

MINNESOTA WOODTURNER'S NEWS

January 1993

Minnesota Woodturners Association Officers

President	Don Wattenhofer	572-1045
Vice President	Chuck Pitschka	935-0660
Treasurer	Hal Malmlov	789-9616
Newsletter Editor	Paul Kachelmyer	738-3940
Membership list	William Allshouse	755-3373
Newsletter Mailing	John Ratliff	770-6471
Librarian	Don Morcomb	420-5516
Program Director	James Tracy	571-3374

MN Woodturners Association
5312 Horizon Drive
Fridley Minn. 55421



New officers:

New officers were elected at the December meeting, and are listed on the front sheet of the newsletter. Their terms will run for two years. Please note that our mailing address has also changed.

I am sure that we all wish to give a round of thanks to the outgoing officers for all the work that they did the last two years. I think that they did a wonderful job.

Dues are Due:

Membership dues are due this month for 1993. The membership runs from January through December. The dues are \$15.00 per year. Please make checks (no cash, please) payable to the "Minnesota Woodturners Association" and mail them, along with the membership registration form included with this newsletter to our treasurer, Hal Malmlov, 3613 Belden Dr., Mpls. Minn. 55418.

Please also sign the liability Release that is attached to the registration form. If you have signed a liability release form in the past, please sign this one anyway, as we would like to have currently signed forms for all of our members. From now on, we will ask all new and renewing members to sign a form each year, when dues are paid.

Note: Even though annual dues are now being waived for members who are Professional Woodturners, we ask that you still sign and return the registration and liability release forms.

Safety:

Right up front, we wish to remind all members and guests, that woodturning can be dangerous. Many of our members have had accidents, and injuries, of some sort, with the lathe. This is a reminder, that by attending our meetings, or using information from our meetings, you do so at you own risk.

We now will be asking everyone attending a meeting to sign a "sign in sheet and liability release", for that meeting. This will include nonmembers, and will insure that everyone attending has signed a liability release.

Upcoming Meetings:

Note: This newsletter contains the listing for the next three months of meetings. We try to do this for your convenience, so that you may not have to miss meetings due to late notice. You may want to mark the meetings on your calendar at this time.

January 9, 1993, Saturday, 1:00 - 3:00

The meeting will be held at Bill Thul's , woodturning shop, "In The Round". Bill's shop is located at 165 East Viking Drive, in Little Canada. Viking Drive is the frontage road on the north side of Highway 36. Bill's shop is located about 3/4 mile east of Rice street.

The meeting will include demonstrations on three subjects. William Allshouse will demonstrate making tool handles. Don Wattenhoffer will demonstrate shear scraping techniques, and I will demonstrate use of a chatter tool.

Please bring items for show and tell, especially items related to the meeting subjects, and a chair.

January 27, Wednesday, 7:00 - 9:00 pm.

Alan Lacer, President of the American Association Of Woodturners, will be in town, and has offered to give a talk and demonstration to us. Alan has said that he is open to demonstrating anything that people wish. One suggestion has been, that he demonstrate making lidded boxes.

The meeting will be held at "Woodcraft Supply" (884-3634), 9741 Lyndale Avenue South, Bloomington Minn. This is approximately 2 miles south of I-494 and 1/4 mile east of I-35W. The store hours for that day will be 9:00 - 6:00. They will be closed from 6:00 - 7:00, and will open at 7:00 for us. They will be open for sales to us during and immediately after our meeting.

February 9, Tuesday, 7:00 - 9:00.

We will meet at Don Morcomb's house to design a birdhouse. For the 1993 AAW national symposium, in New York, they plan to create a "birdhouse totem pole", to be permanently installed at the symposium site. They have invited all AAW chapters to participate by creating a birdhouse which can be mounted on a central pole. This is similar to the Totem pole project which was created for the 1990 AAW symposium.

Our meeting, will be to design one, or more, woodturned birdhouses. Don's house is located at 14485 95th Ave. North, in Maple Grove (420-5116). This is approximately 15 miles northwest of downtown Minneapolis. To get there, take I-494, or I-694, to the point where they meet, and start heading north on I-94, toward Saint Cloud. Go approximately 2 miles and take the County road 30 exit. Turn right (east) and go approximately 1 mile to Juneau Lane. Take a left (north) and go to 95th Avenue. Take a right and go to 14485 95th Avenue.

February 27, Saturday 1:00 - 3:00

At this meeting we will have a demonstration on turning wooden eggs. We will have one or two people scheduled to do the demonstrating. In addition, we ask that anyone else who would like, also demonstrate how they might turn an egg. By having this meeting this early, people should be able to get the chance to turn some "Easter eggs". We will ask that people bring eggs they make, to the next meeting.

The meeting will be held at Don Wattenhoffer's house. Don's house is located at 5312 Horizon Drive, in Fridley, Minn. The location is between University Ave. on the east, Main St. N.E. on the west, 53rd Ave N.E. on the south and I-694 on the north.

If you come via I-694, take the exit to go south at University Ave., turn right (west) onto 53rd Ave, which is the first intersection. Go two blocks and then turn right (north) on Horizon Dr. and Don's is the first house facing Horizon Dr. on the left.

Bring a chair and something for the "show and tell" or "show and ? why did this turn out this way" table.

March 9, Tuesday, 7:00 - 9:00.

Three of our members will demonstrate how they make pens on the lathe. These will include both the type with single piece inserts, and the mechanical type where the point retracts.

The meeting will be held at "The Woodworkers Store" (822-3338) at 3025 Lyndale Avenue South, Minneapolis. This is just south of Lake Street.

Please bring any eggs, and pens, that you may have made, for show and tell.

March 27, Saturday, 1:00 - 3:00.

We will meet at William Allshouse's house for a demonstration on making spinning tops. We hope to have several people demonstrate making tops. In addition, we ask that anyone who would like, also show how they may make tops.

A couple of years ago, there was an article in the AAW journal that showed dozens of different sizes, shapes and styles of tops. Hopefully, we can get a variety shown, and demonstrated at our meeting

William's house is located at 64 108th Ave. N.W., Coon Rapids, Minn. This is about one mile north of Highway 10 and just west of University Avenue (one mile west of Highway 65 - Central Avenue).

From Highway 10 go approximately one mile north on University Avenue to its intersection with Northdale Blvd and 109th Ave N.E., turn left (west) and go one long block to Butternut street, turn left (south) and go about three blocks to 108th Avenue N.W., turn left again and William's house is about 1/2 block down that dead end street.

Bring a chair and something for the "show and tell" or "show and ? why did this turn out this way" table.

Future Meetings:

We hope to have meetings in April, May, and possibly June. We are in the process of trying to set up two ,all day, professional demonstrations. These will likely be in April and May.

The next newsletter will hopefully come out in late March, with the info on these meetings.

Meeting Cancellations:

If bad weather occurs on the day of a meeting, you can assume that the meeting will be canceled. We will try to inform the "person, place or store" where the meeting was scheduled, of the cancellation, during the day, just in case you want to call them to confirm it.

Past Meeting Minutes:

September 19, 1992

We met at Craig Lossing's shop in Marine on the Saint Croix.

Craig gave a very interesting talk on some of his experiences as a professional woodturner, and also demonstrated the turning of several items.

Craig has been turning professionally for about seven years. He talked a bit about the ups and downs that he has experienced, both financially, and emotionally, in relation to woodturning. He said that turning has now become a job, and is not as enjoyable for him as it once was. Though he still likes turning, he has gone through periods where he did not enjoy it. He has experienced periods of feast, and famine financially, and usually has to hope for good sales in the spring, summer and fall, to carry him through typically slow winters.

The types of turnings he has made has been continuously changing over the years. For instance he makes very few bowls, and natural edge works any more. He says that he has become less speculative

in what he now makes; making mostly items that he can count on selling, rather than unusual items that he hopes will sell.

The type of wood he uses has also been changing. He used to harvest his own wood, and now he buys most of it. He is now mostly making small, "fancy" turnings. He has found better success selling these if they are made from really beautiful wood. Hence, he uses wood such as Big Leaf Maple, Cocobolo, Manzanita, Tulipwood, Birds Eye Maple, and a number of others. He is buying most of his wood from "Tropical Timbers" of Carlsbad California. He says that he has to pay top price, but that he gets top quality wood.

In the demonstrating that Craig did for us, he used a very large four jaw chuck for much of it. The chuck is self centering, and can hold either square or round stock. The chuck came with a tightening handle that is standard for these types of metalworking chucks. Craig found that the tightening handle just didn't tighten on wood tight enough, and that the wood could be jarred loose fairly easily. To overcome that, he found that a standard socket wrench fit the tightening hole perfectly. The socket wrench provides enough force to tighten wood securely

When mounting already rounded wood in the chuck, Craig uses the following method to get the wood well centered:

1. Place the wood in the chuck and slightly tighten it.
2. Place the flat side of a screwdriver, pointed downward, between the wood and the tool rest.
3. Rotate the wood a few times to see if it is properly centered, or if it needs to be "pushed" one way to center it. If it needs to be pushed, use the screwdriver to do that. With practice, and an awareness of possible safety problems, the centering and pushing can be done with the lathe running.
4. After the wood is properly centered, the chuck is tightened completely.

Craig demonstrated turning a small vase out of cocobolo. The tool he used the most was a 3/8 inch spindle gouge sold by "Henry Taylor". The tool handle had a round end, which Craig said he really liked. In making the final cut on the outside, he used a very slow and careful body movement. He said that he learned to use this slow cutting technique, on final cuts, from Rude Osolnik.

When sanding, Craig often starts at 150 grit. For sanding with a power drill, he uses the discs that snap on to the holder, made by Merit. He used to glue foam to the disc, and then glue sandpaper to the foam. The foam allowed the sandpaper to conform to the shape of the turning. Where Craig now lives, it is much more work to get into the cities to buy supplies. Consequently, once, when he ran out of foam, he searched around home for an alternative, and

started using cardboard. He is happy with the cardboard, and now uses it instead of foam.

Craig often sands up to 400 grit.

For finishing, he has been experimenting lately with the HUT wax finish. He applies it from the block of wax, to the wood. With a soft paper towel (Bounty), and the lathe running, he presses very hard, and melts the wax into the wood. He then uses lighter pressure with a paper towel to buff the surface. If there is a spot that needs more polish, a buffing wheel can be used.

At the meeting, he experimented, and found that the HUT finish is not water resistant, and easily spots if exposed to water.

Craig has made thousands of spinning tops over the years, and demonstrated making some for us. He presently has a contract to make many thousands of identical tops. Just to show the value of practice, and repetition, He said that his "reject" rate is now approximately 1%. Earlier this year, for the first 5000 "identical" tops, his reject rate was approximately 10%.

On the subject of photography, he says that he now pays a professional to take slides of his works. He said that he feels that it has paid off for him 100 fold.

October 3, 1992

We met at John Magnuson's home, near Hanover, for a demonstration, by John, on how he turns hollow vases. These vases are similar to the ones demonstrated by the professional woodturner John Jordan, to our club, a couple of years ago.

These vases can be quite large, but very lightweight. They usually have an opening in their top no larger than 1/2 inch. On first sight, they can cause great bewilderment, from even experienced woodturners, as to how they were hollowed out. The secret is that they are not hollowed out through that 1/2 inch hole. In the process, the top couple of inches is cut off of the main body of the turning, the main body is hollowed out, and the top is then glued back on. The gluing is done in such a way, as to disguise that the gluing has been done.

This turning is all done with green wood, that usually does not contain the center (pith) of the log.

This method of turning can be used for both artistic, and practical reasons. The artistic reasons are clear if one sees, or handles one of these vases. John had some very elegant looking vases on display. Their shapes were beautiful, they were made from beautiful wood, some were as large as 12 inches high and 8 inches in diameter, and they only weighed a few ounces.

From a practical viewpoint, it is very difficult to turn a large piece of green wood, without it eventually splitting as it dries. This method of hollow turning, gives a method for reducing the likelihood of splitting, for large pieces. For years I had been searching for a method of turning large lamps from a single piece of wood, and to keep them from splitting. With this method it can be done.

John starts out with a piece of wood, cut from about 1/4 of a log. As was mentioned, this piece does not contain the center of the log. John mounts the piece on the lathe, using a spur center to drive it. He turns the piece round, and cuts one end flat.

He takes the piece off of the lathe and mounts the flat end to a faceplate with some long and heavy screws.

He mounts the wood back on the lathe, and brings the tailstock up to support the opposite end.

He turns the piece to the approximate shape shown in the drawings. The bottom may be left larger than the final shape, to provide more strength for the piece, while it will be hollowed out.

He then parts off what will later be the top of the piece.

He uses a long drill to make a hole to within an inch or so, of what will be the bottom of the vase.

Using heavy duty scraping tools, he hollows out the inside. The scrapers are similar to some sold by Dennis Stewart. One is long and straight, and the other has a curve to it, to get what the straight one cannot reach. The actual cutting part of the scrapers is no larger than 1/4 inch wide. This hollowing out is very time consuming, and may take hours. John uses the straight scraper for the majority of the work.

Note: since this turning is in endgrain, hooked tools, or ring tools, might make this task easier. I have tried it using a hooked tool, and it worked well, however I was limited by the size and shape of the tool I had. Ed Multhrop turns many large hollow pieces in endgrain, and uses a large hooked tool for most of his "interior" work.

Wood chips continuously fill up the inside of the vase. John uses compressed air to blow them out.

After the inside is hollowed out, John cuts the top of the vase flat, (or slightly concave inward) and makes a cut in the opening to get it perfectly round. He then takes the piece off of the lathe.

John now works with the small top piece which he had previously parted off the main piece. He mounts it in a 3 jaw chuck and cuts a small "tenon", about 1/8 of an inch long, to the exact size of

the opening previously made in the top of the lower part of the vase. He cuts the face of the tenon slightly inward, and drills a small hole in its center.

John now glues the small top, to the large bottom of the vase. He uses superglue to do this. An important point at this stage, is to get the two pieces aligned in the same way they were before they were cut apart. It may be helpful to make alignment marks on the pieces before they are cut apart.

The top of the vase may now be cut to its final shape.

Depending on the type of wood, and how much wood was lost in the process of cutting the pieces apart, and gluing them back together, the glue joint may be very hard to see. One of the easiest ways of disguising the joint is to cut a series of small circles in the vicinity of the joint.

The bottom of the vase can now be cut to final shape, and parted off the lathe.

Since the wood is green it still needs to dry. If the turning is thin, say 1/4 inch, it may only take a couple of days. To reduce the chance of cracking, the piece could be put into a paper bag, to slow its drying.

John has found that it is best to complete the entire turning process at one time. If that is not done, the wood may warp or crack.

October 14.

I gave a demonstration of basic woodturning techniques at the Shopsmith store. We had a dozen or more "guests" at the meeting, who mainly heard about the meeting beforehand, from the people at Shopsmith.

November 10.

We met at Bill Thul's woodturning shop, "In The Round". Bill gave a very interesting talk on his experiences of over 25 years as a professional woodturner. Bill's shop is located at 165 East Viking Drive, Little Canada, Mn 55117. (612) 483-2866, or 483-2965. This is on the frontage road just north of Highway 36, and is about 3/4 mile east of Rice Street.

Bill said that he started trying to make a living as a woodturner out of necessity. He had been working for many years in furniture and cabinet making shops, when the place he was working went out of business. Finding no jobs in his field, and with seven children to support, he decided to try making a living at woodturning. He started out making such turnings as candle holders, plates, napkin rings, etc. He found it quite difficult to make much money

selling these items, and eventually started doing architectural turning, which is mainly what he has done since.

Bill had a photo album filled with photos of his turnings, of stair railings and porch columns he made for homes. He has also made many turnings for public buildings and offices. He told of many, one of a kind turnings he made, and also mentioned that he made the spires and balls on top of the buildings at "Valleyfair".

Bill's lathe is very old, and very large. It can handle pieces over 10 feet long, and up to several hundred pounds. It is driven by a 1 1/2 horsepower, 220 volt motor. It is driven by flat leather belts, about 2 1/2 inches wide, and 6 feet in diameter. Bill was not sure what its speeds were, but there are several steps to its large pulleys.

Bill talked a lot about gluing up wood. Since it is almost impossible to get wood thicker than 2 inches, from a lumber yard, Bill has to glue boards together to create thicker stock. As an example of how much gluing he does, he said that at one time he was using about 30 gallons of glue per year.

Bill has found that improper gluing techniques can lead to two main problems:

1. Joints eventually splitting, perhaps days or years later.
2. Stock that is unevenly weighted, creating an out of balance workpiece on the lathe.

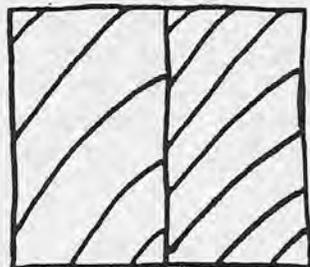
As glued up pieces get bigger, the potential for the joints to split, increases considerably. Bill told of a number of sad experiences of turnings splitting, long after they had been installed. He said that it is particularly disheartening when 30 or 40 railing spindles all start cracking at once! Through these experiences, he has learned some of the following guidelines for gluing up boards, to limit their potential for splitting:

1. Make sure that the wood is dry, with a moisture content around 7-8%. He said that much wood from lumber yards may have a moisture content of around 20%. If wood is glued up at 20%, and is then installed in a home where the wintertime humidity is around 5%, the joints may split.

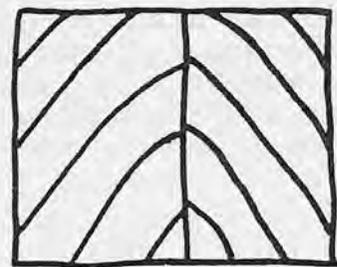
2. Bill advises his customers to use humidifiers in their homes in the winter, to keep the humidity from getting to low.

3. Make sure that the end grain of the boards is all going in the same direction, and is not "book matched". That way, the stresses, and small movements, of the boards, will not work against each other. This also produces turnings with more matching grain patterns, and less variance in color.

Glue
This
way →



Not
This
way →



4. Spread the glue on to both boards to be glued. Bill feels that better penetration and strength is achieved that way.

5. Spread the glue over the entire surface of the board, don't just run a bead of it around. Bill pours the glue on the board, and uses a brush to spread it around.

6. Gluing teak, and oily woods: Run them through a planer immediately before gluing, or wipe them with paint thinner.

The second problem to avoid is gluing up a piece of stock that is unevenly weighted. With a big, heavy turning, this could cause a lot of vibration and "bouncing around of the lathe".

To avoid this, boards should be weighed before gluing. Bill has found that one eight foot long, 2 by 10, may weigh 10 pounds more than another. So for instance, if four boards are to be glued together, and two weigh 20 pounds, and two weigh 30 pounds, they could be glued with the two 30 pound boards on the "inside", and each 20 pound board on the "outside".

Bill uses "Tightbond" glue for most of his turnings. He has just started to use "Tightbond 2" glue. Tightbond 2 is supposed to be good for exterior use, provided that the wood is not submerged. He noted that this glue is only supposed to have a one year shelf life.

Some other things:

For long, thin turnings, Bill uses a very large steady rest. The first part he will turn round, is a spot about in the middle, so the steady rest can be put in place. Even with the steady rest, for long, thin turnings, vibration can be quite a problem.

Bill often starts sanding with 50 grit sandpaper. He will move on to 80 grit, and sometimes stops there, or goes much finer, depending on the expected use of the turning. Bill buys sandpaper in very large quantities, and has found that he can get it much cheaper that way.

For turnings to be painted, he likes to use southern yellow poplar.

For tools, Bill says that he uses a large gouge, and a parting tool the most. He has made many tools from old files. He has ground many of these to shapes to produce specific, often used, shapes.

When Bill bought his lathe, it came with a number of brass discs, about the size of a silver dollar, that allow softwood to be turned with a spur center. I had never seen these before, but they seemed very simple, and very ingenious. The discs have small square notches in them, and a hole in the middle, that allows a spur center to fit into it. The disc also has 4 holes in it, so it can be screwed to the workpiece. After the disc is screwed to the workpiece, the workpiece is placed on the lathe, and the spur

center drives it. The great thing is that the spur center never chews away at the wood. This also seems like it would work great for green wood turning. It seems like these discs would be relatively easy to make, and could also be made to accept a tail center.

December 8, Tuesday

We met at Rocky Vant's apartment complex in Coon Rapids, for a very enjoyable "Christmas meeting".

New officers for the club were elected, and special thanks were given to outgoing officers.

The meeting mainly consisted of a show and tell of numerous turnings that people brought. There were many interesting pieces, but unfortunately for those who were not there, you really had to see them to appreciate them.

We also had our usual Christmas tree ornament exchange. Most people attending, brought an ornament that they had made. By drawing names out of a bowl, the ornaments were exchanged with someone else who had brought one. It was very interesting to see the variety of ornaments produced.

We also had gifts that were raffled off. For \$1.00 per chance tickets for the raffle were sold. The prizes were: A \$25.00 gift certificate for merchandise at "Woodcraft" (donated by Woodcraft), two posters of Bonnie Kliens decorated spinning tops (donated by Bonnie), two bowl gouges, donated by our club, and a large black walnut log, donated by Don Wattenhoffer.

Need help with the basics ?

Willie Allshouse, 755-3373, Ron Krietemeyer, 739-8410 and I, Paul Kachelmyer 738-3940, have all offered, that if any club member needs a little help learning some woodturning basics, that we would be happy to help you. Feel free to call us.

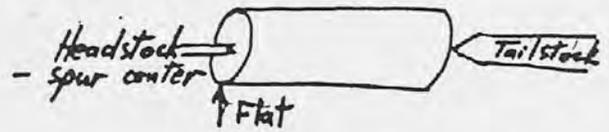
CLASSIFIED ADDS: Any member wanting to place an add, (free to members) send the pertinent information to me, Paul Kachelmyer, at 558 Farrell st. Maplewood Minn. 55119. I will try to get it in the next newsletter.

For sale:

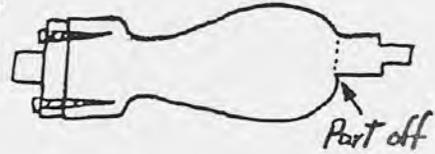
I have a couple hundred pounds of PEG (poly ethalene gylcol) for sale for \$1.00 per pound (it costs two to three times that much from suppliers). This is the stuff that can be used for treating green wood to keep it from cracking, and is what Ed Multhrop uses for his big turnings. Call Paul Kachelmyer, 738-3940.

John Magnuson's Hollow Vases

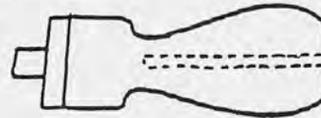
1. Turn Cylinder with one end flat



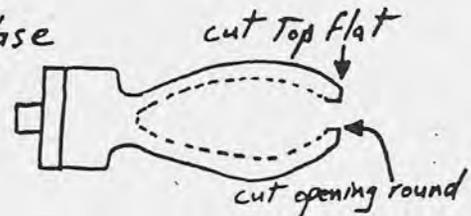
2. A. Mount to faceplate
B. Turn to basic shape
C. Part off Top



3. Drill hole to near bottom of vase



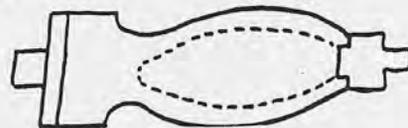
4. A. Hollow out Vase
B. Cut Top Flat
C. Cut opening cleanly round



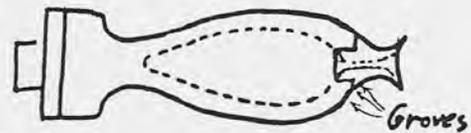
5. Mount top in 3 jaw chucks



6. Glue top back on Vase with superglue



7. A. Turn top of vase to final shape
B. Cut grooves to hide glue line



8. Cut base to final shape & part off



9. Place in paper bag to dry slowly

Membership Application and Renewal
Minnesota Woodturners Association

Name (Please print)

phone

Address

Zip code

Dues are \$15 yearly (starting in Jan.)

Mail to:
MN Woodturners Assoc

but \$10 for new members joining after July 1.

c/o Hal Malmlov

Please check: Amount Enclosed _____.

1613 Belden Dr.

Renewing member _____ . New member _____.

Mpls. Minn. 55418

LIABILITY RELEASE

The process of woodturning presents an ever-present risk of injury to a person operating a lathe, and to any individual observing its operation.

We want to make sure that all individuals operating or observing a lathe are aware that many hazards do exist.

Lathes spin wood at high speeds, presenting the potential for injury if the wood, or portions of it, somehow breaks apart, shatters, or comes away from the lathe while it is spinning. Potential weaknesses exist in all wood, and in all methods of holding wood, therefore, the potential for wood breakage and personal injury, exists any time a lathe is used.

Sharp tools, brittle tools, hazardous glues, and finishes, may also present a potential for injury to lathe operators or observers.

Wood chips, shavings, splinters, bark, chunks of weak wood, and dust, fly off of the wood being worked on the lathe. Eye and face protection is absolutely necessary to protect operators and observers from potential injury from this flying debris. Wood debris on the floor also presents a hazard of slipping and falling. Dust in the air may present respiratory hazards.

Many woodworking shops are not set up to allow observers. Therefore, hazards may exist to individuals being in the shop due to areas being cramped, or due to tools, or supplies being touched, bumped, accidentally started, or otherwise affected by themselves or others in the shop.

By signing below, I acknowledge that I have read the above information, that I understand that there is a risk of injury to individuals operating or observing lathe operation, and that I accept full responsibility for any injury which may happen to me while attending, or participating in any way, any event, gathering, demonstration, or seminar, in any way associated with the "Minnesota Woodturners Association". I further release from liability, any individual, business, school, or meeting place, and the "Minnesota Woodturners Association" for any injuries or damages received while attending a meeting or demonstration with "The Minnesota Woodturners Association"

SIGNATURE

DATE

NAME - PRINT

Please return This entire sheet