

Minnesota WoodTurners Association

A LOCAL CHAPTER OF THE AMERICAN ASSOCIATION OF WOODTURNERS

AAW | AMERICAN ASSOCIATION
OF WOODTURNERS

Volume 2018 No 3



**March Demonstrator
Steve Hagen
Chainsaw Safety
& Maintenance**



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Beads of Courage



Diane Puetz and Reid Zimmerman discuss a bowl for Beads of Courage



Diane thanking
Bob Jensen



Bob and Diane Puetz at their spot right
by the entrance at every MWA meeting

**Diane and Bob Puetz organize the Beads of Courage program for the
Minnesota WoodTurners Association.**

BEADS OF COURAGE wants to give ALL children and families coping with serious illness the ability to record, tell and own their stories of courage through the use of colorful beads collected for each treatment experience. Even though Beads of Courage is available in over 250 hospitals around the world, there are many children living in outstate areas where the program is not available.



Beads of Courage

In order to reach this group who cannot receive the program at their local hospital, Beads of Courage has a program called **BEADS IN THE MAIL** where families keep track of treatments, procedures, acts of courage. This tally is sent to the BITM coordinator....and the appropriate beads and messages of encouragement are then mailed to the child.

Since the Minnesota Woodturners started making bead containers for BOC participants in November of 2013, there have been **over 400** beautifully crafted by more than **60** members with half going to the BITM members. There have also been over **180** ball and cup games donated for the kids.

Of these 400+ containers close to **200** have been mailed directly to children in the BITM program with the focus mainly on kids in **MINNESOTA** and surrounding states of **WISCONSIN, IOWA, NORTH & SOUTH DAKOTA**. They have been very well received as evidenced by the photos and comments from the kids and their parents. The remaining containers have gone to **MINNEAPOLIS CHILDREN'S HOSPITAL, U OF MN MASONIC CHILDREN'S HOSPITAL, MAYO IN ROCHESTER** and the **AAW SYMPOSIUMS**.



Caroline



Beads of Courage

Bob Puetz making a delivery of bowls to the Child Life Specialists at Children's Hospital Minneapolis



Beads of Courage

A FEW OF THE PARENTS' COMMENTS:

Hi Diane! We did receive the bead container and it is absolutely beautiful. It is so special to have a special place for Colten's beads. And your note was so sweet, knowing somebody we don't even know...cares. Thank you, thank you so much. It is perfect and we will treasure it always.



Isabel 3 years old

Hi Diane,
I do apologize for not getting back to you sooner but Hudson had open heart surgery on December 21 and recovery has been long and hard so I actually just went home yesterday for the first time and saw the package and bowl. It arrived okay and it is beautiful, thank you very much!! Once Hudson is doing better I will for sure get a picture with him and the bowl, I'm sure it will involve him eating the lid as he's 10 months old and everything goes in his mouth!! Thank you again for the beautiful bowl, we love it!!



Beads of Courage

A FEW OF THE PARENTS' COMMENTS:



Caroline age 2

Thank you so much for the awesome package you sent! We received it yesterday and Henry was so excited! We've had a rough week with medication changes, so it truly couldn't have come at a better time. Thanks for all you do - this program has been a tremendous blessing to us!!

Benjamin received his Beads of Courage Box in the mail this weekend and he is in love with it. Please pass on our gratitude to the maker, Lee Tourtelotte. It is especially meaningful to us because we are originally from Brainerd, MN and we come from a family of woodworkers, including my grandfather, my brother, and my sister. Benji is pictured here with some of his beads and his service dog, Johnny.



Beads of Courage

Dear Minnesota Woodturners Association:

The Beads of Courage program helps children suffering from chronic illness tell stories of all that they had endured through a string of beads. Each bead, which corresponds to a different medical procedure, details their courage and acts of resilience. Members submit bead requests monthly and are able to visually represent the medical experience.

Beads of Courage has programs in over 250 hospitals across the United States, New Zealand, Canada, the United Kingdom and Japan. Though these hospital programs touch tens of thousands of kids' lives, there are still many patients who do not have the program in their hospital or close by to where they live. The Beads in the Mail program supports these kids who would not otherwise have access to the program. Since, 2011, the Beads in the Mail program has grown from 50 participants to over 4,400 enrollees, and 470 children are currently waiting for beads via the wait list. We send out about 130 packages of beads each month to members across the United States and the world.

We are proud to partner with the Minnesota Woodturners Association to provide Bead Bowls to our Beads in the Mail members in Minnesota! We also appreciate the many donations to directly sponsor children in Minnesota who are on the Beads in the Mail Wait List! Thank you for your continued dedication and support!

Ashley Lapointe, BSN, RN

Beads in the Mail Program Director



Beads of Courage

Guidelines to Woodturners

Bead Bowls/Boxes

- Beads of Courage members may receive thousands of beads. It is desirable for your boxes to hold them all. Turned or rectangular lidded boxes need to be large. Larger is better! Recommended interior dimensions for turned boxes are: 6" diameter (5" minimum), 5" height (4" minimum).
- Box bases should be wide enough so the box is stable and does not tip over easily. Lids for Beads of Courage boxes should be easy for small or ill children to remove or lift. All finials should be easy for a small child to grasp and not too elaborate so they don't break. Avoid excessively elaborate designs that may easily break or be damaged; remember, hospital rooms have limited storage space.
- Finishing of boxes is extremely important! Beads of Courage members who receive these boxes are susceptible to germs/infections/mold. Bowls that have not been properly sealed can harbor mold. Please take the time to ensure you are using a safe finishing process that does not contain toxic materials. Also do not use finishes like linseed oil or tung oil that take a long time to outgas.
- All kinds of wood are beautiful! Please refrain from painting Beads of Courage boxes. Instead, highlight the beauty of the wood with clear varnish, a stain, and/or burning.



Beads of Courage

Guidelines to Woodturners (cont'd)

- Many woodturners like to use the Beads of Courage ceramic logo bead in their design (Diane or Bob can help with this). If this is not possible, you can engrave, burn or letter “Beads of Courage” onto the lid or side of the box.
- A Woodturner Donation Incentive Package includes personalized Woodturner Artist cards and individual ceramic logo beads (20 beads for \$25 with free shipping). Ceramic logo beads can be purchased at www.beadsofcourage.org > Artists > Information for Woodturners.
- It is nice if you can personalize your donation. Marking your name or initials, type(s) of wood, and date on the bottom is one way. It is also nice to include a personal note of encouragement, business card, etc. inside the box.

All of the Beads of Courage members, their parents and the Beads of Courage organizers appreciate the caring and artistry put into these one-of-a-kind works of art. Thank you for the significant effort we know goes into making these wonderful boxes!



Instant Gallery



Norfolk Pine Vessel
Mark Debe



Skew-built chess sets
Mike Rohrer



Instant Gallery (cont'd)



Texas Mesquite and
Hard Maple Lamp
Bob Fodness



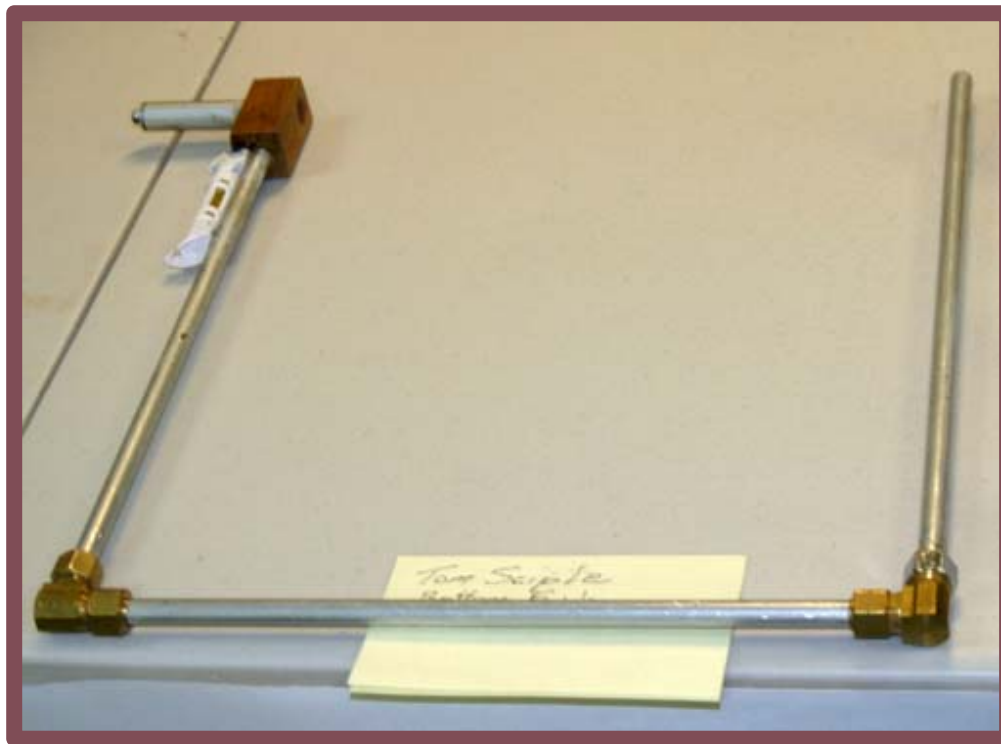
Crab Apple Bowl
Mark Debe



Instant Gallery (cont'd)



Purple Heart and
Hard Maple Vessel
Dan Ernst



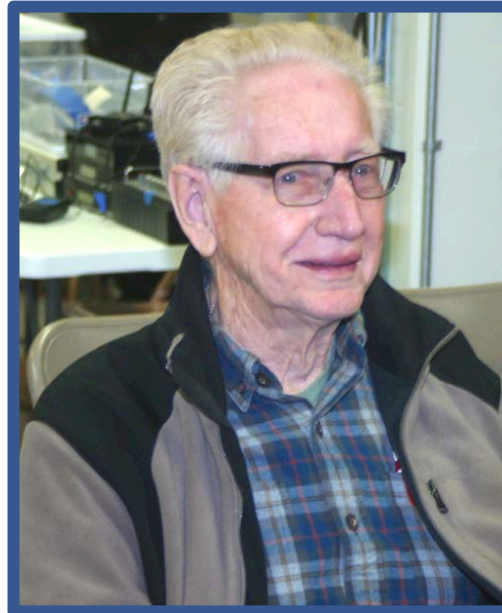
Bottom Finder
Tom Sciple



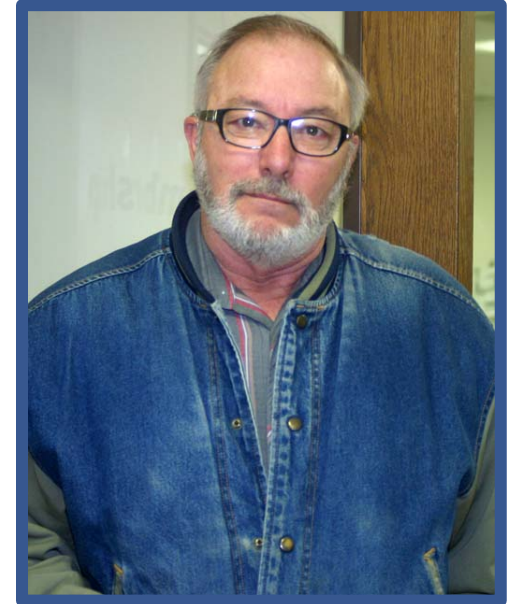
Before the Meeting



Bob Herskovitz and Bob Meyer



Glen Hambleton grabbed an early seat



Dan Hager was an early arrival



Greg Just perusing the band saw order

John Enstrom checking out the front room activities



Before the Meeting



Are Bob Fodness and Danny Judd
texting each other?



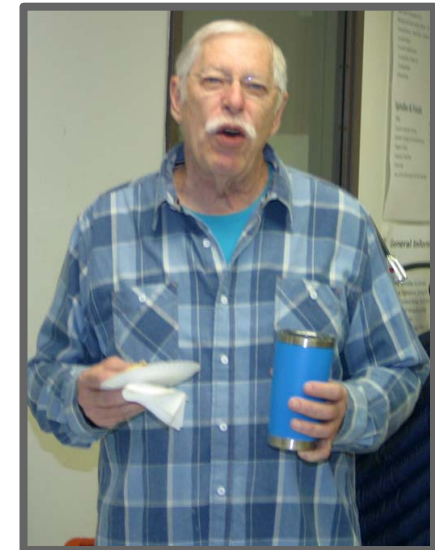
Jimmy Robertson making a
choice from the DVD library



Colleen Schneider taking care of
membership with Ken Crea



Instant Gallery & Member
Challenge



Dan Ernst denying the donut



Before the Meeting



Eric Koslowski and Doug Peterson



Paul Dare ready for the meeting to start



Gordon Fey doesn't miss a meeting



Janese Evans welcomes Mike Hunter back from his winter travels



Before the Meeting



Jerry Hanscom buying chances from Paul Laes



Jeff Koltveit brings Woodcraft to the MWA meeting



Ken Hallberg demanding that Jeff share his donut



Tom Sergot checking on his membership status with Ken Crea



Announcements

- Dan mentioned the Subaru commercial featuring our former member, blind woodturner George Wurtzel who has relocated to California [see more details in Editor's Notes]
- Dan pointed out the upcoming classes that are on the website. He asked for volunteers for anyone who would be willing to teach a class. Also, if you have a topic you would like to see taught, please contact Dan or Rick.
- Dan urged anyone who has not signed up for a Trent Bosch class or demonstration to do so as soon as possible. The Friday hands-on class will begin late because of the work schedule of Houck Machine. The Saturday demonstration and the Sunday hands-on class will begin at the regular time in the morning.
- Ken Crea announced that our membership stands at 297. There are still 35 members whose membership expired in January and we hope most of them will rejoin.
- Six new members were announced: Matt Mortensen, Seamus Barry, Bill Penning, Brian Schenk, Tim Dickinson and John Chance.
- We did not have short video from AAW.



Dan Larson filled in for Rick Auge running the meeting



March Demonstration

Steve Hagen

Chainsaw Safety and Maintenance



Steve is Technical Sales Specialist and Safety Instructor for the Midwest Area for Stihl.

1926: Andreas Stihl patents two-person saws: a 116-pound electric model, and a 139-pound gas one in 1929.

1949: McCulloch Motors Corp. debuts the world's lightest chain saw, weighing 25 pounds. This immediately doubled the output of the 2 men.



So many safety features have been incorporated into chainsaws that issues and problems with chainsaws are virtually all due to the operator.



“A chainsaw at work or at home is exactly the same - it is just as dangerous.”



The basis of all chainsaw safety is reading and understanding the manual. The manual should be with you **WHEREVER** you are with the chainsaw.



The chainsaw manual: The first 26 pages of the Stihl manual is Safety Factors.

Chainsaw safety has 4 sections:

- 1) Personal safety equipment
- 2) Chainsaw safety features and safe operation
- 3) Maintenance: this is the **MOST IMPORTANT** thing for safety.
- 4) Common Sense

Chainsaws must conform to a number of Safety Requirements.

- Kickback standard. The dangerous area of the chainsaw is the upper quarter of the tip, or nose of the bar.

Low kickback bars are laminated and lighter; they won't kickback as violently



When you buy a chain:
GREEN is a low kickback chain.
YELLOW is not low kickback; it is more aggressive

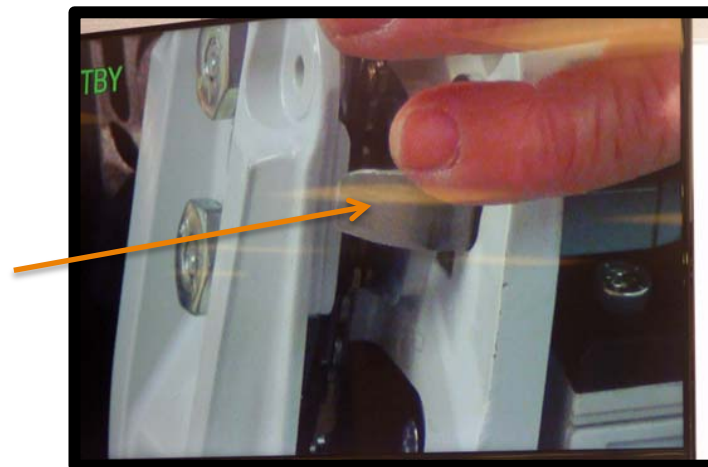
Low kickback bar



Chain Brake. This stops the chain in a kickback. Top end chainsaws (Steve included Husqvarna, Jonsered, and Stihl in this group) have inertia chain brakes – activated by inertia if the saw kicks back with sufficient force stopping the chain within fractions of a second.



Chain catcher. This prevents the chain being thrown back towards the user if the chain breaks or becomes derailed.



Bumper spike. Should be used to keep the chain in the cut. A bumper spike is used to rest the chain saw on wood as you are cutting to prevent kickback, especially when performing a buck cut.



Hand protector and Trigger Interlock. Chainsaws are built to be used right-handed. Your hand must be fully in the handle for the saw to run.



Maintenance:

Maintenance makes all the safety features functional. All parts must be maintained, auto vibration, bolts, trigger, etc.. Air filters have been greatly improved. On new saws you don't have to check the air filter for 5 years.



Steve said this is probably the largest group to which he has ever presented



Fuel. Gasoline from the station's gas pump doesn't last more than 30 days. As soon as you put in fuel, you're losing ground. We're actually being forced to use engineered gasoline. There is no magic gas treatment. Gas from the pump is only 45% gasoline. 91 octane doesn't have ethanol, so it's a little bit better. Ethanol destroys the gas lines.

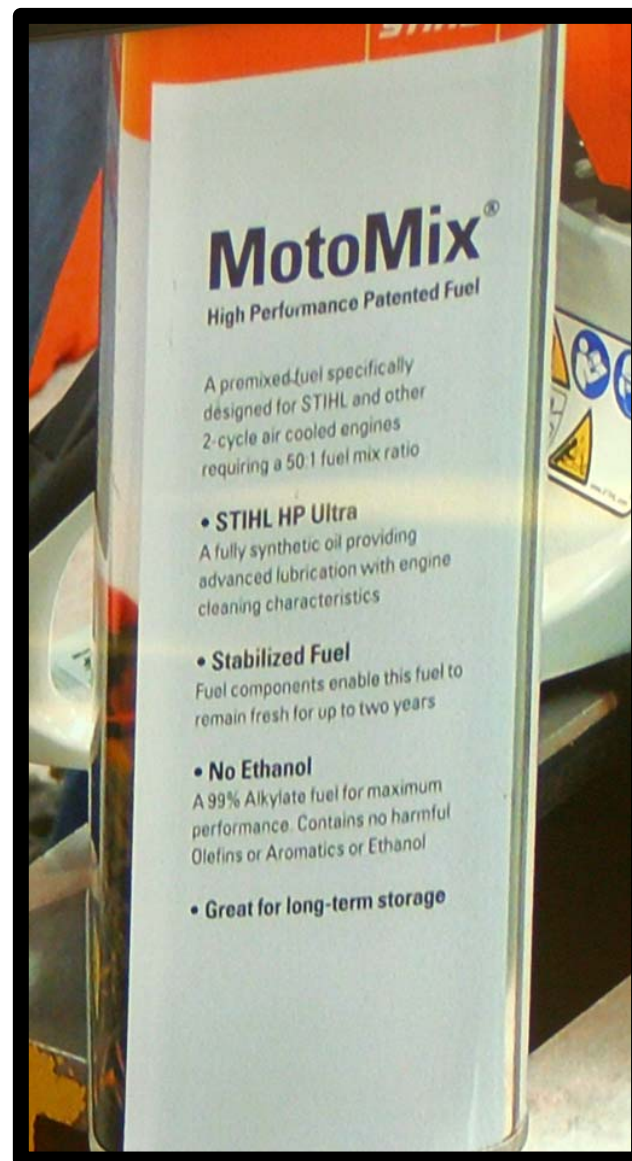


But you need to buy from someplace that has very fast turnover. What was in the hose before could be as much as 1 ½ gallons of something you do not want. Only buy from a pump that has separate hoses for each grade.



The best is canned gasoline. It is 98% gasoline. It can be used for 2 years after it is opened. Canned gas is much more expensive. Camp stove “white gas” is only 55 octane. The fuel filter in a chainsaw should be changed once per year.

The key is FRESH gasoline. Make sure the gas/oil mix you use is 50:1. Gasoline COOLS the engine. More oil does not cool the engine. Do not use outboard motor oil; outboards run much cooler than chainsaws.





New, unused chain

Sharpening

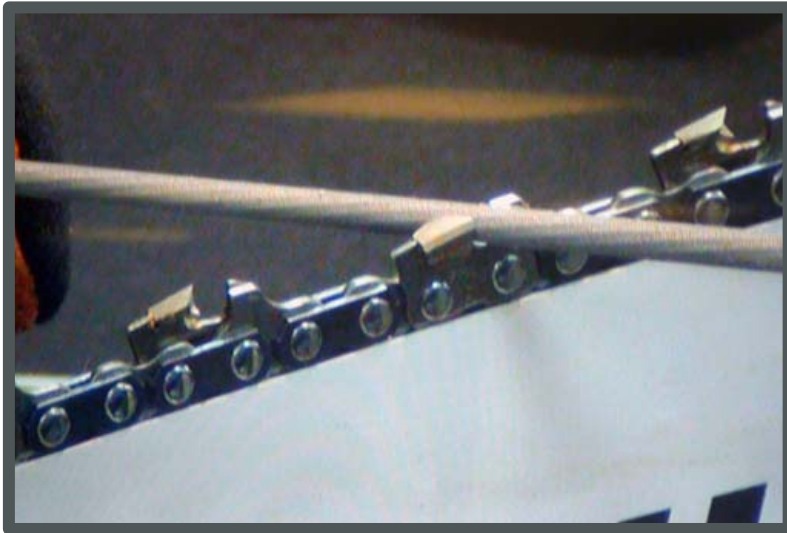
The Stihl YouTube on sharpening is very useful and accurate. You should use sharpening guides; do not free-hand sharpen. The guides provide the 30° angle AND keeps the file on top of the tooth. You must have the right file for the chain.



When is a chain dull? You should not have to force the chain to cut. The chain should pull itself into the wood.

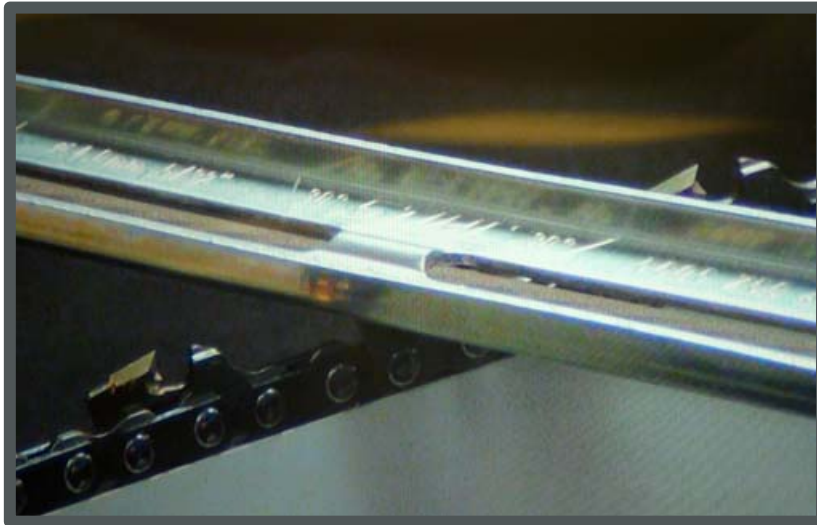
Steve was very good about answering the many questions that were asked during the program and he worked them into his presentation very well.





A file without a guide can easily ruin a chain by incorrect filing. A guide will control the correct angle and depth of the file.

Sharpen in 1 direction only. Push only, pulling back undoes the process, reversing the sharpening. File to "clean chrome" appearance.



Tensioning.

Proper tension is critical; too tight will wear out the chain, too loose and the chain could come off.

Adjust the tension with the bar up. The chain should be snug to the bottom of the bar and turn freely with one hand. Chains contract when hot. DO NOT adjust tension when the chain is hot.



Remove the bur that can form at the edge of the bar or it will wear too fast. The chainsaw can drift one way or the other; it will drag in the cut.

Is the oiler working?
If the chain is stiff,
the oiler is not
working.

Safety Apparel

OSHA requires protection for head, ear, eye and face, leg and foot.

The most frequently injured area is the LEFT HAND.
Hand protection. The best is well-fitting leather gloves so you have excellent control, but you can have Kevlar on the back.



Steve looking for a
“widow maker”



Steve explaining the parts of a good safety
helmet, which is not that expensive



- Upper body and legs. A jacket and chaps made with the material with the fiber that stops chainsaws immediately.
- Feet. Steel-toed shoes are a MUST.



Ground/floor start

Standing start

Basic operation. Stihl's video is a very good presentation.
1. Starting
Have chain brake on. DO NOT drop start.





2. Operating

Use TWO HANDS. Fingers and thumb must be locked around the handle. Lock your elbows. Stand off to the side to be out of the way if there is a kickback.

LOOK AT THE LEFT SIDE OF THE BAR! This will keep your head out of the danger zone.

3. Keep wedges in your back pocket to keep the kerf open, called “felling wedges.”

4. Keep bystanders, animals away.





“If it looks like you
can’t handle it . . .
DON’T!”

**Thank you, Steve. A great
presentation on an extremely
important topic.**

Editor’s Note: Several members of the MWA developed a “log processing center” which emphasizes safety when preparing logs for turning. It can be seen on the MWA website. [home page, in the “search” area type in LPC and you will be able to click on “Project Log Processing Center”]



Member Challenge - Pendants (page 1)



1st Place Ken Hallberg



2nd Place Lee Tourtelotte



3rd Place Eric Koslowski



Member Challenge (page 2)



4th Place Ken Gustagson



5th Place Tom Sciple



6th Place Greg Just



Welcome New Members!



John Chance
Litchfield



Bill Penning
Lakeville

Matt Mortensen
Minneapolis

Seamus Barry
Minneapolis

Brian Schenk
Minneapolis

Tim Dickinson
Clearwater



Next Meeting

April 7, 2018 - Saturday morning 9 am

Location: Houck Machine Co.

12811 16th Ave N Plymouth Mn 55441

DONUTS

Demonstration: STEVE MCLOON

Member Challenge:

Object with one or more paper joint that has been turned,
taken apart and re-glued.



PROFILES IN TURNING

Linda Ferber



This is the eighth in a series of profiles of members of the Minnesota Association of WoodTurners



MWA: Linda, when did you start woodturning?

Linda: It was 1999. I took a class at Woodcraft taught by Alan Lacer. He advised me to join MWA and AAW right away to get good instruction and direction for my turning.

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

Linda: I did what Alan told me and joined MWA and AAW right away, so since 1999.

MWA: How did your turning hobby progress?

Linda: I took a lot of hands-on classes through MWA and volunteered at every event. At that time MWA did frequent demonstrations at fairs and art shows. I signed up to volunteer at those events and learned a great deal about woodturning, in addition to making many friends.



Pendants



German Women tea light

Linda: When I first started, and attended a hands-on class, the instructors would say, “Here, let me grind your tools.” When I got home my tools were ground differently than I was used to, I couldn’t turn exactly as the instructor had demonstrated and the tool control wasn’t correct. I had heard that to really learn turning you should turn one type of item at least twenty times. I took this advice and applied it my turning. The first year I turned platters. I used this practice for years, concentrating on one form per year. Four years ago I started turning small pendants, concentrating on new skills of carving and painting. I have limited time for turning and repeating a specific type of turning has worked for me. I wrote an article about that method for *Woodworking FUNDamentals* for the AAW digital publication. (*Ed. note: A copy of the article is attached at the end of the Profile*)



Minnesota Rocks



MWA: Where and how big is your shop?

Linda: My shop is in the basement. It started out very small. Five years ago we remodeled the basement to expand and improve the shop space. It is now a reasonably comfortable and organized shop.



MWA: The shop is very nice, well organized, with good storage in some really good-looking cabinetry. Your dust collector is hidden under the stairway, utilizing all the space.

Linda: It is amazing how quickly the shop and cabinets filled up!



MWA: You have an interesting looking work bench – what is the story?

Linda: This is a workbench that belonged to my Uncle. This is the same uncle that was the previous owner of my first lathe.



Linda currently has a Jet 12-36 and a small Bonnie Klein lathe



MWA: What kind of lathe do you have?

Linda: I started with an old Sears lathe, with steel tubes instead of a typical lathe bed that is commonly used today. This got me started and I improved my skills quite a bit with the next lathe upgrade. I now have a Jet lathe 12-36. It cost \$2000 when I purchased it and for that price it was a great buy. My dream lathe is a Robust American Beauty. I also have a mini “Bonnie Klein” lathe, it is extremely portable and good for small pieces.

MWA: What is your favorite type of turning?

Linda: I like to make all types of small boxes! I like to use some whimsy in creating and decorating boxes. A couple of recent favorites are an owl and Stewart Minion. “Evolving from single-celled yellow organisms at the dawn of time, Minions live to serve, but find themselves working for a continual series of unsuccessful evil masters.” I enjoy the process involved in creating boxes with design embellishments, such as burning, painting and carving.



Stewart Minion

Artistic Snowwomen
Box



Mushroom box set

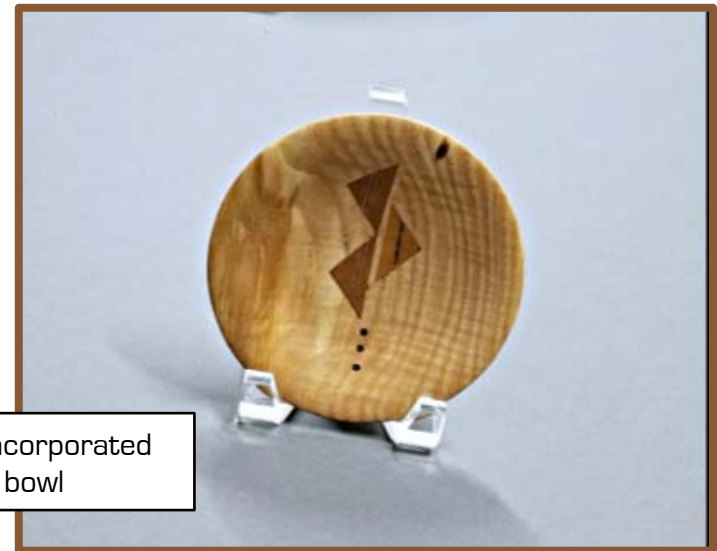


MWA: What's your greatest challenge?

Linda: Time! Of course, finding enough time for turning. What I enjoy the most is the process. I often envision a finished product and figure out how to make it. I frequently find inspiration in daily life. A couple of recent examples: I was inspired to incorporate birch bark into my work after seeing a display at the Science Museum. There was a beautiful quilt incorporating birch bark. My grandmother wrote a poem about Ancestors, not about respecting and learning about ancestors, but asking would your ancestors be proud of you? I made a connection to my ancestors through quilting.



Another alternative material, palm. "Sushi Tray"



Birch bark incorporated into a bowl



MWA: You have some really beautiful pieces that are a combination of turning and carving. What's the story behind those?

Linda: At the Chicago Botanical Gardens I saw their collection of books from the early 1900s , each book illustrated and explained the "Language of Flowers." It inspired me to make pieces in a series with carvings of flowers inside bowls. For me this is a connection to the "Language of Flowers."

From Linda's series,
"Language of Flowers"





"Language of Flowers Series"

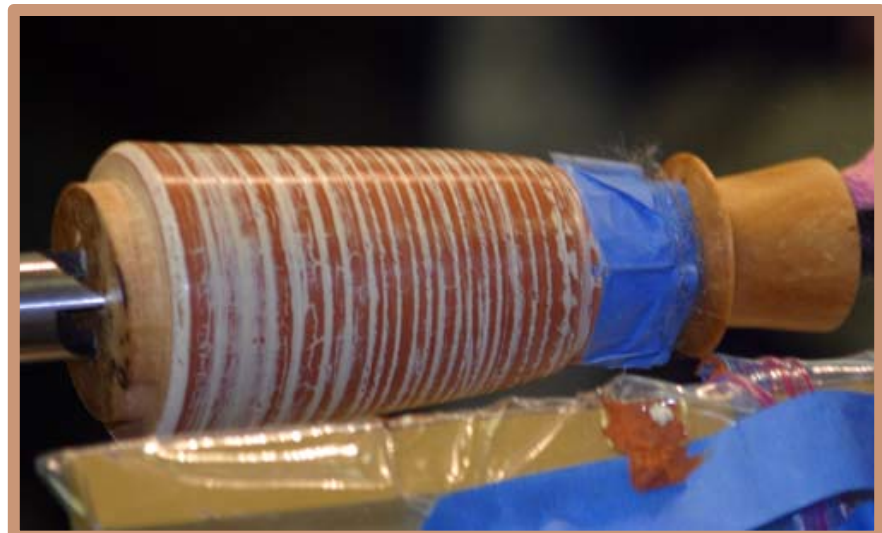


MWA: The demonstration you did for the MWA at our February meeting had to do with candles and milk paint. How did you get interested in that?

Linda: I recently began a series of candles of various shapes to explore using milk paint. I intentionally set out on a path to learn and develop a new technique. I get inspiration and explore interpretation through wood turning. I enjoy seeing the progress in each piece as I explore.



Milk paint candles in Linda's shop



Club demonstration at the
February MWA meeting



MWA: Where are some sources of your inspirations?

Linda: I have found many teachers and mentors in my woodturning journey. One example is Kip Christensen from Utah who taught me about imaging a shape before trying to turn it. He taught me to take paper, fold it in half, and then cut a shape, to make a pattern on paper before trying to create it on the lathe. Through this method I refined the different shapes to develop into the candles. With this method you can explore numerous subtle changes that have huge impact in the shape.



Kip Christensen's method of folding paper in half, cutting a pattern and then evaluating the shape after opening the paper

MWA: Do you prefer turning dry or wet wood?

Linda: Definitely dry wood! I appreciate the dynamic organic shapes that can develop when turning wet wood but I have not been inspired to create or explore this avenue yet.



MWA: Do you have a favorite species of wood to turn?

Linda: Yes, I like native Minnesota woods, such as maple, buckthorne and walnut. Also, I REALLY like madrone which is native to Pacific Northwest.



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

Linda: I do have some that I like so much I keep. My favorite is always the last piece that I have made. I study it to see what went right and what could be refined and improved.



From Left to Right: Linda Van Gehuchten,, Mike Mahoney, Greg Schremk, Stu Batty, Jim Sannerud. Michael Hosaluk, Richard Raffan, Dewey Garrett

MWA: I do see that you have a really extensive collection of turnings. You have met so many top-notch turners over the years through your position in the AAW, are these pieces you've collected over the years from master turners?

Linda: You're right. I've been fortunate to meet many excellent and master turners. I am a member of World of Woodturners "WoW" forum. At symposiums the group meets and does a turning exchange. Each symposium has an auction and sometimes I have the winning bid, which allows me to take home a new treasure.





Wall platter from crotch wood by
Chad Christensen



Old spindle and replica by
Tom Glueck

Stool by Alan Leland



MWA: Members of MWA know you as an executive of AAW. What exactly do you do at AAW? When and how did you get started at AAW?

Linda: I have worked at American Association of Woodturners for ten years. I am the Program Director. I enjoy many aspects of my work. Six years ago I started a digital publication called Woodturning Fundamentals as the editor. Starting in 2018, we engaged a professional editor, John Kelsey, a well-known writer and editor in woodworking publications. I am proud the publication is continuing and will grow. Since 2015 AAW has been focusing on our resources and accessibility for members through our Vision 2020. By expanding outreach and serving present members, we are more than our flagship publication American Woodturner. .

My utilitarian bowl collection are treasures and reminder of friendships.



MWA: What are your current projects at AAW?

Linda: I recently developed and designed the Discover Woodturning section of the web site. For exploratory and beginning woodturners, this section describes what woodturning is and encourages people to become woodturners. Other Vision 2020 projects have included: AAW Connects, Video Source and Explore. The Vision 2020 emphasis for me this year is developing resources for chapters. These will include: Tool Bank Grants, Event and membership grants from WIT and an online demonstrator directory. This will take the concept of the AAW Connects map and combine a directory of demonstrators to make it possible for chapters looking for a demonstration to locate them easily. We want to make it easier to connect local affiliated AAW groups with demonstrators and also put demonstrators in touch with groups looking for help. There are three demonstrator category levels for the searches: Regional, Remote (such as we did at the January meeting with Lauren and Alan Zenreich), and National.



Mirror by Kimberly Winkle



MWA: Any last thoughts?

Linda: There are still many areas of woodturning that I want to explore. At this time I haven't even approached the end of seeing what is possible.



My Journey of Repetitive Turning

By Linda Ferber

I started turning fifteen years ago. First, I joined the local Minnesota Woodturners chapter. The local chapter members encouraged me to join AAW, too. This resulted in a wonderful learning environment, fostering my understanding of woodturning techniques and skills. Although fifteen years may sound like a long time, I discovered that many factors limited the actual time I could devote to the craft of woodturning. This forced me to find a method to develop my turning techniques and express my creative ideas within the restriction of available time.

As a beginner in woodturning, I would be at every monthly meeting, attend every hands-on class, and read every article in the *American Woodturner* journal. I wanted to absorb all the information about woodturning. I found stumbling blocks in the learning process. The sharpening and grinding of tools, for example. A demonstrator would have a project-specific preference for tool shape. The demonstrator would ask to reshape my tool. Of course, I would answer, "Yes." However, because of the multiple changes in grind and bevel, I frequently was unable to get any good cuts turning in my shop the next week. I had the desire and tools to learn, but not the turning time necessary to master it.

I often heard people say that after you have made a dozen or more of a project piece, you will understand and acquire the skills. That sounded almost impossible to me. First, I had only about four hours a week available to turn. Second, this sounded very limiting, with all the exciting things I was reading about and seeing in demonstrations. I did not want to limit myself creatively. I fell into a pattern of undisciplined turning for two or three years. I felt I had not made any noticeable advancement or improvement.

A comment from a chapter member, asking, "Are, you still making firewood?" hit home. After my bruised ego recovered from having my work classified as firewood, I realized I needed a plan. Since my time at the lathe was limited to weekends, I decided to turn one type of project a year.

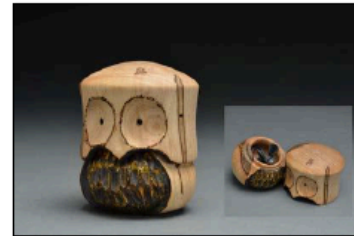




The first year was platters. This idea was not as limiting as I initially thought. During the year of the platter, I experimented with each component: tenons, feet, rims, ogee curves, and recessed tenons. I made one platter a week. This gave me time to develop each component and find the combinations that were pleasing to me.

There are benefits to repetition. In addition to improving my tool skills, I was building confidence. During this first year, I expected to lose interest and not follow through. Yes, I admit I turned a bowl or two, but I no longer went to the shop on Saturday morning wondering what would I do.

Implementing a goal, planning ahead, and having material available became my focus. I could research projects, such as this 2005 journal article, "[An Eye for Platters](#)." (You will need to login as a member to the AAW website to access this article.) I won't claim I made an award-winning platter. In fact, I have very few of those platters still around for firewood. What I did keep is muscle memory and the joy of discovering the impact of small changes.



After the year of the platter, I went on to boxes and bowls. The year of the boxes resulted in the concept of the, "[Bracelet Box](#)," *American Woodturner*, December 2010. (You will need to login as a member to the AAW website to access this article.)

I have kept up this practice of concentrated skill development. Two years ago, I decided to explore pendants, which typifies how my discovery has developed and expanded. I was confident that I could turn a small disk. However, the disk or pendant became the platform for utilizing other design aspects including carving, burning, and painting with an emphasis on shape. I found that with this smaller platform I could experiment more with less time invested in the turned item. A platter may take a couple of hours to make, but a 2 ½" disk needs less than fifteen minutes. This allowed me more freedom to experiment. I could discard fifteen minutes of work without much angst.



The pendant year has been a turning point for me. When I am designing a project, I often visualize the finished piece or component. This happened with the bracelet box and with pendants. I saw the turning on more than one plane. When you turn with a [joyner jig](#) you are creating a turning that is off-center but on one plane. (You will need to login as a member to the AAW website to access this article.) I saw it differently, because I visualized the

finished piece with multiple planes. I had to work backward to determine how it could be accomplished. As a part of the process, I made a jig to help create the desired shape and was very pleased that the results were as I imagined. This first pendant was not glamorous and needed further development, but the concept was sound. I further developed and expanded the pendant design as new ideas emerged. For the first time, I did back-to-back years with the same concentration on pendants. The pendant years taught me more than the turning: my tool skills improved dramatically, I started developing further design ideas, and I began to explore the impact of an 1/8 in. or ¼ in. deeper or shallower cut.

This process has been a personal path, a way to acquire skills through repetitive work, and a path to staying engaged and challenged. I discovered that I like simple elements with clean lines. The repetitive work has changed from drudgery to the joy of executing my creative ideas.

Author

Linda Ferber has been woodturning for more than fifteen years and enjoys the creative possibilities and personal challenges it provides. She is on the board of Minnesota Woodturners and the Program Director of American Association of Woodturners.



CraftBOWL

The American Swedish Institute in Minneapolis is presenting *CraftBOWL* through April 8. This includes 3 exhibits: Bowls for Open Arms, 101 Bowls, and looks at vessel design and the work and careers of 3 Swedish masters, Jögge Sundqvist, Bertil Vallien and Ingegerd Raaman. Lee Tourtelotte and I decided to visit the display and were particularly interested in 101 Bowls, bowls from 101 artists and organizations around Minnesota and the world. The proportion of wooden bowls was quite high and there were bowls made of other materials including stone, glass, metal, etc.



Nordic Heritage Museum
Maker Unknown



Lee Tourtelotte
viewing 101 Bowls



CraftBOWL (cont'd)

The display and the bowls were very interesting and a complete description of each bowl, the maker, the material and the inspiration for the bowl was on the wall in the exhibition room. This complete description is available in a brochure (be sure to ask them for it at the front desk).



Phillip Odden



Stephan Hogbin



Jens Quistgaard



Cecilia Schiller



Lou Pignolet



CraftBOWL (cont'd)

The *Bowls for Open Arms* featured bowls from several of our members, Linda Ferber, Jeff Luedloff, and Bob Boettcher as well as Robert Rossand, Jim Sannerud and Mike Loeffler.

Bowls for Open Arms is an installation co-presented by regional craft organizations advocating for the advancement of the handmade - The American Swedish Institute, FOCl Center For Glass Arts, Northern Clay and American Woodturners Association. Each organization presents a selection of handmade bowls that will be available for purchase, with proceeds going to [Open Arms of Minnesota](#), a nonprofit that cooks and delivers free, nutritious meals to people living with life-threatening illnesses in the Twin Cities.



Robert Rossand, Linda Ferber, Mike Loeffler



Bob Boettcher, Jim Sannerud, Jeff Luedloff



This is NOT a birch log, but stoneware by
Eric Serritella



CraftBOWL (cont'd)



Quilt Bowl by Linda Ferber



Mary Lacer

Lee and I found the entire *CraftBOWL* exhibit interesting and definitely worthwhile. The price of admission entitles you to also visit the Turnblad mansion. This is an absolutely exquisite building and anyone with an interest in any aspect of woodworking will be amazed at the level of artistry and craftsmanship throughout the mansion. *CraftBOWL* runs through April 8 at the American Swedish Institute at Park Ave. and 26th St. South in Minneapolis.

Mike Rohrer and Lee Tourtelotte



Area & Regional Meetings & Gatherings

•Hamburger Club

We generally meet the Wednesday or Thursday of the week following the club meetings. Our March meeting is Wednesday, Mar. 14. We meet at 11:30 am with lunch to be ordered about 11:45 am..

No topics ... just an open dialogue of woodturning friends.

Any member that would like to be included on the mailing list please send an email to MLH55410@aol.com. 50's Grill, 5524 Brooklyn Blvd, Brooklyn Center



Ken Hallberg, Joe Zwirn, Gar Brown, Bob Puetz, Paul Laes, Duane Gemelke, Ginger Robinette, Mark Wavinak, and Neil Robinette (photographer) attended the Hamburger Club on February 7.



Area & Regional Meetings & Gatherings

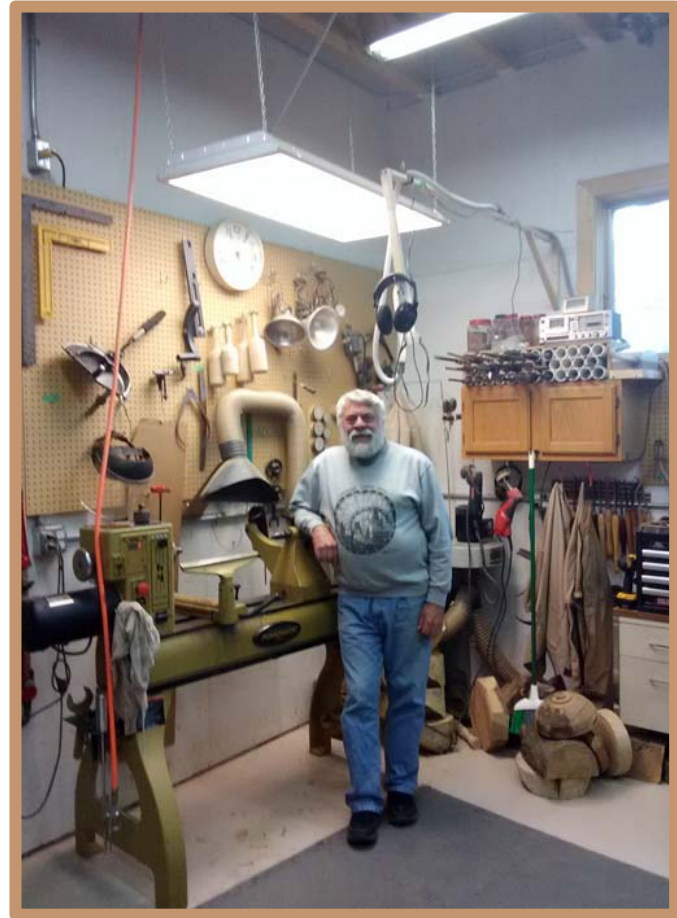
PLYMOUTH AREA SMALL GROUP
There was no meeting in February.

Next Meeting: Tuesday, March 20, 7pm

The usual meeting place is
[10501 Belmont Rd, Minnetonka.](#)

Steve Mages [952-544-5286](tel:952-544-5286)

As usual, bring a turning, problem or idea to share. In the absence of a specific topic, we will spend a few minutes talking about spindle gouges and their use.



Plymouth Area Small Group meetings are held in Steve Mages's shop



Area & Regional Meetings & Gatherings

SE METRO SUB GROUP

Jim Jacobs, Mike Lucido, John Schultz, Dave Olson, Steve Miller and Charlie Prokop attended the February SE Metro Sub Group meeting. The meeting was held Friday, Feb. 23 at the home of Charlie Prokop. Several others were planning to attend but the big snowstorm late at night and into the morning made travel difficult and treacherous so attendance was less than expected.



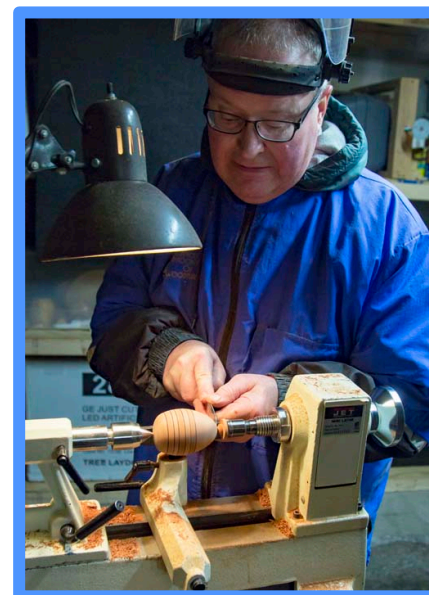
Charlie Prokop, Jim Jacobs, Mike Lucido
and Dave Olson in Charlie's shop



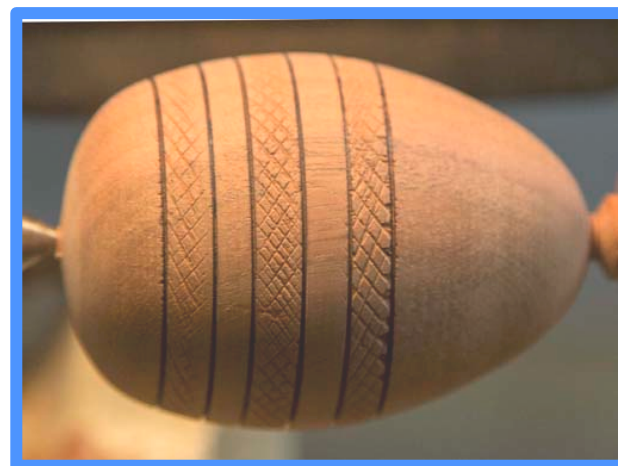
Area & Regional Meetings & Gatherings



Steve Miller
demonstrating an Easter
egg between centers to
John Schultz

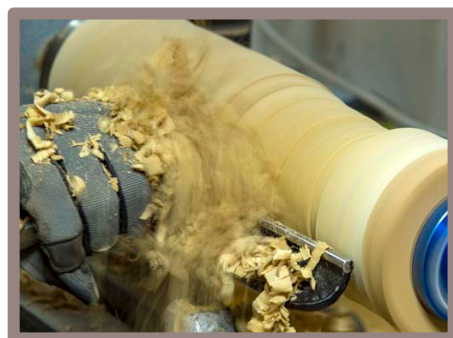
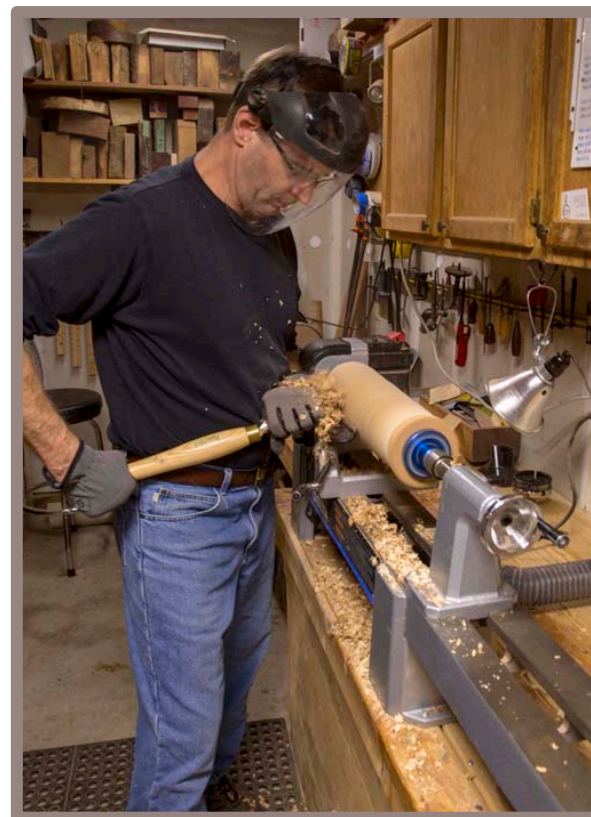


The group worked on some whistles and flutes. Steve brought his mini-lathe and with Easter around the corner, he suggested turning some eggs. This is an easy turning project and uses some of your smaller stock pieces or you can glue some pieces up. He demonstrated the steps on turning an egg between centers. A couple of members turned some eggs. Getting a nice shape is the biggest challenge.



Area & Regional Meetings & Gatherings

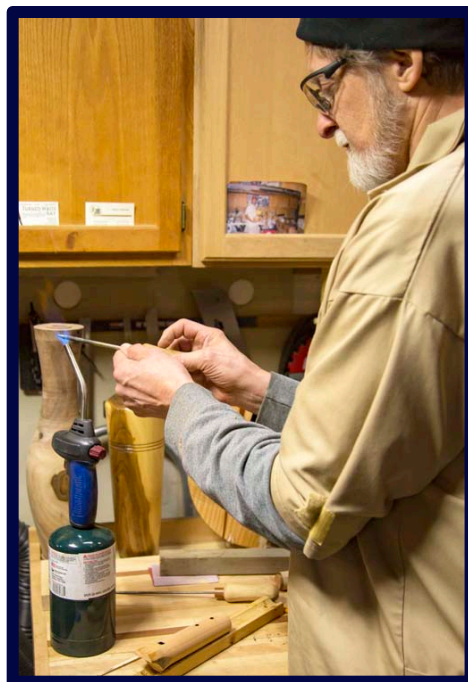
Charlie had a few tall vases that were made in 2 pieces and did a demo on how they were made. The 2-piece form is done with standard turning tools, turning the outside shape of the vase between centers. Creating a vase 15-20" tall in one piece requires some specialized equipment. Have a faceplate and/or tendon on each end. Part the vase about 2/3's of the way up from the expected finished bottom of the vase with a thin parting turn. Hollow out from each cut piece. Match up the grain and glue together. Touch up the shape, sand and put some detail markings at the glue up joint. Carefully clean up the top of the vase with light cuts, bore a hole in the top. If you have a steady rest use it, but with light cuts the top should turn nicely. With thinner tall vases a heavier bottom helps stabilize it. Finish shaping the bottom and part it off with a recess in the middle. Touch up sanding and apply your finish.



Charlie Prokop beginning the tall vase demo



Area & Regional Meetings & Gatherings



Jim Jacobs demonstrating making a flute or whistle. On the whistles and flutes the air holes are made by burning the holes vs. drilling them. The burning seals the pores giving a cleaner tone.



Area & Regional Meetings & Gatherings

Hi Turners,

I decided to host the March meeting of the SE Metro Sub Group; here's the scoop:

When: Friday March 23 9am-3pm

Where: my shop [1161 w.14th st](#) Hastings ..enter around the LH side of garage..back door

Lunch: Jimmy Johns (bring \$\$) refreshments provided

Topic: Hollow forms...both 1 pc and 2 pc / open discussion always good!

Bring: * all types of show and tell stuff

- * safety glasses

- * hollowing tools .. I have a few home made ones I'll set up and demo

- * any woodturning questions/problems

Please RSVP to woodmanmn@aol.com...this will be limited to 12 to maintain safety

Please consider hosting a splinter group meeting..this can be what ever you want ..

If you don't have a big shop, we can meet at a restaurant and socialize..you set the time and place.

The next 8 months are wide open!

Jim Jacobs



MWA Future Classes

SEE WEBSITE CALENDAR FOR DETAILS OF CLASSES

- **Travel Mug Class with Greg Just**

March 10th, 9:00 am Price \$25 plus materials

- **No Sand Bowls with Dan Larson**

March 10th, 9:00 am Price \$25

- **Alumilite Casting Class/Alumilite Turning Class**

March 24th, 9:00 am; March 31st, 9:00 am - Price \$35 (includes casting materials)

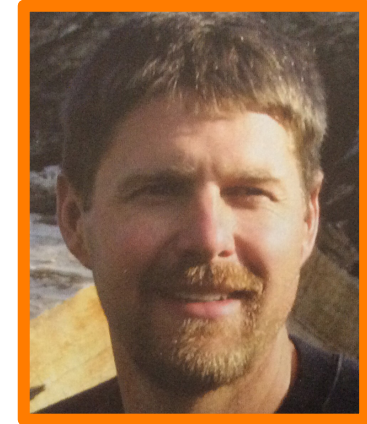
The first class is the casting class. Learn how to mix, color, and cast Alumilite for turning. The castings will be cured in pressure pots over the next 24 hours after class, so you will not be leaving with a casting on the day that the casting is done.

If you sign up for this class you are automatically signed up for the following Saturday's Alumilite turning class. This is where you will learn to turn the alumilite casting. Class fee includes the Alumilite casting materials.



MWA Future Classes

Sign up NOW for Trent's classes. Go to the calendar, put April in the search box, click "Enter", click on Trent Bosch for the class or Saturday demonstration you want. To sign up for another, go the the calendar again and go through the same procedure.



Trent Bosch

APRIL 20, 21, AND 22, 2018

Trent has been woodturning professionally for the past 25 years. He began exploring the art of woodturning while pursuing a Fine Arts degree from Colorado State University. Since graduating, he has fully devoted his efforts to creating one-of-a-kind sculptural woodturnings and continues to explore the possibilities this medium has to offer. During this time, he has designed and developed several turning and carving tools that have allowed him greater efficiency and speed in creating his work. He now manufactures these tools in his own facility. When not creating, he is also very passionate about teaching and sharing freely with others the knowledge and techniques he has developed. His work is displayed in numerous fine art galleries, the permanent collections of museums and craft centers, and in many private collections worldwide. Trent has taught and demonstrated his techniques for turning and sculpting wood throughout the USA and abroad.



MWA Future Classes

- Shop Classes - Rick Auge's intent is: In the absence of scheduled classes it offers members an additional hands on turning / learning resource. He intends to put any open shop dates on the website calendar; members should always check the calendar for dates and instructions regarding reservation or registration.
- Because we only have 10 lathes people will have to register or make reservations for this. The exact method has not been decided because we cannot do online registration without charging a fee.
- In the past we have tried to do email reservations, however with cancellations and additions it becomes a bit email intense.

KEEP YOUR EYES ON THE WEBSITE FOR MORE DETAILS REGARDING SATURDAY SHOP CLASSES

We are in need of instructors and ideas to expand beyond our classes beyond our normal bowl and bowl variation classes.



Demonstrators & Instructors Wanted



Neil Robinette and Lee Luebke. Lee will be assisting with the duties of the sharpening classes with Neil. Lee is a part-time employee at Rockler and brought the MWA a message from the new manager at the Minnetonka Rockler store

Jim Frey, the new store manager at the Rockler Minnetonka store, is actively seeking woodturning instructors and demonstrators. These are paid positions with some benefits. If you're interested, call Jim at 952-542-0111



Editor's Notes (p2)



Minnesota Woodturners

Letter & Response from
Enchanted Hills Camp for the
Blind re: our donation from the
fund raiser organized by Jim
Jacobs

December 15, 2017

Enchanted Hills Camp for the Blind

3410 Mt. Veeder Rd.

Napa, CA 94558

Dear Sirs,

Your employee, George Wurtzel, is a former member of the Minnesota Woodturners Association (MWA); a 501(c)(3) organization located in the Twin Cities area of Minnesota with the mission to provide education and information to those who are interested in woodturning. George has many friends in the MWA, who admire his skills as a wood worker/wood turner, and his significant ability to inspire to achieve what may seem to others as the impossible.

So it was with profound regret that we learned from George of the severe fire damage to the Enchanted Hills Camp for the Blind this past summer. This information inspired one of George's friends, Jim Jacobs, to come up with the idea of an MWA fund-raiser in which Christmas ornament wood-turning kits would be fabricated by Jim and Lee Tourtelotte, another of George's closest friends, and "sold" to our club members for donations to go to your organization. Over sixty of the kits were sold, which combined with an additional contribution from the MWA club as a whole, resulted in the enclosed check for \$2,500.

Although we understand that George's shop did not sustain any direct fire damage, it is the wish of the MWA that these donated funds be utilized primarily to help offset any funding losses that George's program may otherwise sustain as a result of overall budget constraints imposed through general rebuilding needs. In this way, we hope that more of the general funds can be used for the rebuilding needs of those fire-damaged areas. Please convey to George our appreciation for his letting us know of the damage to your facilities and we look forward to his visit at one of our upcoming MWA club meetings.

Sincerely yours,

Mark K. Debe

MWA Treasurer



Editor's Notes (p3)

Response from Enchanted Hills Camp for the Blind re: our donation from the fund raiser organized by Jim Jacobs



Editor's Notes (p4)

Response from Enchanted Hills Camp for the Blind re: our donation from the fund raiser organized by Jim Jacobs

Enchanted Hills is a remarkable setting for magical, life-changing programs for blind campers, and we are determined to rebuild it and make it better than ever. Since 1950, Enchanted Hills Camp sessions have been provided to blind kids for free, offering access to a vibrant environment where they can develop their self-confidence and learn deep lessons about daring, adventure and blind pride. We have continued to add specialty camps at Enchanted Hills, including STEM Camp (Science, Technology, Engineering and Math), Chemistry Camp, Horse Camp, Family Camp, Woodworking Camp and Blind Music Academy. Plus camps for Deaf-blind, multiple disabilities, adults, seniors and children as our camp calendar grows ever more compelling every year.

On behalf of our 67 years of blind campers who know firsthand the transformative nature of camp, please again accept our gratitude for your gift.

Sincerely,

Bryan Bashin Dear Mark & everyone with the Minnesota Woodturners Assoc,

Bryan Bashin, CEO

We are deeply grateful of your heartfelt support for Enchanted Hills in
In accordance with IRS regulations, no goods or services were received in exchange for this donation. Lighthouse's Enchanted Hills Camp is a tax-exempt 501(c)(3) corporation. Our tax identification number is 94-141531.

Thank you for helping us rebuild.

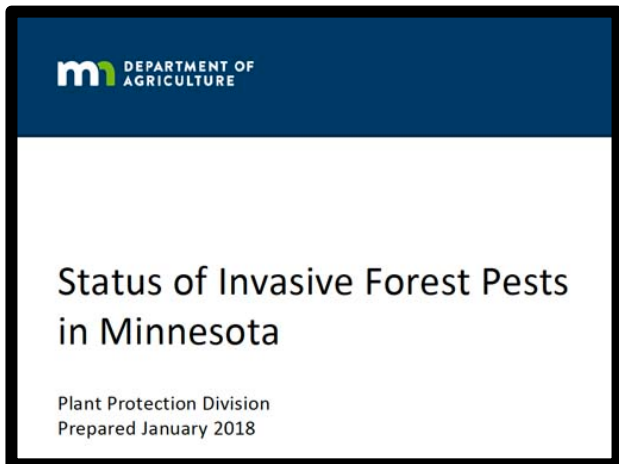
Honorary Board
Theodore Bayer
Douglas Bergman
Jon Carroll
John Coghlan
Mike Cole
Nancy Foss
William Gerard
Daniel Goodman
Barbara Lassen
Mike May
Gavin Newson
Stephen Max Parr
Catherine Skivers
Ed Zaik

lighthouse-sf.org | Voice: 415.431.1481 | Fax: 415.863.7568 | VP: 415.255.5906

Denise



Editor's Notes (p6)



Ken Crea alerted me to a new publication from the MN Dept. of Agriculture regarding forest pests, a very important topic to woodturners. The publication has a discussion page, survey, maps, outreach, biological control, regulations, treatment plans and quarantine rules for Emerald Ash Borer, Gypsy Moth, Velvet Longhorn Beetle, Exotic Bark & Woodboring Beetles, and Ash Yellow.

The publication is not available online at this time. Nevertheless, you may order an electronic or hard copy by contacting:

Angie Ambourn

Supervisor/Entomologist

Minnesota Department of Agriculture

Plant Protection Division- Pest Detection and Management Unit

625 N. Robert Street,

[St. Paul, MN 55115](#)-2538

O: [651-201-6073](tel:651-201-6073)

Angie.Ambourn@state.mn.us

www.mda.state.mn.us



Editor's Notes (p7)

- Thanks to Steve Miller, John Schultz, Mike Lucido and Jim Jacobs for information and pictures for the February SE Metro Sub Group meeting.
- This month's newsletter features the eighth "Profile in Turning", which is planned to be included in every newsletter. Linda Ferber was very kind and generous to spend her time and effort for this profile. I am sure that members are very pleased to learn more about this valuable and significant member of our club and important administrator of the American Association of Woodturners. I have received a number of suggestions for future profiles, but if you have suggestions (including volunteering yourself) please contact me.
- I will be out of town for the April meeting and will be depending on the generosity of a few of the members to provide me with photos and text for the newsletter. The April newsletter will come out much later in the month than the recent ones have.

Mike Rohrer, Newsletter Editor
mdrprof@gmail.com



Editor's Notes (p8)

GEORGE WURTZEL IN SUBARU COMMERCIAL

•Our former member, George Wurtzel, a blind woodturner and builder/contractor, has been featured in a Subaru commercial. Lee Tourtelotte says the character he plays in the commercial is exactly like George in real life, volunteering immediately to help anyone. As Lee Tourtelotte says, "Anyway, knowing of George and his amazing life, I thought you would be interested in his latest conquest, doing TV Car Commercials between his many other gigs & endeavors!" Check the link below:

<https://www.youtube.com/watch?v=XvfGsUcicKM>

