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**PRESIDENT'S CHALLENGE
ENHANCED BOWLS**



**MARK SILLAY
April 30th, 2011
DEMONSTRATOR**



Mike Maffitt: Editor



April 30th, Demonstrator MARK SILLAY



There is no better way to finish out the month of April but to have, I believe, one of the best woodturning instructors in the country join us for a demo and a "hands on". During my first woodturning class at John C. Campbell four years ago, Mark was one of the instructors. I have since gotten to know him and have visited his warehouse/studio a few times in Stone Mountain, GA. Before retirement Mark was an arborist and still has a huge networking supply of domestic hardwoods available to him. His business partner imports Australian and New Zealand burls and exotic woods which is stored in half his warehouse. Mark mostly deals in domestic hardwoods.

Mark's studio houses six mid-sized lathes. He holds classes in woodturning as well as sells his pieces out of his studio. He enjoys teaching and his enthusiasm for this craft is contagious. I am excited about this opportunity and looking forward to having you meet and play behind the lathe with him.

The following comes from his web site:

"When I was about six years old, my father gave me a set of hand tools, an old packing box with a vise mounted on it for a workbench and scrap wood. With his loving instruction and patience throughout my youthful years, I grew to appreciate tool skills, freedom of design and superior quality finish work.

Now I enjoy recycling native Georgia woods. I maintain a large supply in a warehouse in the form of logs, burls, bowl blanks and cut blocks. I share the warehouse space with my good friend and woodturning artist, Steve Potts. He owns Lee Tree Woodworks specializing in imported burls, slabs, cut blocks and pen blanks. Also located in the warehouse building is my woodturning studio and instruction room. I give lessons by appointment and we host "hands on" workshops by nationally known woodturners.

I love using the lathe to transform recycled woods into useful items and artistic objects. Being basically self taught on the lathe, over the years I have advanced my woodturning skills. After turning many basic bowls, etc., I found a desire to create smaller and finer turned objects. I had the privilege of meeting Cindy Drozda. She inspired me with her unmatched skills and I thank her for helping me transform my woodturning life into a joyful journey.

I find satisfaction in both the creative process and in overcoming the challenges to complete fine quality finished work. I especially enjoy using a razor sharp spindle gouge and watching the shapes evolve while I'm creating intricate turnings. Donating to charities, teaching and demonstrating fulfill my giving spirit. I continue to be awed by what nature has created in wood and am proud of my efforts to preserve and recycle. At schools and art and craft



shows, I take a mini lathe on which I turn wood as an educational experience for children. I make simple toys and ornaments for them to paint and decorate. I see the wonderment in their eyes as I reveal the toy from the wood. Doing this continues to fascinate me and bring me joy.

I am a member of the American Association of Woodturners and the Georgia Association of Woodturners. I consider myself a very blessed man with a supportive wife, family and many wonderful woodturning friends.”

- Mark Sillay

A LITTLE HUMOR

A distraught senior citizen phoned her doctor's office. 'Is it true,' she wanted to know, 'that the medication you prescribed has to be taken for the rest of my life?'

'Yes, I'm afraid so,' the doctor told her.

There was a moment of silence before the senior lady replied, 'I'm wondering, then, just how serious is my condition, because this prescription is marked 'NO REFILLS'.'

SHOP TALK



VINCENT "MIKE" GILBERT

Each shop I visit has interesting features and Vincent 'Mike' Gilbert's is no exception. His extensive array of machine and hand tools (minus a band saw) are mostly stored in his carport utility room. For use they are moved into the carport,

dictating that most of his flat work is done in the warmer months. However, he turns



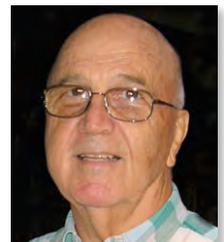
year round as his Model 1752 (midi) Shop Fox lathe is located in an unfinished (self built) room of his home. In addition, the room contains a heavy-duty press, a shop vacuum and a homemade air filtration system with double filters and a window fan. His cyclone chip collector (also homemade) reduced his vacuum filter changes by about



85%. Mike is considering a sturdier lathe to handle heavy blanks for larger pieces.



Ray Tanner



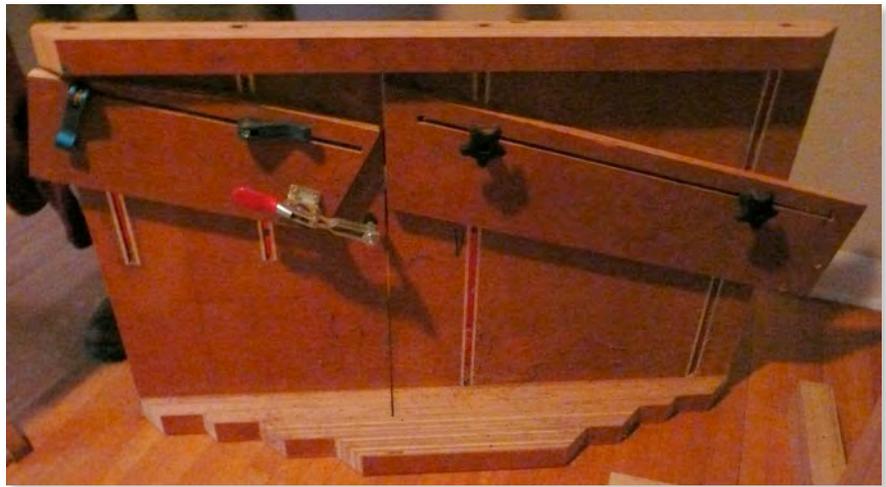
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THE MID-SOUTH



He has built fine furniture for about 30 years, but is now wondering where to purchase local hardwoods after the recent closure of Colco and Craig. I suggested the Woodwork Shop due to their increasingly large stock.

Mike began turning about 3 years ago doing segmented work, but lately he's gotten more interested in bowls and hollow forms from downed neighborhood trees



(e.g. oaks, walnut, pecan, magnolia, chestnut). He allows blanks from these trees to check and fills the checks with epoxy containing contrasting color sawdust or graphite, yielding interesting patterns. He has given many bowls to fellow workers at the American Tobacco Co. For accurately cutting segments he made a tablesaw sled with runners beneath and angled clamps on top. Freshly glued segments are held with rubber bands or plastic ties, and glued rings are clamped in the press. Titebond is his first choice of glues, but he occasionally uses faster setting Gorilla.



Mike likes the EWT carbide cutters, but made his own tool shafts and handles.

He sharpens his turning tools, chisels, plane blades, knives, etc. almost entirely by hand using sandpaper glued to granite floor tiles or a granite block. These remain flat and do not cup as the grit wears off. His sturdy workbench was inherited from his grandfather.



Mike's shop presents an excellent example of innovation and creativity for how to have a shop without having a shop and still produce fine woodwork.

WOOD SPIN



THE SCARY SKEW CHISEL

In the world of woodturning, many “experts” proclaim the scraper to be too easy to use, and thus, if you use a scraper, you will never develop as a woodturner. The same experts proclaim the skew chisel to be too difficult to use and, if you try to use a skew you will become discouraged and never develop as a woodturner. Well, experts, I believe you are wrong on both counts.

In August of last year, Wood Spin addressed the issues involved with using scrapers and now we will turn our attention to the skew chisel. First, let me provide full disclosure and disclaimers -- I am not an expert with a skew chisel; in fact, I am not even very good with a skew chisel. However, for the last year or so I have forced myself to do more and more with the skew and I am gaining confidence with this valuable tool. I have learned that a skew is the best tool for a lot of turning tasks, not just an alternative to some other tool.

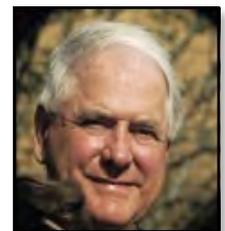
Much of what I formerly did with parting tools, spindle gouges, and roughing gouges is now being done with one of my many skews. You

need to have the right size and shape skew to perform certain tasks and that is a big part of using and enjoying skews.. I have small Rosand 1/4” skews and I have one of those monster Lacer (1 and 3/8”) skews -- plus at least six others in between. One I use a lot looks more like a chisel than a skew, but the cutting edge is skewed, so it counts.

Let me share with you some of what I believe I have learned about skews and their use (all of you world class wood artists can skip on ahead to the next article)

First, just start out with the simple cuts -- in fact, you will find these cuts to be easier with a skew than with any other tool

Emmett Manley



(cont. on next page.)

1. V cuts for marking out areas and for parting off smoothly
2. Facing cuts because no other tool will clean up wood in a tight spot
3. Rounding off the ends
4. Roughing cuts -- just using a big skew to remove wood
5. Scraping cuts, when making boxes or miniature birdhouses, etc. -- used to make the shelves required, etc.
6. Peeling cuts where the skew is angled up and where as Alan Lacer says, "it gets under the wood" -- this is a great wood removing cut and it is different from scraping.
7. Using the point of a skew to get into areas where other tools cannot venture

At this point you might be thinking, OK, everyone uses skews for most of these applications but I don't consider that as turning wood with a skew. Well, it is. If you want to venture into other uses, it is not a big leap, mostly depending upon having the right size skew and remembering to keep on the bevel as much as possible. Supported cuts are always preferred to a direct entry, but sometimes you have to "come in from outer space" and, if you are not careful, this is where you can get one of those famous skew catches or skates.

The signature use of a skew is the planing or smoothing spindle cut, where the middle part of the tool is used while on the bevel to smooth and even burnish long stretches of wood. I had trouble with this basic cut until I did two things -- I got a larger skew and I moved the tool rest up to where I was planing almost horizontally. A larger skew helps a lot of cuts because it reduces the likelihood of catching one of the skew points in the wood. Remember, with a skew you make these cuts using the middle or lower third of your tool face, staying away from the catchy points.

One day when you are just removing wood, put your roughing gouge aside and practice with your larger skews. You will be surprised at how easy this can be. And go ahead and get a few catches, on purpose, so you will learn how to cause them and thus learn how to avoid them. Nothing beats practice. Throw a limb on your lathe and see what you can make, using

only skews. You will be surprised at what you can accomplish and what you will learn about controlling these tools. You won't have to memorize when to have the long point up or down, all of that will become obvious to you as you practice and experiment.

Once you master the planing or smoothing cut, you will be ready to make the same cuts on a curved surface. Remember to curve with the surface, thus keeping your bevel on the wood. You can learn to do this by practicing making beads (after making V cuts to establish the boundaries), then round off the wood when making parting cuts, and pretty soon you will feel ready to use the skew as a primary tool, not just a good assistant -- making eggs is good practice.

By this point, you are probably reacting in one of three ways: (1) I knew all of this, (2) I don't want to fool with skews any more than I have to, or (3) this is interesting and could be important. If you are in Category Three, I suggest you watch Alan Lacer's basic DVD on skew use (Dark Side and Bright Side) and start using skews more. Make V cuts, do much of your parting off with a skew, round adjacent wood when you are parting off, do facing cuts with a skew rather than with other tools, start planing wood and you will see that you can obtain a 600 grit finish. Before you know it, you will feel pretty good about using skews, and then WHAM, a catch or skitter across your wood. Just stop, catch your breath, mutter a bit if you must, and learn from your mistake.

Also, the December, 2010, issue of Woodturning contains an interesting basic article on using the skew chisel. This is a little different approach from Lacer's DVD, but the two resources are complementary.

Sharpening a skew chisel? Fortunately, we have run out of space and I will leave this topic for others to address. There is much controversy about sharpening but everyone agrees that skews should be sharp, really sharp. Many people never use a grinder, just a diamond card and/or a stone. However, Oneway provides a skew jig for their Wolverine system and I like it for certain skews.

THE PRESIDENT'S CORNER



What an exciting month it has been, a lot of woodturning activities and announcements to report. Our MSWG group is a growing family. I continue to see new faces at every meeting, please extend a warm welcome to our new members and guests.

What a great honor it is to have two of our club members as finalists in the Choice Woods National Woodturning Championship, Keith Burns and Jim Atkins. At the buzzer it was the jump shot

of Keith Burns that got him the National Championship with his piece "Heart Vine". Congratulations Keith.

Pens for Troops – We received 50 pen inserts from Woodcraft in Nashville and the local Woodwork store in Bartlett has added 50 pen wood blanks. We passed out all 50 at our March meeting and I thank all who volunteered to turn a pen. Once you have finished please turn them in to Polly Stone so we can receive a new batch. Please put the finished pen in a plastic sandwich bag along with a short note of thanks and your address or email so the troop can send you some

(cont. on next page.)



Skip Wilbur



correspondence. When we receive notes and letters from the troops we will display them at our club meetings.

Bill Kearns did a wonderful job in the demo on how to turn a bowl from a board. During his demo I kept thinking of the numerous design opportunities there are by gluing up different colored woods and a way to reduce the scrap wood pile. Not much waste wood was there? To pick up this technique we learned the president's challenge for April will be a bowl from a board and in addition some turned Easter eggs. Just another eggscuse for a bowl.

Date change – We have two dates to mark on our calendars. The meeting in April will be April 30th so as not to conflict with Easter week end and June has been changed to June 18th so as not to conflict with the AAW annual symposium.

The April 30th meeting will be an all-day meeting. We will have Mark Sillay doing a demo in the morning on tools, tool control and finials. Afternoon we'll have some lathes set up for a "hands on". I encourage some of our new turners to participate, bring in some of your favorite tools, some safety glasses along with any problem areas you may be having. Mark will straighten you out. You want to learn a new procedure, try it with Marks guidance. Remember this is free; you won't get a better deal than this anywhere. I also encourage the more experienced turners to also participate. If you have a wood turning problem area that needs honing let's work on it. Just keep in mind that in order for you to turn behind our lathes you must be a member of AAW for insurance reasons. So bring some lunch money and plan on spending a day with Mark, April 30th.

Tips/Techniques/Sources – During the month if you come across a different way of achieving a woodturning task, write it down and share it with us. If you come across a new product or a new supplier share that with us as well. Let's talk about it at the meeting and write a short sentence or so on a paper and submit it to Mike Maffitt to be put in the newsletter.

So I'm at my desk drinking my coffee and surfing the web site of AAW and they preview the upcoming issue, April Journal (Vol. 26 - No 2). Wow, I recognize a club members name, Emmett Manley who published an article, "Fascination With Friction – Turn and Burn". Congratulations Emmett.

Schools/Classes – At the March meeting I called for any participants who attended a school or a class since the previous meeting. We had 5 people who had attended 4 different schools or classes. We had some fun with this and what a great way to share the information and experience of attending a school or class.

Stuck in a rut? Let's try something new. Some of the fun I have as a woodturner during this time of the year is to open up my shop, get some fresh air, turn up my music, turn on the lathe and experiment either with a new technique or an enhancement. If you get to try something new this month let's talk about it at the April meeting.

"Be not the slave of your own past. Plunge into the sublime seas, dive deep and swim far, so you shall come back with self-respect, with new power, with an advanced experience that shall explain and overlook the old."

Ralph Waldo Emerson.

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THE COBBED WEB

TURNING WITH A VOICE

How many times have you been browsing the galleries in WOW or on the AAW Website and come across a photograph of a woodturning and immediately you know, without reading any captions, who the artist is who created the turning.

Their pieces are always just so and you will always recognize them the moment you see them. Why? What sets them apart from other turners?

Always the case is individualism. That piece says, "this person did this." If you browse these websites often you will find you have a remarkable ability to discern artists and their pieces. After you come to this sudden realization, you begin to see what sets their pieces apart from other similar turnings.

The piece above says "J. Paul Fennell", through and through. The carved,

pierced and textured trademarks are items I can pick out as soon as I see his pieces.

If you find the time, browse through some of these galleries. Chances are you will be able to pick out several artists by seeing their pieces alone.

For instance, Ed Koenig's photographed pieces are so well done that there are very few people that can match his photographic ability together with pieces so well turned and finished that they immediately stand out when I see them.

**Mike
Maffitt**



(cont. on next page.)

Our very own Keith Burns has carved out a niche in the turning world where his “exclamation point” finials set his pieces apart from all the others. I know when I see one of Keith’s pieces because of how I mentally process the image. Dennis Paullus has also created his voice through his carved hollow forms and bowls.

Many other turners come to mind without a moment of thought such as, David Ellsworth, Molly Winton, Cindy Drozda, Rude Osolnik, Johannes Michelsen, Doug Fisher, John Jordan, Binh Pho, Derek Weidman, Tania Radda and many others.

Why are these woodturners so different than you or me? I think that one can describe each of these artists as having the passion to pursue one vein of design in the way they produce their work and even though details may vary ever so slightly the signature design or technique is still there.

How do you develop that signature look? I’ve gone five years back looking at the WOW picture archives and through that experience the development of an artist’s form becomes evident through small transitions and tweaking of form. These people didn’t get to be well known by doing one-offs, they created multiple versions over years of work until their pieces developed their own voice.

Is there room in the turning world for new voices? Absolutely. If you persevere and are driven to perfect a form or idea and can’t wait to get another piece started. You might hear ruminations about the ‘voice’ your artwork has. Dream big, turn often.



A



B



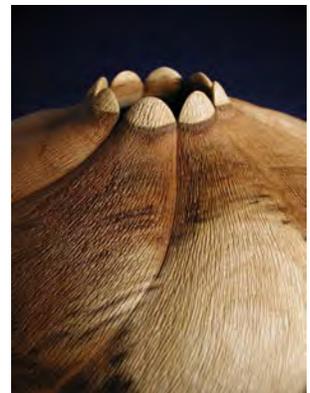
C



D



E



F



G



H

(cont. on next page.)

These are artists I recognize at a glance. See how many artists you can match with their signature pieces.

- 1. Tania Radda _____
- 2. Dennis Paullus _____
- 3. Andy Dipietro _____
- 4. Andi Wolfe _____
- 5. Jim Adkins _____
- 6. Pascal Oudet _____
- 7. Marilyn Campbell _____
- 8. Derek Weidman _____
- 9. Binh Pho _____
- 10. Ed Koenig _____
- 11. Keith Burns _____
- 12. John Jordan _____
- 13. Trent Bosch _____
- 14. Doug Fisher _____
- 15. David Ellsworth _____
- 16. Johannes Michelsen _____
- 17. J. Paul Fennell _____
- 18. Rude Osolnik _____
- 19. Molly Winton _____
- 20. Cindy Drozda _____



I



J



K



L



M



N



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P



Q



R



S



T

MSWG AUCTION REPORT



Although this report is long overdue, I am going with *"Better late than never!"*

At our Christmas Party Auction, a unique item appeared from one of our own – Dennis Pallus. In a fit of brilliance, Dennis found a way to share his experience with one, or more (to be explained), interested club member(s) and benefit the club as well.



Through the gift of a beautifully figured 8.5" platter entitled "A Gift of Time," Dennis

offered approximately 3 hours of personal instruction on any subject-area of woodturning in which he has worked. The instruction would be held by the end of March, 2011 at the workshop of choice: Dennis's or the recipient's. As for the caveat of "one, or more," Dennis explained the offer was for an individual or a group totaling up to four.

I must acknowledge that my wife has continuously encouraged me (us) to attend any seminar I have mentioned. However, I steadfastly hold to the idea that my very limited amount of personal turning-time is better used in personal-instruction than observation. Thus, as Dennis explained his concept, I turned to her and she agreed with my unspoken plea.

I entered the bidding and very shortly Larry Sefton joined me as a multiple-student alliance.

I accepted and (cut to the chase) we were high bidder(s) and the club got our money.

On January 23, we met at Dennis's shop. Larry was prepared with his written list of topics. I came with a "sponge-mind" prepared to soak up any information Dennis would spill. In a nutshell, we got everything we expected and a bit more. Starting with a tour of his personal collection, we saw techniques I have seen only in pictures. In the shop we picked up tips on tool sharpening, tool selection, and got a demonstration from bowl blank preparation through turning to

embellishment/finishing. Including critiques of two of my largest pieces to date, Dennis answered or demonstrated all that we asked. For me, Dennis chose a blank and got me started on a natural-edge bowl that he challenged me to finish and display to the club.



Alas, my limited turning-time has kept it from completion by his deadline. I promise to complete the piece and bring it to instant gallery.

For now, this recounting is intended to inform those who weren't able to attend the party, our club is alive and well, innovative, and supportive of our membership at all levels of experience.

And remember, should one not attend one of our events, even (or especially) an auction, one could miss taking advantage of a fit of brilliance!

**Joseph
Voda**



MARCH MEETING MINUTES



Call to Order (50 members present)

Visitors: Phillip McRibbon, Scott Fuller and Ryan Fuller

New Member: Larry Cutliff

Approved February Minutes: Larry Marley, Ray Tanner

Financial Report: Bob Speier, Treasurer
An itemized list of income and expenses from 2/16/11 through 3/22/11 was posted on the bulletin board.

Income	\$524.13
Expenses	\$417.83
Net Increase	\$106.30

Account Balances:

Checking Account	\$1,975.78
Education Fund	\$3,291.88
Total in Bank	\$5,267.66

The club's non-monetary assets total \$9,691.00. Overall assets total \$14,958.66. Income will drop off because of dues. If club member dues are not paid the club member will be removed from the email list and roster. Dale Larsen did not charge a demo fee while he visited our club. The club split his

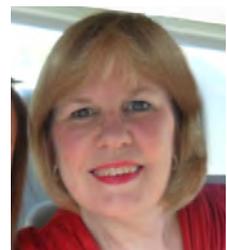
expenses with the Chicago club. Motion approved and seconded.

School or Class Report: Jim Tusan attended a class at Choice Woods in Louisville (5 1/2 hour drive) with Jimmy Clewes. The class cost \$400 for a day of 1 on 1 attention for 7 students, complete with 7 lathes. The class included: tool techniques, goblet, decorative bowl piece, which was dyed, platter and lidded box to demonstrate a perfect seamless fit.



Keith Burns had a demo and his piece won the final four of Choice Wood's Final Four National Woodturning Champions Trent Bosch award. See Choice Wood's website here: <http://www.choice-woods.com/>

Terry Maffitt



Terry Lafferty attended John C Campbell in Brasstown, N.C. and attended Dale Larsen's class. Terry jokingly admitted he received a "special award" for a less than successful bowl. He shared his award with the club members. Terry successfully turned a sphere with divine guidance and stated Campbell's school is unique with 14 courses and great instructors. Bob Speier attended John C. Campbell's class with Nick Cook with a scholarship he received from TAW. Nick teased Terry stating, "There wasn't enough wood to teach him how to turn." See John C. Campbell website here: <http://www.folkschool.org/>



The coveted John C. Campbell P.O.S. Award



Terry's finished bowl and sphere.

Cliff Valentine attended a class in Franklin, TN with Johannes Michelsen. Cliff was the high bidder on Johannes' Range Rider



demo hat. Cliff finished the hat and bought one of Johannes' HannesTool with his famous Michelsen grind. See Johannes' website here: <http://johannesmichelsen.com/>

Mike Maffitt attended Johannes Michelsen's Mini Hat class at Woodcraft of Nashville. Terry Maffitt was the high bidder for the class at the TAW symposium held earlier this year. Mike enjoyed the class and brought 2 hats he completed during a one-day session.



Skip Wilbur attended a one-week school in Nashville with Greg Pennington to learn how to make Windsor chairs. The cost of the class was \$850. Skip shared examples of the spindles (legs) he turned and commented the legs must be uniform. When his chair is completed he will have spent 80 hours and will finish the chair with black milk paint. Greg has built over 300 chairs in his life. See his website here: <http://www.penningtonwindsorchairs.com/>

Pens for Troops: Polly Stone is heading up the project. David Sapp with Woodcraft of Franklin provided 50 pen blanks for our membership to make pens for the military. Wood turners must provide the wood, and woodworking tools (mandrel and bushing sets). Club members were asked to meet Rick Stone to obtain the blank and to return a finished pen during either the April or May meeting. Skip requested each woodturner to place the finished pen in a zip lock bag with your name and address or email address if you wish to correspond with the soldier. Additionally, please include the MSWG calling card. Last year Mike Zinser (TAW member) completed 500 pens for troops!

Mid South Perspective: Skip stated the board considered 16 suggestions for a theme and selected a combination from the list. This year's theme will be a Lidded Vessel with a Surprise Inside. The club is selling blanks for \$5 each (cherry, maple or walnut). At least 51% of the finished project must be made from this blank and other wood can be incorporated to compete

the lidded vessel. The pieces need to be completed by Octoberfest.

April: The April meeting has been moved to April 30 because Easter falls on April 24. Mark Sillay out of Atlanta will demo tool techniques and finials during an all day meeting. Each club member who participates in the hands on session during the afternoon from 1 – 5 pm MUST BE a member of AAW (for insurance reasons. http://www.marksillay.com/Mark_Sillay/HOME.html

April Tool Sale: Tables will be set up for members to Swap or sell wood working equipment during the April and October meeting. Each club member who wishes to sell something must have his or her name and price on the woodworking or woodturning equipment. Buyers should approach the owner to ask questions and/or arrange for payment.

May Meeting Demo: Three club members will demo off axis, how to make a pen and how to make coasters. Names will be announced later.

Tips and Techniques: Joel Benson described how to sharpen a chain saw link. Joseph Voda mentioned a tool sharpener made specifically for Oregon chainsaws. Terry Maffitt shared news about a sale at Hobby Lobby for Art Supplies. Skip Wilbur demonstrated a Peter Galbert Caliper which can be adjusted from 1/2" to 2 1/2". The caliper retails for \$80.

Website Newsletter May Symposium: The MSWG submitted 4 samples of newsletters and the URL to our website for competition in the 2011 AAW Symposium. Mike Maffitt (newsletter editor) requested members to contribute to the newsletter with articles of interest.

Presidents Challenge April: Bowls from boards filled with Easter Eggs.

Demonstration: Club member Bill Kearns who was awarded the MSWG 2011 EOG award demonstrated how to make a Bowl from boards. Bill served during the Viet Nam war and is employed as a Nurse. He attended the TN symposium and a FL symposium. Steve Marlow

taught him the technique. Bill emphasized the importance of protecting your lungs and eyes while turning, particularly with spalted wood. During the demonstration he used a Dust be Gone Face Mask <http://www.dustbeegone.com/dustmask.html> and a full-face shield. Bill discussed how to glue up wood strips and he utilized veneer to disguise the glue line. He emphasized using Elmers or Gorilla White glue on lighter colored woods. Bill had several examples of bowls on display made by Dan Johnson who uses a Ring Master tool (see <http://www.ringmastertool.com/PAGES/RINGMAST.HTM> . Bill also used a Rubber Chuckie during his demo which were designed by Don Doyle <http://www.rubberchucky.com/>.

Answers to the Signature Piece Quiz

- | | | |
|------------------------|-------|---|
| 1. Tania Radda | _____ | H |
| 2. Dennis Paullus | _____ | L |
| 3. Andy Dipietro | _____ | D |
| 4. Andi Wolfe | _____ | I |
| 5. Jim Adkins | _____ | K |
| 6. Pascal Oudet | _____ | O |
| 7. Marilyn Campbell | _____ | N |
| 8. Derek Weidman | _____ | C |
| 9. Binh Pho | _____ | T |
| 10. Ed Koenig | _____ | J |
| 11. Keith Burns | _____ | G |
| 12. John Jordan | _____ | F |
| 13. Trent Bosch | _____ | M |
| 14. Doug Fisher | _____ | E |
| 15. David Ellsworth | _____ | R |
| 16. Johannes Michelsen | _____ | P |
| 17. J. Paul Fennell | _____ | S |
| 18. Rude Osolnik | _____ | A |
| 19. Molly Winton | _____ | B |
| 20. Cindy Drozda | _____ | Q |

MID-SOUTH PERSPECTIVE 2011



Yes we now have a theme for our annual project (due in Oct.), ***lidded vessel with a surprise inside***. Now just a couple of ground rules,

1. first most of the project (51% min.) should be of the wood we are selling at \$5 each.
2. You may add other wood or any mixed media so as to complete this project with the "lidded vessel" theme.
3. Now as for the surprise inside, let's have some fun with this. It could be a texture, another turning, wire, glass, metal, cloth etc., well you get the picture. So lets put on our creative caps and come up with something.

"Any powerful idea is absolutely fascinating and absolutely useless until we choose to use it". - Richard Bach

MARCH 2011 INSTANT GALLERY



**D
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Maple hollow form turned with 1" thick walls and heavily carved and sandblasted.



**J
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Oak hollow form, wet turned and carved. The piece was sealed on the ends with thin CA and kept in a plastic bag while not being worked on to reduce any checking.



**C
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Cliff won the bid on the Johannes Michelsen hat at the Nashville demo. The hat is made of cherry and is the "Range Rider" style. Sanded and finished by Cliff.



**H
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Cedar platter with a beautiful covered inside lip.



**M
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These are a pair of cherry mini hats turned at a Johannes Michelsen "hands-on" class taken in Nashville.



**H
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Black walnut platter with simple clean lines.



**D
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Maple Egg box with an artistic surround base.



**R
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Samples from a coaster project Ray has been working on in various woods and an egg cup in walnut.

MARCH 2011 PRESIDENT'S CHALLENGE



ENHANCED BOWLS



Maple bowl in a well-formed classic style.

**B
R
A
D
D** McCOLLUM



Terry went to John C. Campbell and spent the week learning how to turn a bowl and this is the beautiful result. A myrtle salad style bowl with a turned sphere which was also turned during the week.

**T
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Y** LAFFERTY



Rosewood footed bowl with a nice sweeping line to the foot.

**T
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S** DOROUGH



A bradford pear shallow bowl with pyrography enhanced rim.

**R
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C
K** STONE



Spalted Hickory natural edged footed bowl with fantastic coloring.

**T
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S** DOROUGH



A pine footed bowl with ogee swept sides.

**H
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R
D** MALONE

(cont. on next page.)



A lovely magnolia finger bowl with gold leaf highlights.

**J
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M TUSANT**



A honey locust bowl with dyed and carved outside and natural inside with a pair of turned spheres.

**S
K
I
P WILBUR**



This is Terry's first bowl and a natural edge one at that. The wood is pecan.

**T
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Y MAFFITT**



This is a piece of Big Leaf Maple Burl, beaded, dyed, pyrography added and copic pens used to color the basket weave.

**M
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K
E MAFFITT**



Poplar footed bowl with a nice rim detail.

**M
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T GARNER**



A footed walnut ogee shaped bowl with a nice set of walnut eggs.

**R
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C
K GILLESPIE**

MARCH DEMO



BILL KEARNS BOWL FROM A BOARD



Bill Kearns

Bill Kearns delivered an informative and well thought out demonstration in the March general meeting. He was very organized and presented the subject matter extremely well.

The idea of this presentation is to use scraps that a woodturner would not normally use for anything other than a pen blank. Gather your boards together and glue up a wood blank with whatever pattern you might like. It is important to note that the finished thickness of the glued up board will be the size of the starting wall thickness. Plane your board down to the desired thickness and measure the final result.



Draw a circle equal to the thickness of the tenon. Measure the thickness of your glue up and mark lines from the tenon line you already marked outwards using all the board. Each line will be equal to the thickness of the glue up. (If your board is 3/4" thick each concentric circle will 3/4" from each other).

Using an angle gauge like example at right part the blank starting at the outside and work your way in until you reach the tenon line.





Bill Kearn

This is your stopping point. Use a small parting tool to eliminate any binding. The smaller tool cuts through the pieces easier.

Assemble and glue up the concentric sections to form your bowl carefully sanding and leveling your glue up so you won't have any gaps in your glue up.

After your assembled bowl is dry, mount the pieces back in the lathe and turn as you would a normal bowl.

If you want a wider rim, use two segments of the outside and finish the rest normally cutting all of the lines to the tenon. This is the method Bill demonstrated and that is shown in the lower left photo on this page.

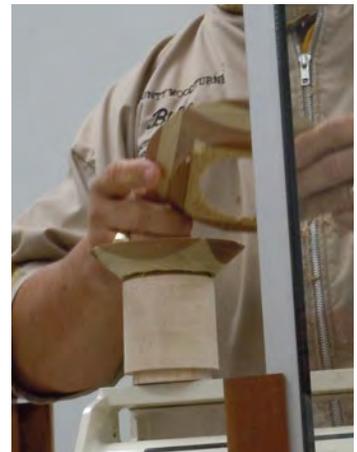
Considering your ability to dramatically change the looks of your finished bowl by altering the placement of the wood in your glue up, this is really a fascinating project.

So for all of you turners out there who would like to get rid of some of your scraps lying around your shop, pull out the clamps and get going on putting the finishing touches on one of these bowls.

This will be the President's challenge for the month of April so take the challenge and let's see what you can put together.

Thanks Bill for a great demo.

MSWG





BUILD AN INEXPENSIVE DUST SEPARATOR

For about \$5 and a couple hours time you can fabricate a cyclone type dust separator to lessen clogging of your shop vacuum filter. It increases the pickup air flow and improves overall vacuum performance. The heavier chips and dust will fall into the separator due to the lowered airstream velocity inside and are easily emptied. Commercial kits are at least \$20 and complete units \$70 or more.

Materials needed: a 5 to 10 gallon plastic bucket (or larger) with tight fitting lid, two 2" PVC elbows, two 2" PVC couplings, three to four inches of 2" PVC pipe, PVC cleaner and cement, caulking compound or plastic cement.

Construction:

1) Image A, Mark two circles opposite one another on the lid for cutting holes to fit the 2" pipe, 2)



**Ray
Tanner**

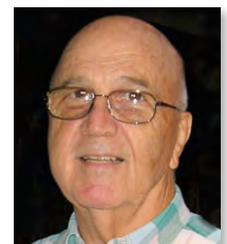




Image B, Drill a hole inside these two circles, insert the blade of a jigsaw and saw out the two openings, 3)



Image C, Smooth and/or enlarge the holes with a round file so the pipes fit snugly, 4) Cut two pieces of the PVC pipe (just long enough to join a coupling and an elbow with enough separation for the lid thickness), 5)



Image D, Cement each PVC pipe section into a coupling (cleaning first), 6)



Image E, Chuck each pipe with the coupling toward the tailstock and taper the inside of the pipe so that the 2.5" vacuum hose couplings fit snugly (they fit too loosely in the couplings), 7)



Image F, Insert the pipes with couplings into the lid and cement the elbows onto the protruding pipes on the underside of the lid so that both are facing clockwise (or counter-clockwise), 8) Add caulking compound or plastic cement to the lid top and bottom around both pipes to secure them, 9)



Image G, Place the lid on the bucket and insert the hose to your shop vacuum into one of the couplings and the vacuum pickup hose into the other. If needed, a piece of foam backer rod may be placed in the groove of the lid to diminish leaks. Larger or smaller PVC pipe and fittings will accommodate larger or smaller vacuum hoses. Also an adapter (tapered inside and out) for a smaller vacuum hose for the input side may be turned from wood. Using a smaller diameter pickup nozzle will increase the flow rate and gather dust from a larger distance.

UPCOMING DEMOS & EVENTS



- April 30th
 - April General Meeting: Demo by Mark Sillay of Atlanta.
- April 29th, 30th, May 1st
 - Southern States XI Woodturning Symposium.
 - Georgia Mountains Center, Gainesville, GA - Featured demonstrators are Beth Ireland from Roslindale, MA; Mark Gardner from Saluda, NC; Robert Rosand from Bloomsburg, PA; and Steve Sinner from Bettendorf, IA. Guest demonstrators will be announced in January, 2011. 40 rotations, Instant Gallery, gift certificates, door prizes, large vendor area, with Banquet and Auction Saturday evening. Brochures mailed end of December. More information available January 2011 at www.southernstatesymposium.org or contact Marsha Barnes, SS Sec./Registrar at 828 837-6532 or ml.barnes@brmemc.net
- May 19th - 21st
 - Utah Woodturning Symposium; Orem Utah - <http://www.utahwoodturning.com/>
- May 28th
 - May General Meeting: Demos by Ray Tanner, Tate Thomas & Skip Wilbur.
- June 18th
 - June General Meeting: Demo by Jim Tusant.
- June 24th - 26th
 - AAW Annual Symposium: St. Paul, MN, St. Paul Rivercentre



MSWG TOOL SALE & EXCHANGE



In April we will have the first of our bi-annual **Tool Sales and Exchange** opportunities. Bring any of your old woodturning and woodworking tools that you don't use or just don't have room for in your shop anymore and we will have an area set up for a tool swap meet.

Make sure you have your item clearly priced and make sure your name is included on the tool so anyone interested in your item can easily find you to complete the transaction. Please show up a little early if you bring tools to allow for setup time and sharing of the two wheelers for moving the items upstairs. Please make sure to clearly state if there are any issues with the item or if it is in perfect working condition as this will affect the price and salability.

We want this to go off without a hitch so be patient as this is our first effort to arrange one of these at our meetings. The transactions will be handled by the party selling the item and not by MSWG so the terms will be set by the individual. Join in and help make this a great event.



TIPS AND TRICKS

Galbert Caliper

I recently attended a week long windsor chair class and had the opportunity to try out a tool every aspiring chair spindle turner should have in their tool box. It is the Galbert Caliper which gives a constant, accurate reading of the diameter of a work piece as it is being cut. It will save you from either having multiple calipers set to different sizes or keep you from re-sizing one caliper numerous times. It will read from 2 3/4" down to 1/2" which is the sweet spot for chair legs. Multiply the number of legs times the number of chairs or stools you plan to make and the result of having this tool equals a lot of time saved.

Check them out at: <http://www.petergalbertchairmaker.com/galbertcaliper.html>





American Association of Woodturners



MY EYE OPENER

As a brand-spanking-new member of the Board of Directors of the AAW, I must say it has been an education.

Last month, in his message for the membership, Stan Wellborn marveled at the cohesive contribution made to the club by the volunteers, be they on the Board of Directors or members at large with special expertise. Being an AAW member for the last decade, I was quite happy to receive the journal, go to the yearly symposium and occasionally communicate with friends I made there.

Little did I know about the awesome depth of our organization, the work that goes into the varying endeavors. All that for a nominal membership fee.

If you take the time to spend an hour on our website, you will be amazed at the treasures of information available to turners--the help to set up and run chapters, the gallery, the forum, the ability to contact any one of 14,000 turners all over the world, all of whom, I am sure, are willing to share their thoughts with you. Take the symposium by itself. I will never forget my first attendance. Seeing David Ellsworth making the last fine cut in a thin-walled bowl of spalted maple brought it home to me what skill

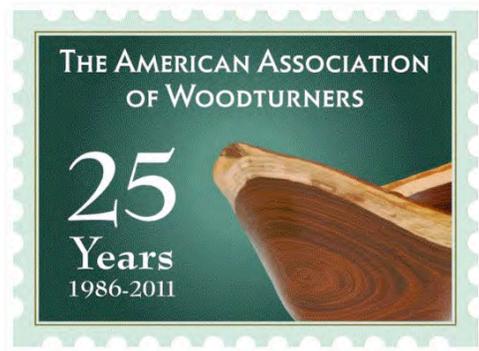
level is possible to achieve. Maybe not for me, but certainly worth striving for.

This year, our 25th Anniversary will be a truly international event, with more visitors and demonstrators from outside the USA than ever before.

And our organization is destined to continue to grow internationally. There is absolutely nothing to compare to the AAW in the turning world.

See you in St. Paul.

-- *Botho von Hampeln*





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.



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