

MINNESOTA WOODTURNERS ASSOCIATION

in association with the American Association of Woodturners

June 2009

Woodturners and Emerald Ash Borer

MWA Member Dick Haskett, former Director of the Minnesota Shade Tree Program, reminds members that the Emerald Ash Borer (EAB) has now made its long expected appearance in the state. "Because we as woodturners are often opportunistic wood gatherers, we have a special responsibility to know about forest and shade tree pests we might spread by our actions," Haskett said.

It is quite likely Minnesota's first infection resulted when someone unknowingly brought infected bark-on ash wood, firewood, or trees into the state. Quarantines have been established around the initial infection site and inspectors are searching to find the full extent of the outbreak.

Woodturners may encounter EAB if they gather firewood or wood from standing infected trees. EAB kills infected trees when larvae hatch from an egg deposited beneath the bark and feed in the tree's nutritious cambium layer immediately beneath the bark. As the larvae feed, they construct meandering tunnels that block movement of fluids within the tree. The crown then wilts and the tree dies. After a larvae matures, it drills a hole out through the bark and emerges as a fully formed adult beetle. The hole has a characteristic "D" shape.

What can woodturners do to aid in protecting the state's ash resources? First, honor the quarantine. Do not transport white, green or black bark-on ash into or away from the quarantined areas. Mountain Ash, a small native tree, is not truly an ash so it cannot host the borer and is exempt from the quarantine. Second, stop moving bark-on ash altogether.

For more information please visit these sites:

<http://www.mda.state.mn.us/plants/pestmanagement/eab.htm>

<http://www.dnr.state.mn.us/invasives/terrestrialanimals/eab/index.html>

<http://www.emeraldashborer.info/files/E-2938.pdf>

We use wood for our own purposes and, like our obligation to care for elms endangered by Dutch elm disease and oaks threatened by oak wilt, we now face a new obligation to prevent the spread of emerald ash borer. Ash is a beautiful wood and whether we have admired our own or other turners' work in this amazing and beautiful resource, we have a special obligation to insure it doesn't go the way of the American chestnut.



Meandering feeding tunnels beneath the bark and the "D" shaped exit holes through which adult beetles emerged.

Minnesota Woodturners Association

Board Members

President

Carole Magnuson
carolemagnuson@att.net
952-881-2171

Vice President

Wade Wendorf
wwendorf@abacus.com
763-232-1684

Secretary

Mike Hunter
mlh55410@aol.com
612-922-1197

Treasurer/Membership

Pam Johnson
Pam_doug.johnson@comcast.net
651-430-1738

Newsletter Editor

Jeff Luedloff
jlued@q.com
952-496-1177

Librarian

Bob Meyers
rjmbobco@comcast.net
651-483-6187

Web master

John Haug
jhaug_3@msn.com
763-767-2460

Members-At-Large

Scott Thornhill
s.thornhill@comcast.net
763-427-4163

Larry McPeck
specialout@aol.com
763-757-3143

Todd Williams
todwilli@comcast.net
651-777-0446

President's Corner



Carole Magnuson

It's amazing to me how quickly this year is going. We've had two successful professional demonstrators and several terrific meetings with nearly 100 people attending each of those meetings. Even though the demonstration topics have been a lot of fun and very useful, there's a lot more going on that makes these meetings successful.

I think the show and tell part of the evenings have been particularly interesting. We have very talented people in our group and they are willing to share. They've spent a lot of time thinking, designing and problem solving before creating beautiful things. Thanks to all of you who have brought your pieces to show and tell. You have

helped make the meetings very enjoyable for all of us.

Again, I'm going to make a pitch for volunteers. We really need to hear from you. We know that everyone is busy, but the club simply cannot run without help from multiple sources.

Right now we urgently need someone to volunteer to provide indoor storage for our 55 gallon drum of wood sealer. We need to order a new drum. It needs to be drop shipped to the new location. From there we will need to be able to get at the drum to fill the gallon containers to sell it to our folks. If you have room in your shop to store the drum, we would be most appreciative. Please let Larry McPeck know at 763-757-3143 or email him at specialout@aol.com.

Plans are in place for a special Saturday meeting at the Wild Earth Woodworking School in Hudson, WI. George Vondruska has invited us to come to his place July 11 to use his sawyer and make turning blanks. Of course, there will be lathes on which to turn. There will be additional information coming out via email because sign

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ups will be required for this event.

The picnic will be held in August. We now issue the challenge to all to make a toy...any toy...and bring it to the picnic. There will be prizes.

If you have ideas for our meetings going forward, please do not hesitate to speak up. We are already working on the 2010 calendar and we want your input. The meetings need to reflect your interests. Some of our best meetings have come from your ideas.

Have a great summer...turn well and prosper. Mulch those shavings into the garden (but not the walnut). Let us know what you think and how you will volunteer. Thanks for all the fun.

New Members

Please welcome our newest members:

Mark Reeves	Mahtomedi, MN
Dick Kneeland	Bloomington, MN
Wayne Johnson	Maple Grove, MN
Jim Rodgers	Mpls, MN
John Keenan	Mpls, MN
Mike Trenda	Maplewood, MN
Troy Sausen	Wyoming, MN
'Lex' Hesterberg	St Paul, MN
Bob Christiansen	St Paul, MN
Wayne Weber	Brooklyn Center, MN

Minnesota Woodturners are invited to submit turnings for the Minnesota State Fair 2009. Registration is required and will only be available on-line via the Minnesota State Fair web site at www.mnstatefair.org. Registration opens April 1, 2009 and closes July 20, 2009. It's free and a great way to share woodturning with the community.

I have some personal experience with this that I'll be glad to share with any interested members. You can contact me at tim@heiltruckbrokerage.com.

Stay Sharp,
Tim Heil

Club Craft Supplies Order Saves MWA Members \$\$

This was our largest order to date with the largest number of people (44) ordering.

	<u>June 2008</u>	<u>February 2009</u>
# of participating members	33	44
Catalog price	\$8,212.83	\$8,847.34
Discounted cost	<u>\$7,107.91</u>	<u>\$7,407.28</u>
Total discount	\$1,104.92	\$1,440.06

Monthly Wood raffle

The wood raffle is a great tradition for our club. It acts as a fund raiser plus it allows all of us to experience a variety of woods. When you select wood to bring for the raffle bring only the best. If it is cracked, or "punky" put it in the fireplace. Bring the best wood you have and you can expect to get the best wood in return.

SpinTops and More

Submitted by Duane Gemelke
Photos by Jim Zangl

The March 3, 2009 meeting of the Minnesota Woodturners included a spintop turning demonstration by Joe Cornell, a robust show and tell session, wood raffle, and lots of good company with good friends. Thanks to Gary Novak for again providing a facility for this meeting.

The Show and Tell segment is increasingly becoming a major portion of our gathering, and the variety of work gives us a chance to broaden the vision for our own work. Pieces of work on display included: Bowls, A Spinning Wheel, A finger top which spins on your finger, A Paperweight, an Embellished Platter, a spindle (that doesn't end up looking like a spindle),



hand made tools, Native American Drums, pin cushions, and more.

The PurpleHeart Pen project is winding down and several pens were gathered up for packaging and distribution to our wounded veterans. A packaging session is planned, and any remaining pens were asked to be delivered to Wade Wendorf.

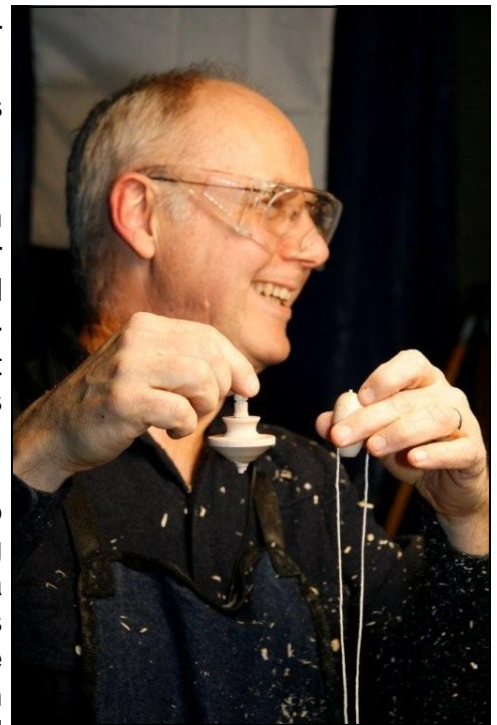
The feature demonstration for this meeting was by Joe Cornell. Joe led off by showing examples of various types of spintops.

One was a "Peg Top" which does not have a shaft, and for which a string is wound around a small indentation near the upper portion of the spintop and it is thrown and hopefully remains spinning upright.

Joe showed a sample of a hoop top. This one has a spinning base with shaft inserted into a small circular hoop. String is wound around the shaft at the center of the hoop, and is spun by holding onto the hoop and pulling the string. The hoop is then released and the hoop remains spinning on the shaft.

The traditional handle or bracket top has a spinning base with an upper shaft that is inserted into a handle. A pull string is wound around the shaft after the shaft is inserted into the handle. With a pull of the string it goes spinning and falls out of the handle or bracket to a surface and spins there. The winding is somewhat tedious and difficult for children to master.

The string top that Joe demonstrated has the pull string wound below the handle onto a drum area before inserting it into the holder, which is much easier and faster. The goal for this string top was 1) all natural materials, 2) safe for children under 3 years old and 3) does not require a great deal of coordination or practice to make it spin. Joe uses a sleeve rather than a handle to hold onto the string



top during the pull.

Joe has made perhaps one hundred of these tops. Maple and exotics work the best for these pieces.

To make this piece, the sleeve is made first, and then later the shaft is made to fit the sleeve. To make the sleeve, first a hole is drilled into a blank mounted in a scroll chuck at the headstock. A Forstner bit or Brad Point bit is held in a Jacobs chuck in the tailstock and advanced into the blank. The drill bit is advanced $\frac{1}{2}$ " or so at a time, and pulled back to release the waste material accumulated in the bit. A piece of tape fixed to the bit can be used to mark the desired depth. When done with the drilling remove the drill bit and Jacobs chuck from the tailstock to avoid injuring your arm or elbow.

For shaping the exterior of the

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sleeve, Joe has recently switched to using the skew chisel. Joe found the video by Alan Lacer on use of the skew particularly helpful, and is now able to make these much faster. Joe uses a peeling cut with the skew to rough the blank to round. Following the roughing stage Joe uses a planing cut with the skew to shape the sleeve. After parting off the sleeve using V cuts with the skew chisel, the skew was used to pare off the small nubbin that remained.

The body of the spintop was made, also mounted in a scroll

chuck in the headstock, with the future shaft of the spintop facing the tailstock. The tailstock center can be used at this point to steady the work. The shaft was roughed out and turned to size using techniques similar to the making of the sleeve. The shaft diameter was reduced to a size that closely fit inside of the sleeve. This diameter was gauged by setting an outside caliper to the diameter of the drill bit used to make the sleeve. Sizing cuts were made with the parting tool such that the caliper just passes over the desired diameter. These cuts were made at several locations on the shaft and then the balance of the

shaft was turned to those sizing marks with a skew chisel planing cut.

The top surface of the drum and the top surface of the body of the spintop were cleaned up with shoulder cuts with the skew. The bottom point of the piece can be made by shaping and parting off with either the skew or a spindle gouge.

Joe's handout of design details can be found on page 6, and is reprinted with permission.

MWA Treasurer's Report		
2008	2009	2009
Actual	Budget	YTD Actuals 5/20/09
Members 268	Members 250	Members 258
Income \$8,530	Income \$10,690	Income \$7,248
Expenses [\$11,612]	Expenses [\$10,690]	Expenses [\$2,689]
Gain [loss] [\$3,082]	Gain [loss] \$0	[loss] \$4,559
		cash balance 5/20/09 \$7,357

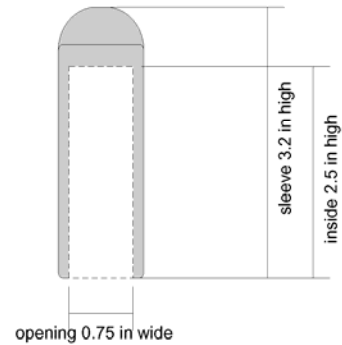
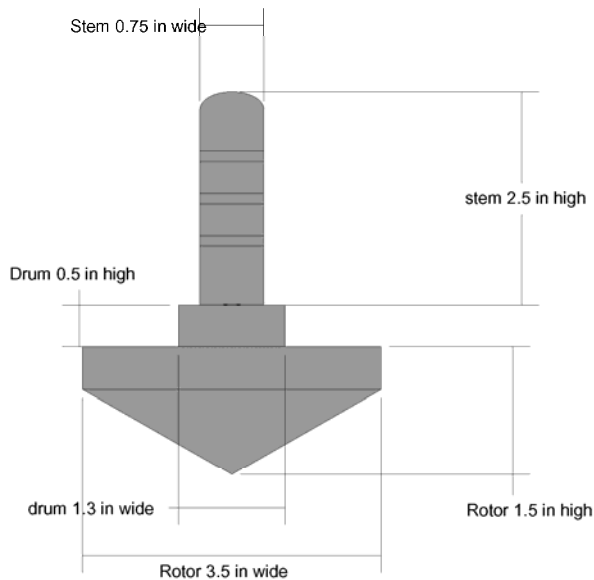
TREASURER'S REPORT HIGHLIGHTS

Close to \$1300 in parts were purchased for our club lathes by Carole Magnuson. All lathes are now up-to-date. The majority of items were purchased via Craft Supplies which allowed us a group discount. \$360 in new DVDs were purchased for the club library by Bob Meyers. The club paid \$417 for the hands on workshop held at Behnke Woodworking that Jim Jacobs coordinated in late March. Our wood raffle has already surpassed the budgeted income(\$600) by \$72. The Mike Stafford professional demo 3/27-29 netted a gain of \$263. The Lyle Jamieson professional demo 4/24-26 netted a loss of (-296). We continue to stay within target of all budgeted areas.

Pam Johnson, Treasurer

String Tops
Minnesota Woodturners Association
March 3, 2009

Joe Cornell



Dimensions - large version

Stem $\frac{3}{4}$ in x $2\frac{1}{2}$ in
Drum $1\frac{1}{4}$ in x $\frac{1}{2}$ in
Rotor $2\frac{3}{4}$ in x $1\frac{1}{2}$ in

Dimensions - small version

Stem $\frac{3}{8}$ in x $1\frac{1}{4}$ in
Drum $\frac{5}{8}$ in x $\frac{1}{4}$ in
Rotor $1\frac{1}{2}$ in x $\frac{3}{4}$ in

Blanks - large version

Top 3 x 3 x $6\frac{1}{2}$ - 7 in
Holder 1 x 1 x 5 in

Blanks - small version

Top 2 x 2 x 4 - 5 in
Holder $\frac{3}{4}$ x $\frac{3}{4}$ x 2.5 - 3 in

Tools

$\frac{5}{8}$ " skew chisel, $\frac{1}{4}$ and $\frac{3}{8}$ shallow gouge, parting tool
 $\frac{3}{8}$ or $\frac{1}{4}$ Forstner bit and Jacobs chuck
Center spur and 4 jaw chuck
Caliper, small pull saw

Materials

Dense hardwood like maple, walnut, or oak
Cotton or Nylon String
Beeswax

Supplies

Sandpaper, stain and finish

Books:

Michael Cullen. "Tops - Making the Universal Toy" Fresno, CA. Linden Publishing, 2008, 128 pp ISBN 13:978-1-933502-17-5

Collectors Digest "Tops and Yo-Yo's and Other Spinning Toys. L. W. Book Sales

Olney, Don. The Tops Book: Games, Tricks, And New Twists On An Old Favorite. Running Press, 1994
(Part of the Tops Discovery Kit, Running Press, 1994.)

Zubrowski, B. Tops: Building and Experimenting with Spinning Tops. Morrow Junior, New York, 1989.

Websites:

<http://www.geocities.com/topguy.geo/>

<Http://www.topmuseum.org/>

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Hands-on-boxes

By Gary Borges

On Saturday February 7th four intermediate wood turners, Carolyn Allard, Dennis Dahlberg, Fred Hegele and Gary Borges showed up at the workshop of Wade Wendorf to turn a small lidded box. It was a good fit of people and like the boxes we were about to make the door popped when we opened it. Did I mention that Wade has just enough room to fit four students in his shop. Wade enjoys sharing his knowledge and is certainly fun to be around. All had a great time.

Here are the steps that Wade demonstrated and then guided the group:

1) Getting set up

- a. Pick a dry piece of wood that is about 3 to 3.5" diameter by 7" long
- b. Set up the wood between centers
- c. Using a roughing gouge round the piece remembering to ride the bevel as this helps the cut
- d. Turn a tenon on both sides using a parting or bedan tool that will fit your chuck
- e. Now you need to mark three lines. The outside lines need to be about $\frac{1}{2}$ to $\frac{3}{4}$ " from the edge of the tenons. These will mark the bottom and the top of the box. Then using the $\frac{2}{3}$ rule set up a line that will separate the bottom from the top of the lidded box
- f. Use a parting tool to part at the middle line. Do not try to part all the way because you are between centers and the parting tool will bind. Being sure to STOP the lathe and hand saw the last of the stock between the bottom and the top of the box. If you have done this correctly you should have a top and a bottom section with tenons

2) Bottom of the box. Working on the Inside.

- a. Chuck the bottom of the box up on the lathe
- b. Measure the distance between the line you drew, which will be the bottom of the box, and the end. This will be the maximum that you want to drill down.
- c. Use a 1" drill and drill down. Be sure not to



drill down past your max.

- d. Use a Hunter tool (Yes Mike, most had Mike Hunter tools) or round nose scraper to round out the bottom and extend out the inside. You want to at least leave $\frac{1}{4}$ to $\frac{1}{2}$ " on the sides
- e. Use a bedan or parting tool to turn a lip that is about $\frac{1}{16}$ " to $\frac{1}{8}$ " and is about $\frac{1}{8}$ " long
- f. Sand the inside of the box and the lip
- g. Apply a finish to the inside and the lip
- h. Now take your caliper and measure the lip, subtract $\sim\frac{1}{16}$ " and lock

3) Top of the box. Working on the Inside.

- a. Chuck the top of the box up on the lathe
- b. Using the caliper measurement above (did you remember to subtract the $\frac{1}{16}$ "?), scribe the inside diameter on the lid
- c. Using a Hunter or spindle gouge start to round out the inside of the top being sure not to get near your scribe line
- d. Then using a square scraper start to work out to your scribe line checking as you go to constantly use the bottom of the box to check for fit. The depth of the inside lip needs to be slightly deeper than the depth of your bottom box lip. You want a good tight fit that has a pop when you take the lid off. I over shot the first time so parted off and reset the top. It then took me 21 checks to get the fit just right. If I did a Tim Heil and made 100 boxes I am sure I could get this

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down to 20.

- e. Sand the inside of the top and the lip
- f. Apply a finish to the inside and the lip

4) Working the outside down between the lines and finishing the bottom of the box

a. Again using the caliper measure the bottom of the box lip and now ADD 1/8" to 1/4" to this. You will use this measurement when you turn the outside of the box.

b. You still have the top of the box in the chuck and you now put the bottom on the top and bring in the tailstock to support both sides

c. Take a cove cut on the outside not going past and leaving the two outside lines. Use your caliper measurement as you do this not going past your setting because you do not want to cut into your lip or thin it down to the point where it would break because it is too thin. Remember if you ride the bevel you probably will not need to do much sanding. I had to sand.

d. Sand the cove cut and finish it if you want. You can also finish after you finish the bottom.

e. Tape around your joint to insure that it is held together.

f. The line near the bottom signifies where the inside was drilled down to.

g. Taking your bedan or parting tool start to pare down the tenon being held by the tailstock. Keep working down the bottom remembering that you want the bottom to be slightly concave so that it sits well. When ready pull back the tail stock and finish the bottom taking light cuts with a spindle gouge or Hunter tool.

h. Sand the bottom of the box if needed.

i. Sign the bottom

j. Apply finish to the bottom.

k. Take the tape off at the joint and apply more finish if necessary to the sides and bottom.

l. Separate the bottom from the top. The bottom is finished, done, completed. You're most of the way there so rejoice.

5) Finishing the top of the Box

a. At the line part off the top of the box from the tenon in the chuck. Be sure to leave sufficient

tenon to make a jam chuck

b. Measure the bottom of the box lip (adding 1/16") because this will be the size of the jam chuck.

c. Use a parting tool or bedan to work down the tenon on the chuck to the dimensions of the caliper.

d. Now using the top of the box adjust your jam chuck so that your top fits on snugly, taking light cuts till it is just right. Remember to breath.

e. With the top of the box on the Jam chuck bring the tail stock in for support

f. Using a spindle gouge start finishing the top of the box.

g. Take away the tail stock to make the last light finishing cuts remembering to use a sharp tool for these last light finishing cuts.

h. Sand

i. Apply Finish

6) Put the top on the bottom and admire your work, take a picture, laugh, give it to a loved one, consider how good it feels to be alive and having spent a day with fellow wood turners.



Wood Bludgeoner Loose in Minnesota

Mike Stafford describes his work as the fine art of wood bludgeoning, but a close look at his finished work and a study of his techniques would tell you otherwise. Mike provided an entertaining and informative demonstration for the March 28 meeting of the Minnesota Woodturners. The combination of Southern charisma and Midwest hospitality joined for a truly enjoyable day at the University of Minnesota Regis Center for the Arts. This was our first meeting at this venue. The facility seemed quite appropriate for our use, parking was convenient, and the U of M staff treated us very well.

Mike took up turning boxes after watching a video by Richard Raffan on box making, and other than this book, he is largely self taught. Since developing his own techniques, he has come to realize that he has arrived at similar practices as many other demonstrators.

Mike likes to have his lathe mounted higher than is normally recommended and likes the spindle center about midway between his shoulder and elbow. This reduces his bending over the lathe and allows Mike to work with less fatigue. Mike uses several chucks for holding the blanks on the lathe, including chucks made by Nova, Vicmark, and Axminster.

Two boxes were turned for the demo. The first was a short box with concave sides, and the second was a Mosque Box, one shaped with a tapered base and a rounded lid. The first box was started with a piece of Red Narra. Mike likes to mark the turning blank center with the band saw. This locates the center and provides an X for the 4 pronged drive-center to engage. The blank was mounted between centers, roughed to round, and a tenon was turned on each end to fit the jaws of the selected scroll chuck in compression mode. He makes these measurements with a caliper, and cuts them with a parting tool. Mike likes the 3/16" parting tools formerly marketed by Sears. They are high carbon steel tools so they were quite inexpensive, and work quite well.



For this box, the size of the lid and the base are roughly equal, so a parting cut was made just off center of the blank, allowing for the height of the base tenon. A narrow parting tool is used for this cut to reduce the amount of waste wood and allow closer grain matching between the lid and the base. The final parting is done on the band saw. All of the boxes that Mike makes have the tenon on the base of the box rather than on the lid such that the lid fits over the base. The blank for the lid is mounted in the scroll chuck and the lid is hollowed out. 3/16" is allowed for the exterior cove in the outside shape of the box plus the wall thickness of the lid. The lid is hollowed starting with a long and strong detail gouge made by Henry Taylor. Since this is end grain, the cut is made from the center of the blank toward the outside, which allows the fibers being cut to be supported by those behind, and this reduces tear-out. The final cut on the inside of the lid is made with a Hunter tool, to finish with a nice clean cut.

The portion of the lid which mates with the base, the tenon recess, is cut with a square nosed scraper with the left side also sharpened. The tool shaft is aligned with the ways of the lathe to create a recess with straight parallel sides, such that it mates evenly with the base tenon. An inside caliper is used to check that this cut is made correctly. This portion of the box, along with base tenon is never sanded but left with a tool

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finish. Mike finishes with a wax finish on his finer hardwoods, so he is able to sand with a bit of wax applied to the sandpaper. This lubricates the surface, reduces the friction and heat, and reduces the occurrences of heat checks in the wood. He uses a small piece of 3M pad to cushion the paper and protect his fingers from the heat. For this demo, Mike sanded by hand, but in his studio, he will often use power sanding. Mike uses a 1" diameter sanding pad, and applies a 2" diameter Velcro backed sanding disk that has been cut down to a 1 1/2" diameter and has had flaps cut into its edges. A less expensive form of wax, such as Johnsons Paste Wax (yellow can) is used for sanding and for the initial coat, and the final coat is Renaissance Wax.

The lid is then removed from the lathe, and the blank for the base is set in the chuck. A tenon is turned on the base blank to just begin to fit the tenon recess in the lid. Mike likes to use a parting tool with a diamond shaped shaft because he can rock the tool, and create a tenon with a slight bulge. This tenon is cut so that the lid fits tightly. The base of the box is hollowed out and the exterior bottom of the box is marked, allowing for 1/4 inch for the thickness of the box bottom. The lid is then pressed onto the base and secured there with a band of masking tape to help assure that it does not come loose. The top of the lid is then turned with the tail stock steadying the work during the initial turning.

The inside edge of the base tenon is turned square and true, similar to what was done to the inside of the box lid. This allows the base of the box to be reversed onto a waste block tenon used as a jam chuck, to finish the bottom of the box. Following lunch, another box was made, this time using Chakte-Viga.

Mike Hunter arranged for a grilled lunch on site which allowed us to visit with Stafford and with other good friends at the event. We learned a lot from this wood bludgeoner, and had a good time in the process.



The Patience of my lathe.

Personification is an ontological metaphor in which a thing or abstraction is represented as a person. Let me tell you about my wood turning lathe “Freddy.”

My lathe is a Jet VS Pro Wood Lathe, Model JWL-1442VSK. I’ve assigned it a gender, (masculine) his name is “Freddy.” He is solid, made of cast iron throughout, flexible, not only does he have the capability of spinning at variable speeds, but his head swivels completely around. Since I am left-handed he is quite capable of accommodating my right brained style of wood turning. He is not brash, but his heart, a 1HP, 1PH, 115/230V motor is prewired for 115V, 7.4/3.7A, and runs powerfully and quietly in the corner of my shop without disturbing the rest of my home or members of my household. He can walk or run (450-3000 rpm spindle speed).

In addition, I believe that he is an excellent example of form and function. As you can see, his legs of tastefully designed cast iron are capable of holding two shelving options; one is suitable for holding tools and the other provides substantial support for additional ballast bags or bricks to make him almost vibration free even when he is working hardest. I keep him clean, well oiled and maintained and we get along just fine. I talk to him more than you might imagine.

This past winter has been hard on most of us. Not only has it been miserably cold at times, but there have also been the attendant difficulties caused by a receding economy and all the variations of global wealth redistribution and political adjustment that have been swirling around us. Combined with so many variations, these and other elements have put a lot of pressure on the lives of most in our present era. Not only have we seen the lives of many young folks permanently changed by the rigors of military duty, but we’ve also seen the loneliness, losses, and heartache among those of us who have stayed behind and kept things going on the home front. Struggling to cope, we may ask ourselves; “Just how much of this can a person take?”

I work and live in the field of human services. It was chosen by me because I like people, and I appear to have a skill set that allows me to help folks out through activities of counseling, education, and encouragement. As in all careers or jobs, there are

times when the pressure of external demands, a shortage of time and energy, the losses of aging, and a shortage of funds, builds up to the point where a person simply has to take a break and find a release. The word we commonly use to describe this is “recreation.”

This is where “Freddy” steps forward and lends me a hand. Not only is he ready and willing to join in the process of creation, but he is eager to do his part in providing me with meaningful and substantive recreation. He adjusts to mood swings, variations in eye/hand co-ordination, miscalculations, lack of planning, inconsistency, and an outright absence of artistic sense. But most importantly, in my opinion, he is especially good at exercising patience. Over and over again, without so much as a notion of thanks, encouragement, or sensitivity he does everything quietly, consistently, and repetitiously all with the high degree of excellence that is asked or expected of him, All this at the flip of a switch! More than a few times this winter he rescued me from myself! He actually provided just the right atmosphere for resolving some of my life’s knottiest problems. Oh, how good it is to have a friend such as this. Don’t you agree?

What is even more amazing is that he sits down there in the dark, just waiting for me.

Do I like turning? Oh yeah! For me it’s “just what the doctor ordered.” I hope, in fact, that since you’re reading this, you may have already found a friend such as I have. If, however, you’re still searching (for a lathe, for healthful recreation, and some friends with whom to share a common interest) please accept this invitation to stop by at one of the meetings of our association. There you’ll meet and make some of the best friends you’ll ever have. And you know what, they’ll even introduce you to their special friends such as my JET VS Pro Wood Lathe, Model JWL-1442VSK.

Patiently turning
logs into ribbons!
Fred Kogler



Woodturning The Easy Way

By Duane Gemelke

We had the opportunity to meet with Lyle Jamieson at the April 25 meeting of the Minnesota Woodturners. Lyle's mantra is "I'm into easy", and the focus of his presentation is doing woodturning the easy way. In one of my past occupations, when we were faced with a difficult task, we were asked to work smarter, not harder. Lyle gave us the knowledge to work smarter through our selection of materials, tools and techniques. In Lyle's case, his journey to working easier began by studying with the best teachers, and Lyle is certainly now one of these best teachers.

Lyle stressed that woodturning needs to be safe and fun as well as easy. Being safe includes having a lathe that is stable and balanced, and heavy enough to reduce vibration, by adding weights if necessary. He does not want a lathe that has the only off-switch in the location where a piece will be thrown from the lathe (the danger zone). The emergency off-switch should be in a permanent location, at the tailstock of the lathe, so that the lathe can be shut down quickly. Always wear a full face shield. Goggles will not protect you if a piece is thrown from the lathe. Lyle prefers a face plate over a scroll chuck for anything but very small pieces. The 40% rule is that the tenon that is gripped by the chuck should be no less than 40% of the diameter of the piece. For deep hollowing, Lyle will use a faceplate with lots of screws, and drills more holes in a face



plate if necessary. He uses #12 pan head sheet metal screws, one and one quarter inch long, and lots of them, and drives them with an impact driver (the easy way). These screws use a #3 Phillips driver, which will not slip and strip as easily as the smaller tools.

When turning a bowl, Lyle will start and end between centers. The initial mounting will be between centers using a spur center with a leading center point. This allows the piece to be initially supported by the drive center point only, and allows the piece to be spun to see if it is balanced. If not balanced the piece is easily adjusted before forcing the piece into the spur portion of the drive center. It is not easy to turn an off balance piece that stresses and shakes the lathe. Lyle's primary tool is the bowl gouge with a swept back grind. We reviewed the various jigs to produce these grinds and the adjustments that provide for the correct shapes.

The bowl gouge is a very versatile tool which allows you to make the four primary cuts: a push cut, a pull cut, a scraping cut, and a shear scraping cut. The pull and push cut both have bevel support controlling the depth of the cut. The push cut has the sharp edge leading the way. The pull cut has the tool shaft leading the way. Scraping cuts have no bevel support and are made with the tip of the tool lower than the shaft to prevent an uncontrolled dig in or catch. The

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shear scraping cut is made with the edge additionally turned at approx. 45 degrees to the direction of wood travel. All of the cuts were demonstrated. The demo included a great deal of the basic turning techniques, too numerous to mention in a short article here.

Following the lunch, Lyle demonstrated the deep hollowing system that he has pioneered and is continually improving. Lyle progressed from attempting to do deep hollowing using the large boring bars that were previously used, to making a trapped system with a rear support, to adding the laser guide, and recently adding an option to equip the tool with a Hunter carbide cup cutter tip. The system certainly makes deep hollowing easy, or at least, makes it look easy.

My thanks to Lyle and the MWA board and assistants.



Attendees of the 2-day hands-on session with Lyle Jamieson hosted at Bob Jensen's shop

Have an Excellent, Nice, Exquisite, Not Bad, Very Good Day

By Duane Gemelke

There are times where treasures in your own backyard get overlooked in favor of other treasures in far away places. Perhaps this is the case for some of us, regarding the Minneapolis Institute of Arts.

Yahoo Travel refers to it as the MIA and rates the Minneapolis Institute of Arts as 4 ½ stars out of 5 stars. It indicates that this museum is home to an exceptional gallery of impressionist paintings and an exquisite Asian collection.

Trip Advisors rates the MIA #2 of 177 attractions in Minneapolis. It invites you to travel through 4,000 years of world history and view more than 80,000 works of sculpture, photographs, paintings, drawings and prints.

The MIA holds significant works of turned wood art chiefly in two sections of the museum. The Modern and Contemporary section holds an impressive turned wood collection in Gallery 275. Craig Lossing, one of the founding members and an early officer of the Minnesota Woodturners Association, is represented there with an *Olive Vessel*. He is joined there by very good company indeed. Other artists featured there include: Mark Sfirri, Todd Hoyer, Jack Slenz, Haley Smith, Virginia Dotson, Hugh McKay, Michael Mode, John Jordan, William Hunter, Clay Foster, Mel Lindquist, Dale Nish, David Ellsworth, Matthew Hill, Alan Stirt, Bruce Mitchel, Michael Peterson, Christian Buchard, Ron Kent, Rude Osolnik, Michele Holzappel, Mark Lindquist, Robert Stocksdale, and J. Paul Fennell.

An Ingrained Richness: Recent Gifts of Wood Art from the Collection of Daniel Greenberg and Susan Steinhauer is exhibited in Gallery 277 and 278. This exhibition celebrates a recent gift to the MIA. The exhibition runs from February 28, 2009 through February 7, 2010. ARTS, the MIA Magazine for Members, features this exhibit in the *Just Opened* section. It indicates that this is a collec-

tion 35 years in the making and includes work by David Ellsworth, William Hunter, boxes by Ray Key, a large turned vessel by Ed Moulthrop, and work by several other artists.

So, here is a suggestion for an excellent, nice, exquisite, not bad, very good day. Pick a day; no, make a day, where you have nothing else on your mind. Shut down your email, it can wait for awhile. Sleep late, and have breakfast in your jammies, nothing fancy, no muss, and no fuss. Pick up the paper, and skip the yucky news on the front page and the financial section, go straight to the comics. Take your car, or have your chauffer drive you, to the MIA, 2400 Third Avenue South. Don't get there too early, they open at 10:00 am and are closed on Mondays. Park in the ramp (no fee), and walk up to the museum. Hold the big glass doors open for the line of school art students, streaming off of the big yellow bus.

Swing into the museum (no fee); check your coat (you are staying the day, small donation appreciated). Stroll up to the information desk and ask for a map. First, see something that you understand, go to the turned wood art section. The map will have a photo of Virginia Dotson's laminated wood bowl leading you to gallery 275. Browse through Mark Sfirri's *Rejects from the Bat Factory*, Craig Lossing's *Olive Vessel*, and all the works of the other artists there. Walk across the Atrium and go to Gallery 277 and 278 and look at the *Ingrained Richness* exhibit. Marvel at how the artists have been able to turn huge pieces of wood into such elegant forms, and appreciate the generosity of the donors. A feature piece in the center of the room is a vessel large enough to sit in, but don't do it.

Enjoy the culinary arts at the D'Amico & Son's on-site restaurant. Soup, salads, and sandwiches are always good. Finish the day looking at something that you would like to better understand. Pick from sections featuring: Asia, Ancient Art, Africa, Textiles, Americas, Modern and Contemporary, Pacific Islands, Europe, Photographs, or Special Exhibition art. Take as long as you want. Museum is open through 5 pm and until 9 pm on Thursdays.

Turned items needed for Cerebral Palsy Fundraiser

Carolyn F. Allard, Stillwater, MN

I am hoping that a few members of the club would be willing to donate a piece of their turned art for a fundraising event, benefiting children and young adults with cerebral palsy and similar neuromuscular conditions. The Minnesota Big Dads' "Red Rose, Red Carpet Affair" will be held June 12, 2009, from 5:00 pm to 10:00 pm, at the Prom Center in Oakdale. Special guests will be sports figures with connections to this area, as well as children representing the almost 600 children and young adults who have received aid from Minnesota Big Dads, Inc. E. J. Henderson, linebacker for the Vikings, Tubby Smith, U MN Coach, and George Foreman have all expressed an interest in attending. Entertainment will be provided by comedians John Bush and Joe Tanner. There will be both a live and a silent auction. Beautiful woodturnings from our club would be a wonderful, and very much appreciated, addition to the auction. Anyone donating an item valued at \$500 or more will receive two tickets to the event.

Tickets to "Red Roses, Red Carpet Affair" are \$125.00 per person with \$85.00 being tax deductible. For further information, you can go to the Quan Sports Marketing website: www.quansm.com. Click on the "news" tab and find two articles listing Minnesota Big Dads and ticket/donation options. If you prefer, call me, Carolyn Allard at 651-439-6646 or email me at fjacfa@msn.com. I will be happy to pick up any donations. Our goal is to have all auction items in hand by June 1.

Minnesota Big Dads, Inc, is a 501(c)3 charity founded in Stillwater, MN, by Robert Johnson and his wife, Ardis. Big Dads has dedicated its efforts to providing therapeutic equipment for children living with cerebral palsy and other neuromuscular conditions. The charity, run by an all-volunteer Board, receives requests for assistance from all over Minnesota and western Wisconsin. We are known to Gil-

lette Children's Hospital, Courage Center, Courage St. Croix, Mayo Clinic, and to many school physical therapists, as an organization that can be called on when a child's parents need help funding equipment necessary to improve life for the child. Equipment requests can range from therapeutic bicycles to made-to-size high chairs, from communication devices to assist children in expressing what they can't speak to van lifts for wheelchairs. Computers. Home exercise equipment. Over-sized strollers. The requests Big Dads receives are as varied as the conditions that parents and children find themselves dealing with.

In recent years, therapeutic bicycles or tricycles have gained favor among physical therapists and doctors as a piece of equipment that is multifaceted in advantages for a child with neurological difficulties. It allows the child to feel like a "normal kid"—a big self esteem builder. It is fun, so the child wants to ride, building and stretching muscles, forgetting that it is therapy. For more in depth information on the benefits of bike riding, Minnesota Big Dads' website, www.MNBigDads.org, features an article written by a school physical therapist, Diane Hendrickson.

We love helping children achieve their dream of riding a bike. But, the costs range from \$1000 to \$6000 depending on the needs and abilities of each child. At the present time, we can pledge only part of the cost of the bike requested. The parents have to go to a number of organizations to raise enough to pay for it. We would like to be able to fund the bikes entirely, or, at least, be able to make grants that would cover a larger percentage of the cost.

It is important to note that Big Dads is entirely volunteer run. Over 95% of the money raised goes directly to fund equipment purchases for the children we serve. Minnesota Big Dads has a reputation for honesty, integrity, and generosity. Parents and their children write us wonderful thank you messages and send photos of the child using the equipment we have helped them obtain. We get "thumbs up" from beaming children.

Regarding your donations: I would like to

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have a bit of information to give to the auctioneer along with the turned pieces, such as pertinent information about you, the turner, what the wood is, when it was turned, the name of your woodturning business, education, background in turning, etc. Feel free to toot your own horn! And please sign and date your gift to the children of Minnesota and Western Wisconsin.

I will be so proud to present woodturnings from my club to be auctioned! I truly appreciate anything you can do! If more items are donated

than can be used at this event, they will be included in a July 11 silent auction during the Rev It Up For Charity motorcycle-ride fundraiser at Eagles Aerie 94 in Stillwater. It will also benefit Minnesota Big Dads.

If anyone knows of a child who could use our help, be sure to tell the parents about Minnesota Big Dads, Inc. www.MNBigDads.org. We love to give our money away!

Thank you very much in advance,
Carolyn F. Allard, MWA Member, Stillwater, MN

Wade Wendorf and John Anderson, "Spatulas"

Spatulas are a quick project with wide appeal for anyone who cooks. At the April MWA meeting, we had the pleasure of hearing from two of our members, John Anderson and Wade Wendorf, on how to make these spatulas.

John began by relating how he traveled to Sweden and spent some days working with an old master carver, who hand carves wooden spoons and spatulas. John allowed that he was not a good carver himself, but he does fine on the lathe. So, he began making spatulas at home.

For this demo, John started with cherry. He also likes ash. The Swedes carve spatulas and spoons mostly from birch. Any dense, hard wood is OK. John began by roughing out a spatula blank on the bandsaw. He leaves about 7" plus waste for the handle and mounts between centers with the handle end at



the head stock. He likes to keep the handle simple, with a knob in the middle to keep the spatula from falling into whatever pan is being used.

With a parting tool, he marked the handle end, where the handle meets the blade, and the mid-handle knob. John used a spindle roughing gouge to round the handle and roughly blend the handle and blade. The final handle diameter is $\frac{1}{2}$ - $\frac{3}{4}$ ", but there are no "rules". "Whatever

you like!" He made the final handle cuts with a skew to get a good surface finish, and he left the handle end slightly larger in diameter with a small cove. Then he cut the middle knob to a nice, rounded shape. John then used a bowl gouge to blend the blade into the handle. He sanded the handle with 150 grit (remember to move the tool rest away!) and sometimes goes finer.

While still on the lathe, he

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marked the centerline of the rough blade “block”, to give himself targets for shaping on the belt sander. There is no way to thin the blade on the lathe. So he cut a rough blade shape on the band saw, making a taper from handle to tip. Then he used a belt sander to thin down the blade and shape it nicely. He often makes the tip angled.

For final finishing, he uses only salad bowl finish. He has also used walnut oil and even flax seed oil, but sees no particular benefit from them.

Then it was Wade’s turn. He began with a rectangular block (1 ½ x 3 x 10” in this case) of walnut mounted between centers. He also used a spindle roughing gouge to create a rough shape with blade at the head end. Then he used a bowl gouge with a Johannes Mickelson grind for shaping the handle. He likes to make coves and beads on the handle to spruce them up. Vee cuts tend to collect food, so he tries to avoid them.

He usually likes to make a slightly concave back half of the handle, because he likes how it feels in the hand. He sanded the handle while on the lathe. When parting off the handle end at the tail stock, he tries to leave a thin (1/16”) cylinder, which he then snaps off before final sanding.

Next, he moved to the band saw. He held onto the handle with a Jorgensen clamp and drew his rough desired shape on the edges of the blade

“block”. For this demo, he made a “flipper” shape, with offset blade.

Whereas John used a belt sander for final blade shaping, Wade used a home-made drum sander. His jig comprises a cylinder with two different diameters: about 3 and 1.5” diameter.

He attaches coarser sandpaper (like 80 grit) to the larger drum and finer paper (like 220 grit) to the smaller drum. He uses 3M Super 77 Spray On adhesive to adhere the paper. For final finishing, Wade usually uses three coats of walnut oil, hand rubbed into the wood. After a piece has gone through the dishwasher, he usually applies another coat.

One good tip about the sanding drum jig: Wade cut a slot down the side of each cylinder. He inserted one end of the corresponding sandpaper into the slot and wound the paper away from

the rotation direction. Therefore, when the drum is turning on the lathe, the paper does not tend to get peeled off upon contacting the workpiece.

Neither John nor Wade had any hard rule for the minimum thickness of the spatula blade. Most of the examples they brought were in the 1/16 – 1/8” range with a tapered tip. Again, “Whatever you like!”.



Calendar of Events

June 2009

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

June 2009

June 2, 2009

Membership Meeting

Topic: Turning Demo - Bob Jensen

Location:

Industrial Electric Company

660 Taft Street NE

Minneapolis, MN 55413

Link to [Map quest](#) for location

Time: Tuesday 6:30 - 9:00 PM

July 2009

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

July 2009

July 11, 2009

Membership Meeting TBD

Topic: Sawyer/making turning blanks

Location: George Vondruska's school

August 2009

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

August 2009

August 16, Year

Annual MWA Picnic

Location: TBD

September 2009

September 1, 2009

Membership Meeting

Topic: Duck Calls - Reed Jacobs

Location: TBD

September 11, 2009

Professional Demonstration - Betty Scarpino

Topic: Contemporary artist, sculptor and woodturner Betty Scarpino is recognized as one of the masters of the genre. Her work is held in private, public and museum collections throughout the world.

Location: TBD

September 2009

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

October 2009

October 6, 2009

Membership Meeting

Topic: Pepper Mill - Bob Boettcher

Location: TBD

***Reminder -** Membership meetings officially start at 7:00 pm. Space will be open at 6:30 for setup and socializing.

Classifieds

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The following suppliers offer special discounts to MWA members. To receive a discount you must be a member in good standing, and show your current membership card to the merchant.

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(jlued@q.com) or (952) 496-1177

Ads will run for one issue unless you

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issues.

MWA "Members Only" Forum

All MWA members are entitled to use our "Members Only Forum". The forum is located at <http://www.mnwoodturners.com/members/> (or you can go to <http://www.mnwoodturners.com> and click on the **Forum** option on the menu). If you have not already registered, click on the link, and after the page loads, click on the words "**register an account**". Then just follow the instructions to get registered for the forum.

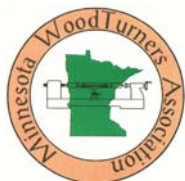
The many benefits include a central archive of information and handouts, a gallery to show off your turnings, central listing of club event announcements, and finally, a great place to get acquainted with other members and share mutual turning topics. One other thing, **PLEASE** don't be hesitant to ask questions on the forum. As many people have said over the years, the only silly question is the one not asked!

Thanks, and see you on the forum!

Wade Wendorf

MWA Forum Administrator

email: administrator@mnwoodturners.com



Minnesota Woodturners Association

3378 Heritage Ct.

Stillwater, MN 55082

www.mnwoodturners.com

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