

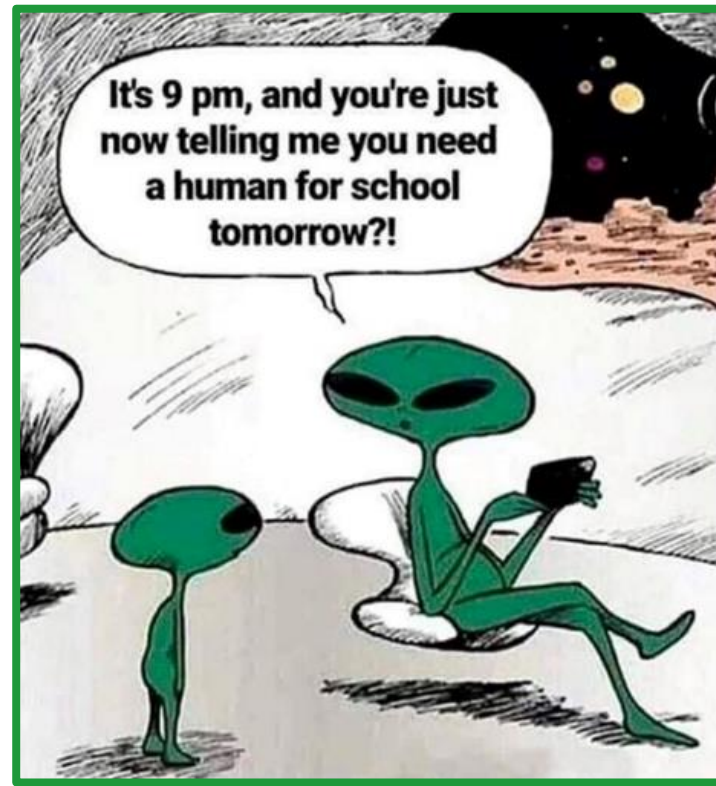
# Minnesota WoodTurners Association

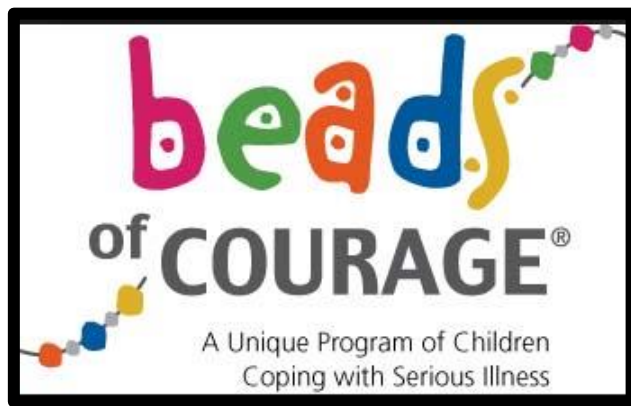
A LOCAL CHAPTER OF THE AMERICAN ASSOCIATION OF WOODTURNERS

**AAW** | AMERICAN ASSOCIATION  
OF WOODTURNERS

Mini Newsletter No.24

## Why alien abductions happen only at night





We cannot thank you and the MN Woodturners Association enough for the beautiful bowl for Bennett's BOC beads. He also is having a ball with the ball and cup game already! Thank you for keeping us in your thoughts!

Sincerely,  
Erin (and Bennett)

Diane and Bob Puetz direct this program for the Minnesota Woodturners Association.



# MWA "Tuesday Tune-Up"

Neil Robinette won the raffle  
for the painted mushroom  
that was the demonstration  
piece for the August 18<sup>th</sup>  
Tuesday Turners Tune-Up

Hi Linda and Rosanne. Just received a  
beautiful metallic painted mushroom.  
with additional surprises under the  
cap, detailed woodburned gills! Very  
detailed and time consuming.  
Great work ladies!  
Really appreciate winning this  
artwork, thank you both so much.



# MWA "Tuesday Tune-Up" (cont'd)

Step 1: Log into the MWA website home page

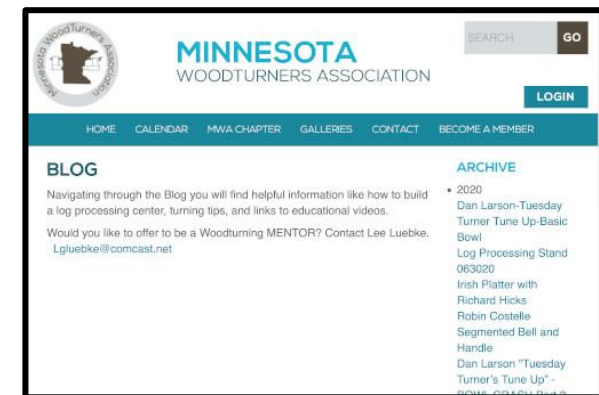


Pres. Lee Luebke is archiving the Tuesday Turners Tune-Ups and other demonstrations on the MWA website

Step 2: Under MWA Chapter, click on BLOG



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







**On average, a Panda feeds for approximately 12 hours per day.**

**This is the same as an adult at home under quarantine, which is why we call it a “Pandemic”**



# Instant Gallery

Rick Auge



Spray painted basswood platter  
(see Tips For Turners, page 13)



## Instant Gallery (cont'd)

### "Turning Aside"



Walnut

Rick Auge

This is the second top for a matching set. The ruled edge hinge setback was a challenge on the first one. After fumbling through that one I re-examined my process and went, "Oh duh, I made it way to difficult."

Front drawer and back skirt board will match the curvature of the top. I'm thinking legs will be Pembroke style. Whether or not it has a lower shelf will be up to my wife. If a shelf is required, then the style will change.



## Instant Gallery (cont'd)

DeWayne Hirdler



Beech



Figured maple



1<sup>st</sup> captive ring





## Instant Gallery (cont'd)

DeWayne Hirdler



Maple pot-style bowl

Skew-turned tops



## Instant Gallery (cont'd)

Joe Zwirn



Joe says when he puts the top on the piece it vibrates for 5-6 seconds.

Cherry & walnut

Editor's note: Joe said he didn't know what to call the piece. I told him that from my altar boy days more than 65 years ago, it looked like a chalice with a cover, called a ciborium. We Googled "ciborium" and found pictures of numerous of the gold pieces, many with turned finial style bases.

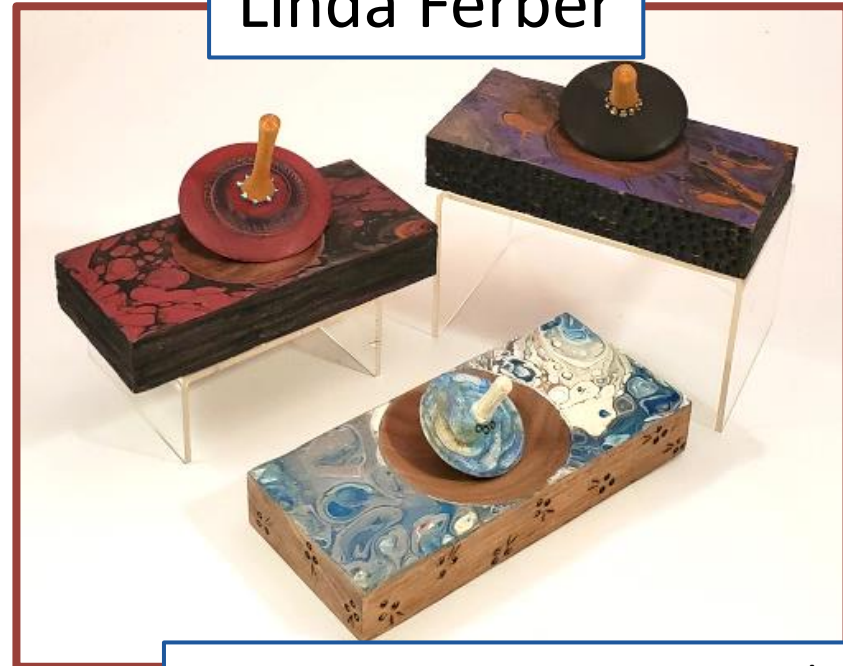


## Instant Gallery (cont'd)



Walnut bowl with burning & painting

Linda Ferber



Paint pour on top spinning stands



In progress

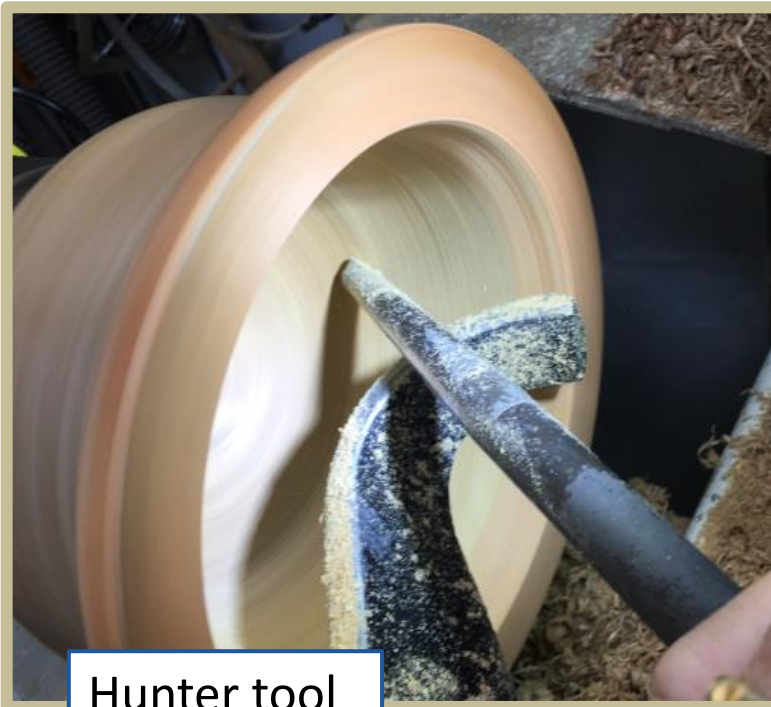




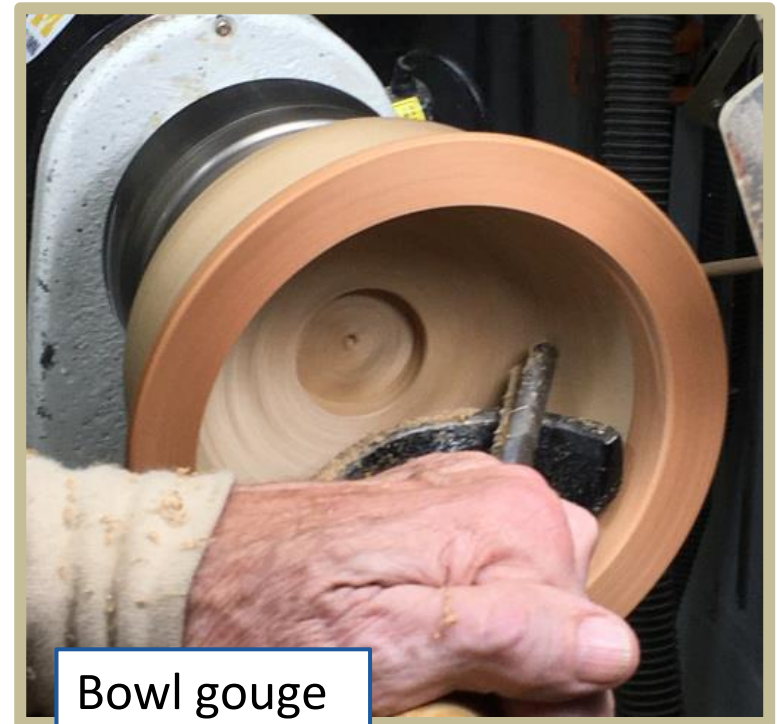
# Tips For Turners

Mike Rohrer

When using my Hunter tools I always turn with the lathe running in reverse so I can see where I'm cutting without having to bend over, twist my head and neck and try to look back into the bowl. In fact, my Hunter hollowing tool is made to cut on the reverse side only. I've been trying to train myself to use my other tools that can be used with the lathe running in either direction on the reverse, more comfortable side. I'm not sure if left-handed people turn on that side; I believe I've seen Mike Mahoney turn on the "back side."



Hunter tool



Bowl gouge





## Tips For Turners (contd)

This project caused a bit of paranoia. I made the platter out of basswood because I have too much basswood and I figure it's a good practice medium. It's also so bland that it begs for color. I started with a 1" thick round(ish) blank.

1. Determine the top side. Create a tenon on the top and flatten the top.
2. Mount the blank in a chuck using the tenon you just turned.
3. True up the outer edge of the blank.
4. Create a mortice (tenon socket) on the bottom of the platter.

5. Shape and finish the back of the platter. Finishing the back helps prevent wicking when you paint the top side.
6. Remount the platter using the mortice you created on the bottom
7. Turn the top of the platter with an oversized rim. A slight convex shape works well. DO NOT cut out what will become the bowl part.

Rick Auge



### PAINT PREP

1. Sand the top to only 220 grit. Use sanding sealer and lightly re-sand at 220, just enough to take off the nibs and raised grain.
  2. Cut cardboard shields or whatever you use to protect your lathe from overspray.
  3. Ventilation and a mask are a must.
  4. Wad up many pieces of newspaper or packing paper or any paper that will hold a wrinkle. Set the wadded paper within arm's reach.
  5. Gloves are a good idea.
- Buy several colors of rattle-can spray paint. I used Rust-Oleum satin. It's cheap.

### PAINTING

Tip: you either need to move quickly for this or have an assistant to shake your cans and hand them to you in the correct order.

The faster you can be during this process allows more colors to show.

What you will be doing is spraying wet layers of paint, then dabbing the paint off with the newspaper.

It's surprising how fast these layers of wet paint start to dry.



## Tips For Turners (contd)

Rick Auge

If you're doing this solo, pre-shake all the cans and set them up on the lathe bed in the order you will use them.

When you have finished a can, lay it down on the lathe bed, grab the next can and so on.

The reason you lay the can down is so you don't have to stop and think about which ones you have used when you go to the next color can.

Immediately grab a wad of newspaper, dab once, rotate the paper, dab again in a different area. As soon as there is no clean area on the paper drop it in the trash bucket you have next to you, grab the next piece of newspaper, continue the process until you have results you like.

You can re-dab an area but always use a clean section of wadded paper. On this particular platter, I cut two previous paint jobs off and repainted. Why?

Mistake #1. I let the Rust-Oleum sit overnight then sprayed lacquer on it the next day. Although it felt dry to the touch, the under layers of paint were not dry and it wrinkled the areas where the paint had more layers.



Mistake #2. The second time around I was low on paper, so I was not careful about using a fresh paper surface each time. All the colors you see in my finished platter make various shades of muddy gray when I don't use clean paper.

Out of newspaper for attempt 3, I crumpled up brown packing paper, which happened to work just fine.

I also waited several days to spray lacquer on the surface of the last paint attempt. It worked well.

### FINALLY

Choose how much of the rim you want to show vs how much bowl. Re-chuck the now dried platter with all of its dry finishes and turn out the center bowl area. I used sanding sealer and a wipe-on satin finish for the bowl area.

### RANDOM TIPS

Due to all the different layers of paint the surface will be irregular. I decided about a week after it was finished that I did not like the look. I re-chucked it and made the following **MISTAKE . . .**





MISTAKE #3. I tried a EEE compound; all that did was dull it.

CORRECTION: cleaned off any residue from the EEE with mineral spirits.

To knock it back I sprayed on 3 coats of lacquer. Then after a day I wet sanded with wet/dry 1000g and 3600g. That knocked it back sufficiently and left a nice gloss. I did not want to respray the painted gloss portion since I already had the bowl portion finished with a satin surface.

When painting on the lathe and adding all the colors you might see paint sag. Just turn it a little by hand and keep going.

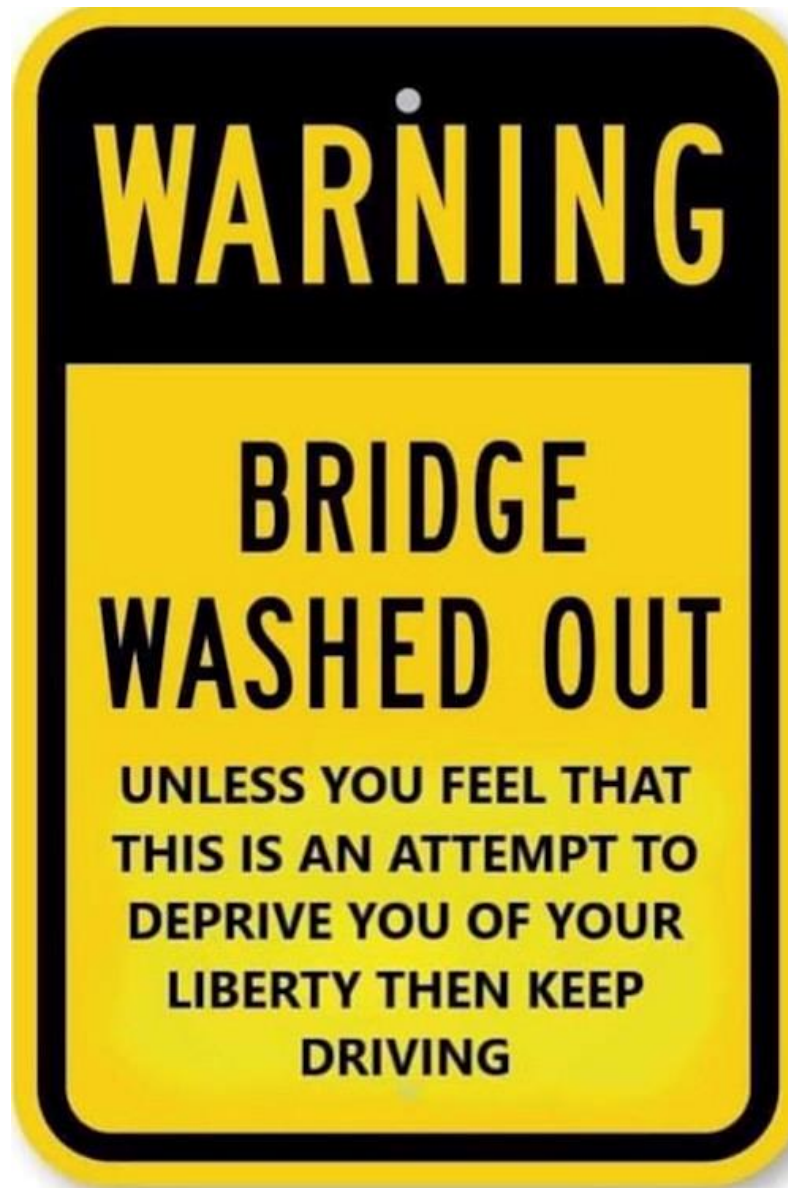
Paint order. As it pertains to this platter: blue, green, yellow, orange, red, black.

Also don't let your thumb slip past the paper while dabbing. Can you find the gloved thumb print in the painting?

Don't use old cans of paint that may have corrupted spray heads. They tend to spray streams of paint in unexpected directions.

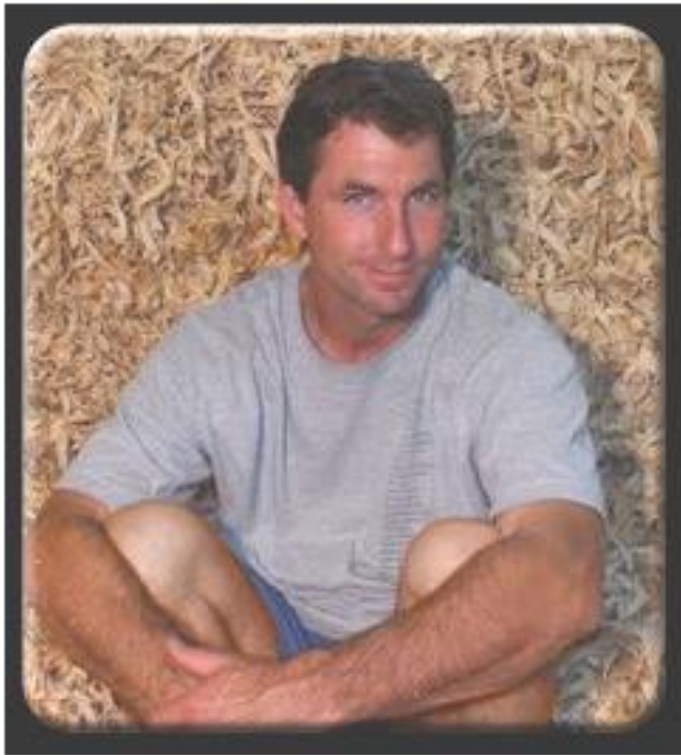
Don't ask me how I know.





This is a reprise of the April 2018 Demonstration by Mike Mahoney to the Minnesota Woodturners Association

Platters, Scandinavian Drinking Cup, Coring, Bowls



Mike Mahoney is a very well-known and popular professional woodturner, demonstrator and teacher. His mentor was Dale Nish in Salt Lake City, Utah. Mike now lives in a sparsely populated area of northern California. This is our second “on-line, interactive” professional demonstration this year.





Mike is living in Northern California where he has to go 8 miles just to get his mail. He is in an agricultural area with a lot of orchards. This is fortunate in that there are many walnut orchards. The walnut trees, which can live to be well over 100 years old, stop producing at their peak at about 30 years of age. The orchardists cut these trees down, giving Mike a constant supply of beautiful walnut.



Mike's main objective in making turned objects from wood is to have people use them. He definitely wants his pieces to be beautiful and as perfect as they can be, but his underlying motivation in every design decision and technical choice is that the finished product be used by the customer - every day.



The oak has beautiful growth rings but what Mike likes the most is the strong medullary rays. You want to slice through the medullary rays, Mike says. The quarter sawn wood will not warp, but oak that is not quarter sawn will warp.

*The medullary rays are the vertical lines seen in this quarter-sawn piece of oak*

He also has a lot of oak in the area and on his property. There are 7 or 8 types of oak in California. It's a great wood for turning, but difficult to dry. Quarter sawn oak is his favorite and the wood he prefers for platters.

Oak is basically 2 types, white and red. White is what you want for utility. Red oak is porous. White oak has rounded leaves; red leaves are pointed.

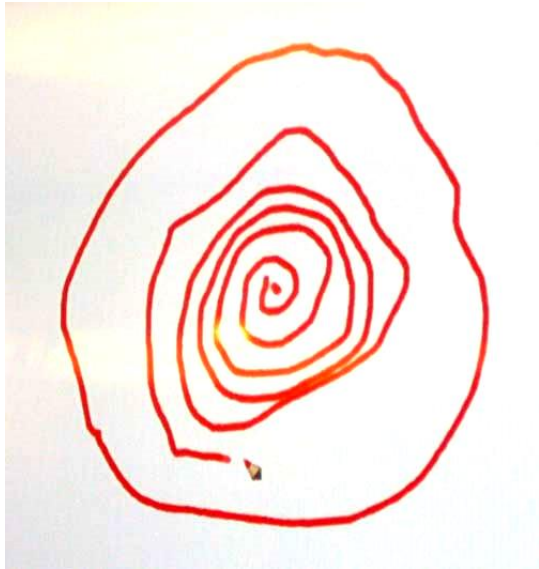
Mike Mahoney



On a neighbor's property a 480 year-old oak fell in a storm. Mike cut this into 2" blanks. You're looking for the flecking from the medullary rays, he says.



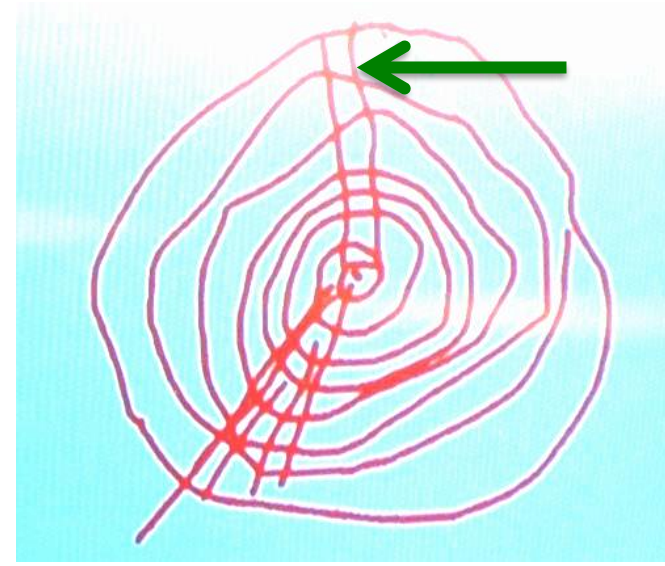
Mike did a series of drawings using the cursor on his computer to explain how he processes the oak lumber he obtains to get quarter-sawn pieces that emphasize the medullary rays



Growth rings

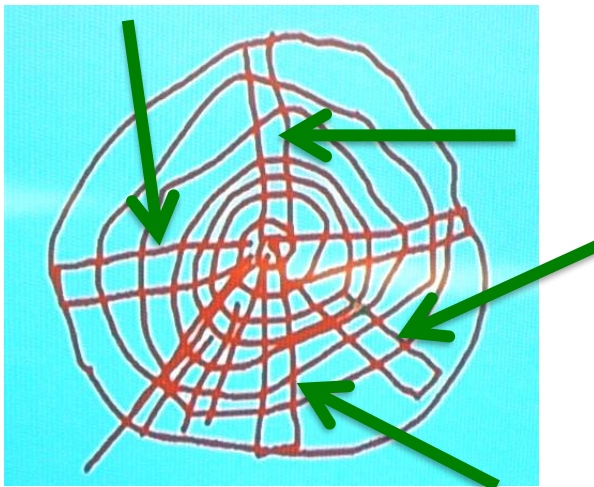


Medullary rays

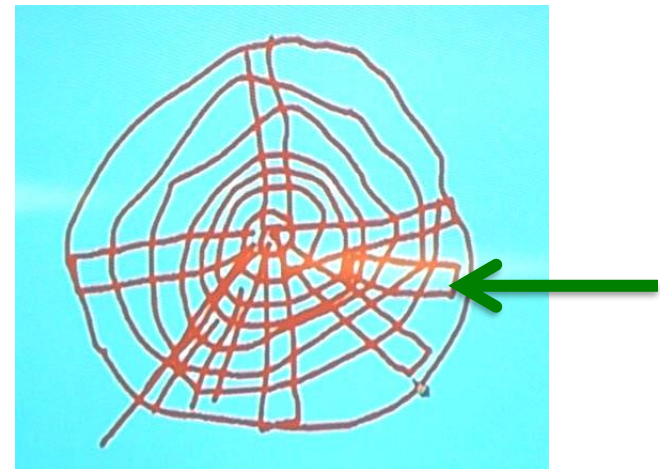


1<sup>st</sup> quarter-sawn plank

Quarter-sawn pieces are more difficult to harvest and more expensive to purchase



Orientation of  
quarter-sawn planks  
obtained from a log



Quarter-sawn planks  
get progressively  
smaller



Mike mounts these with the screw and turns at 800 rpm. He uses a 5/8" bowl gouge, his most utilized turning tool. You have to have dry wood for platters.

Mike Mahoney

**Mike is not an advocate of high speed turning – it is too dangerous.**



Tail stock up – starting bottom of platter

For utilitarian platters, the base should be 50% of the diameter of the piece.



Mike first roughs out the bottom of the platter and then he begins the face while it is still in the screw chuck. He leaves a reasonably large bulk of material in the center for stability upon final turning.



A very important factor for green turning to keep the wood from cracking while drying is to ROUND OVER the EDGES of the rim.

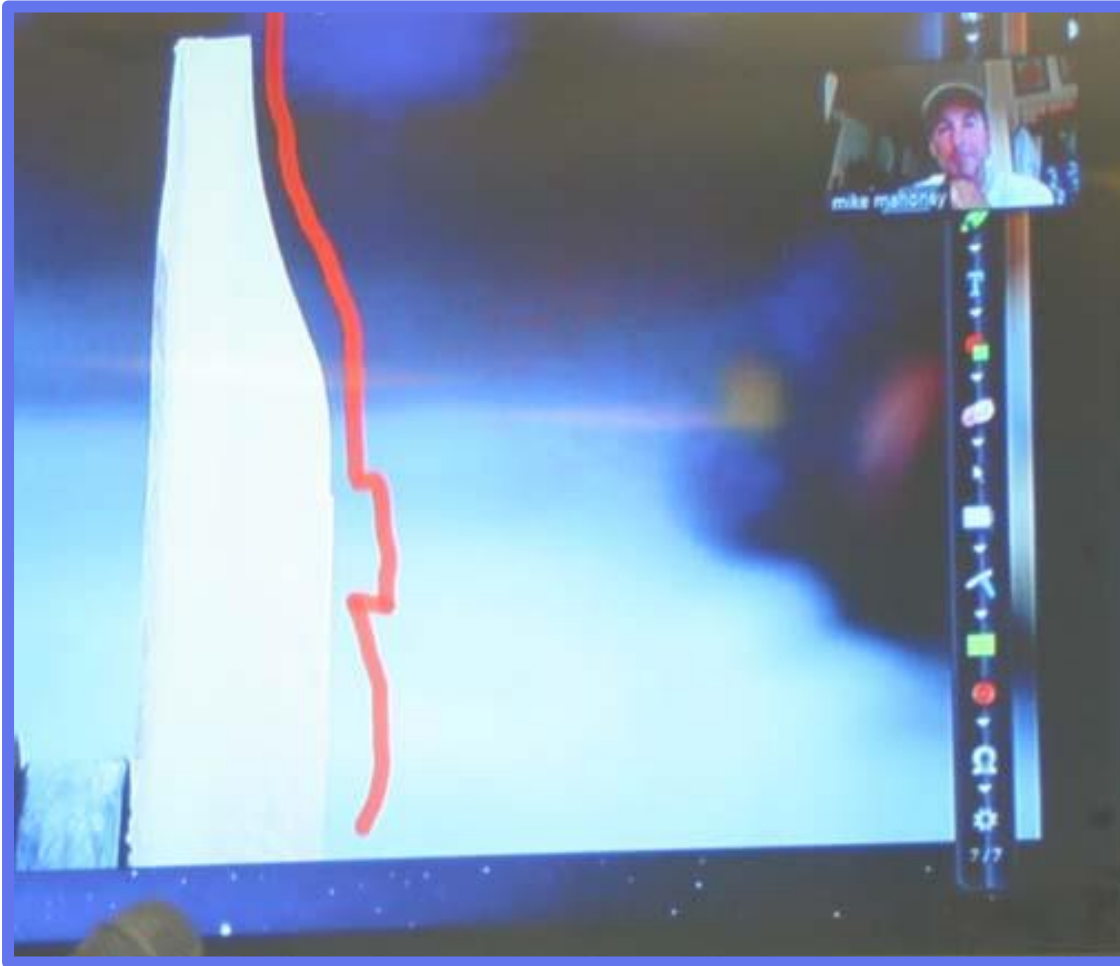


Mike is a strong believer in using the “Tree Saver” coating. He says it is essentially Elmer’s glue and will glue things together if they touch while drying. He cuts this material with 20% water. He lets the blanks dry for 90 to 120 days.

For production, Mike chucks pieces using a recess. Customers are not woodturners and the recess doesn’t bother them. Mike’s recess is only about 1/8” deep. For hobby turning he recommends another method of mounting that can result in a finished bottom.

The 5/8 bowl gouge is his workhorse.  
Mike uses this tool for 85% of his turning.  
Most of all woodturning is bulk removal.

Mike Mahoney



The platter is side grain and you don't have to rub the bevel. The bottom should be CONCAVE. But the surface inside the recess should be CONVEX to keep as much thickness as possible at the very bottom. Remember, the base should be 50% of the diameter.





Mike likes to have an ogee curve under the rim of the platter. He feels this makes the platters much easier to handle and will, therefore, be used more. The Brits have developed a style with a very long ogee curve and a small base. Mike says they have made WALL HANGINGS – these pieces are not useful!

Mike power sands to 400 and keeps reversing between grits. He also cleans between grits. He does not want any larger grit remaining when he begins sanding with a finer grit.

Mike makes clear cut marks at the foot and recess so that this looks like a detail, not a holding mechanism.

He reverses the platter and brings up the tailstock. All cuts go WITH the wood from the inside to the outer area, NOT toward the center (you would be cutting endgrain).





Mike uses the round nose scraper with the handle held higher than the cutting edge. He sands the very center WITH THE LATHE TURNED OFF. He burnishes with 400 sandpaper to get the wood to shine.

The rim inside is convex. He cuts toward the center with a 5/8 bowl gouge to cut the end grain. THEN he increases the speed to about 1200 and uses a very sharp 3/8 bowl gouge toward the center. Mike leaves the bulk in the center as long as he can for stability. He generally puts a groove at the inside edge of the rim. He reduces the bulk, cutting toward the outside to avoid end grain.





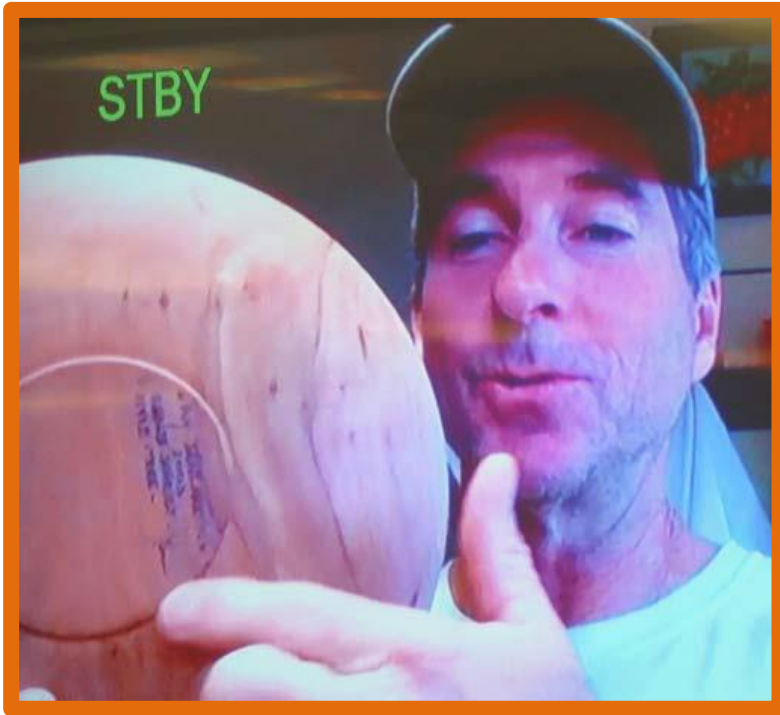
Platter with prominent medullary rays.

Why does Mike use walnut oil (and will only use a penetrating oil)?

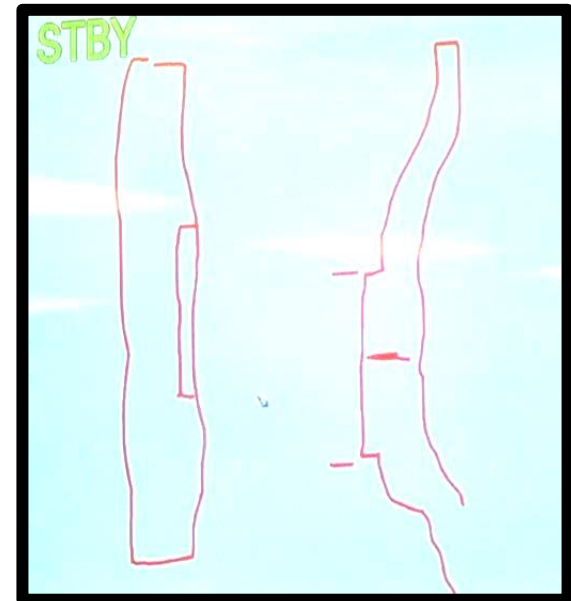
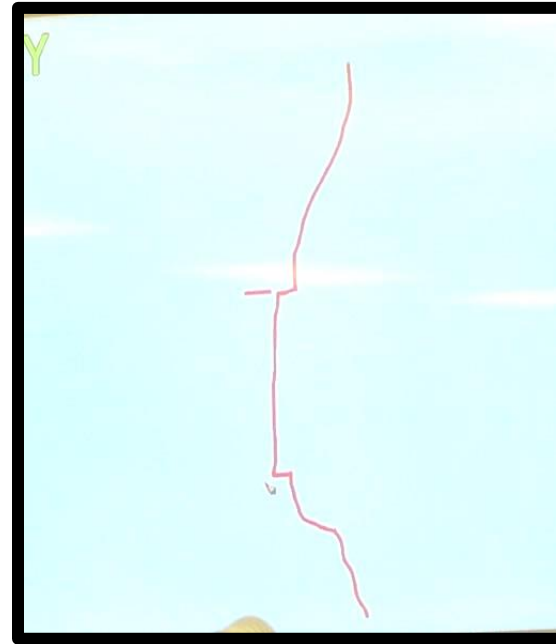
- Anybody can apply oil.
- Varnish will break down eventually and people feel it will be more work to repair than it is worth, put the piece away and never use it again.

Mike prefers thicker walls rather than thin. People won't use thin pieces (even though they impress other woodturners). They think they are too fragile.

All the dinnerware in Mike's kitchen cabinets (he opened his cabinets so he could show us) is wooden. His dinner plates have no finish. Mike believes the BEST finish is NO finish.



For non-production pieces with a tenon, one needs thickness at the base. He uses a jam chuck on another blank.

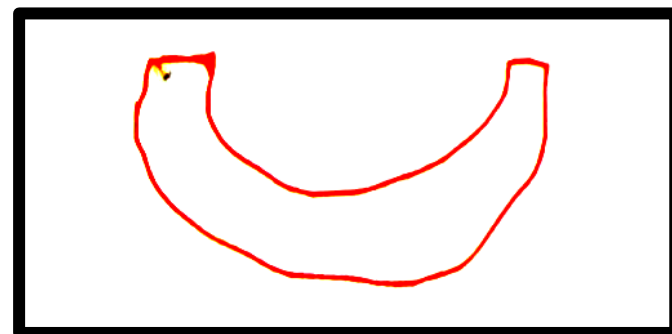


From a neighbor's fallen tree he got 70 platter blanks in a few days. He makes this process as fast as possible. He processes all his wood in the winter and never leaves his wood as logs.

Mike's loss rate of blanks used to be 5% and is now only 1%.

Mike feels the first 2-3 weeks of the drying are the most important. For just a few pieces, Mike roughs the blank and puts it in a plastic bag with a towel; he puts a fresh towel in the bag daily. He is amazed at how quickly and how well this works for drying blanks.

When roughing a bowl blank, Mike leaves the wall thickness at 10% of the diameter. In other words, on a 10" diameter bowl, the rough walls would be 1". Mike **ROUNDS ALL THE CORNERS**. This is the most important thing you can do to prevent cracking during the drying process.





# The Scandinavian Drinking Cup

Mike Mahoney

Mike starts with what appears to be a very big blank of wood to get a cup, but he has learned over the years that the handle must be an integral part of the cup, not added on.

Mike loves these cups for drinking outdoors. He has one on a carabiner on his belt whenever he is outside. Where he lives, he can just dip it in a stream to get a drink.



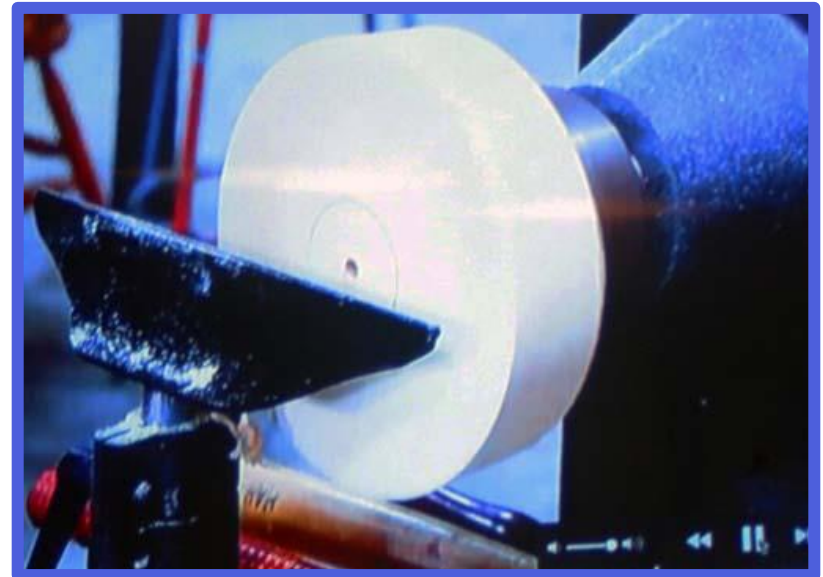
He starts with a blank 2 ½" thick and 8" in diameter. He puts it on a screw center and turns a 2 ½" to 3" tenon. Mike mounts the blank with the tenon and turns a 3" opening, 2 ¼" deep. He sands the interior to completion.



## The Scandinavian Drinking Cup

Mike Mahoney

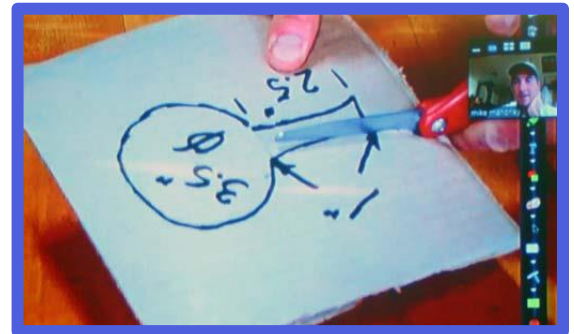
He has a template for the bandsaw to cut the external outline of the cup and the handle. He uses a spindle sander (which he made for the lathe to fit between centers) with 80 grit paper. Mike also uses a drill press mounted sander and a dremel tool to refine the shapes.



## The Scandinavian Drinking Cup

Mike Mahoney

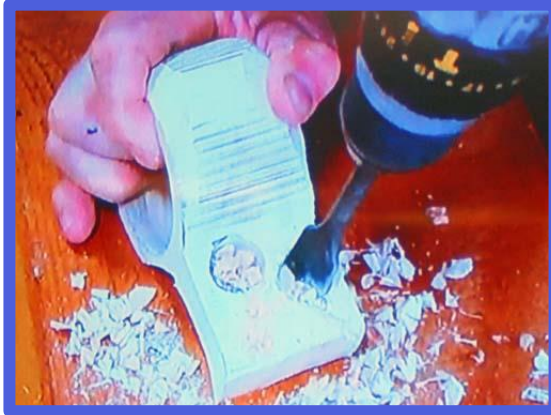
Mike makes thick finger holes and makes a small hole for a leather thong so he can attach the cup to the carabiner at his waist. It is very important to have the side grain for the strength of the handle. You can see the entire process of making the Scandinavian cup on YouTube Mike Mahoney. *Ed. note: I could not find this on YouTube.*





# The Scandinavian Drinking Cup

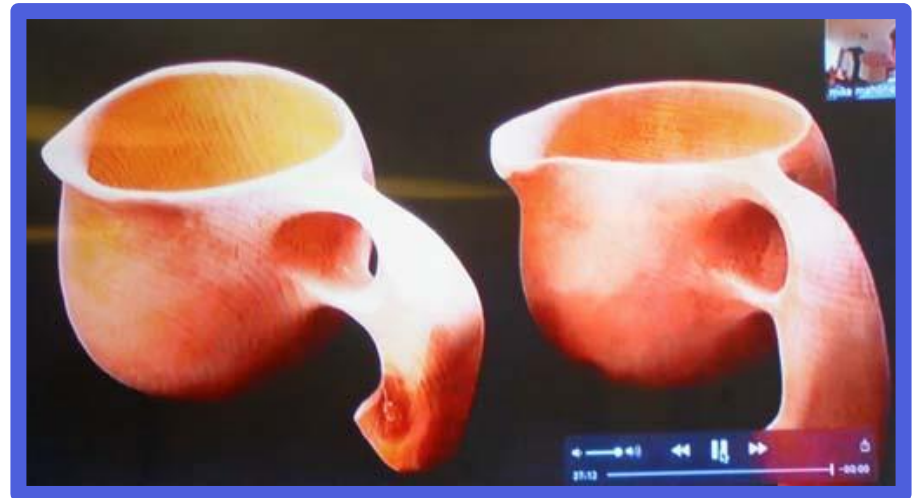
Mike Mahoney





# The Scandinavian Drinking Cup

Mike Mahoney



# Coring

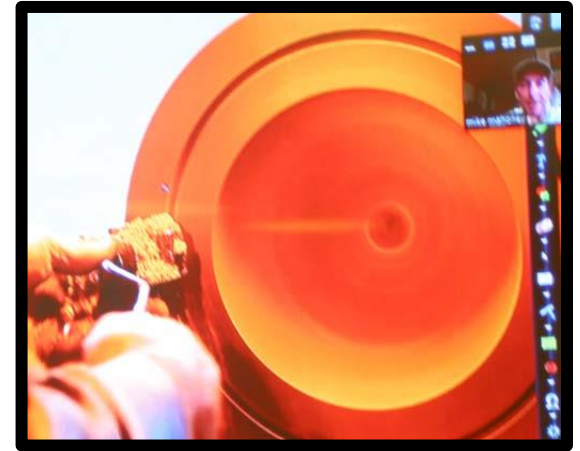
Mike Mahoney

Ninety per cent of the wood Mike uses is walnut, which he gets from orchards in the area. The interior is different from the walnut found in Minnesota. Mike gets about 50,000 pounds in the winter.



# Coring

Mike Mahoney



Mike makes several blanks from each piece of walnut with his coring tool, a 16", a 13" and a 10" bowl blank. He can get these 3 blanks from the larger piece of wood in about 3 minutes. He sells the smaller bowl blanks.





# Bowls

For shear scraping, the tool handle is “in his pocket” not “attached to his belt.”



Mike will get 12 bowl forms from a large log, 4 of which will be exactly in the center of the grain

After drying he mounts with a jam chuck and trues up the tenon. Mike makes a signature style bowl that he feels is very utilitarian.





# Bowls



The base of a bowl must be  $\frac{1}{3}$  of the diameter of the bowl to be stable.

Mike uses traditional tools to get the wood as smooth as possible. He says a scraper will tear the wood fibers.

Lubricate the wood before final cuts. Lubricating the wood is like using shaving cream before shaving with a blade. This helps get rid of torn grain.



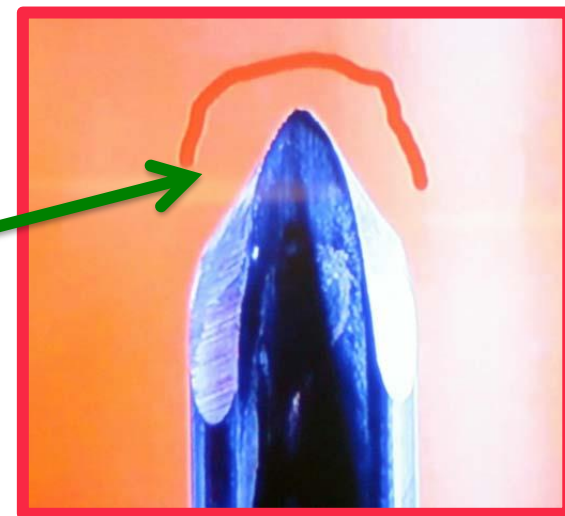
For getting rid of chatter marks Mike sands with the lathe OFF. Don't keep sanding until the paper gets hot – heat will destroy sandpaper.

Repairing: Mike will repair a small defect with CA glue and wood dust. "A crack on the rim cannot be repaired."

# Sharpening



Mike believes hand grinding saves metal.  
He leaves metal for strength in the area indicated.  
He feels a blunt end is bad.



A traditional bowl gouge grind is the same grind as a spindle-roughing gouge.  
When sharpening, hold tight to the platform.

Mike doesn't use CBN grinding wheels. He doesn't feel you get good sparks when the edge is sharp (and of course, stone wheels are cheaper).

46 grit is the finest stone wheel he uses. Mike feels this is fine enough grit for bowl makers. The tools with the highest degree of sharpness wear faster.

*In the prime of Mike's bowl making time he would make 3500 bowls a year. Now he makes 100 per year. He makes more money selling the rough bowls than finished bowls. The life of an artist/craftsman is difficult.*



*Mike did a great job with the on-line demonstration. He coordinated his previously recorded demonstrations with his narration smoothly. There were no glitches in the presentation related to technology. The interaction worked well as he could hear all but a couple of comments from the audience, which Rick had to repeat.*

*Mike would love comments sent to: [mikemahoneybowls@gmail.com](mailto:mikemahoneybowls@gmail.com)*

“Have you heard of  
Murphey’s Law?”

“yeah.”

“What is it?”

“If something can go wrong, It will go  
Wrong.”

“Have you heard of Coles Law?”

“No, what is it?”

“Thinly sliced cabbage.”





## 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

<u>Name</u>	<u>Phone</u>	<u>Email</u>	<u>Areas of Turning</u>	<u>Location</u>
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
Dan Ernst	651-280-7484	<a href="mailto:pilot01@comcast.com">pilot01@comcast.com</a>	coring, wing bowls, bowls, gen'l turning	Maplewood, St Paul



# 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 Theobald
Mar 2019	Peppermills	Tom Sciple
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

<u>Newsletter</u>	<u>Demo</u>	<u>Demonstrator</u>
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
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
Mini #23	Turning & Painting a Mushroom	Linda Ferber/Rosanne Gold



# **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





## Editor's Notes

This is the 24<sup>th</sup> Coronavirus Mini Newsletter. We had no demos this past week, so I am repeating one of our favorites, the April 2018 online demo by Mike Mahoney.

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.

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