



# Minnesota Woodturners

in association with the American Association of Woodturners

*MWA Demonstrations*

**April/May**

## Woodworking Show in St. Paul



*Photo by Chuck Bjorgen*

*MWA president Bruce Arones turned a goblet under the watchful scrutiny of several spectators who stopped at our MWA booth.*

*by Chuck Bjorgen*

The young woman stood off to one side, eyes transfixed on a piece of wood spinning on the white machine.

Her arms folded, she gazed intently as MWA president Bruce Arones began making one of several goblets he would turn during the first day of the Woodworking Show at RiverCentre in St. Paul in early April. She was totally fascinated by the process we call woodturning.

That, and several similar scenes would occur while 15 members of the MWA kept two mini lathes

spinning as they demonstrated various forms of woodturning for woodworking professionals and hobbyists during the three-day show.

There is indeed something fascinating about watching woodturners work, but there's also a reward for the turner. "My favorite part of demoing is the experience itself and observing the joy and surprise of how the craft of woodturning is accomplished and 'happens'!" said MWA veteran member Wayne Keifer. "So many people tell me they have always wanted to do this

**Demos** *continued on Page 8*

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## Board Members

President

Bruce Arones  
barones@minnmicro.com  
651-433-5364

Vice President

Don Roden  
droden@mninter.net  
763-425-3110

Program Director

Jim Jacobs  
woodmanmn@aol.com  
651-437-2302

Secretary

Jim Blare  
jblare@frontier.net  
952-469-3687

Treasurer/Membership

Ron Meilahn  
ronmeilahn@usfamily.net  
763-862-2100

Newsletter Editor

Position open

Newsletter Mailings

John Ratliff  
651-770-6471

Librarian

Bob Jensen  
1woodworker@earthlink.net  
763-572-0525

**Members-at-Large**

George Dupré  
gtdupre@centurytel.net  
715-448-3002  
Tom Shields  
wdturnr@hickorytech.net  
507-625-4186  
Don Wattenhofer  
drwatt@usfamily.net  
763-572-1045

## AAW offices moving to Landmark Center

The American Association of Woodturners (AAW) will be moving its offices to Landmark Center in downtown St. Paul around August 1. We are taking over part of the space occupied by the Minnesota Museum of American Art for gallery and office space on the second floor.

There will be space to store the five mini-lathes that the club owns in the Center shop at no charge. There is bench space to set up 5 - 7 lathes to do small group sessions. We have to set up the lathes, put them away and clean up when we are done. There is a dust collection system in the building.

MWA board meetings can be held at Landmark Center in one of the old judge's chambers – all we have to do is reserve the room. For the Christmas party there is a room that will hold about 80 people but they aren't sure

if we can bring in food. I will let the chapter know as soon as I find out.

I am looking for chapter members who could help with the move. Landmark Center allows tenants to move in on the weekend. Please email me at woodturner@qwest.net if you are available. As August gets closer we will put an email out to the MWA email list with further details.

We will also be looking for docents to help provide security for the gallery when it is open on weekends, including Sundays. It would require watching the pieces in the gallery and answering any questions people might have.

We will provide information and training for the docents for each show. Thanks to those who already volunteered at the May meeting.

*Mary Lacer*

## Welcome New Members

Judy and Jerry Wegenast,  
Rochert, MN  
William Johnson, Eden Prairie  
James Dyrud,  
New Richmond, WI  
Paul Manthei, Vadnais Heights  
David Carlson, Bloomington

David Schultz, Pine City  
Roy French, St. Paul  
Jim Hall, Golden Valley  
Phil Murry, Elk River  
Charlie Warner, Minneapolis  
Stan Carlson, Andover  
Larry Zilliox, Alexandria

## Treasurer's Report

January 1–April 30, 2004

Active Members	185
Income	\$5,688
Expenses	[1,881]
Check book balance as of 4/30/04	\$6,645

## NEW EMAIL ADDRESS? NEW PHONE NUMBER?

Keep us in the loop! Please advise Don Roden if any of your contact information has changed – especially your email address. Just email updated information to: droden@mninter.net . Thank you!

# MWA Club Calendar 2004

## JUNE/JULY

No membership meetings

## JULY

23rd–25th AAW Symposium, Orlando, Florida.

## AUGUST

Sunday, Aug. 22, MWA annual picnic at Spring Lake Park, Hastings. 10 a.m. to 3 p.m. See pages 15 and 16 for a map and complete details of this event.

## SEPTEMBER

8th Board of Directors meeting.

18th

Professional demonstration:

**Trent Bosch** will conduct a day-long demo for members at MCAD.

19th

Hands-on session with **Trent Bosch**. Limited to 8 members.

## OCTOBER

30th

Professional demonstration:

**Andi Wolfe** of Ohio will turn a small bowl and an end grain vessel explaining form and tool techniques as well as demonstrating surface enhancement techniques of scorching, carving and coloring. At MCAD auditorium.

31st

Hands-on session with **Andi Wolfe**. Limited to 8 members.

## NOVEMBER

3rd Board of Directors meeting

9th

Monthly meeting

**Erwin Nistler** demonstrates how he turns holiday ornaments. Roseville Area H.S. woodshop. 7 p.m.

## DECEMBER

14th

Holiday party, 6:30–10 p.m., location to be announced. Gift certificates, turning challenge, gift exchange, spouse door prizes, raffling of Lacer, Bosch and Wolfe turnings.

*Note: All evening meetings now start at 7 p.m. and conclude at 9 p.m.*

## 18th AAW 2004 Symposium in Orlando, Fla., July 23–25

Orlando, FL.

Activities at this year's AAW Symposium will include demonstrations by international, national and regional turners recognized in the field, panel discussions, auctions of donated pieces for educational programs, a Gallery Exhibit titled – "Sea to Odyssey," a Trade Show, an Instant Gallery of works by those attending and Chapter Collaborative Projects. The Gallery Exhibit, Trade Show, Instant Gallery and the Chapter Collaborative Projects are open to the public.

This year's featured demonstrators from the United States are:

Bud Latven, NM, Segmentation Fundamentals I and II, Marketing Strategies; Philip Moulthrop, GA, Green Wood Faceplate Turning, Faceplate Turning of Plates and Dish Shapes, Faceplate Turning of Bowls; Mark Sfirri, PA, The Work of Mark Sfirri (slide show), Multi-Axis Candlestick, Multi-Axis Spindle Turning; Marilyn Campbell, Canada, Growth of the Turner, Decorative Uses for Epoxy, Sculptural Objects from Epoxy; George Hatfield, Australia, 24" Colonial Stool, Table Lamp, 12" Detail Picture Frame; Guilio Marcolongo, Australia, Scallop Foot

Box, 4-Leaf Clover Box, Bowl Turning Session; Soren Berger, New Zealand, Thread Chasing in Soft Wood, Pushing Ladles a Little Farther, Teaching the Basics; Irene Gafert, Denmark, Color on Wood, Metal Mediums as Decoration.

AAW is an organization of more than 10,800 members that represent studio turners, production turners, amateurs, collectors, gallery owners, and those who simply have an interest in the craft.

Details for registering can be found in the Spring 2004 AAW journal *The American Woodturner*.

*Members' Meeting*

**April**

## **Tom Shields Laser assisted deep hollowing**



*Photos by Chuck Bjorgen*

*MWA member Tom Shields demonstrated the ease with which he could hollow a vessel using his shop-built laser hollowing unit.*

*by Sue Hansen*

To the casual observer, the John Deere green apparatus doesn't look like the highly technical tool of a skilled craftsman. What it helps produce, however, is art coaxed from burl.

Tom Shields demonstrated deep hollowing techniques aided by a laser system at the April membership meeting at the Roseville Area High School shop. As he turned a hollow vessel to near completion, Tom explained the advantages of the laser system, and how he became a user of the new technology.

Before he starting using the laser method of measuring, Tom used the Stewart System, which involved an arm brace and lots of man power.

"The best thing about the laser is there is no torture on my body," Tom said. "It doesn't take any energy to do it."

In addition to effort, the laser also cuts turning time in half because it eliminates the need for constant caliper measurements of the walls and bottom of the hollow vessel. Instead, a laser light beam is used for measurement. Laser measuring works for both the smallest and the largest projects.

Tom sets the laser so a beam of light passes by the cutting tip. The distance between the light and the cutter is the wall thickness. The framework of the system make the laser and the bit work together to produce the correct wall thickness.

The laser shows where the bottom is, rather than judging by sound or feel. Tom uses his business card to adjust the laser to 1/4 inch wall thickness.

"This ain't brain surgery," Tom assured the attentive audience. "It's as easy as falling off a log."

The beam shines on the wood as the piece is being turned. As the wall becomes thinner, the beam gets smaller and smaller. When the beam becomes very small and elongated, the wood is very thin.

"When the laser beam is off the wood, you are there," Tom explained. "After that, you are living dangerously. If I can see the light on the floor, that's living on the edge. Don't second guess the beam, or you will end up with two nice pieces of wood."

The system was developed by Lyle Jamieson of Traverse City, Mich., who is a sculptor and instructor of turned objects. Tom met Jamieson when the American Woodturners Association was in St. Paul, and became very interested in the Jamieson hollow form turning system. Though Jamieson sells his laser tool at his web site, [www.lylejamieson.com](http://www.lylejamieson.com), he assured Tom that it could certainly be made at home.



*The beam shines on the wood as the piece is being turned. As the wall becomes thinner, the beam gets smaller. When the beam becomes very small and elongated, the wood is very thin.*

So Tom went to see Joe, his welder friend. He challenged Joe by showing him a picture and the plans from the internet. Within a short time, the laser system was delivered, a shiny green masterpiece designed to fit Tom's shop. The total cost of the system was \$60, including conduit and a laser pen from Office Max. The upkeep cost for the laser is very minimal, in 18 month's use the batteries have yet to be replaced.

"It's not high tech by any stretch of the imagination, but it works," Tom explained.

While Tom thinks the laser system is a wonderful thing, he still uses hand techniques on hard to reach spots. He relies on seven years of turning experience to guide his hands.

Tom first became fascinated by turning by watching a demonstration at the Norwegian-American Norsk Hostfest in Minot, North Dakota. The demonstrator was Phil Holton of Fargo, the campus minister for Concordia University. Holton became Tom's teacher, first for turning, and then for the hollow vessel speciality.

In addition to demonstrating, Tom exhibited several of his works, including a surprisingly light, beautiful hollow vessel with wings. Like much of Tom's work, it was turned from California Buckeye burl, which is the root of a Horse Chestnut tree. The wood is especially interesting to Tom because of its mystique. "What you see on the outside is not necessarily what you get on the inside," he explained.

Tom's success with his art can be measured by his awards and his sales. In 2001, he won the Ronald L. Peterson Award for superior Craftsmanship at the Minnesota State Fair. He has also won ribbons at the Blue Earth and Spencer, Iowa, state fairs.

Several pieces of Tom's work have recently been sold through a Twin City gallery. His work has also been sold in Mankato and Door County galleries. Despite such success, he has yet to meet his own greatest challenge. Tom wants to make a Chinese ball, a 2 1/2 inch sphere, a ball within a ball that he once saw in a photograph.

Get busy, Tom. We can hardly wait to see it at Show & Tell!



*Club members gathered around Tom Shields to get a closer look at the laser holing unit. There was considerable interest in how it was built and works.*

## Members' Meeting

May

# Brad Hubert Pen turning techniques

by Sue Hansen

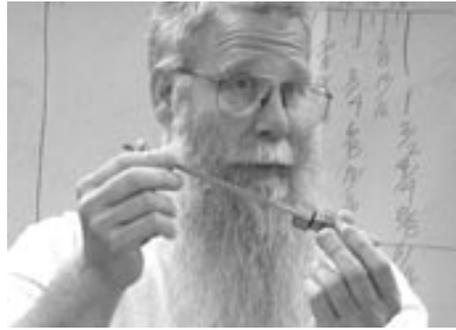
**B**rad Hubert says he is “normally a bowl, box and vases man,” but when those turnings produced a by product of lots of small pieces of beautiful wood, he also became a pen man.

Pen turning techniques were demonstrated by Brad on May 11 at the Roseville Area High School shop. As he completed a pen, Brad shared the knowledge he has acquired about his specialty.

Brad said he has tried about “eight bazillion kits” to make pens, and he now has definite opinions about which works best.

The three basic kit types are Parker, Cross and Schmidt styles. Brad prefers the Cross type because it is less cumbersome and has fewer parts to work with. He makes the Mt Blanc style, a European rather than American style with the cap larger than the bottom. He does not use the center brass ring on the pens, preferring to have the highly figured woods flow through without interruption.

While pen blanks are easy to come



*Above, Brad Hubert displays a pen mandrel, an essential tool for crafting pens. At right, a pile of pen blanks that had been drilled and had their brass tubes glued with polyurethane glue.*



*Photos by Chuck Bjorgen*

by, Brad makes his own. He prefers green turning, because “the material is cheap, all I need is gas for the truck and a chain saw. The woods we have here are just as beautiful as anywhere else,” he maintains.

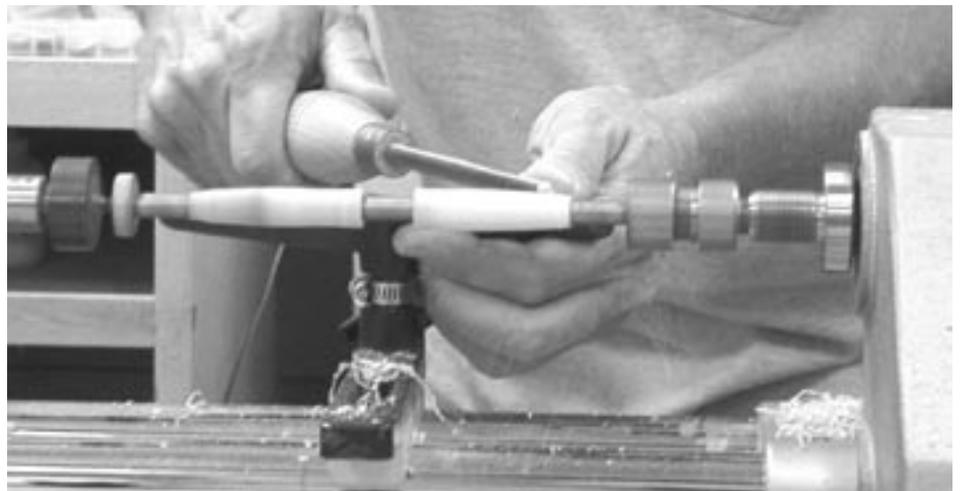
Tools needed for pen making include a lathe, mandrel, blanks, bushings, drill bit, drill press, table or band saw and a potato.

Brad recommends hard woods for the first attempt, not cottonwood or willow. The first step is to saw the wood to a consistent size, then cut the blanks to the correct length depending on the pen kit. Brad uses a V-notch to mark the grain line so

grain on top and bottom of the pen will match after they are re-assembled. He creates several blanks at once, holding each top and bottom set together with rubber bands.

Drilling the blank accurately is critical. Brad recommends working slowly and cleaning chips away often. “Don’t force the drilling,” he advises. “Let the tool do it’s work.” Since the late growth is harder than earlier growth, drilling speeds will vary. “Slower is better, Brad said, “there is less heat, less chance of wandering.”

The next step is to glue the brass tubes into the blanks. Brad uses a



*Turning is the easiest part of pen making, according to Hubert. Sanding and finishing require an equal amount of time.*



*Brad Hubert using a bench top drill press as an assembly press for his pens.*

polyurethane because it fills gaps well and maintains a good attachment from wood to tube.

Both blanks are turned together, and must spin as a unit. Brad recommends a 2500 rpm maximum speed for turning. "The bigger the piece, the slower you go," he explained. "The smaller the piece, the faster you go."

He starts turning with a 3/8 or 1/2 inch gouge, then switches to a skew for finishing passes. Brad says the turning normally takes three to four minutes, and then sanding takes three to four minutes. He uses sandpaper from a 150 grit to 400 or 600, depending on the wood.

The part that takes the most time is the finishing. He uses five or six coats of Mylands High-Build finish, which is a shellac based prod-

uct. Each coat is a 10 to 15 minute process to apply and cure. Brad produces a matte finish by deglossing between coats with 0000 steel wool.

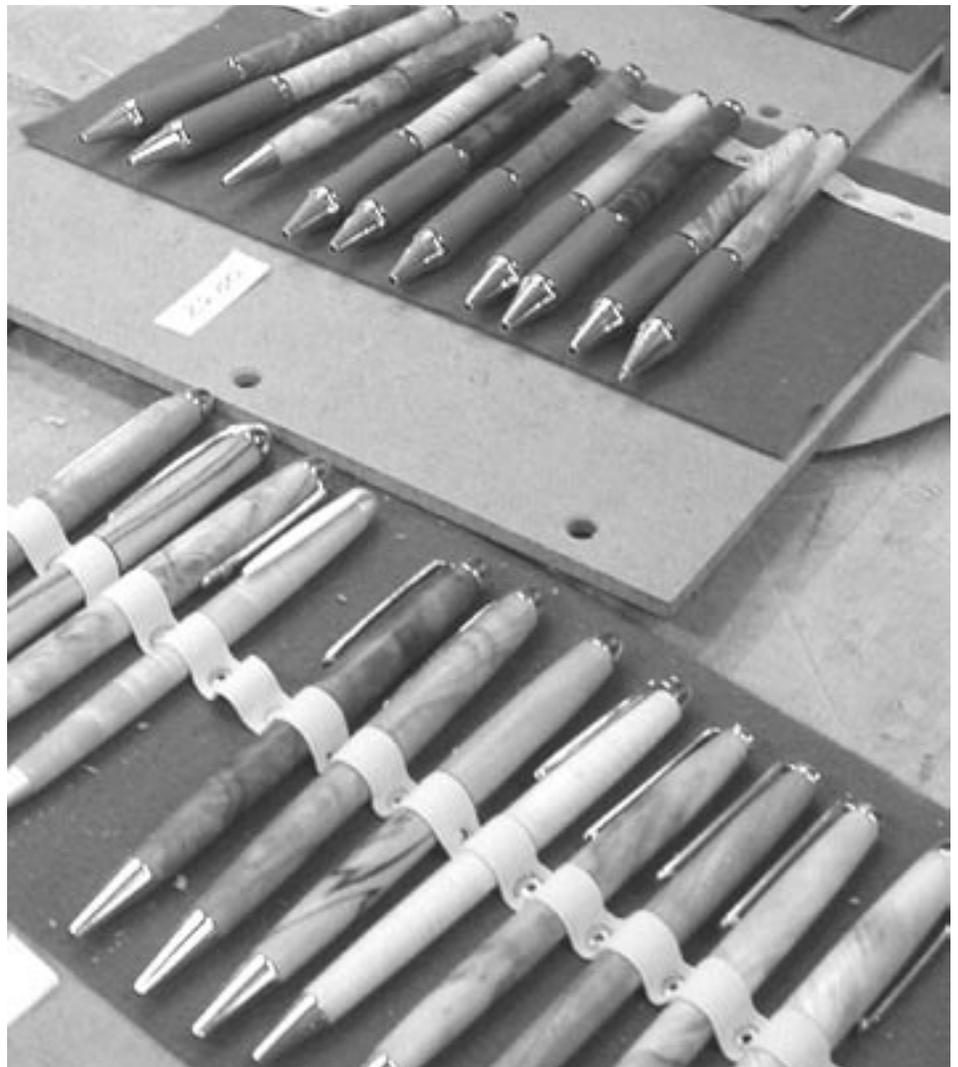
Using a drill press, Brad puts the pen together using the parts supplied with the kit. Instead of a pen press, Brad uses a unique press fixture he built himself. There are two basic differences between the commercial pen press and Brad's version: he built his with a stop to keep it from going too far, and his did not cost \$40.

His work nearly complete, Brad exhibited the new pen with dozens of others he had on display. His



beautiful work has such an incredible range of woods, colors and finishes that choosing a favorite would be nearly impossible.

Oh, and what was it he did with the potato? When he is gluing the tubes into the blanks, Brad sets both ends of the tube into a raw potato to prevent excess glue from clogging the tubes. He must have learned that in Idaho.



**Demos** *continued from page 1*  
but have no idea how it is done. . .”

Wayne said he turns only bowls for demonstrations. “I turn smaller bowls and try to make a variety of shapes of wood for the bowls. I also try to educate visitors about the wood regarding characteristics of the wood, where it grows, is it soft or hard, does it have a lot of character, the sap wood and the heart wood, etc. It is all fun.”

Duane Gemelke made small scoops and handed them out to the youngest person watching. According to Duane, “at least one person watched on Friday and came back on Sunday. I have been doing demos for several years, probably six to eight years, and I really enjoy doing so.”

George Dupré says “I must have a little ham in me because I’ve discovered I enjoy putting on a demonstration. Perhaps its the act of turning, and with tools in your hand when you answer the inevitable questions, it lends authority to what you say. I like to turn small platters, 8 to 10 inches in diameter and as thin as I think is practical. Putting on this type of demonstration forces you to organize your thoughts so that when you make the inevitable boo boo you aren’t blown away by it. You also are forced on occasion to rethink an approach due to a question from an onlooker.”

Board member Tom Shields, who also coordinates club demonstration volunteers, observed “when Mary Lacer and Linda Ferber were turning there were more watchers than when the men were turning.” New member Denise Prince confirmed the most commonly asked



*Photo by Chuck Bjorgen*  
*George Dupré, right, spun a small platter as onlookers closely watched.*

question she received was “You do this too?” This was asked by both men and women!

“The concept that woodturning (wood working of any sort, actually) is a man’s hobby is still prevalent. I was very excited to see that our booth had women turners demonstrating during virtually all

of the show,” said Denise. She also got her first taste of demonstration turning when Tom guided her hands through some basic cuts on the lathe in front of spectators.

Although Dody Bemrick chose not to turn during her shift, she was there to “just answer questions. People are always so interested



*Photo by Dody Bemrick*  
*Conversing with spectators, MWA vice-president Don Roden, right, talked about the basics of woodturning and about our club.*



*Photos by Dody Bemrick*

*Left, MWA member Duane Gemelke worked on a turning under the watchful eyes of young and adult spectators. At right, show attendees carefully examined sample woodturnings provided by club members.*

in the show and tell items,” said Dody, “especially Duane’s handled pitcher!” Dody frequently participates in club demos by offering descriptions and information on the club as other members turn.

While promoting woodturning as a craft is important, another function of demonstrating is attracting new members. Although we have so far

signed up only four new members from the show, hopes are that a few more who watched us turn will join the club in the future.

Our club has a regular demonstration schedule during the year. In addition to the Woodworking Show, MWA demonstrates for the Minnesota Crafts Council Show at the History Center in St. Paul, and



*Photo by Hanley Lewis*

*Denise Prince was guided through her first public turning demonstration by Tom Shields.*

will also be at the Minnesota State Fair. We also receive requests to demonstrate at other events, such as the Maplewood Rockler Woodworking Carnival in May.

One such demonstration effort by MWA had two club members attending the Meeker County Public Health Department event “Men’s Time Out” on Thursday, April 22, 2004 at the Litchfield, Minn., Civic Arena in late April.

The evening was planned as a time to explore leisure and hobby interests such as woodturning, fishing, hunting, golfing, carpentry, landscaping, photography, technology, investments, writing and history.

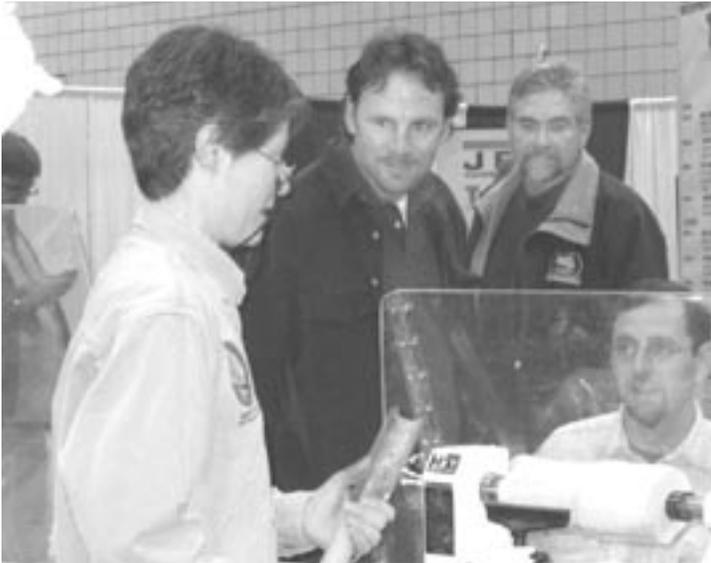
The event was well attended and there was a lot of interest in our booth manned by MWA members Bob Jones and Duane Gemelke.

According to Duane, “All in all, I think that it was rewarding. I was a bit embarrassed when I went through the top of a mushroom box, but I do it at home too.”

Bob Jones said: “We talked to a lot of people. I did talk to one man who picked up our literature and said he was definitely interested in getting started.”

There are some additional benefits to being a club demonstrator. Those who worked at this year’s Woodworking Show were admitted free, and our booth was located next to the Craft Supplies booth whose manager handed out 20 percent discount coupons to those of us who did turning demonstrations.

*(Additional photos, Guidelines for Demonstrators next page.)*



*Left photo, MWA member Mary Lacer attracted several spectators while she turned. Above, program director Jim Jacobs did some fancy long grain work on a club mini lathe. Both lathes had Plexiglas shields to protect spectators from flying chips and other dangers.*

## Guidelines for Demonstrators

1. Membership in the MWA and also the AAW is required for insurance purposes to cover you and the MWA in case of an accident.
2. Safety shields must be in place at all times during the demonstration.
3. Bring your own sharp tools, as there may not be a grinder available. Also bring your own wood to demonstrate with.
4. You should be fairly proficient at what you are going to demo. Turn something that you are comfortable doing. If you are not comfortable demonstrating in front of other people, but would like to help at demonstrations, you are welcome to come and hand out brochures and talk to others about our craft. Remember that you know much more about woodturning than the average person who has stopped to watch.
5. Do small projects that don't take a long time to do. Suggested items are tops, weed pots, goblets and small bowls. Most shifts are 2-4 hours. Time your project to fit within your allotted time so that you don't infringe on someone else's time.
6. Avoid sanding your turning since there will not be any dust removal system available. Also avoid using finishes and super glue since they can spatter on the shields and may be difficult to remove. Remember that you are showing people how turning is done and not making a finished product.
7. Talk to the people who are watching you. Ask them if they have any questions about our craft or what you are doing. Promote woodturning and our club. Bring some of your turnings for display and talk to people about them.
8. When you are finished with your shift, assist in cleaning the area for the next demo and removing the shavings to acceptable disposal containers. Return all accessories to the box and check the list inside the box cover to make sure everything listed is there. If you are on the last shift of the day, assist in transporting the lathes and equipment to the vehicle of the person who is responsible for them.
9. The last and probably the most important thing is to have fun while promoting our craft. If you give away small items that you have turned while people were watching, you will create more interest in turning (Tops for small children are always a big hit).

# Plan now for two major professional demonstrations this fall



*from the Oyster Bowl series*  
**Trent Bosch, September 18 & 19**

Working with wood is part of my everyday life. It is my connection to the earth and the environment in which I live. While pursuing my Bachelor of fine arts degree in photography and sculpture, I became interested in the art of woodturning.



It was during this time I began developing the process and body of work that I call “Vessels within Vessels.”

My philosophy has always been to work in harmony with our environment and not to destroy something to create something. In all my art, I use only recycled and easily sustainable woods, being able to create meaningful work from a renewable resource such as wood is very fulfilling. Being Conscious of this has allowed me to work with the subtle beauty and dimension this discarded wood possesses.

See more of Trent Bosch’s turnings at his web site:  
<http://www.trentbosch.com>



*Sunday’s Web*  
**Andi Wolfe, October 30 & 31**



The natural world offers many inspirations, especially when it is examined at high magnification. I am a botanist by day and a part time woodturner in whatever spare time I can glean from the week. My botanical training has served me well in my woodturning endeavors. My work

has focused on the use of surface enhancements that employ botanical motifs. Some of the botanical inspirations are obvious. For example, I sometimes use a botanical print model to illustrate the various flowering stages of a particular plant, or I’ll cover one of my turnings in maple and oak leaves. Other designs are less obviously botanical unless one is used to seeing plants at the microscopic level. I sometimes enhance a turning by carving a textural motif inspired from cellular structures of plants.

See more of Andi Wolfe’s turnings at her web site:  
<http://www.AndiWolfe.com>

Please note: Both Saturday demonstration sessions will take place at the Minneapolis College of Art and Design auditorium, 2501 Stevens Av., Minneapolis, from 9 a.m. to 4 p.m. on the dates above. Cost for these sessions is \$35. You can pay at the door. The Sunday hands-on sessions will take place at board member Bob Jensen’s shop. Bob’s address is 140 Rickard Rd NE, Fridley. Cost for these sessions is \$50 and is limited to eight participants. If more than eight members sign up for the hands-on session, a drawing will be held to determine who will attend.

## Five Rules of Sanding

by Russ Fairfield

**S**anding is important. It is the second of the three steps in the turning process – turning, sanding, and finishing. These steps are not independent. A poorly turned surface will require more time sanding, and a poorly sanded surface will result in a poor final finish.

We are usually overwhelmed with information on turning tools and finishing products. Everyone wants to know about the latest tools and techniques, or the merits of various finishing products and which ones will give them “the perfect finish”. But nobody wants to hear about sanding, and very little is ever published about it. In fact, it is more important than the finishing because the final finish will only be as good as the surface on which it is applied.

### Sandpaper, The Tool

We can't discuss sanding without some knowledge about sandpaper (or cloth). The commonly used abrasives can be listed in the order of their hardness, sharpness, and durability: Ceramics, Aluminum Oxide, Silicone Carbide, and Garnet. Aluminum Oxide will remove



*A poorly turned surface will require more time sanding, and a poorly sanded surface will result in a poor final finish.*

wood faster than Garnet because it is harder and sharper, making a deep V-grooved scratch pattern on the surface, while the softer Garnet wears faster and leaves a pattern of shallow U-shaped grooves. It makes sense to start sanding with Aluminum Oxide and finish with Garnet.

Don't buy cheap sandpaper. The grit designations of sandpaper do not represent a uniform fixed particle size. Rather, they are a range of particle sizes; with the majority of them being the stated size. The number and size of the particles that are different from that designated depends on the equipment and the quality specifications of the abrasive manufacturer. Unless we have access to their product specifications, we have to rely on either price or experience to determine quality. Cheap sandpaper isn't nec-

essarily a bargain because it usually has a broader range of particle sizes within a designated grit size, and it is the big ones that we don't want because they leave deep scratches.

### The Five Rules of Sanding

Everything that I know about sanding can be reduced to “The Five Rules of Sanding.” These rules will shorten the time between laying down the turning tool and realizing a museum quality finish. Since sanding can't be ignored, we can try to make it an easier task.

Two prerequisites to sanding should be obvious. We can't see in the dark, and we can't work when we can't breathe. Always use a bright incandescent light, the brighter the better, while sanding so that the scratch pattern on the wood surface is clearly visible. Fluorescent light has no shadows, and the surface texture can be almost invisible. Always wear a dust

mask while sanding, or better yet, use both a dust mask and a dust collector.

**Rule 1 - Sandpaper is a cutting tool, keep it sharp and keep it clean.**

Throw it away when it gets dull. Don't use worn-out coarse grit as a substitute for finer grit. Worn-out 120-grit is just that, and it cannot be used as a substitute for 280-grit. The spaces between the grit particles are like the gullets of a saw blade. The grit can't remove wood when the spaces are full. Clean both sheet and disc abrasives with a block of crepe rubber. (Yes, it works on sheet when we lay it on a flat surface and rub the rubber block across it). Some turners glue a piece of rubber to a block of wood that is then attached to their lathe. Blocks of natural colored crepe rubber are available through most of the woodworking catalogs, a \$10.00 purchase that will last for years. Do not use colored rubber, white rubber, or any caulking materials because they contain dyes and silicones that can interfere with many finishes.

**Rule 2 - Refine the shape, remove all tool damage and torn grain, and repair the surface with as coarse an abrasive as necessary to do the job - BEFORE moving through the finer grits...**

The only purpose for all subsequent sanding with finer abrasives should be to refine and remove the scratch pattern made by the coarsest paper. If there is torn grain or other tool damage on the surface, go straight to a 60-grit, and don't fool around with anything finer. It makes no sense to brag about never using anything coarser than 180-grit, and then spend two hours to do the same job that could have done in

ten minutes with 60-grit. The finer grit can be used, and for a shorter time, when we have improved our tool handling skills during the turning phase of our work.

**Rule 3 - Sand through all of the progressively finer grits without skipping any of them, and don't quit before 320.**

I usually start with 60 or 80, and proceed through 100, 120, 150, 180, 220, 250, 280, 320, and stop at 400, using whatever combination of power and/or hand-sanding that is appropriate to the task. It is much faster to use all of the abrasive grits in the smallest increments possible, than to make large jumps in grit size. This is particularly true at the coarse end of the scale. Of course, we could go directly from 60 to 320 grit if we had a lot of time and sandpaper to waste.

**Rule 4 - Remove all of the scratches and the sanding dust from the previous grit before going to the next finer grit.**

This step is faster when Rule 3 is also observed.

**Rule 5 - Slow is good, and slower is even better.**

There is a universal tendency to sand too fast. Heat is the enemy. Keep the sanding medium cool by sanding slowly. And, the slower moving abrasive will remove more material than one that quickly "skates" across the wood surface.

Don't spin the piece in the lathe so fast that the paper gets hot. If it burns your fingers, it is also burning the wood surface, and case-hardening rather than cutting it. We have all experienced the situation where the sandpaper quit cutting,

and it took a coarser grade to break through the surface glaze, only to have the same problem when we used the finer sandpaper. When this happens, slow down. I typically sand with a maximum lathe speed of 250 RPM for most work.

It is very easy to generate too much heat when power sanding because we have no direct touch with the abrasive. Heat will clog the disc, and destroy either the cloth backing or the sponge rubber on the arbor. Just because we have an electric drill with a top speed of 2400 RPM doesn't mean that wide-open is the best speed for sanding.

The slower speed will remove more wood faster, the disc is easier to control, there is very little airborne dust, and the sanding discs will last longer. I use a 3/8" Black and Decker Magnum drill for power sanding wherever it will reach because it has an excellent trigger control and it will run continuously at less than 150 RPM.

There are many woodturners who will argue that running the disc sander at a high speed while the work is spinning slowly in the lathe, rather than both at a high speed, is the best way to go. To them I say, try running both at a lower speed and see if the sanding isn't just as fast and easier to control. Two other benefits will be less airborne dust and the sanding discs will last longer.

Ed. Note: *Russ Fairfield is a retired paper mill engineer, and now a full-time woodturner working in his shop in Post Falls, Idaho. He has been an active woodturner since 1983. This article is reprinted from a series of articles he prepared for the on-line woodworkers web site Wood Central. They can be found at: <http://www.woodcentral.com/russ/russindex.shtml>*

**MWA member Chuck Pitschka  
wins turning prize in 2004  
Northern Woods show**



*Chuck Pitschka's box elder bowl*

MWA member Chuck Pitschka won a \$150 cash prize and a plaque for best woodturning in the recent Minnesota Woodworkers Guild Northern Woods show at Southdale Center. His entry was this box elder bowl that measures six inches high by 10 inches in diameter. It is finished with shellac.

The woodturning award was offered by the Minnesota Woodturners Association. In addition to cash prizes, award winners get a professional photo paid for by the Minnesota Woodworkers Guild which

is a \$100 value and a chance to be published in a number of woodworking magazines if selected.

Best Turning Award winners to date:

2004 Chuck Pitschka  
2003 Don Wattenhofer  
2001 David Hill  
2000 Craig Lossing  
1999 Craig Lossing  
1998 Dwight Speh  
1997 Craig Lossing  
1996 Alan Lacer

There wasn't any show in 2002 because we switched from a Fall show to a Spring show.

**New video titles  
added to MWA  
library**

MWA club librarian Bob Jensen reports the addition of the following titles to the club's video library:

***Turning Green Wood***

by Michael O'Donnell

***Natural Edges & Hollow Forms***

by Chris Stott

***Decorative Utility Bowls***

by Trent Bosch

***Wet Turning with a Difference***

by Stuart Mortimer

***Inlaid & Novelty Boxes***

by Chris Stott

***Hollow Forms the Easy Way***

by Lyle Jamieson

***The Ellsworth Signature Gouge***

by David Ellsworth

Video rentals to members are made during regular monthly meetings and cost \$2 for one month's use.

If you know about new releases of woodturning videos not currently in our library, please contact Bob Jensen with the information.



*Club members Paul Kovarik, Duane Gemelke and Hal Malmlov look over selections from the club's video library.*

## August 22 picnic details and directions

### The following will be provided:

Grills	Beverages	Condiments
Plates	Napkins	Eating utensils

### AND sweet corn from Rod Olson!

Bring your own meat for grilling as well as buns or bread AND bring a dish to share:

Last Names A-O bring dessert

Last Names P-Z bring salad or main dish

You may want to bring lawn chairs, lawn games, bug spray

### Directions:

From Cities driving south on Hwy 61: Cross Mississippi, thru bridge, take immediate right on 3rd Street. Take next immediate right, proceed 1 block. Take left onto 2nd Street. Proceed up hill, past hospital on County Road 42 for 2 miles. Turn right at Park entrance, 3.7 miles from the bridge. Proceed down long driveway and park by the smaller shelter on the east side, close to the playground. Parking lot is towards the right.

Directions driving south on Hwy 52/55:(Hwy 52 from St. Paul) (Hwy 55 from Mpls) (they merge together at the Koch refinery. Stay on Hwy 55, past the refinery 4 miles. You'll see a golf course on your right. Just past the golf course, take a left onto County Rd 42E. Proceed 1.8 miles to the park entrance. Take a left into the park. Proceed down long driveway and park by the smaller shelter on the east side, close to the playground. Parking lot is towards the right.

**Remember: This year's picnic is on SUNDAY, Aug. 22**

## MWA Board considers voluntary critiques of member works during meetings

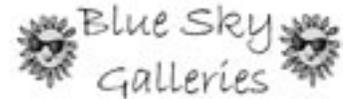
The board at their last meeting agreed to investigate the possibility of establishing a new voluntary critique procedure for members' work. It would only be used on works that a member requested the review. Criteria for the review would be design, technique (how well the piece was done), and finish. One thought would be to have two or three levels of judging based on a member's experience and expertise. We also thought that when we have "pros" in for

a demonstration, we might press them into offering their thoughts on a turning. We would like to have input from any of you who feel that constructive criticism of your work would help you in the development of your skills. Our thoughts on this is to try and activate it in the early fall. Any ideas you may have would be welcomed so please Email or phone George Dupré at [gtdupre@centurytel.net](mailto:gtdupre@centurytel.net) or phone at 715-448-3002.

## Classifieds

FREE MEMBER ADVERTISING  
Free turning-related ads  
for members.

COMMERCIAL ADVERTISING  
\$4.00/month per column inch. To place  
ad, contact Don Roden at  
763-425-3110 or  
[drozen@mninter.net](mailto:drozen@mninter.net).  
Ads will run one issue unless you call to  
extend your ad to  
additional issues.



Largest Selection of  
Turnings in the Midwest.  
Consignment commission  
only 25%!  
1200 Mendelssohn Ave N.  
Golden Valley, MN  
763-546-8007  
[www.blueskygalleries.com](http://www.blueskygalleries.com)

### Private Lessons

Learn TURNING TOOL  
SHARPENING on the Oneway Wol-  
verine and David Ellsworth systems. A  
MUST for anyone serious about master-  
ing woodturning. One-on-one sessions in  
my shop will cover tools & equipment,  
shaping, sharpening and honing. Call now  
for evening and weekend appointments.  
\$45/session.  
Steve Tiedman, 763-789-4505

### For Sale

Jet 1236 Lathe. Variable speed, six-inch  
face plate, on full-sized stand. Clean and  
well maintained. Many extras.  
Tim Heil, 651-492-3047. \$400.00

### Scroll Saw

Dewalt DW788, 20" scroll saw with 6  
hours of run time. Asking price, \$400. It  
comes with many extras (over 200 blades,  
well over 100 scrolling patterns and more).  
Anyone interested can call me for more  
info, or reach me at [corykit2000@yahoo.com](mailto:corykit2000@yahoo.com)  
and I can email photos of everything  
included.  
Cory Oslin, 763-780-0944

# Annual Picnic

Sunday, August 22  
10 am – 3 pm

## Location

Spring Lake Park Reserve, Hastings, Minn.

Directions to Spring Lake Park Reserve are on page 15.

## Activities

Tips and techniques. Bring your homemade jigs and other woodturning tips to share with our members.

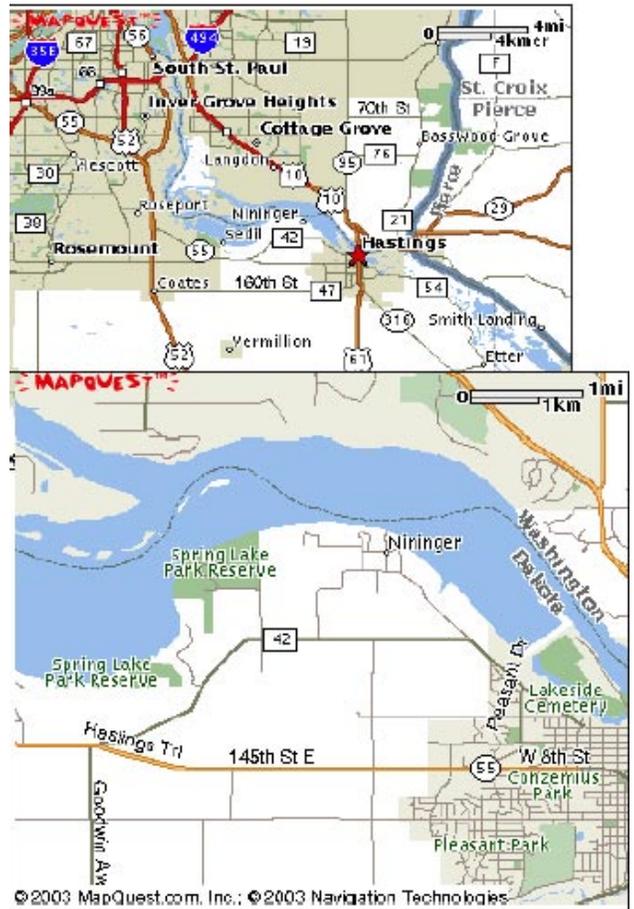
Wood identification for spouses. Win a turned item for most correct answers.

Video library will be available

- No regular Show & Tell this year

Last chance to sign up for Trent Bosch and Andi Wolfe hands-on sessions.

Bring the whole family! This is a beautiful park overlooking the Mississippi River with lots of hiking trails and a great playground for the kids.



Minnesota Woodturners Association  
13968 Alder Street NW  
Andover, MN 55304  
www.mnwoodturners.com

FIRST  
CLASS  
MAIL