



## Monthly Newsletter September 18, 2012

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### Sept. 18, 2012 Meeting -



President Phil welcomed everyone for the first meeting after our summer hiatus, including about 38 members, significant others and guests. Over the summer, we had a very pleasant picnic on August 18 at the home of Iris and Rich Gaughan; thanks again to them for their hospitality this year. Several

club members gave demos and workshops at Camp Dark Waters again this summer; photos can be seen on our web site. Our next regular meeting is on October 9, with the theme of Show-n-Tell for the HOW workshop pieces, as well as the club challenge for a creation from a 2" x 4" x 8' stick of lumber (plus 10% additional material for artistic license.) Phil's next open house will be on October 16 at 7 pm.

We also welcomed Mike Webster, who is Marty Richter's replacement as new shop teacher at the Moorestown Friends School. Special thanks to Marty for his many contributions and coordination efforts with the MFS over the past years, and of course best of luck as he moves into retirement, where he'll probably be busier than ever. I asked Mike to give us with a short write-up on his background so we could get to know him, and here's what he provided –

**As many of you know, I have recently been hired as the new woodworking teacher at Moorestown Friends School, hopefully filling Marty Richter's shoes (as best I can) following his retirement. I will be teaching design, woodworking, sculpture and photography from 5th-12th grade, as well as assisting with the JV Boys soccer team. I just moved to Maple Shade from Chicago, where I was getting a master's degree in sculpture at the School of the Art Institute of Chicago (SAIC). While at SAIC, I was a teaching assistant for multiple woodworking and furniture design classes, and I founded an after-school program at a public high school which I taught for two years. My own artistic practice is very interdisciplinary, so I often work in a variety of materials. From 2005-2009 I lived in Greenville, NC getting a bachelor's degree in painting from East Carolina University. It was at this time that I started working often in wood, constructing painting frames and moving up from there. I was born and raised on the North Carolina coast in Wilmington, so I am an avid user of "ya'll."**

**I look forward to assisting with the Del Val Turners meetings as best I can, as well as furthering my own turning knowledge!**

**Michael Webster  
michaelwebster@live.com**

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## **Upcoming Events**

October 9 – next club meeting, featuring Show-n-Tell and Club Challenge projects

October 16 – Open House at President Phil's shop

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Treasurer's Report - None this month



**Library Report** – None this month

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## Featured Program – Demonstration by Alan Carter



Alan Carter is a professional artist from Lisle, IL with a long involvement in various creative enterprises. As an introduction, he described his 20+ year background as a painter, where issues of color, balance, form and composition were his focus; then a decade or more of furniture design, where the qualities of woodworking became paramount; and finally where his journey into wood turning for the past 3+ years have led him. Judging from the samples of split bowls, suspended vessels and thin stem goblets he had on display, like these-

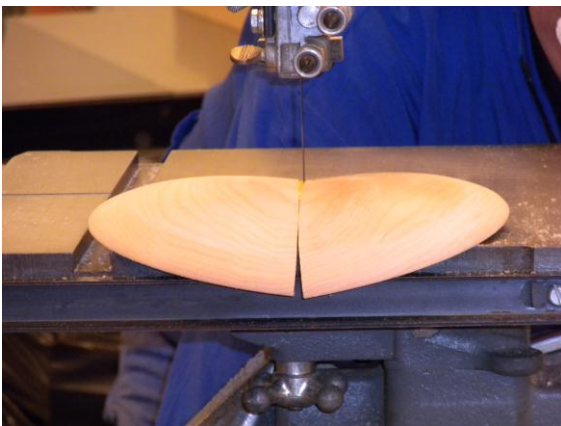


his accumulated talents are quite evident ! Alan has a website at [www.alancarterstudio.com](http://www.alancarterstudio.com) where you can see more information and pictures of his various works. For his demonstration, Alan took us

through all the steps involved in creating a basic “split bowl” object for display. This included turning a blank, mounted on a waste block with woodturners double sided tape, into a hollowed “platter” shape. He advised beginners to try the EZ Wood carbide tools, as they require a shorter learning curve and are less prone to catches than typical gouges. He then uses Coles jaws to turn off the remaining foot,



And then cuts it in half on the band saw. He pointed out that the mating surfaces on the outer rim must be sanded perfectly flat or they won't meet properly.



He then glues the two halves together with tape as a clamp, makes a top, and glues that on. A thin veneer can be used between the halves as a contrasting element, and to hide minor imperfections in some cases. He described a couple of nifty tricks, including a “center zero” ruler for measuring the finial and pin support holes, and using a washer as a spacer to make an overlapping top slightly larger than the body.



For aesthetic purposes he recommends using wood that is consistent in color. The base is made by tilting the band saw base at an angle, but be sure to keep it wide enough at the top to support the 1/8" hole for the brass mounting pin.



Thanks to Alan for a fascinating demonstration. Now it's our job to take the basics he demonstrated and elaborate on them as he has done on the more complex work in his gallery collection.

(And thanks to Ina for the great photos this month)