

Minnesota Woodturners

A S S O C I A T I O N

IN ASSOCIATION WITH THE AMERICAN ASSOCIATION OF WOODTURNERS



A Set of Cored Bowls by Mike Hunter

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PRESIDENT'S CORNER



CAROLE MAGNUSON

We have an exciting couple of months coming up in our group. We've got a full program schedule for November and December. We will be totally entertained in November by Charlie Prokop,

who will offer a fun demonstration of his flute making. I'm really interested in seeing it. It is the first Tuesday of November, as usual and it will be at Industrial Electric. There will be postings on the website, of course.

Also, you may have noticed a posting on the forum under "Things for Sale". Robin Shears lives in northern Minnesota, about sixty miles from the Canadian border. She collects and sells burls. She cuts aspen, black ash, maple, birch, cedar, and spruce. Black ash is her most available burl. She also cuts root slabs, like those used for clocks. She will be at our November meeting and will have her burls for sale. She charges \$1.25 per pound. She weighs and seals the burls as she cuts them. She will be at the November meeting with her goods for sale.

December is our Holiday Party, of course. Wade Wendorf has agreed to host the event. It will be at the Bunker Hills Activity Center, 550 Bunker Lake Blvd. NW Andover, MN 55304. It will be December, 7th and will have the usual pot luck theme. A flyer will be out and posted with the details soon, but please put the date on the calendar.

We have amazing pro demonstrator items to be raffled off to members as well as the usual ornament challenge, spouses gifts and the always wonderful pot luck dinner.

As you know, the Holiday Party is also our annual meeting. The new board will be voted into place by our members. We are fortunate to have new fac-

es on the board and a rearrangement of responsibilities of some current members. So far this is what it looks like:

Bob Meyer has graciously agreed to step into the President's role. I will swap with him and become the librarian. Reed Jacobs will become our Vice President and Wade Wendorf, who has that job now, will become a Member at Large, in charge of the email blasting system and the forum. Pam Johnson will stay on as Treasurer, Todd Williams will remain a Member at Large and Linda Ferber has agreed...and thank-you so much Linda, to become our Program Director. George Scott will remain as editor of the newsletter. John Keenan will join the board as a Member at Large

Our bylaws require a minimum of 7 members and a maximum of 11, so this will work out well. There are a good number of folks who have agreed to support these board positions, but, that said, we always want and need other members to come forward in these support roles. One of the most critical issues is the continuing development of our program schedule. We will be very busy with the Symposium in 2011, but we will still need to have our regular meetings. If you have ideas for the meetings or would like to demonstrate, please let any board member know. It is always appreciated.

With regard to the Symposium, there is a preliminary meeting set up for the end of October so that we can begin to figure out what sort of structure our volunteer base will look like. We will be relying on anyone who is willing to help. Details will be available just as soon as we can get them out to all members.

Thanks, and keep turning.

Catching Up



Way back in February John Huseth sent me a couple of pictures in reponse to my bi-monthly plea for “stuff.” I failed to use it back when I should have and so.....My apologies John.

Above is a segmented ring clamp he put together in less than an hour...and it really works. It also stores nicely.

Below is a boxelder bowl that is spectacular in it's color. John had a large log all like this but all of it, except this tangled grain piece, fell apart at the growth rings.



As Carole says the coming months are going to be busy.. and well into next year. We will be needing many many volunteers from our group to make the AAW symposium one for all to remember.

I have had a busy two months since the last newsletter. Our little group, that gets together regularly, suddenly got interested in vacuum systems. I was lucky to find a Gast vacuum pump for a mere \$10. It had some problems. The gentleman who sold it to me told me had \$10 on it because it was ugly. Well it was more than ugly, but it turned out to only cost me \$3.50 and some gasket sealer to fix. Works fine. We also found an individual in Elk River who manufactures vacuum heads for the lathe for \$60. If you are interested search for Harrison Specialties on the web, or Ebay.

The cover of this issue has a picture of a set of cored bowls that Mike Hunter turned. I was really impressed and got interested in coring so began reading up on coring systems.

I ultimately ordered a MacNaughton Bowl saver system from Craft Supply. I chose the micro set' succumbing the hype that it would work well on smaller horse-power lathes (down to 1/4 horse-power, they claim). Well it does work OK (sorta) on my 1 HP Delta Midi but at time the Delta struggles. I ended up catching an inclusion and bending the coring tool I was using. It turns out the micro itself is rather light weight and I suspect I was pushing it beyond what it was intended for. I will somehow fix this one or order a replacement and be

satisfied with smaller cores. I intend to get the regular set of Macnaughton coring tools later. I will keep some notes and perhaps write a small article on it later. I like the idea of saving the center of those bowl blanks.

If any of you out there core send me something and I will share it all with the rest of the group.

I understand that Bill Grumbine is going to do some coring in his demo on Saturday. Now, he told me this is a secret so don't tell anyone....just between you and me.

I am looking forward to his visit. Mike is laid up with some foot surgery so I volunteered to drive him around when Linda (who is hosting him) can't. I am told that Bill is a very entertaining individual. So join us all on Saturday at the U.

George



Now that's Character!

From Tree to table

Bob Boettcher sent me his submission to the Maple Medley Competition. He did not make the cut but learned a lot in the effort. He brought it to show in tell last spring.

The splendid Maple, gem of the hardwood forest, provides beauty, shade, shelter and sustenance for birds



and animals, as well as sweet sap to be converted to savory syrup for humans to enjoy. After harvest, its wood can be converted into items of utility and beauty that will delight us for years to come. This montage represents the dual path from strong solid tree to delicately flavored syrup delightful to our palate, as well as to wooden items that are both useful and pleasing to the eye. The beautifully figured grain, the diversity of species, and the spalting and worm holes add variety and interest to the various components of this assemblage.

SIZE: 22"W x 12"D x 13"H

MATERIALS/TECHNIQUE:

Curly Maple: Plate, Saucer, Knife, Fork, Butter - turned, carved, colored.

Box Elder, wormy, spalting: Pitcher - turned, carved, enhanced with resin.

Sugar Maple: Tree Section - trimmed and bored for tap.

Silver Maple, wormy, spalting: Pancakes, Sap Bucket, Sap Spigot - turned, carved, masked, colored, enhanced with resin.

Epoxy Resin - represents Maple Sap and Maple Syrup.

2009 Actual	2010 Budget	2010 YTD Actuals 10/1/2010
Members 277	Members 260	Members 261
Income \$6,661	Income \$13,658	Income \$12,879
Expenses [\$8,735]	Expenses [\$13,658]	Expenses [\$9,099]
Gain [loss] [\$2,074]	Gain[loss] 0	Gain \$3,780
	Cash balance 10/1/10	\$6,263

Seven new members have joined since June 1st, surpassing our forecast of 260 members for the year. There has been little financial activity over the summer. Sales of wood sealer are strong (\$430) necessitating the purchase of additional drum of sealer [\$511]. The DVD library is strong as well, with income of \$135 over the past four months.

Pam Johnson, Treasurer



A busy day at the Jensen shop....1 Birch, 2 Maple, 1 Apple, 1 Ash, and 1 Russian Olive

Turn on Chicago

August 2010

Jack Frost

This year I ventured south to Chicago to attend its second woodturning symposium. I have been to a number of other woodturning symposiums and this one did not disappoint. The symposium was held at St Mary's of the Lake University located in Mundelein Illinois about 350 miles south of the Twin Cities. Housing, conference center and cafeteria were located within walking distance of each other so once you arrived you did not have to leave the facility. I was immersed in three days of woodturning. There were 5 rotations going on all day. So there were lots of options to choose from. The professional turners at the symposium included Don Ward, Malcolm Tibbetts, David Nittmann, Carole Floate, Cindy Drozda, Dick Sing, Kirk DeHere, Don Derry, Lyle Jamieson, Jimmy Clewes, John Jordon, Binh Pho and Johannes Mickelson.

Many of these turners have demonstrated for us in the last several years. But it was good to see them again as well as new people. In addition to the demonstrators there was an instant gallery and trade show. Events started Friday morning and continued into the night with hands-on pen turning for the troops and hands-on marbling. Over 800 pens were turned for the troops and members of the Great Lakes Navy Station were on hand at the Saturday night banquet to accept the pens. In addition to the normal meals there were morning and after-

noon snacks. It seemed like we were all eating constantly. After a day of turning there was informal gathering at the residence hall to meet and talk to other turners. Most of the turners I meet were from Wisconsin and Illinois, a great bunch of guys. There was even one person that came from Alaska to attend the symposium.

Since I had seen many of the professional demonstrate previously I went to various rotations that I had not seen previously. Don Ward was a professional pen turner. Making pens from various materials. Manly using 7mm inserts which look nothing like the typical pen.



I saw Cindy Drozda make her three sided off set box, very cool. I also went to see David Nettman do his baskets of illusion during several rotations. Not sure if I would ever do one but it was a fascinating process. I went to several demos by Malcolm Tibbetts on segmented turning. It was one of the most fascinating and complicated processes that I have ever seen on how he makes his pentagonal mobius art form and icosahedron (20 sided figures) pieces. Finally I went to several session with Dick Sing, someone we should get to our club for demo and hands-on. He turned his signature bird house and small offset pieces.

Saturday night was the banquet and auction. Over 60 pieces were donated for auction mainly from Chicago club members but also some of the professional turner's demos. Over \$13,000 was raised for the Chicago club educational efforts. In addition there were a number of raffle prizes and over \$2000 was raised in this effort. During each of the breaks there were drawings in the trade show for other prizes.

Overall this symposium was very well organized, they feed us well, there were excellent demos and the hospitality was great. Considering the very reasonable price and the nearby location I would suggest, if you have never been to a local chapter symposium, this is a definite must go to. Turn on Chicago is held every two years so mark your calendar for 2012.



**1 billion people do not have enough to eat ...
You can become a change-maker!**

Empty Bowls Community Event

Please save the date:

Wed., November 17, 2010

Come any time between 4-8 p.m.

District Program Center

8400 East Pt. Douglas Rd. S. - Cottage Grove

\$10/person, \$5/child, \$30 max. per family
(100% of the proceeds will be used to fight hunger.)

Register today at www.cccool.com

Join us for a soup supper
and choose a handcrafted bowl.



Community Education
South Washington County Schools

Empty Bowls Community Event

Register today at
www.cccool.com

- * Join us for a simple yet delicious meal of soup, bread and water.
- * "Celebrity" waiters will serve your meal.
- * Choose a one-of-a-kind bowl to take home from among hundreds of handmade items.
- * Artist bowls and handcrafted jewelry will be available for purchase.
- * Discover how you can help hunger locally and at an orphanage in Africa.



Hear about the KIWI Project: "We're change-makers too!"

Find out how local kids are getting healthy and helping to combat hunger through the Kids International Wellness Initiative.



Call for Entries 25th Anniversary Local Chapter Exhibition

John Lannom,
Ohio



The American Association of Woodturners will celebrate its 25th anniversary in 2011 at the symposium in St. Paul, Minnesota. One of the many special events featured will be the exhibition, "Turning 25—A Celebration." All local chapters of the AAW are encouraged to enter. Our goal is to have every AAW chapter represented. We would like each chapter to enter a lathe-turned work that best exemplifies and represents that chapter.

The chapter can choose its own process for selecting a piece for the show, whether it is a collaborative effort or a chapter-juried selection from members' work. Registration and color photos of the entries must be submitted online through the AAW website at woodturner.org/sym/sym2011/exhibit.

Each entry must comply with the following:

- One lathe-turned object may be submitted per chapter.
- The object must fit in an 8" (203 mm) cube.
- Weight limit is 3 lb (1.36 kg).
- Sales will be shared 70% with the chapter or artist and 30% with the AAW.
- All pieces must remain with the exhibit and travel to various venues after the symposium. Sold work will be shipped to the buyer at the end of all exhibits, and unsold work will be returned to the chapter or individual.

Other requirements:

- Entry fee: \$40
- Entry deadline: February 28, 2011
- Additional details will be provided in the future.

The entry fee helps to defray the cost of a special display setup, return shipping, plus the publication of an exhibit catalog. The catalog will contain a photo and description of each exhibit piece. All participating chapters will receive a complimentary copy of the catalog.

The exhibit will be displayed in a prominent area at the St. Paul symposium and participating chapters will be individually recognized for their contribution.

With over 325 AAW chapters, this exhibition will be quite large and a powerful display of skill and talent. It would be awesome to see each chapter represented in order to comprehensively capture this special moment in our organization's history.

Questions can be addressed to Exhibitions Committee Chair, Warren Carpenter warren@woodturner.org. ■

Lynne Yamaguchi,
Arizona



Jennifer Shirley,
Indiana



Trent Bosch,
Colorado



Linda Suter,
Ohio



Angelo Iafate,
Rhode Island



Dick Gerard,
Indiana



A Log Processing Center

Henry Lee Tourtelotte

I saw a clever item in the June AAW magazine, submitted by Emmett Manley of Lakeland, Tennessee, that caught my attention: Emmett had designed and built himself a “log processing platform” for the beginning

procedure for preparing bowl blanks. The benefits of Emmett’s platform are that it not only holds the logs steady, but it has a drop-down feature that prevents the chain saw from sticking or hitting the ground or

any other nearby bottom wood. As the saw passes through the middle of the log, the kerf behind the cut begins to close, keeping the chain saw bar free from sticking, as it approaches the bottom of the cut. The log remains in its original position, ready for removal or further processing. The platform can also be used to make crosscuts as well as longitudinal cuts.

Impressed with what I saw in the magazine, I decided to build one, and in the process, believe that I may have stumbled on to a slightly improved version of Emmett’s original design.

I found that if I used 2” x 12” side boards, also cut at 45 degrees, instead of Emmett’s 2” x 4” design, I would have one combination platform that could handle any size log from ~6” diameter to more than 24” diameter. (Emmett’s design used two side by side platforms for different diameter logs -- one large, one small.) I also attached cross boards between the diagonal sideboards for supporting both short length logs as well as the longer logs with larger diameters. It helps to use a heavy beam for the base to provide stability -- I used an old 6” x 8” beam that I had that worked very well. In conclusion, gravity being a friend, the 45 degree cut sideboard angle holds the log secure through out the cut. Also with the log laying on its side longitudinally, it is a much faster, cleaner chainsaw cut than trying to cut down through the log’s end grain.

If anyone is interested, I would be happy to provide specific dimensions and/or a demo.



Combining three
woodturner cuts

Pleasing Profiles

Every cut you make at the lathe involves a straight line, cove, or bead. The success of your piece depends on how you put the three together.

By David Nittmann

I was listening to my favorite local public radio and happened to hear Allan Watts discussing “Yes & No.” This famous “Right Brain/Left Brain” discussion ended with Allan saying, “Don’t be afraid of nothing!”

The program got me thinking about the positive and negative space in our wooden projects—the yin and yang of woodturning. Look at the examples and see the line created by the interaction of black and white. Let these examples serve as possibilities for creativity in your forms.

Roman ogee combines 3 woodturner cuts

There are three cuts woodturners can make at the lathe: straight, cove, and bead. The way we combine these three shapes creates the interest factor in our artwork. Here’s one popular variation.

First, let the straight line become a point and call it the “transition” from bead to cove. You can vary visual interest by moving the transition point along the curve as shown in four more variations.

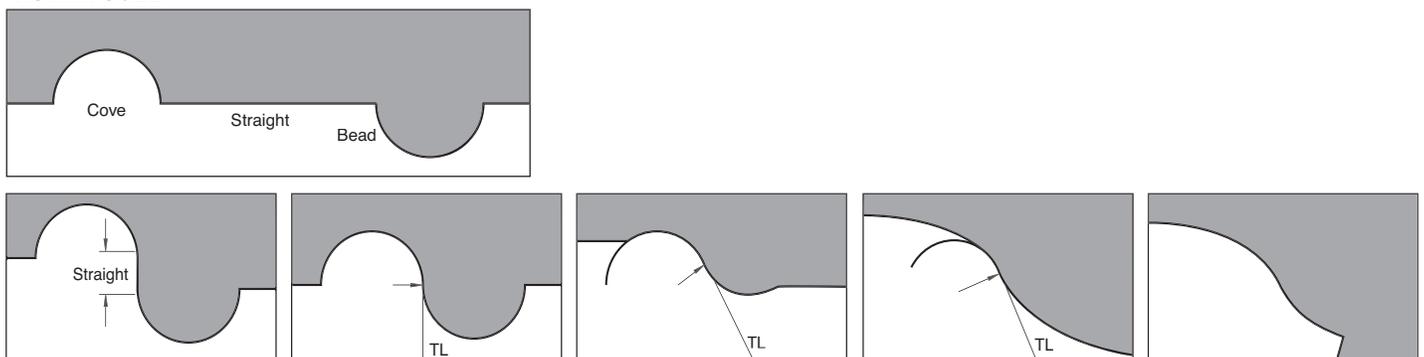
By extending these curves at either end, the graceful ogee curve evolves. Now, add a foot, and a

bowl form is created. Richard Raffan explains this wonderfully in his classic book *Turned Bowl Design*—a must for every woodturning library.

Open vessel

The ogee is a great shape for illustrating design variation. Using the open vessel, for example, we can see the visual changes made as we move the transition line (the figures show “TL”= tangent line) up and down the curve. Shifting the tangent line from a symmetrical to an asymmetrical location adds interest to the form.

ROMAN OGEE





Cindy Drozda's "Sedna" exhibits a classic ogee profile.

The Golden Mean (sometimes called the Two-Thirds Rule) often helps start the asymmetrical placement of the tangent line, but this so-called rule should not restrict the final form. Just a small movement of the line can drastically change the dynamics of the piece.

Classic urn

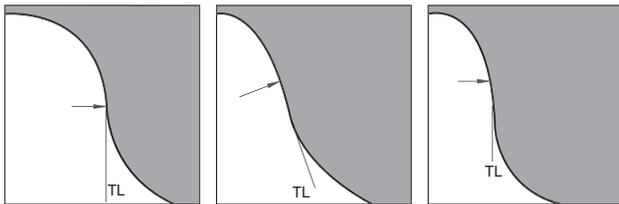
Using the ogee to create a closed vessel adds more opportunity to explore form. The classic urn shape exemplifies this creativity. Here, the curve change from shoulder to neck is based on the Golden Mean. However, the influence of tangent line changes on the top and sides of the vessel.

Your eye will catch any anomalies in the smoothness of your cutting technique that can detract from the finished form, but these are minor bumps. Look to the overall shape for inspiration in sketching out your next project.

With this confidence in your shapes, you can update Allan's expression to say, "No fear."

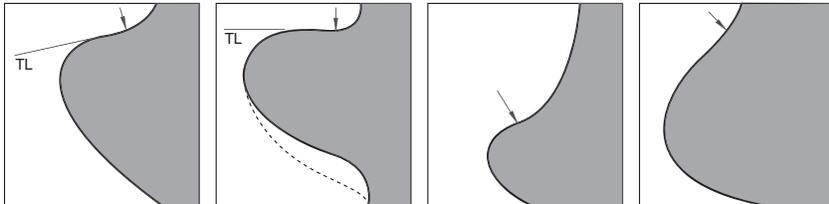
David Nittmann is a studio woodturner who lives in Boulder, Colorado. David (david@davidnittmann.com) is a founding member of the Rocky Mountain Woodturners.

OPEN VESSEL



Illustrations: Roxanne LeMoine

CLASSIC URN



It's Really For The Birds

Henry Lee Tourtelotte

I saw in the Craft Supplies catalog a while back, cone shaped, porcelain bird house roofs that were not too expensive -- ~ around \$ 10.

I ordered one, in the color green, received it promptly and then watched it hanging in my shop for longer than I wish to divulge before starting the actual birdhouse project. A few days ago, I stumbled upon the Craft Supplies step-by-step instructions, edited by Dale Nish, so I decided the time was now right to finally start the bird house project. I

had a piece of American Elm that I selected that was close to the recommended size given in the instructions and I felt it would have good color and grain to go with the green porcelain roof.

I have a few hollowing tools but have not done very much deep hollowing -- consequently I have not yet developed the necessary hollowing



skills and/or the associated confidence to really know what I was doing. Undaunted, I forged ahead with the required hollowing portion of the birdhouse project and, as justice demands, I encountered some horrific catches along the way. With beads of sweat forming on my forehead following each heart stopping catch, I decided with the blank less than 1/4 hollowed out that this just

wasn't safe and really wasn't for me!

Then, I remembered that I had not tried to use the one Hunter tool that I own to try it for the remainder of the hollowing. Sacre Bleu! Wala! It really worked great throughout the whole remaining process without any catches. I also found the beads of sweat had disappeared and an unexpected enjoyment of the hollowing process had also set in! Kudos to Mike Hunter!

The Dale Nish project instructions also suggested that coves could be cut into the birdhouse, but as my form started to take shape, I felt the unusual beauty now uncovered in the Elm's natural grain was best left undisturbed by cutting in the coves. The project includes a cap that is

turned separately that fits with a tenon into the birdhouse opening under the porcelain roof so the birdhouse can be cleaned out periodically. This was a little bit tricky to get it to fit just right and still conform to the overall shape of the house -- but I persevered to the finish line.

I turned a small finial out of some spalted maple that gave it a nice finished look. For finishing, I decided to try some Waterlox for the first time. I have read where top turners, like Dale Nish and others prefer the Waterlox finish, but I wasn't too impressed with it until the third or fourth coat was applied, with light 400 grit sanding in between and then the finish just exploded out very nicely. (Waterlox recommends three coats minimum with their product.) The birdhouse should make a nice gift for a friend.

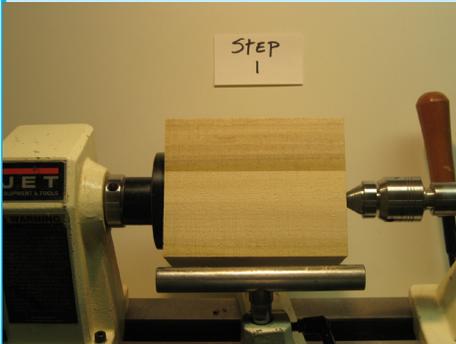


Happy Trails,

Making a Homemade Cone Center

Jim Jacobs

Gallery...



Cone centers come in handy for a variety of projects and are fairly simple to make. The main challenge will be making it spin true. Start with an old live center or purchase an inexpensive new one. These are easily found on the internet for \$15.00 or so. Just do a search on "live centers".

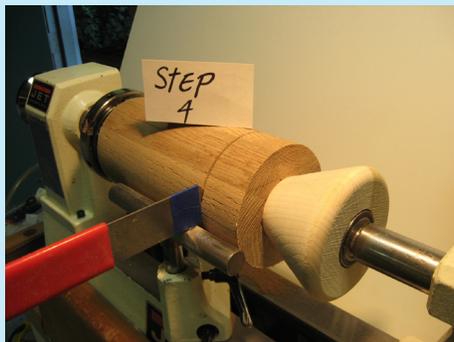
Mount a kiln dried block approx 4x4x6 on a faceplate, glued up stock is fine, turn the power on and crank the tail stock, driving the live center into the wood. By doing this, the point finds the perfect center and it works great. Do not attempt this on long spindles.



Rough the block to a cylinder, pull back the tail stock and cut a recess for the "cheap" live center to fit into. Check your progress often, a vernier caliper will help a lot here. I like to use a small home made 1/4" wide square scraper for cutting the recess. Now it gets tricky again. It's important to allow a small gap around the bearing for the glue to settle into. I like to use the polyurethane const adhesive which sets up harder than the regular const adhesive. Apply the glue in to the recess and insert the live center permanently. Bring the empty tail stock up and clamp it snug. Let this dry overnight...a few days would be better yet.



Turn the cone shape, always work downhill from the biggest dia to the smallest. Cut the cone loose with the lathe off using a small pull saw, a hack-saw works in a pinch.



Here the new cone center is used in the end of an oak octagon" tube." Note the tape on the parting tool to serve as a depth gauge. The cut is finished using a small pull saw with the lathe off. Two of these rings can now be used to make a lidded box.



A Shop Tour

David Olson

To allow room for the car most of my machines are on wheels. On the back wall the radial saw, table saw, drum sander, and band saw can be pulled out when needed. The drill press and scroll saw are stationary. At the top of the back wall an infrared heater keeps me warm in the winter. A jet air cleaner hangs in the middle of the ceiling. The portable work bench has a drop leaf style top and storage space for drills and sanders. Tim Heil, note the screwdriver on the table. It is used so often it never gets put away. Thanks!

My lathe is a mini jet 1014 with an extension mounted on a home made bench. The bench top is an old counter top and the base is made of 2X material. The boxes on the bottom hold about 240 lbs of sand. This plus the two 60lb bags you can see, helps to eliminate most vibration. The tool holder on the right side keeps the most used tools close at hand. The ends of the handles are color coded and marked with size. I also have labels on the edge of the bench above each hole. The tool bucket was made to be able to carry my tools away from the shop if need be.

This is my two car garage converted to a five saw shop (miter saw not pictured).
Anyone else care to give us a tour of your shop???

