

MINNESOTA WOODTURNER'S NEWS

September 1993

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**Membership Application and Renewal**  
**Minnesota Woodturners Association**

\_\_\_\_\_  
Name (Please print)

\_\_\_\_\_  
phone

\_\_\_\_\_  
Address

\_\_\_\_\_  
Zip code

Mail to:

Dues are \$15 yearly (starting in Jan.)

MN Woodturners Assoc

but \$10 for new members joining after July 1.

c/o Hal Malmlov

Please check: Amount Enclosed \_\_\_\_\_.

3613 Belden Dr.

Renewing member \_\_\_\_\_. New member \_\_\_\_\_.  
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Mpls. Minn. 55418  
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**Minnesota Woodturners Association Officers**

President

Don Wattenhofer

572-1045

Vice President

Chuck Pitschka

935-0660

Treasurer

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755-3373

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MN Woodturners Association

5312 Horizon Drive

Fridley Minn. 55421



This has been a once a year show where a number of woodworking suppliers sell their wares. A number of our members have found out about us from our booths at these shows in the past. Our purpose for being at the show, is to gain exposure to woodturners who may be interested in joining our club. We are asking for about a dozen of our members to volunteer to staff our booth for several hours, this year. We hope to have two members at our booth at a time. Please call Don Wattenhoffer at 572-1045, to volunteer to spend some time staffing our booth. If you are at all available to do this, please do contact Don, for, in past years, we have not gotten enough volunteers.

We will have our Carbatec lathe at the show, so you can pass the time turning if you like. If you would not feel comfortable turning in front of others, you certainly would not have to though.

The members that volunteer to help man the booth will be given free admission to the show and the chance to show off their work. Admission to the show for anyone else is \$7.00 per day.

October 23, Saturday, 1:00 - 4:00

John Berglund will give a woodturning demonstration at his shop. For those who may not know John, he is one of our most experienced members, and makes his living as a professional woodturner.

Also at this meeting we plan to have a wood and tool swap. We have had several in the past that have been quite successful. Everybody is welcome to bring any wood, or tools (they do not have to be just woodturning tools), that they may want to try to trade or sell.

John's house is about 10 miles south of Saint Cloud, and is about a one and a half hour drive from the center of the twin cities. Directions to John's: Take I-94 north to the Clearwater exit #24. Turn left (west) and take Highway 24 about 1.8 miles to Highway 40. Turn right (northwest), and go about 1.8 miles to the stop sign at Highway 44. Turn left (southwest), and go about 1.8 miles to John's house, 15695 County Road 44. John's house is the second one past Crescent Avenue. It is a grey house with a grey garage. Bring a chair, and a jacket if it is cool. You may wish to car pool to this one! Please bring items for "show and tell".

November 9, Tuesday, 7:00 - 9:00

This meeting will feature discussion and demonstrations on "finishing" woodturnings. It will include cutting techniques to get a smooth final cut on turnings, sanding techniques, and types of finishes to apply, and how to apply them.

The meeting will be held at "Woodcraft Supply" (884-3634), 9741 Lyndale Avenue South, Bloomington Minn. This is approximately 2 miles south of I-494 and 1/4 mile east of I-35W. The store hours for that day will be 9:00 - 6:00. They will be closed from 6:00 - 7:00, and will open at 7:00 for us. They will be open for sales to us during and immediately after our meeting.

### Safety:

Right up front, we wish to remind all members and guests, that woodturning can be dangerous. Many of our members have had accidents, and injuries, of some sort, with the lathe. This is a reminder, that by attending our meetings, or using information from our meetings, you do so at you own risk.

We now will be asking everyone attending a meeting to sign a "sign in sheet and liability release", for that meeting. This will include nonmembers, and will insure that everyone attending has signed a liability release.

### Upcoming Meetings:

Note: This newsletter contains the listing for the next several months of meetings. We try to do this for your convenience, so that you may not have to miss meetings due to late notice. You may want to mark the meetings on your calendar at this time.

#### THURSDAY SEPTEMBER 30, 1993 7:00 PM

The first meeting of the season will be held at the Davlins main office/warehouse. The meeting will consist of a presentation by Davlins owner Dave Loony on the ins and outs of consignment marketing. The place we will be meeting is still set up the same as when it was a store, however the retail traffic in St. Anthony Main is now almost non exsistant. Davlins has prominent locations in Rosedale, Southdale and Burnsville Center.

The office is located in the St. Anthony Main complex at 123 S.E. Main Street. The best access and parking is between 3rd. and 4th avenues on 2nd. Street S.E. if arriving via I35W exit to north University avenue (4th St. S.E. one way) for 5 blocks to left on 4th avenue. The upper entrance to St. Anthony Main is on the south side of 2nd. Street and parking is on both sides of the street or in the parking lot across from the entrance. The davlins office is on the lower level, from the upper entrance take the stairway down all the way and walk straight out to the first major corridor and turn right down a ramp to the store front. The location is also accessible from 3rd. avenue S. bridge to central avenue on the east side of the river or via University Avenue.

#### October 8, 9, 10, Friday, Saturday, and Sunday.

Our association has agreed to have a booth at "The Woodworking Show" at the Minnesota State fairgrounds,

The management of the show has offered a free booth to our association to display and demonstrate our craft. The show will be located at the Minnesota State Fairgrounds Education Building at Snelling and Commonwealth Avenues.

The show times will be :

Friday Oct. 8, noon - 7:00 pm.

Saturday Oct. 9, 10:00 am - 6:00 pm.

Sunday Oct. 10, 10:00 am - 5:00 pm.



November 20, Saturday, 1:00 - 4:00

Mark Reschke will be demonstrating some of his unique woodturning methods. Mark is one of our professional members, who has been turning for many years. In addition to having showings at a number of galleries, for many years he has had booths at "The Renaissance Fair" and "The Uptown Art Fair".

Anyone interested in making their own lathe or tools should also come to this meeting. Mark made his own lathe, and it is of a very unique design. Many of his tools are also different than most that I have seen.

The meeting will be held at Mark's house in Mound Minnesota. It is located roughly 8 miles west, and 3 miles south, of the intersection of I-494 and Highway 12.

Directions: from I-494 go west on Highway 12 approximately 4 miles to County Road 15. Take County Road 15 west for about 5 miles as it winds its way around Lake Minnetonka into the community of Navarre ( Navarre is not shown on most maps). Go to the third stoplight, where there is a Spur gas station. Turn left (south) on that road (Interlachen road) and follow it for about 1/2 mile to a Y in it. Keep left at the Y (on Tuxedo) for about 1/2 mile to Clyde. Turn left at Clyde, go a short block to a stop sign and take a right. Go another short block and take another right on Aberdeen. Go to the top of the hill to Mark's house at 4737 Aberdeen. Mark's phone is 472-3283, just in case you get lost.

Please bring a chair, and items for show and tell, if you have any. The meeting will be in Mark's outdoor shop, so wear warm cloths if it is cool that day.

December 7, Tuesday, 7:00 - 9:00 pm.

We would like for this meeting to be a large "show and tell" session. This is the time of year when many members are making Christmas gifts on the lathe. We would like for you to bring them, show them, and talk about how you made them, before you give them away. A lot of people have said that they have really enjoyed the meetings in past years where this was done. We hope that this meeting will turn out the same.

The meeting will be held at the "Woodworking Unlimited" store at 1151 West Larpenteur Avenue, Roseville, 488-4177. This is located in the shopping center, about one block west of the corner of Larpenteur and Lexington. The store's hours for that day are 10 am to 8 pm. If you wish to shop there, please arrive before our meeting, as they will not be open for sales, after our meeting.

TUESDAY JANUARY 18, 1994

The meeting is to be held at 7:00 PM at the "Woodworking Unlimited" store in Roseville. The meeting will be in conjunction with the "Minnesota Woodworkers Guild", and will primarily consist of a

turning demonstration for the members of the guild. The demonstration will be put on by Don Wattenhofer, however we will try to keep any resulting discussion open to all participants. The primary style of turning will be architectural such as making a stair baluster and furniture components such as cabinet or chair legs.

#### Past Meeting minutes:

There has not been a newsletter since March, so the "past" meetings begin in April.

#### April 14, 1993,

Our association sponsored a demonstration by the professional woodturner, Rod Croncote. Rod was in town, selling his turnings at the American Crafts Council show at the Saint Paul civic center.

I was not able to attend the demonstration, but I have viewed the videotape of it, made for our association, by John Engstrom.

It looks like it was a very interesting demonstration.

Rod creates a variety of turnings, but specializes in large vases with very irregular tops. He turned such a vase at the demonstration. I personally find his style of vases to be very beautiful, and I hope to make some similar ones myself someday.

The irregular top is typically the outer edge of a burl.

Rod found that in order to keep the vase from looking to "top heavy", he could cut away some of the "underside" of the top. He cuts it away after that part has been turned. He uses a variety of tools to cut the excess wood away such as a bandsaw, chainsaw, grinders, and sanders.

Rather than try to describe any more, I suggest that you check out the videotape, from our library, and watch the demonstration for yourself.

#### April 24,

Members met at Don Wattenhoffer's shop to turn parts for the birdhouse that our association eventually took to this years American Association of Woodturner's national Symposium.

A very beautiful, elaborate, and large birdhouse was eventually finished by our association. Don personally took the birdhouse to the symposium.

Attached to this newsletter is a copy of an article that appeared in the "New York Times" about the birdhouses.

May 18, Tuesday

At this meeting several members demonstrated, and talked about, their threading machines, and experiences using them.

I was not able to attend this meeting, so unfortunately, I cannot say anything about it.

June 5, Saturday

We met at William Allshouse's house, and William showed us how to make, and use hooked tools.

Everyone attending the meeting made a hooked tool for themselves. We learned about the principles of grinding, heating, bending, hardening, and tempering steel, for use as tools.

Hooked tools have been around for hundreds of years, maybe thousands, and are especially useful when turning in endgrain.

Making a hooked tool, and how to harden and temper tools:

We started with a 12 inch long piece of  $3/8$  inch diameter, oil hardening "drill rod" (tool steel rod).

We ground the end  $1\frac{1}{2}$  inch of the rod to the shape of a wedge about  $1/8$  inch wide at the top, and about  $1/16$  inch wide at the bottom.



We used 4 inch, high speed angle grinders to do the grinding. They took off the steel quite fast. If we didn't have angle grinders, we could have used a regular grinding wheel setup. It would, however take much longer.

We ground very flat, and then polished, the side of the wedge that was to become the inside edge of the hooked tool.

Using an acetylene torch (we could have used several propane torches), we heated the ground portion of the rod until it was glowing orange. To do this, we first heated the rod just in back of the ground portion, where it was the full thickness of the rod, until it was red. We then moved the ground portion into the flame, until it was also red. This insures even heating of the portion that is about to be bent, and prevents the heat from dissipating out of the ground portion, into the larger, cold, full sized portion of the rod.

While heating the rod, we also heated the ends of a needle nose pliers, that we would use to bend the metal. Heating the pliers prevents the metal in the pliers from sucking the heat out of the metal of the rod, when it is bent.



With the ground portion of the rod glowing orange, we gripped the very end of it with the heated pliers, and bent the end into the desired, hooked shape.

After being bent, the heated end of the rod was immediately plunged into a five gallon bucket filled with water. It was stirred around in the water very fast, so that it would cool very fast.

This very quick cooling of the red hot metal hardens it.

In this condition, the end of the tool is very hard, and brittle (somewhat like a hacksaw blade). If the tool were used in this condition the end would quickly be broken off. The tool must therefore be tempered to retain the hardness, but remove the brittleness.

Tempering can be done in two ways. One way is to place the hardened steel in an oven at 400 degrees for 1/2 hour, then let it slowly cool.

The other way is to first sand the steel to expose clean steel. Then heat the tool very slowly starting with the full thickness portion of the tool. Then move the flame to the ground portion of the tool until the steel turns a light yellow brown color. As soon as the steel turns yellow brown, dunk it in the water bucket to cool it quickly. This tempers the tool. This is a delicate operation, in that, if the tool is heated just a few moments longer, the cutting edge of the hook will turn blue, and it will have lost its hardness. If the tool's edge loses its hardness, you will have to go through the step of hardening it all again, before it can be tempered.

We have in our library a good videotape of the whole demonstration, which includes all the steps of making the tool, and some good shots of a hooked tool in use.

#### June 19, Saturday

Two dozen of us met at John Magnuson's shop, for a day long demonstration by the well known Australian woodturner, Vic Wood.

We want to first thank John for his hospitality and generosity in hosting the meeting, and supplying the equipment.

At the end of the day, many of us agreed that it was one of the best demonstrations we had ever been to.

Vic, talked and turned continuously, all day, with only a break for lunch.

He demonstrated many techniques that I had never seen before, and made a number of types of turnings, that I had also never seen before.

I could not possibly list all that we saw; it was so extensive. Luckily, Vic allowed us to videotape his demonstration. John Engstrom and I taped it, and so we will have copies of it in our club's library. The tape is nearly four hours long.

I will list just a few of the things that I did write down:

- Vic does a lot of "faceplate" turning, but still has the tailstock up against the wood as often as he can. He does this primarily to reduce vibration in the wood, so he can get cleaner cuts. He often uses a "plug" of wood between the workpiece and the tailcenter. The "plug" is simply a dowel of wood about one inch in diameter, and a couple of inches long. One end fits into the tailcenter, and the other end has a small piece of leather glued to it. The leather looked like it came from an old belt, and was about 1/8 inch thick, and also about one inch in diameter. The leather provided friction between the workpiece and the plug, but did not damage the surface of the workpiece.

- Also, to reduce vibration, Vic tried to keep the tool, close to the center support of the tool rest. He also favors big, heavy tool rests, for reducing vibration.

- To allow the tool to move smoothly along the tool rest, he files, and sands it, as smooth as he can get it.

- When finish sanding the object, Vic raises the grain of the wood, so it can be sanded. If this is not done, it may raise slightly when the finish is applied (or later), and the surface will not be smooth. Vic raises the grain by wiping on a thin layer of denatured alcohol. If it is let to sit for a while, it will evaporate, and the piece can then be sanded. Or, if you do not want to wait, a flame can be held near the object, and a flashing flame will instantly burn off the vapors. The flash will not damage the wood, but there are some dangers to doing this. Precautions to take are:

1. Don't have anything burnable nearby.
2. Make sure the container that held the alcohol has been sealed. There have been cases of open containers exploding when burning vapors traveled back into the container.
3. Don't have the rag that applied the alcohol nearby.
4. Don't have the hand that held the rag, nearby. Don't apply the flame with that hand.
5. The flashing flame is not always visible. Give it time to go out before getting near the workpiece.

Vic uses Watco Danish oil for a finish on most of his works. He applies it with a brush, lets it sit about 20 minutes, then wipes the excess off. He does this once a day for several days.

He pours a cup or two of the Watco oil, from its original container, into a small coffee can, with a cover. He puts the brush right in the can, and puts the top on. That way he does not have to clean the brush between uses.



Over time, the Watco oil, in the original container, will gel up, if there is much air in it. To reduce the air volume, in a partially used container, Vic pours in marbles, to fill it up.

Vic often applies a wax over the oil finish. He said that "Renaissance" makes a wax that is resistant to spotting caused by water.

Vic used hot melt glue to hold a partially turned piece, on a waste block, so he could turn its opposite side. Before applying the glue to the piece, he coated the piece with Watco oil. Later, to remove the piece, he just pulled it apart with his hands. The glue stuck to the waste block, but came off of the piece, because of the oil coating. A little glue did stick to the piece. He removed that by applying some more Watco oil, and rubbing it with a rag. The amount of hot melt glue he used had been fairly small, four globs about the size of a quarter, to hold a workpiece a foot in diameter, and several inches thick.

A very interesting turning that he made, was a hollow disc, about 6 inches in diameter, and about two inches thick. The disc was shaped something like a flying saucer. It had a hole in the center of one end, about a half of an inch in diameter. Inside the disc was a quarter, which you could rattle around, and see through the hole.

He made the piece in such a way, as to disguise the way he got the quarter inside the small hole. It was a real interesting piece, and it really caused people to look at it and wonder how he did it.

Making it, it turned out, was a lot of work. I have drawn up the steps he did, and attached them to this newsletter.

Several of us talked about the steps after, and figured that there might be some ways of simplifying the processes. Hopefully, some of us will actually give it a try, and find out.

To add contrast to pieces turned from light colored woods, such as maple, Vic will burn the surface of the wood till it is black. He burns the wood with a propane torch. After burning it, he brushes the surface lightly, with a soft brush, to remove loose ash. He then applies some black, liquid shoe polish to the surface. The shoe polish further blackens the wood, and seals the burned surface. The shoe polish he uses is sold by "kiwi", and is called "skuf stuff". He has found that some other types of shoe polish may bleed into the wood, and adjoining areas.

After making the wood black, he does more turning on the piece, cutting cleanly adjacent to the black areas. There is then a sharp contrast of light wood, and black, next to each other.

Vic cuts a lot with the side of a straight scraper, rather than the front. He gets very clean cuts, requiring very little sanding. The cuts are "finish cuts", and do not remove much wood.

Sharpening the tool many times, produces a shape of tool that looks a bit different, but is similar to a scraper, pointed sideways.

Like many of us, Vic found that the nozzles of superglue bottles tend to glue themselves shut after repeated use. To reduce the likelihood of this, Vic only puts the cap back on the bottle at the end of the day. Between uses, he just lets it stand uncovered. He has found that glue in the tip will drain back down, into the bottle, and not solidify. The tiny bit of air that can get into the bottle through the opening, apparently does not cause the glue in the bottle to solidify.

Vic has made thousands of the type of pocket pens that twist in the middle to expose the writing point. These are the type of pens that "Craft Supplies" sells the "hardware" (inserts) for. The inserts cost about \$1.50 for each pen.

A number of the steps that he uses to make the pens, were different than those that members of our club have used. Some of them were:

1. He uses tightbond 2 glue to glue the wood to the metal tube, instead of superglue.
2. He roughs up the surface of the metal tubes by slipping them over a nail, and holding them at an angle, against a belt sander. In just a moment they are thoroughly sanded.
3. To keep glue out of the tube, he sticks the tube into an apple or a potato first. He sticks it in the apple about 1/2 inch, and bends it to the side, so that a little plug of apple is broken off, and stuck inside the tube.
4. He coats the tube with glue and sticks it into the wood. The apple plug keeps the glue from going into the tube.
5. He then pokes a nail through the tube to pop out the apple plug.
6. After the glue has set, he squares up the end of the wood very easily with an end mill. The end mill is a common machinists cutting bit that looks something like a spur center, except it has a hole where the point is. The hole should be the same size as the holes in the pen tubes. I believe that the size is 1/4 inch. The end mill can be attached to a phillips screwdriver. The pen tube and wood is slipped onto the screwdriver until it contacts the end mill. A couple of turns of the screwdriver, and the end is square. Vic thought that "Craft Supplies" may now be selling such cutters for under \$10.00.
7. For mass production work, the end mill could be attached to a rod which is held in a jacobs chuck, on a lathe or drill press.

Vic also demonstrated a fairly simple vacuum suction system that he uses. It could hold a fairly large turning, and could be made fairly easily. Close ups of it are on the videotape of the demonstration, as is, much else.

#### Next Newsletter:

The next newsletter will probably not come out until late next January.

#### Future meeting subjects:

If you have any ideas for subjects for future meetings, please talk to one of the officers about them. This is very very very important to us. The members in our association have some very diverse experience levels, and interests. The only way to plan meetings that may be of interest to you, is for you to say what you would like to see.

Do you do something that you could show, or demonstrate, for us at a meeting ? If you think you might, please come forward and volunteer to do so.

#### Classified adds:

Any member wanting to place an add, (free to members) send the pertinent information to me, Paul Kachelmyer, at 558 Farrell st. Maplewood Minn. 55119. I will try to get it in the next newsletter.

#### Library: Videotapes and Magazines

Our lending library has been very heavily used this last year. Please note that there are several items that have been checked out, but have not been returned. If you have checked out something, please return it at the first meeting in September, or mail it to Don Morcomb, before then.

Just a reminder that our lending policy is that every item checked out at a meeting, should be returned at the next scheduled meeting. If you cannot attend the next meeting you are asked to mail the item to Don before that meeting.

#### Meeting Cancellations:

If bad weather occurs on the day of a meeting, you can assume that the meeting will be canceled. We will try to inform the "person, place or store" where the meeting was scheduled, of the cancellation, during the day, just in case you want to call them to confirm it.

#### Need help with the basics ?

Willie Allshouse, 755-3373, Ron Krietemeyer, 739-8410 and I, Paul Kachelmyer 738-3940, have all offered, that if any club member needs a little help learning some woodturning basics, that we would be happy to help you. Feel free to call us.



The following was written by Don Wattenhoffer, about his trip to this years AAW symposium:

#### HIGH LIGHTS OF THE 1993 NATIONAL SYMPOSIUM AT SUNY PURCHASE

1. I arrived at the Westchester county airport on Thursday evening along with Dave & Ruth Waterbury. The driver dropped me off at the campus housing, which was only about a five minute drive from the airport, and took Dave and Ruth to the Stouffers hotel. The campus housing was located within walking distance of all the activity locations except for the Saturday Banquet. The instant gallery had a building all to it self near the class room buildings.

2. The time remaining of Thursday evening was used up registering, placing my turnings in the instant gallery, checking out the birdhouse installation and getting familiar with the campus layout.

3. The MINNESOTA WOODTURNERS ASSOCIATION birdhouse is located in the primary frontal position in a three pole triangle. The MWA entry is the largest of the houses and probably the most intricate. The MWA house shares the front pole with four other houses. The pole to the left rear has seven houses and the pole to the right rear has six houses. The houses were not marked as to the chapter that made them, but hopefully the journal will name them.

#### 4. Friday:

- \* The first thing in the morning everyone met in an auditorium for opening remarks by Alan Lacer and Bonnie Klien and a brief introduction to all of the demonstrators.

- \* The first rotation I went and viewed the slide presentation by Vic Wood, which included many slides of other prominent Australian turners along with Vics own work.

- \* The first rotation in the afternoon I spent with Lincoln Seitzman who showed slides and peices and talked about the design and execution of his simulated baskets.

- \* The last rotation I spent with Michael Mode, who demonstrated the use of a strobe light to give a stationary view of the revolving piece and demonstrated French polishing using super glue as a sealer.

- \* The Clam Bake at \$22.00 was a steal by Minnesota standards: You could eat as many clams as you wanted.

  - You could eat as many Lobsters as you wanted.

  - You could eat as many chicken peices as you wanted.

  - Plus salad and vegys, beer wine and pop.

  - The meal was complete with a live band and just the right kind of weather.

#### 5. Saturday:

- \* Hosaluk & Sfirri did a hands on session that was titled "Surface Design" which was primarily cutting all sorts of holes and or notches in just about any area of the bowl.

- \* Melvyn Firmagere did a session on hollow forms.

- \* Hawk Lathe: The computer ornamental lathe was designed and built by three individuals one was a retired tool and die maker, one was a computer programmer and amateur wood turner and one ran a "Woodworking Unlimited" store. The lathe produces ornamentation by computer manipulation of three axis driven by servo motors. The principals of operation are very

similar to that of an NC milling center.

\* Johannes Michelsen did a demonstration of his turned and bent hats. The blank is attached to the lathe with the area that will become the top of the hat toward the head stock. The head opening is done first and then the under side of the brim is finished. The head opening is forced onto a jam fit chuck after a light bulb is inserted through the head stock spindle. The outside is turned down close than the light inside the hat is turned off and the room lights turned off. The entire hat is turned down to about 1/8" wall thickness and a hat band detail is burned in. (Dave Waterbury purchased one of the full sized hats and perhaps he would bring it to one of our meetings). The hat is made oval by applying compression pressure to the sides of the head opening and expansion pressure to the front and back inside. The hat brim is turned up with bungee cords. The hats are made only of green wood and the bending process is started before the wood has a chance to start drying.

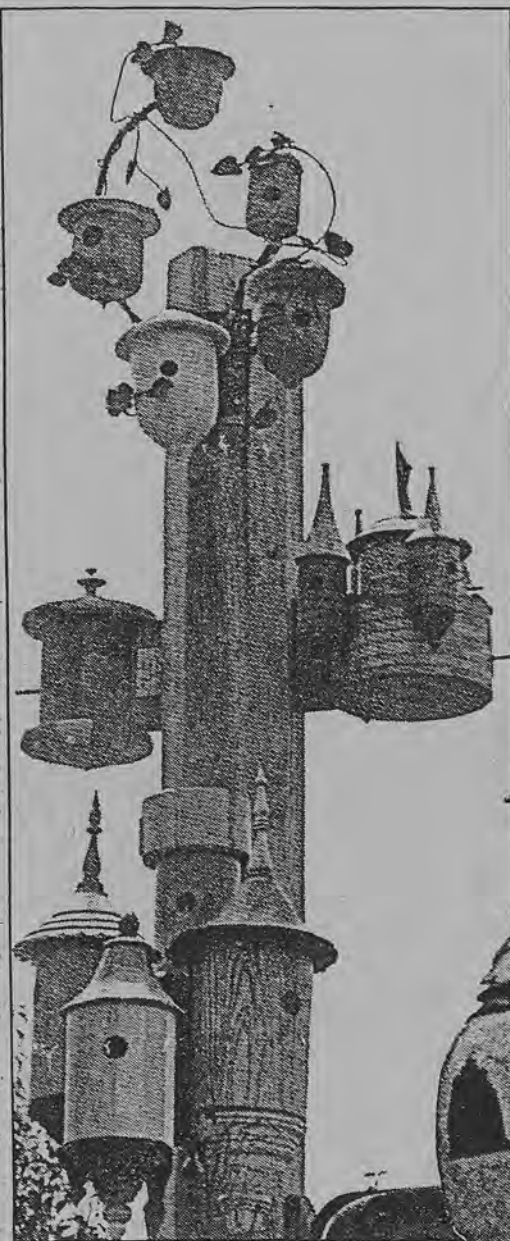
#### 6. SUNDAY

\* Paul Fennel did a demo on thin wall hollow forms using a fiber optic light source to put the light inside and thus gauge the thickness of the wall.

\* Liam O'Neill demonstrated production methods for functional and one of a kind bowls.

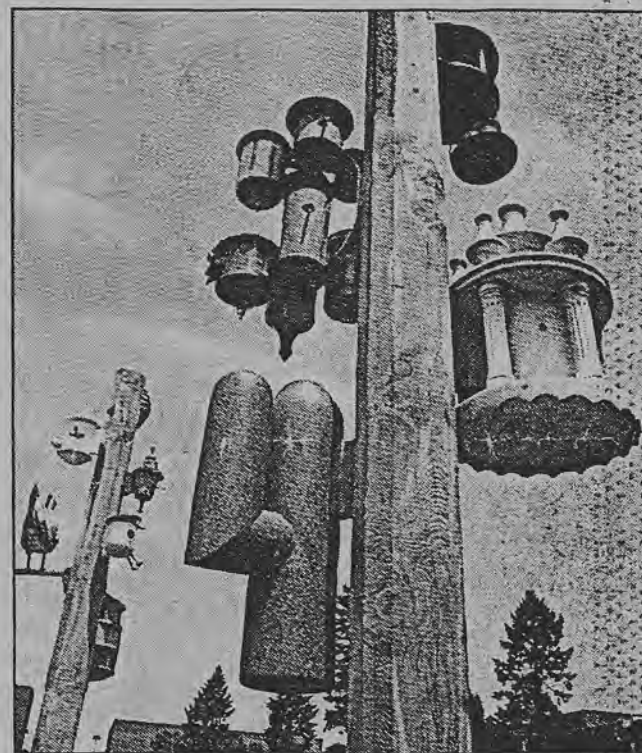
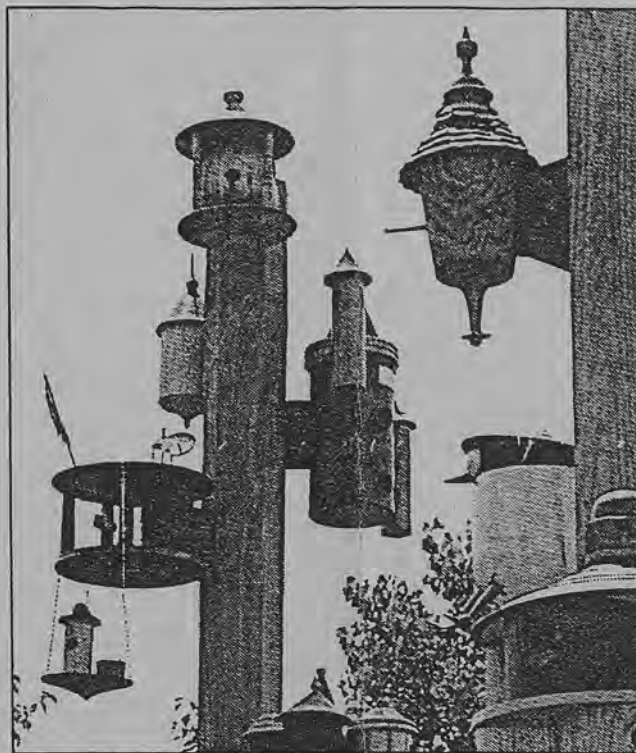
\*\* The last session I spent at the "AAW CHAPTERS MEETING". The meeting was attended by representatives from chapters all across the country. The "AAW Banners" were distributed and a promise to provide chapter banners was made.

7. The rotations listed were only those that I myself attended and represent a small fraction of those available. The remainder of my time was spent in the process of getting back home.



Photographs by Roberta Hershenson

Bird cottages, condominiums and cubicles set on three tall wood poles and arranged like sculptures were made by members of the American Association of Woodturners and are on the campus at SUNY Purchase.



## Apartments for Fine Feathered Friends

By ROBERTA HERSHENSON

**T**HE intriguing forms resembling totem poles or a Lilliputian playground, which suddenly appeared on the campus of the State University of New York here late in June, are actually birdhouses — a whole community of them.

The 18 bird cottages, condominiums and cubicles set on three tall wooden poles and arranged like sculpture were made by members of the Minnesota-based American Association of Woodturners, which makes wood turners one word, and installed for the group's seventh yearly symposium here.

The idea was not so much to attract specific species as to provide new subject matter for the ancient art of wood turning, said Andrew L. Barnum, who thought up the project.

Wood turning is taught as an aspect of furniture design in the sculpture department here, and Dennis Fitzgerald, a faculty member in the college's division of visual arts and the one who coordinated the symposium, said the birdhouses would remain on the cam-

pus for at least a year. They have been placed near a grove of trees and grasses a short distance from the Visual Arts building.

Wood turners use lathes to spin pieces of wood, which are then fashioned into rounded forms with special tools. The technique, which Mr. Barnum said resembles making pottery with a wheel, is used to make spindles and posts as well as art objects like bowls and vessels.

Selections from the Edward Jacobson collection of wood-turned bowls are on view at the Neuberger Museum of Art on the campus here and can be seen through Aug. 29.

### 'Fun to Do Something Else'

The bowls as well as the more recent birdhouses are of special interest to wood turners, Mr. Barnum said.

Speaking of the birdhouses, Mr. Barnum added, "It occurred to me that it would be fun to do something else with the medium." He said he had been making birdhouses since 1987 and he thought other artists would enjoy the challenge.

The 3,000-member association's 57 chapters were invited to take a birdhouse to the three-day symposium,

which featured lectures and workshops on subjects like "10 Cuts With the Skew Chisel," "Secret Compartments" and "Tool Forging, Hook, Ring and Gouge."

Eighteen chapters completed the work in time, creating houses of citrus wood, ash, mahogany and other woods. The dwellings were then arranged on donated posts of larch wood ranging from 14 to 16 feet in height.

"We wanted them as close to the sky as possible," Mr. Barnum said.

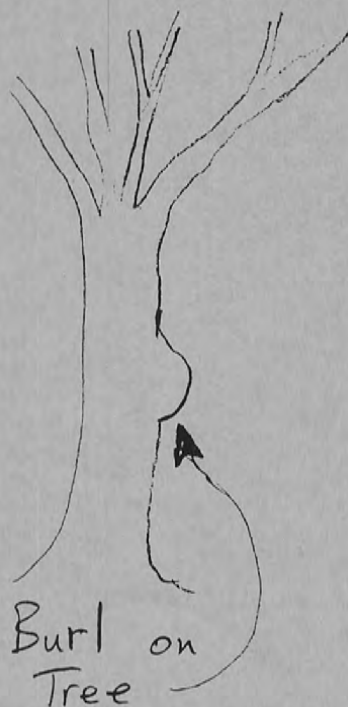
The architectural styles include a multi-tier, 10-room condominium meant for purple finches and a house shaped like a feathered chicken with a door in its breast.

"We encouraged people to use their own imaginations," said Mr. Barnum, who works with wood full time. He is the co-founder and current president of the Nutmeg Woodturners League, which meets at the Brookfield Cramer Center in Brookfield near Danbury.

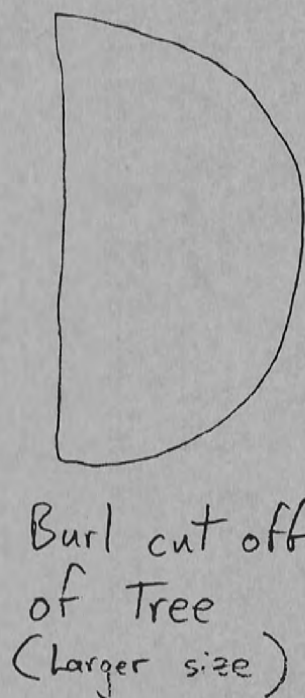
Although nesting season is past, several birds were recently spotted inspecting the installation. Their housing preferences will become apparent late in the winter or early next spring, Mr. Barnum said.



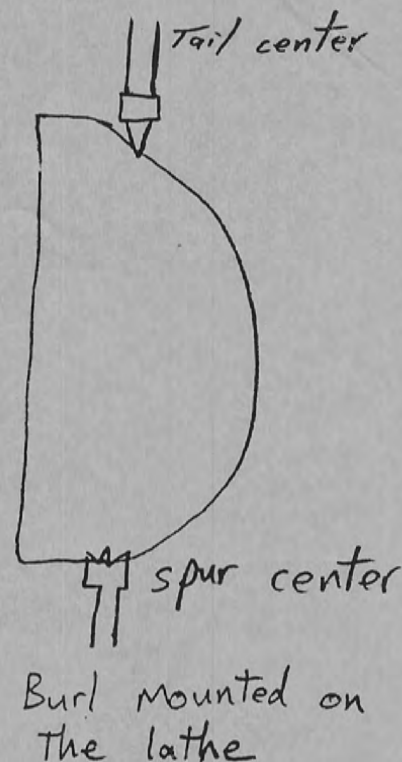
# Rod Croncites Vases:



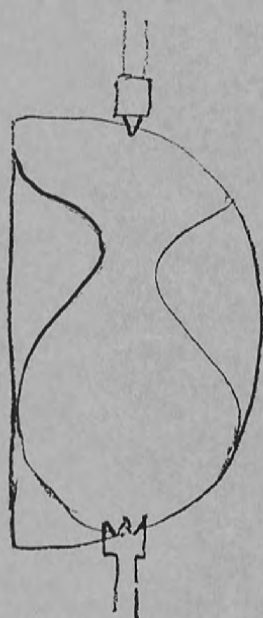
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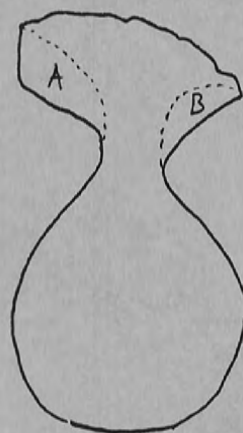
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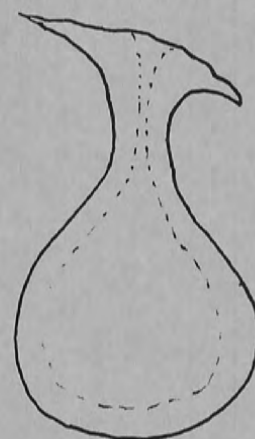
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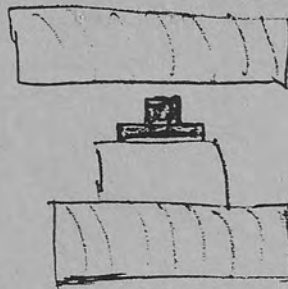
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⑥

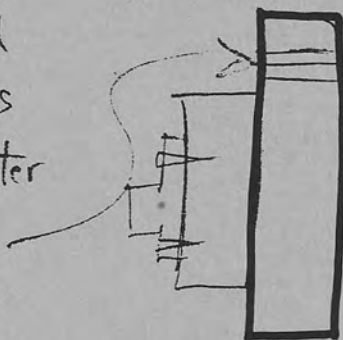
# Vic Wood's Hollow saucers:

1. Select wood
2. Glue Block on wood



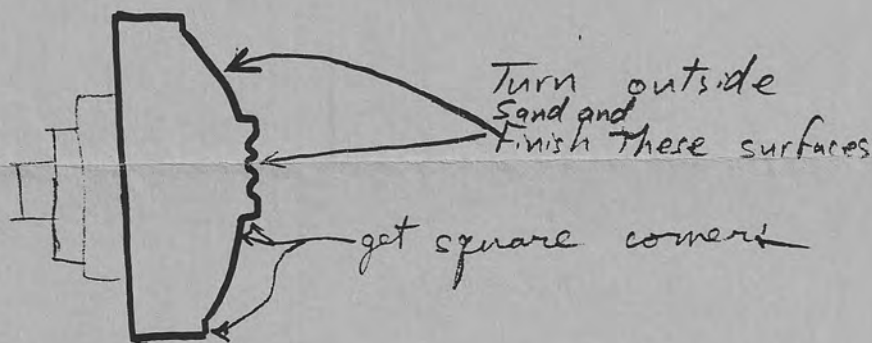
Quartersawn best, because grain has best chance of aligning

- 3.
4. Turn Round  
make marks  
- used for later  
Alignment  
of cut apart  
parts



Glue to waste block,  
Mount waste block on  
faceplate

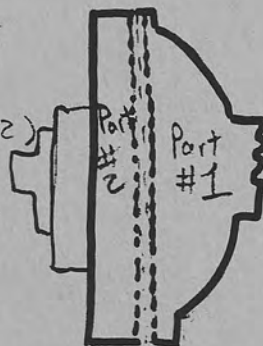
5.



Turn outside  
Sand and  
Finish these surfaces

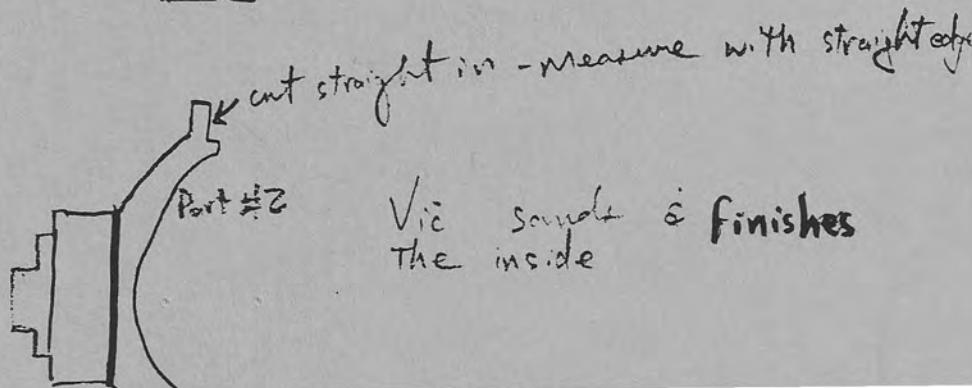
get square corners

6. Use parting tool to  
cut the block in half -  
cut the last part with  
a saw & break off



The parting tool cuts  
best if it is rocked  
slightly from side to  
side, and if it is  
plunged in and out slightly  
to avoid buildup of chips  
in the cut.

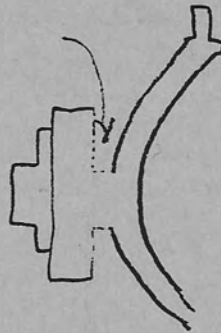
7. Turn To This  
Shape



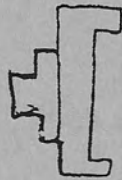
Vic sands & finishes  
the inside

Pine Waste Block & jam chuck - more flexibility.

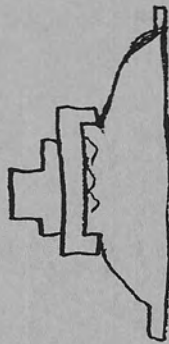
8. Cut to this point,  
then saw off  
or break off with  
lathe stopped



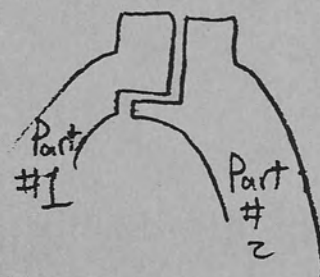
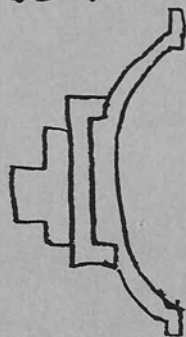
9. Turn waste block to make a jam fit chuck to fit the base of Part #1



10. Glue the Part #1 half into the jam chuck, with superglue



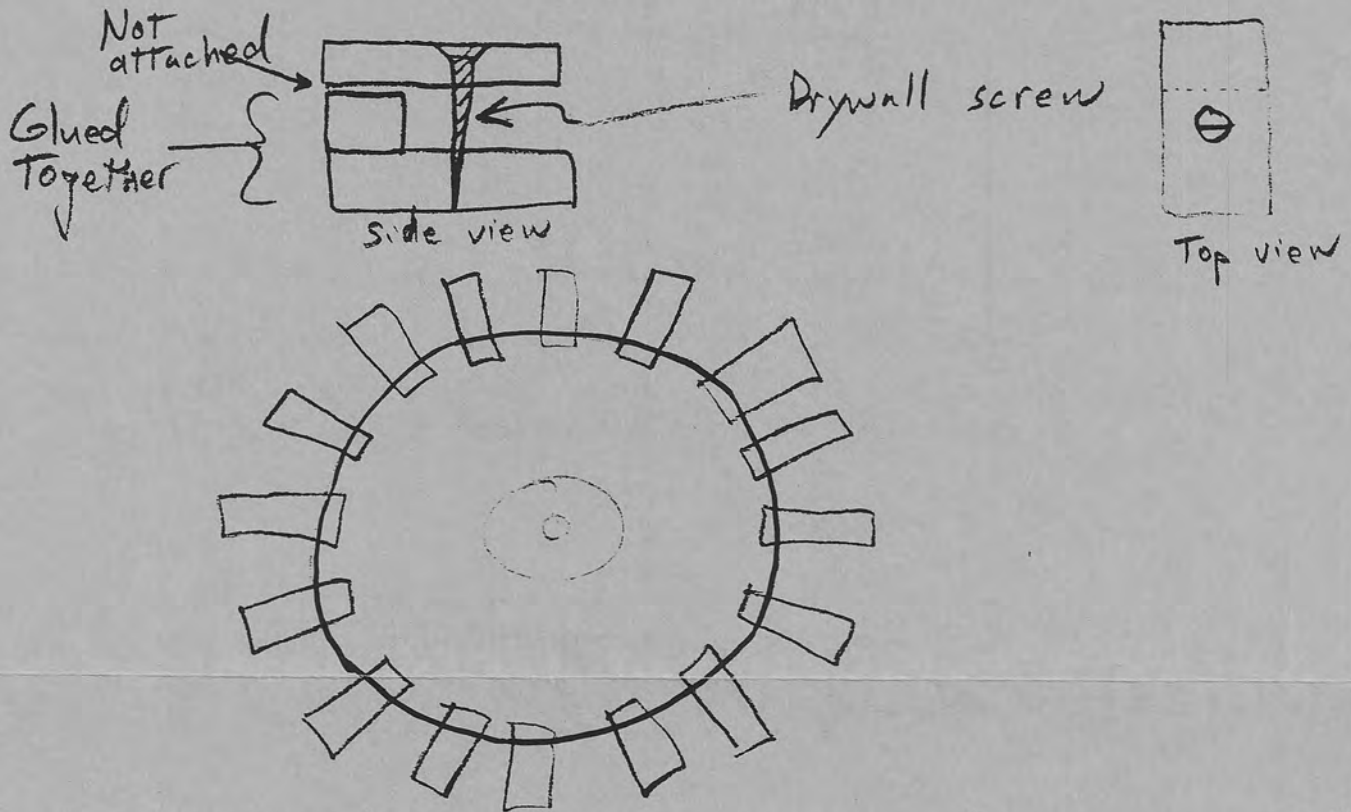
11. Hollow out the piece & cut top edge to match top edge of part #2 - Don't make fit too snug, or there won't be room for glue





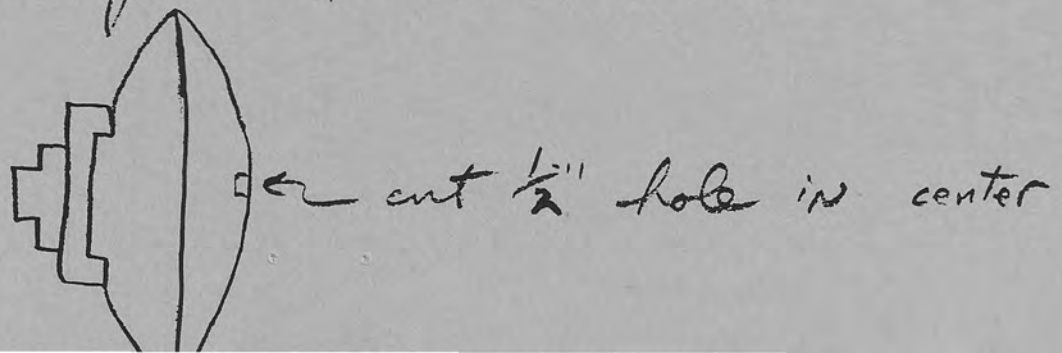
12. Place a quarter inside the Z parts, and glue the parts together with "Tightbond" yellow carpenters glue. Clamp together with homemade clamps.

clamp:

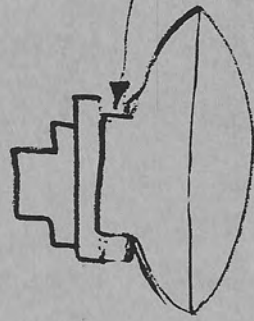


Put lots of clamps on. These wood clamps will not stain the wood. The yellow glue allows time to work, and completely fills the joint so that it may become "invisible".

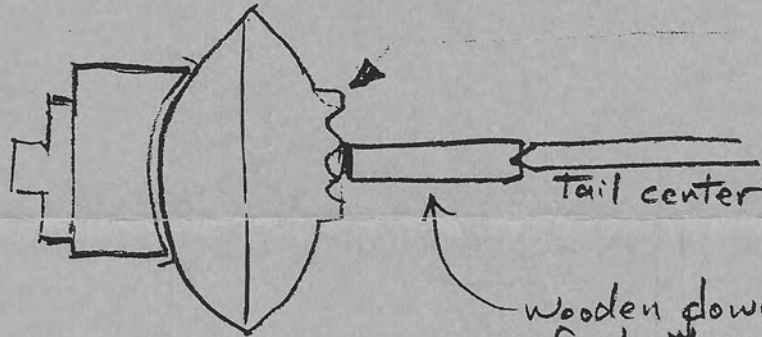
13. When dry, finish turn the outside, sand & finish. If the joint is exactly on the pointy edge, it may be very hard to detect.



14. Part The Turning off of The Jam fit chuck.  
cut here



15. Finish The bottom like you would finish the base of a bowl; Reverse chuck it, with the interior of the base previously turned & finished you only need to round out this edge



wooden dowel with small piece of leather on its end

16. Finished piece. The small hole allows people to see the quarter, and wonder how it got in there.

