



Minnesota Wood Turners Association



An Affiliated Chapter of the American Association of Woodturners

September 1996

Volume 10 Issue 5

Well, another summer has almost concluded, and I hope everybody has had as good a summer as Diane and I. It seems like only yesterday that we were leaving for the symposium in Greensboro, NC. We left on Monday, the 17th of June and made several stops on our way.

One of our stops was Berea, Kentucky, home to master woodturner Rude Osolnik and Berea College a Liberal Arts school. The students pay for their tuition by working at jobs at the college in various functions, such as their "Woodcraft Industries" which turns out many of the Appalachian Artists in the area. The college has its own gallery and shop where student works are sold as does the downtown of Berea which has many Arts and Crafts shops. The downtown area was just getting back on its feet after being badly damaged by a tornado in early May of this year.

One of our next stops was Gatlinburg, Tennessee, home to The Arrowmont School of Arts and Crafts and also home to many artists and craftsmen. Gatlinburg is known as the home of the Appalachian Arts and Craft movement. There is a very interesting 11 mile circular drive outside of town that has approximately 75 Art and Craft shops.

We then headed east through the Smokey Mountains and Great Smokey Mountain National Park and the Blue Ridge Parkway that contains some of the most spectacular views on the East Coast. (We saw one Cherry tree that was at least 4 feet through at the base.) Minnesota's forests are wonderful but they don't compare to the hardwood forests out

east. After going through Asheville, NC and furniture country, (almost all of our country's major manufacturers are located in a 100 mile radius here), we made it to Greensboro, NC on Friday the 21st and joined our five other members and some spouses for the symposium. The next three days were filled with every phase of woodturning you can imagine, from the very basics to marketing and making a living at woodturning with everything in between. (See page 5 for more info.)

After the symposium we continued on south east to the Outer Banks of North Carolina and the north into Virginia and historic Williamsburg. We had also planned for Washington, DC, but the hot weather and imminent hurricane sent us home earlier than we had planned. While the symposium was going on, we had members that were demonstrating at the St. Catherine's Art Fair and also at the opening of two new Home Depot stores here in town.

After getting home in early July, we scheduled our first summer meeting in many years and had a turnout of 14 members. (See page 7 for more details.) Following is our schedule for the fall and early winter. Our meetings will start in September with a Basic Bowl Turning

demo given by Paul Kachelmyer, Wood harvesting and chain saw use and safety in October, Christmas Ornament turning in November and a Christmas Ornament challenge, gift swap and general get together in December.

The Northfield Arts Guild Gallery Show is Opening on Wednesday, August 28th running through September 29th with the reception on Sunday, September 15th from 3:00PM to 5:00PM. We have 14 members displaying pieces in this show, so stop in and see what your fellow members are showing. All of the galleries in Northfield will be open that Sunday so come early and stay late.

The Northern Woods Exhibition will be held at Southdale Shopping Center in Edina, MN from October 17th thru the 20th. Sept 16th is the deadline for entering any of your turnings. Minnesota Woodturners are offering a prize again this year for the best turning.

Special thanks to Paul Keller for his time and Anderson Windows for providing the copy machines for our newsletter....

Inside....

- 1..Know Your Trees
- 2..Birth of a Larger Bowl
- 3..What Speed should You Use?
- 4..1996 Symposium
- 5..Turning Green Wood
- 6..Past and Future Meetings
- 7..Tips/Techniques, For Sale/Wanted

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e-mail: DSchWdTurn@aol.com

Treasurers Report: Ron Meilahn

Dec 1995 Year end Bank Balance
(excluding 96 dues received) \$578.

1996 Activity thru 8/9/96**Income**

1996 Membership Dues (92 Paid)	\$1,830.
Glue Sales(Net)	(\$73).
Meeting Wood Raffles (5 to date)	\$124.
Personalized Name Tags @ \$2ea	\$30.
Duluth Exhibit (27 entries)-final surplus	\$42.
St Catharines Demo	\$100.

Total Income \$2,063.

Expenses

Professional Demo Costs (gain)	\$66.
Library Tapes, VCR Rental, etc	(\$31).
Newsletter Printing, Postage	(\$298).
Tools	(\$-).
Annual Liability Insurance	(\$75).
Prizes, Board Mtgs, Misc postage, Kits	(\$578).

Total Expenses (\$916.)

NET Operations YTD-PAV \$1,147.

Membership Deposits-Library Tapes
and 1997 dues \$40

Checkbook Balance as of 8/9/96 \$1,765

Member Helpline

Do you have a question or need help with a project or turning? The following members have volunteered to try and answer your questions, or get you pointed in the right direction for the answer.

John Engstrom	(612) 475-0307
Jim Jacobs	(612) 437-2302
Ed Johnson	(612) 224-4194
John Magnussen	(612) 477-6294
Hal Malmlov	(612) 789-9616
Dave Schneider	(612) 934-4667
Don Wattenhofer	(612) 572-1045

If you would like to help out and have your name on this list, please call Dave Schneider @ (612) 934-4667

Know Your Minnesota Trees

Information from Minnesota Division of Forestry.

YELLOW BIRCH{*Betula lutea*}

FORM Large; height occasionally 85', diameter of 2' to 3'; however it may have a short or crooked trunk.

BARK Yellow-gray or straw color; peeling freely into thin papery layers which produce a ragged appearance on the main stem and lower branches; twigs light brown, lustrous, and slightly aromatic with oil of wintergreen.

LEAF

Alternate; oval to oblong, deeply and finely toothed; length 3" to 5"; dull dark green on upper surface and paler beneath; much larger than paper birch.



FRUIT Cone; length about 1", contains chestnut-brown winged seeds when ripe.

RANGE Common in the northern half of state on better soils where cool, moist conditions prevail.

WOOD Heavy, strong, hard, close-grained, light brown; takes good polish; used for Roofing, interior finish, veneers, wooden ware, furniture, and small wooden novelties; excellent for fire wood. Oil of wintergreen may be obtained from bark.

BUTTERNUT (WHITE WALNUT){*Juglans cinerea*}

FORM Smaller than black walnut, though often reaches height of 80' and diameter of 3'; trunk usually forked or crooked; top develops into open, broad crown; may be distinguished from black walnut by velvet collars just above scars left by last year's leaves.

BARK Divided into ridges, light gray on branches and trunks of small trees; becomes darker on large trees.

LEAF Length 15" to 30", each with 11 to 17 sharply pointed, alternate, oblong, finely-toothed leaflets each 2" to 3" long, yellowish-green above and hairy underneath.



FRUIT Light brown nut enclosed in oblong, somewhat pointed, sticky, yellowish-green husk about 2" long; husk covered with short, rusty, clammy, sticky hairs. Nut has rough, grooved shell and oily edible kernel.

RANGE Found naturally in same range as black walnut (southern Minnesota) but ranges farther northward in state; grows as far north as Mille Lacs County. Within its range, this tree should be planted in greater numbers on land not needed for agriculture.

WOOD Light, soft, not strong; coarse grained, light brown; takes good polish; used for furniture and interior finish for houses. A yellow dye can be made from husks of the nuts and from the inner bark.

Birth of a Larger Bowl

Dave Schneider

This particular bowl was taken from a White Oak with a diameter of approximately 30" that had been taken down for the construction of a new house.

Section the tree into an appropriate size for a bowl. (The length should be at least as long if not a little longer than the diameter of the section.)



Split this section into bowl pieces.

Preparation of this section for a bowl with the back side at the base.

- Cut or flatten a plane on the bark side of the piece



- Mark the circumference of the bowl on the opposite side of the base

- Chain saw the piece into a circle and then chain saw the bark side to



balance the blank.



Drill a 3/8" hole on the bowl side. (opposite the base) to

screw mount in a chuck and then mount on lathe. (I use a screw that is

held in my One Way chuck and also use the chuck exclusively for the turning and finishing of the bowl. This is just one method of doing the bowl and using faceplates is another way of accomplishing the same task. This is my preference and not necessarily the only way to do it.)



When mounted on the lathe, bring up the Tailstock to firmly hold the piece in place, as we want as much of a safety factor at this time as possible. The piece is still not completely round, even though we did our best with the chain saw it will still be somewhat out of balance on the lathe. Start out at a very low speed and if you have a variable speed on the lathe, bring it up to where it just starts to vibrate and then back down the speed. (With a variable speed there is also the ability to increase the speed and this will sometimes take away the vibrations from the out of balance.) Whether variable, or fixed speed with belts, as the piece becomes more symmetrical,

you can then increase the speed.



Approx 15" diameter

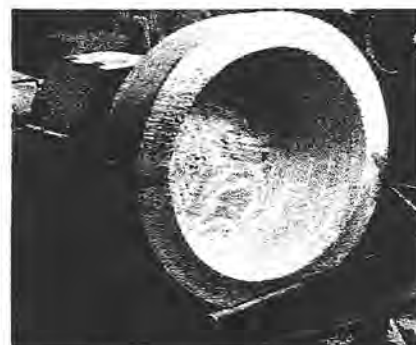
large diameter spigot about 1/4" deep and approx. 4"-5" in diameter that will be held in my One Way chuck. This is

flattened and slightly concave if you were going



to mount it on a faceplate. (Some people would mount the blank on a faceplate and do all of their work with the bowl facing outward from start to finish.)

I then unscrew the form and reverse it on the lathe, inserting the spigot into the chuck, tightening the chuck jaws and then again bring up the Tailstock while I start the hollowing process of the bowl or form.



Once I have gone as deep as I can with the bowl gouge, I back off the Tailstock, remove the wood cone that the Tailstock was pressing against and finish hollowing the bowl. The walls of the bowl should be approximately 10% of the diameter of the bowl. (i.e. if the bowl is 18" in diameter, the wall thickness should be approx. 1.5" thick) The base can be taken down thinner as the majority of the distortion of the bowl will take place in the upper regions of the bowl.

I then place the piece into a double paper bag or a box with newspapers surrounding it if it is too big for the paper bags. I check the piece on a weekly basis for the 1st 3 weeks, changing the bags if they are really damp or wet and then on a monthly basis after that. Production woodturners have kilns that they use to dry their pieces. (A kiln can dry a large bowl in 30 to 35 days compared to my method which takes anywhere from 3 months to over a year.)

Good luck in your turning!

What Speed?



by Richard Davis

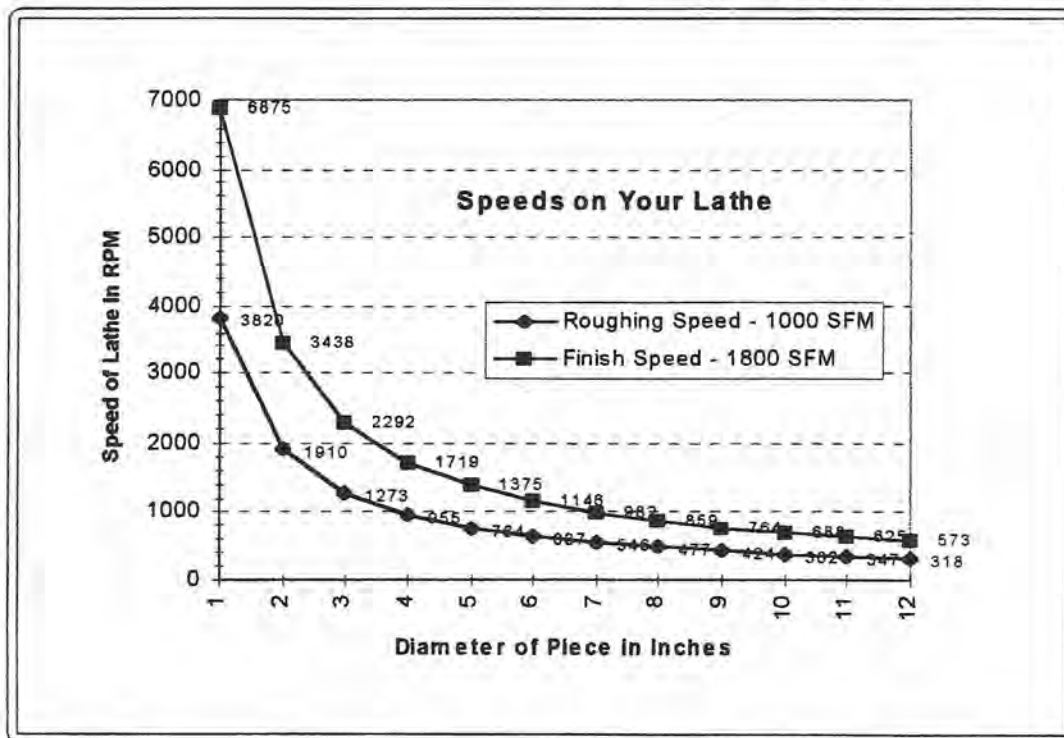
Most beginning woodturners are concerned about using the "proper" speed of the lathe. But with a little experience, they soon worry more about other problems and follow the old rule of thumb - fast for small diameters of soft wood and slow for large diameters or hardwoods.

Wood should be cut (or scraped) at a RPM that gives the best finish. At a fixed RPM, the speed of the wood passing under the tool changes as the workpiece diameter changes. For any given diameter, there is a speed that will be just right. Continually increasing spindle RPM as the diameter of work is reduced is obviously impractical and not possible on most lathes. It is possible, however, to start at a RPM close to the "proper" speed. Experience suggests that 1000 surface feet per minute (SF/M) is a good compromise for roughing out, and 1800 SF/M for finishing. The graph shows the spindle RPM that gives these cutting rates for various workpiece diameters.

The highest and lowest spindle speeds on a lathe vary depending upon the design of the lathe. At work diameters of two inches or less, run at the highest RPM your lathe can manage. For work diameters above twelve inches, as you can see in the graph, there is little need to go below about 300 RPM.

It is important to note that sanding speeds may not follow the speeds recommended in the graph. Very high RPMs may burn the work and the sandpaper, while slower speed may cause hard to remove scratches.

*Reprinted with permission from the Newsletter of the San Diego Woodturners
Chart redone for legibility & graphic added by Dave Schneider*

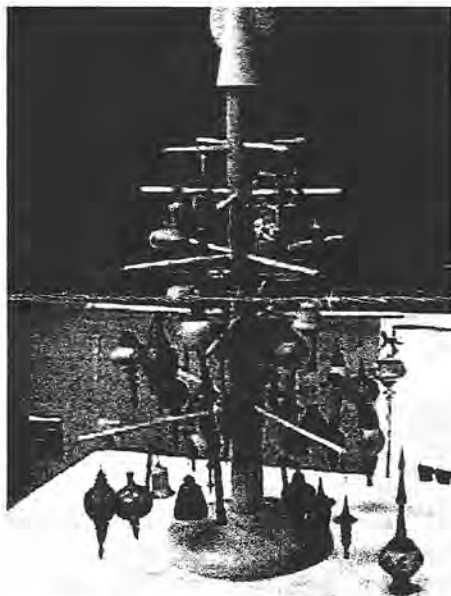


Editors Note: The chart is an excellent starting point for beginning turners. Experienced turners will point out that most lathes do not have speeds in the 7000 RPM range; also that with experience, the larger diameter pieces can be turned at a higher speed than that indicated on the chart. DJS

1996 Symposium - Greensboro, NC



MWA members attending from Left to Right: Don Wattenhofer, Chuck Sjodin, Dave Schneider, Mel Turcanik, Ron Mellahn. Missing from picture is Dave Dunn



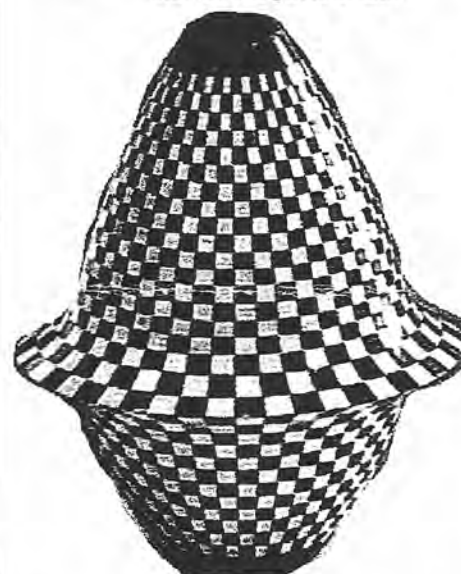
A Christmas Tree with ornaments made by The Georgia Woodturners Association

Thanks to all MWA members that donated Tops for the raffle at the symposium for the local Childrens hospital. There were 440 tops donated by all chapters which raised \$331 for the kids and approx 150 of these tops were donated to the kids.

The symposium had a record number of 950 registrants. This did cause a few problems as the most optimistic estimates in planning sessions was about 700 registrants. Even so, It was a very successful Symposium with very few glitches.



(Above and below) Turnings in the Instant Gallery by unknown turners. Segmented objects with 100's of pieces in each



The table we had set up with pictures of our members work, some choice pieces by several of our members and free newsletters and literature for symposium attendees.

THOUGHTS ON TURNING GREEN WOOD

Steve Brown

Working with wood directly from the log with little or no drying time presents several advantages to us as turners. The material is usually much less expensive or even free, we are able to start with almost any size blank without resorting to gluing up blocks, the process of turning is much easier and to my way of thinking much more fun. With a little practice and properly applied tools almost anyone can produce those beautiful long shavings and in the end a turning to be proud of.

Most of our locally available woods lend themselves to the technique of green lathe work. Walnut, butternut and maple along with box elder and the more common fruit woods such as apple and cherry work especially well and anyone with the desire to practice should be able to make very respectable turned objects from these species. Hopefully, this short article will provide a basic outline for anyone wishing to get started working from log to finished bowl. We are not concerned here with natural edged vessels or objects which are deliberately allowed to distort into more or less artistic shapes but rather the creation of bowls with nicely rounded curves which remain symmetrical when finished.

As would seem logical, the first step is the procurement of a log of a size applicable to the diameter of the bowl to be made. A section slightly longer than its diameter is cross cut from the log and then turned on end with the freshly cut portion facing up. The surface is checked for cracks and other flaws and a line drawn through the heart or center dividing the surface into two portions at least one of which has the growth rings aligned as symmetrically as possible. This symmetrical portion is destined to become our vessel, the other section may or may not be usable. A vertical mark is then drawn from each outside end of our first line down the sides lengthwise of the log section stopping

at the ground. The wood is then cut with a saw or split with wedges along these longitudinal marks leaving us with two pieces for our project. Again using the marker on the split surface which will become the open face of the bowl, draw another line lengthwise connecting the heart center from each end. Using your compass or perhaps a template, draw a circle with its center at the midpoint of this last line and with a bandsaw or if the piece is large enough, carefully using a chain saw, cut away everything not covered by the circle. We should now have a nicely rounded blank ready to mount on the lathe. This all may seem rather involved, but if the basic principle is followed, a pleasing grain pattern should emerge as the turning progresses and far less distortion and cracking should occur during the drying periods to follow. In actual practice once the layout process is understood, most of the markings may be dispensed with.

The block is now ready to be mounted on the lathe either between centers for the initial rounding or fastened directly to a face plate with long sturdy screws. Heavy square drive screws placed with a variable speed drill work well as do thick sheet metal screws driven with a large hand screwdriver. Even while using the faceplate, it is often nice to begin the initial turning with the tailstock center in place at least until the work piece is somewhat rounded and in balance. The faceplate is usually mounted on the flat heart surface, the outside of the bowl then turned to shape including a foot or waste base to be reattached to the faceplate or gripped with a mechanical chuck while later hollowing the inner surface. Standard bowl gouges and scrapers used with a shearing action work well for most of the shaping. As a rule of thumb, once the vessel is hollowed the wood is left at this stage with a wall thickness of somewhat less than 10% of the vessel's diameter, probably 3-4 times what the final thickness is to be. The

bowl could also be finished down at this point to final dimensions and sanded while still green, but would tend to go out of round and lose its shape.

Once the wood has assumed its basic rough form the drying period begins using any of several systems. The bowl can be placed as is in a double wall grocery bag with perhaps some sealer or wax on the end grain. The wood will hopefully dry slowly and evenly developing a certain amount of "out of roundness" during the process. Sometimes a piece can be completely covered with wax and left out of the bag to season or an especially moist turning can be placed in a plastic trash bag which is then turned inside out every few days until most of the water has left before shelf drying a little longer. We are always anxious to complete our projects, but after all the wood has had perhaps 50 to 100 years to become a tree and it would seem only reasonable that we allow a few months for it to get used to being a bowl. Time allows for the escape of moisture and just as importantly for the equalization of internal stresses released by our shaping process. For those of us who tend to rush the drying time (everyone?) it usually helps to have a series of turnings of different ages curing at once so that we may work on the oldest piece while the others wait their turn.

Once the wood is dry and all the expected distortion has occurred the blank is remounted and turned to its final form and sanded smooth. After applying a finish the piece is parted off and the bottom turned or sanded before being signed.

Editors Note:

Steve Brown favors turning larger pieces from green wood and has just finished building a Denver Ulery style lathe. The lathe has the capacity to turn up to 38" diameter pieces and Steve has been breaking it in and testing its large capacity. (Hopefully we will see a future article on his new lathe and larger turnings.) DJS

Future Meetings**September 14th, 1996**

Saturday 1 to 4 PM-Hill/Murray High School, 2625 Larpenter Ave. E. Maplewood, MN 777-1376

Basic Bowl Turning-Paul Kachelmyer
Paul will be showing us his tips and techniques for creating a functional bowl. Hill/Murray is located at the corner of Century Ave & Larpenter. From the North take I-694 to Hwy #5 and go west approx 1 mile to Century. Go South on Century approx 1/2 mile to Larpenter. Coming from I-94, go North on Century Ave approx 3 1/4 miles to Larpenter. Go west on Larpenter to the 2nd building on your right and go all the way to the rear of the parking lot. There will be signs directing us to the correct entrance by the loading dock.

October 5th, 1996

Saturday 1 to 4 PM - John Magnussens' **Harvesting wood and chain saw operation / safety.** We will be taking down a large Hackberry tree on John Magnussens property. This will be a good chance for members to see a tree being sectioned for turning stock. There will be free wood available for members from the tree. **Directions and map to Johns home are on Page # 9.**

November 19th, 1996

Tuesday 7 to 9PM - WOODCRAFT Store in Bloomington

Making Christmas Ornaments - James Tracy and Dave Schneider will demonstrate their methods of making Christmas ornaments.

December 10th, 1996

Tuesday 7 to 9PM

Christmas Ornament challenge, Annual Christmas party, and gift swap. NorWest Bank, 1200 Silver Lake Rd, New Brighton, Mn. 1 block North of Interstate #694 @ the crossroad of Palmer Drive. It is on the NW corner, across the street from McDonalds.

January 14th, 1997

Tuesday 7 to 9PM

Member participation meeting. This will be a meeting where members will talk or demonstrate about a favorite technique, tool or jig that they use

Past Meetings**Ron Meilahn****Saturday, July 27th, 1996**

A special summer meeting was held at Dave Schneiders' home on Saturday, July 27th, 1996. This came in response to several requests from members to hold a summer meeting and possibly expand to year round meetings. It turned out to be a perfect afternoon for an outside meeting where 14 members enjoyed a variety of pop and snacks with Mel Turcanik making everybody's mouth water with the chicken he put on the barbecue grill.

The meeting started off with a brief recap of the St. Catherine's Art Show and the recent AAW Symposium in Greensboro, NC. Six of our members attended the symposium; because there was so much interesting material brought back, we decided to postpone discussion into one of our future meetings.

Dave Schneider discussed various ways of mounting pieces on the lathe from the standard face plate, Screw chucks, Compression chucks, Expansion chucks to gluing and specially made chucks. He said that there is no one correct way of chucking and that whatever works best is what a person should use for themselves. (Dave said that also holds true for anything you do, there is no one correct way of doing anything.)

The main topic for the meeting was "Sharpening Techniques". Dave Schneider started off by discussing the tools he uses and some of his techniques. Dave recommends using white aluminum oxide grinding wheels - 60 grit for the true grinding and shaping of tools and a 100 or 120 grit wheel for final sharpening and finishing of the tool. (Just kiss the wheel with the tool with very little pressure.) Dave bought his wheels at Woodcraft but also found that ENCO Manufacturing has a local outlet in Eagan, MN. A catalog is available from them by

calling 612-454-1046.

Dave suggests dressing the wheels every 3-4 times they are used because there is a metal buildup on the wheel and does adversely affect your ability to get a fine edge on the tools being sharpened. (He uses a 1" wide diamond dresser available from Craft Supplies in Provo, UTAH.) He also mentioned that a slower running motor will give better results as it will not heat the tools up as much as a higher speed. (1725 rpm is better than the standard 3450 motors supplied with most grinders.)

Dave also pointed out that while it is common practice to quench Carbon Steel tools in water to prevent the temper from being drawn, this should be avoided with HSS (High Speed Steel) tools. All HSS tools should be allowed to AIR COOL. Even if it is accidentally blued it is unlikely that its hardness will be affected. Subjecting it to rapid cooling by dipping it immediately into water causes stresses which may result in hairline cracks at the cutting edge.

Mel Turcanik then continued with his version on sharpening. "Sharpening is not my favorite job...I do as little as possible. I normally grind my tools on a \$50 Sears grinder. It still has the gray wheels that came with it. It has a 50 cent tool rest that came with it which is more than often removed, which is when it functions best!"

"I only grind my tools when I want to change the shape or when honing have produced an unwanted convex bevel." Mel continued... "In between grindings I use an "EZE-LAP" diamond hone to sharpen the edge. The purple one (medium) is used when considerable work must be done on the edge, but most of the time I use the Red (fine). These are available almost everywhere in the range of \$5

Continued on page 8

September 1996

Continued from page 7

to \$7 each. Shortly after beginning to use the tools they appeared to loose their grit and become noticeably smoother, however, it did not affect their ability to cut."

"I dip the hone in water and stroke the gouge or skew parallel with the cutting edge, keeping the hone flat on the bevel. I work around the entire bevel, occasionally dipping the hone in water until the edge is uniformly smooth and sharp. A quick strop on my leather apron finishes the job. Once I happened to have a buffing wheel mounted on a lathe while I was using another lathe and as an experiment I buffed the edge after honing. It did make a difference as the edge seemed to last much longer between honing."

"Because I usually start with a concave bevel, it doesn't take much to bring back an edge. On the skew I prefer a convex bevel, so after a while of sloppy honing, I have one! On tools where the convex bevel is not desired

I have to be more careful. If it looks like I may be deviating from the flat bevel, on a gouge for instance, I will flatten it out with a piece of 600 grit wet/dry sandpaper laying flat on the tablesaw bed. Another alternative is to use a stationary belt or disk sander."

"Obviously, the procedure is somewhat different with a scraper. I still do the hollow grind on the wheel and then, when necessary, hone perpendicular to the edge, keeping the hone flat on the bevel. This raises a small wire edge. I do not believe it is a productive use of my time to try to raise a wire edge on HSS with a burnisher. To use that procedure I will use a softer steel."

Thanks to Mel and Dave for sharing their techniques with us.

"Show and Tell" brought another excellent turnout of turnings. Mel Turcanik did the critique on pieces that were shown and made the statement, "These guys turn out some pretty nice stuff" with a big grin on his

face.

By popular demand I gave the Treasurers report in a record breaking 30 seconds. It seems I lose my audience if I take any longer!

The wood raffle took in \$14, bringing our year to date total to \$130. This has become an excellent source of income for the association as well as giving each of us access to a great variety of woods.

Finally, members were reminded of the discounts available from many of our local merchants. A complete listing is in the May 1996 newsletter (P # 13) Let me know if you need a copy.

Tip:

Use Emery boards for sanding details on turnings. (Works great on spindle shoulders)

Jim Jacobs

Membership Application/Renewal

MINNESOTA WOODTURNERS ASSOCIATION

Name (Please Print) _____

Telephone # _____

Date _____

Address _____

City _____

State _____

ZipCode _____

Dues are \$20.00 yearly (Starting In January)
but \$10.00 after July 1st of that year

Amount Enclosed: \$ _____

Please Check: Renewing Member ☐ New Member ☐

Are you a member of the AAW? Yes ☐ No ☐

You will receive all issues of the newsletter starting
with January of the year you join, plus a new members kit.

I would be willing to:

- Help out at meetings ☐
- Be on a planning committee ☐
- Help out at demonstrations and/or shows ☐
- Serve on the Board of the Association ☐
- Contribute to the NewsLetter ☐

Mail To:

MN WOODTURNERS ASSOCIATION
c/o Ron Meilahn
1638 23rd Ave N.W.
New Brighton, MN 55112

Classified Ads

Turning related, personal classified ads are free to members. Commercial ads are billed at \$4 per month, per column inch. To place an add, call Dave Schneider. (612) 934-4667

Submission deadline of Ads and Articles for the Newsletter is the 1st of the month prior to publication. (i.e. The 1st of Dec, Feb, Apr, Aug, Oct)

Turning Squares

Turning squares of Bloodwood, Purpleheart, Honduras Mahogany, Philippine Mahogany, Cocobolo, Bocote, Bird's Eye Maple, and Wenge are approximately 1 1/2" x 1 1/2" x 22".

They are \$5.00 each or \$24.00 for an assorted package of six.

Dymondwood

Dymondwood is made of natural hardwood veneers that have been impregnated with specially formulated resins and permanent coloring agents. It is then bonded and densified under very high temperatures and pressures.

Turning squares of Dymondwood are approximately 1 1/2" x 1 1/2" x 8".

The squares come in four colors: Blue, Brown, Red and Green.

They are \$3.50 each or \$12.00 for an assorted package of four.

FOR MORE INFORMATION

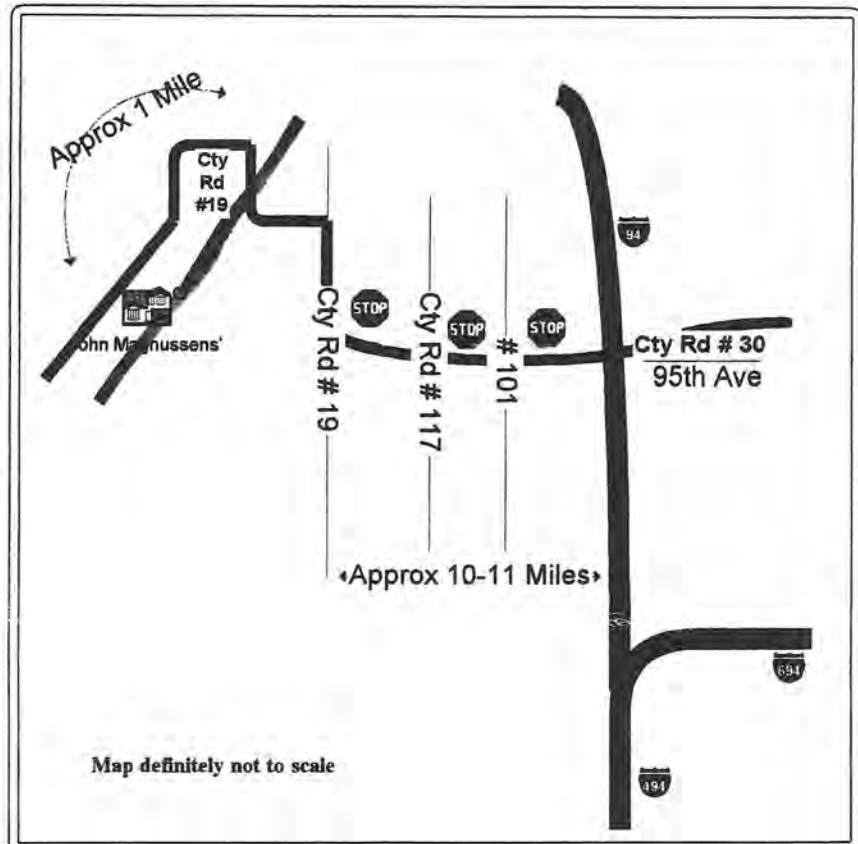
CHUCK PITSCHEK @ (612) 935-0660

For Sale: Cherry Wood

John has purchased a large Cherry tree and has pieces available to members for a reasonable cost. Contact John Magnussen @ (612) 477-6294

Directions to John Magnussens Home:

Approximately 25 miles or 45 minutes from Downtown Minneapolis. Take I-94 toward St. Cloud to exit #213 @ 95th Ave which is Cty Rd #30. Go west on Cty Rd #30 to Cty Rd #19. Follow Cty Rd #19 to Hanover and turn left immediately when you cross the Crow River Bridge. Go 1 mile South to a Cedar sided house on your left. There is a mailbox with John Magnussens' name on it. If there is still construction going on, John will have signs to direct you. Phone # 477-6294



Hint:

When turning green wood and you are not finished but have to leave the piece, cover it with a plastic bag to hold the moisture in. This will prevent premature drying, with checking and splitting being some of the more unpleasant results. (If it is a smaller piece, Saran Wrap works well also.)

Dave Schneider

VICTORIAN WOODTURNING AND WOODWORK

Balusters, Newels, Stairs, Railings, Porches, Verandas, etc
An unabridged reprint of the 1893 catalog of the
Blumer & Kahn Stair Co., with 130 plates and introduction by

William L. Stephenson, Jr.

\$16.95 plus \$4 s&h (OH add \$1 state tax; allow 4-6 weeks delivery)
Chestnut Publications, PO Box 844, Loveland, OH 45140

For Sale: Sealtite 60 to protect your green wood from checking and cracking.

Available in the following quantities:

2 Quarts \$7.75
3 Quarts \$11.00
1 Gallon \$14.00

Contact Dave Schneider @ (612) 934-4667



September 1996

First Class Mail



Newsletter Editor
Minnesota Woodturners Association
16777 Thatcher Rd
Eden Prairie, MN 55347-2261



Minnesota Woodturners Association

Dedicated to providing education, information and an organization to those interested in woodturning.

The Minnesota Woodturners Association was formed in 1987 with approximately 25 charter members and now has about 80 members. The Association is non-profit and all work by members is done voluntarily.

The skill level of our members ranges from complete beginners to skilled professionals. Membership includes a few professionals but hobbyists make up the majority. The members live mostly in the Twin Cities metro area, however there are members in all areas of Minnesota stretching into western Wisconsin.

The Association normally schedules meetings once a month during fall, winter and spring of the year. (September thru May) The meetings are normally held on Tuesdays or Saturdays and the group meets in a different location each time. The meeting locations vary from members shops, educational associations, to the various woodworking stores located throughout the metro area.

The Newsletter is published bi-monthly, 5 times a year, excluding the months of July/August

The meetings usually consist of some sort of turning demonstration or related subject. The subjects of the demonstrations vary from basic techniques to advanced levels. The meetings are always open to questions from the members and we invite and encourage them to share their knowledge and skills freely. The Association tries to arrange at least one professional demonstration each year, with past professional demonstrators coming from all areas of the United States, England and as far away as Australia.