

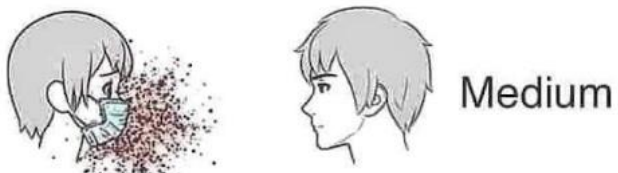
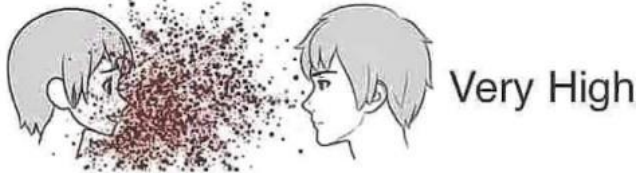
Minnesota WoodTurners Association

A LOCAL CHAPTER OF THE AMERICAN ASSOCIATION OF WOODTURNERS

AAW | AMERICAN ASSOCIATION
OF WOODTURNERS

Mini Newsletter No 5

Probability of
contagion



Recalling an ancient Mexican proverb, “A man’s wealth is measured by the size of his woodpile”. . . I recently checked the balance of my own amazing wealth during the recent brief warming spell by lifting the protective tarps and checking the status of my vast, personal woodpile wealth!



I found, to my good fortune, that my accumulated wealth was 100% intact, unaffected by the crashing US stock market and the crushing pandemic COVID19 crisis. I am always eager, happy and ready to share, trade, barter, swap or force my great wealth upon all my cool, wonderful woodturning friends! You might check your own woodpile, when convenient, and find that your wealth exceeds even mine! (Proof of your greater wealth will require a picture of your woodpile, for official authenticity purposes!)

On the previous page Lee Tourtelotte concluded he was indeed a wealthy man after checking out his woodpile. I started thinking about the economics of a woodpile and have concluded it does have characteristics of real money, for a woodturner at least. Money has three uses: as a medium of exchange, a unit of account, and a store of value. “Money” is any good that is used and accepted in transactions involving the transfer of goods and services from one person to another.

Lee concluded that his woodpile was certainly a store of value, and he was certainly looking to use it as a medium of exchange with other woodturners who might have an interest in swapping something of value to get some of his wood.

But how would Lee figure what each piece of wood was “worth” if he were going to exchange it with wood from another woodturner? If it were a piece of walnut, would it have the same value in a trade as a similar size piece of sugar maple? If it had been drying for 4 years, is it more valuable than a piece that was just cut down? What if it were spalted, or cracked, or had worm holes in it?

Was Lee's pile of wood really 100% intact after a winter spent under the tarp? If it had dried more it might be more valuable, which means his investment would be worth more than the 100%. But if some of the wood had rotted over the winter the pile would be worth something less. However, if some had spalted it might be more valuable.

And the COVID19 crisis would lower the woodpile value because someone who might be interested in a trade would be discouraged to do a deal because of the social distancing concerns. But if the lumber yards are closed because they are not essential businesses his woodpile might be more valuable. And someone in the household might want a nice cozy fire in the fireplace one of these cold nights and be out there stealing some of Lee's woodpile. Maybe he should invest in a shed to protect his wealth from pilferage.

Maybe the real value of the woodpile is in the transaction itself, getting fellow woodturners together to discuss the merits of wood, or woodturning experiences, or talking turning techniques, or showing off recent projects, or near misses, or lusting over new tools. Maybe the value of the woodpile is because Lee is "always eager, happy and ready to share, trade, barter, swap or force my great wealth upon all my cool, wonderful woodturning friends!"



Woodpiles

The next mini newsletter (and maybe future ones if we get a good response) will feature the wealth of our MWA members in the currency of their woodpiles or "stash".

Please send me pictures and descriptions if you can of your "stash". Whether big or small, organized or a true woodpile. We'd all love to see what each other has in their wood "bank account."

If you can, try to get the pictures to me within a day or 2 of getting this newsletter so I can get them into the next newsletter. We all look forward to seeing your woodpile, big or small.



Farmington man fatally electrocuted while wood crafting

On the deck was a tree branch with the bark removed, electrical cords, jumper cables and what Officer Duzan thought was a capacitor. The jumper cables were attached to the likely capacitor, plugged into a power strip used as an extension cord.

The report stated both jumper cable clamps had nails in them, reportedly used to attach to the wood. It caused an electrical current to arc along the grain, Duzan said, “scorching the wood as a design method.”

An autopsy ruled the death as accidental.

Do Not Attempt Fractal Burning

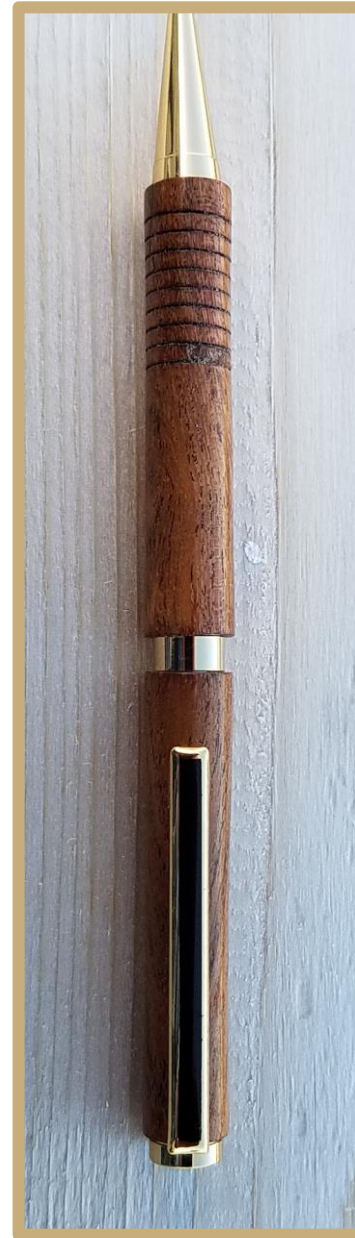


Instant Gallery

Jim Jacobs



John Campbell



Slimline pen
using mesquite
and finished
with Doctor's
Woodshop
High Build
Friction Polish
and Johnson's
paste wax.



My Great Liming Wax Adventure:

I've seen several turnings that have been "limed" and thought it looked cool but had never tried it. Well, I finally got around to it. First, you need wood with very open grain . . . ash and oak work well. My goal was to make an oak piece and use vinegar and steel wool to dye it black. My attempt at this was a minor disaster that is still looking at me. The next plan was to chuck up a dry piece of ash and turn a small bowl. So far, so good. Now for the black.



I used aniline dye from Craft Supplies and a small cloth to dye the turning. A cotton swab may have worked better. Wear gloves!! This dye can be diluted with denatured alcohol for more transparency. I used it straight from the bottle. Wow! It made it black!

Now what should I do for a topcoat? I chose wipe-on poly. This was not a good choice because the wiping action tends to dissolve the dye a bit. Now I've got a mess going!

I decided to let the mess dry and try to touch up the dye again. At that point I decided to spray the top coat.

I used Minwax semi-gloss poly. I always spray outside and wait till the wind is blowing towards the neighbor for the smoothest finish. So, I'm still not quite satisfied with the appearance of the inside; what to do? Spray it again of course!

It looked like it was ready for liming. I used the white liming wax and used a small cloth (my old work t-shirt) and applied a bit to the cloth. Working one side at a time I squished the wax into the pores thoroughly. I let this dry a few minutes and wiped it with a clean rag. The bottom looks great; the inside not so much.



Turns out I had too much finish which filled in the pores. Here's my advice:
Turn it . . . dye it . . . spray it lightly . . .
lime it . . . admire it.



Last piece of
ambrosia maple

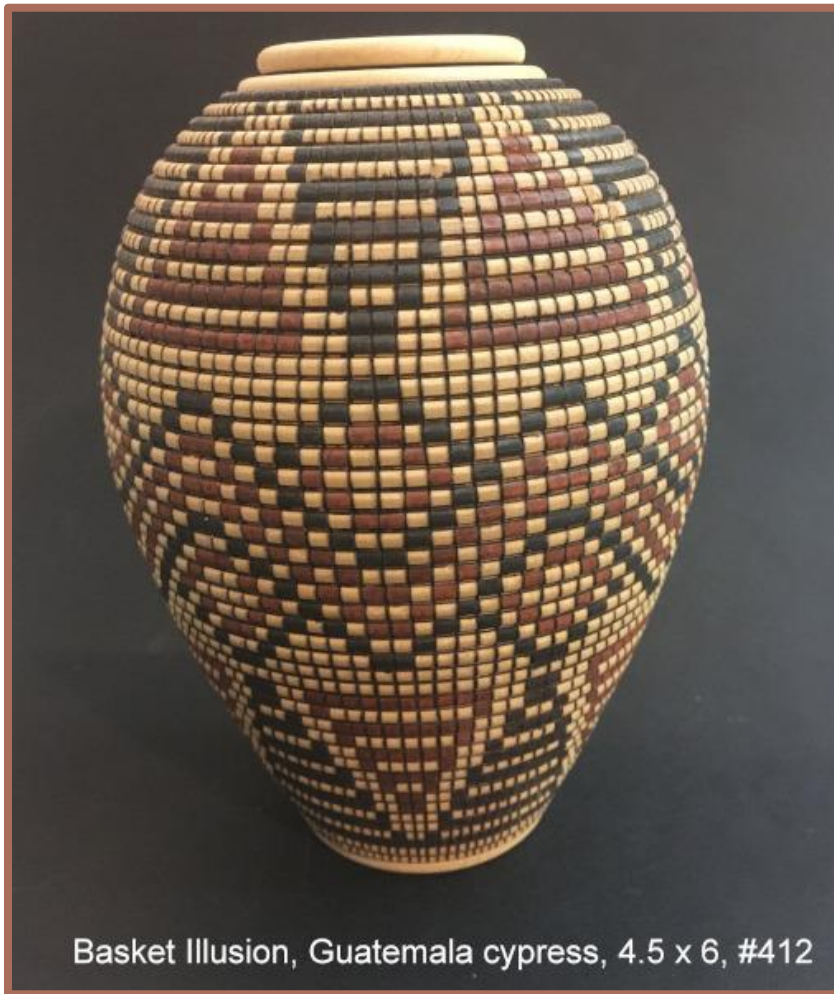




Mirror frames



5 inch







What is under this
conglomeration of clamps?

Joe Zwirn

Instant Gallery (cont'd)



Joe used 16 clamps and says he needed 2 more

Joe suggests if you want to see LOTS of clamps, check Tom Lohman's dizzy bowl on YouTube



Bill Campbell

Instant Gallery (cont'd)

Here's my COVID19 production, artfully staged by my very smart spouse: cherry, black ash, white/green ash, locust. The big-ash bowl is 10".



All the wood was donated by neighbors; they'll each get one piece in return.



Lee Tourtelotte

Ed. Note: Lee writes about the burl that was in the last mini newsletter involved in the collaboration between Lee & Dick Zawacki



I have done a little research and found out some "cool" information on the cap burl wood that Dick and I have been working on together: The wood is called red coolibah, pronounced: cool-e-bah (like in "bah" humbug!).

I had totally forgotten the name of the wood soon after I had bought it in North Carolina when Jim Jacobs, George Wurtzel and I were visiting David Ellsworth's new turning studio (luckily, I found its name stamped on the burl's bottom, barely even legible). Google and Wikipedia did the rest. I think it is always good to be somewhat familiar with whatever wood you might happen to be working on. Someone is always bound to ask, "What in the world is that wood?" Red coolibah is native to Australia.

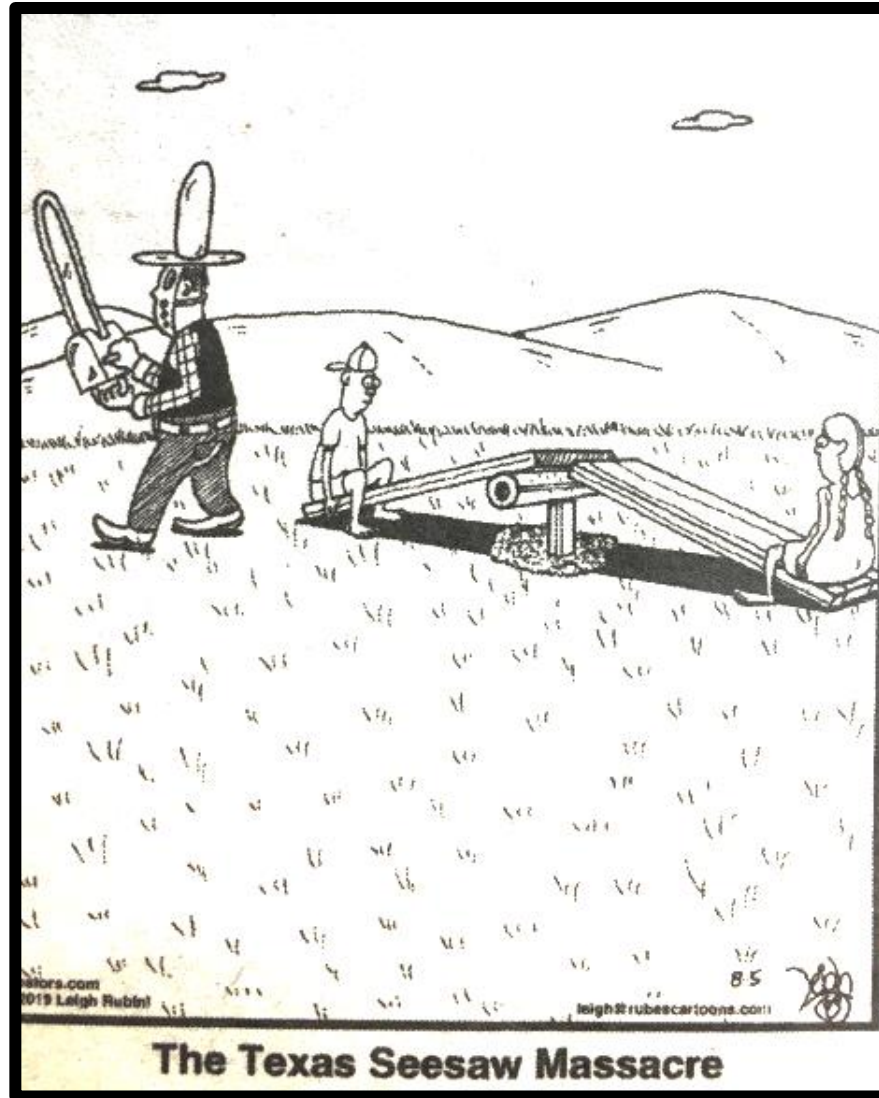
“Once a jolly swagman camped beside a billabong
Under the shade of a coolibah tree.”



Normally found along riverbanks and flood plains. Surprisingly, coolibah has also been found occasionally growing near water in the SE United States. I think you will not be at all surprised when I now mention the next fact associated with red coolibah: it is among the very hardest of all known woods!



I found red coolibah wood information on the Cook Wood's website, dropping my jaw when I saw them listing a red coolibah burl, not much larger than the one we are working on, selling for \$614. There must be some weird, mystery karma in the piece we chose to embellish with our carved & lathe turned water scene . . . because the write up described the wood's very strong affinity for water!



MWA *STOP* the Virus Project



From the previous newsletter:

Here's an MWA Chapter project. Members can work on this from home and whenever we have our next meeting, we can use it for show and tell and EXCHANGE.

See Mini Newsletter.3 for an article by Michael Hosaluk from 1998 with a simple spindle project from the AAW Archives on making a door stop. Members are encouraged to give it a try and make as many as they would like. The project results in two door stops. At the next chapter meeting people will be paired up and exchange one half of their door stop with the other member. If they make more than one – we can do more than one exchange. Members of all skill levels should be able to participate.

Linda Ferber



MWA *STOP* the Virus Project

Linda Ferber



Purchased door stops

Linda's first door stops





PROFILES IN TURNING

Rick Auge*

*This Profile In Turning is a short article about two-term MWA past-president, Rick Auge. It first appeared in the January 2018 MWA Newsletter



MWA: Rick, when did you start woodturning?

Rick: Oh, my gosh – 1977. I bought my first lathe in 1977. I called it my “vibrating” lathe.

MWA: How long have you been a member of the MWA?

Rick: I joined, I think 5 years ago. I’d been turning almost all spindles. I was doing furniture making and repairing. I didn’t think about turning bowls. I didn’t know people turned bowls. After I read a book about turning I thought there must be a club for woodturners.



Rick's 2 grinding stations – 4
CBN wheels!





This will become the seat

Tools used to shape the top and front of the seat



Combining furniture making and turning.
Chairs are difficult!

MWA: What got you started in turning?

Rick: I'd always been interested in woodworking. I'd done a lot of woodworking over the years, furniture, cabinets, beds, dressers, chairs, etc. Back when I was about 10, our neighbor, who worked for the Corps of Engineers, had a lathe he didn't use. But he didn't have any tools. When I expressed interest, he took his West Point saber and ground it to make a turning tool. Even as a 10 year-old I knew he was destroying his sword. When he tried to turn with it, the "modified saber" vibrated so much I was really frightened.

MWA: How did your turning hobby progress?

Rick: It was sporadic; work always got in the way. Sometimes it was years in between turning and I'd have to learn everything all over. Sharpening was attempted and I was using old carbon tools. I was too stubborn to quit. All those years I never thought about turning a bowl; I only did spindle work. By that time I had a non-vibrating lathe but it still wasn't powerful enough to turn a bowl. My wife and I both did woodcarving. I was in the woodcarvers' club and figured there would be something like it for woodturners.



A recently turned large bowl



A grinding platform welded to an angle for "SKEW ONLY". Rich has drawn 70° lines for aligning the skew's blade

A shower curtain prevents turning debris from covering storage shelves and small parts cabinets



MWA: How did you find our club?

Rick: It took me a long time but I finally found our club; the website was really hard to find. Once I found the MWA I joined and then took every class I could, especially from the professional turners. The thing about classes is YOU ALWAYS LEARN SOMETHING. Even in the classes you don't think are the very best you learn something. You learn so many tips about turning from the instructors, very often not necessarily about the topic of the class. I took a class on making pepper grinders; I learned so many good things about turning, not just about making pepper mills.

Profile
Rick Auge



Rick has a BIG industrial band saw



"Would-Be" bowls ready right
under the lathe





The dust collection unit is in the upper shop and provides collection for both shops



Profile
Rick Auge

Motorcycles share space with tools in the lower shop

MWA: Where and how big is your shop?

Rick: Well, you can see this is a triple garage.

MWA: And there is a big extension on the back of the triple garage that is all shop.

Rick: This is my downstairs shop; I also have a shop with this footprint that is upstairs. I also have some stuff in the basement. I started with a shop in the basement of our other house.

Robust American Beauty



NOVA DVR

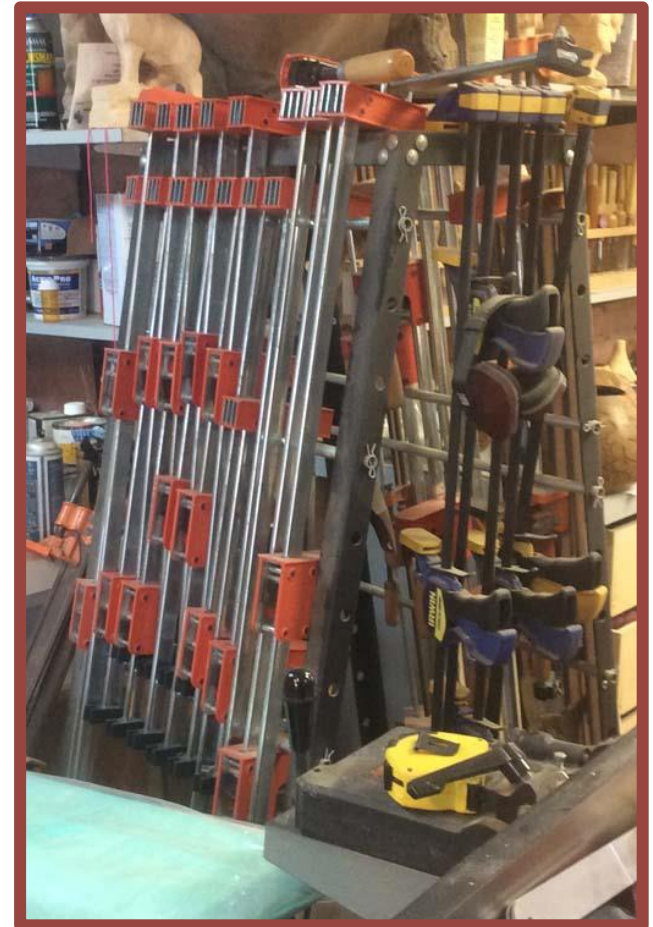
MWA: What kind of lathe do you have?

Rick: I have 2 lathes: a Robust American Beauty and a NOVA DVR. The NOVA vibrated on the plywood floor. Neither vibrates on the concrete. There is a difference in the lathes. I've been making some "canes" for a person who was going to market them. They are basically a tapered 34" x 5/8" spindle. There is no "whip" on the Robust, but there is with the NOVA. I use the Robust most; sometimes, depending on the project, I actually use both.



Partial view of Rick's upper shop

Profile
Rick Auge



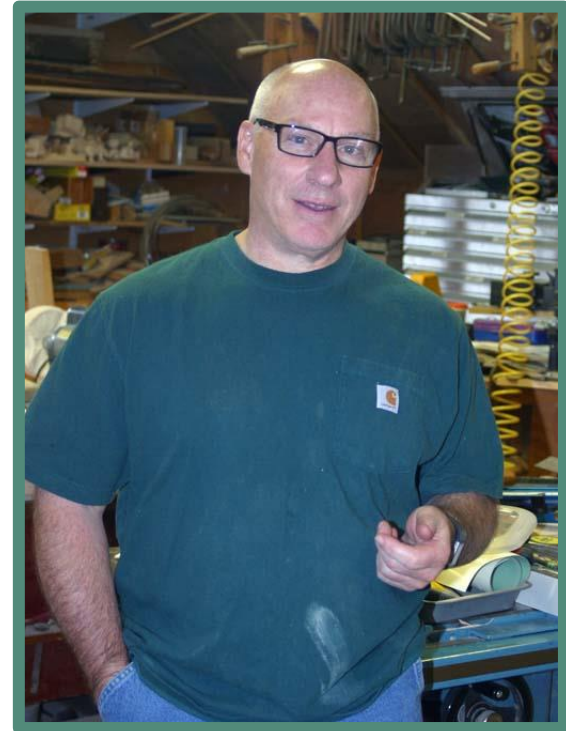
A woodworker can NEVER
have TOO MANY CLAMPS!



Woodcarving area for
Rick and his wife, Denise

MWA: What is your favorite type of turning?

Rick: Hollow forms; I really enjoy hollow forms. I like turning challenges. I like turning very large pieces. But I really turn a lot of bowls.



MWA: Do you turn for craft or art shows?

Rick: I do one craft show a year. My wife works at Children's Hospital and they have a one-day fund-raising event. It was yesterday; that's why the shop is such a mess. It was probably the best craft show as far as sales that I've ever done.

MWA: What seems to sell best at a craft show?

Rick: You can't tell. As others who do craft and art shows say, it's different every year or even every show. One year I did a lot of spatulas and they didn't sell. I didn't make any new ones for the next year and just brought the 20 or so that I had left over from the previous year – they went the first hour! This year I also sold hollow forms, which usually don't go at all.



MWA: What's your greatest challenge?

Rick: I suppose what aggravates me the most is end grain tear-out in some woods. I guess it is usually due to technique or sharpening. I've really gotten to enjoy my straight edge negative rake scraper. I use it for smoothing all convex surfaces. I can also get to places the typical round-nose negative rake scraper cannot get to. .

MWA: What areas, can you give an example?

Rick: For instance, with the straight edge negative rake scraper I can get right down next to the edge of the base of a bowl. With the straight edge negative rake scraper I have so much more control; I am scraping with a much better and easier to maintain angle of the tool than with the regular straight edge or round nose negative rake scrapers. I can attack the convex surface with the tool parallel to the bed of the lathe.

MWA: What type of wood do you prefer to turn, wet or dry?

Rick: I guess my preference is wet. Although I turn wet wood, a lot of my turning is dry wood; the second time I turn the piece, I'm turning dry. I guess I like ribbons more than I like dust.

MWA: What species do you prefer?

Rick: I guess I don't really have a favorite species; I like turning all wood. Well, I would say box elder is at the bottom of my list. I like turning different wood. I like the challenge of different woods – something out of the ordinary, like turning crotch pieces. I guess I do like turning camphor and red cedar, for the smell they impart to the shop.



Rick likes the challenge of turning a really interesting piece of wood, like this crotch

MWA: Do you have some pieces that you wouldn't give away or sell?

Rick: I think my wife has a piece she likes hidden upstairs. I've taken some pieces I really liked to a craft show, just as an example – and they SOLD! I have a walnut dresser I made, a line and berry style. This was a style common in Pennsylvania area in the 1700s. I wouldn't part with that. *

**Editor's note: Line and berry inlay was a form of surface decoration used on furniture forms throughout the eighteenth century in Pennsylvania. It consisted of patterns of intersecting arcs of inlay laid out with a compass, often terminating in circular patches of inlay, or berries, and related types of inlay, such as herringbone bordering. Comparison of the Pennsylvania inlay patterns with documented examples in Wales confirmed the Welsh origins of this tradition. It was concluded that while the manufacture of line and berry inlaid furniture was widespread in Chester County, Pennsylvania, and in neighboring areas, the center of production was in the southern townships of Chester County. Production peaked in the 1740's, and the majority of owners were Quakers of English, Irish, Scotch or Welsh extraction. The inlay tradition was quickly adopted by the non-Welsh and became part of a recognizable regional material culture.*



Rick would not part with this walnut line and berry dresser he made

MWA: I hear you went back to work. What did you do before you retired?

Rick: I retired in 2006. I'd been in law enforcement for 32 years and then went back for 5 years as a consultant. I worked as a crime scene investigator for Ramsey County. Tragic deaths caught up with me. One day at a tragic death scene I said to myself, "I am done with this." I am now back to working full-time.



Rick made all the kitchen cabinets



Rick makes handles for a person who makes LARGE "presentation" pizza cutters

MWA: Are you back in law enforcement?

Rick: No, I am working in my son's business, Advanced Medical Home Care. Home medical care is really booming. He asked me to come work for him 2 days a week, then it was 4 days. When I actually started a few weeks ago he needed me full time.

MWA: How did you get started in the “administration” of the club?

Rick: I started by taking over the shop classes. We had to move all the club’s lathes to wherever the class would be given. That was a real effort and obviously a detriment to having lots of classes. I started having them at my shop. So when we started having the classes in one place attendance started improving. Well, maybe it was the brownies I made. We took a survey about 3 years ago and got some really good ideas. Over the long haul we have improved services to our members, who are the club’s “customers.” The Board is in agreement with this concept and I think the MWA is doing very well and serving its members well – but there can always be improvement.



MWA: Any last thoughts?

Rick: Regarding the MWA, there have been lots of changes/advancements over the last couple of years. When I became president I was able to implement many plans of Neil Robinette, the previous president. I have a great crew managing the affairs of the club.



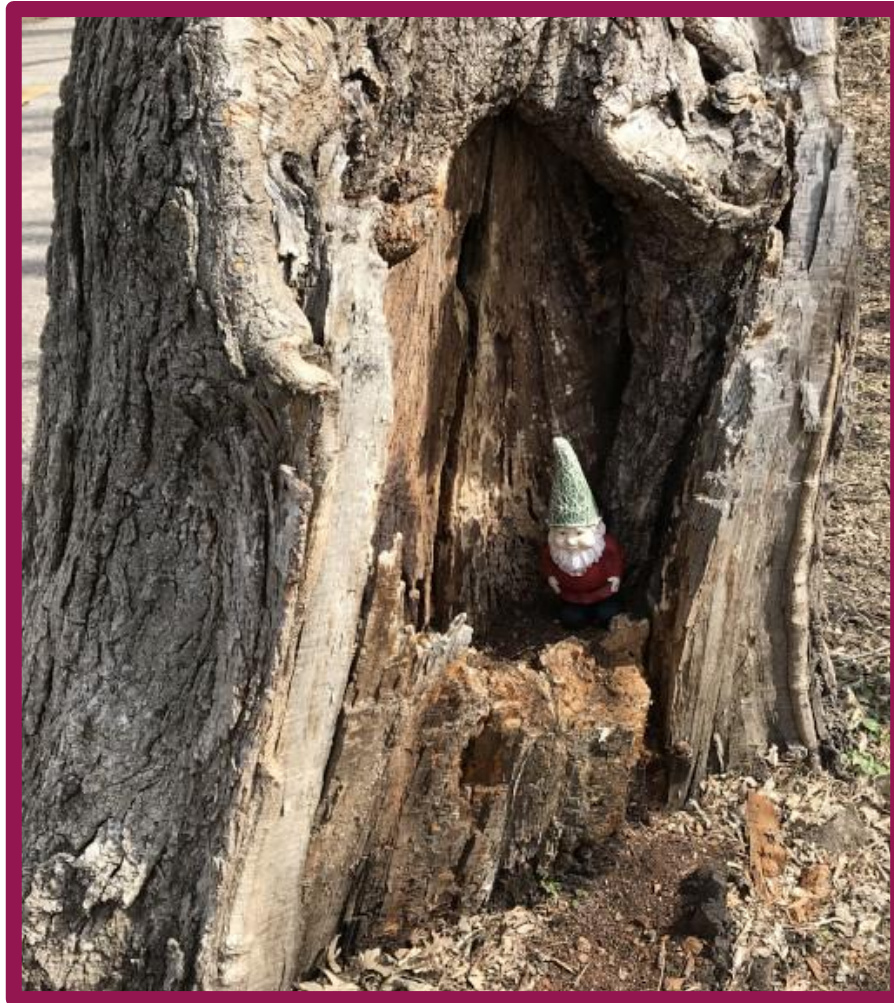
5-minute Bread



Have you tried the recipe and directions for 5-minute bread from Mini Newsletter #3 yet? It's easy and delicious and a good break from the lathe.



Even the Little People Are Staying At Home and Following Gov. Walz's Directives



Two MWA Members Juried Into AAW *Step Up to the Plate* Exhibition

The AAW is excited to share the juror choices for Step Up to the Plate! The theme seems particularly apropos during this time when we are all being called to “step up to the plate” and, perhaps, missing the beginning of baseball season. Our 2020 jurors were Dixie Biggs, artist and instructor; Dave Long, sportswriter and collector; and James Thurman, professor of metalsmithing, jewelry-making and artist. The show will be available online (AAW will announce the “opening” later!), and on display at the AAW Gallery of Wood Art in Saint Paul from September through the end of December.

Two of the 23 juror choices are MWA members,
Linda Ferber and Tim Heil.



Step up to the plate and take responsibility for our fragile land. This family of mushrooms represents the evolving escalation of conditions that damage and reduce the health of our land. We must step up to protect our land so that we have produce to put on plates.



The variety of the appearance of the three different fungi exhibit the differing stages of their health. Color and textures were used to demonstrate the different degrees of impact from the degradation of the soil from pollution. Be aware of your impact on the environment, step up to protect our fragile land.

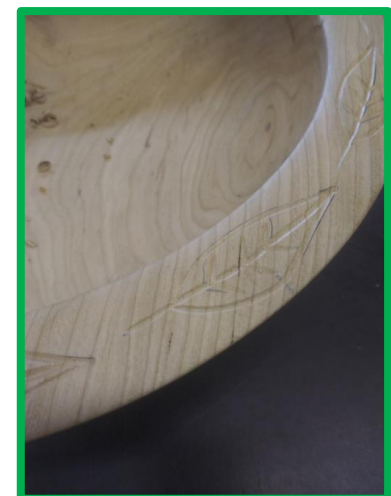
I wanted to carve 12 leaves around the rim of a cherry bowl. The bowl was 14" in diameter, so here's how to do the math:

$$14" \times 3.14 (\pi) = 43.96"$$

$$43.96 \text{ divided by } 12 = 3.66$$

Take the .66 x 8 to convert to 8ths; so $.66 \times 8 = 5.28$

The compass setting is $3 \frac{5}{8}"$



2nd step

I made a leaf pattern from cardboard. Note the line on the pattern gets matched up with the layout lines.

Here's the carving; watch the grain direction. It changes as you work around the rim.

Smashed Finger

Tom Sciple



Results of not having a good grip while band sawing a not so round Apple trunk. Luckily, my finger was just smashed and not cut. Still hurts.

Never let up on thinking about your safety – not even for a moment

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.

Nova 1624 II lathe with 1.5HP 120V motor. Excellent condition, machined parts cleaned and waxed after every use. 2 1/2 years old. Only used for about 18 months. I built a heavy bench for it (with drawers) on lockable wheels. The bench also includes solid leg stands at each end that lift the bench off the wheels.

Price: \$600 for the lathe, with original legs/stand, original centers, faceplate, and manual.

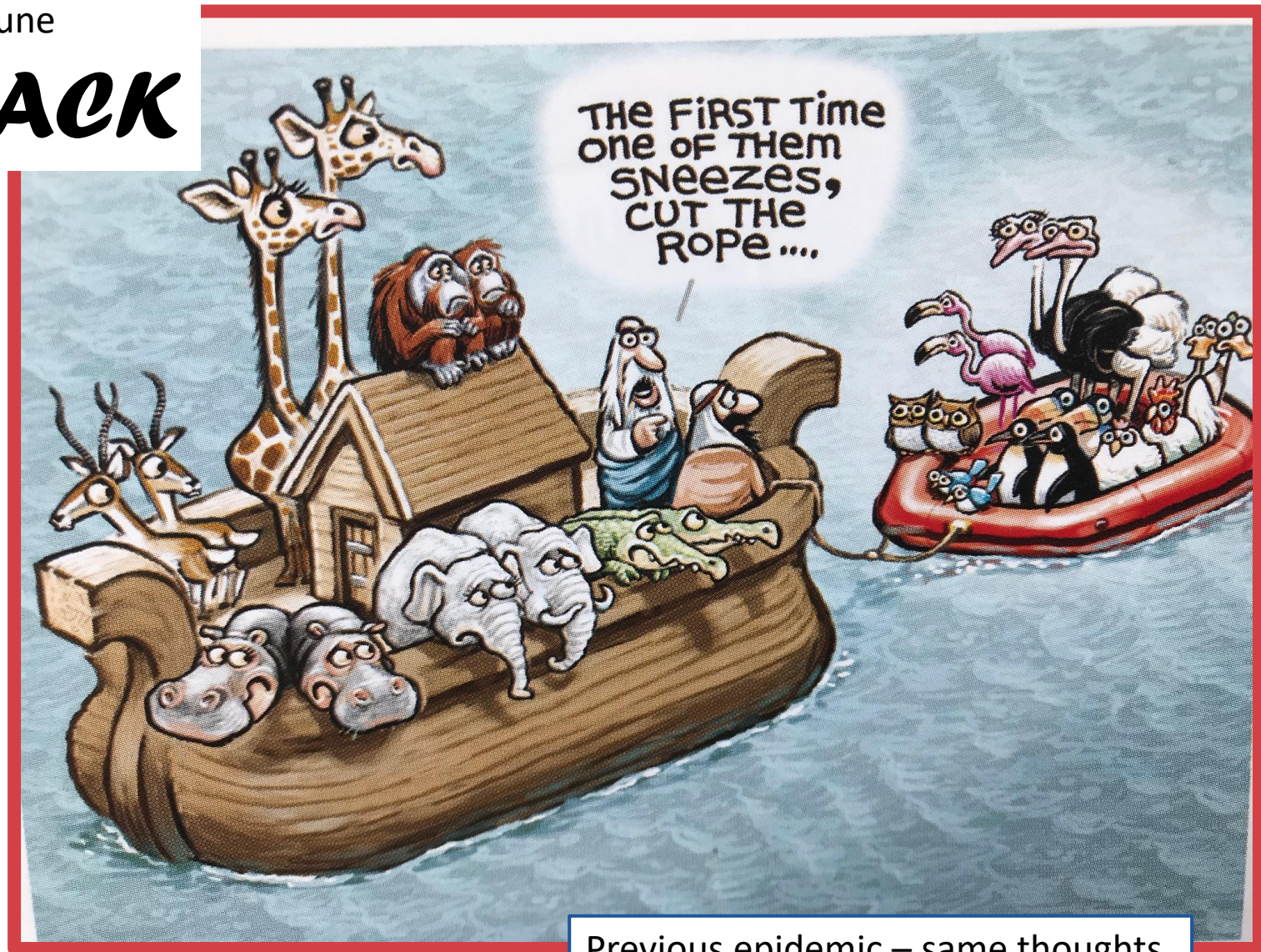
\$150 for the bench

Russ Loucks mailto: russ@loucks.email



Tribune

SACK



Previous epidemic – same thoughts



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.

Name	Phone	Email	Areas of Turning	Location
Mike Rohrer	612-276-9556	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
Todd Williams	651-274-4658	toddwilli@comcast.net	general woodturning	Lake Elmo
Bob Meyer	651-483-6187	rjmbobco@comcast.net	bowls, ornaments, sharpening, gen'l.	Lino Lakes
Dick Hicks		rbhicks@rbhicks.com	platters, spindle work, bowls	Zoom from shop



Editor's Notes

This is the fifth 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.
- Member Help Line. Send me an email if you are willing 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*. Please more suggestions on FINISHING. Send me your tips to the feature, *TURNING TIPS*. This is especially important because we're not meeting as groups.
- Stay healthy. Follow all guidelines. A majority of our members are in the high-risk category.

Mike Rohrer, Editor mdrprof@gmail.com



Well, thank goodness the virus
can't move sideways.

