

October 2017





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Appended to this newsletter is an article from Woodturners Chatter remembering the recently departed Bin Pho



I hope you did not miss last month's meeting. Graeme Priddle and Melissa Engler gave us a fantastic demonstration. Graeme took us through the creation of his signature "Vessels of the Pacific" pieces. Melissa then showed us some of the embellishment techniques they apply to their pieces. See the article later in this newsletter describing the two-day hands-on embellishing classes that followed.

President's Corner

By:
Dennis Paullus



Good morning everyone, how about that meeting last month? I hope you enjoyed the meeting with the Priddles as much as I enjoyed the hands-on class that I was able to attend on Monday.

The hands-on class on Monday was attended by thirteen club members. Graeme and Melissa were very knowledgeable, professional, informative and very personable. It was a great pleasure to attend their class. There was something for everyone. We all had different areas of interest and Graeme and Melissa were able to take care of everyone. I had so much fun at this class and I did acquire some new techniques. Thank you, Graeme and Melissa, for coming to our club.

I also want to thank Larry and Anette Cutliff for hosting our demonstrators for the weekend. The hands-on classes were held in Larry's shop. Larry had a wonderful set up for the classes. It was a world-class affair. Everything was so well planned; tables, chairs with electrical power for everyone, plenty of space for all of us. It was very, very nice. Annette fixed lunch for the classes both days, home cooked food that was fabulous. After the class on Monday, several of us hung out with Graeme and Melissa over beers

and stories. I personally enjoyed that part of the day more than anything else. Thank you, Larry and Annette, for hosting us in such a grand manner.

The demonstration and hands-on classes were the high light of our year, but our year is not over yet. We have two big events coming up in October. The Pink Palace crafts fair occurring October 13, 14 and 15, where club members will be demonstrating and selling their woodturning at the 45th annual crafts fair. It is not too late to participate in this event, you can contact Mike Maffitt who is the chairperson of this event if you want to sell or demonstrate.

The Oktoberfest as always is a great day of turning, food and companionship. What a wonderful chance to hang out with your fellow club members. I hope you make plans to attend both of these great events. Hope to see you all soon.

Dennis



September Meeting Notes

From: Bob Wolfe

Mike Maffitt lead the September 23rd meeting.

Meeting announcements:

- Pink Palace Craft Show will be Oct 13-15th, presenters and support times was handed out to participants.
- Oktoberfest will be at Joel Benson's Farm on October 28th, this will take the place of the regular Club meeting. Sam Dawson is the event chairman for Oktoberfest. Food will be served, hot dogs, hamburgers and chili from the chili contest. The desert signup sheet was circulated. Presenters at Oktoberfest are: Skip Wilbur – Christmas Ornaments, Rick Cannon – segmented turning, Sam Dawson – duck calls/pens, and others.
- The Christmas Ornament contest will be held at the November meeting.

- The Christmas Party will be December 16th, sign up for side dishes and desert will be circulated during the October and November meetings. The Christmas party will start at 10:00 am to 2:00 to accommodate a lunch schedule.

Septembers' meeting was well attended with over 50 members and featured Graeme Priddle and Melissa Engler featuring "Vessels of the South Pacific". The meeting was extended to accommodate both presenters. In addition, there were two days of workshops scheduled for Sunday and Monday, hands-on embellishment, hosted by Larry Cutliff. A special thanks to Rick Cannon for making the initial contact with Graeme & Melissa to schedule them for September's presenters.

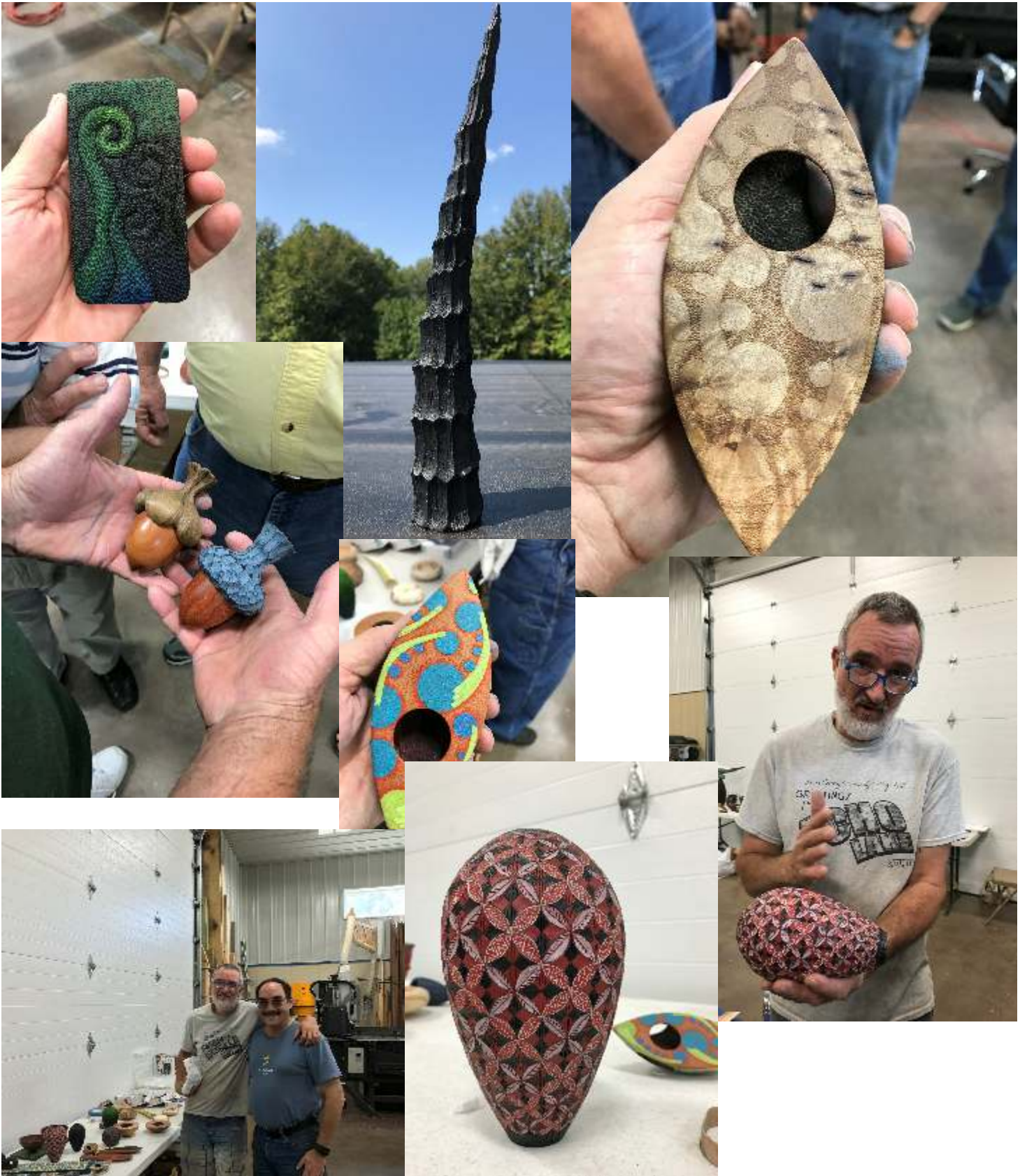


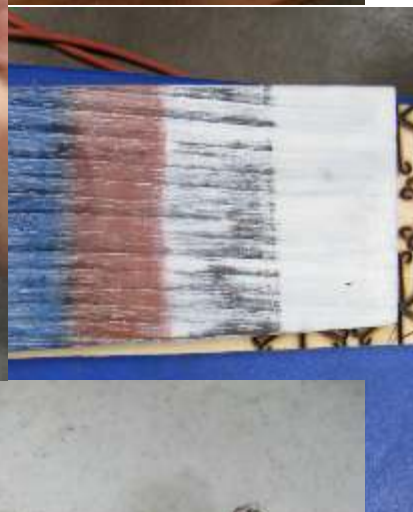
Memories from Graeme Priddle and Melissa Engler “Surface-Surface” Workshops conducted on September 24 and 25

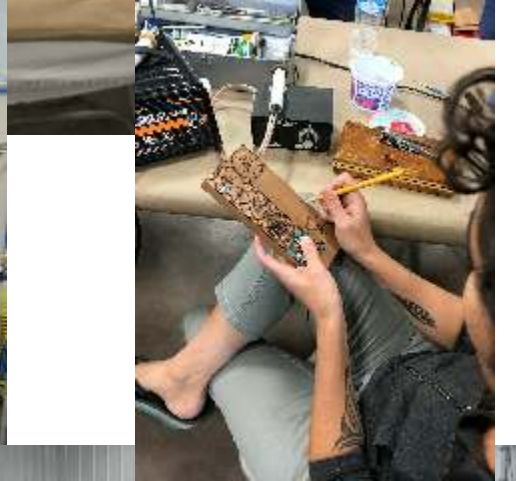


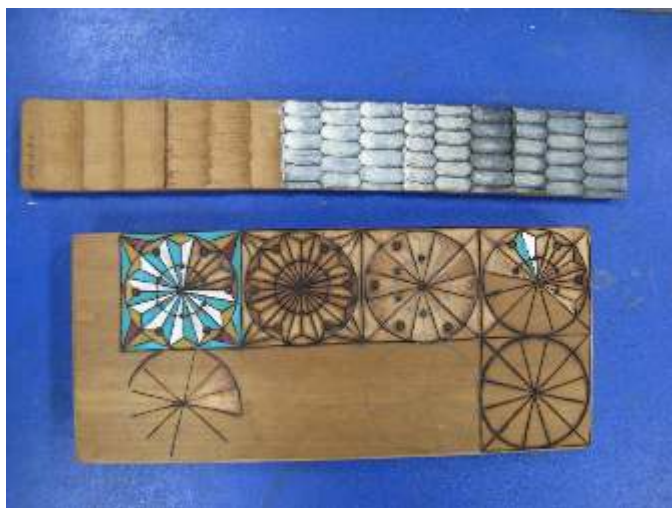














Cracker Recipe

- 1 Cup Canola oil
- 2 TBs Hidden Valley Ranch seasoning
- 2 TBs crushed red pepper
- Four tubes of original Saltine Crackers

Mix the first three ingredients. Slowly pour the mixture over the Saltine Crackers. Mix well. (Shaking in a large Ziploc bag or large plastic lidded container works well) Keep in a tight container until serving



By: Emmett Manley

You might as well ask, what's the best BBQ joint in Memphis, or the best toppings for a pizza? We are dealing with opinions – in this column I'll give you some of my mine.

First, recognize that we are fortunate to live in a temperate climate zone rich in hardwood timbers. Few places in the world have the diversity of native woods that we enjoy and take for granted. Drive through much of the American west and northwest and you view mile after mile of conifer forests with just a handful of different species.

Also, appreciate that I am a wood & tree nut (no pun) and I may be overly influenced by the inherent beauty of a wood species. One of the most interesting displays of woodturnings I have seen exists in a dulcimer shop in Hardy, Arkansas. Perhaps 50 or so very rustic woodturnings are on display on a table, all of the same general profile (an 8" twig pot), but made from every possible wood native to that area and

so labeled. Fascinating, at least to me, as I could compare our common species to princess wood, tree of heaven, crepe myrtle, catalpa, sassafras, butternut, boxwood, holly, willow, hornbeam, mulberry, and several others. The storekeeper informed me that an elderly gentleman, who lived back in the hills, brought woodturnings in every few weeks to replace the ones that were sold. These items were priced at \$12.95 and I estimated the turner received \$8 or so for each sold -- welcome cash to a rural Ozark resident.

The big question, of course, is what wood qualities does one emphasize in determining the best turning woods? Different characteristics will be important to different woodturners, and to the same person under various circumstances. People turning large bowls will obviously have different wood requirements than folks who fabricate small thin items or who require wood which will hold crisp detail.

Wood Spin cont.

Practically all the wood I turn is raw wood that I harvest from blown over or dead trees so I begin from a different point than the woodturner who only works with processed dry wood as purchased from a wood dealer. The green or spalted wood I turn is usually softer and easier to turn than hard dry wood; however, my wood may not finish as well and often warps or cracks. These problems can be reduced by an initial rough turning followed, a few months later, by a finishing visit to the lathe. Or, if you are impatient, do most of your turning in one session, returning later only for required sanding of the now dry item.



Walnut bowl blanks

Back to favorite area woods. Here is a provocative statement: walnut is not my favorite wood. Walnut is a beautiful wood and is often considered the King of Mid-South Woods; however, there are a few problems. For me, walnut dust is a big time respiratory tract and skin irritant. Another problem is much of the walnut I have used seems to want to fracture – big chunks will come flying off the lathe at inopportune times. Cracks are common and not always obvious. Walnut is a temperamental beauty, but worth courting, especially when you can salvage some rich heartwood from a long dead tree which has lost its sapwood.

<http://www.midsouthwoodturners.com>

I could make similar remarks about cedar, as irritation and splintering are major negatives for me. Cherry is another beautiful wood, and a delight to turn, but a wood that was born to crack. Again, cherry is a wood worth the trouble as it can be spectacular, and it is my favorite wood to oil finish as it provides a matte finish that almost glows. Although I don't use oil often as a finish, I have a strong empirical belief that oil greatly reduces the tendency of some woods to crack -- the oil preventing the rapid evaporation of moisture.



Dogwood

Speaking of cracking, dogwood can be the most gorgeous wood of mid-south timbers, but this wood, despite all preventative efforts, nearly always cracks and thus breaks the heart of the woodturner. Sweet gum is a beautiful wood, fun to turn, rarely cracks but loves to warp. If you like oval bowls (they can be neat) sweet gum is your wood.

For light colored woods, holly is hard to beat, as is magnolia, of the purple streaks. But both like to warp. I can see people selecting hickory/pecan or maple as their favorites – strong woods and often with surprising character. Elm and the

<http://www.woodturner.org>

Wood Spin cont.

various oaks are other sturdy light colored woods which don't receive the respect they deserve.

If we were voting only on the friendliest wood – easy to turn, with minimal warping and cracking – my winner would be Bradford pear. Not usually a beautiful wood, but as a stable base for embellishments, piercings, carving, etc., this wood is perfect (the late Binh Pho used a lot of this wood). Our very own Valentine brothers prefer plain ole sycamore as the platform for their magnificent wooden hats.



Spectacular Persimmon with Ebony Streaks

Let me pose a key question that might help in sorting out favorite woods. If limited to one (native) wood for all of your future turning projects, what would it be? I believe my choice would be persimmon – this member of the ebony family demonstrates great color/spalt variation piece to piece, is fun and pleasant to turn, strong, rarely warps, exhibits minimal cracking, and provides a beautiful finish. To be fair, beetles and early rot will try to take this wood from you, so don't delay when you find a dying or down persimmon tree.



Fine woods Storage Facility — Fayette County Tn

Give me a second wood and I think it would be black locust—spectacular grain patterns, strong, stable, polishes like glass. Does not lose color like a similar wood, osage orange, which also wants to crack. And, if you can get your hands on any of these native woods, they have a lot going for them: honey locust, black gum, red bud, box elder, paulownia, and mimosa.

We are blessed with this delightful dilemma of so many lovely native woods and with choices to turn before we sleep. (apologies to Robert Frost)



Woodturnings from locally harvested woods

AAW Newsletter article of the month

The following article was provided to Chapter Newsletter editors for inclusion in their newsletters.

The Benefit of a Well Made Tenon



Have you ever made a tenon for a scroll chuck only to reverse your bowl and discover it doesn't turn true? If you understand what shape and dimensions are required for a tenon to fit the jaws of your chuck most securely, and then make the tenon accurately, your bowl will turn truer and reduce the time required to retrue it.

Most of my experience is with dovetail jaws. They pull the jaws tight against the base of the tenon as they are tightened around the tenon, which creates the best potential for a true fit. Profile jaws clamp straight in against the tenon compressing the wood with the serrations of the jaws and are less likely to clamp with as much accuracy.

The inside of dovetail jaws, the clamping part, is smaller in diameter around the base of the tenon and larger in diameter around the end of the tenon. When the tenon is properly formed, the larger diameter of the end of the tenon will not pass through the jaws, holding the work securely in the jaws of the chuck.

It is best, when possible, to make the tenon the appropriate diameter to fit the jaws when the chuck is scrolled in nearly all the way. Scroll chuck jaws are manufactured in a completely circular form and then cut into four separate jaws that slide toward the center of the chuck as they tighten around the tenon.

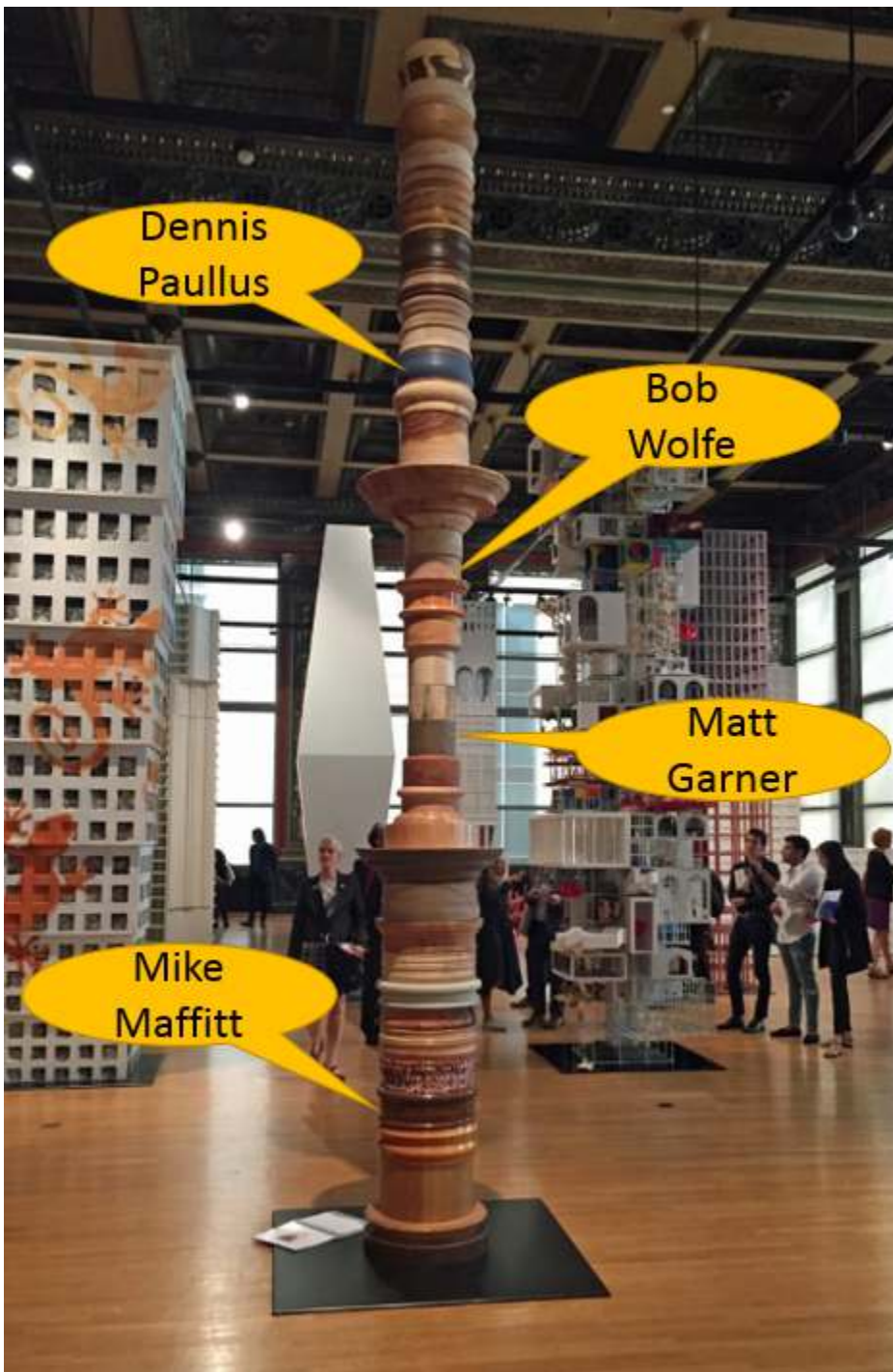
Vicmarc jaws form a perfect circle when there is a 2mm gap between adjacent jaws to allow for the kerf of the saw blade that was used to cut them into four jaws. When cutting a recess in a bowl blank for the outside of dovetail jaws to expand into, make the recess just larger than the jaws when they are completely closed. When the jaws are expanded beyond a true circular form, they will still hold, but your work is more likely to turn true when the jaws make contact completely around the tenon.

Author

Jim Piper jimpiper@me.com
V.P. Cascade Woodturners



The Chicago Architecture Biennial



Did you Know??

Dennis Paullus was contacted several months ago to inquire if the MSGW members might participate in “6a Architects” project for the upcoming Biennial exhibition in Chicago. 6a Architects is a trade name of 6a Limited registered in the UK. The exhibition featured 16 contemporary Architects to “Reinterpret the Tribune Tower” at the 2017 Chicago Architecture Biennial – subject “VERTICAL CITY”. The towers are each five meters tall.

Four participants from MSGW, Dennis Paullus, Mat Garner, Mike Maffitt, and Bob Wolfe were given dimensions to turn segments for a Totem Tower designed by “6a Architects”. MSGW supplied four of the forty segments to construct this tower.

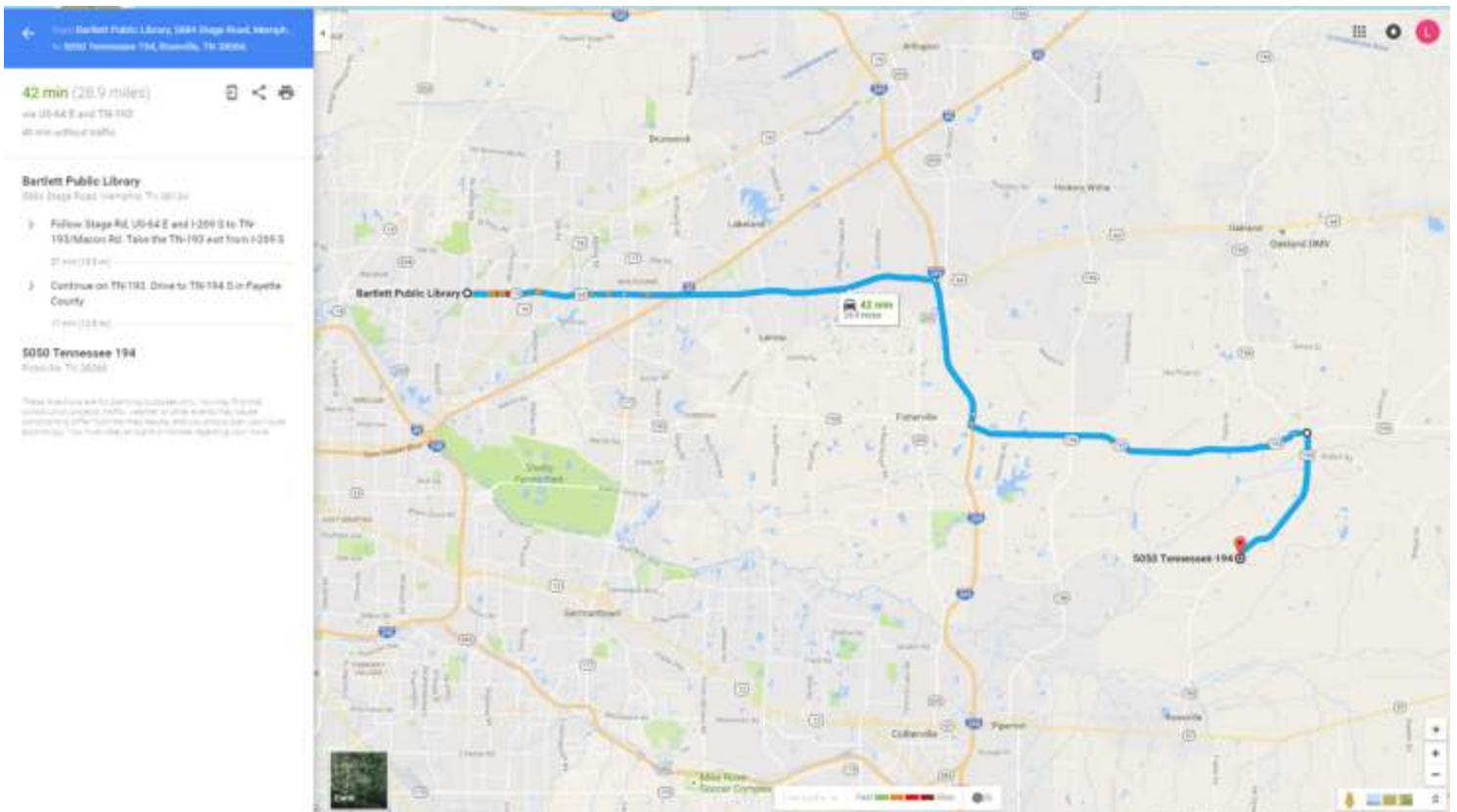
The towers are currently being exhibited at the Sidney R. Yates Hall of the Chicago Cultural Center through January 2018. The photo is of the tower with the MSGW segments identified with their creator.

Checkout the links below for more information

From: Bob Wolfe

<https://www.archdaily.com/879715/in-vertical-city-16-contemporary-architects-reinterpret-the-tribune-tower-at-2017-chicago-architecture-biennial>

<https://www.dezeen.com/2017/09/14/architects-reimagine-tribune-tower-abstract-skyscraper-models-chicago-architecture-biennial/>



Instant Gallery

Bill Bleau



Instant Gallery cont.

Bob Smith

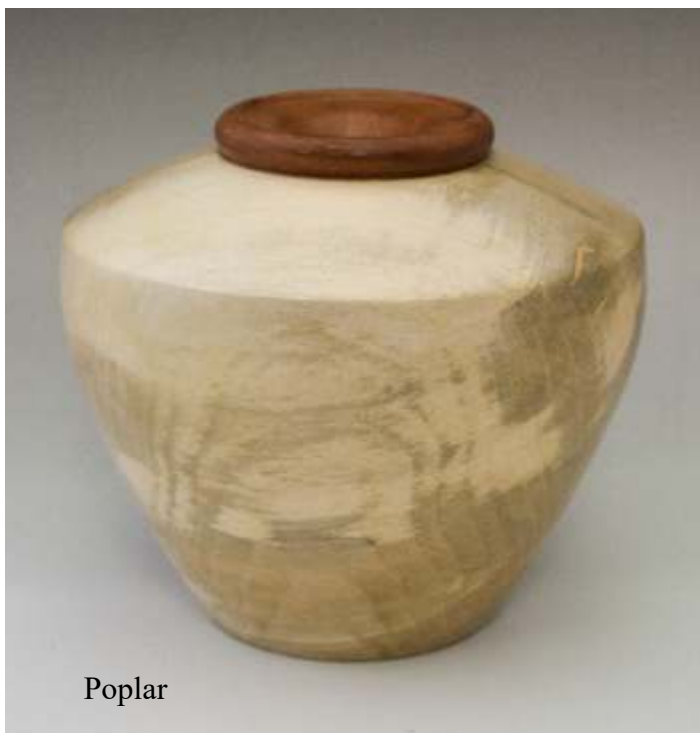


Maple



Cherry

Bob Wolfe



Poplar



Instant Gallery cont.

Jeff Brann



Maple

Jim Tusan



Box Elder

Mike Maffitt



Ash

Instant Gallery cont.

Paul Sherman



Spalted Holly



Spalted Holly

Upcoming Events 2017

- October 28** Annual Oktoberfest Meeting at the usual place, Joel Benson compound
- November 25** Sam Dawson - Stabilizing Wood for Turning
Annual Christmas Ornament Contest (\$50 first place, \$25 second place)
(Must have at least 10 entries for monetary awards to be given out)
- December 16** Annual Christmas Party and Auction **Note: We will be moving the start time back by one hour this year. Setup at 09:00, meeting start 10:00**

Mentor Program

All members of MSWG are invited to contact the following mentors to learn a new technique, improve their turning skills or turn something different. Mentors are volunteers and do not charge.

Contact information is on our website under Members Only and the Roster. Sessions should last no longer than 3 hours and be scheduled at the convenience of the mentor.

Benson, Joel	Wood Selection, Turning Green Wood, McNaughton Coring, Chain Saw Sharpening/Maintenance, Chain Saw Use/Safety
Cannon, Rick	Segmented Bowls
Hosier, Jerry	Basic Stone and Wire Inlay, Woodturning Basics (Beads & Coves), Use of Spindle & Bowl Gouges
Maffitt, Mike	Bowls, Platters and Native American Flutes
Manley, Emmett	Basic Woodturning, Small Bowls, Tool Handles, Hand Mirrors, Stick Pens, Eggs, Wine Bottles, Miniature Birdhouses, many other small items
Pillow, Wright	Inlaying: Marketry, Inlace, Epoxy
Sefton, Larry	Milk Paint, Make Your Own Pyrography Unit, Hollow Forms
Stone, Rick	Finials, Bowls (incl. Natural Rim), Boxes, Spindles, Carving, Finishes, Pyrography, Making Tools, Turning Tool Basics (incl. Sharpening)
Tusant, Jim	Bowls, Hollow Forms, Pyrography, Carving, Dyeing, Tool Use
Voda, Joseph	Spindle Turning (e.g. Ornaments)
Wilbur, Skip	Bowls, Hollow Forms, Goblets, Finials



When

Friday, January 26, 2018 at 7:00 AM CST
 -to-
 Saturday, January 27, 2018 at 10:00 PM CST
[Add to Calendar](#)

Where

Marriott Hotel and Convention Center
 700 Cool Springs Blvd
 Franklin, TN 37067



Driving Directions

To make reservations with the TAW group discount code visit the TAW website www.tnwoodturners.org and click on the symposium tab or click on the red button below - Lodging at Group Rates. The TAW has reserved a block of rooms for the symposium at the special rate of \$118.00 per night. Please make your reservations early has the Marriott will sell out. The special rate of \$118.00 per night is available by phone call 888-403-6772 and the code is WODWOODA.

Lodging- at Group Rates

Contact

Jeff Brockett
 Tennessee Association of Woodturners
 615-673-3339
symposium@tnwoodturners.org



**Tennessee Association of Woodturners 2018
 Woodturning Symposium**

Early Registration Now Open!

The Tennessee Association of Woodturners (TAW) presents its 30th Woodturning Symposium January 26th and 27th, 2018 at the Marriott Hotel and Convention Center in Franklin, TN. The 2018 Symposium features these leading woodturners and turning artisans: Stuart Batty, Jimmy Clewes, Mike Mahoney and Betty Scarpino. In addition to 16 woodturning rotations each day there will be a large vendor area, a gallery of wood turned art will be on display throughout the symposium and a Saturday Night Auction and Banquet.

TAW 2018 Featured Demonstrators - Click on demonstrator name for bio



Betty Scarpino



Stuart Batty



Jimmy Clewes



Mike Mahoney

Club Sponsors

The Woodwork Shop, Inc
8500 Wolf Lake Drive
Suite 101
Bartlett, TN 38133

Phone: (901) 755-7355

Fax: (901) 755-2907

Email: thewoodworkshop@bellsouth.net

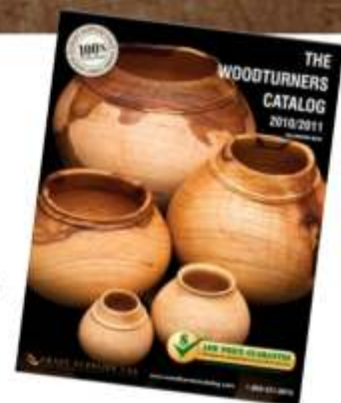


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Binh Pho Remembered 1955–2017

Binh Pho speaks at the opening reception of his 2015 exhibition, *Binh Pho: Shadow of the Turning*, Craft & Folk Art Museum, Los Angeles.

Photo: Courtesy of Beatrice Wood Center for the Arts



Binh Pho, a gifted artist, visionary, and friend to all, died August 23, 2017.

Artistic vision

Binh Pho had a remarkable artistic career. He expanded the potential of woodturning through technical innovations and aesthetic explorations, transcending perceived boundaries of craft traditions. His works utilized wood, yet were not limited by the material or preconceptions about its use. Entering a field dominated by an embrace of the natural material and traditional forms, he placed concept and narrative front and center, using whatever techniques and media were necessary to realize his vision. His work drew upon traditions of craft and fine art, while combining and reinventing them.

Early in his woodturning career, Binh was attracted to the artistic realm, with a desire to create what he wanted, rather than what fit the marketplace. His unique combination of artistic vision and business acumen allowed him to contribute to the field of woodturning like no other. Even while exploring the medium of glass, woodturning remained central to the process. His work redefined and elevated the field of woodturning and created a market made up of those who previously collected glass or painting. His work resides in numerous museum collections and recently toured museums across the country.



Primordial egg study drawings, by Binh Pho. At the time of his death, Binh had several projects in the works, one of which was a book and museum exhibition about Vietnamese mythology. Binh had created the first work in the series, as well as a number of drawings such as these. It was to be a return to his roots and celebration of his homeland. Although Vietnam comprises a wide range of religious beliefs, the Vietnamese people share the conviction that they came from the same source; hence their calling one another *dong-bao*—"born of the same womb." The idea of the world being born of a primordial egg is just one of many fascinating myths that bound the Vietnamese throughout their history, despite their differences.

Photos: Binh Pho



Binh Pho, *Capturing Dreams*, 2010, Box elder, maple, brass, silk paper, acrylic paint, 16" x 10" x 8" (41cm x 25cm x 20cm)

Photo: Binh Pho
Collection of Clark and Annie Knickerbocker



Binh Pho, *Currents of Time*, 2013, Hackberry, nutmeg wood, acrylic paint, 5" x 11" x 8" (13cm x 28cm x 20cm)

This piece narrates the idea of a current as the flow of time that moves thoughts, dreams, and memories, which can be viewed through the openings. A band of trees and fireflies holds the memories together. The bowl is covered with what appears to be pierced cloth (but is actually wood) to show that, even with the passage of time, if we look hard enough, our dreams and memories remain.

Photo: Binh Pho

A generous spirit

Beyond his remarkable impact on artistic woodturning, Binh's work as a mentor may ultimately prove his greatest legacy. "There are well-known turners who were his students, but for every one we know there are hundreds of hobby turners who were influenced by him," says Jean LeGwin, who served on the AAW

JOURNAL ARCHIVE CONNECTION

For more on Binh Pho, see David Fry's October 2013 *AW* article, "Binh Pho at the Mobile Museum of Art" (vol 28, no 5, page 48) and Kevin Wallace's June 2017 article, "Binh Pho: AAW Honorary Lifetime Member" (vol 32, no 3, page 13). Binh Pho also wrote several articles himself, available to AAW members in the *American Woodturner* online archives at woodturner.org.



Board with Binh and became a close friend. "He touched a huge portion of the AAW membership directly. His generosity of time and advice was incredible for someone of his stature. Binh loved to see people succeed and did all he could to help. I'm sure I'm not the only one to have been positively changed by his approach to life, his sense of wonder, and his grace in the face of so many challenges."

Binh Pho was never one to be satisfied with the status quo. And in exploring new processes and media, he took his fellow woodturners with him—from collaborators in the professional realm to amateurs who followed his work. When it came to assisting others, Binh didn't care if someone was a recognized artist or an amateur. He reached out to lend a helping hand to all.

At this year's AAW International Symposium in Kansas City, Binh Pho was awarded Honorary Lifetime Membership in the AAW. In his acceptance speech, Binh made clear that despite our country's current political divide, political party, religion, race, and gender are not divisive factors for AAW members, who routinely mentor and inspire each other.

"We come here as equals," he told those in attendance. "We have one thing in common. We have passion for woodturning. We are one giant family."

Continued inspiration

Kevin Wallace, who collaborated on two books with Binh, says Binh had numerous projects in the works when he died. At the top of Binh's list was a book and exhibition about his affliction with

cancer—an artist's memoir of survival and the beauty of life that was revealed in the process.

"Binh rose to the challenge of fighting cancer, fascinated with the ways it paralleled, yet was quite different from, what he had faced in his journey to freedom," Wallace says. "Rather than an exterior fight, it was an interior one, and he faced the battle head on. He even embraced the phenomena of chemo-dreams; instead of seeing them as a side effect, he viewed them as a bonus for an artist, writing them down with the idea that they would provide inspiration for works to be completed later. He wanted to inspire others who are battling cancer and began creating works while fighting the illness, but sadly was unable to complete enough for the proposed book and exhibition."

It was always important to Binh to credit those who were part of his career—from early mentors to those who collaborated with him. With every project, every work, Binh provided a challenge for those he worked with, inspiring others to rise to those challenges. "While it won't be easy to carry on without him, I'm hoping that those who collaborated with him will continue to work together," Wallace says.

Having put a number of collaborative projects in motion, and having inspired countless artists, Binh Pho has left an enduring legacy. The loss of Binh is great, but we are all better for his time with us. ■

—Chloe Rahimzadeh



Binh Pho, *Eternal Return*, 2010, Wood, rocks, acrylic paint, 17" x 12" x 10" (43cm x 30cm x 25cm)

Photo: Binh Pho
Collection of Bob Bohlen and Lillian Montalto

"When I first viewed this work, I viewed it as a major breakthrough in the woodturning field: The vessel form had been turned upside down, cut through, and opened up to reveal content. Now I see it as a perfect illustration of how Binh changed the woodturning field, by doing just that." —Kevin Wallace

Video Link

At this year's AAW International Symposium in Kansas City, Binh Pho was awarded Honorary Lifetime Membership in the AAW. A video of his acceptance speech can be found at tiny.cc/BinhPhoSpeech or by scanning the QR code with your mobile device.



Photo: Andi Wolfe