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UNUSUAL GOBLETS**



**JOHANNES MICHELSEN
Wood Hats Class**



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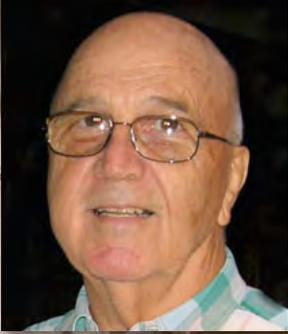
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SHOP TALK

with: **Phillip Maybee**

by: **Ray Tanner**



grandfather from one of his own trees. The fireplace (which he designed) is 5 ft wide, quite deep and is outfitted with an authentic crane, trammel and pot hooks. Phillip's principal interest is furniture made from natural limbs but he collects and restores fine antiques, e.g. the sugar chest pictured here. In past years he's been an active



Philip Maybee has much more than a shop, he has an entire barn dedicated to his hobby/occupation of antique furniture restoration. He lives in an old dog-run log cabin on a small farm in east Shelby County, and is in the process of converting another log cabin to



leader in art circles in Germantown and Collierville and operated an antique shop next door to the Germantown Commissary. In addition, he taught furniture restoration for 12 years at the University of Memphis.



a gallery. Inside his home Phillip has many antiques, including a large collection of children's tops and some furniture made by his

Phillip is shown here beside his Rockwell-Delta variable speed lathe on which he turns parts he needs and cannot get from one of the more than 200 chairs and other furniture stored in his barn. For wood he depends on several black walnut trees on his property, but I also noticed many boards in his barn and storage

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shed. He does not often buy wood.

Phillip's is a distributed shop, he has all the tools he needs but they are located here and there within the 3 or 4 areas of his 4,000 sq ft barn. His tools include a couple of



added an Ashley stove to allow him to work in the winter. One corner of the barn (about 120 sq ft) is devoted exclusively to furniture stripping using a pressure chemical spray and high pressure water hose. It has benches lined with large



table saws and radial arm saws, a jointer, a new Vega bowl lathe (not yet in use), drill presses, several work tables, a couple of upholstery sewing machines, and some antique (but working) jig saws. He also has a large assortment of antique hand tools (rabbett planes, mallets, draw knives, large and small furniture clamps etc.). He recently

trays and backsplash boards impervious to the chemicals.

Outside, near a storage shed and his future gallery, Phillip has a blacksmith's vise mounted firmly in the ground. He is preparing to add a forge and steel worktable for a small smithy and already has a 175 lb. anvil and a large collection of tongs, hammers, drifts and



other blacksmithing tools. Some years back he purchased a number of surplus maple school workbenches with wood vises. He has several bench vises for sale.

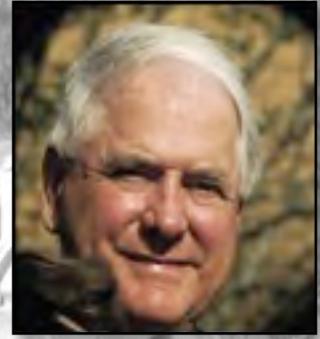
Again on this shop visit I met a fine gentleman with outstanding skills, a very interesting background and an overwhelming collection of early American crafts and tools. This journalistic assignment continues to bring me great pleasure and make me aware of the many talents of our MSWG membership. I am grateful to all who allow me to visit their shops.



WOOD SPIN

A WOODEN WINE BOTTLE

by: Emmett Manley



Wooden Wine Bottles

Many woodturners enjoy making bottle stoppers with most of these stoppers being used in wine bottles, but they also look very nice in fancy olive oil or vinegar bottles. This year, I combined my long term interest in wines with a much younger love, woodturning, and, by trial and error, I made several wooden wine bottles for Christmas gifts. They were well received, so I have made several more and I now am ready to share what I had to learn the hard way.

The turning of a wooden wine bottle is pretty straightforward -- lay a wine bottle on your lathe bed and duplicate the form. One trick I have discovered to match diameters is to set a hose clamp on the main diameter of the glass bottle, move that set hose clamp over to your tailstock, then keep removing wood until that clamp slides onto the wooden duplicate. There are several shapes of wine bottles with the most common being Bordeaux and Burgundy; but also the more streamlined German shape. The high shouldered

Bordeaux shape is the easiest to duplicate because there are really only two diameters with a short rounded area to join them.

Match the label selected to the bottle shape -- this is important to wine lovers. That is, be sure to use a Bordeaux shape bottle for wines that are, by tradition, supplied in that style bottle. Putting a chardonnay label on a Bordeaux bottle would be a major faux paux. You can't go wrong if you just duplicate the shape of the source bottle for the label. Also match the label location on the bottle, and it is not necessary to add the second, or back, label; in fact, it is my opinion that boilerplate label would be distracting.

The devil is in the details. Getting a label off a wine bottle and onto your wooden bottle is more trouble than the woodturning involved. You can benefit from my learning curve and avoid my mistakes.

First check wine labels for type of glue used -- the rubberized adhesive is the easiest to remove; whereas, the labels affixed with water based paste are more trouble than they are worth, unless a

(cont. on next page.)

specific wine label is very important to someone. Test the type of label glue by sticking the point of a thin knife, or a razor blade, under one corner of the label. Lift the label just a little -- if the label tries to stick to your blade you are dealing with rubberized glue, and that is what you are seeking. Be sure to practice the story you will use when questioned by the wine store owner, or the police, once you are observed walking around a liquor store poking bottles with a knife.

Rubberized glue labels are easily removed. Preheat an oven to 350 degrees, place the bottle in that oven for seven minutes, remove the bottle (protect your hands from the hot glass) and simply lift the label off via a razor blade or knife. If you really want to remove a water pasted label, read the procedure on the internet -- probably an overnight soak will be involved, and sometimes this works and sometimes it does not. I just avoid water paste labels.



*Wooden wine bottle shapes (l to r)
Bordeaux, German, Burgandy*



Matching the German Wine Bottle Shape (note hose clamp)

After one noticeably crooked wine label, I learned to use a strip of masking tape to get the label lined up properly before affixing. Then be sure your turned and sanded bottle has a coating of sanding sealer to allow a proper finish. You will glue your label on top of the dried sealer/lacquer, not on raw wood. This is important as the sealer will protect the wood from glue.

Elmer's basic white glue works well - cover the backside of the label with a fine coat, apply to bottle and work from the center with your thumbs to force the bubbles out. Keep working for a few minutes until the glue sets up. Wipe excess glue off the adjacent wood with a damp cloth.

Let dry overnight. Then just apply your usual finish. I use several coats of Behlen's

Master Gel, a polyurethane finish, but a spray lacquer should also work well.

Of course, you will try to match your wood with the label you select. It is more difficult to find an attractive, easy to remove, label than to come up with the matching wood. I have an unlimited supply of pretty walnut, so I have focused on matching labels to that wood. My favorite pairing thus far is a Da Vinci chianti label on walnut (and the wine is excellent).



THE PRESIDENT'S CORNER

by: Skip Wilbur

Blackjack – Can you believe we had 21 entries submitted to the presidents challenge? What a great showing, thanks to everyone who participated. One goblet was so small one had to use glasses to see it and if that wasn't enough it had a captured ring. One member entered her third ever turning, I don't know about you but I've still got my first few pieces hidden. It's encouraging and exciting to see members try new techniques and art styles. So now let's keep the momentum going. The president's challenge for March will be bowls. Now you know I just can't stop with that so we have to enhance these bowls. We need to enhance them with something that we have never done before such as; pyrography, carving, texturing, coloring, new shape, etc. well you get the idea and let's have some fun and experiment. Not only will you gain from this experience, other members will as well.

"One can never consent to creep when one feels an impulse to soar." Hellen Keller.

You remember the Mid-South Perspective don't you? Well we'll soon be selling bowl

blanks for that project, however we still need to come up with a theme. If you have any suggestions please email me.

Bowls

A fun filled day and a half with Dale Larson was had at our Feb meeting. Dale went through the process from the tree to a completed sanded bowl. Now I'm not sure why he did any sanding as his tool control was so good I don't believe it needed it. We also learned how to turn a sphere with a couple wooden jam chucks. If that wasn't enough he did a demo at Keith's shop on his Vicmarc oval chuck. I'm now thinking of turning three spheres and trying my hand at juggling. Thank you Dale Larson.

MSWG is dedicated to the education, information and advancement of the woodturning craft. We are honored to be a chapter of the American Association of Woodturners, which I sometimes affectionately call AAW. We encourage each of our members to join. Our April demonstrator is Mark Sillay from Atlanta. The afternoon of our April meeting we will set up some lathes for our quarterly

"hands on". This will be a wonderful opportunity, especially for new turners to bring in tools of your choice and stand behind a lathe with Mark. For more experienced turners it is also a golden opportunity to get some of those bad habits corrected and address any problem areas you may be having. Everyone is welcome, however keep in mind that due to insurance purposes, to put a tool in your hand behind the club's lathes you need to be a member of AAW. An afternoon with Mark alone is worth the membership fee.

Now that the warm weather is upon us, let's open up our shops, get some fresh spring air and play behind the lathe.

"I have been impressed with the urgency of doing. Knowing is not enough; we must apply. Being willing is not enough; we must do." Leonardo da Vinci



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THE COBBED WEB

JOHANNES MICHELSEN

HAT CLASS

by: Mike Maffitt

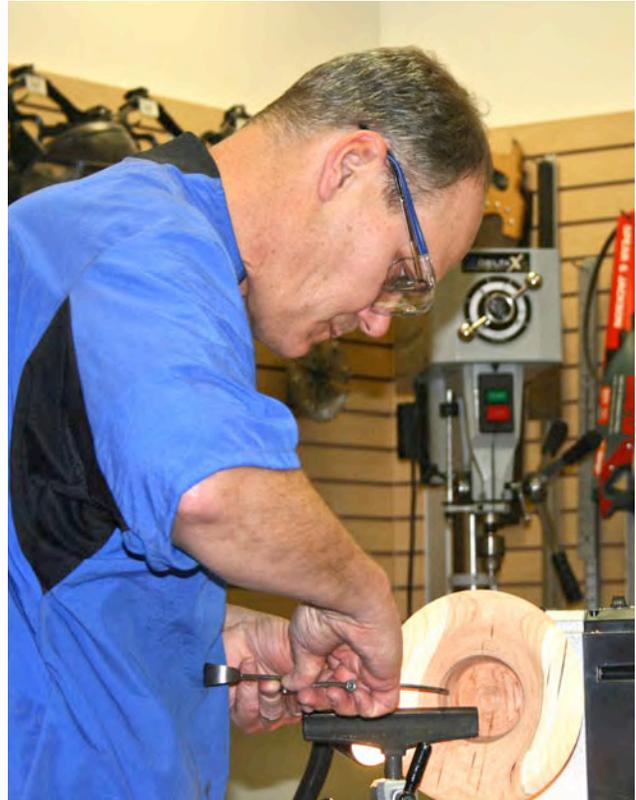
I was privileged to be able to attend a hands on class taught by Johannes Michelsen on March 5, 2011. This was actually my first class I have ever had and I was eager with anticipation as we neared Nashville and made the turn to Franklin, TN. where we arrived at the Woodcraft store there at around 8:45 for a 9:00 class.

The people at the store were very pleasant and we began the class at a little after 9:00.

Johannes introduced himself and began the class by demoing a "mini hat" design which stands only around 3" tall. This would be the class project for the day and we watched mesmerized as he deftly completed the hat quickly illustrating the fact that we were mere chaff in the wheat fields of life. I also took note that I had a lot to pick up and many steps to follow to make this project happen.

Johannes and his wife are charming people and we had a very pleasant conversation and the atmosphere was very relaxed. Johannes wife is a jewelry artist and she was working on some pieces off to the side as we began our first forays into hat making.

It is funny how you are more apt to remember an instruction just after you skip it and move on to the next, then realizing you really should have followed the instructions as they had been laid out for you. We were reminded of that often. "I did it this way when I showed you earlier", Johannes would say. Yes I understand that but how do you recover after you do it "this" way? Was my typical reply



The first hat I did in the hours before lunch took me about 2 hours before lunch and another 45 minutes after to complete and it really went off without a hitch. Other than a few missed steps and a little backtracking.

So to follow the procedure from start to finish we began with a wood blank 8" x 8" x 3 1/2" and mounted this piece to a screw chuck, brim side to the head stock.

We then proceeded to form the piece into a rounded cone shape getting rid of all the flats. The top of the brim was pared down as well as the bonnet of the hat and the dimensions were made exactly 3 1/16" at the hat band area of the

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hat. The underside of the brim was made to have a 1/8" sweep from the outside of the brim about 1/3 of the width of the brim from the outside edge of the brim. Thin the brim to your finished thickness of 1/16". The top of the hat was formed with the "Range Rider" style sweep and the top dimensions were made to be 2 1/4" as in the detail. If these dimensions were not followed the hat would not fit on the jig and it would not have been possible to turn the top portion of the hat so dimensions are critical.

After the bonnet dimensions are obtained turn a tenon at the top of the hat making sure to leave a shoulder to seat on the chuck's jaws. Finish the top of the brim to a pleasing shape following the diagram closely.

Flip the hat to begin the "fun" part and grip the tenon in the jaws of your chuck.

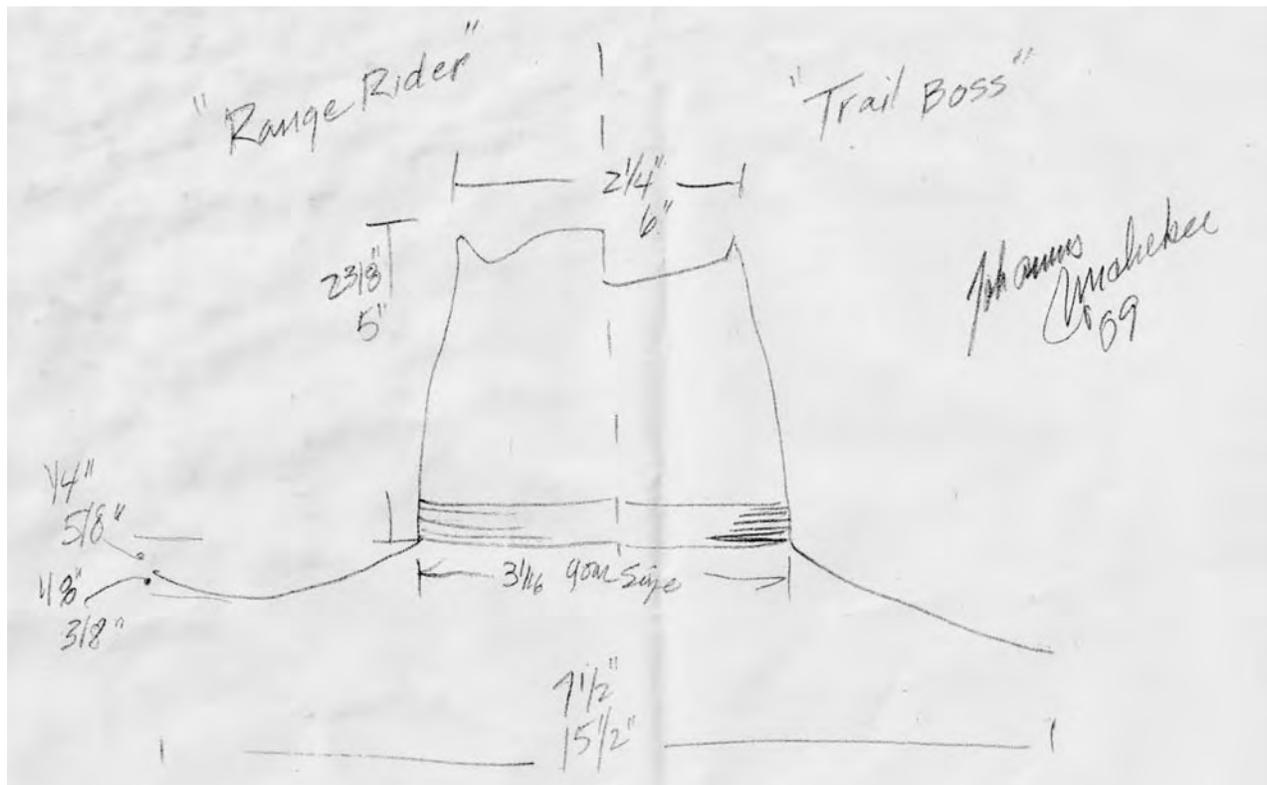
Fix a light behind the hat making sure it points enough towards the hat to provide illumination but not so much that it blinds you. Begin working on the brim from the outside in and take nibbles of around 1/4" to 1/2" at a time and thin the piece by the light and remove thicker dark areas as you go. The piece is delicate but sturdy at the same time and can take a fair bit of

abuse. Work your way to the junction where the bonnet meets the brim and make a plunge cut straight into the bonnet to find your side thickness and work your way out until you are happy with the wall thickness of the bonnet and hollow your hat out paying attention to the light.

Measure closely to set the inside top of your hat and finish the inside top following the detail of the diagram.

Flip the hat back around and mount to a jam chuck which has a light mounted inside and begin the top by removing the tenon, then working the outside edge down until you can see the light equal out and become translucent like the sides. Remove and dark areas and follow the contours that were set in the inside top of the hat until you have a consistent light with no dark areas on the top.

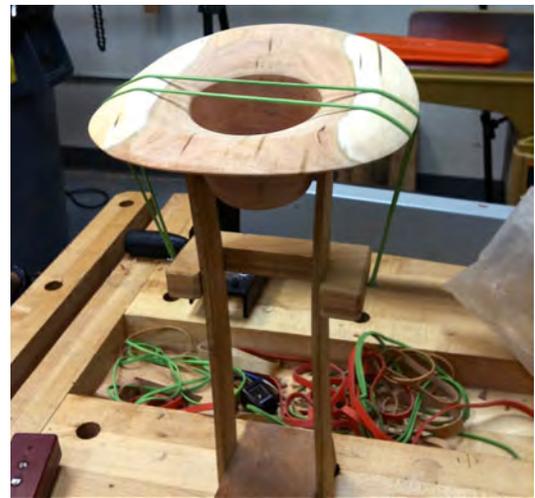
Remove hat and place in a bender and put pressure applied by rubber bands across the hat in the direction you want the piece to bend and allow the hat to dry overnight. Sand and finish with wipe on poly. Sign your piece and be proud. You have just made a hat.



I finished up my first hat just after lunch and Johannes told me to grab another piece and get to turning. So I did. He bet I could get one done quicker than the first one and I finished the second hat in a little more than an hour after beginning the process.

People, this was an absolute blast and it just makes you want to get more involved and learn new things and open your eyes to what can be done and magnify what you, as a turner, can accomplish if you just go for it.

Thanks Johannes for the pointers and tutelage and thanks to my wonderful wife for the present of the ticket to this wonderful opportunity.



JoHannes first turned wood as a child of 10 and continued throughout his life on an occasional basis. In 1977 he began to pursue the turned vessel as an art form. His efforts were simple one-piece footed and natural-edged bowls of burl or spalted wood of local origin. his work progressed from these simple one-piece turnings into more complicated vases constructed of many elements with a variety of finishes.

Recently JoHannes has returned to one-piece turnings. Only now they are not simple bowls, but hats. Hats that are not only sculptural, but hats that can be custom fitted, and when they are, they are extremely comfortable and wearable. Weighing, depending upon size, between 6 and 9 ounces. No more than common hats. Due to their unique magnetism, they are being sought by collectors and non collectors alike.

FEBRUARY GENERAL MEETING MINUTES

by: TERRY MAFFITT



Call to Order (54 members present, 2 guests)

The MSWG Membership meeting was called to order by President, Skip Wilbur. Mr. Wilbur acknowledged new members and visitors to the meeting. The club welcomed 4 new members: Tony Sodczak, Gary Hudspeth, Laura Law and Mike Yohanek. Joining the meeting were 2 visitors, Chuck Jones and Charlie Rogers.

Meeting minutes were approved and seconded.

Treasurer's Report:

Robert (Bob) Speier, Treasurer reported that the General Operating Fund balance was \$1,869.61 and the Educational fund balance was \$3,291.75. The value of the Club Assets was recorded as \$10,141.00. The club acquired a new asset, a Delta 46-460 12 1/2", 1 hp Midi Lathe with stand for \$668 at the January 2011 TAW Symposium in Nashville from Woodcraft who was using the lathe to demo tools. The lathe and stand retails for \$765. The club offered the club's variable speed Jet Mini 1/2 hp mini- lathe for sale for \$250 the lathe was sold at the end of the meeting. Therefore the basis in the new lathe Delta Lathe was \$418.

Michael Mocho returned money to the club for a demo at Mr. Wilbur's shop and club members donated \$150 back to the club. The club is pursuing purchasing smocks which would cost \$40-\$45 each and a club member volunteered to embroider patches if the

artwork or digitized embroidery file was available. Mr. Speier will contact Cynthia Black about the renters insurance to ensure the coverage is adequate to cover the contents of the assets. Mr. Larry Sefton felt the coverage was a minimum of \$15K contents for \$200 a year.

Dues must be renewed by the March Meeting or the members will be removed from the roster.

Treasurers report was approved and seconded

General Meeting Minutes:

Mid South Perspective – October and November – 60 blanks will sell at the next meeting for \$5 each. The President stated we need to develop a theme for the perspective.

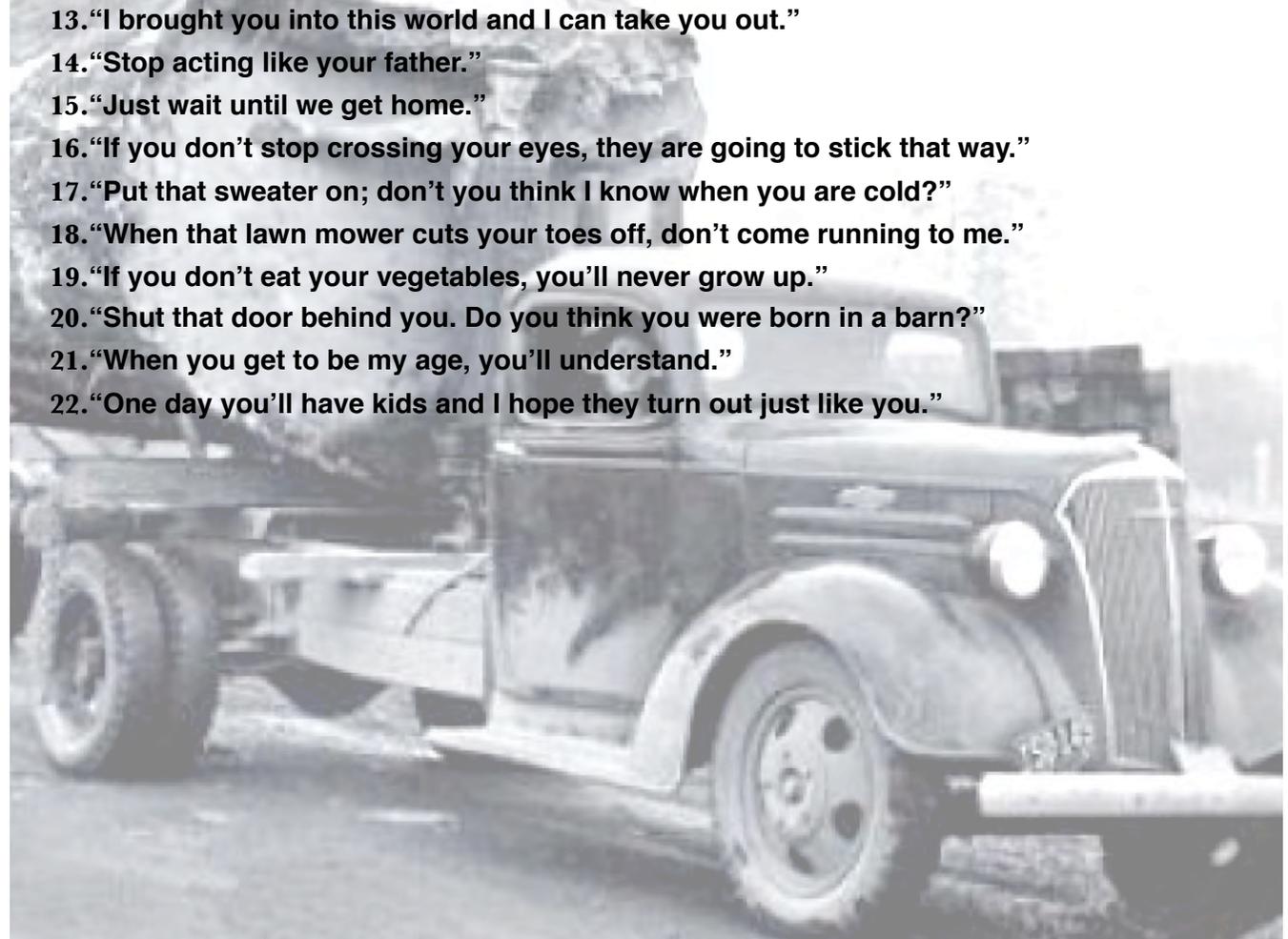
Symposiums, Schools and Classes:

16 MSWG members attended the TAW symposium in Nashville. Bill Kerns attended the Florida Symposium and stated Rudy Lopez was an excellent presenter.

The meeting roster is being passed around asking members to complete the following: 1) What tools are in your shop, 2) Would you be willing to show your tools to someone else, 3) Phone number. Thirteen members filled out the sheet and the club secretary will pass the sheet out again at the next meeting to allow other members to share what tools they have or prefer to use.

**WHAT MY MOTHER TAUGHT ME:**

1. "If you're going to kill each other, do it outside, I just finished cleaning."
2. "You better pray that will come out of the carpet."
3. "If you don't straighten up, "I'm going to knock you into the middle of next week."
4. "Because I said so, that's why."
5. "If you fall out of that swing and break your neck, you're not going to the store with me."
6. "Make sure you wear clean underwear, in case you're in an accident."
7. "Keep crying and I'll give you something to cry about."
8. "Shut your mouth and eat your supper."
9. "Will you look at that dirt on the back of your neck."
10. "You'll sit there until all that spinach is gone."
11. "This room of yours looks as if a tornado went through it."
12. "If I told you once, I've told you a millions times, don't exaggerate."
13. "I brought you into this world and I can take you out."
14. "Stop acting like your father."
15. "Just wait until we get home."
16. "If you don't stop crossing your eyes, they are going to stick that way."
17. "Put that sweater on; don't you think I know when you are cold?"
18. "When that lawn mower cuts your toes off, don't come running to me."
19. "If you don't eat your vegetables, you'll never grow up."
20. "Shut that door behind you. Do you think you were born in a barn?"
21. "When you get to be my age, you'll understand."
22. "One day you'll have kids and I hope they turn out just like you."



Creating Harmony through Repetition and Contrast

Bonnie Beaver - University of Memphis

Throughout the millennia of human existence, people have sought to satisfy certain needs that enhance their experience of life. These needs manifest themselves in a desire for harmony.

To achieve harmony in our lives and by extension in the art that we create, we seek a balance between similar and dissimilar elements. By using repetition [also called rhythm], we establish recurring elements that create calm and repose. By using contrast [also called variety], we introduce the thrill experienced through change and diversity.



BONNIE BEAVER

Artists repeat similar elements to unify and tie things together, thus creating sameness that is familiar and soothing. Rhythmical uniformity, however, will result in boredom, if stressed to a great extent. For this reason we want to explore the excitement of the unexpected. This comes in the form of contrast, which stimulates visual interest.

Anne Copeland, a fiber artist, said, "In the canvas of life, a flat landscape would be pretty boring. It is the valleys and the mountains that help us to appreciate the flatlands. It is the dark that makes us appreciate the light, and the cold that makes us appreciate the warm." Robert Henri, an artist and art teacher, echoed this sentiment: "A curve does not exist in its full power until contrasted with a straight line."

Ultimately, good design is a blend of repeating elements that unify and contrasting

elements that provoke curiosity and attention. Contrast covers a wide range of possibilities that might include warm against cool colors, light versus dark tones, a rough texture seen beside a smooth surface, simplified areas played alongside complexity, a shiny surface aligned with a matte one, open structure adjacent to closed form, a bright color in opposition to grays, and so on.

Yet, if pushed too far, contrast creates confusion and instability. As the great painter Henri Matisse said, "The eye must not be fatigued by contrast."

In evaluating a finished piece, consider the overall effect. Study it from different angles--up close, from a distance, even with the use of a photograph--in order to gain a fresh perspective. Ask yourself: Is it boring and in need of contrast, emphasis, or a focal point? Is there enough diversity to create a bold statement? On the other hand, is there too much going on, resulting in confusion and a lack of integrity so that more repetition or even simplification is needed? Matisse referred to harmony in his paintings in this way: "All that is not useful in a picture is detrimental. A work of art must be harmonious in its entirety; for superfluous details would, in the mind of the beholder, encroach upon the essential elements."

During the creative process, we make endless choices. An underlying sense of the interplay between repetition and contrast provides helpful insights that enable us to review the strengths on which we can develop our ideas as well as the weaknesses that may need to be resolved in order to achieve a more harmonious result.

Bonnie Beaver received her Master of Fine Arts Degree from the University of Georgia. She is a painter, who has taught watercolor, acrylic and oil painting, drawing and composition, figure structure, and printmaking. She has written articles about her artwork that have been published in national and international journals. Her acrylic paintings, drawings and pastel paintings have appeared in juried exhibitions both nationally and internationally. She is professor emerita from The University of Memphis and now enjoys a blissful retirement working in her yard and taking pleasure in her numerous pets.

FEBRUARY 2011 INSTANT GALLERY



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JERRY HOSIER



JOHN WILLIAMS



UNKNOWN

TURNING 25 INDIVIDUAL COLLABORATION PIECES



DENNIS PAULLUS



DENNIS PAULLUS



LARRY SEFTON



JOAN KELLY



LARRY SEFTON



SKIP WILBUR



FEBRUARY 2011 PRESIDENT'S CHALLENGE UNUSUAL GOBLET



JIM TUSANT

MATT GARNER



TERRY

MAFFITT

MIKE MAFFITT



LONNIE

EPPERSON

CLIFF VALENTINE



BILL HANDLER

BILL SHAW



DENNIS

PAULLUS

LARRY SEFTON



JERRY

HOSIER

LARRY SEFTON



SKIP WILBUR

KEITH BURNS



SKIP

WILBUR



JOHN

WILLIAMS

UNKNOWN

JERRY HOSIER



Dale Larson gave a two day demo in which he illustrated the correct way to take apart a tree to get the best parts out intact, showed how he roughed out a bowl and finished a bowl from a twice turned blank. The next day he demonstrated a Vicmarc oval chuck he had brought along. Talk about a great weekend, this was it. Dale, thanks for taking the time to share your talents with MSWG and your obvious love for our hobby.

MSWG





I recently had the privilege to attend a demo by Keith Burns in Louisville, KY. Keith had been invite to demo at the Louisville club by president Robin Costelle and I went along to support and help Keith with the menial tasks of the demo. Both Keith and I were welcomed with open arms and great anticipation of Keith's demo.

As always Keith did a great job showing his talents turning his "Flat Top Box & Hollow Forms." Keith showed off his secret weapon for turning finials (he cheats) and his method of finishing. I noticed a great deal of interest in all of his presentations.



The Louisville Club hold their monthly meetings at "Choice Woods" across from the Louisville Football Stadium, an impressive venue in itself on the 2nd Sat of the month. It was interesting to see how different clubs operate. One thing they did that worked out well was a "Show and Tell " of their Instant Gallery, proud participation by the members. Should you be in the area take the time to visit their club, you'll have fun.

Keith and I also had the privilege of visiting Robins home, shop and his outstanding family. Robin lives way out in the country side of Louisville in a beautiful log cabin style home. You wouldn't believe the countryside view he has from his home and shop with more wood to cut down than you can imagine. What a lucky guy.



For a seventh year, the Woodcraft stores from Boston to Honolulu are inviting the general public to participate in a pen turn-a-thon to craft high quality pens for American servicemen and women actively deployed overseas, as a reminder that people back home remember and appreciate their efforts, company officials announced.

Since the program's beginning in January 2004, more than 35,000 customized pens have been created and sent to members of the armed forces from Woodcraft customers, employees, and others. Each year the program has grown, and the responses from the stores and the public has been amazing. "There are so many service people around the world, and we know they appreciate having a special gift from home," said Peter Parker, Woodcraft's program administrator.

We encourage hand-written notes to the troops be enclosed. Thank them for their service and sacrifice. Let them know why they are receiving it, and from whom. Tell them what kind of wood the pen is turned from, etc. We have received many thank you notes back from the troops for our participation and support of this program.

MSWG will begin encouraging it's members to donate their time and wood scraps to further this cause beginning at the March General Meeting. Please participate and give generously.



2011 UPCOMING DEMONSTRATIONS & EVENTS

• **March 26th**

- **March General meeting : Demo by Bill Kearns, "Bowls from Boards".**
- **Dennis Paullus at the Woodwork Shop "Embellishing Turned Vessels".**
- **President's Challenge: Enhanced Bowls.**

• **April 23rd**

- **April General Meeting: Demo by Mark Sillay of Atlanta.**

• **April 29th, 30th, May 1st**

- **Southern States XI Woodturning Symposium.**
- **www.southernstatessymposium.org**

EMBELLISHING TURNED VESSELS
Dennis Paullus



Saturday, March 26
1 - 4 p.m.
Class fee: \$35.00 includes
\$10.00 Class cash.

TIPS AND TRICKS

GRR-Pipper

Every once in a while you come across a wood working product that jumps out and says, "You need me". I first saw the GRR-Ripper at a woodworking show about 10 years ago. Since then, I'm on my second one and have given some away as presents to family members. Yes, I have dinged up my first one, however I still have my fingers. This push block will straddle the table saw blade, slide along the fence keeping you out of harms way. It will cut as thin as 1/4 inch and with an optional side leg will allow a cut as thin as 1/8 inch. They cost around \$46.00 (cheap finger insurance). Check them out at:

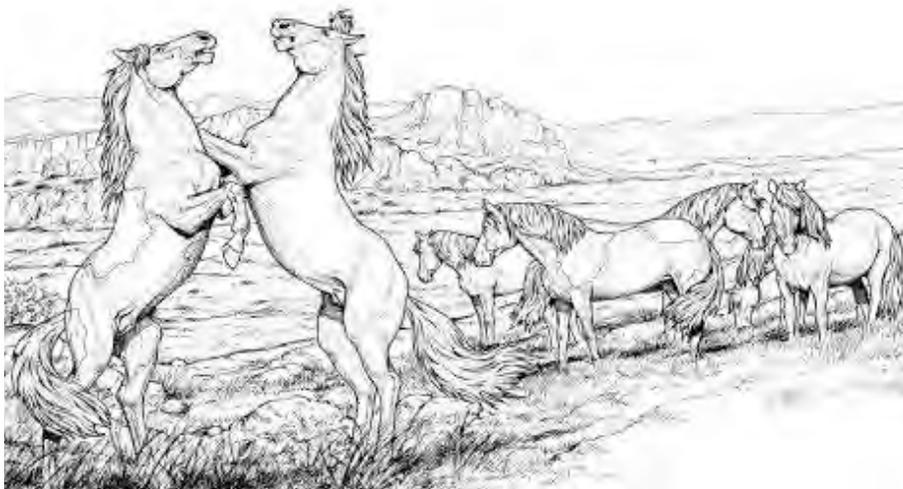
<http://www.microjig.com/>

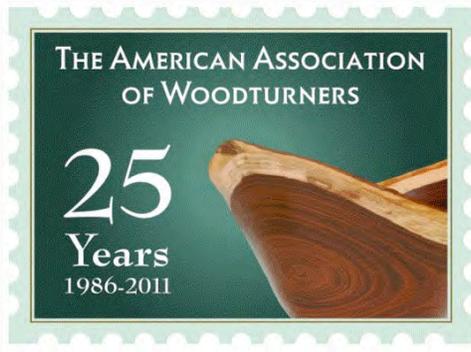


Looking For Art?

Not an artist? Well welcome to the the club. Question becomes, how do I enhance this piece with some sort of artistic design? There are lots of places to go to find designs that will fulfill your vision of what you intend to enhance your piece. These are but a few suggestions.

1. Do a Google or Bing search for images. Say for example you need a design of a sunflower. Search for images of sunflower clipart, sketches, tattoos (yes, believe it or not), embroidery designs, lace patterns.
2. Look in Craft magazines and art books
3. Look in children's coloring books. There is a huge selection on Amazon.com of Dover coloring books all for under \$4.00.





American Association of Woodturners

MY WOODTURNING HABIT

When people ask me why I spend so much time standing at my lathe, I try to come up with suitable answers: I like working with my hands, I love wood, it's better than daytime TV ...

But, the real answer, I have to admit, is that woodturning is addictive. It's not that I need a 12-step program (yet), but there isn't any other way to describe why I feel compelled to pull over to that interesting sycamore log I noticed beside the road, chain-saw a blank and mount it between centers, and find out what's hidden under the bark. I almost always learn something new with every piece, even when it's not a keeper.

Now, while the AAW isn't in the business of promoting addictive behavior, it genuinely wants to serve the needs of its members who get great satisfaction from taking gouge to grain. As a newcomer to the AAW Board, I have been gratified and encouraged by the deep dedication that my fellow Board members exhibit as volunteers to the organization, and the many unpaid hours they give in very hard work on its behalf. Yes, we debate and disagree, we cajole and chide, but we also compromise and move

forward in what we believe are the best interests of all AAW members.

The AAW is a little like my sycamore log. There's a lot of good to be found when you explore what's inside - beyond the excellent symposiums, the superb journal, the educational opportunity grants, and more. I am confident that AAW is poised for growth and positive change that will serve you, the turners who support the work, in ways that you will welcome and appreciate. And when you have constructive suggestions to offer or concerns to air, we expect to hear from you.

In the meantime, if you find yourself ordering jugs of green wood sealer by the gallon, or skipping lunch because you have to get the arc of that curve just right, you just might be the latest victim of that old woodturning habit. As addictions go, that ain't bad.

Stan Wellborn

American Association of Woodturners

WANTED

- Wanted:
- 1) a set of 75 mm jaws for the Nova Chuck
 - 2) a used Nova Chuck body (or other brand which Nova Chuck jaws fit)
 - 3) used 14 - 16 inch variable speed lathe (for bowls - short bed is OK)

Contact: Ray Tanner at 901-682-9771 or rltanner@uthsc.edu

