

Minnesota WoodTurners Association

A LOCAL CHAPTER OF THE AMERICAN ASSOCIATION OF WOODTURNERS

AAW | AMERICAN ASSOCIATION
OF WOODTURNERS

Volume 2018 No 5



**Pro Demonstrator
Trent Bosch
Hollow Forms &
Platters**



**May Demonstrator
Mike
Mahoney
Platters & Bowls**



Minnesota Woodturners Association

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Beads of Courage



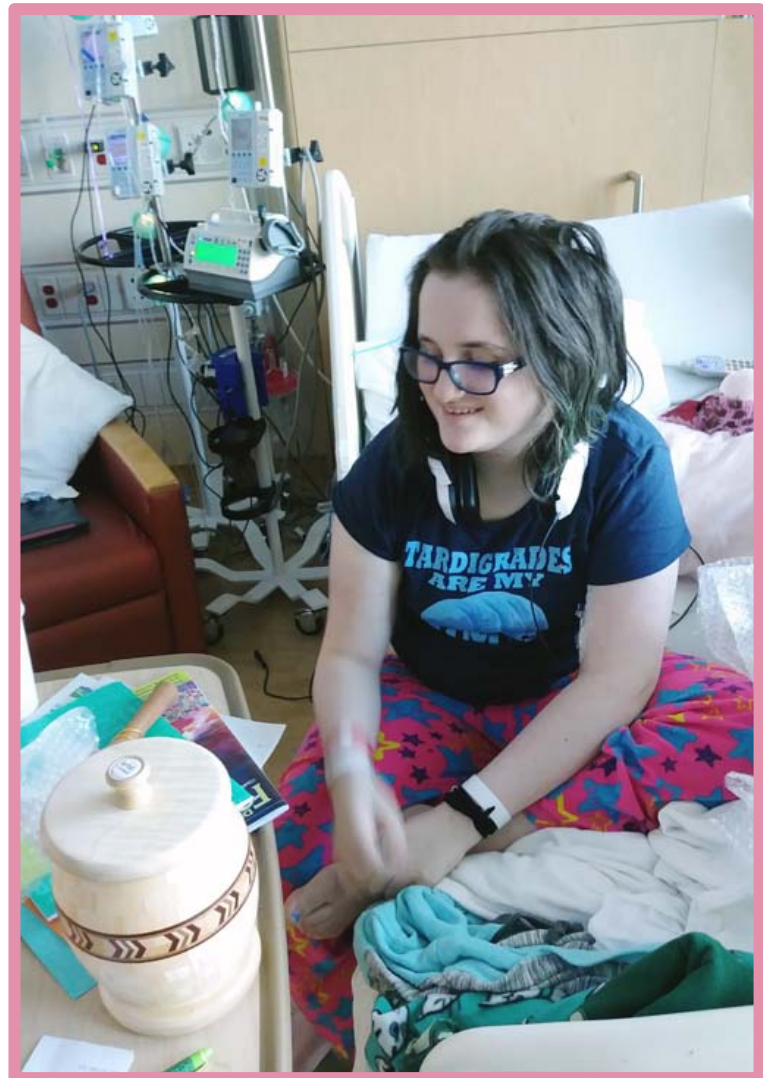
Diane and Bob Puetz coordinate the MWA's Beads of Courage program. Bob is accepting items at the May meeting, which were donated this month by MWA members



Emmy is a happy recipient of a Beads of Courage lidded box made by an MWA member



Beads of Courage



Emmy received her Beads of Courage box when she was in the hospital



Beads of Courage

"When Emmy got the package with the beautiful bowl she was stunned. She held it so carefully and kept asking if it was really for her. She loved it and has made sure it has a special spot to be placed where no one can break it. Today she got some more of her beads and loved putting them into her bowl.

Thank you so very, very much for doing this for her. It's a beautiful gift that will be with her always. Emmy really cherishes her bowl."





Lots of very nice pieces
this month



Arden Griep



Minnesota WoodTurners Association May 2018

Instant Gallery



Greg Renstrom



Linda Ferber

Instant Gallery (cont'd)



Two great bowl creations by Don Schlais



Dan Larson-
Vessel of
Illusion

*Ed. note: See
article on
Trent Bosch*



Instant Gallery (cont'd)



Mike Rohrer - emerging bowl



Doug Peterson -
lidded box

Dan Larson-Burned
and carved



Instant Gallery (cont'd)



Mark Debe continues to
amaze us with his creations



Mark created this *magnum opus* for the
Minnesota Woodworkers Guild's annual
Northern Woods Exhibition





Minnesota Woodworkers Guild's
annual Northern Woods Exhibition,
Best Wood Turning

Dance of the Butterflies – A Wood-Turned Musical Sculpture By Mark Debe

"This is an original design that integrates 24 separately wood-turned elements, 6 music box mechanisms (wind-up and hurdy-gurdy) and a pair of faux mandolins with real strings. The design idea literally popped into my head, albeit not with all the embellishments that came during the process of making it. For me the main challenge was making/integrating the multi-curved pieces with the precision required; most elements were the first time I'd made them."

"As a challenge, this took ten times longer than my typical single wood-turned pieces. One objective for the design is to provide the observer with the experience of physically interacting with and hearing the piece, as well as viewing its whimsy and craftsmanship. It features a couple of illusions. When the music boxes in the base are winding down, the little butterflies rotate, but it is difficult to detect any rotation of the finial knobs they are sitting on due to the knobs' perfect symmetry, black color and lack of surface markings. So it appears the butterflies dance on their own when the music plays. The second illusion is more subtle, but I hope it may appear to you that the large butterflies on top are pulling the music out of the central vase like the bell of a horn."

**Congratulations, Mark!
Super job!!**





Dance of the Butterflies –A Wood-Turned Musical Sculpture

This whimsical musical sculpture integrates 5 major and 19 secondary elements, all made by wood-turning. The large cylindrical base was turned from a slab of black walnut (from a tree that blew down in Maplewood in 2013). What I call the mandolinos (little pretend mandolins) were turned from a single log of spalted birch, from a neighbor's tree. The central vase, that fills the negative space defined by the mandolinos, was turned from a half-log of spalted maple from my wood-turning club (MWA). The music spiral coming out the top of the vase was turned from a log of box elder that I gathered from a fallen tree near the Gateway Trail close to where I live. The walnut insets, bridge boxes and string guides ('guitar nuts') were made from the same walnut tree that the base came from. The only non-local woods are the music box finial knobs and string-tensioning tapered plugs, which were made from African Blackwood.

Materials: Spalted birch, spalted maple, black walnut, box elder, African blackwood

Finish: Sanding to ANSI 2000, CA stabilization, MinWax Polyurethanes

Dimensions: 12" diameter x 20" tall

Dance of the Butterflies has three ways to make music: two kinds of music box mechanisms (four wind-up spring types and two hurdy-gurdy-crank types) and a pair of little pretend mandolins. The entire sculpture acts as a sounding board for the three mechanisms.



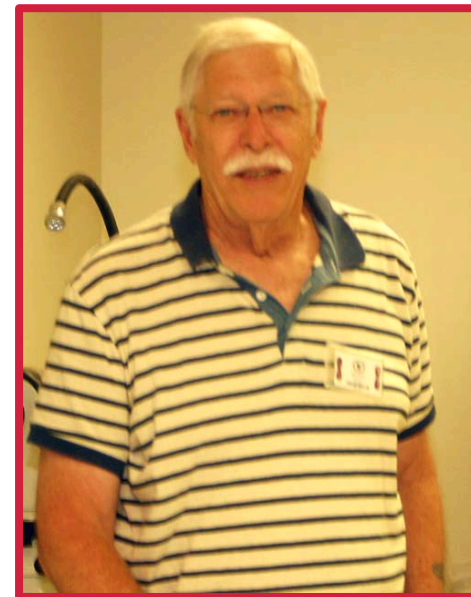
Before the Meeting



Pres. Rick Auge, Neil Robinette and
Jeff Luedloff



Bill Breckon & Bruce Johnson



Dan Ernst overseeing the library



Jerry Hanscom & Mike Anderson



Ken Schwichtenberg & Bob Meyer



Rod Nelson



Before the Meeting (cont'd)



Chad Anderson & Jimmy Robertson



Maru Allen hoping to be a gig winner



Tom Hektner waiting for the meeting to start



Mark Debe, Jane Hilary & Todd Williams



It's good to see Tom Kindom back at the meeting



Rick Roberts & Jerald Howland



Before the Meeting (cont'd)



Pres. Rick Auge getting the on-line details worked out with Mike Mahoney



Getting ready for the meeting to begin



Dan Larson asks for ideas for the monthly Member Challenge



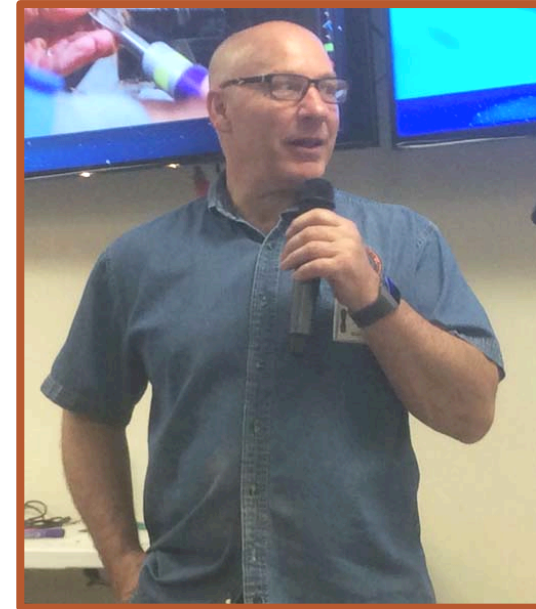
Ken Crea announcing new members



Announcements

- Mark Debe announced “The Art of the Grain – Wood Artists”. This is a show of eleven of the most talented wood artists in the Twin Cities, which will be in the BigTent in Youngblood’s parking lot at 1335 Central Ave. NE May 18, 19 and 20. It is sponsored by Youngblood Lumber and the MN Woodworkers Guild. Check it on the web at artofthegrainmn.com.

- Dan Larson said that we were at the end of our list of subjects for the Members Challenge and that we need more ideas. Dan had a sheet to pass around for members to list their ideas. (by the end of the meeting the sheet was full of ideas)



- President Rick Auge announced that we WILL NOT SWITCH OUR MEETINGS TO TUESDAY EVENINGS for the summer. The problem with the severe rush hour traffic on the weekday evening in this area of the metro is the reason to continue the regular Saturday morning time.

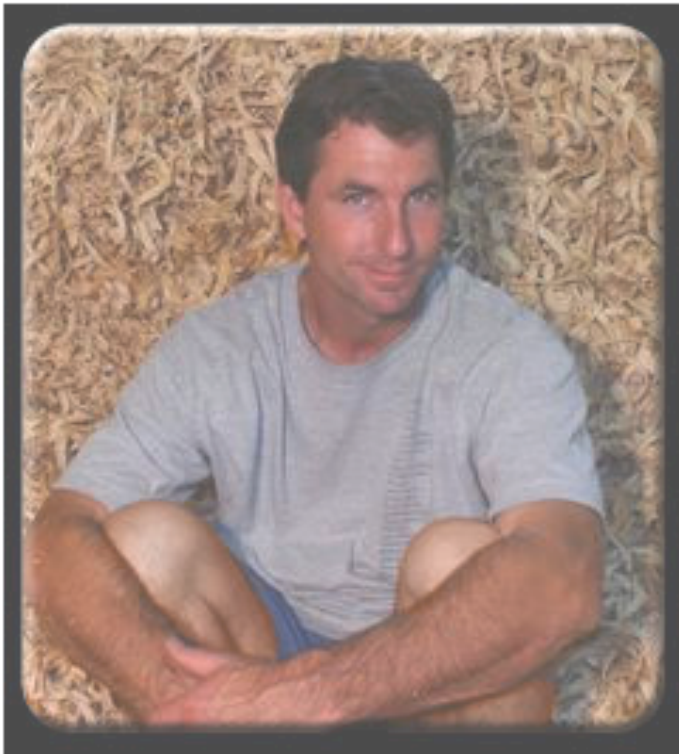
- Ken Crea announced that we have 2 new members this month and our numbers are holding steady at 300 +/-.



May Demonstration

Mike Mahoney

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.



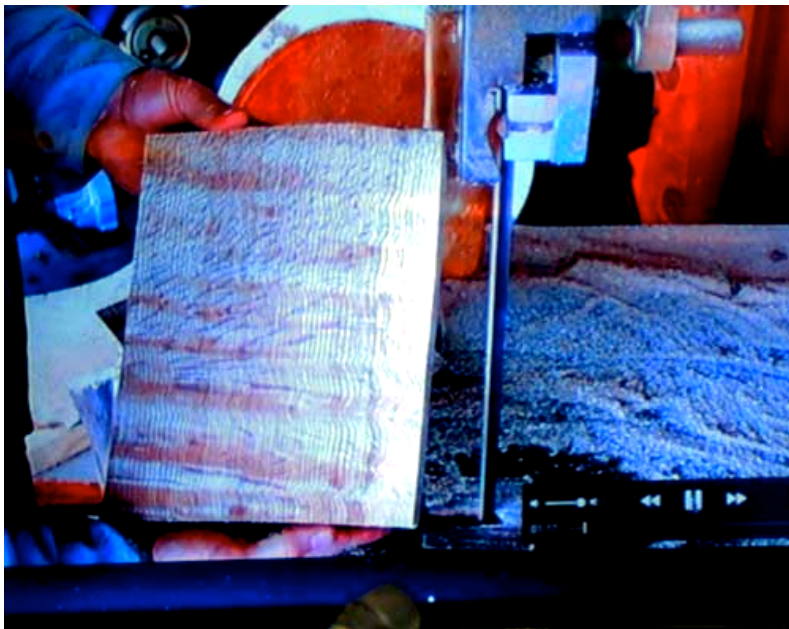
Mike Mahoney



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.

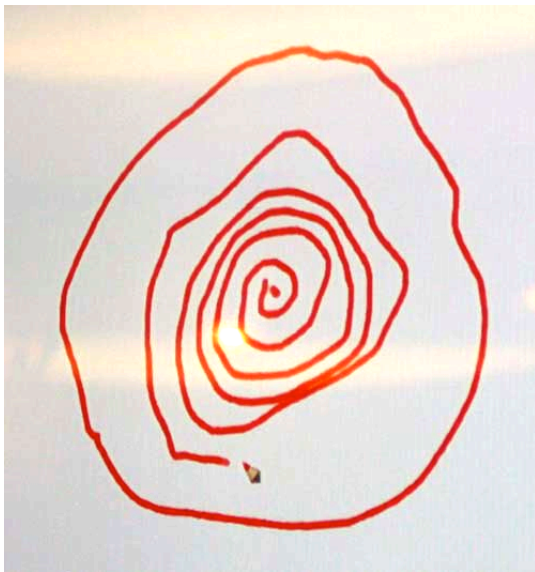
Mike Mahoney



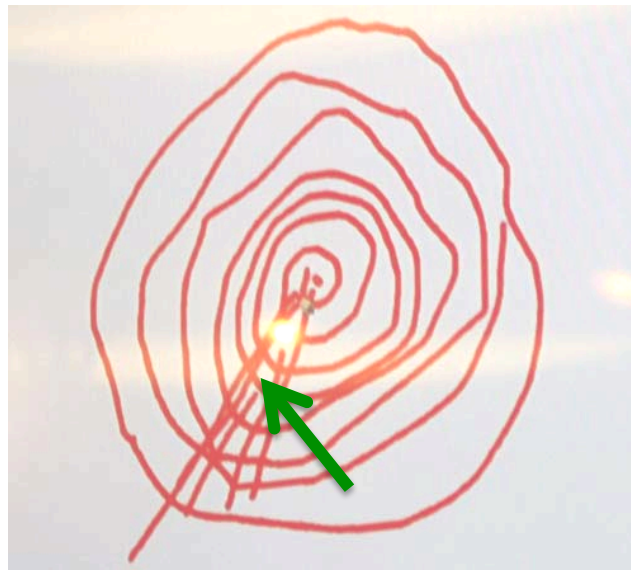
On a neighbor's property a 480 year-old oak fell in a storm. Mike cut this into 2" blanks. You're looking for the flecking from the medullary rays, he says.



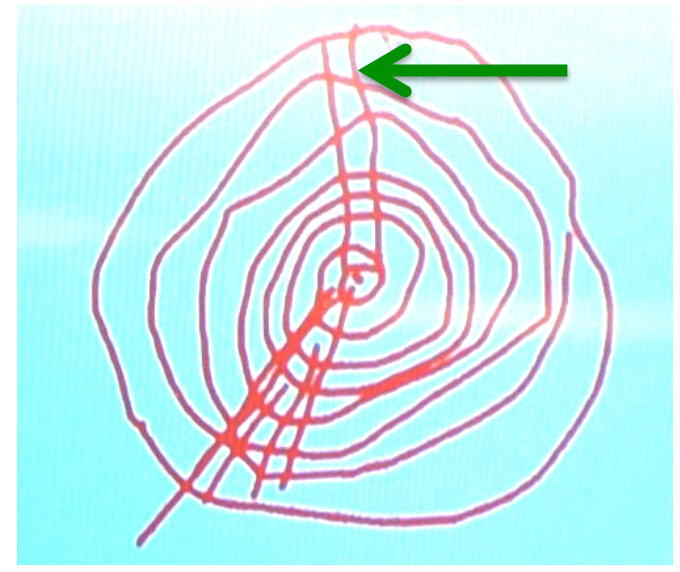
Mike did a series of drawings using the cursor on his computer to explain how he processes the oak lumber he obtains to get quarter-sawn pieces that emphasize the medullary rays



Growth rings

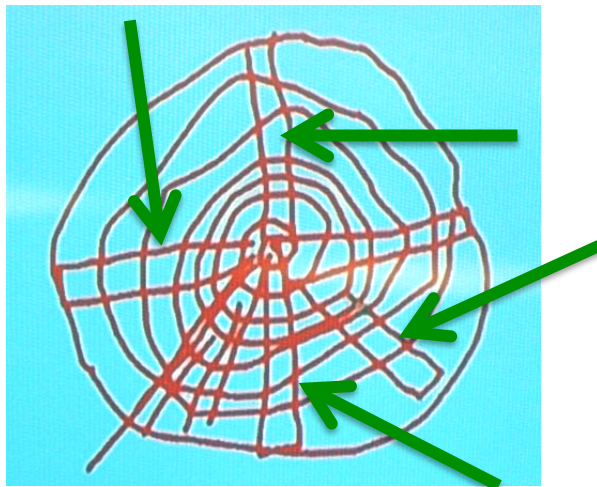


Medullary rays

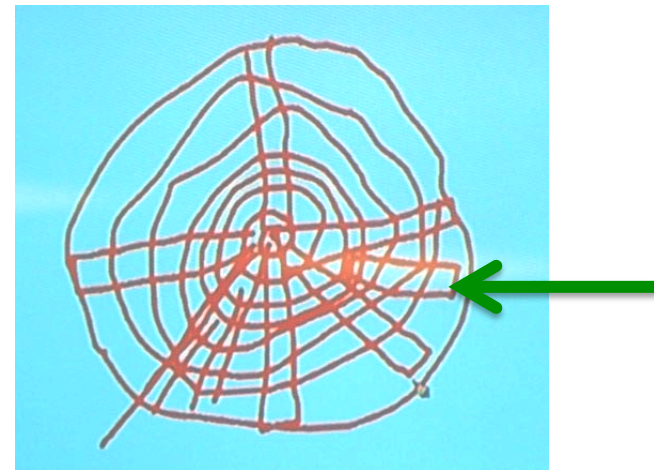


1st quarter-sawn plank

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 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.



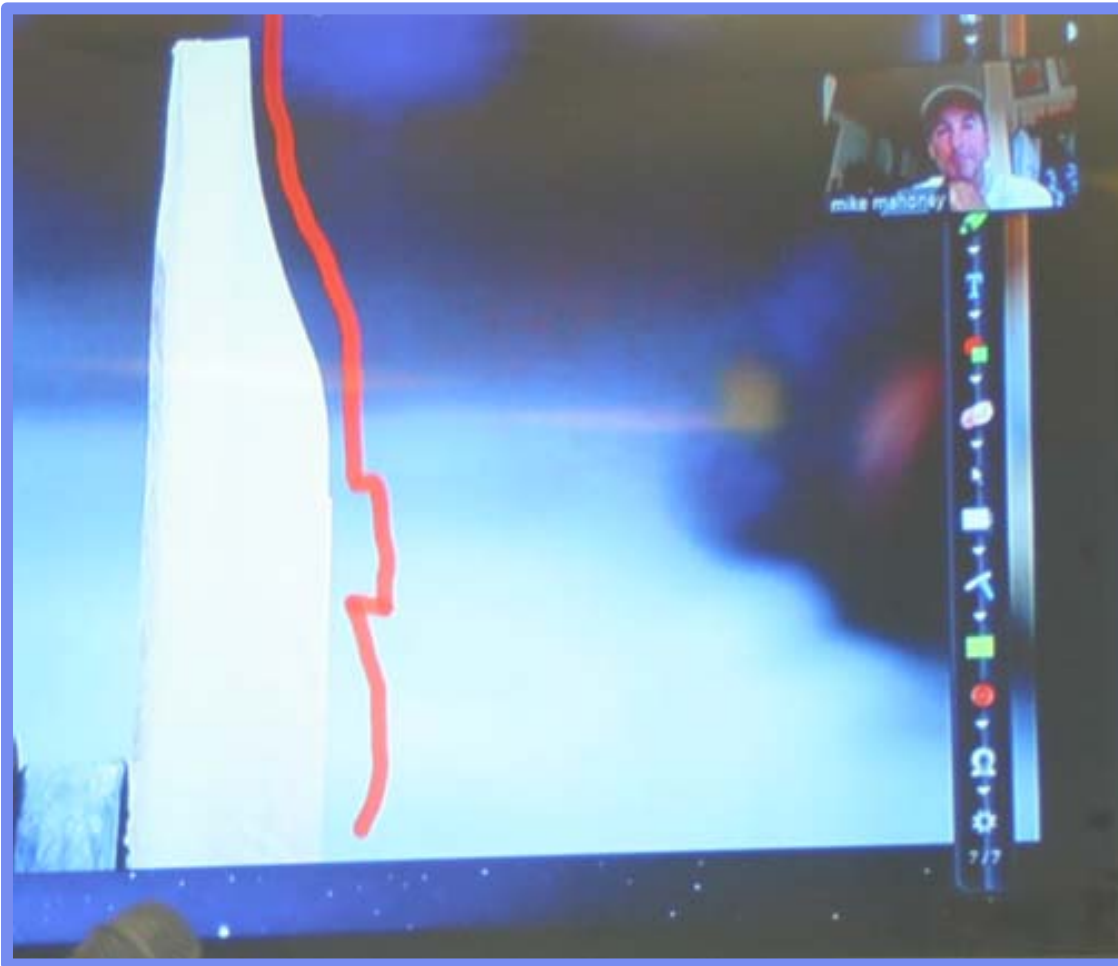
Mike is a strong believer in using the “Tree Saver” coating. He says it is essentially Elmer’s glue and will glue things together if they touch while drying. He cuts this material with 20% water. He lets the blanks dry for 90 to 120 days.

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 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.

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!

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.

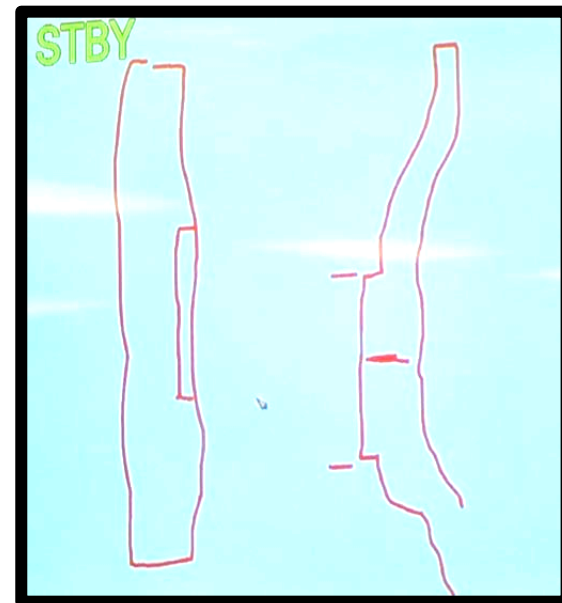
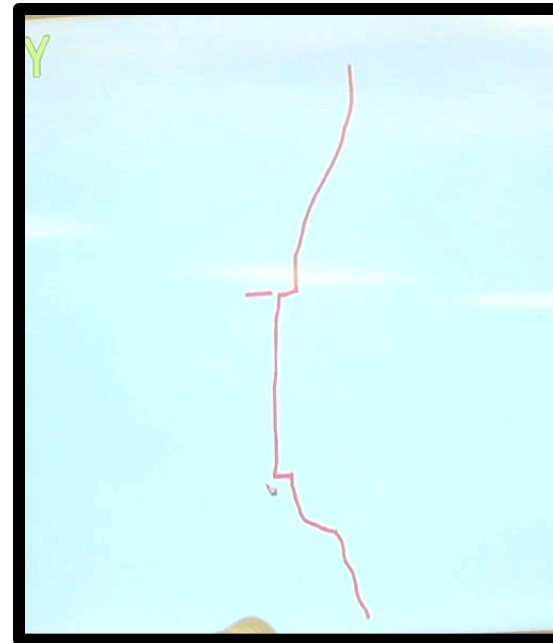
Mike prefers thicker walls rather than thin. People won't use thin pieces (even though they impress other woodturners). They think they are too fragile.

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.

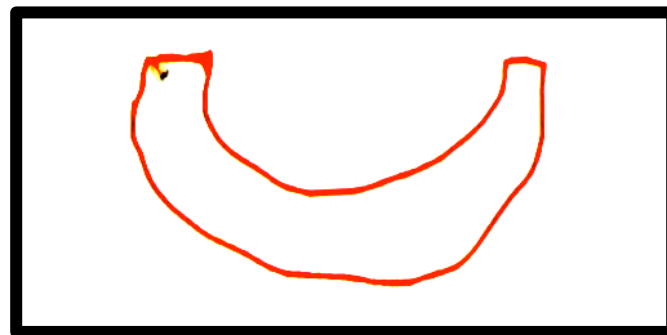


From a neighbor's fallen tree he got 70 platter blanks in a few days. He makes this process as fast as possible. He processes all his wood in the winter and never leaves his wood as logs.

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 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.

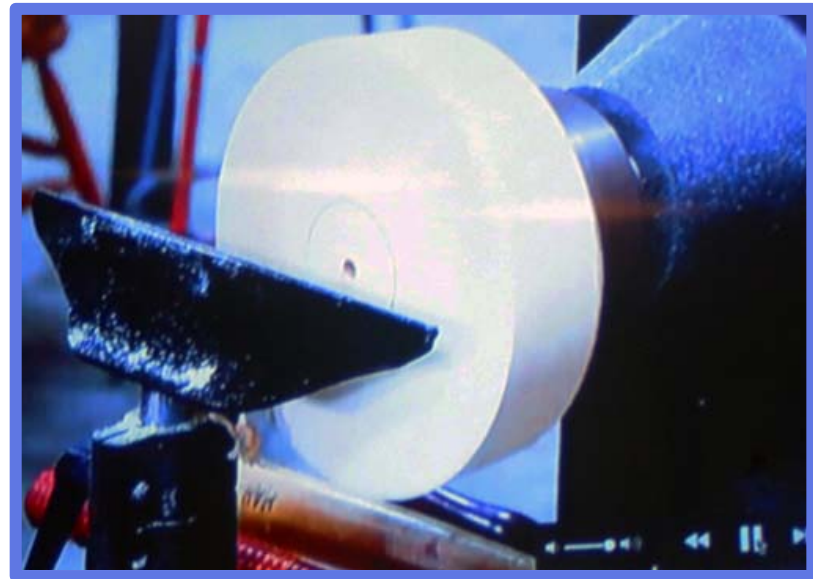


He starts with a blank 2 ½" thick and 8" in diameter. He puts it on a screw center and turns a 2 ½" to 3" tenon. Mike mounts the blank with the tenon and turns a 3" opening, 2 ¼" deep. He sands the interior to completion.

The Scandinavian Drinking Cup

Mike Mahoney

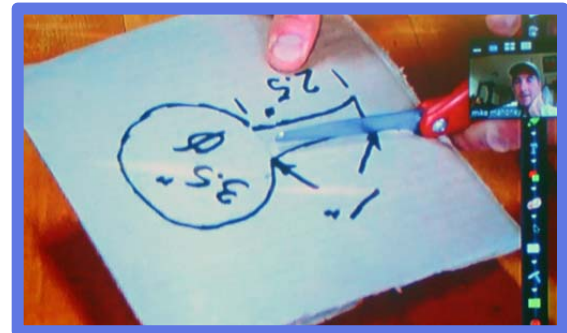
He has a template for the bandsaw to cut the external outline of the cup and the handle. He uses a spindle sander (which he made for the lathe to fit between centers) with 80 grit paper. Mike also uses a drill press mounted sander and a dremel tool to refine the shapes.



The Scandinavian Drinking Cup

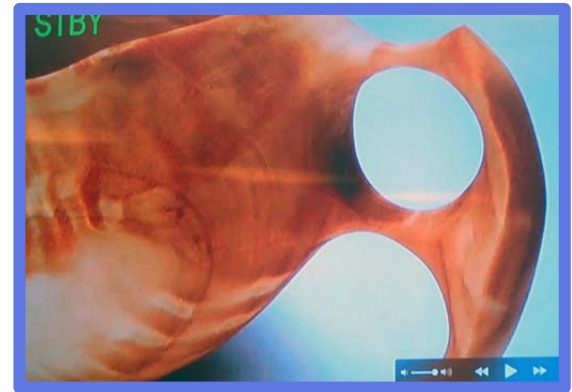
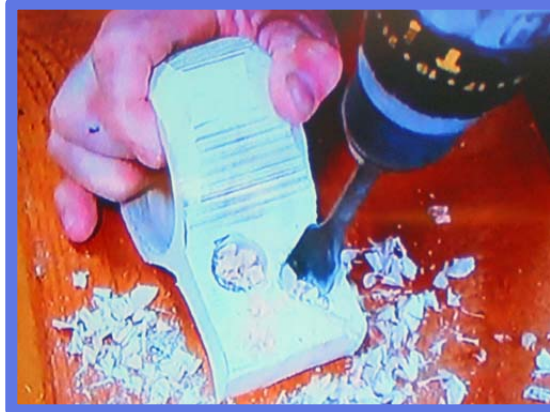
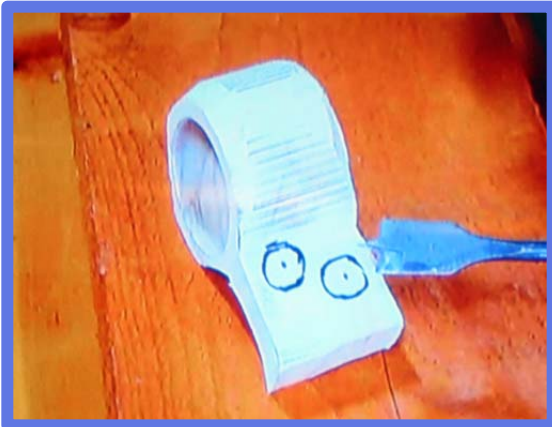
Mike makes thick finger holes and makes a small hole for a leather thong so he can attach the cup to the carabiner at his waist. It is very important to have the side grain for the strength of the handle. You can see the entire process of making the Scandinavian cup on YouTube Mike Mahoney. *Ed. note: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

Mike Mahoney



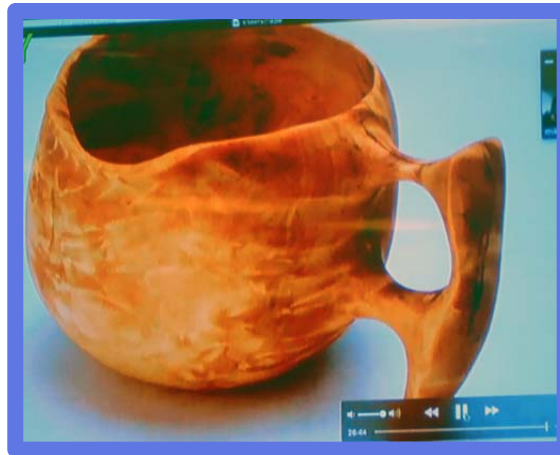
The Scandinavian Drinking Cup

Mike Mahoney



The Scandinavian Drinking Cup

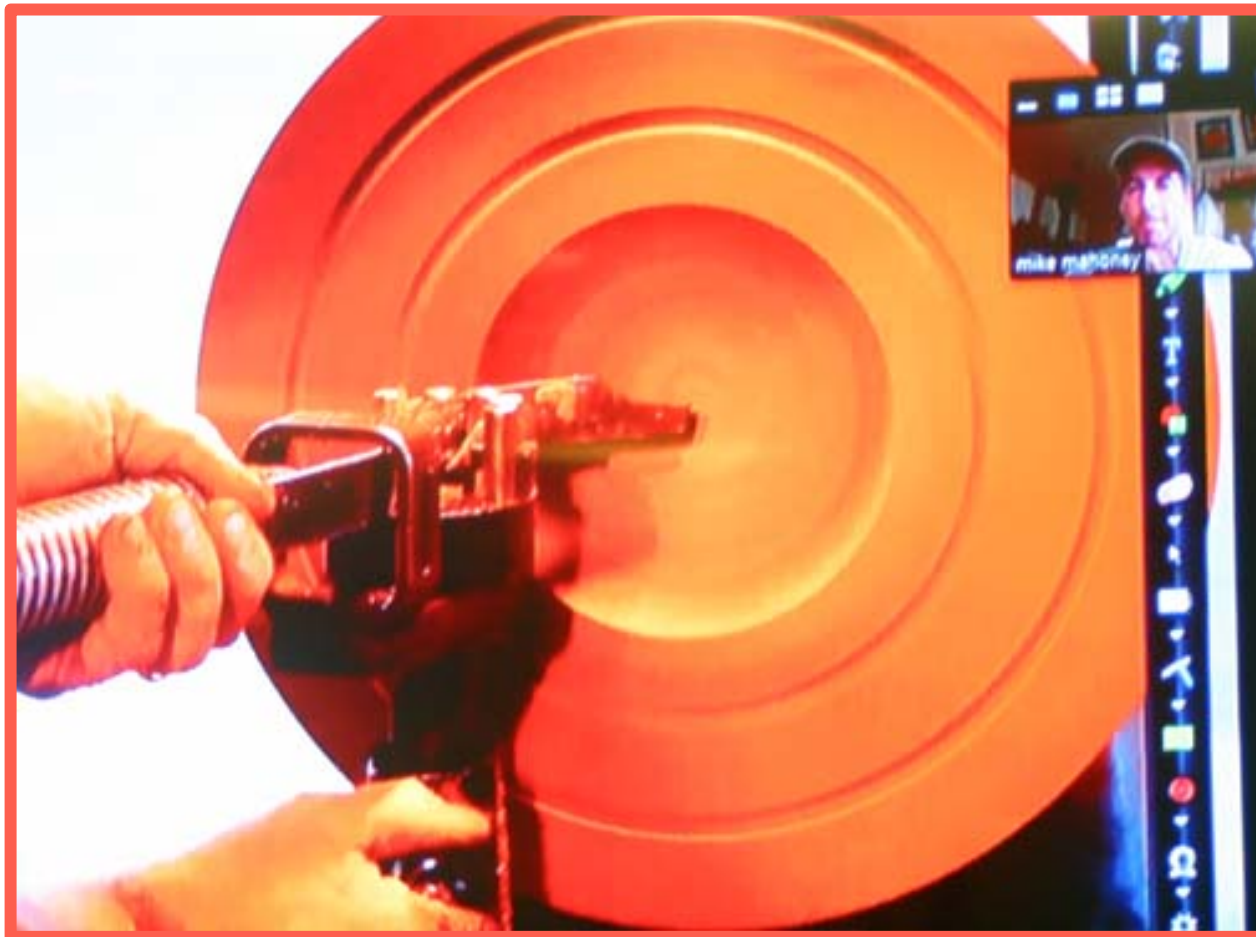
Mike Mahoney



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

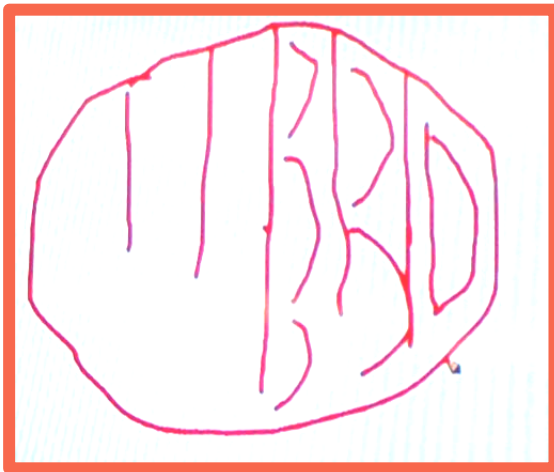
Mike Mahoney



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



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

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



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

Mike Mahoney



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.

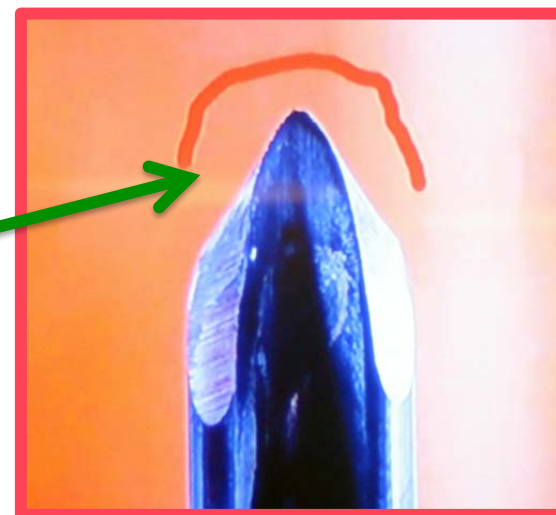
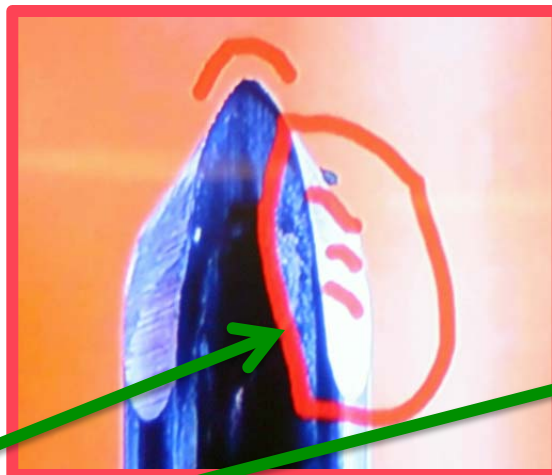
Repairing: Mike will repair a small defect with CA glue and wood dust. "A crack on the rim cannot be repaired."



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



Member Challenge - Toys, "Harry Potter wands, etc. (page 1)



1st Place Dan Larson



Member Challenge (page 2)



2nd Place Ken Hallberg



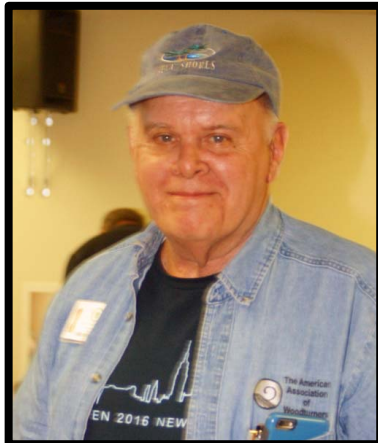
3rd Place John Chance



4th Place Steve Mages



5th Place Ken Gustafson



6th Place Lee Tourtelotte



7th Place Greg Just



8th Place Richard
Messer



9th Place Reid
Zimmerman



10th Place Eric
Koslowski



Welcome New Members!

Joe Schwartz
Stillwater

Natalie Broshar
Mendota Heights



Next Meeting

June 2, 2018 - Saturday morning 9 am

Location: Houck Machine Co.

12811 16th Ave N Plymouth Mn 55441

DONUTS

Demonstration:

Greg Just: How to make a wood encased travel mug.

- **How to cut glue up and turn staved segments.**
- **Turning the cylindrical tapered hollow form and fitting the parts.**

Member Challenge:

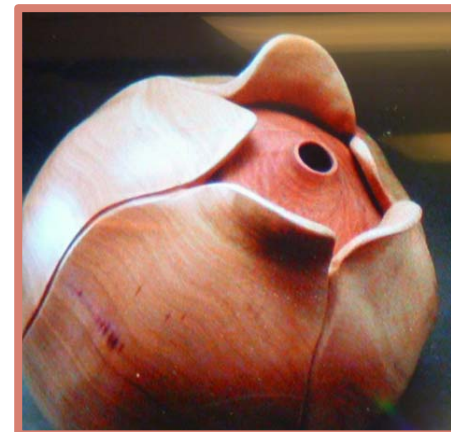
Lidded Boxes



Trent Bosch visits MWA



The dynamic and outstanding woodturner from Ft. Collins, CO, Trent Bosch, spent the weekend of April 20, 21 and 22 with the Minnesota WoodTurners Association. He began the Saturday demonstration with the technique he calls “Vessel of Illusion”.





Mike Hunter, Jeff Luedloff & Linda Ferber ready for demo



Everything laid out for the demo



Lee Tourtelotte asks Trent some questions before demo begins

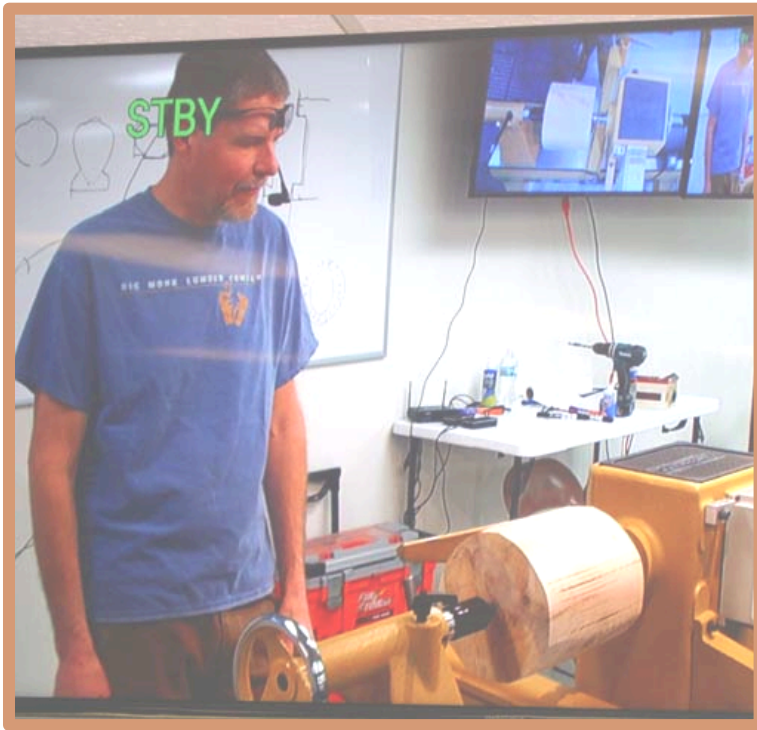


Dan Larson discusses with Trent how the day will be organized



Dan introduces our guest





Trent first mounted his blank between centers to make adjustments. He sets his own lathe on feet so the turning axis will be at his elbow height or 1-2 inches above his elbow (Trent's a tall guy). He has his grinder at the same exact height so that with his frequent sharpening he does not have to be bending his back.

Trent's safety tips:

- PAY ATTENTION**
- FACE SHIELD IS MUCH SAFER THAN SAFETY GLASSES (he uses safety glasses only for demonstrations because of the problem with audio transmission)**
- He uses a RESPIRATOR SAFETY SHIELD at his shop for all of his turning activities**





Trent prefers to stand at the end of the lathe facing the piece he is turning, so he moved the headstock of the club's PowerMatic toward the middle of the bed. He prefers a short-bed lathe for hollow forms.

***THE LIGHT IN THE
CENTER OF HIS CHEST
LOOKS LIKE A GOOD
“SUPER POWER” FOR
WOODTURNERS.***

Trent trues up all elements of the blank and if possible leaves pith remnants at the bottom of the blank.

Trent Bosch

Trent forms a tenon on the bottom of the blank. He tries to cut on the side grain – if he is getting dust rather than shavings he is cutting incorrectly. He cuts the diameter of the tenon first.

Points regarding the tenon:

If the diameter is too large and the chuck jaws are too open the result will be only 8 points of contact between the chuck and the wood – this is inadequate and dangerous.

The tenon should match the jaws when they are almost completely closed.

The tenon should be short enough so that the piece will have complete contact with the base of the chuck. The shape should match the shape of the jaws, straight or dovetail.

Finish the tenon and the joint with the base of the piece using the SPINDLE gouge, not the bowl gouge. You cannot make the straight, right angles needed with the bowl gouge.



Trent Bosch



Creating the Vessel of Illusion, Trent uses a 5/8 swept back bowl gouge. He starts at a slow speed, 600 – 1000 rpm.

Trent tucks the entire handle into his body. He takes little steps with light cuts. He doesn't want the tool to bounce. Trent takes his time.

When shaping the piece to be hollowed, use the chuck PLUS the tailstock as long as possible, until the tailstock is in the way.





- Ride the bevel for stability – depending on the cut you can ride more or less of the bevel.
- For stability, leave enough wood at the base as long as possible.
- Backdrops, either light or dark, help with making the shapes.
- Draw onto the base your plan to cut into the base for the final shape.

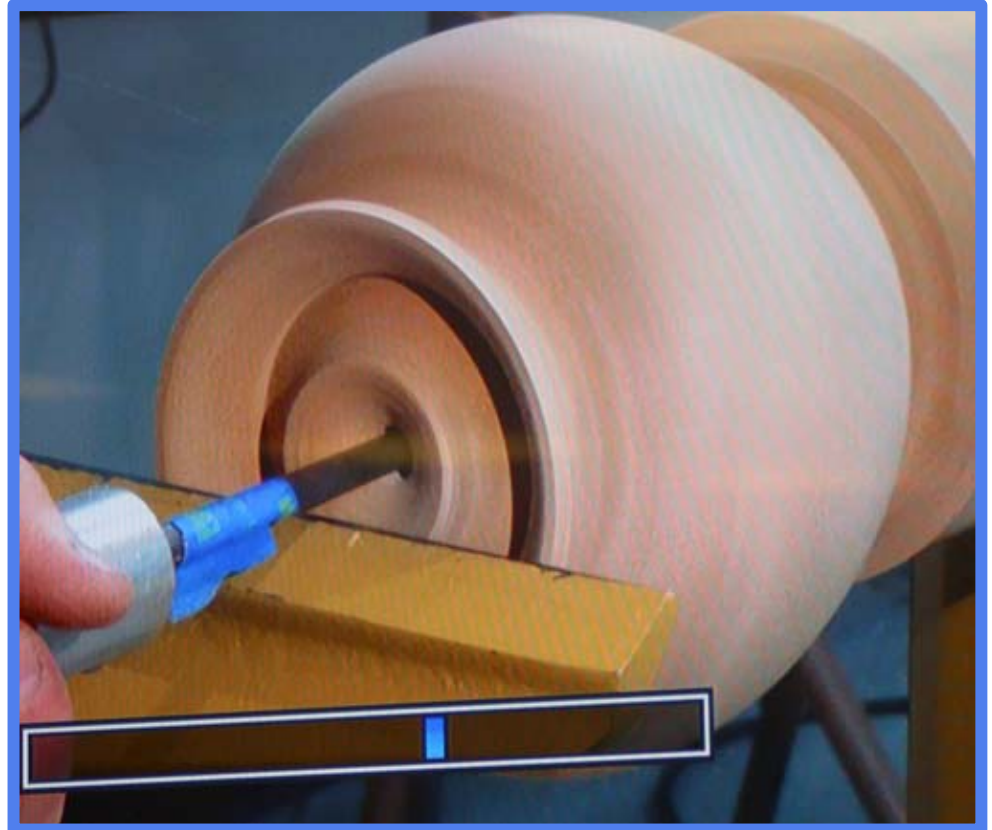


Trent uses a sharp spindle gouge with a more acute angle than normal to get into tight spaces at the mouth of the hollow form.

Hollowing:

Form a deep, sharp “V” with the spindle gouge at the center point where you will begin hollowing. Drill to depth. Trent uses a “gun drill” with a hollow center attached to his air compressor to remove the chips. This makes it very fast as the gun drill can be used from first penetration to the final depth without withdrawing it to clear the chips. He generally uses his stabilizer so there is no torque while drilling to depth.

A forstner bit can replace the steps with the spindle gouge and the gun drill.



For the Vessel of Illusion, Trent makes a flared collar around wood that is surrounding the central hole

“Don’t compensate for skill with speed.”

Start the hollowing with a straight tool. This can be used with or without the stabilizer. The cuts closest to the wall should be done with a swan neck tool.



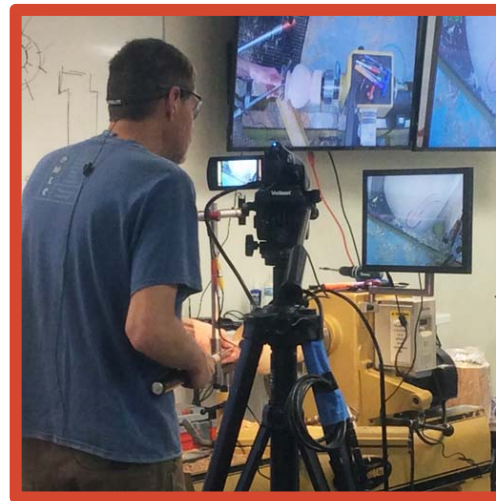
Trent has developed a stabilizer for hollowing. Several people at the demo commented that of all the “gadgets” for helping to stabilize the hollowing tools deep in the hollow form available to woodturners, they thought this was the best and most convenient.



Trent's Visualization System

Trent Bosch

Trent's visualization system mates with his stabilizer. It includes the laser system and a mountable screen.



Following the tip of the tool on the screen is like having a real-time x-ray inside the hollow form

Trent draws with a marker on the screen where the tip of the hollowing tool is. He then measures and marks the thickness he wants around the tip of the tool.



Members getting a closer look at the stabilizing and visualization systems at the break

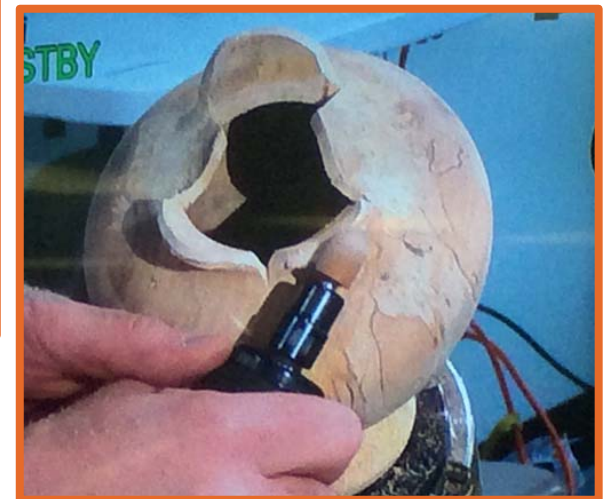
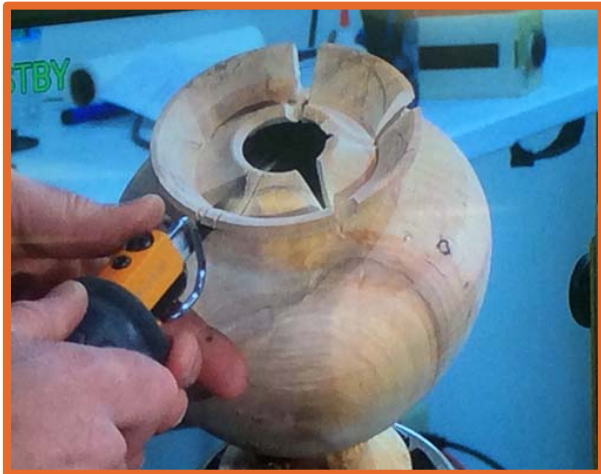


Use a radius scraper for smoothing the inside of the hollow form. Keep the tool rest away from the bend in the swan neck tool, on the straight part of the shaft. Blend the side to the bottom to get rid of the mass.



Carving

Trent lays out the “petals” with a pencil. Always use an ODD NUMBER of petals, for instance 5 petals, 3 on the outer lip, 2 on the inner lip. Trent does the first sawing with a mini sawsall driven by air (he uses one made by RIGID). Saw just to the bottom of the “v” markings in the layout of the petals.



Trent then uses the die grinder with roughing burs by Saber Tooth Bur, large then small. The next step is to use an air driven reciprocating carver to cut grooves where the penciled junctions of the petals were carried down the side of the hollow form. He next uses a big grinder next to the grooves to “raise” the groove. Both machine and hand sanding are used to smooth all of the surfaces of the petals.

Insert

The insert is placed into the vessel when the vessel is totally dry and finished, probably after 3-4 months.

Trent uses dry wood of a different color from the hollow form to form the INSERT. He orients the grain so that when he boils the thin insert he can bend it to get it inside the hollow form.



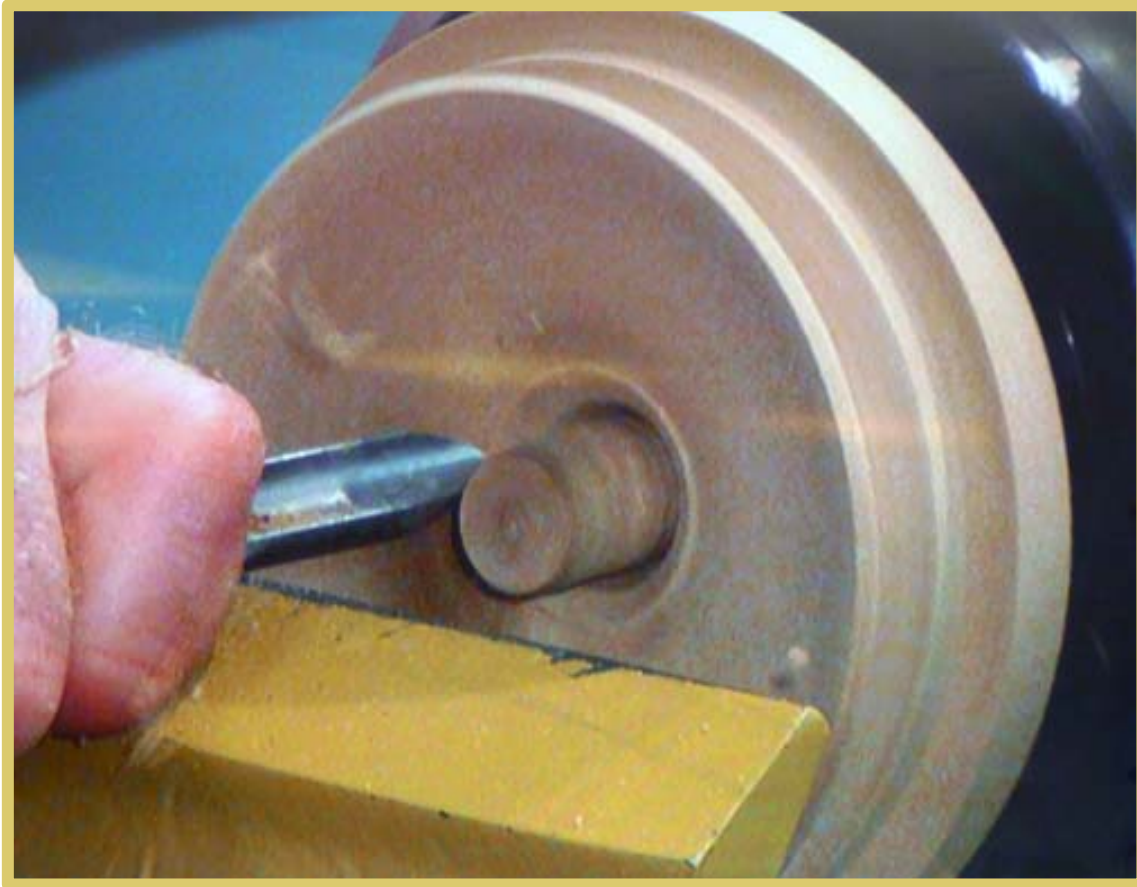
Shaping the insert

Trent holds the insert piece tightly between the closed jaws of the chuck and the point of the tailstock to round the insert.

The diameter is $\frac{1}{2}$ " larger than the largest diameter of the opening of the Vessel of Illusion. He hollows the center slightly, then parts it off and finishes the insert.

Trent reverse turns the insert with a jam chuck. He aims to have the thickness of the insert $1/8''$ to $1/16''$. He finishes the insert and then boils it to soften it.

Shaping the insert





Vessel of Illusion with boiled insert held in place for gluing with inflated balloon

Fastening the insert to the vessel:

Trent uses epoxy mixed with less hardener than usual and glues around the edge of the contact between the vessel and the insert.

The insert is held tightly to the inside of the vessel by inserting a balloon and inflating it. This is the best “clamp”.

The balloon is not tied. The neck of the balloon is twisted and tucked under so it can be re-inflated. He usually re-inflates after 3-4 days. With less hardener, the epoxy takes a long time to harden and will never totally set so there is a little flexibility between the vessel and the insert.



The attendees found Trent to be a very engaging demonstrator



Platter

Mount with screw center and true at a fairly low speed, about 600 rpm. Trent uses a left-handed cut to keep out of the way of the chips. Start on the bottom center.



Trent likes a 60 degree angle for his bowl gouges. He claims it is the “do everything angle for bowl gouges”.

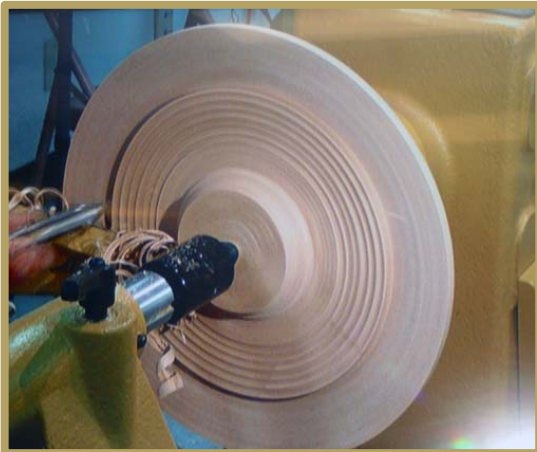
Trent puts a “detail groove” at the junction of the bowl and platter areas on the bottom of the platter.

Problem with tear-out of fibers still torn from early shaping: go a little deeper with shear scraping and take your time.

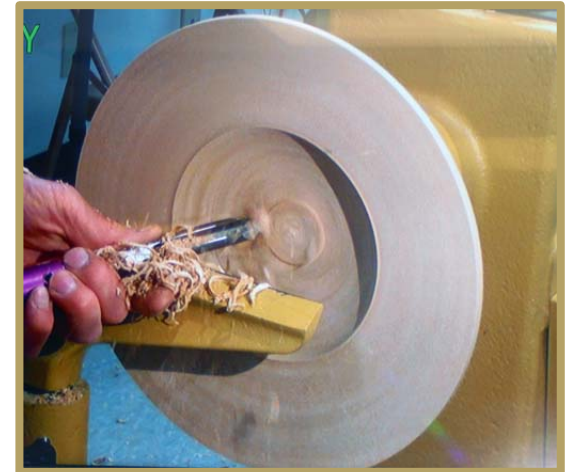
Trent Bosch



Flip and reverse in the chuck. Bring the tailstock up long enough to get rough areas out and the shape determined.

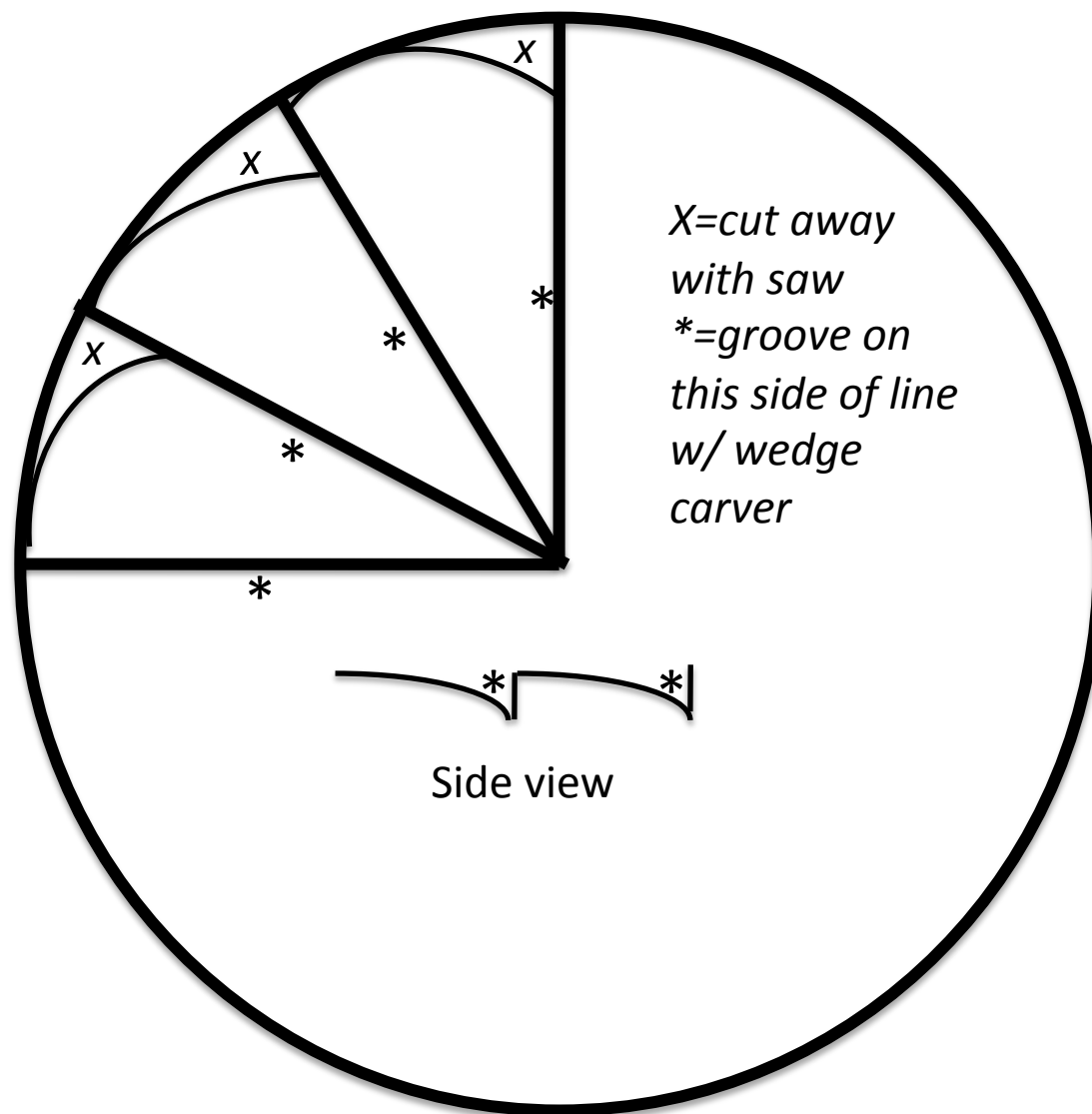


Get the outside of the rim “just right” before moving to the center; the rim should be finished before moving to the bowl.



Making the bowl. Trent finishes with his “clean cut tool.” This has a steep, 65-70 degree angle. He uses this with the flute straight up. There is a small sweet spot and the tool can catch.





Carving the platter:
Trent splits the platter
into quarters and the
quarters into thirds.

X is removed
* Is grooved

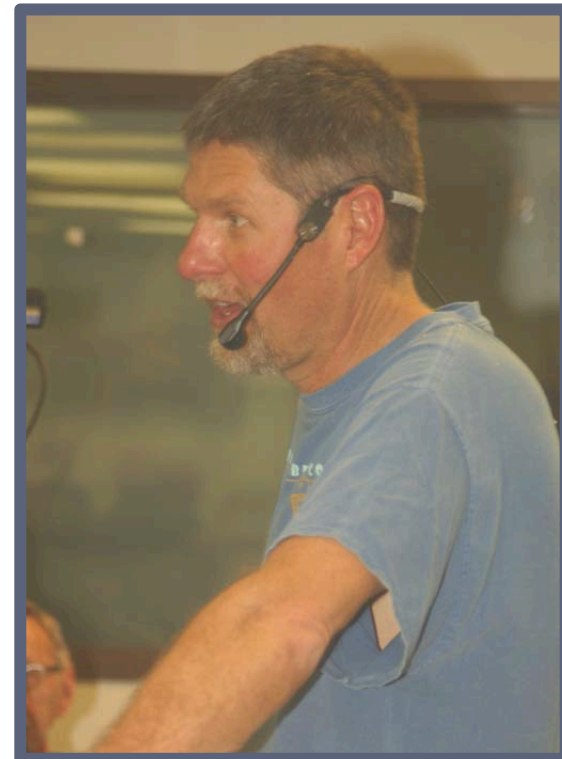


Trent does mostly
free-hand sharpening

Trent's Tips for sharpening:

1. Light touch
2. Hold jig handle tightly into the jig pocket
3. Keep the tip of the tool in the center of the wheel

Thank you, Trent. Having you here for 2 hands-on classes and the all-day demonstration was an honor, a pleasure and a great educational experience in woodturning.



Area & Regional Meetings & Gatherings

•Hamburger Club

We generally meet the Wednesday or Thursday of the week following the club meetings. Our May meeting will be Wednesday, May 16. Keep an eye out for the June meeting. 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

Lake Johanna Sub Group

This is a new sub group being organized by Gordon Fay. Members interested in meeting other turners from our club in an informal setting in Arden Hills, the address is [3355 Lake Johanna Blvd, Arden Hills MN](#) at the big white house on the corner of Stowe (enter from Stowe Ave). The next meeting will be Tues. May 15 from 1-3 PM.

Please bring something you've turned for show and tell.



Area & Regional Meetings & Gatherings

PLYMOUTH AREA SMALL GROUP

Next Meeting: Wednesday May 16,
7pm

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

Steve Mages [952-544-5286](#)

The usual sharing of our treasures
and discussion. In addition, Mike
Hunter is going to join us and will
have a challenge for us.



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



Area & Regional Meetings & Gatherings

SE METRO SUB GROUP

It's time for the May SE Metro sub group meeting!

Location: Denali Woodworks ..This is a new business recently opened, owned by Jason Skagen.
Check website..DenaliWoodworks.com

Address: [1275 Frontage Rd. S Hastings MN](#) (behind MGM liquor)

Date and Time: Friday May 25th 10-12

We will have lunch at Wyatts (bar and grill) after the meeting if you would like to join us. Only a block away.

Agenda: let's make this a show and tell event
also any turning related items for sale
wood exchange in parking lot

Note: Jason is letting us use his future show room space, which is currently a nice big open area - please bring small tables and a chair if you need.

Rsvp: to Jim at Woodmanmn@aol.com

(let me know if you will attend lunch too)

Remember to bring: Name tags..tables..chair..\$\$ for lunch..wood..lots of show and tell items

We need Hosts for the upcoming months! (I can't plan everything) Jim Jacobs



MWA Future Classes

SEE WEBSITE “CALENDAR” or “Events & Classes” on the Home Page for details of classes

- Jim Jacobs will present 2 classes on the skew, scheduled for Sat May 12th. One class at 9 – 12, and a second class from 1 -4, (a repeat of the first).

You can sign up for am or pm and get the same class. Details will be posted on the website soon.

- Members who sign up should e-mail Jim for his handout info, which he wants them to read BEFORE the class (woodmanmn@aol.com)

- Class attendees should bring whatever skew they have. Jim will have sharp skews available to try and, and if you like it, buy for \$55.00.

- Do you break into a cold sweat when you hear the word "skew"?
- Do you have a death grip on your skew?
- Do you clench your teeth when using the skew?
- It's time to take Jim's skew class!
- Students will learn what causes catches and how to prevent them
- How to properly sharpen the skew and present it to the wood
- 7 different cuts which are done with the skew
- With practice ..you too, will love your skew!



MWA Future Classes

Tool Sharpening! Have you taken advantage of our free hands on class? All *members* will receive *one free sharpening class*. Every member needs to have a basic understanding of tool sharpening to make woodturning an enjoyable hobby.

If you are registering for this class, please open all seven downloads listed below, print and bring the printouts to class.

Date: Tues. May 29th 2018

Time: 6 PM to 9 PM

Where: 9625 Washburn Ave. N. Brooklyn Park, MN

Instructor: Neil Robinette 763-639-1085

Cost: One free sharpening class per *member*. \$ 20.00 for additional classes. Classes are open to MWA *members*, non members fee is \$20.

Required: Face mask and safety glasses are required!

Please register at: mwaclassreg@gmail.com and include the class name on the subject line.



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 the scope of our classes beyond our normal bowl and bowl variation classes.



Editor's Notes

- The on-line demonstration by Mike Mahoney was the second we've had in the last couple of months. This is a trend for future professional demonstrations. The professional does not have to take the time to travel and stay at the location; the club can save money on top-notch demonstrations. Please let President Rick Auge know how you feel about the on-line professional demonstrations. rauge2003@gmail.com
- This was the first month since last August, my second month as editor, that we have not had a Member Profile. Things were a little crazy for me this month and Mike Mahoney's demo and Trent Bosch's visit took longer to prepare than most segments for the newsletter. My goal is to have a Profile every month, but it's a goal, not a promise.
- Please give me any comments for improvements or additions to the newsletter

Mike Rohrer, Editor mdrprof@gmail.com

