

The CAW Newsletter

The CAW Newsletter is the official publication of the Capital Area Woodturners Chapter of the AAW, and is published for the information of its members. Membership in the CAW Chapter is open to anyone interested in the art and craft of woodturning.

Meeting Announcement:

Date: Saturday, Sept 8, 2001

Time: 9:30 AM — 12:30 PM

Place: Millennium Arts Center
65 "I" Street, SW
Washington, DC 20024

DIRECTIONS TO THE MEETING: From Virginia, take I-395 going East across the Potomac River. 1.5 miles past the river, do not take the I-395 turnoff towards the Capital but continue on towards I-295. At the next exit, take the South Capital Street exit going South. At the bottom of the exit ramp, at the traffic light, turn right onto "I" Street. At the first opportunity, turn right into a driveway and park between the MAC and the health clinic. From Maryland take I-295 across the Anacostia River. Get off at the first exit-12th Street. Turn left onto "M" Street going west. Approximately 1.5 miles down, turn right onto Delaware Ave. At the deadend circle, turn right onto H street and park on "H", the driveway near the clinic, or behind the MAC.

Program For The Month

8:30 AM Help set up for the demonstration. Look over the For Sale items in the equipment room. Have a cup of coffee and a donut with your fellow turners. Enjoy the normal hour of skill enhancement and practice time on the lathes. Or talk over problems and techniques with someone who might already have been there and done that.

9:30 AM A business meeting. Photos of member items will be taken for the October Newsletter. The tape library will be open. A silent auction table will be available for donated wood and misc. items. A Show & Tell of pieces brought in will be conducted.

10:30 AM Jim Marstall will discuss the design concepts, mounting techniques and carving/grinding tips that were offered in Roger Jacobs' class on "Sneaky Feet" bowls during Jim's stay at Arrowmont during the first week of August. Bob Reynolds will also summarize the highlights of his August class with Bob Clemmons at the John C. Campbell School. Jim and Bob will talk using overhead viewgraphs and hardcopy handouts

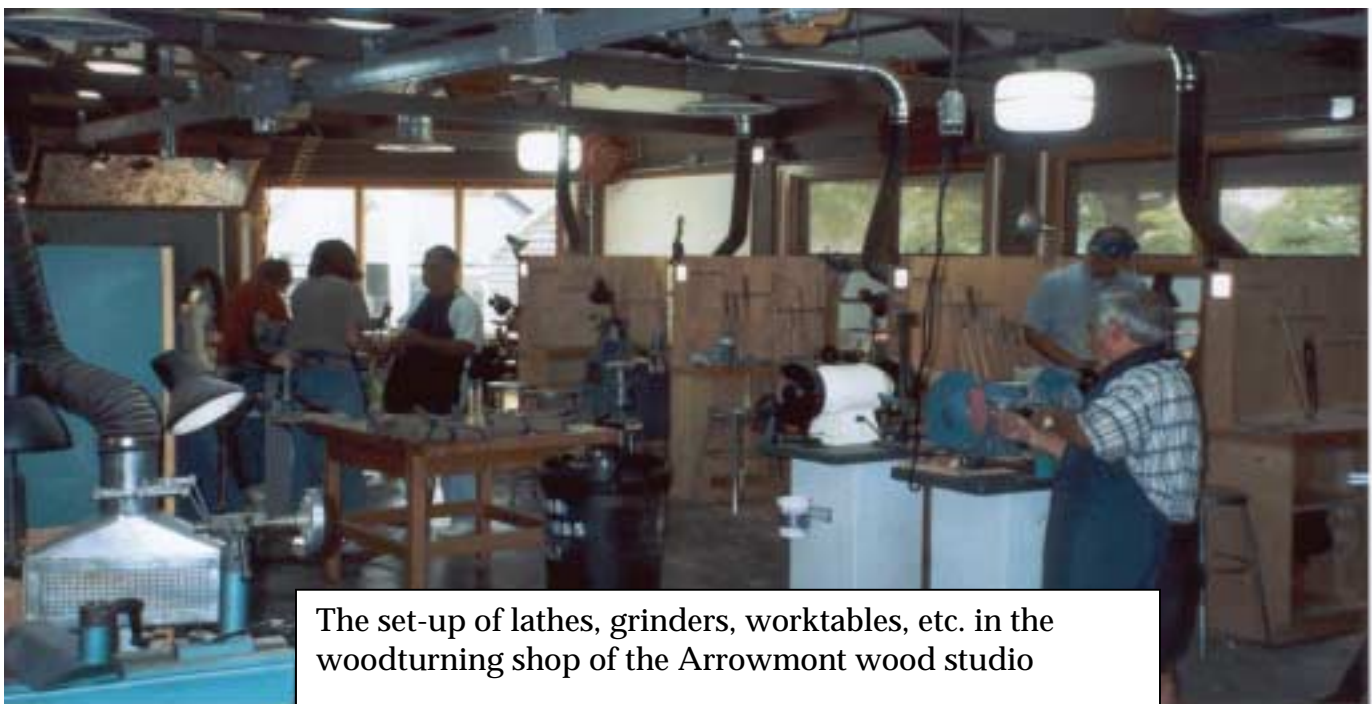
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the Woodworking Shop

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856 21st Street Dr. S.E.
P. O. Box 5069
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FAX: 828-327-4634
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WoodCraft Supply
The Concord Shopping Center
6123 Backlick Rd.
Springfield, VA 22150

The Millennium Arts Center
65 I Street, SW
Washington, DC 20024



The set-up of lathes, grinders, worktables, etc. in the woodturning shop of the Arrowmont wood studio

Notices for All

Sept. skill enhancement work shop will be held at Woodcraft in Springfield ,VA. on 9-25-01 from 9AM till 3PM. If you have any special requests call CA @703-765-7268 after 9AM and before 9PM. **REMEMBER, YOU MUST BE A MEMBER OF THE AMERICAN ASSOCIATION OF WOODTURNERS** if you are going to turn.

CA: Thanks, HAPPY AND SAFE TURNING!!!!!!!!!!!!!!!!!!!!

Jim Marstall will have a load of freshly-cut Holly logs in the bed of his truck in the parking lot at the Sept. 8th meeting. Most logs will be in the 9 to 12 inch diameter range. Please drop by Jim's truck and take whatever you need. Make a donation to the silent auction fund for whatever you think is fair for whatever you take.

Items For Sale:

Nova 3000 w/outboard turning rest, 1hp Leeson VS DC motor, handwheel w/vac adapter bearing, Super Nova chuck w/#2 jaws, 8" cast iron/6" aluminum/ 2 ea 3" machined steel faceplates, several adapters. On oak bench w/storage beneath. Retail new \$1964.00 for all; sell for \$1475. (Also available with 1 hp AC motor for \$1150.)

Heavy duty buffer/grinder. W&F Machinery floor stand double arm buffer/grinder; 32" center to center between arbors, 1 hp Marathon 3450 110/220 motor. \$300.

Contact Miles Lehmann, 703-628-8002 or 703-680-5178. Lakeridge, VA.

A Tip from the AAW Symposium

From the Bihn Pho demonstration

Xylene Markers.

You can transfer an image made with toner from a laser printer or copy machine to wood. Place the paper image side down on the wood. Hold it in one place and wet the back of the paper with the Xylene marker. The toner will be transferred to the wood. The image will be reversed. So if this matters (lettering, etc.) use software to flip the image or copy onto a transparency and then copy the transparency upside down to get the reversed image before transferring. The image will be permanent.

- Al Hockenbery (Pres, Chesapeake WT)

Group Buy Program

by Cal Frantz

New orders will be started at the September meeting for Craft Supplies USA, CA glue, and Anchor Seal. Additionally, an order will be started for sanding discs and holders from Industrial Abrasives in Pennsylvania. The club has a sholesale account with this supplier that was recently re-activated by C. A. Savoy (thanks C.A.!). I will have price quotes from them as well as other sources at the September meeting.

As previously announced, group buy orders are to be prepaid at the time an order is placed. Checks are preferred, and are to be made out to CAWGB, an account set up for the program. Orders are placed 10 days following club meeting dates. This allows an opportunity for members who cannot attend a meeting to send me an order through the mail. Delivery of all ordered items is made at club meetings. The secured room at the Millennium Craft Center will be used to store items between meetings.

If you have any questions about the group buy program, you can reach me by fax at 703 360 6639, or by email at calfrantz@aol.com. My address is: CFE; P.O. Box 7295; Alexandria, VA 22307.

CAW 2001 Officer Roster

<u>Name</u> <u>Position</u>	<u>Contact Information</u>
<u>Bob Pezold</u> <u>President</u>	8018 Hammond St. Alexandria, VA 22309 703-418-8626 rpezold@erols.com
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<u>Jim Marstall</u> <u>Newsletter Editor</u>	6213 Capella Ave. Burke, VA 220215 703-644-6797 james.marstall@west.boeing.com
<u>Club Support Volunteers</u>	Gerry Headley - Video Library Cal Frantz - Group Buy Bob Grudberg - Auctions Mary Youmann - CAW Clothes

Making a Two Shelf Round Nightstand

Richard Allen, Capital Area Woodturners

In a collaborative/mentoring project with Suzanne Streety, a novice woodturner

Making a nightstand, or any small table, is a lot of procedure but nothing beyond the novice turner. There are 2 main components: the disc that will become the top or shelves and the legs. I tend not to use aprons unless it is used for visual effect. A basic design criteria starting out was for a nightstand in a light colored wood. We didn't want anything too flashy, but rather something that would blend in a bedroom and get lost beneath a clock radio. The main constraint was that it be round. I wanted to have fun and fun for me is turning wood. A half round table was considered and rejected. For this table we selected 3 discs and 3 legs. Each leg is in 3 pieces for a total of 12 turnings. Actually there are 6 more pieces used to connect the leg segment to the discs for a total of 18 turnings. One jig is also turned as a drive center for the three middle leg segments and 3 waste blocks are turned and trued for mounting the top and shelves for a total of 22 turnings.

The first step in the design process is to decide what size the table will be. We used the hand method for determining the size of the top. This is where you hold your hands apart representing the size you want the top to be and then get someone to measure it. In our case Susanne held her hands 16" apart. Another great way to decide on the diameter is to arrange items you wish to place on the table and measure how much territory you need



A similar two-shelf, three-legged nightstand by Richard and Suzanne

The intended location for the table can also give good design insights. We had 4" wide stock so 4 boards were selected to make the top and shelves. We jointed the boards and glued them together. My current glue of choice is West System epoxy so that is what was used. The 48" long glued boards were clamped and allowed to cure overnight.

While the glue was curing we worked on the leg segments. First, we decided on the height the table would be. The initial suggestion was 30", as the three pieces of stock purchased for the project were 30" long. We thought it might be better to measure some other tables and after doing so we decided that 27" would be the proper height. We decided that the legs should be 3 equal lengths. After doing the math $6\frac{1}{4}$ " was selected as the correct length for each leg segment. After cutting two leg segments we discovered our error and recalculated that the lowest segment could be $6\frac{1}{4}$ " but the other two segments should be $9\frac{1}{4}$ ". So the middle segments were to be $9\frac{1}{4}$ " long and the top segment was to be $9\frac{3}{4}$ " long ($\frac{1}{2}$ " going into the top). The remaining leg segments were cut.

It was decided that a $\frac{3}{4}$ " hole should be drilled into the end of the leg segments that would come in contact with shelves. This drilling was done on the lathe. If I had but one shelf I would make a tenon on the lower leg segments that would extend up through the shelf and into the top leg segment. Considering the turned diameter of the leg segments $\frac{5}{8}$ " would have provided a better wall thickness to the segments. I doubt if the table will see any dancing and considering Susanne's small size, it could probably withstand a little dancing.

The next challenge was to decide on a style for the leg segments that could be replicated by a novice turner yet still hold some visual interest. A modified bamboo style was selected for the lowest leg section. The segments would be turned to ~ 1 " diameter. A small round end scraper was selected to form three coves in each segment depicting sections of the bamboo. This proved to be a simple design to replicate yet still holds some visual interest.

For the top segment it was decided that 2 groups of small beads would be easy to replicate and make the table look nice. The first group was turned with a Sorby spiral tool with the cutter set to rotate at 1200 RPM. The rings turned into something unattractive. For the second set of beads we slowed the speed of the lathe to the recommended 500 RPM and the beads turned out nicely. On either side of the beads the leg segment was turned down to remove the partial beads. The bottom of the segment flared out and the overall appearance was pleasing. A $\frac{3}{4}$ " tenon $\frac{1}{2}$ " long was cut in the top of the leg segment. This style was easily replicated. For the middle segment the bamboo style was continued with the top of the segment flared to match the flair of the bottom of the top segment

We also turned across both the top and bottom faces of the discs to get trued surfaces. We selected an edge design in keeping with the rest of the turnings and easily replicated. A bead was chosen with a small slope from both sides to the bead. It was thought that this design would add to the overall lightness of the form. We sanded the discs and dismantled them. Next we removed the faceplates and used a 4 1/2" right angle grinder fitted with a 36 grit sanding disc to hog off the waste blocks. While this is a brute force approach the discs were removed without damage to the tops and shelves in less than 5 minutes each. Next, the top surface of each disc was flattened with a belt sander. Both surfaces were sanded to 400 grit with a ROS. Prior to removing the faceplates from all of the discs one shelf was mounted with an indexing attachment in place and 3 small holes were drilled to aid in the drilling of the shelves for the legs segments.

The tenons for attaching the leg segments to the shelves were turned. A rough spiral was turned into the tenons to help ensure a good glue bond and to aid in the insertion of the tenons in the leg segments. The table was dry fitted to insure a good fit and appearance. Three coats of "woodturners finish" were applied to each surface. The leg segments were finished with "woodturners finish" on the lathe.

Final assembly was to glue the leg segments to the top and shelves. Clamping to a plumb, straight shape. I could have made the tenons part of the upper, middle or lower leg segments. The only other non-standard method was the grinder used to remove the waste blocks.

Total time for: design, turning, sanding, assembly and finish was 18 hours over 5 separate sessions. Most of the time spent turning wood was by Susanne with Richard making a few of the final cuts. I would plan for 12 hours if the work were to be done just by me.

The table was a lot of fun to build. What made it more fun than usual was doing the project together. There were plenty of opportunities for each of us to have an impact on the project and each of us took advantage of that. Even if your next project isn't a table making it a collaborative project will open new insights into your turning.

Building A Vacuum Chuck

By John Lucas

Back when I started turning, I attended the Tennessee Association of Woodturners annual symposium, where I saw a demonstration by Nick Cook. During one of his rotations he made a small hand mirror. I don't remember how long it actually took him to make that mirror, but it was something like 3 to 5 minutes. Obviously his turning skill helped immensely but what I remember most was the vacuum chuck that held the mirror blank. He simply opened a valve and placed the wood on to the chuck and it stuck there. He turned one side, closed the valve, removed the wood reversed it, opened the valve and turned the other side. I have wanted that device ever since that day but was unsure of how to build it and not really sure I needed one. Now 8 years later I have decided that this is the tool that I need to speed up production of my hand mirrors and bowls.

A vacuum chuck is really quite simple. You take a vacuum pump and couple it to the headstock spindle then you add a faceplate with a rubber gasket. This is to seal the vacuum against your bowl. Why do you need a vacuum chuck? Speed and flexibility is the answer. Reverse turning a bowl is the most common usage. Especially naturally edge bowls that are difficult to mount in reverse. The bowl is held in place by the vacuum, so you don't have to use tape or rubber bands and the tailstock is not in the way because you don't need it. This makes turning the bottom of the bowl real easy. If you can start with a piece of wood that is smooth on one side you may be able to use the vacuum chuck for the entire process. Imagine turning a bowl or platter without having to dig up some screws or glue or trying to figure out which way the levers move on you chuck. That is what a vacuum chuck is all about.

You need a lathe with a hollow spindle. If it has holes in the spindle you will need a vacuum coupler like the E-Z vacuum chuck that Packard Woodworks sells. (1-800-683-8876.) If your spindle is sound, you can use a vacuum chuck adapter like the one sold by Oneway or Technatool. I'll explain these later.

First you need a vacuum pump. It needs to pull 20 to 25 inches of mercury at 3 to 5 CFM. The vacuum is measured in inches of mercury. This is how strong it will hold the piece. Cubic Feet per Minute is the volume and this compensates for leaks and porous wood. Oneway sells an excellent system, or you can piece together a system from McMaster-Carr (www.Mcmaster.com) or Grainger (www.Grainger.com). You can also rig one up by finding a used vacuum compressor from an air conditioner, refrigerator, milking machine or auto air conditioner.

There are several types of vacuum systems: venturi, rotary vane, and piston. I'm still learning the differences, so I won't go into that yet. I built one from an automotive air conditioning compressor made by York. I found it at the junkyard for \$10. It is a 2-piston compressor. This compressor has an electrical clutch, which drives the pulley when actuated. I had the pulley welded to the clutch so I could drive it with an electric motor.

You'll need a vacuum gauge so you can check out the system and to regulate the pressure on the turning. Using the gauge you'll find out pretty quick which woods are porous and which ones aren't. I found a gauge at the flea market but you can buy them at McMaster-Carr. My local bearing supply house also has them in stock. Using the gauge as a tester I found that I could get about 23" of mercury with a 1/2hp 1725rpm motor with a 3" pulley. You will have to experiment here. If your system doesn't leak at all and your pump is efficient you can get by with a smaller motor. A higher speed motor or a bigger pulley will compensate for a leaky system.

The plumbing is straightforward but you will have to use a little ingenuity to get the plumbing connected to the pump. I found some pipe connectors and JB Weld solved the problem. You need to make or buy a vacuum coupler to hook the pump up to the rotating headstock. This is basically a sealed ball bearing with short pipe on one side and some way to make it fit the outboard side of your lathe on the other.

Oneway sells an adapter that they can fit to many lathes. Packard Woodworks sells the E-Z vacuum coupler that will work with most lathes. Technatool makes one that fits their handwheel. You may be able to adapt this to your handwheel.

After you've coupled this to your headstock you need to make a faceplate. The faceplate can be made of wood. This is mounted on your steel faceplate. Turn a cylinder that will fit inside your bowls. Mount it to a faceplate. Turn a shallow concave area and then drill a hole all the way through. Now you need to glue some neoprene rubber to the tip. I found some gasket material that is used to seal a topper to the bed of your pickup. It is dense closed cell foam with an adhesive on one side. It comes in 2" width so you will have to piece it together to make it cover the outer edge of your faceplate. I used silicone caulking to glue the joints. This is what will seal the bowl to the faceplate so find something soft but dense so it doesn't leak. To check for leaks, block off the pathway before and after the headstock. Watch the vacuum gauge; if it drops noticeably, try to put some gasket material at the suspected joint. One of my faceplates leaks a lot so I put some thin closed cell foam between the steel faceplate and the wood.

Sometimes the wood itself leaks air. Seal it with paint or wax. In a pinch wrap tape around the outside. A vacuum chuck works by creating a vacuum on one side and the air pressure pushes on the bowl with 14.7 lbs. per square inch. This means a large bowl with a lot of surface area will be held very firmly. A small box would only have a few square inches of surface and would not hold as well. I had a very thin box. It was too fragile and deep to use a jam chuck to turn the bottom. I turned a loose jam chuck that fit close but not firm enough to break the box. I drilled a hole through the wood block and used the vacuum pump to hold the box in place. I was amazed how firm this held. I was able to turn the bottom without a single slip.

You can test your system by placing some scrap wood on the vacuum chuck and pulling on it to see if it is held firmly enough. Remove the tailstock for this test or you'll have a new ornament on your elbow. I made a chuck with a 4" opening to hold my mirrors blanks. It seems to work well. I think you could turn a 6 or 7" bowl but if you turn on the outer lip you should take light cuts to keep from tilting if off the chuck. If you are only shaping the foot you could probably mount a larger bowl. Make a larger chuck to be on the safe side. I mark all of my faceplates by filing a groove in them. I put 1 mark on one 2 marks on the next etc. When I make a vacuum chuck using one of the faceplates I mark that chuck with a pen in the same location as the filed marks. This allows me to remove the faceplate for other use and return it in the exact same location.

I learned the hard way about power outages. I tried to run the lathe and the compressor on one circuit. When it tripped the vacuum dropped rapidly and the lathe kept on spinning. The bowl rattled between the chuck and tool rest for a few seconds and then blew to pieces. Fortunately it was a small very thin bowl. I think I'll put it in a box and sell it as a jigsaw puzzle.

Vacuum chucking is not a perfect system. There are several things that will cause a rapid loss of vacuum with potentially dangerous results. I've already mentioned a power outage. A severe catch could break the seal on the chuck. Wood that is too porous or cracked will leak badly. You may be able to turn these if you seal the wood or glue the cracks. Walls that are too thin may collapse. Turning through the piece, measure carefully; a funnel makes a lousy vacuum chamber. Bark inclusions, knots, or the heart of the tree may leak causing a failure. If you apply enough pressure on the outer edge of the piece while turning or sanding you may tip it off the drum and break the vacuum, this will break the piece free and result in it being propelled off the check just as if a tenon had snapped. **Please be careful!**

Reverse turning a bowl is the most common usage. Place the bowl on the drum chuck. If you have a tailstock mark from your previous turning just move the tailstock up to align the bowl and turn on the vacuum. If you don't have a tailstock mark, place the bowl on the chuck and turn the vacuum on. Turn the pressure down low. You should be able to shift the bowl by hand. Rotate the piece and use your tool rest to check for alignment. Once you have it mounted true, turn the vacuum up and turn the foot. I've only had a vacuum chuck for a week now so I am definitely not an expert. I have found a ton of uses for it already. I have been able to use it to correct some of the reject pieces that are lying around the shop. I tried up the lip of a green bowl that warped unacceptably. I used it to turn a finial on a box lid that just wouldn't stay in the jam chuck. I think I have only begun to tap into the possibilities this chucking system has to offer.

I hope this will help you put together a system of your own. You can find 2 other articles on the vacuum chucks in American Woodturner Vol. 14 No. 1 pg. 28-31 and American Woodturner Vol. 13 No. 4 pg. 32-35. These are written by Ernie Showalter and Ken Keoughan and go into more detail on the systems that they put together.

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Editor's note: At my recent class at Arrowmont, two of the other students had vacuum systems that they used in their shops. They were both very high on the flexibility and speed that these systems offered to them and recommended to all the other students that we try the vacuum system that Arrowmont has available there for use. I tried to take advantage of the opportunity, but I could never get the fitting to seat properly on the General lathe I was using.

About Our Members

By Phil Brown

Alan Becker was juried into the 15th annual Alexandria "Young At Art" show held at the Campagna Center in Alexandria July 22 - August 2, 2001. Four pieces were accepted. He received an honorable mention for one, and sold two pieces. Congratulations Alan!

Steve Bishop became a member of Artists' Undertaking Gallery, a cooperative gallery, in Occoquan, VA. **Steve** and several other CAW members will be at Ursinus College, Collegeville, PA, on Sept. 8th, for the WTC opening conference for the exhibit *Challenge VI-Roots: Insights & Inspiration in Contemporary Turned Objects*, in which Steve has a piece.

Randy Bjorklund's 14" high buckeye burl lidded hollow form with ebony accent was featured on the CAW July web site

Phil Brown has three pieces in *All Things Small and Beautiful*, at Greater Reston Arts Center in Reston, VA, Sept 10 - Oct 20, 2001. An evening opening occurs on September 10th. Other woodturners with pieces in this multi-media exhibit include Christian Burchard, Johannes Michelsen, and Jacques Vesery.

On August 4th **Tim** and **Sheryl Kochman** attended a conference with the International Turning Exchange residents concerning their *allTURNatives* exhibition, sponsored by the Wood Turning Center (WTC) in Philadelphia.

At the CAW picnic **Chris Light** was quite excited that an obstacle is now out of the way so that he can now turn wood full time, and he is experiencing great success in marketing his work through a gallery in Japan.

Don Riggs is slowly regaining use of his left leg following hip replacement surgery in July. He joined us at the CAW picnic and was in good spirits.

CA Savoy will be teaching his ornament classes at Woodcraft in Springfield, VA during the months of Sept., Oct., and Nov. Contact Woodcraft for dates and times. CA wishes everyone HAPPY AND SAFE TURNING.

OTHER ITEMS

1. October 1st, just weeks away, is the deadline for submitting your application for entry into the Washington Woodworkers Guild exhibit, *Washington Wood 2001*, at Rock Creek Gallery. This is a great opportunity to gain experience showing your work and building a resume. An application was included in the August CAW Newsletter. But if you need an application, contact Scott Wallis or Phil Brown. To facilitate delivery for members inconvenienced by the Rock Creek Gallery location, Scott and Phil will collect your entries (boxed, taped and labeled) at the October CAW meeting, return any unaccepted work at the November meeting, and return unsold work at the December CAW meeting.

2. There are still cherry, maple, and mulberry logs at Strathmore Hall in North Bethesda, MD just waiting for you and your saw. If you need directions call Phil Brown or Jim Marstall.

3. In conjunction with the fall 2001 exhibit *The Furniture of Sam Maloof* and the spring 2002 exhibit *Wood Turning since 1930* at the Renwick Gallery, the James Renwick Alliance is sponsoring four events by well-known wood artists. On the following dates this fall, two free lectures occur at 3 pm in the Renwick Gallery, Grand Salon:

On Sunday September 30th, Peter Pierobon and Randy Shull join collectors Marc Grainer and John Kotelly in a panel discussion of the Studio Furniture Movement. Then on Sunday November 18th Jenna Goldberg presents a slide lecture about her work and discusses how it is influenced by American furniture and decorative design from other cultures.

Next April 7th Stoney Lamar, nationally known woodturner from NC, presents a slide lecture on how the "threads of ideas" have influenced his work; and on May 19th Mark Sfirri presents a slide lecture on the creative use of wood turning in his furniture and sculpture, including his exploration of multi-axis turning.

See the August Newsletter for September dates of Sam Maloof's walk-through and slide lecture.

4. Take a break in the Renwick lobby at 1 pm Thursday September 6, 2001 to hear Marshall Jacobs, Bethesda turner of 40 years and member of Chesapeake Woodturners, discusses his development of and techniques used to create his turned pieces now in the Renwick permanent collection. The Renwick Gallery is at 17th & Penn Ave. NW in Washington DC.

5. Trent Bosch is conducting a fully registered five-day class at MD Hall in Annapolis, October 15-19, 2001. On Saturday October 20th from 1:30 to 4:30 pm, Trent will demonstrate for Chesapeake Woodturners at MD Hall. If you haven't seen Trent turn and insert his vessel within a vessel, it is worth the trip. Talk to Jeff Bridges, Bob Marshall, or Phil Brown if you need directions.

6. Those who were not able to attend the AAW Symposium at St. Paul might want to consider the Symposium to be held in the Cincinnati area October 19 through 21 sponsored by Ohio Valley Woodturners. They are having some great turners demonstrating. Check out their Web site at <http://w3.one.net/~ovwg>. (From Joe Keeler [mailto:Jgklr2732@aol.com])

7. Al Hockenbery, President of the Chesapeake Woodturners AAW Chapter, has a solo show of his work up now at the Maryland Federation of Art City Gallery, 330 N. Charles St., Baltimore, MD through October 6, 2001. The opening reception is September 6th from 6-9 pm. For more information call 410-685-030.

Jim Marstall, Newsletter Editor
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Burke, VA 22015

CAW Newsletter—September 2001

New CAW Members since August 2001

Welcome all! We are glad you have chosen to add 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 to add to our mutual love of woodturning and our collective knowledge and skill.

<u>Last Name</u>	<u>First Name</u>	<u>City</u>	<u>ST</u>
Bauer	Bob	Upper Marlboro	MD
Thompson	Bruce	Alexandria	VA

