Minnesota WoodTurners Association

A LOCAL CHAPTER OF THE AMERICAN ASSOCIATION OF WOODTURNERS

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

Mini Newsletter No 8

Dan Larson – Turning Cowboy Hats page 39

Instant Gallery

Ben Pawlak

After turning a number of goblets, I was eyeing this buckhorn stump and thought it would be interesting to try. It was a bit off center.

Instant Gallery (cont'd)

John Campbell

Segments are walnut and red grandis or plantation-grown eucalyptus. Finished with bee's wax and mineral oil. Segments were cut with Jim Jacobs' Super Simple Segmenting System. It has a cherry foot.

Mike Rohrer

Birch bowls. Upper 6 ½", lower 8 ½ "

Continued on next page

Greg Just

Greg Just says he doesn't have any turnings for the Instant Gallery because he is too busy moving. However, he did bake a loaf of whole wheat 5-minute artisanal bread.

Continued on next page

Instant Gallery (cont'd)

Bill Rohrer

My youngest brother, Bill, is a builder in the Washington, DC area and a very accomplished furniture maker. This is what a flat wood person does with a wonderful spalted maple log!!!!

Ebonizing Adventure (cont'd.)

Jim Jacobs

My great ebonizing adventure.... the rest of the story

In an ongoing quest to" make something different", I came up with a new idea. Why not take a wet red oak log, cut it in half, then quarters, bandsaw much of the center out, let it dry/acclimate, rejoin it, chuck it up and put a bottom in it, and turn it like a 2 pc hollow form?

It sounded like fun, and what could go wrong? Everything was moving along well until I wanted to join the 2 pieces at the center. As the 2 halves dried, they had gone a bit oval and now I had "run out of wood" at my intended glue joint. What to do? Add more wood, of course! I made a "ring" and glued it inside, great!

I had heard of an ages-old technique for ebonizing oak. This is done by dissolving steel wool in vinegar; how hard can that be? So, I find a jar, pour in some vinegar and add steel wool. Days go by. I don't see a lot of dissolving. I shake it up and wait again.

Continued on next page

Ebonizing Adventure (cont'd.)

Jim Jacobs

A few more days; not much change. I open the jar, stir it up. I still see steel fibers floating in brown soup, but I'm going for it anyway. The theory here is this mixture is supposed to react with the tannic acid in the oak and turn it black . . . (check with a chemist).

My mixture made my turning brown . . . ick! Now what? Set it in a corner and forget about it for a while. At this point, I had way too much work in it to burn it. (I have found round firewood burns better than square.)

Time went by, then one day BOOM! A new idea. I have a metalizing patina set! This is a set of 4 colors and an activating spray, which is really quite simple to use. Dab the colors on, let dry overnight; next day, same thing then spray it right away. Since this is a bigger piece, I did it in three stages: top, middle, bottom.

Continued on next page

Ebonizing Adventure (cont'd.)

Jim Jacobs

You will see the colors starting to evolve; totally evolved in about 4 hours. I let this dry 2 days then sanded it a bit with Scotch Brite. I blew it off (outside) and then I brushed on semi-gloss poly. I liked it!!

The moral of the story:

* Every turning is an adventure!
* Think outside the box . . . try it!
* Believe in yourself!

The patina set I used is available from
www.TenSecondsStudio.com/verdaypaintandpatinakit
I also see Packard has "Rustina" in their new catalog (see p. 89; call 800-683-8876) Great catalog!

Craft Supplies also has their version "metal effects" (see p. 89)
need the catalog? 800-551-8876 or woodturnerscatalog.com

Ebonizing Adventure (cont'd.)

Jim Jacobs

Before sanding & finishing

Done – what a workout!

There are YouTube videos on metalizing wood. I have heard some controversy on topcoats. Some turners say do not topcoat, it will alter the appearance. Some say seal the wood first. I say test the whole process on scrap wood first.

Metallic Effect Bowl

Rick Auge

Rick found this YouTube on doing a metallic effect bowl. He sort of likes the guy who does this, and I will say the production quality is better than most YouTubes we generally see.

https://youtu.be/cHX3TeenpZU

May 5, 2020
Cinco de Mayo

Ask A Turner

Mounting Question

This question was posted in Mini Newsletter #7

My question involves various ways to mount wood to the lathe. We know Lyle Jamieson only uses a faceplate but there seem to be lots of options.

As a beginning/intermediate turner, I'd like to know what different ways members of MWA mount wood to the lathe. I'm sure members use different methods for different situations. I'm too new to have a feeling for different ways and the reasons for the different ways of mounting.

Continued on next page

Ask A Turner

Mounting Question

Gary Mrozek

There are many ways to hold wood on the lathe. Each has its own advantages & disadvantages. For the deep hollowing that Lyle Jamieson does, a face plate is the way to go. If you're working with a plentiful supply of local wood, a faceplate on a bowl that would have enough wood that could be removed in a way to remove the screw holes is your safest bet.

A 4-jaw chuck that would be compressed on a tenon will handle most bowls. A 4-jaw chuck expanded in a shallow recess also works great when the design of your piece allows. I've also had success with a glue block, a separate piece of wood glued to your work piece to allow a faceplate or 4-jaw chuck to be attached. It wasn't that long ago that everything from spindles to bowls were done between centers with a four-prong drive spur and tail stock center.

There are worm screws held on by a 4-jaw chuck that screw into the wood where that area will be removed in a future step. When doing small finials, I've turned a taper that matches my spindle and driven the wood in securely. The list goes on and on. You could write a book on all the different ways to hold the wood (see book suggestions in Lee Tourtelotte's, Bill Szydlo's and Neil Robinette's responses). Check out a woodturning supply website and you'll see many more.

Continued on next page

Ask A Turner

Mounting Question

Todd Williams

Here is a list of ways I have used to hold work pieces on the lathe. These are listed in arguably the order of most-used. I did not invent any of these. I may have missed some methods used by others. Let's hear about them! Feel free to mix and match methods to suit your specific needs.

Ways to Hold Wood on the Lathe

1. **BETWEEN CENTERS**, usually with drive in head stock and live center in tail stock; perhaps the way almost all rough cut blanks should be started; used beginning to end for spindle work or to hold blank until tenon or recess has been created for use with scroll chuck or a gluing surface has been created

Pros: can be used with wide range of sizes and shapes, rough or surfaced blanks; the only way to hold securely work with a high aspect ratio (length to diameter) along lathe axis; blanks can be released, reoriented and remounted to align weight, grain or live edges; tail stock support often used with scroll chuck for extra stability on larger bowl or platter blanks; "drive" can be a spur center or a waste block cavity to receive the work piece and drive by friction or a glued joint

Cons: usually requires significant tail stock pressure; spur drive center can "drill" into work piece, so sound wood (not bark) is needed; tail stock and live center restrict access to tail end of work piece; for small diameter pieces pressure from live center can cause work to bow or whip

2**. SCROLL CHUCK**, screwed onto head stock spindle, **with compression around a tenon**

Pros: can accommodate a vast array of work piece shapes and sizes; different jaw configurations for different pieces, from "pin" jaws for small, thin blanks to "Cole" jaws to hold the edges of bowls and platters; usually holds wood securely; with care, work can be released and remounted repeatedly; can create special, customized jaws, like non-marring wooden ones, for specific needs

Cons: requires purchasing chuck and jaws; work is farther from headstock, so perhaps more vibration; each jaw set has limits on sizes of tenon; wood must be solid, not punky; must be able to turn a tenon on the rough work blank to use; tenon usually must be removed when piece is completed

Continued on next page

3. **Scroll chuck**, screwed onto head stock spindle, **with expansion into a recess**
Pros: can accommodate a vast array of work piece shapes and sizes; different jaw configurations for different pieces; recess can be left in finished piece, depending on design; usually holds wood securely; with care, work can be released and remounted repeatedly
Cons: requires purchasing chuck and jaws; work is farther from headstock, so perhaps more vibration; each jaw set has limits on sizes of recess; wood must be solid, not punky; must be able to turn a recess on the work blank to use; recess usually must match chuck jaws; must leave enough wood on outside of cavity so it doesn't split

4. **Faceplate** for bowl blanks and longer on-axis pieces.
Pros: solid mounting; minimal vibration; can mount metal faceplate directly to blank or to glue block;
Cons: work piece design must accommodate the length of screws protruding into the wood; must use strong screws, like sheet metal screws, concrete anchoring screws or lag bolts; must have smooth, level surface against the faceplate, which can be difficult with some pieces; once set, blank reorientation not usually possible

5. **Screw chuck** in head stock spindle Morse taper or held in scroll chuck
Pros: each new lathe usually includes a screw chuck; very simple method with wide applicability; the "wood worm" screw supplied with many scroll chucks has exceptional holding power;
Cons: must have sound wood (not bark) to withstand the stresses; depth of mounting hole can limit design of work; best to have flat surface to rest against screw chuck flange or scroll chuck jaws with wood worm screw; once set, blank reorientation not usually possible

6**. Jam chuck**: general term applied to any piece driven at head stock and driving the work piece, usually by friction
Pros: shape (concave, convex, conical, etc.) and materials (wood, plastic plumbing parts, leather patch, rubber, etc.) limited only by imagination; often used to drive a bowl for finishing the bottom; can be made to fit work precisely
Cons: usually must be used with significant tail stock pressure; must be cognizant of potential for jam chuck and for tail stock live center to leave marks; light cuts needed; entire tail stock "side" not accessible when tail stock live center is used, requiring hand removal of small nib at rotational center

Continued on next page

7. **Vacuum chuck**
Pros: very versatile; can hold many different sizes and geometries of work and allow unrestricted access to one side of the work; often used to finish the back side of bowls and platters where tenon was used;
Cons: requires special equipment: vacuum pump, fittings, piping/tubing, chucks; not as secure as scroll chuck; usually requires light cuts to minimize stress on vacuum holding power; sometimes cannot be used with porous wood because of leakage through the wood; pressure differential can crush thin walled vessels

8. **Glue block** added to work blank and then held with faceplate or scroll chuck
Pros: useful for wide range of work; especially useful for smaller work, where there is limited length or diameter for a tenon, recess, or faceplate and screws
Cons: smooth and nominally flat surface on both blank and glue block required for secure attachment; moves blank farther from headstock, so may be more vibration; glue block must be large enough to accommodate faceplate screws or scroll chuck tenon or expansion recess; usually glue block must be removed

9. **Double stick tape**: holding work to a faceplate or "glue block"
Pros: especially useful for small blanks for pieces like medallions or box lid inserts; many tapes available at reasonable prices; easy to use; fast mounting with no glue drying time
Cons: requires same flat/smooth surfaces as glue blocks above; thickness and conformability of tape sometimes means more vibration and some deflection of work; aspect ratio usually must be low; perhaps cannot be used safely with blanks more than a few inches in diameter; holding failure is often sudden and catastrophic with no warning

Continued on next page

10. **Blank cut to Morse taper** and then pounded into head stock spindle
Pros: no chucks or faceplates to get in the way; accurate Morse taper is desirable, but not necessary, as wood conforms somewhat to spindle taper; really nice for small work, like spin tops and lid knobs
Cons: restricted to small blanks and usually spindle work; Morse taper tenon must be created on blank, usually done between centers; loss of the wood used for the taper

11. **Collet chuck**: mounted in head stock and holds small blanks; a Jacobs chuck can be considered a type of collet
Pros: wide range of chuck sizes available; perhaps the best way to hold very thin blanks
Cons: restricted to small blanks (usually less than 1” diameter)

12. **Mandrel**
Pros: often supplied by kit makers and sized for bottle stoppers, kitchen implement handles, etc.
Cons: must purchase separately; must match mandrel to kit; often requires threading a hole in work blank, which can be tricky with softer woods

Continued on next page

Ask A Turner

Mounting Question

Neil Robinette

Preparing to turn a blank on your lathe involves safety. You've carefully examined it for checks or defects that may cause it to come apart while turning. Like any accident, it's unexpected. You may have read or heard turners say "stay out of the line of fire" when starting your lathe for the first time with a new blank whether using a face plate or chuck. **Face plates** are a safe and reliable method of controlling your blank, if used with sheet metal screws of the right length, faceplate diameter, and appropriate wood density.

Always run the **tail stock** up to the blank to "trap" the blank between centers as much as possible.
No matter how you mount your blank, the speed or RPM is a personal choice only you can decide.

Using the tail stock **MUST become a habit** every time you are turning anything on the lathe. *"It's in my way!; I don't have time; Just this one piece",* are reasons we hear frequently. Then we read of a well known "professional" or production turner who we think knows all the tricks, injured seriously. So please take your time.

Scroll chucks, like Oneway's Stronghold (straight jaws) or Nova Super ll (dovetail jaws) just to name a couple, are popular choices. This system relies on tenon diameter or a satisfactory mortise. As a rule, the larger the blank, the larger the tenon.

A popular accessory for the scroll chuck is the **worm screw** that is proprietary to the brand of chuck/jaws. This is designed to screw into your blank pulling it up against the face of the jaws with considerable force. As with so many of these suggestions, always consider the density of the wood.

Continued on next page

Another popular accessory for scroll chucks is **jumbo jaws** for your specific brand chuck. These jaws are designed to hold your nearly finished bowl by the rim so you can complete the turning of the bottom. Sizes range from 7" - 14" diameter

Lastly, the **vacuum chuck**, like the jumbo jaws is used for completing the base and foot of the piece you're working on. This accessory can be purchased as a complete system or "shop made" at considerable savings of your limited budget.

There are so many choices depending on your turning project, I would like to suggest a couple of soft cover books that I and my good friend Gar Brown used for a class on this very subject several years ago. These publications cover many more situations than addressed in this reply.

Fixtures and Chucks for Woodturning by Clarence R "Doc" Green

A guide to Work-Holding on the Lathe by Fred Holder

Jim Jacobs' elf Following Gov. Walz's "Stay At Home" order

Ask A Turner

Mounting Question

Bill Szydlo

The many ways to mount wood on a lathe, where to begin? I guess the first bit of information needed is what type of turning do you plan to do? Once more is known about what type of turning you are interested in, then we can get more specific about the options.

From a general standpoint here is a book I highly recommend to new turners. “Fixtures and Chucks for Woodturning: Everything You Need to Know to Secure Wood on Your Lathe”. Here is a link to it on Amazon. https://www.amazon.com/Fixtures-Chucks-Woodturning-Everything-Wood-Holder/dp/1565235193/ref=sr_1_1?dchild=1&keywords=woodturning+chuck+book&qid=1588880931&sr=8-1

I’d recommend starting with the above book and when you want specifics, many members would be happy to help. A little while ago I purchased a Spike Plate from Amy Grigg and it is excellent for roughing out bowls if you are doing more than one at a time. Here is a link to it. https://www.amygrigg.com/spike-plate/spike-plate

Ask A Turner

Mounting Question

Lee Tourtelotte

This is a wide-ranging question that automatically asks the additional question of: “what specific items does the turner primarily want to turn”? Bowls, platters, spindles, boxes, segmented, ornaments, sculptured, artsy, or architectural items, utensils, toys, or all of the above? Let’s start with bowls: The three most popular, conventional methods of attaching a bowl blank to the lathe are,
1.) **scroll chuck**, 2.) **face plate**, 3.) **screw chuck**. However, before any of these can be attached to the wood, a preliminary step and/or step(s) must be taken.

For using a **scroll chuck**, the first decision to be made is, which side of the blank is to be the bowl’s bottom and which will be the top? A “tenon” or a “recess”, one or the other, needs to be made on the decided bottom of the bowl for the scroll chuck jaws to grip the tenon by contracting, or by expanding into a recess made into the blank. The tenon choice is normally made on the lathe’s tailstock side with the blank mounted “between centers”, using, in most cases, a spur drive center placed in the headstock spindle and a rotating center placed in the tailstock. The tenon is a round disc, turned to a diameter to which the scroll chuck’s jaws can tightly grip to a contracted, nearly closed range of the chuck.

Chuck jaws may be of a straight, dovetail or serrated type, and the tenon is turned accordingly to fit the type of chuck jaws used. When the tenon is finished, the bowl blank is removed from the lathe, along with the spur drive on the headstock spindle, then the scroll chuck is attached and secured to the spindle and tightened to the newly turned tenon. If a recess is chosen, it can be made at the drill press quite easily with a large Forstner bit, of a diameter that fits the range of the scroll chucks jaws, trying to size to a barely expanded jaw diameter.

Continued on next page

Ask A Turner

Mounting Question

Lee Tourtelotte

There are several very important safety considerations in making scroll chuck tenons and recesses. The finished tenon should have a flat shoulder at 90 degrees to the jaws' gripping surface, so the bowl blank bears against that shoulder when the chuck is closed tightly on the tenon. The recess type should always be made so there is sufficient wood to provide high integrity strength remaining to the adjacent wood outside of the recess to prevent cracking or breakage failure. What may now sound too complicated to the beginning turner on these fine points is really not. After you have made a few tenons or recesses, the mounting process quickly becomes second nature.

I personally prefer using a **screw chuck** instead of a scroll chuck when first starting to turn a bowl from a blank. I feel it is much quicker and holds the blank more securely, does not require tail stock support, (although always recommended) and further, the blank can be easily removed from the lathe at any point if needed. When replaced on the lathe, it always runs true, a big advantage, I feel, over a scroll chuck!

To use a screw chuck, select a drill size that is slightly smaller than the screw chuck's screw diameter, which is usually between 1/4" and 1/2". A hole is drilled in the blank's center with a drill press, assuring a straight 90-degree hole to the blank's surface. With the lathe turned off and the spindle locked, the blank can be safely screwed on to the chuck until tightly fitted against all 360 degrees of the screw chuck's round shoulders.

With some experience, the blank can be screwed on to the chuck with the lathe turning, at a very slow speed, i.e. <25rpm. This should never be attempted on any lathes that do not have variable speed, as the minimum speed above a few rpm's would not be a safe practice!

Continued on next page

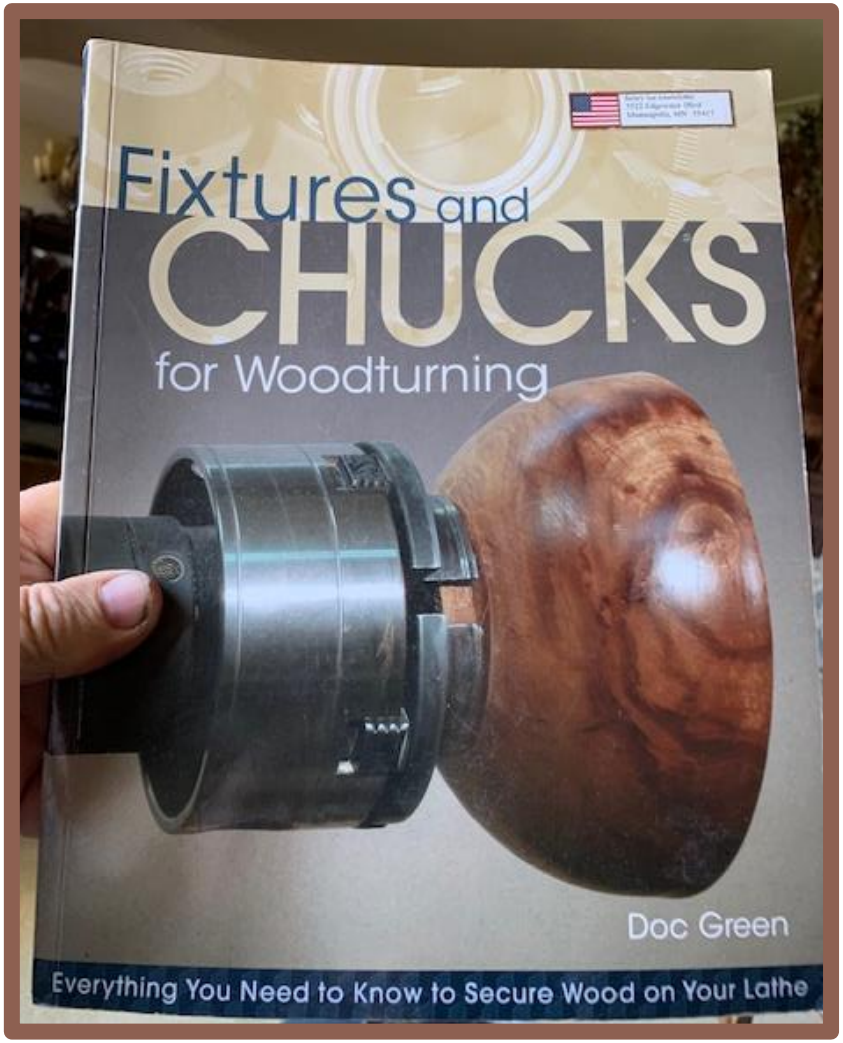
Ask A Turner

Mounting Question

Lee Tourtelotte

I think this is the time to recommend the very best, safest and easiest way to learn, understand and remember all the important ways to mount wood to your lathe. It is all explained and illustrated in the awesome book written by Doc Green, entitled: "*Fixtures and Chucks for Woodturning*". It is the best "go-to" book for the beginning woodturner. Even the advanced turner can always find useful tricks contained in Doc Green's amazing book.

(I am happy to loan my copy of the book to any anyone in the club who wants to quickly learn the collected, best and safest ways to mount wood to the lathe.)



Continued on next page

Ask A Turner

Mounting Question

Lee Tourtelotte

Mounting wood to a **faceplate** is relatively straight forward, as Lyle Jamieson recently demonstrated to the club, with a few added cautionary details. I will normally use a faceplate in lieu of a scroll chuck or my preferred screw chuck when mounting a very large, heavy or unbalanced blank to the lathe. I feel a faceplate is also the best choice when coring multiple blanks from a large, heavy piece due to the extreme forces present.

There are many other fascinating accessories available and preferred techniques to mount spindles, smaller and odd shaped wood pieces to the lathe, including drill chucks, internal and external collet sets, off center and eccentric specialty chucks, vacuum chucks, adjustable Longworth and Cole jaw chucks for reverse mounting of large bowls, homemade jam chucks, and way more than I can even now remember!

The good news is that the club has offered a variety of ongoing, inexpensive turning classes, and a list of members that are most willing and available to answer specific questions. Check our newsletter for the names of these members to contact for help in areas of concern for the beginning or intermediate turner. Our complete video library and regular demonstrations by both professional woodturners and our own advanced club member can also really help speed up the beginning and intermediate turner's learning curves.

Some of these learning benefits are temporarily on hold until the COVID-19 crisis is solved. In the meantime, there are many YouTube videos available online and an AAW membership is also highly recommended to really keep the woodturner's enthusiastic juices flowing!

Ask A Turner

Mounting Question

How do you grip that? A “tire mandrel"

Jim Jacobs

I recently made 4 truck tires. I cut the blank round on the band saw.
I then chucked the blank in my 4-jaw chuck. I drilled a 3/8” hole through and counterbored for the hub cap.

I turned a mandrel with 3/8” hole through the center and used a 3/8” carriage bolt to fasten it together.

I finished turning the tires using a thin kerf parting tool for "treads".

For the hub cap I used a maple blank glued to a square block. The hub cap is turned and parted off.

This was really “tiring”!

Ask A Turner

Rosewood Finishing Question

This question was posted in Mini Newsletter #7 and will be answered in #9. If there are any more members who would like to contribute an answer, please email Editor, Mike Rohrer

I have a salt & pepper set and a pepper mill out of Bolivian rosewood and no matter what finish I put on them the finish is TACKY. I first finished them like the other mills and applied Deft Sanding Sealer and sanded to 500 grit. I then applied my "beloved" Formby's Tung Oil. The other 14 did fine but the rosewood remained sticky or tacky. I tried a second coat and had the same results. I wiped it with mineral spirits, and it seemed fine. I added another coat and the surface was back to sticky/tacky. I wiped with mineral spirits again and sanded to 500 grit. I tried sanding sealer and wiped the surface smooth then applied Formby's; same results. I wiped with mineral spirits then tried spraying with lacquer, again same sticky/tacky; same results with spray-on shellac. I cleaned with mineral spirits and tried MinWay Tung Oil; same results. I cleaned again and tried wipe on poly; same results. In the meantime, I finished the other 14 mills with no problems. Any comments would be appreciated.

Tom Sciple
Woodsbytom@gmail.com

Design Inspiration AND Save 11%

May MWA Meeting

The May MWA meeting was a ZOOM meeting with Mike Mahoney presenting from his shop in northern California. Just over 100 club members logged in to the presentation.

President Lee Luebke administered the Zoom meeting and it went very smoothly. He began with a couple of announcements regarding members:

Tom Sciple, who has been a very active and contributing member in the three years he has been in the MWA, is moving back to the warm South.

Linda Ferber is retiring from the administrative staff of the American Association of Woodturners.

Lee then described how the meeting would be conducted and introduced our demonstrator, Mike Mahoney.

Continued on next page

May MWA Meeting (cont'd)

Mike's presentation lasted a bit over 2 hours and included a tour of his fantastic property, his shop and facilities and several technical topics including large, artistic peppermills, drying wood, tool design and sharpening, finishing materials and techniques.

Continued on next page

May MWA Meeting (cont'd)

Mike only uses local wood, almost entirely from his property, primarily walnut, maple and some redwood (no, he is not going to turn this tree into bowls)

Continued on next page

May MWA Meeting (cont'd)

Mike did a demo on making his large and artistic peppermills

Mike's wife

Continued on next page

May MWA Meeting (cont'd)

Mike was very adept at switching from camera to whiteboard and illustrating with drawings. Here he is demonstrating the correct shape of the tip and the mass of metal needed on the side of the cutting edge.

Mike likes just under a 45 degree angle on his gouge, including the side

Continued on next page

May MWA Meeting (cont'd)

Mike wants the upper edge of the side to be slightly convex

Mike doesn't use a jig. He sets his platform to just under 45 degrees.

Continued on next page

May MWA Meeting (cont'd)

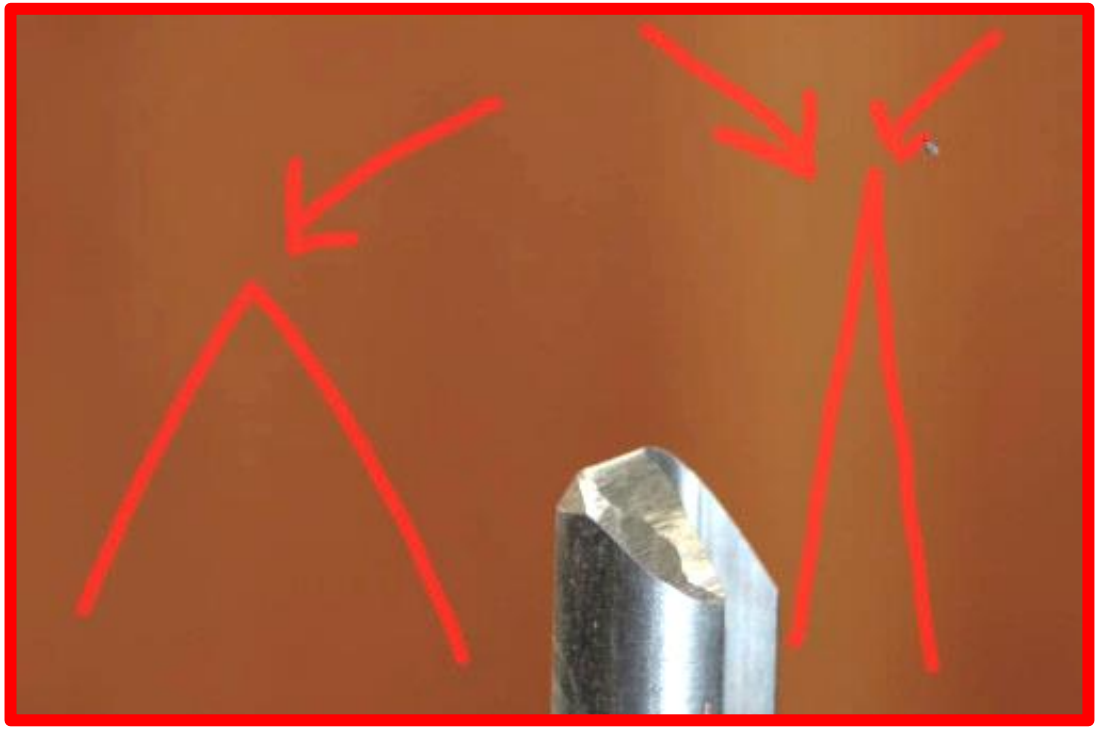
Grinding the gouge by hand

Mike doesn't use CBN grinding wheels and only uses a 60 grit stone. He likes a slightly rougher edge that lasts a lot longer.

Continued on next page

May MWA Meeting (cont'd)

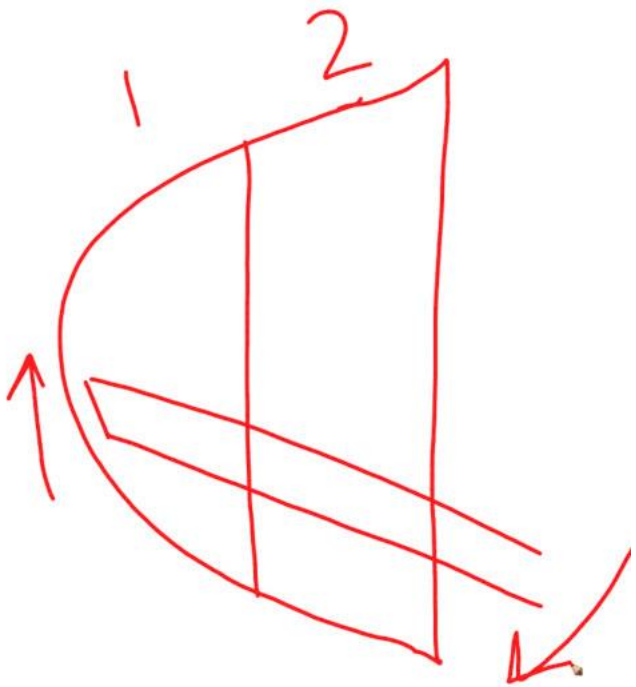
An example of a bad gouge with too broad a tip and NO SIDE metal



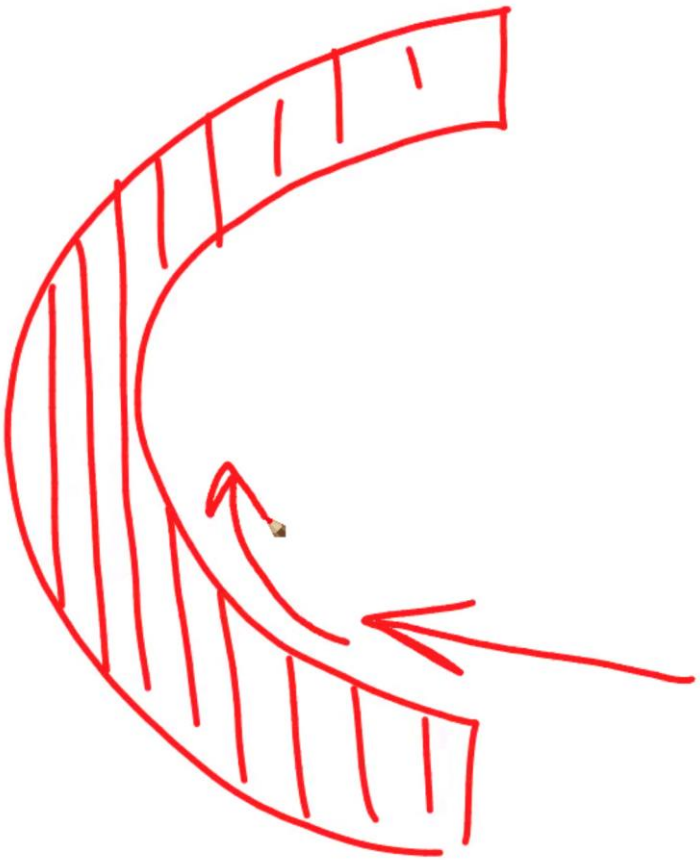
Mike prefers a broader edge that will last longer

Continued on next page

May MWA Meeting (cont'd)



For turning the inside of a bowl, Mike divides it into 2 areas, 1= end grain, 2= side grain



Turning down the side is cutting side grain, then there is a transition to cutting end grain

Continued on next page

May MWA Meeting (cont'd)

Mike Mahoney is not only one of the top professional turners and demonstrators in the country, at this time he seems the smoothest and most comfortable with the technology involved in a "virtual demonstration." His transitions from camera to video to white board are seamless. He incorporates his pre-recorded video presentation with real-time discussion and diagrams of what he is explaining. Mike has a personality and manner of presentation that works excellently with all levels of woodturners.

Dan Larson

Adventures in Woodturning -Turning a Cowboy Hat

Even though we were not able to have Jerry Measimer (the Cowboy Hat Guy) from North Carolina come for his scheduled demo and hands-on classes in April, I began to think about making a cowboy hat. Then, when the AAW's American Woodturner Journal came out in April and had a large article (by JoHannes Michelsen) about Turning Cowboy Hats, I was even more inspired and since I have a BIG woodpile of BIG logs, I thought, why not give it a try?

My first attempt was a complete failure and ended in three pieces.

Continued on next page

Dan Larson

Adventures in Woodturning -Turning a Cowboy Hat (cont'd)

But with "Corona time" on my hands, I thought I would try again. One needs to start with a big bowl blank. I used one basswood (American Linden) blank and one cottonwood blank. Hats make a lot of chips.

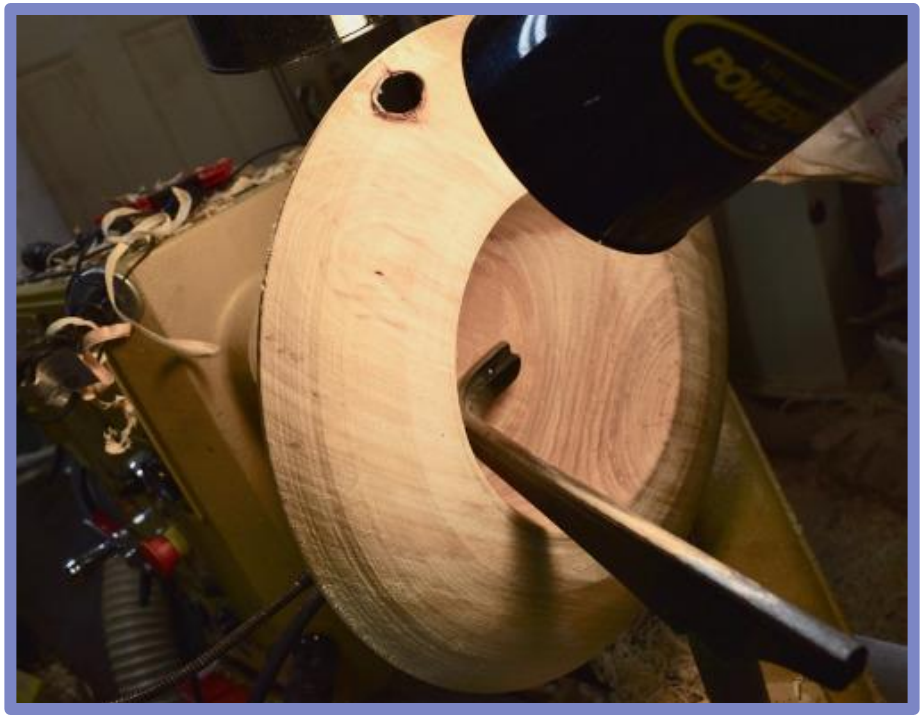
One shapes the outside first, makes a tenon and turns it around

Continued on next page

Dan Larson

Adventures in Woodturning -Turning a Cowboy Hat (cont'd)

This shows doing the inside.
Things are really thin at this point.



After turning one needs
to shape the hat on a jig

Continued on next page

Dan Larson

Adventures in Woodturning -Turning a Cowboy Hat (cont'd)

Then you hope it fits. The sizing is a challenge. So, here are the results.

Continued on next page

Dan Larson

Adventures in Woodturning -Turning a Cowboy Hat (cont'd)

Yeeee-Hah!!! Yippy Ky Yea!!!

Bill Szydlo

MWA Woodpiles

One of Bill's white oak stacks

Current stacks awaiting some processing. About a year and a half ago a couple of tornadoes hit my property. We stopped counting at 150 downed trees but that is probably conservative. The piles in the photos are just a small part of those trees cut up. My woodpile is going to be growing for quite a while.

Due to technical difficulties we did not get to see Bill Szydlo's woodpiles in mini newsletter.6

For Sale

I am now offering a new style bead box kit.
These have the body and top assembly ready to go on the lathe.
Designed for the intermediate wood turner.
Total cost of $25.00 includes shipping to your door.
Can accept checks or Pay Pal.

Contact Jim Jacobs

woodmanmn@aol.com
or 651-497-1309

FREE!!!

Contact Mark Kelliher emailto:

markandkathy007@comcst.net

Sanding

The Art of Sanding

A nice, short article on sanding, a frustration for many woodturners

by Jack Morse

https://woodturnerswonders.com/blogs/news/41247428-the-art-of-sanding

Member Help Line

The club is setting up a ”Member Help Line”, the purpose of which will be to answer questions /give advice/ and help educate our membership. Maybe you’re a beginner looking for advice on what to buy. Maybe you have questions on chucking. Maybe you have sharpening questions.

We would like more members to volunteer for our Member Help Line. If you would like to be "on call" please contact Mike Rohrer at mdrprof@gmail.com with your phone #, email address, area where you live, areas you’d be willing to help with, and your name will be added to the list.

Name	Phone	Email	Areas of Turning	Location
Mike Rohrer	612-276-9556	mdrprof@gmail.com	bowls, boxes	South Mpls
Steve Miller	715 821-8726	ssmiller920@gmail.com	all types, light on segmenting	River Falls, WI
Lee Tourtelotte	612-670-1874	leetourtelotte@icloud.com	all types, beginner, advanced	South Mpls
Warren Gerber	651 403 2883	xlwalleye@gmail.com	Bowls	Mendota Heights
Jim Jacobs	651-437-1309	woodmanmn@aol.com	beginner/advanced, segmenting, skews	Hastings
Dick Zawacki	507-744-5748	dickzawacki@gmail.com	general, bowls, wood carving	Northfield
Mike Lucido	651-738-2551	mike.s.lucido@gmail.com	general woodturning	Woodbury
Bill Campbell	715-338-2634	wm.e.campbell@uwrf.edu	general woodturning	River Falls, WI
Mark Kelliher	651-636-8678	markandkathy007@comcast.net	general woodturning	Arden Hills
Todd Williams	651-274-4658	toddwilli@comcast.net	general woodturning	Lake Elmo
Bob Meyer	651-483-6187	rjmbobco@comcast.net	bowls,ornaments, sharpening, gen'l.	Lino Lakes
Dick Hicks		rbhicks@rbhicks.com	platters, spindle work, bowls	Zoom from shop
Steve Mages	952-544-5286	smages@juno.com	general woodturning	Minnetonka
Neil Robinette	763-639-1085	northsideturners41@gmail.com	sharpening, tool control, turning vs budget	Brooklyn Park

Editor's Notes

This is the eighth of the mini newsletters to be published during the coronavirus emergency when we will not be having regular or sub group meetings.

•Instant Gallery. We all want to see what each other is doing during our mandatory shop time. **Please send me pictures** of your creations during this unique period. I know you're in the shop protecting yourself and turning.

•Member Help Line. Send me an email if you are willing to answer questions/give advice/help educate our members.

•FOR SALE. We're going to try a FOR SALE section for the newsletter. During the duration of the "mini newsletters" they'll probably run for a couple of weeks.

•Please consider a QUESTION or an ANSWER to *ASK A TURNER.* Please more suggestions on FINISHING. Send me your tips to the feature, *TURNING TIPS.* This is especially important because we're not meeting as groups.

•Stay healthy. Follow all guidelines. A majority of our members are in the high-risk category.

Mike Rohrer, Editor mdrprof@gmail.com