

MINNESOTA WOODTURNERS ASSOCIATION

in association with the American Association of Woodturners

August 2009

2009 PICNIC Sunday August 16th 10:30 to 3:30

Location: Central Park Pavilion
1497 Central Parkway
Eagan, MN 55121

This park and pavilion is conveniently located on Pilot Knob Road South of 494 in Eagan.

- ◆ We will have Games with prizes for the spouse/Guests.
- ◆ We'll have the regular show and tell.
- ◆ There will be no library and no wood raffle
- ◆ Please bring small turnings to be donated as spouse prizes.

Bring your own meat for grilling as well as buns or bread AND a dish to share.

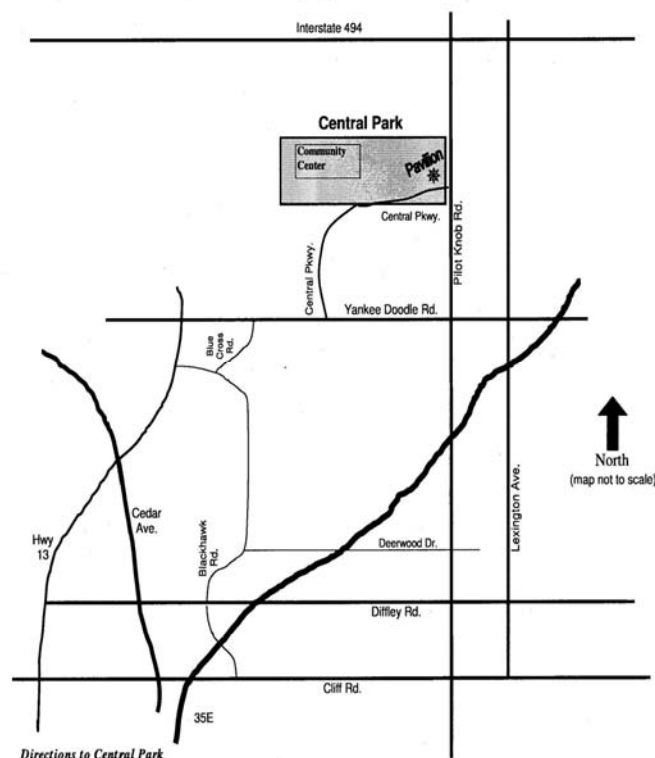
- ◆ Last names A-O bring dessert
- ◆ Last names P-Z bring salad or main dish

We also suggest bringing lawn chairs, lawn games, bug spray, etc.

The following will be provided:
Grills, beverages, condiments, plates, napkins, eating utensils and sweet corn!



Central Park Pavilion
1497 Central Parkway
Eagan, MN 55121



Directions to Central Park

From the north or south via 35E:

Take 35E to the Pilot Knob Road exit; at top of exit ramp, turn left (north). Follow Pilot Knob Road past Yankee Doodle Road, turn left onto Central Parkway, pavilion is on right.

From the east or west:

Take 494 to 35E south. Exit 35E at Yankee Doodle Road; at top of exit ramp, turn right onto Yankee Doodle Road. Turn right onto Pilot Knob Road, then left onto Central Parkway. Pavilion is immediately on the right. (OR: Take 494 to Pilot Knob Road exit; at top of ramp, turn left (south) onto Pilot Knob Road. Turn right onto Central Parkway, pavilion is on right.)

Picnic Challenge: We would like to see what kinds of toys that can be made by our very creative folks. We have lots of Craft Supply Gift Certificates to award, so put your best turned effort forward.

Minnesota Woodturners Association

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President's Corner



Carole Magnuson

These last couple of months have brought us outstanding weather and lots of fun. Most of us are reveling in the fact that we can open the garage doors and let the fresh air in while we turn. I've cranked out a variety of small items, practicing for the holiday push, which is just around the corner.

I have a plan for gifts for family and friends. I'm going to put together a variety of kitchen items, taking the ideas, of course, from all of our talented club members. I'm going to do Wade Wendorf and John Anderson's spatulas and wooden spoons, Bob Jensen's coffee scoops and bottle stoppers, Tim Heil's handles on a variety of screwdrivers, other handled objects and a few toys. It should be quite an array of goodies. Speaking of toys, it's our challenge for the picnic, which is scheduled for Sunday, August 16th. I know it

conflicts with the final day of the PGA, but we do have to have our priorities straight. It will be held at the Central Park Pavilion in Eagan. Thanks, Linda Ferber, for making the arrangements. Details should show up by email and also on the Forum and in this newsletter.

We issue the challenge now to all to make their favorite turned toy...and if you would like to, please bring directions on making the toy. That part of it is totally optional, but would be really nice. We have lots of Craft Supply gift certificates for our winners and for our participants in the challenge.

Our last two meetings were terrific. You all know how I have to manage Bob Jensen. He manages just like his cat Mavis....he doesn't. Anyhow, I asked him to "do whatever he wants" for our June meeting. It was an absolutely terrific demonstration on doing a natural edge bowl. Bob detailed his process, giving us real insight into the magic of turning air, while creating a beautiful bowl. We all learned a lot. Thanks Bob. Our July meeting was a real event. We were invited by George Vondriska, owner of the Wild Earth Woodworking School in River Falls, WI. He and A. J. Moses invited us to see George demonstrate his chainsaw sawmill. He is

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able to take logs as long as 8 feet and cut them to any thickness he wants. It was very interesting to see. We had his lathes and club lathes and we turned the day away. It was a beautiful day. We had three sessions, had lunch and really enjoyed ourselves. Bob Jensen and Wil Travis lugged lathes... thanks, guys. I really appreciated it. George has woodworking and woodturning classes, runs a free online woodworking magazine, to which you can subscribe by simply emailing George at: George@aboutwildearth.com. His school's website is WWW.aboutwildearth.com. Well, back to the lathes...or the golf course....I have to be honest. See you all at the picnic.

Member Helpline????

Do you have a woodturning question? Need help finding woodturning advice? Well, these members can help you!

Bob Jensen [Fridley] 763-572-0525

1woodworker@earthlink.net

Jim Jacobs [Hastings] 651-437-2302

woodmanmn@aol.com

Jim Zangl [St Paul] 651-645-4696

james.zangl@gmail.com

Bruce Arones [Marine On St. Croix] 651-433-5364

barones@frontiernet.net

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wwendorf@abadus.com

Jack Frost [Maplewood] 651-777-8019

DrWoodturner@msn.com

Duane Gemelke [Brooklyn Park] 763-226-8108

dgemelke@comcast.net

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.

MWA Wood Sealer Program

The MWA is currently buying sealer in 55 gallon drums, enabling us to sell to our members at a fantastic price of only \$10 per gallon. Our club could use a few clean, sturdy, empty gallon jugs, such as windshield washer fluid jugs for bottling; bring some to our monthly meetings. This super bargain sealer is available at our monthly meetings, or contact the following for other special arrangements:

Larry McPeck, Sealer Coordinator-Blaine
763-717-7282,
email: SpecialOut@aol.com

Bob Jensen – Fridley
763-572-0525,
email: 1woodworker@earthlink.net

**New
Member**

**Please welcome
our newest
members:**

**Brian Hanly
Kevin Krolczyk
Rip Stauffer**

Crystal, MN
Orono, MN
Carver, MN

MWA Treasurer's Report		
2008	2009	2009
Actual	Budget	YTD Actuals 7/20/09
Members 268	Members 250	Members 261
Income \$8,530	Income \$10,690	Income \$7,547
Expenses [\$11,612]	Expenses [\$10,690]	Expenses [\$3,708]
Gain [loss] [\$3,082]	Gain [loss] \$0	[loss] \$3,839
cash balance 7/20/09 \$6,570		

TREASURER'S REPORT HIGHLIGHTS

Our DVD library continues to grow with new DVDs being purchased (\$411). The hands on workshop at George Vondriska's on July, 11th was a great success. The club provided the food for a BBQ and an on site port-a-pottie. Our income continues to stem from new members, woodsealer sales, library rentals and the wood raffle (+ \$326). We have exceeded our membership forecast by +11. We continue to stay within target of all budgeted areas.

Pam Johnson, Treasurer



MWA Board member Wade Wendorf demonstrating his new Rose Engine at the 2009 AAW International symposium in Albuquerque, New Mexico. For more information on the new rose engine go to: MandalayRoseWorks.com

AAW

Linda Ferber

There are a lot of impressive figures that summarize the American Association of Woodturners organization and its International Symposium. AAW was started in 1986 with a mission *to provide education, information and organization to those interested in turning wood*. Dedicated to that mission, the AAW is currently at 13,203 members and still growing. The 2009 AAW International Symposium held in Albuquerque, New Mexico had nearly 1,300 members attend; and 60 youth participating in the youth turning program. The AAW has 312 local chapters with membership all over the world, of which our MWA at 265 members among the largest. At the symposium there were 54 demonstrators presenting over 150 rotations, 9 informative panel discussions covering a tremendous amount of activities. An enormous instant gallery filled with attendees' work, Resident Artist, Jean-Francois Escolen, Special Interest Night and four exciting exhibitions.

What these figures and this list of facts do not tell you about is the excitement and camaraderie of the woodturning community. It's fun to meet new people as well as old friends. Duane Gemelke told me of the many times he has attended and how his main reason for attending is to visit friends. I also found this is an opportunity to catch up on friendships with people I have taken classes from as well as old classmates and everyone's latest work.

In MWA we have two members who have an entry accepted into the 2009 AAW juried show "Spirit of Southwest". Tim Heil and Bob Jensen collaborated on the "Drums of the Southwest". The two photos shown were taken by Tib Shaw: the Heil/Jensen drum set and a piece by Linda VanGehuchten titled "Serenity Wave" from "The Sphere" exhibit. The southwest theme created a varied and dynamic exhibit: my copy of the exhibit catalog has autographs of these local celebrities! Please take time to visit "Spirit of South-



**Congratulations to MWA members
Tim Heil and Bob Jensen**

west" exhibit while it is at the Gallery of Wood Art, Landmark Center, St. Paul, MN. Possibly you will be inspired to submit your own entry for next year. The 2010 Juried exhibit will be "Maple Medley – an Acer Showcase" I encourage each of you to send in an entry. I am looking forward to the 2010 AAW International symposium in Hartford, CT. Even more exciting for MWA is that the International symposium will be back in St. Paul in 2011 for AAW's big 25th anniversary.



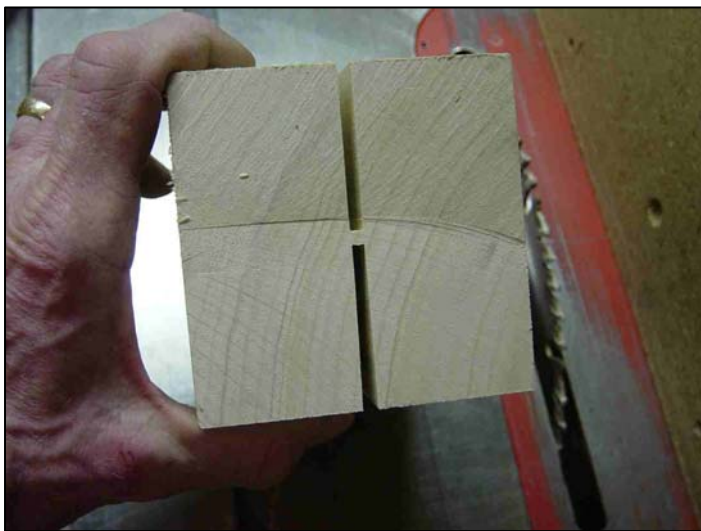
Serenity Wave

Genetics on the lathe? Make your own double helix.

By Todd Williams

At the November, 2008 MWA meeting, Duane Gemelke gave an excellent demo and presentation of off-axis turning. He referred us to the articles in the AAW Journal by Barbara Dill on the topic. As I looked at those articles and at pictures I took of Duane's presentation, I realized that off-axis turning could be used to produce spirals or helices. I used that technique to make a double helix candlestick as a Christmas present, and I displayed the item at the MWA Christmas party. Duane saw it and asked me to write an article for our newsletter about the technique, so here it is.

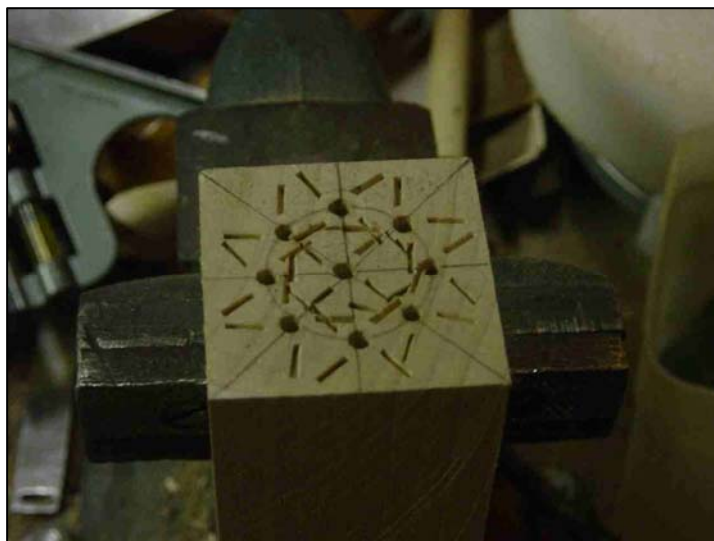
Begin with square stock, ripped uniformly on a tablesaw. I used 2 x 2 x 6 $\frac{3}{4}$ " pieces for this article. The larger the sides, the larger the radius spiral you can make, and the longer the stock, the larger pitch spiral or the more turns in the spiral you can make. As you will see, having square stock is helpful. For this project, I used poplar. It is available in 4"x4" stock. This can be ripped to 2"x2" pieces. Cut not quite halfway on each side, leaving a small web to allow you to handle the tablesaw cutting safely. See Fig 1. This web is easily broken and removed with sanding or sawing.



On each end of the 2"x2" square stock, mark diagonals and bisect the sides, so you have an

eight-pointed star pattern. Then draw a circle, making eight intersections. The intersections should be evenly spaced around the circle. For this article I used a circle with radius of 3/8-7/16". The important thing is to provide enough space between the circle and the sides of the stock that the spurs of the drive center can be accommodated without splitting the wood.

On the head stock end, use the spur drive and a mallet and make heavy indentations at each intersection. The important thing is to be sure the spurs make marks that you can easily get back to later. See Fig 2. While it is desirable that all the marks are exactly on the intersections, small de-



viations are not critical. On the tail stock end, you should make only a small indentation at each intersection, with a nail set or just the pin of the spur drive, which will locate the pin of the live center later on.

Mount the stock between a spur center and a live center at the center of the respective ends and round to a rough cylinder. I usually use a roughing gouge for this. A fine finish is not needed, since you will be turning away all of it anyway. At the headstock end, label on the sides of the cylinder the locations of the intersections on the end, numbered 1-8 sequentially around the cylinder. At the tailstock end, make similar labels, but make sure the #1s are lined up and the #2s lined up, etc. Thus, one set of labels will be clockwise

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and the other counterclockwise.

For this project I wanted each spiral to have one complete turn or pitch. On the side of the cylinder, mark a $\frac{1}{2}$ " wide "no-cut" zone at each end and then divide up the length between those marks into nine equal segments. This will produce a spiral for which the ends will be lined up after a full turn. If you use more or fewer segments, you will make more or less than a full turn. With a heavy pencil or marker, mark the complete circumference of the cylinder at each mark. It is important to make heavy, dark lines so that they can be seen later. See Fig 3.



Now, mount the stock off-axis with each end at the same number position. You can start at any number, but for this article, start at "1". Note that with nine segments and only 8 positions around the cylinder, there are two #1 zones and only one zone of each other number. Be sure the tool rest is moved away from the stock, so the off-axis stock will not hit it! I used a $\frac{1}{2}$ " bowl gouge to nibble away at the "shadow" wood in the #1 zones. Use a fairly high lathe speed, and take light cuts. For the #1 zone at the head stock, keep the cuts to the right of the "no-cut" mark. At the tail stock end, keep the cuts to the left of the "no-cut" mark. But for the other sides of the #1 zones and for both sides of the other zones, begin the cuts at the next zone mark over. Thus, for cutting the #1 zone, the right side can be started at the mark

between zones 2 and 3. For cutting #3 zone, the left cut can be started at the mark between zones 1 and 2, while the right cut can be started at the mark between zones 4 and 5. Fig 4 shows the cuts for zone #7.



Move along the stock, remounting the stock at the properly numbered end marks for each zone. Here is where those heavy spur center indentations come in handy. After a couple of zones have been cut, there is significantly less axial strength to the piece. Thus, you could not simply force the spur center into unbroken wood without pushing so hard you would break the spiral being formed. By making the indentations before any off-axis work, it is easy to locate the spurs into the end with little force.

How far in to the piece should you cut? It depends on the balance you want between strength of the piece while turning, and the amount of sanding you want to do at the end. There is no magic answer. For this project, I left about $\frac{5}{8}$ inch of wood at the center of each zone. This meant that the cuts did not quite remove all the wood at the outside of the cylinder at each zone. The result looks something like Fig 5. Note that you can go back and return at each set of marks and clean up some of the sharp edges, but be careful. At this stage, the piece is not strong and any catch will result in breakage. (Now, how do I know that, you may ask!) Note that, as you pro-

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gress, the spiral becomes more and more “springy”. You have to adjust the tail stock pressure to engage the drive spurs without breaking the piece. Just be careful.

tween centers and turn the tenons to a final 7/16” diameter. Final sanding is done by hand. The resulting piece should look something like Figures 6 and 7.



Finally, remount at marks #1 and turn away most of the “no-cut” zones, but leave a generous amount of tenon on each end for final shaping and blending of the curves into the mounting blocks.

Now comes the fun part: sanding! Mount a 3” sanding drum in a Jacobs chuck in the head stock. Bring up the tail stock with a blunt center to keep the drum from creeping out. Sand the piece, except in zones 1 at this time. I know of no shortcuts here. You should have good dust collection going. Aim for a final constant spiral diameter of a little less than 1/2”, but it is not critical. Change the drum diameter to smaller to do the #1 zones without affecting the end tenons. Aim for a pleasing shape to the spiral, with even diameter and no lumps or bumps. Especially at the ends, the piece will be mounted into separate end pieces via the tenons, so you want the final curves to be a continuation of the spiral without sharp bends. This is not easy and you should take your time with this part.

When the overall diameter is pretty good and the spiral curve looks good, remount the piece be-

Make the top and bottom blocks:

I like a tulip shape for each, since I feel the curves blend well with the “organic” curves of the spiral. But certainly, you can use whatever you like. Drill 7/16” holes for the spiral tenons. (Figure 8) For the top part of a candlestick, drill a 7/8” diameter hole in the center of the wide side to receive the brass candle ferrule (I got mine from Rockler).

I used poplar for this project, since it is cheap and

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turns and sands easily. But it does not have much color, so I used a cherry stain (Minwax). You can stain the pieces before assembly, but try to keep stain off the tenons and mounting holes. Or, you can assemble first and then stain, but be sure glue does not squeeze out and act as a block to the stain. (How would I know that?!!)

When you do assemble it, use the lathe in the following way. Make a simple jam chuck to receive the flat side of the bottom, and use a cone center in the candle hole in the top. Dry assemble the parts and manipulate them until you can see that the double spirals are uniformly arranged over their length. There is a wide range of positions the assemblage can take, but only a very few positions look good. See Fig 9. Once you are satisfied you can arrange things to look good, remove it from the lathe, apply the glue and remount in the lathe. With yellow glue, you have a long working time to tweak the parts to where you want them. Use mild tail stock pressure as a clamp for this gluing.

After letting it dry overnight, you can put your name on the bottom, apply varnish or oil or whatever finish you like, add the candle and VOILA!

As you consider this project and technique, I am sure there are many variations you can envision. For example, you could keep the tail stock in the center position and make a tapered spiral. You could make more than one turn. You could make

the pitch smaller or larger. (But bear in mind the need to access all sides of the spiral for sanding, so you cannot make the turns at too small a pitch.) I am working on such variations as time permits. I look forward to seeing what all of you can turn out! Happy Turning.



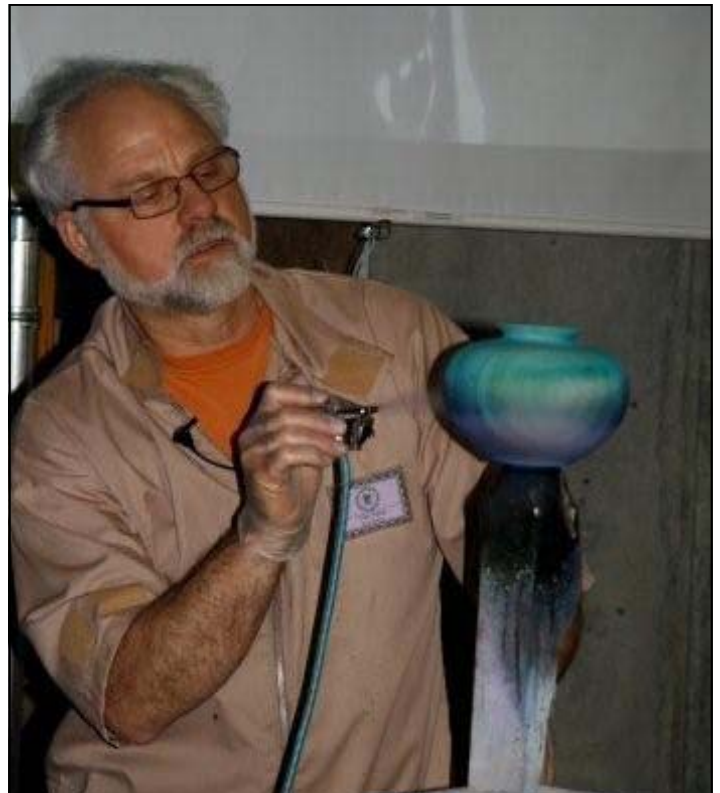
TURNING TO COLOR

By Duane Gemelke
Photos by Jim Zangl

When I first started turning, I had pretty well understood that painting your work was something that just was not done, if your work was to be accepted. But some artists have changed that thinking and color along with other surface treatments are now highly valued. Notable in the field is Giles Gilson, Don Derry and Minnesota's own John Haug. John took on an adventure with his own odyssey into the world of coloring wood turnings at the May 5, 2009 meeting of the Minnesota Woodturners.

John compared the uses of airbrushes ranging from a \$19.00 air brush from Harbor Freight to his Paasche model, and reviewed air sources from typical shop compressed air systems to very small portable air compressors. John reviewed the merits of dyes, for which he uses Dylon fabric dyes that enhance the wood natural grain, and the merits of air brush paint which gives a more opaque covering. He covered the application of a single color, a single color blending to the natural wood, and the blending of several colors on the same piece. John recommends using rubber, vinyl or nitrile gloves to reduce the staining of your hands. John likes to apply a surface finish over the stain to bring out a glossy surface and uses Triple Thick Crystal Clear Glaze by Krylon to get that effect. Above all, John recommended experimenting and having fun. After all, if everything goes badly, you end up with some pretty nice firewood.

As I looked at my own notes for this article I see that they pale in comparison to the handout that John provided for this event. It can be viewed on line at www.mnwoodturners.com/ColorDemo/ColorDemo.pdf. It is very good and gives a great deal more information than I can provide here. Thank you John, for introducing this technique to us. Happy turning and consider adding color. It may open up an entirely new aspect to your work.



Professional Demonstration - Betty Scarpino September 11, 2009

Betty will be turning various shapes on the lathe and cutting them apart to create sculpture and functional items. Her demo will cover form, carving, safe use of the bandsaw for cutting odd shapes, texturing, and color. Much of Betty's work is lathe-based. She welcomes the challenge of taking a turned form, cutting it apart, and creating something entirely different. She will show slides and looks forward to a lively discussion of design and creativity. Her demonstration is interactive. In Betty's hands-on sessions, she is looking forward to talking and working with individual turners to help develop their skills, ideas, and enthusiasm.



AAW symposium review

By Jim Zangl

Day 1 Wednesday

Arrived on time, but late in the evening, passed the Albuquerque Isotopes stadium where Manny Ramirez was temporarily playing. We did not see him. Went to bed after check in.

Day 2 Thursday

Today is reserved for site seeing. Rented a Car and drove to Ramah and then to the Wild Spirit Wolf Sanctuary. Some people think that a wolf would make a cool pet or that owning one is macho. By the time they find out they were wrong, the wolf has identified that humans are a source of food. The sanctuary is one of only two alternatives. We took the tour and saw some of our long distant friends.

Next visited Zuni and did our best to improve the local economy. Got back too late to register.

Day 3 Friday

Registered and got my materials. Neat handbook this year, demonstrator Biography and synopsis of what will be demonstrated. Most of the hand-outs are included in one book. And it is in color.

Went through the schedule and tried to figure out how to be in two places at once. There is a lot to see and hear.

Visited the opening ceremonies, then went looking for the 1st rotation.

David Nittmann - The Basket Illusion

David discussed his early inspirations and where he looks to inspiration now. Obviously southwest design and colors play a major part in his design, but also the forces of nature are more and more entering his thought process. Meticulous planning and drawings go into every piece he creates. Wood is the canvas used to transfer and idea to reality.

Session 2 Barry Gross - Casting Acrylic Pen Blanks

Famed author and pen seller explained how to pour acrylic around a tube without trapping air bubbles that would be objectionable to someone

spending 600.00 for one of his pens. The process is made easy using one of his kits which could not be bought at the show. He was not able to demonstrate since the TSA had confiscated his own kits. So it is just as well there were none to buy, probably would not have made it home.

Session 3 Marilyn Campbell - Getting Creative with Epoxy



I first encountered the work of Ms. Campbell at a Utah symposium. She was in the instant gallery and her work really stood out. Now I was able to see her work and listen to her talk about her creative process. As with David Nittmann, a big part of the process is the preliminary drawing, the design comes well ahead of the actual turning. The drawing is transferred to wood, the wood is cut into sections and reassembled using colored epoxy which serves as the accents. Alternately the epoxy could be use as an inlay, but then the design does not go all the way through. Epoxy can be used both structurally and decoratively. She talked about how her forms evolved and her influences, early now.

Session 4 Marilyn Campbell - Making Halfmoon vessels with Epoxy Designs

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Marilyn's signature pieces are her black and white half moon vessels, though some are now using other colors. This is a shot of her contribution to the auction.

These pieces are made turned from a holly plank and then cut apart and reassembled. Simple. It is all in the design. As with the last rotation time was spent discussing the evolution of the work, first the piece itself, and then the stand which is an integral part of the work.

Day 4 Saturday

Session 4 Mike Mahoney - Making family heirlooms plates, platters

An heirloom is an item that is passed from one generation to the next. For this to happen, first it must be well made, have structural integrity and a finish that ages well. And second it must have good form. Mike talked about his choice of woods (all his wood comes from the urban jungle), and



how he chooses what to use. He makes bowls to be used, not collected, so his choice of finish is chosen accordingly. Always a renewable finish that is food safe, like a walnut oil. On a used item, any type of surface finish will eventually chip away in places and to repair the whole piece must be stripped.

And besides, plastic is not that tasty.

Session 5 Mike Mahoney - Burial urns with threaded lids

An urn is a hollow form with a specific purpose. Mike has done a few of these as he showed. No fancy cutters or captured systems, just a simple bent scraper. No laser pointers or calipers to measure wall thickness, just a thumb with his for finger, like judging the ripeness of a watermelon. A six inch tall urn took 4 min to complete. He showed how he adds a threaded finial for a cover.

Session 6 John Wessels - Sheet and Cast Pewter in turnings

John adds sheet and cast pewter to his turnings. He showed how he adds texture to sheet and then adds patina. He also showed how to cast and turn pewter.

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The Banquet and auction
Check out the AAW web site

Day 5 Sunday

By Sunday things are winding down, many have started to leave and so sessions are less crowded

Session 7 Mike Mahoney - Nesting Bowls Coring with a Center saver

I saw this demonstration once before, but it was worth seeing again. Technical discussion concerned the difference in the competing types of coring devices, pros and cons. Mike uses the McNaughton because of its flexibility, but it is the one with the longest learning curve. His personal best is 12 bowls from an 11 inch blank.

Session 8 J. Paul Fennel - After the form - decorative techniques

I like carving on pieces and have tried it occasionally, but it is so time consuming. I thought that I would spend some time watching one of the masters and learn some shortcuts.

Unfortunately it takes him just as long. Creativity is sometimes a lot of work: fortunately, it can also be a lot of fun. Long before he attempts a design on a turning he has worked out the carving on a crate slate. If he can carve it on a cheap wood, it can be done on the turning. Design, inspiration and technique were the topics and then a challenge to incorporate what we had seen into our own thought process.

Session 9 David Ellsworth, Bill Luce, Alain Mailand - Open Forum Discussions



The last session I attended was an open panel discussion, questions from the audience.

One of the first from the audience was a comment that unlike many craft, wood turners had no secrets and were more than willing to teach others. Bill and Alain stated that as teachers they will show what is possible, but it is up to us to make it so. David also explained that a requirement of the current "movement" was that it be open; LeCoff would not invite back anyone who would not teach. So openness has become tradition.

There was also discussion on market conditions, differences between US and Europe, craft vs Art, and how turners need to approach their work with confidence, that that confidence will carry over into the work itself.

This is what I took in, but I missed even more. It is hard to be in more than one place at a time.



Contact: Tib Shaw, Gallery Coordinator
651-484-9094
gallery@woodturner.org
www.galleryofwoodart.org

FOR IMMEDIATE RELEASE

The Desert Blooms at the Gallery of Wood Art in St Paul

ST PAUL , July 27, 2009 - The American Association of Woodturners Gallery of Wood Art is proud to present ***Spirit of Southwest***, opening to the public on September 14th, 2009. Spirit of the Southwest features beautifully crafted and conceived sculptural pieces inspired by the cultures and landscape of the American Southwest.



The juried exhibit attracted entries from artists living in the Southwest area, as well places as distant as France and Japan. The exhibit jurors acknowledged the challenge of trying to evoke the essence of such an astonishing place in a single exhibit, let alone a single piece. Three local artists, woodturners Tim Heil and Bob Jensen, as well as drum-maker Wayne Manthey, have a collaboratively- created set of drums on display.



"Collectively, we desired a show that had a suggestion of the theme, yet would speak to the diversity of the Southwest – certainly not an easy task," stated Curt Theobald, a noted woodturner and one of the jurors. "We feel this is a strong grouping of works that evokes the spirit of the region."

Although the fifty artists who created pieces for this juried exhibit all worked with the same theme and in the same material, wood, the range of interpretations and techniques on display offers a varied and exciting display.



Many artists drew from the rich cultural traditions of the area, in particular the pottery. Others reflected on the desert ecosystem, and the effects of a harsh yet beautiful environment on both objects and desert dwellers.

Spirit of the Southwest runs through December 21st at the Gallery of Wood Art.

Contact: Tib Shaw, Gallery Coordinator
651-484-9094 (w)
gallery@woodturner.org

Website: www.galleryofwoodart.org

Location: AAW Gallery of Wood Art
Landmark Center
75 5th St W, St Paul MN 55102



Hours: Tuesday through Friday 11-4, Sundays 12-3 and by appointment

Dates: September 14- December 21, 2009

Accessibility: Landmark Center is handicapped accessible.



Images: High-resolution photographs are available:
contact gallery@woodturner.org
A full-color, 48 page catalog is also available for
reviewers by request.

Artwork shown, top to bottom:

Trent Bosch, *Cactus Vessel*; Grace Parlman, *Desert Bloom*; William Luce, *Skeleton Pot*; Todd Hoyer, *Untitled*; Neil Kagan, *Desert Trilogy*; Satoshi Fujinuma, *Father Sky Mother Earth*

How I souped-up My Lathe And you can too

By John Haug

I started with a 14 inch Delta Iron bed with a $\frac{3}{4}$ horse motor and a noisy variable speed drive system.



I bought a DC motor and controller from an on-line store \$50. I figured this was a \$50 experiment and if it didn't work I was only out 50 bucks. The motor and controller came from a treadmill. I connected the motor to the adjustable drive pulley in the headstock and used the adjustment handle to tension the original belt that came with the lathe.

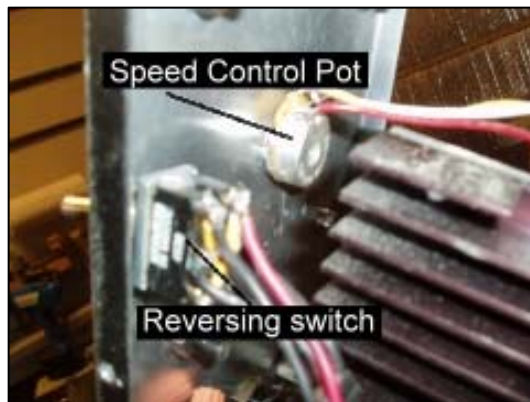


The controller is in the box above the lathe.



The box is from a old AC voltage controller

The original DC controller that came with the motor failed after about a 3 years of use. I bought a replacement from [Surplus Center](#) for about \$30 plus shipping. The box to put it in was from an old AC variac that I had. I installed a reversing switch, wired the controller to the motor and I was back in business.



The motor has a top speed of 6200 RPM and running it at half voltage reduced the power so much that I was very limited to the diameter I could turn. So, to improve on the power and reduce the speed I installed a jackshaft.



The jackshaft has 2 pulleys, a 6" and a 3". The motor has a 2" pulley and it goes to the 6" on the jackshaft. From the 3" pulley on the jackshaft the belt goes to the drive-pulley on the lathe.



The result of this modification allows me to run the motor at near full speed, but the spindle is running at less than half the motor speed and the power is greatly improved.



With a minor modification to the belt guard and the addition of a cover for the jack shaft, all belts are safely covered.

Calendar of Events

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					

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

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

November 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					

August 2009

August 16, Year
Annual MWA Picnic
Location:
 Central Park Pavilion
 1497 Central Parkway
 Eagan, MN 55121
 Sunday August 16th
 10:30 AM to 3:30 PM

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.

October 2009

October 6, 2009
Membership Meeting
Topic: Pepper Mill - Bob Boettcher
Location: TBD

November 2009

November 7, 2009
Professional Demonstration - Mike Jackofsky
Topic: Mike Jackofsky specializes in hollow forms, most of which are natural edge pieces made from unique burls, but he also turns bowls, including thin, natural edge open bowls, along with off-balance, asymmetrical pieces, including hollow forms with "wings" and sculptural forms.
Location: TBD

December 2009

December 8, 2009
Topic: MWA Holiday Party - Save the Date!
Location: TBD

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

Classifieds

For sale : Shopsmith mark 5 Never finished assembly. like new. Purchased at state fair approx 5 yrs ago. 5 machines in one. 10" table saw , Lathe, disc sander, horizontal and vertical drill press. It's yours for \$1250.00.obo Attachments available to fit but NOT included: Bandsaw, jointer, planer, vac system. These machines are great for smaller work spaces. Call Jim Jacobs 651-437-2302



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place ad, contact Jeff Luedloff
(jlued@q.com) or (952) 496-1177

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SUPPLIER DISCOUNTS to MWA MEMBERS

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.

ABRASIVE RESOURCE

900 Lund Blvd #400, Anoka, MN

763-586-9595 or 1-800-814-7358

No showroom - Internet or catalog
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Sandpaper, coated abrasives, rolls,
clearance items - 20% discount

www.abrasiveresource.com

ROCKLER WOODWORKING

Mpls, 3025 Lyndale Ave S 612-822-3338

Burnsville, 2020 W Cty Rd 42, 952-892-7999

Maplewood, 1935 Beam Ave

651-773-5285

Minnetonka, 12995 Ridgedale Dr 952-542-0111

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Wholesale lumber prices to MWA members.

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WOODCRAFT

9125 Lyndale Ave S, Bloomington

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10% discount on all items, except power tools.

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YOUNGBLOOD LUMBER CO.

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612-789-3521

Wholesale prices to MWA members.

www.youngbloodlumber.com

Forest Products Supply

2650 Maplewood Drive

(NE corner of County Rd. C and Hwy 61),

Maplewood, MN 55109

Phone: (651) 770-2834

Web: www.forestproductssupply.com

10% discount on all lumber purchases.

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.

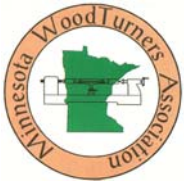
The many benefits include a central archive of information and handouts, a gallery to show off your turnings, central listing of club event announcements, and finally, a great place to get acquainted with other members and share mutual turning topics. One other thing, **PLEASE** don't be hesitant to 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

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Stillwater, MN 55082

www.mnwoodturners.com

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