, a person can be blinded, and a bite of its fruit causes blistering and severe pain. This tree has been feared ever since the Spanish explorers came to the Americas in the 16th century.

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 plus shipping. 25% off most products and free shipping on individual orders over \$500. Orders must be in NLT May 17 to qualify for these discounts. Sales do not include lathers. 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.

SATURDAY, May 8th – at the regular meeting, Janet and Bruce will be on hand with dozens of products from The Sanding Glove® catalog. Many items are priced with the same discounts they offer at symposiums. Don't miss this chance to shop "hands-on" and save.

The Sanding Glove®

Janet and Bruce Hoover have been serving the woodturning community for more than ten years with cutting edge abrasives technology, specialized sanding tools, and the most extensive line of disc holders, and interface pads in the industry. Our catalog has been expanded to include a complete line of Titan scroll chucks, versatile Multistar live centers and drive centers made in England, FOREDOM tools, UVEX Safety gear and the latest NORTON abrasives.

Setting the new standard in abrasive technology... We now offer with speed-grip hook & loop backing; providing superior performance, flexibility, and long life. Once you try them you'll never go back. Visit our website at www.TheSandingGlove.com or call us at 800-995-9328.



Steve Schwartz bought the David Ellsworth bowl gouge and sharpening jig. He finds that it cuts aggressively and smoothly and loves it. He then took his Thompson bowl gouge and ground it to the same profile. What he found is that it definitely does not cut as well. The Thompson is nearly identical in diameter and profile and the only difference is that his home made handle is not as thick in diameter as the Ellsworth. Does anyone have any idea why this would be so? Steve Schwartz—graphicsstudio@cox.net



CAW 2010 Officer Roster

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

May 12 & 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 Points Of Contact

C. A. Savoy: cadjsavoy@cox.net
Don Johnson: drijpapaw@cox.net
Al Melanson: almelanson@msn.com
Patrick O'Brien: ohbewood@comcast.net
Alan Becker: alan-becker@comcast.net
George Salinas: psalinas1@verizon.net
Frank Jessup: woodatf16@cox.net
Large lathes: Stubby, PM 3520, Jet 1642's, Woodfast, must be reserved in advance of SE date. Contact CA at cadjsavoy@cox.net

Meeting Schedule for May

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 - Guest Demonstrator—Bruce Hoover
12:00 pm - 1:00pm - Lunch
1:30pm - 3:00pm - Guest Demonstrator—Bruce Hoover 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



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

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.