



Minnesota WoodTurners Association

A LOCAL CHAPTER OF THE AMERICAN ASSOCIATION OF WOODTURNERS

AAW | AMERICAN ASSOCIATION
OF WOODTURNERS

Mini Newsletter No 1



Finally figured out the secret to getting my bowls to sell



Lead page picture & quote contributed by Fred Schmoll from
Joe Payne on Woodturning Connection

<https://www.facebook.com/groups/WoodturningConnection/?ref=bookmarks>

Welcome to the first (of what will probably be more than any of us want) mini newsletter while we're under house arrest for the coronavirus pandemic. We woodturners are lucky in a way; we've always wanted someone to say, "Stay in your house" (we interpret that as "shop"). So I'm under orders to make wood chips with my multitude of high-speed steel wood chip making tools. Damn the bad luck!

My plan is to keep it simple, emphasizing pictures of pieces we're turning during the social distancing time (please just pictures of pieces made after March 13) and including Ask A Turner questions & answers, Turning Tips and an article or 2 from previous newsletters.



Instant Gallery



Dick Hicks –
13 ½" x 4 ½" cherry bowl,



Greg Just – walnut 10 ¾"
diameter, Mahoney's walnut oil



Maple, wenge,
cherry & walnut

Friction polish

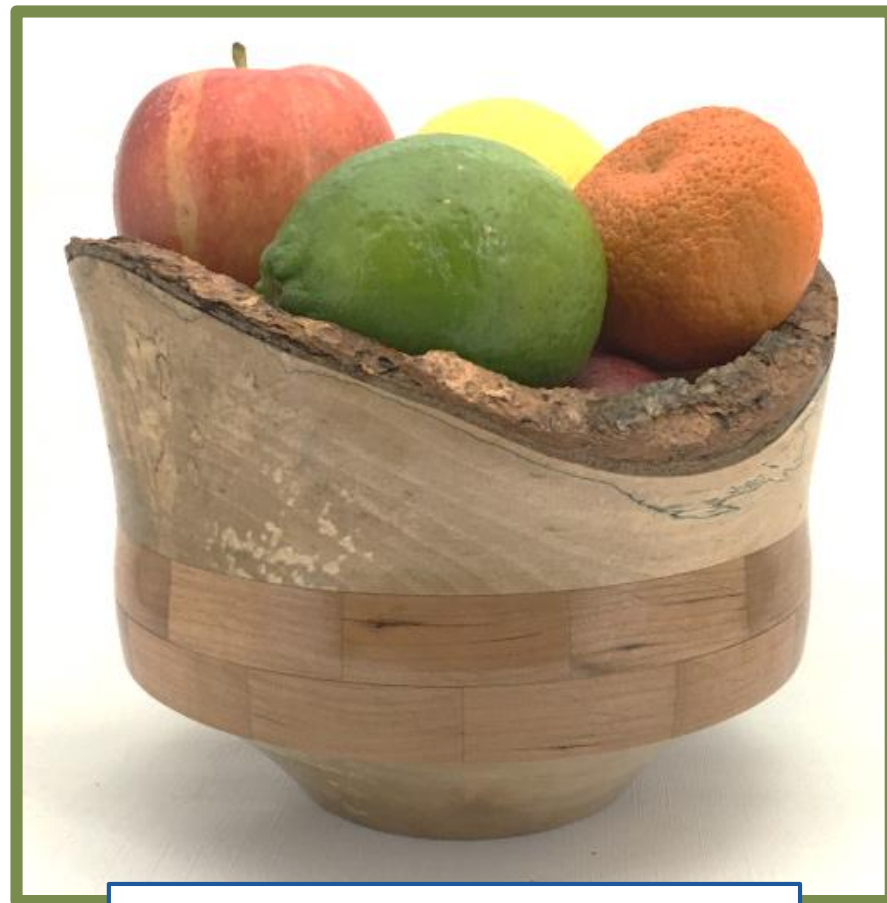


Maple & walnut 15 in. platter

Instant Gallery (cont'd)



Jenny Trice
Platter-Dick Hicks's class



Mike Rohrer
Ambrosia maple(?) with
segmented cherry band

Jim Jacobs - Mulberry hollow form

Instant Gallery (cont'd)



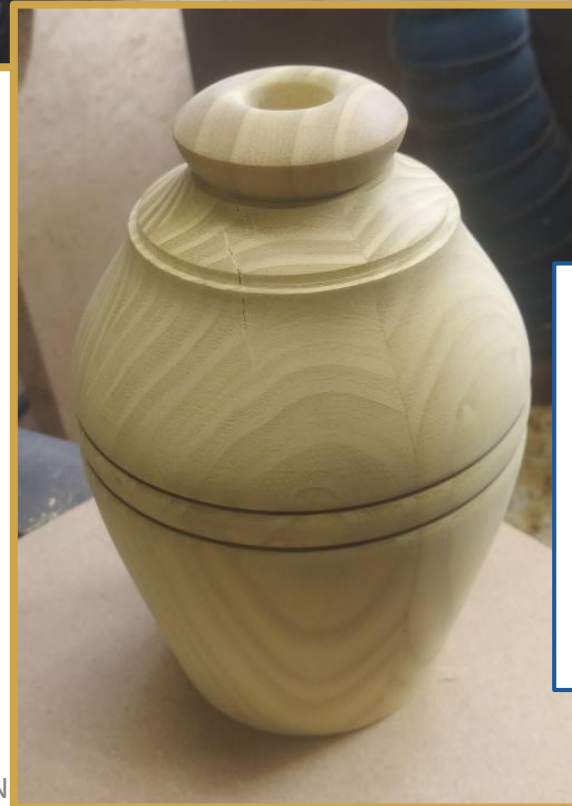
Shaped, cut in half, hollowed –
Note “rabbet” joint at the edge



Hollow form is
glued back
together. 2
lines are
burned using a
wire burner;
the lower line
is on the glue
joint.



Base-note the use
of a cup center to
avoid splitting. The
final "peg" is sawn
off with a Japanese
saw, carved flat with
a SHARP chisel and
sanded .



Completed
form-The small
"neck" is a
separate piece,
which is glued
into the
opening





Finish: left –
Formby's Low
Luster Tung Oil
right –
Mahoney's
Walnut Oil

These wing/crotch bowls were
a “bookmatch” pair from a
crotch of maple (? If it's not, let
me know what it is)

TURNING TIPS

Safety Tips – Jim Jacobs

- ALWAYS wear safety goggles or safety glasses.
- Wood dust can be harmful to your respiratory system; use a dust mask or helmet and proper ventilation in dusty work conditions.
- Wear hearing protection during extended periods of operation.
- Tie back long hair; DO NOT WEAR GLOVES, loose clothing, jewelry or any dangling objects that may catch in the rotating parts or accessories.
- Rotate your workpiece by hand to make sure it clears the tool rest and bed (make a habit of doing 2 rotations so you know you have checked the complete rotation of the piece) before turning the lathe on. Make sure the piece is firmly mounted.
- It is ALWAYS SAFEST to turn the lathe off before adjusting the tool rest.
- Using a faceplate: NEVER USE DRYWALL SCREWS! They are brittle and can snap off.
- When turning between centers, make sure the piece is solidly mounted.
- Always REMOVE THE TOOL REST before sanding or polishing operations.
- DO NOT OVERREACH. Keep proper footing and balance at all times.
- Never leave the lathe running unattended. Turn the power off. Don't leave the lathe until it comes to a complete stop.

TURNING TIPS (cont'd)

Chalk – Mike Rohrer

One of our demonstrators some time in the past said they considered sandpaper a multitude of tiny cutting tools gathered together. When sanding my pieces, I like to make sure I cover every square millimeter of the piece with each grit of sandpaper. I do this by marking the surface with a piece blackboard chalk and making sure I totally remove every bit of chalk. I like chalk better than a pencil because with some wood the graphite will get deeper in the grain than I want to sand. The chalk stays on the surface and is very benign. This piece is a simple form but more complicate forms and interiors really benefit from the chalk.



I reuse drier sheets to wipe off my face shield. It cuts the static down to keep fine dust from clinging.

Steve Miller



Ask A Turner

In the March newsletter the section on the NE Metro Sub Group showed the group making their own friction polish. What are the ingredients and proportions? Is this difficult?

Jane Hilary

From Rick Auge:

It's equal parts boiled linseed oil, shellac, and denatured alcohol.

The easiest way I have found to make it is:

- Get the dispensing bottle at a grocery store.
- It's hard to neatly pour shellac into the bottle. I use the spout to suck up the shellac from the can.
- Fill the bottle to about 1/3. Then pour in the boiled linseed oil, filling the bottle to about 2/3, finally top it off with methanol (fuel alcohol).

Continued on next page



Ask A Turner (cont'd)

- There is no need to be exact on the proportions.
- Both the boiled linseed oil and alcohol can be found in the paint department at hardware stores.

I had some feedback from the NE group. A few had used friction polish in the past and were never impressed with the finish.

In the demo I mentioned that you need to use a sanding sealer before applying friction polish.

The sanding sealer I had them use was a 50/50 mix of shellac and alcohol. The ingredients we already had from mixing the friction polish.

I don't bother with sealer on the bottom for two reasons.

1. It's facegrain, this allows for a more even finish.
2. If you spill or overrun the sealer on your **new** friction polish it will dissolve the finish.

Three people emailed me after trying sanding sealer as the first coat. They're now impressed.

Rick Auge



Irish Platter Class

A class on “Irish Platters” was held on March 14, 2020. Instructor Dick Hicks presented a well-structured and interesting class based on a portion of his week-long class spent with Glenn Lucas in Ireland. Assistant instructors Dan Larson and Lee Luebke helped provide an excellent experience to 9 students.



Dick Hicks giving the intro and discussing his class with Glenn Lucas in Ireland





Example platters



Dick had elm, maple & walnut blanks prepared for the class



The class was on March 14. “Social Distance” was a consideration. Dick did not hand demonstration platters around for everyone to handle; he held them and walked around to everyone so they could easily see them.



Dick demonstrating the first steps in defining the base of the platter



Bob Meyer, Greg Just & Jenny Trice just beginning the base of their platters. The combination of the MWA owned teaching lathes along with the unbelievable availability of the full-time MWA space, courtesy of member Steve Kingdon, provides MWA members with outstanding hands-on class opportunities! THANKS, STEVE!!!!



George Martin progressing on the platter base



Assistant instructor and MWA Class Coordinator, Dan Larson, steps up to the lathe to demonstrate a step to John Campbell



Sandra Seidel working on the bottom, or well, of the platter



Kristi Konsella & Dan listen to a suggestion from Dick



Lunch break



Kristi applying finish



John & George discuss John's progress on the base of the platter. Sitting on the lathe bed is the detailed, step-by-step, full color handout prepared by Dick.



Don Latulippe & Mike Rohrer ready to begin the top of their platters



Jenny & Greg discuss their finished pieces





Dick convinced Mike that he could control the bowl gouge preparing the well, or bottom of the plate, with one hand!

Dick's teaching method, excellent explanations, outstanding handout and unbelievable step-by-step full-size examples, guaranteed an outstanding learning experience. If you haven't participated in an MWA class recently, sign up and experience top notch woodturning education.



Dick had provided examples of every step of the platter preparation

My journey into pewas

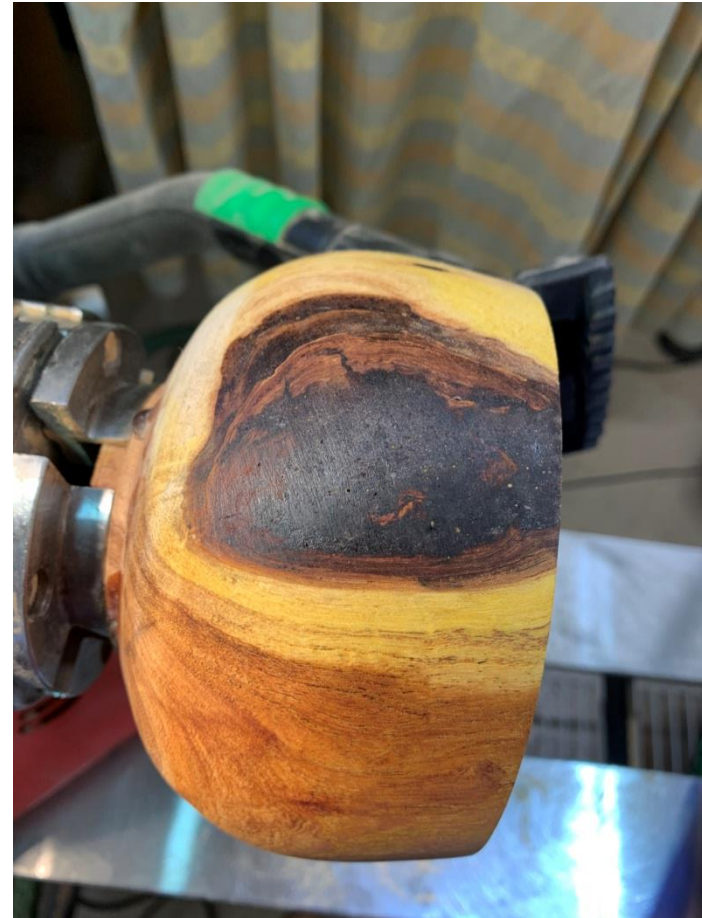
by Mike Hunter



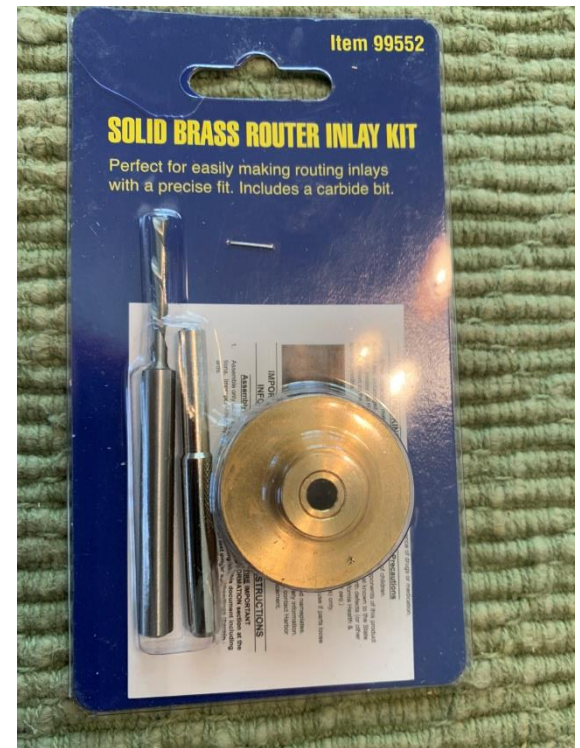
The project started out with just a desire to turn a lidded calabash from a piece of mesquite



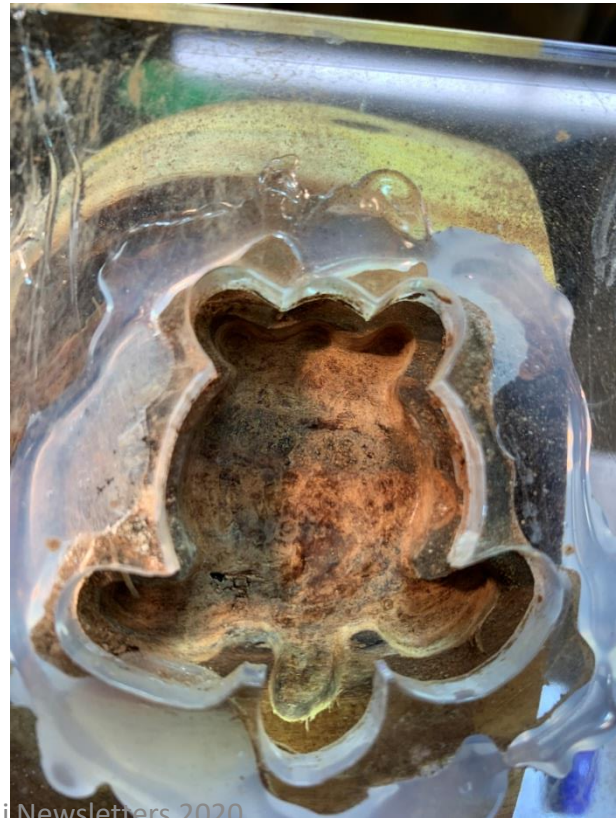
I decided this was a good time to learn the process to install a pewa. The goal was to cover up this bark inclusion.



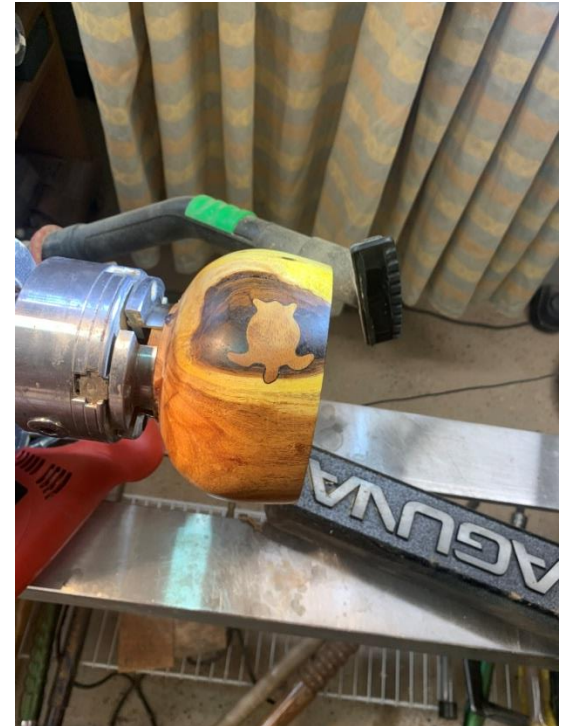
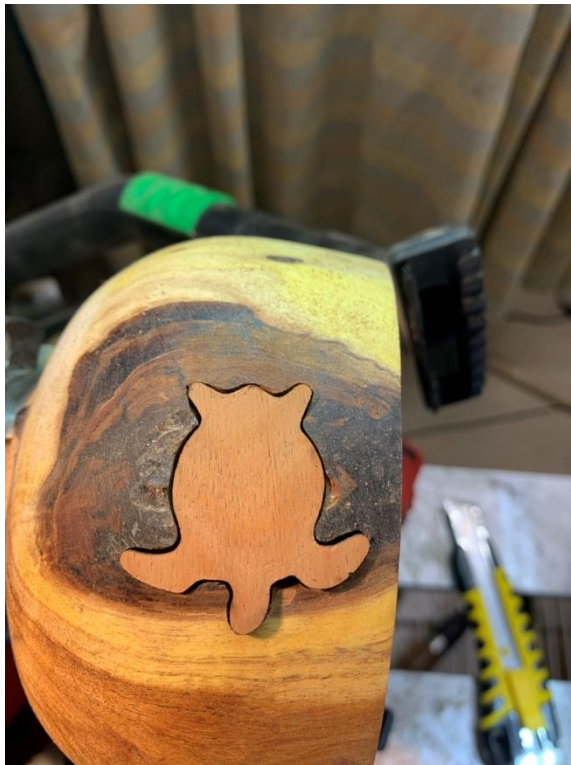
Pewas were ordered from www.StebbinsStudio.com On this website was a very good installation video and router set up with the brass bushing.



The template was held in place with hot melt glue. The template is flat which made it difficult to stick with the curvature a small bowl with a large pewa.



Coffee grounds mixed with epoxy were used to fill in around the turtle. The bowl was then finish sanded to 320 and I then used Steve Kingdon's polishing paste.



Summary

- What I learned is that I should have started with a couple of smaller bowtie type of pewas which would have been easier to do with this 5 ½" diameter bowl.



How To Keep From Getting Board

Or What Do You Do With Oak Wilt?

By Rick Auge



I used a Granberg chainsaw mill. Boards were 8'6" long, 14 to 26" wide, 3 cuts and it was time to re-sharpen.



3/4 Finished



Blast From the Past

Articles or features from previous newsletters will be published in each mini newsletter

From the August 2017 Newsletter

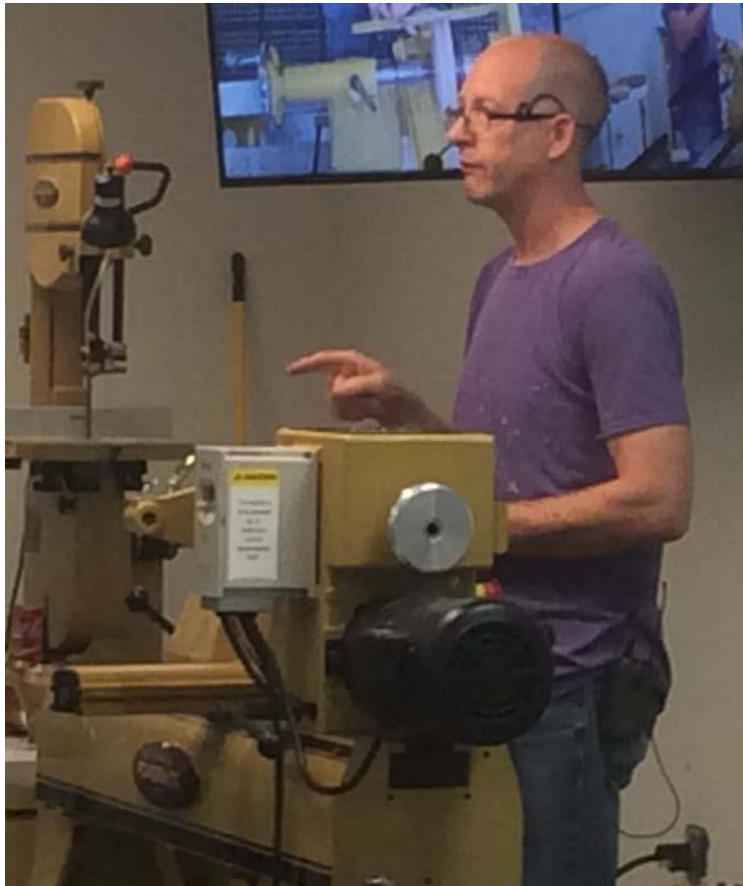
August Demonstrator
Jeff Luedloff



August Demonstration

Jeff Luedloff

“Turning a Platter with Plans to Decorate”



Jeff Luedloff emphasized that the platter must be finished exquisitely in order for any embellishment to be outstanding. Just because you're going to embellish it, doesn't mean you don't have to do your best job to get a great surface.

Jeff is adamant that the best way to get the end grain smooth is by cutting with a SHARP gouge

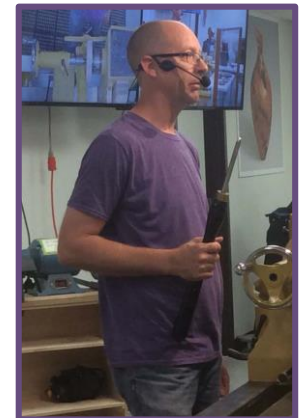




Some points about platters:

- Small pieces of kiln dried wood can be used
- Platter foot should be about 40-50% of the diameter; for a decorative piece it can be smaller, for a larger, utilitarian piece it can be bigger than 40-50%
- Angle the foot slightly toward the center so the piece will sit solidly on the outside edge
- Finish the bottom first
- Leave mass in the center until the rim is finished, otherwise there will be wobble and it will be impossible to get a good rim
- Shear scrape for final best surface – SHARPEN the tool just before shear scraping

- Cleaning up end grain
 - use smaller gouge
 - go from foot to rim
 - SLOWER feed rate on the tool, FASTER rotation speed
- Cutting “downhill” is confusing – think of trimming the end of a pencil
It’s confusing between a spindle and a bowl
Want to have supported wood ahead of the tool





With the aid of the four high definition screens everyone can see Jeff making the recess for his expansion chuck. He says that he virtually always makes a tenon, which he turns away at the end and finishes the bottom, but for the demo the recess was faster.

Jeff is a believer in SHARP tools and will sharpen frequently in the preparation of a single platter.





Jeff is shear-scraping the bottom of the platter
to get the best surface possible





On the face of the platter Jeff begins the “bowl” area after the wide part is totally finished. For a platter with a wide rim he makes the rim $\frac{2}{3}$ of the diameter of the platter.





A small platter with an embellished and scorched surface



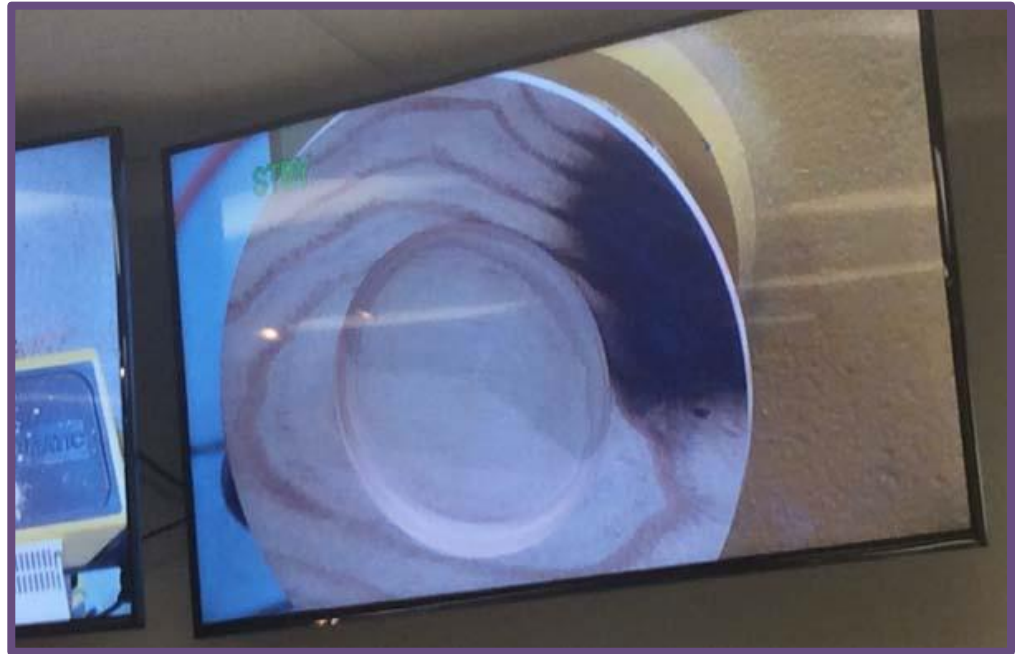
EMBELLISHING TIPS

- BURNING – burn with a torch. Ash is good for burning, light application will emphasize spring grain, burns easier than summer grain
- Use a bronze brush with the grain; clean wood with denatured alcohol
- Fill grain with white wax or acrylic filler (water-based paste filler used for thickening acrylic artist paints). Can also use tile grout
- Silver gilding cream, a very light coat, can “pop” the texture
- Black gesso can be easier to cut a sharp line through than black dye that can seep through the wood
- Can ebonize wood using steel wool and vinegar stain
- To get multiple indented points in wood FAST, use a “deslagger” (\$29 from Harbor Freight)



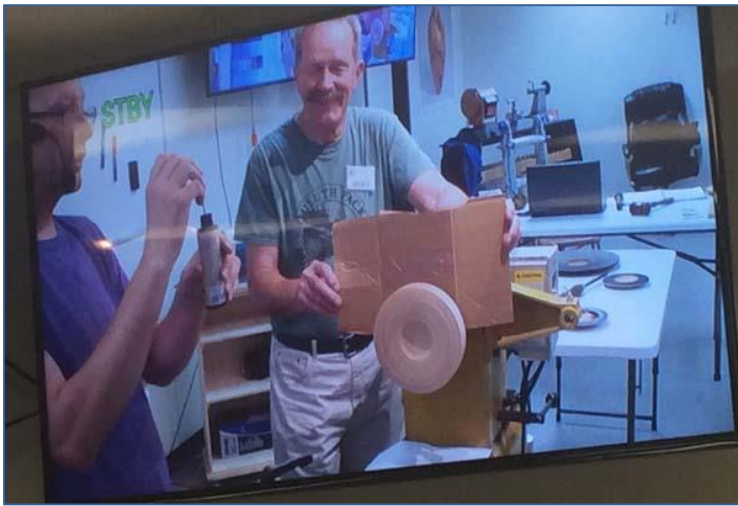
Jeff likes black best for a background color for his embellishments. Here he is scorching with a torch. A light scorching will bring out the grain in this ash platter.

A heavier scorching will turn the surface totally black. Jeff often brushes this with a bronze brush to emphasize the grain.





Numerous patterns obtained with a Sorby texturing tool held at different angles to the surface of the rotating platter.



Neil Robinette drafted to protect the surface of our new lathe.



Jeff using the "mouth atomizer" to apply dye to the surface of the platter. Definitely cheaper and easier than an airbrush or paint sprayer.



In a matter of a few seconds Jeff had a uniformly stained surface, ready for the application of a thin coat of color on the surface to emphasize the markings he made with the texture tool.



Wiping a thin coat of silver gilding cream over the surface of the dyed platter

Thanks Jeff for a great educational and interesting demonstration!

Finishing the central "bowl" area resulting in an excellent, crisp, sharp demarcation between the dyed flat portion of the platter and the center. To insure a sharp demarcation and prevent "skating" across the flat portion of the platter and ruining everything, Jeff strongly suggests making a sharp groove from which to start the gouge, for instance with a point tool.



FOR SALE

- Guidelines: Short description, price, seller's contact information, one photo in .jpg format. Submit to mdrprof@gmail.com
- The ad will run in one newsletter only; if it needs to be run again it will have to be resubmitted for the next newsletter.
- The ad must be submitted by Wednesday the week before the monthly MWA meeting to be in that month's newsletter.

Jet 10X36 wood lathe \$200

12 inch Jet Disc Sander \$150

10 inch Jet Bandsaw. Needs table bracket \$150

Jet 10X20 Surface Sander \$400

Delta 12 inch Planer \$200

Delta 6 inch Variable Speed Bench Jointer \$150

Delta Dual Bag dust collector \$125

Performance Scroll Saw \$125

Drill Press 16 speed \$350

Call Larry Froehlich at 218-401-0044 or 218-785-2122. I live in the Bagley, MN area and would consider delivery of items. Will provide pictures of other items on request.



Member Help Line

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

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

<u>Name</u>	<u>Phone</u>	<u>Email</u>	<u>Areas of Turning</u>	<u>Location</u>
Mike Rohrer	651-210-5356	mdrprof@gmail.com	bowls, boxes	South Mpls
Steve Miller	715 821-8726	ssmiller920@gmail.com	all types, light on segmenting	River Falls, WI
Lee Tourtelotte	612-670-1874	leetourtelotte@icloud.com	all types, beginner, advanced	South Mpls
Warren Gerber	651 403 2883	xlwalleye@gmail.com	Bowls	Mendota Heights
Jim Jacobs	651-437-1309	woodmanmn@aol.com	beginner/advanced, segmenting, skews	Hastings
Dick Zawacki	507-744-5748	dickzawacki@gmail.com	general, bowls, wood carving	Northfield
Mike Lucido		mike.s.lucido@gmail.com	general woodturning	Woodbury
Bill Campbell	715-338-2634	wm.e.campbell@uwrf.edu	general woodturning	River Falls, WI
Mark Kelliher	651-636-8678	markandkathy007@comcast.net	general woodturning	Arden Hills



Editor's Notes

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

- Instant Gallery. We all want to see what each other is doing during our mandatory shop time. **Please send me pictures** of your creations during this unique period. I know you're in the shop protecting yourself and turning.
- Thanks to Mike Hunter for his article on pewas (p.20). Mike did this in PowerPoint; all I had to do was drop it into the newsletter
- Member Help Line. Jim Jacobs is setting up a Member Help Line to answer questions/give advice/help educate our members.
- FOR SALE. We're going to try a FOR SALE section for the newsletter. During the duration of the "mini newsletters" they'll probably run for a couple of weeks.
- Please consider a QUESTION or an ANSWER to *ASK A TURNER* and send me your tips to the feature, *TURNING TIPS*. This is especially important because we're not meeting as groups.

Mike Rohrer, Editor mdrprof@gmail.com

