



# Minnesota WoodTurners Association

A LOCAL CHAPTER OF THE AMERICAN ASSOCIATION OF WOODTURNERS

**AAW** | AMERICAN ASSOCIATION  
OF WOODTURNERS

Mini Newsletter No.22



## MWA "Tuesday Tune-Up"

The Tuesday Turners Tune-Ups have been a great addition to the MWA during the "lockdown". They've kept the club members in contact and fulfilled the club's goal of woodturning education.

Dan Larson and Dick Hicks have been spearheading the effort, providing the organization along with the AV expertise.

The Tuesday Turners Tune-Ups are available in 2 ways: 1) archived on the MWA website [see the following pages] and 2) summarized in the newsletters [see list].

Mini # 11 Bowl Turning. Part 1	Dan Larson
Mini # 12 Bowl Turning. Part 2	Dan Larson
Mini # 13 Christmas Bell Ornament	Robin Costelle
Mini # 13 Irish (Glenn Lucas) Platter	Dick Hicks
Mini #15 Log Processing Center	Lee Tourtelotte/Dan Larson
Mini #16 Coring	Dan Larson/Dan Ernst
Mini #17 Wing Bowl	Dan Ernst
Mini #18 Finials	Dick Hicks
Mini #19 Natural Edge Bowl	Bob Meyer
Mini #20 End Grain Platter	Dan Larson
Mini #21 Michael Mode Style Bowl	Lee Tourtelotte
Mini #22 Super Simple Segmenting	Jim, Jacobs



# MWA "Tuesday Tune-Up"

Pres. Lee Luebke is archiving the Tuesday Turners Tune-Ups and other demonstrations on the MWA website

Step 1: Log into the MWA website home page



# MWA "Tuesday Tune-Up"

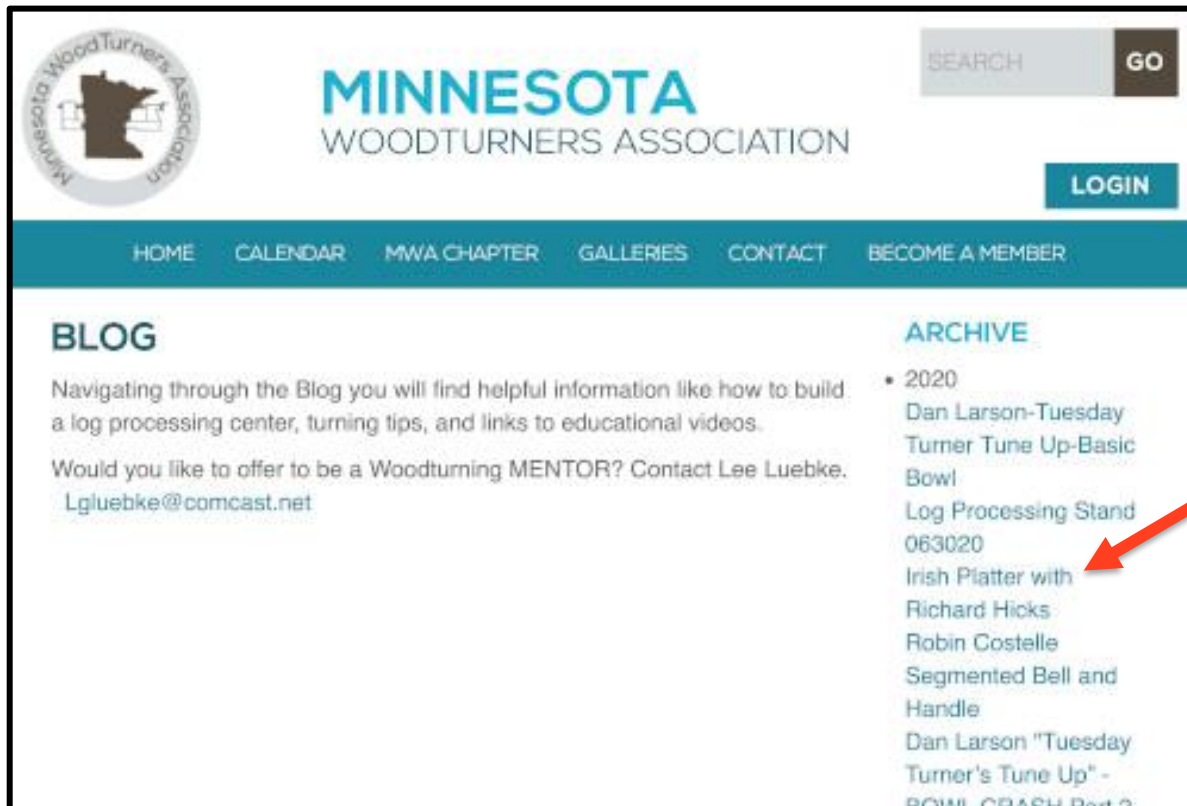
Step 2: Under MWA Chapter, click on BLOG





# MWA "Tuesday Tune-Up"

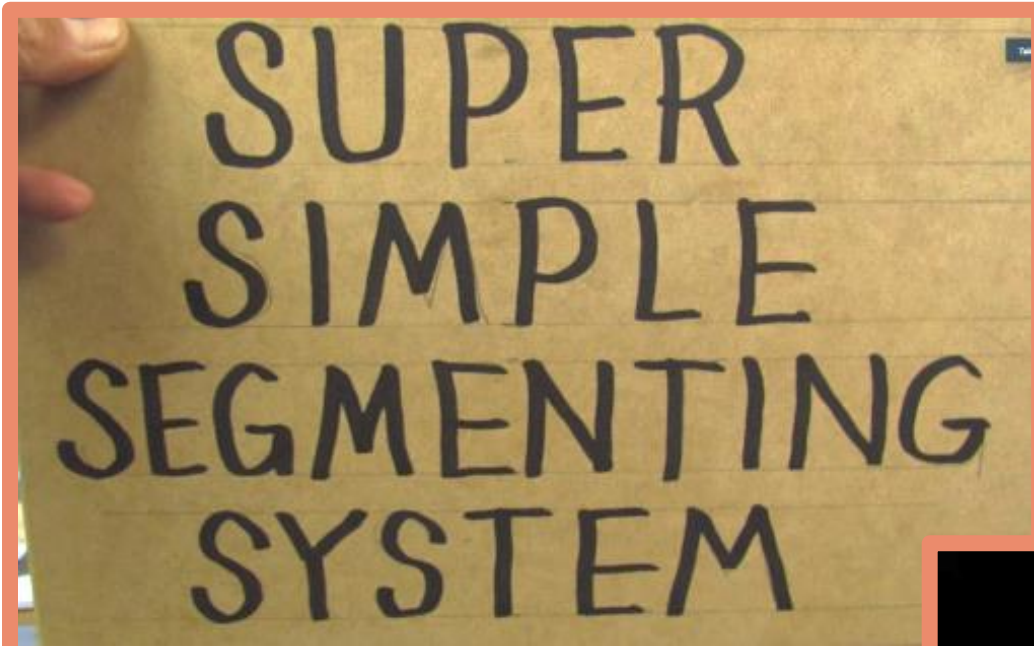
Step 3 : Under ARCHIVE, click on which video you'd like to see



## MWA "Tuesday Tune-Up"

August 11, 2020

Jim Jacobs



Produced & filmed  
by Dan Larson





Jim introduces the Tune-Up. He will make a segmented rim for a bowl.



Jim draws a tree on the grain of a board to emphasize turning tactics depending on grain direction



End grain is like straws going in one direction through the wood



An air hose inserted into one end of an oak stick will blow bubbles out the other end





Drawing the diameter of the cherry bowl



Attaching faceplate



Do not use drywall screws! Use gripper screws like these.



Bowl gouge & side grain-the more open the flute the more aggressive the cut



Pull cut, handle angled down, to true the face of the bowl blank



Bevel riding the surface for a push cut





Checking for a flat surface with a ruler



Use a GOOD 80 tooth blade! Save sanding time.



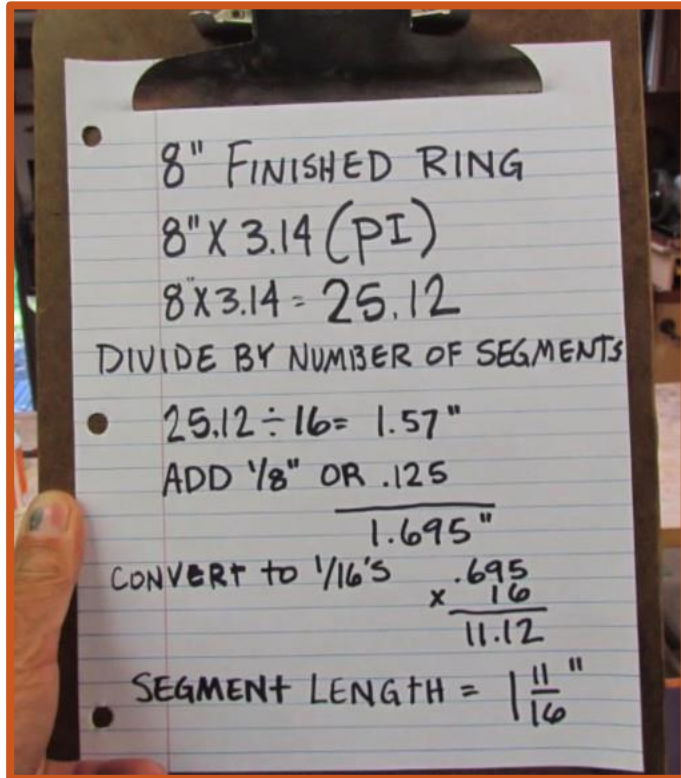
The sled will work on the left or right side of the blade



The 1<sup>st</sup> cut will trim the edge of the sled



Adjustable stop is wedged very tightly into place



How to calculate the segment length



One of the critical things to do is to mark a line on the face and one edge of the board from which the segments will be cut.



The 1<sup>st</sup> cut will establish the angle of the segments



Set the length for cutting each segment



Cutting the length at the exact angle



Segments being cut

Critical: NEVER FLIP THE BOARD OVER! Simply keep the 2 lines in exactly the same position for every cut. Just place the board in front of the FRONT angle control board and then in front of the REAR angle control board without flipping it over or in any way changing the orientation.

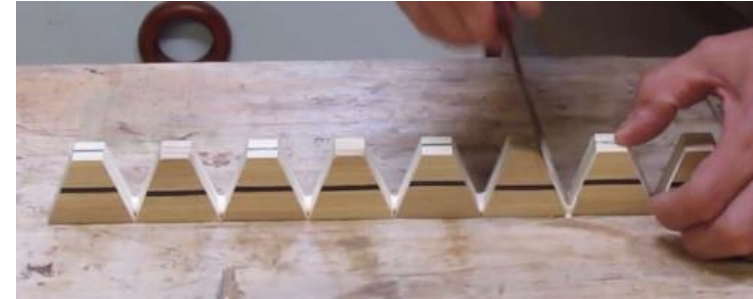




Lining up the segments on a piece of masking tape in preparation for gluing. Critical: Note that the lines marking the side alternate between showing or being absent. This alternates the segments and compensates for any minute inaccuracy of the saw/sled during the segment cutting and insures a totally accurate finished segment.

Note: extend the tape far enough on one end so that the segments can be held in a circle after gluing.

**Editor's note: It would seem prudent to check the accuracy of the segment preparation before gluing. I never do this. Using this system produces an absolutely accurate segment circle . . . every time.**



Spread the glue with a putty knife



Roll up the segments and secure



Clamp the segments with a hose clamp. For larger circles, use 2 clamps with the tightening mechanisms evenly spaced.



A "truing board" for holding in the chuck while truing one face of the segment ring



Hot melt glue will be used to fasten segment ring to the board



Hold ring to the truing board with a stick and the tailstock



Hot glue every other segment



True the ring with LIGHT cuts



Check for flatness



Mark inside of  
segment ring on  
bowl face



Spread glue on bowl  
blank and segment ring





Clamp with vice-grip clamps



Attaching faceplate. Make sure screws are not too long for the bowl.



Glue block attached to bottom of the bowl



Glue block supported with tailstock as bottom of bowl and rim are turned



Blending bowl and rim



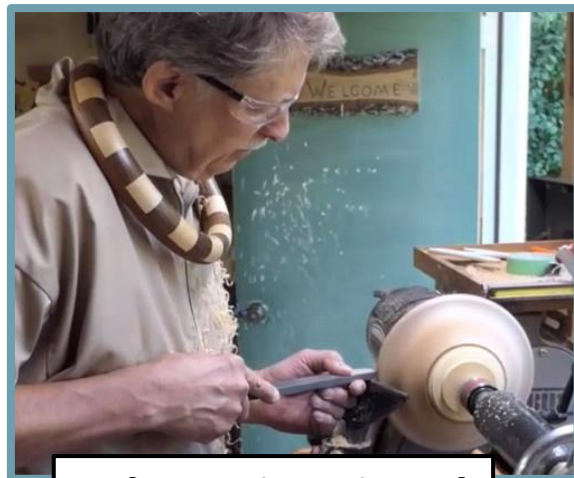
Bedan tool defining tenon



Jim likes the shape of this scraper. Sharpen scrapers UPSIDE DOWN so bur is on top



Scraper in action getting FINE chips



Refining the edge of rim with a scraper



Blending rim & inside of bowl



Finishing inside of bowl; tool against his body





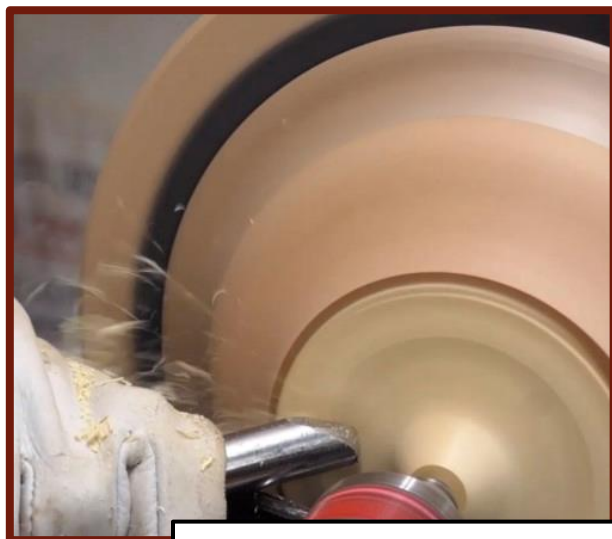
Scraping inside



Corner of bedan tool demarcating rim from bowl; if there is later movement, this will disguise it



Bowl is reversed & held against foam covered backer board



Removing glue block



Special tool for this angle



Sharp chisel to remove nubbin





Final step in sharpening is using compound on cardboard

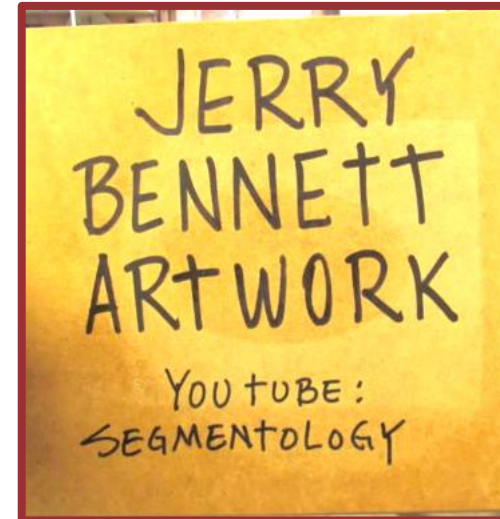


Jim likes "Antique Oil Finish." He doesn't like real shiny finishes.



Cheaper if you'll pick it up

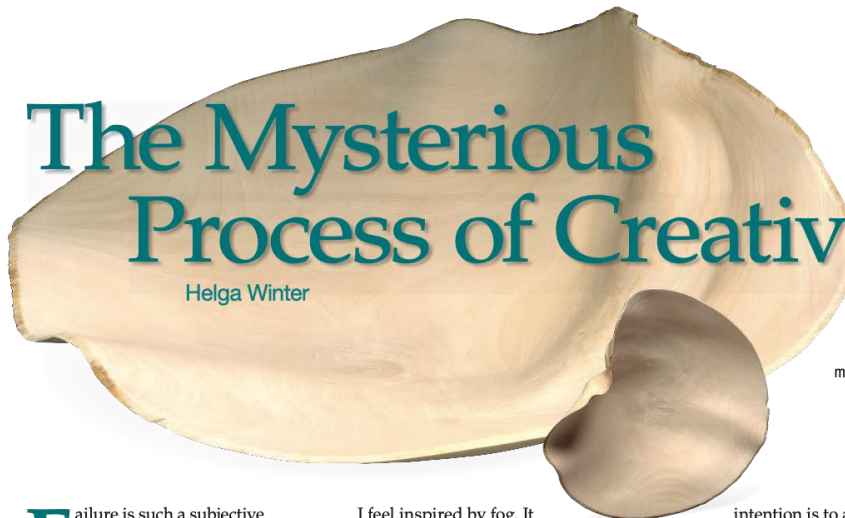
Thanks, Jim for the great demo and for customizing the Super Simple Segmenting System for our club



Check out Jerry Bennett's work

# The Mysterious Process of Creativity

Helga Winter



2009, Bleached madrone crotch with chainsaw edge, 5½" x 15" x 14"

**F**ailure is such a subjective concept! Many now-famous artists were considered failures during their lifetimes. What makes us have success versus failure? We can't measure art, but we respond to it and recognize it. What dictates our responses? Can we be freed by failure? Can we let our views shift? Do I create work that is dictated by the market or do I listen to what inspires, what comes from within? A piece takes on a different "air" when it enters a gallery. I can look at work at the end of the day and feel satisfied, only to ask myself the next morning what I might have seen last night. The person holding a work can transfer it. Failure is a fickle word.

2004, Madrone with dye and wax resist, 5" x 9½" x 9½"



All photos: Frank Ross

I feel inspired by fog. It softens everything. It makes me believe that the world is very small. It makes landmarks disappear. Low tide is inspiring. Walking on the bottom of the ocean gives me a thrill. It reveals a surface otherwise invisible: the tide pools with their sea life, the patterns in the sand made by water and animals. Both experiences are nature induced. Fog and low tide change perceptions; they tease, they play with what is there, what is not.

We dress to keep warm, to be flashy, demure, shy, or flamboyant. We may coordinate dress and makeup with our mood—and the mood may change. But the "inside," the realness of a human being, does not change. It can be, however, hidden at times. Fog envelops it; water covers it. My

intention is to awaken the interest of uncovering what is underneath, of laying free, exposing what is waiting to be uncovered.

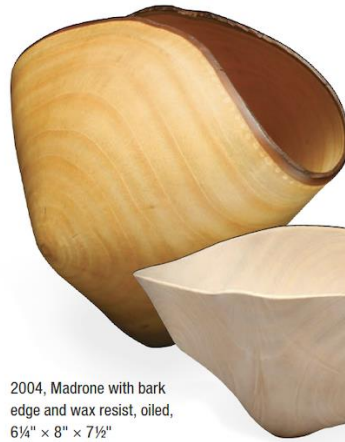
I attempt to echo this intention with my surface applications. I cover, I take away, cover some more, and continue until the piece says finished. The essence of the wood is different from, say, clay or paper. I choose wood because I get to look inside the tree. I get to undress it to see its essence. Nobody will see the intensity of the color in a

2005, Bleached madrone root burl, 7" x 9½" x 8½"



2008, Madrone with dye and acrylics, 4¼" x 9" x 9"





2004, Madrone with bark edge and wax resist, oiled, 6¼" × 8" × 7½"

2006, Bleached madrone crotch, 6¾" × 7" × 6½"

freshly cut wood but the cutter. My molecules line up around wood, even when I use the chainsaw. I like working with wet wood because of the sensual feeling I experience when I'm sprayed head to toe while turning a green piece of wood. The smell is more intense. The sound the wood makes while being turned is pleasant to the ears.

The new shape green wood takes as it dries after being turned lets me be a collaborator with the tree. I utilize recycled wood because that is the way I have always worked. It is natural to me. The cracks and holes can evoke empathetic feelings—life does not let us solve every problem. How we deal with problems is more important than fixing them.

When I am stuck, and I get stuck sometimes, I start rearranging the house, pull contents out of closets, look at everything, throw away, donate, regroup, and sigh with relief. Simultaneously, the same movements take place in my creative mind. These patterns stimulate my thoughts. And what of connecting the heart with the brain? The second step is to move into the studio and, after walking around

in circles for a while or possibly writing every day, I home in on where I want to start and I am free. Ideas arise, some get tossed, others change, and before long, I am into projects.

I seemingly go through similar motions every time I have a break (show, holiday, or illness) to get myself back into the creative process.

Doing is very elemental. It incorporates my total being. It is an alive activity of touching, looking, and experiencing. It is my priming activity. I work intuitively, as if I am a tool as well. Control in my work is not significant. I don't welcome it. I let the vessel or spheroid, turned from wet wood, reshape itself by drying it very slowly. If a crack occurs, I figure out a way to incorporate it. I work on several pieces at once and often the solution for one piece comes while working on another. Working this way I not only draw on knowledge but on intuition as well. I can bypass judgments and fear and just *do*. I've acknowledged my anxiety while running in circles, while rearranging. When I work I am contemplative, I arrive, I can settle in.

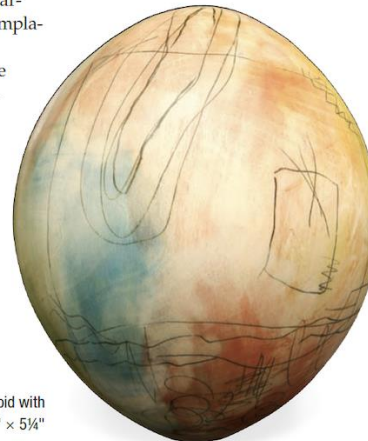
More anxiety appears when the work is put up for sale. My intuitive self is exposed for the entire world to see and that causes fear. Anxiety has its pertinent part in creating!

Failure is only failure because I label it as such. While I work alone, I do like to show work to my husband or friends and let them emote about it. They see a different piece and I can look with different eyes and

without changing anything, the perceived "failure" on my part can turn itself around.

Creativity is in all of us. The problem is the unleashing, the removal of the stopping blocks. Creativity is felt inside; it needs to be coaxed, and it needs to overcome fear, self-doubt. We can welcome the feeling of unease around our work as it nudges us deeper into the unknown, deepens our talent, skills, and potential. Mindfulness is a delightful side-effect of not feeling safe, anxious, or in pain. We can look at our life as art. Everything we do can be celebrated. The disliked parts embraced, taken as a challenge. Examine your expectations, reduce them. When I am in the process of making, I have arrived. All else falls away for a moment or two. The finished piece is not the goal; it's the nitty-gritty steps and the way we deal with them on the way to the finished piece that becomes the creative process. That, is life. ■

*Helga Winter is a woodturner from Port Townsend, WA. She was instrumental in founding the Tennessee Association of Woodturners in 1987, and took her first workshop with David Ellsworth and Rude Osolnik at Berea College in 1982.*



2004, Madrone spheroid with dye and India ink, 8¼" × 5¼" × 5¼"

Thanks to Linda Ferber for contributing this article and getting permission for us to print it



Woodworking minus patience equals firewood. ~Author unknown

**A bad day woodworking is better than a good day working. ~Author unknown**

For safety is not a gadget but a state of mind. ~Eleanor Everet

**Know safety, no injury. No safety, know injury. ~Author unknown**

Hearing protection is a sound investment. ~Author unknown

A tool is but the extension of a man's hand, and a machine is but a complex tool. And he that invents a machine augments the power of a man and the wellbeing of mankind. ~Henry Ward Beecher, "Earthly Immortality" (Plymouth Pulpit sermon, c.1869)



# Instant Gallery

Greg Just



Here is another urn I recently completed. This is made from birch and will hold 30 cubic inches of ashes.



## Instant Gallery (cont'd)

Tom Midtbo

Non-fatty birthday cupcake



Turned this from a branch of birch and sapele,  
candle, dowel and puff paint for wax.





## Instant Gallery (cont'd)



My new grandson, Connor, one week young, snoozing in a 20" cottonwood bowl! Once turned, stringy, wet, prone to tear out. Very hard to core as well. We'll see how it dries. Connor didn't mind.

Large bowl for a large baby, as he was 10#15oz, and 23.5" long. Filled up the bowl

Tim Dodds



9" ash bowl, turned green, interesting red and pink tones in the grain.



## Instant Gallery (cont'd)

Tim Dodds



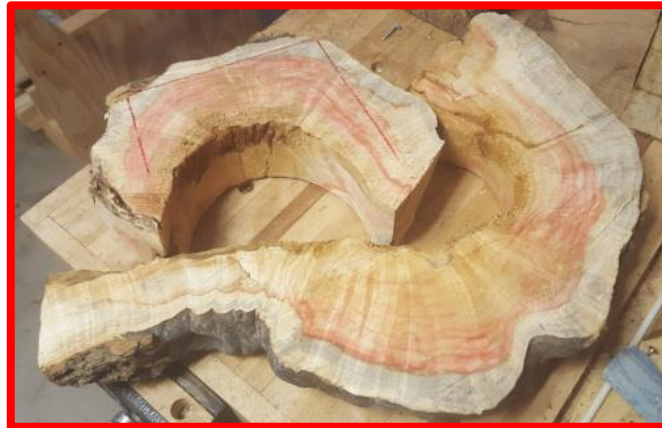
Set of 3 spalted birch bowls.





## Instant Gallery (cont'd)

Charlie Prokop



Love the piece on Lee's Mike Mode's bowls. I have made a number of Mode style bowls from logs that I milled out from half logs or odd pieces.





## Instant Gallery (cont'd)

Charlie Prokop



## Instant Gallery (cont'd)

Linda Ferber



## Member Help Line

The club has organized a "Member Help Line", the purpose of which is to answer questions /give advice/ and help educate our membership. Even though it is more difficult during the Covid-19 social distancing time to help people in home workshops, there are still ways to help each other with woodturning questions/problems. The volunteers can help via email, telephone, Zoom, some personal contact using social distance and masks, and probably other ways we haven't tried yet.

Maybe you're a beginner looking for advice on what to buy.

Maybe you have questions on chucking.

Maybe you have sharpening questions.

The volunteers listed on the next page are more than happy to help. Some have listed areas in which they feel more comfortable, but all will help with your woodturning question.

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](mailto: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.





# Member Help Line

Name	Phone	Email	Areas of Turning	Location
Mike Rohrer	612-276-9556	<a href="mailto:mdrprof@gmail.com">mdrprof@gmail.com</a>	bowls, boxes	South Mpls
Steve Miller	715 821-8726	<a href="mailto:ssmiller920@gmail.com">ssmiller920@gmail.com</a>	all types, light on segmenting	River Falls, WI
Lee Tourtelotte	612-670-1874	<a href="mailto:leetourtelotte@icloud.com">leetourtelotte@icloud.com</a>	all types, beginner, advanced	South Mpls
Warren Gerber	651 403 2883	<a href="mailto:xlwalleye@gmail.com">xlwalleye@gmail.com</a>	Bowls	Mendota Heights
Jim Jacobs	651-497-1309	<a href="mailto:woodmanmn@aol.com">woodmanmn@aol.com</a>	beginner/advanced, segmenting, skews	Hastings
Dick Zawacki	507-744-5748	<a href="mailto:dickzawacki@gmail.com">dickzawacki@gmail.com</a>	general, bowls, wood carving	Northfield
Mike Lucido	651-738-2551	<a href="mailto:mike.s.lucido@gmail.com">mike.s.lucido@gmail.com</a>	general woodturning	Woodbury
Bill Campbell	715-338-2634	<a href="mailto:wm.e.campbell@uwrf.edu">wm.e.campbell@uwrf.edu</a>	general woodturning	River Falls, WI
Mark Kelliher	651-636-8678	<a href="mailto:markandkathy007@comcast.net">markandkathy007@comcast.net</a>	general woodturning	Arden Hills
Todd Williams	651-274-4658	<a href="mailto:toddwilli@comcast.net">toddwilli@comcast.net</a>	general woodturning	Lake Elmo
Bob Meyer	651-483-6187	<a href="mailto:rjmbobco@comcast.net">rjmbobco@comcast.net</a>	bowls, ornaments, sharpening, gen'l.	Lino Lakes
Dick Hicks		<a href="mailto:rbhicks@rbhicks.com">rbhicks@rbhicks.com</a>	platters, spindle work, bowls	Zoom from shop
Steve Mages	952-544-5286	<a href="mailto:smages@juno.com">smages@juno.com</a>	general woodturning	Minnetonka
Neil Robinette	763-639-1085	<a href="mailto:northsideturners1@gmail.com">northsideturners1@gmail.com</a>	sharpening, tool control, turning vs budget	Brooklyn Park
Andy Levesque	651-769-4070 TEXT	<a href="mailto:andy.m.levesque@gmail.com">andy.m.levesque@gmail.com</a>	resin/epoxy casting, hybrid turning, vacuum stabilizing, CNC & laser engraving	Lindstrom
Rusty Ogren	612-990-4857	<a href="mailto:rustywoodsart@gmail.com">rustywoodsart@gmail.com</a>	resin questions, crack filling	Plymouth



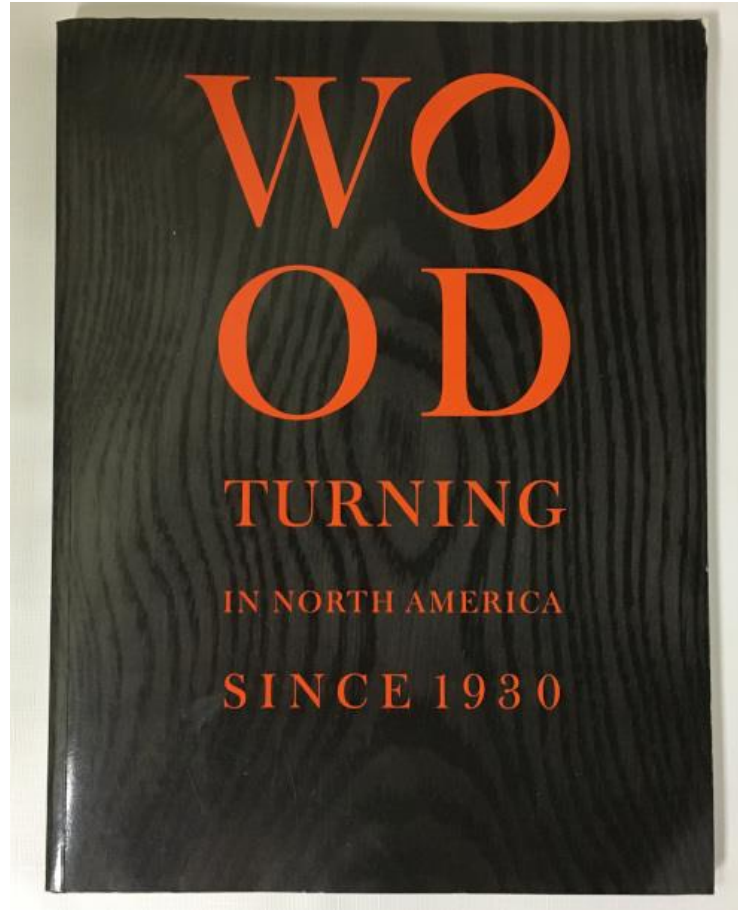
# Tips For Turners

Mike Rohrer

## “BEST” Woodturning Book

This large format book was published to go along with the exhibition produced for the Minneapolis Institute of Arts, the Smithsonian Institution and Yale University in 2001. I saw the exhibit at the MIA in 2001.

Approximately 80 excellent woodturners are featured



Lee Tourtelotte, Dick Zawacki and I think it is the best book on woodturning ever produced

Used copies can be obtained on the internet for under \$20. New copies can be obtained on the internet for \$930.



# THE OLD WOODWORKER

a poem by William John Longhurst, Australia

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Across a bench covered with shavings and tools,  
Through passionate eyes his gaze is cast.  
With thoughts of children and their toys of wood,  
His mind meanders through many times past.

When things that stopped working weren't cast to one side,  
Or, though failing, just given a shove,  
But repaired and recycled and e'en redesigned  
And with a new lease of life, were reloved.

Now, though they're all gone – the boys with their toys  
and little girls playing with dolls – so intense,  
There are others here now to fill in the void  
and delight in the wonders that Grandpa invents.

For he'll take up some pine or whatever's at hand  
And look 'long the grain to see if it's straight.  
From there will emerge something truly unique  
But to gaze on its beauty we'll patiently wait.

As the morning sun shines through glistening dew  
and reflects on his face while he dreams far away,  
He warms to the thought of new projects to make  
and so, he begins another new day.





# MWA Demonstrations Since July 2017

<u>Newsletter</u>	<u>Demo</u>	<u>Demonstrator</u>
July 2017	Hollowing for Embellishment	Gary Mrozek
Aug 2017	Turning & Decorating a Platter	Jeff Luedloff
Sep 2017	Bowl Coring	Neil Robinette
Oct 2017	Traditional Platter, Viking Bowl	Glenn Lucas
Oct 2017	Natural Edge Bowl	Bob Meyer
Nov 2017	From Tree to Bowl	Dan Larson
Dec 2017	Turning Ornaments	Jim Jacobs
Jan 2018	Making a Pendant	Alan & Lauren Zenreich
Feb 2018	Spindle Turning/Milk Paint	Linda Ferber
Mar 2018	Chain Saw Safety & Techniques	Steve Hagen
Apr 2018	Lidded Boxes	Steve McLoon
May 2018	Hollow Forms & Platters	Trent Bosch
	Platters & Bowls	Mike Mahoney
June 2018	Travel Mug	Greg Just
July 2018	Log Preparation & Sawmill	John Enstrom
Aug 2018	Squarish Platter	Mike Hunter
Sep 2018	Pens	Ed Mielech & Rick Auge
Oct 2018	Safe & Comfortable Turning	Eric Lofstrom
Nov 2018	Finishing	Mark Palma
Dec 2018	Finials	Steve McLoon
	Lefse Sticks	Jim Jacobs
	A Shop	Todd Williams
	Handles	Tim Heil
Jan 2019	Scandinavian Inspired Bowls	Dan Larson
Feb 2019	Segmented Turning	Curt Theobold
Mar 2019	Peppermills	Tom Sciple

<u>Newsletter</u>	<u>Demo</u>	<u>Demonstrator</u>
Apr 2019	3-Legged Stool	Keith Gotschall
May 2019	Baby Rattle with Captive Rings	Gary Mrozek
June 2019	Spheres & Embellishments	Steve McLoon
July 2019	Wood-Mizer Portable Sawmill	John Enstrom
Aug 2019	Finial Box	Cindy Drozda
Sep 2019	Spalting	Seri Robinson
Oct 2019	Rings True to Life	Phil Holtan
Nov 2019	Be More Creative	Beth Ireland
Dec 2019	Holiday Ornament	Bob Meyer & Mike
Hunter		
Jan 2020	3-Pointed Vase/Box	Tom Sciple
Feb 2020	Long-stem Natural Edge Vessel	Rudy Lopez
Mar 2020	Hollow Form	Lyle Jamieson
May 2020	Shop/Multiple Topics	Mike Mahoney
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Mini # 12	Bowl Turning. Part 2	Dan Larson
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Mini #20	End Grain Platter	Dan Larson
Mini #21	Michael Mode Style Bowl	Lee Tourtelotte
Mini #22	Super Simple Segmenting	Jim, Jacobs



# **FREE Free FREE**

I have 30 or more 6" long chunks of birch branches which work well as pen blanks.

I cut the birch in August of 2019 and have used it in making several pens this summer.

Free for the asking, or if you have a chunk of wood which is surplus to your needs that would be great, too. Contact Rolf Krogstad, [rkrogstad@yahoo.com](mailto:rkrogstad@yahoo.com).

I have a bunch of white oak from a large limb, which fell off last week. I have cut it up into 12- 18 inch lengths, 4 – 14 inches in diameter. There are a few crotches. I live in Lake Elmo. 651-274-4658

Todd Williams



# For Sale - Birch

I have several large thick trunk-like pieces of birch that may be suited for uses beyond firewood. Please give a call or send a note and I would be happy to provide further info.

Peter Skjervold (612-462-2252)

[peter@pskjaz.com](mailto:peter@pskjaz.com)





# For Sale - Cabin



Cabin offered for sale near Hayward, Wisconsin. 350' lakeshore on pristine nature lake, heavily wooded 2.3 acres of hardwood trees. The cabin features a large heated, workshop garage, ideal for any serious woodturning. Assorted woodworking power tools included. Contact Lee Tourtelotte for further details @ 612-670-1874.



# For Sale



Bridge City Proportional Dividers 10"  
Retail \$249.00. Never used. \$50.00



Tormex truing tool -FREE

Contact Tom Midtbo - 612 867 7807



# **FREE. FREE. FREE. FREE.**

## **Wood to Share with Turners**

I have gotten a fair amount of wood that needs to be shared with fellow turners.

FRESH CUT BOX ELDER up to 14" in diameter!

Cut last winter: buckthorn, oak, walnut, cherry, hickory. All about 4" and bigger.

Please call Ben Pawlak at 952-938-6452.





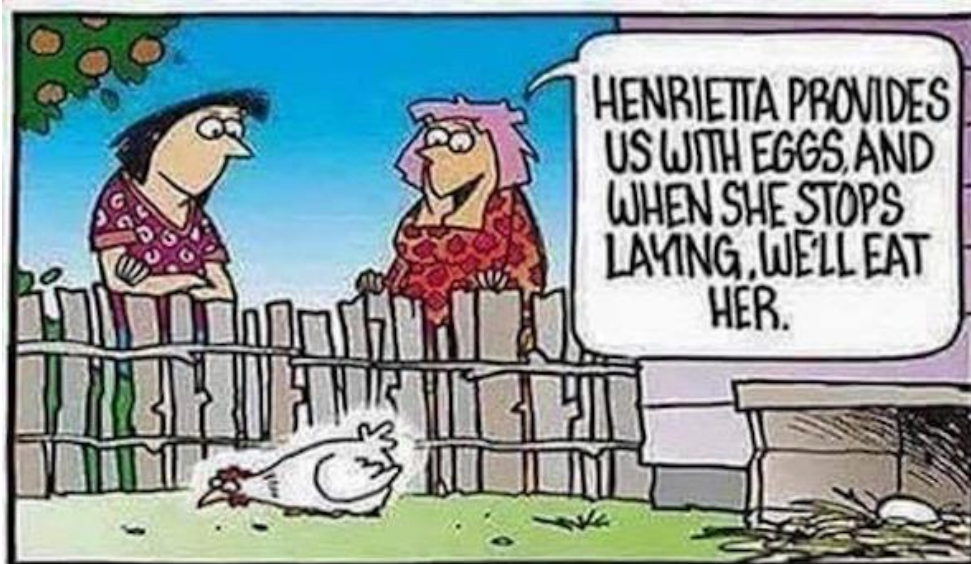
# For Sale - Walnut



Fresh cut walnut for sale. Anyone interested? One piece or all. Best offer. We're just south of Owatonna.

Bonnie Jacobson  
[bonniej@gofast.am](mailto:bonniej@gofast.am)





**... and that is WHY the chicken crossed the road.**

## Editor's Notes

This is the 22<sup>nd</sup> Coronavirus Mini Newsletter featuring the **Tuesday Turners' Tune-Up**, The Super Simple Segmenting System by Jim Jacobs. These TTTs are fun and useful. Follow the easy directions in the emails you receive for connecting to the Zoom meetings and tune in!

Keep the pictures for the Instant Gallery coming, Tips For Turners, items for sale or free, anything you'd like to get out to the 330+ MWA members.

Stay safe; have fun isolating yourself in your shop. We can just consider that wearing the masks away from home is an extended shop experience.

*Mike Rohrer, Editor mdrprof@gmail.com*

