

# Minnesota WoodTurners Association

A LOCAL CHAPTER OF THE AMERICAN ASSOCIATION OF WOODTURNERS

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**AAW** | AMERICAN ASSOCIATION  
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**Instructor Ken Kruizenga explains the finer aspects of the skew to Paul Keller and its use in turning eggs. The class was Ken's first as an instructor. He did very well.**



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### III. Noteworthy News

#### A. 10 Principles of Clean Cutting

In the February edition of the American Woodturner (The Journal of the AAW), Kip Christensen presents “Ten Principles of Clean Cutting.” It is an excellent article and is highly recommended. His first point is on the importance of tool sharpness. That point is presented below with the intent of getting you to find and review the full article.

##### **PRINCIPLE 1: TOOL SHARPNESS**

###### *Principle*

**Sharp tools give clean cuts; dull tools do not.** None of the other principles matter much if your tool isn't sharp, so check your tool sharpness first.

###### *Application*

While I was a student at BYU, I watched Richard Raffan give a presentation on how to turn a bowl. It was an excellent demo, but what made the biggest impression on me was what he modeled about the importance of keeping a sharp tool. Richard was a production turner at the time and knew that every wasted second impacted his efficiency. He had us position a grinder near the lathe and to his left, not even a full step away from where he stood to turn. A few minutes into the demonstration, he noticed that his cutting tool had lost its keen edge, so he turned the grinder on, sharpened his tool with a quick free-hand stroke, and went back to turning without switching the grinder off. Richard left the grinder running during his entire demo and sharpened frequently. He was not content to work for even a few seconds with a dull tool.

In teaching classes and workshops, I have noticed that many people avoid sharpening their tools. They may doubt their ability to sharpen properly or maybe afraid of making the tool worse. They may also be concerned with wasting precious tool steel or are simply reluctant to take time away from turning. To encourage yourself to make sharpening a priority, strive to eliminate any obstacles that make it less likely for you to sharpen your tools. Get good sharpening equipment and position it very near your lathe. Keep it free of clutter; learn how to use it.

Do not allow yourself to work with tools that have lost their keen edge. A sharp tool is a pleasure to work with and will give clean, efficient cuts. Turning with a dull tool gives poor results and can be an exercise in frustration.



### III Noteworthy News

#### B. Tool Sharpening Videos.

There are a lot of tool sharpening videos on the internet (particularly you tube). Rick Auge sent me this link to one he recommends. It is by a professional turner Gary Gardner and he is presenting to the Gwinnett Woodworkers Association Class Date 06-12-10

[https://www.youtube.com/watch?v=9ljhd\\_WbAOw](https://www.youtube.com/watch?v=9ljhd_WbAOw)

When I (Pete Bryant) reviewed it, I found it somewhat wordy, but containing some good thinking on sharpening principles. If this article doesn't suit you, google "**wood lathe tool sharpening.**" It is helpful to review various sharpening theories and then come up with your own approach.

### III Noteworthy News

#### C. Sanding and Scraping

In the March edition of **Woodturning FUNDamentals** (a publication of the AAW), Mark Palma has written an article entitled "Sanding and Scraping." He defends the often maligned the scraper noting it is really quite useful. A sample of his case for the scraper is shown below:

**A properly shaped and sharpened scraper, held in the correct orientation to the wood can:**

- Remove wood quickly,
- Refine a shape,
- Clean out a tight corner or shadow line,
- Remove endgrain for endgrain hollowing,
- Clean the "nub" out of the bottom of a bowl,
- Clean out the bottom corner of a box, bowl, or vessel,
- Shear-scrape a bowl, and
- Hollow out a vessel.

He begins his defense of sanding with the following description which I (Pete Bryant) have found to be true.

**I know every club has boastful turners who do not need to sand, never need an abrasive grit coarser than 320 off the tool surface. How many articles, professional demonstrators, video turners, and club members say?**

- "...I am going to skip showing you how to sand. Everyone knows how to do that..."
- "...sanding is boring..."
- "... no one likes to sand so get through it as soon as possible..."
- "...great turners don't need to sand..." or
- "I always power-sand."



Well, let me share two secrets with you:

1. Some of them lie, and
2. No one can tell if the finished piece was turned, scraped, or sanded.

These tidbits are provided to induce you to find and read the article. It is laced with humor and worthwhile information in the traditional Mark Palma style.

## IV. Monthly Meetings

### A. March Membership Meeting

#### 1. Tool talk (Mark Debe)

Recently, there has been much talk about the Elio Drive system. Mark Debe presented a home made version of the Elio Drive. It consists of a standard drive center which is mounted in the taper of the spindle and a face plate which is threaded to the spindle. The face plate has two pointed adjustment screws. See below. For reference, also shown (by the editor) is the Elio drive proper and another home made version made by Jeff Luedloff and reported in the August 2015 newsletter.

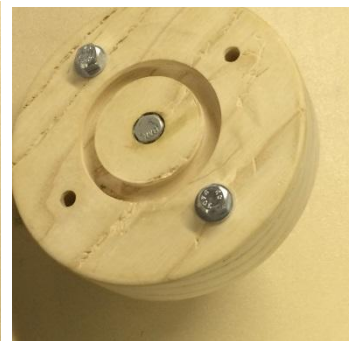
#### Mark Debe Version



Elio product



Jeff Luedloff Version





## **IV. Monthly Meetings**

### **A. March Membership Meeting**

#### **2. Main Presentation: Turning Embellishments**

##### **Steve McLoon**

Steve presented some 26 basic ways that turnings can be enhanced with embellishments. There are many combinations and variations as well. He made the following general comments.

- Embellishments can be done either on or off the lathe. However, be sure that the work is held securely when off the lathe. In both conditions, maintain a tight grip on the tool.
- Embellishments include turned elements such as beads and cove, steps, grooves, burn lines using burn wires or formica, and use of contrasting woods (e.g. one wood for one part and a contrasting wood for another part).
- Steve always prefers an embellishing tool that can be sharpened.
- Steve sands up to 2000 grit.
- Framing of most textures is generally best. An example of framed texturing is shown on the following turned piece.

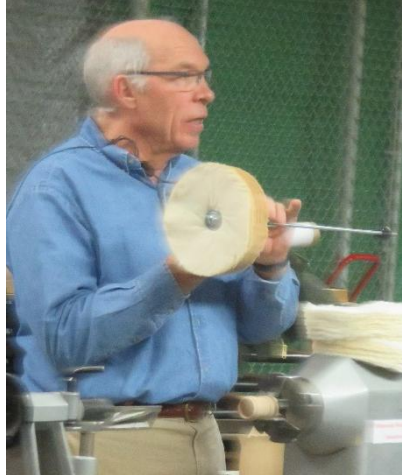


**Framed Texture example**

- Steve uses the Beal polishing system quite frequently. He uses it on the lathe and cautions that a draw bar should be used to retain the polishing head since it is not secured by a tailstock drive. This can be made from threaded rod as shown



**Set up for polishing on  
the lathe**



- Steve has also had good experiences with the product **EEE Ultra Shine**.
- Avoid sanding on final textured surfaces. Use a brush to clean.
- Remember-less is sometimes more.

Some selected highlights of the demonstration are presented below:

- a. A circular wire brush can be used to create a texture.

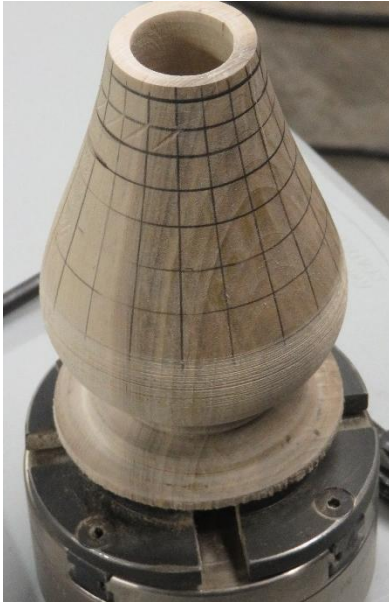


**Steve cautions that the wires must be kept  
straight and sharpened in a grinder.**



**b. Grid marks when texturing**

When texturing a turned part it is often good practice to map out sections of the piece as shown below:



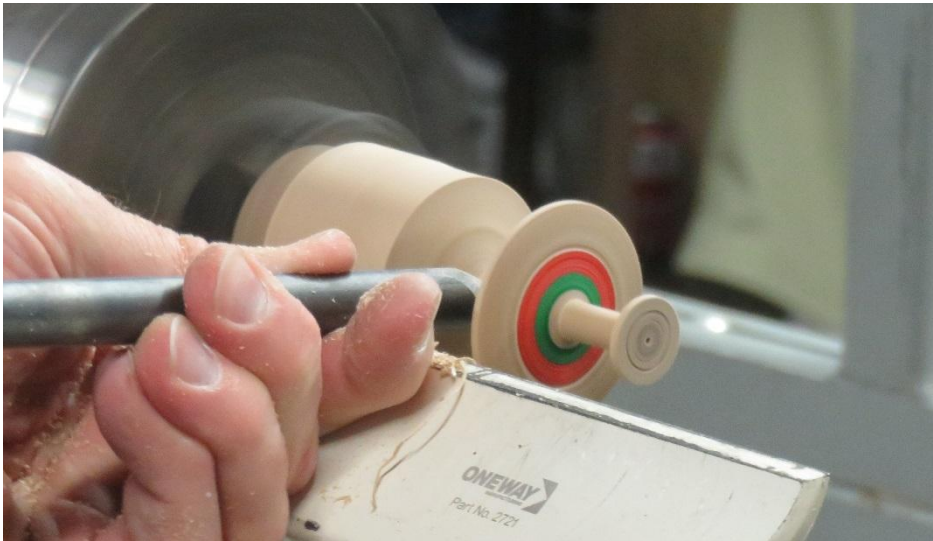
The circumferential lines are placed by rotating the part against a fixed pencil point at fixed axial distances.

The axial lines are placed by using the index feature of the lathe head to hold the part at various fixed rotations and passing the pencil holding fixture (below) along the machine bed and the part axially.





- c. The part may be inked with felt tip pens to achieve an attractive appearance.



- d. A chatter tool only produces a texture on end grain, but its can achieve many patterns by changing length, speed, and angle of attack.



- e. A Wagner tool is a type of knurling tool with various diamond shaped finishes.



- f. The Sorbey spiral/texture tool is ideal for intricate texturing. It comes with different wheels for different patterns.



- g. The decorating elf tool is for creating endless patterns and textures on turnings. The tool uses a ball-shaped cutter that is pressed against the spinning workpiece to work its magic. The ball cutter works best when used in a cove on the workpiece.



- h. Off the lathe embellishments include rotary tool (dremel), engraving (vibrating sharp point), wood burning and branding, sawing, sanding, and grinding to change the shape, and sandblasting,



- i. **This pattern was created by bending a nail into a spiral, heating it, and burning it into the wood at 90 degree increments**





## **IV. Monthly Meetings**

### **A. March Membership Meeting**

#### **3. Beads of Courage**

The program resumed in March and a fine collection of bowls and toys were received.



## **IV. Monthly Meetings**

### **A. March Membership Meeting**

#### **4. Instant Gallery**



**Rainbow Poplar with  
50/50 Shellac. Joe Gerber**



**Cherry  
Ken Hallberg**



**Walnut/Maple  
Greg Just**





**Maple bowl with inlaid rings**  
**Duane Hang**



**Small Scale Turnings**  
**Jerry Ritter**



**Walnut/Birch**  
**Bowl From a Board**  
**Jim Jacobs**



**Maple Calabash Bowl**  
**Lee Tourtelotte**





## IV. Monthly Meetings

### A. March Membership Meeting

#### 5. Members Challenge

The March Challenge was a platter.



**First Place Dan Larsen**



**Second Place Mark Parrento**



**Third Place Mark Debe**



**Fourth Place Steve Miller**





**Fifth Place Joe Gerber**



**Sixth Place Ken Hallberg**



**Seventh Place Paul Anderson**



**Eighth Place Steve McLoon**





## **IV. Monthly Meetings**

### **B. Meeting Close**

**At the end of the meeting, Dave Viland, one of several new members, was smiling. He joined the MWA, enjoyed his first meeting, and won a piece from the wood lottery. What a good end to a good night.**



## V. Chapter Classes

### A. Egg Turning

This was a first time class with a first time instructor. The object of the class was to make wooden eggs using a skew as much as possible.



The participants (except for student George Martin) are shown below.



Dave Shypulski      Bill Szydlo      Paul Keller      Dan Larsen      Ken Kruizenga  
(Instructor)

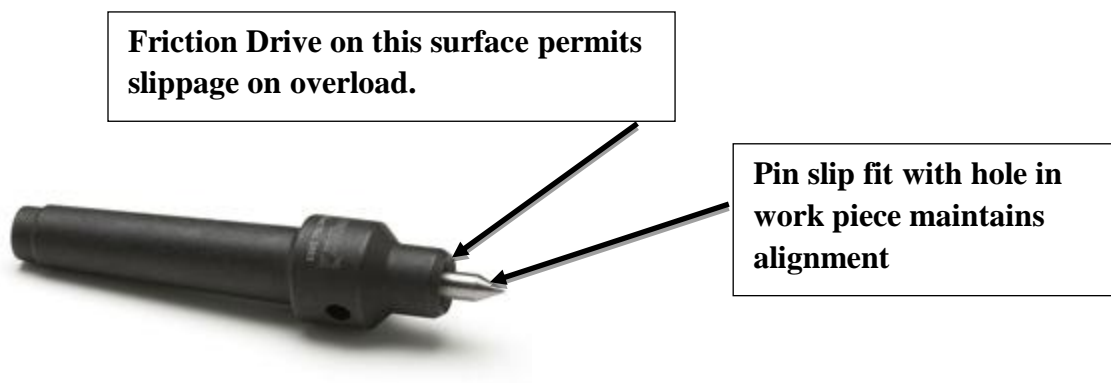


Steve Miller      Dick Hicks      Glenn Hambline

Ken started the class by saying that he uses real eggs for visual patterns but does not work to any dimensions. He went on to say that this is a spindle turning class. He intends for the class to make the outside curves of an egg using the skew as much as possible. He noted that as he gets more proficient with the skew, he uses it more and more. He advised that the tool rest should be



above center to allow the skew to properly ride on the bevel. Another key point to his set up was that he used a safety center to allow slippage should a catch occur. A One Way safety center is shown below.



Ken then demonstrated egg turning and the class proceeded to duplicate him.



**Ken shows that a peeling cut with a skew takes off a lot of wood fast.**



**Ken's egg takes shape.**







**Dan Larson and Rick Auge  
try to “tame the skew.”**



**Dave Shypulski and George  
Martin discuss egg geometry.**



**Glenn Hamblin’s egg  
looks well proportioned**



**Ken affirms the finish on  
the egg of Bill Szydlo**



## V. Chapter Classes

### B. Skew

This is a class that has been taught many times but is always well attended. Tuning your skew skills is an ongoing proposition. This time there were two three hour classes.



**Instructor Jim Jacobs demonstrates the cutting action of the skew to a class.**



**Gordon Fay practices his bead skills**



**Rod Nelson shows some nice skew work**





## **V. Chapter Classes**

### **C. Rudy Lopez**

Rudy Lopez is a professional turner who taught six hour, small, hands on classes Friday, March 11 and Sunday, March 13. In between, he presented a six hour large group demonstration on Saturday March 12.

Rudy has studied drafting and design and has worked as a fine furniture and cabinet craftsman. His website describes him as a long time photographer and more recently a wood turner. The website also adds:

"Rudy's natural sense of curiosity has led him to explore the techniques necessary to transform wood from a simple rough chunk into a piece of aesthetic beauty. He has the ability to look at an object, understand how it is made, and recreate it with very little effort. It is as if his brain is linked to his hands by some arcane memory. "

Rudy describes himself as a "technique freak." He believes in teaching that learning the process is more important than making the product. For example, he likes to teach making thin wall bowls because they require better sharpened tools, better bevel support cutting, and better tool control.

His teaching approach is to have a number of projects each requiring learning some technique(s). The students can pick a project to work on individually or to all work on the same project. His large group demonstrations come from the same group of projects. These projects are detailed at his website ( [www.rudolphlopez.com](http://www.rudolphlopez.com) ) and on a YouTube video. The projects are as follows:

#### **HANDOUTS:**

Square to round bowls, Vases, and Hollow Vessels

Thin stemmed Goblet From A Limb

Wing Bowl From a Crotch or Log

End Grain Vase from a Log

#### **YOUTUBE Video:**

Twice turned bowl

Rudy emphasized the following techniques in all his presentations:

1. He never adjusts the tool rest when the lathe is running-ever! Most pros do. This is very bad practice especially when dealing with intermittent cuts as Rudy does. Moreover, he keeps his tool rest farther from the work piece than most turners. He finds that this is very helpful with his work having intermittent cuts.
2. Turning thin walls at the edges requires slow tool feed, light cuts and sharp tools to prevent chipping.
3. All his projects are done in green wood.



## 1. First small class



**Rudy Lopez at Rick Auge garage ready to start the first small hands on class.**

**And here is the class that he taught from left to right.**



**Steve Miller, Chuck Schreffler, John Fleischer, Steve Mages, Jane Hillary, George Martin. Mark Debe not shown**



**After some discussion, the group elected to do a twice turned or decorated bowl. George Martin had a partially completed bowl to show.**

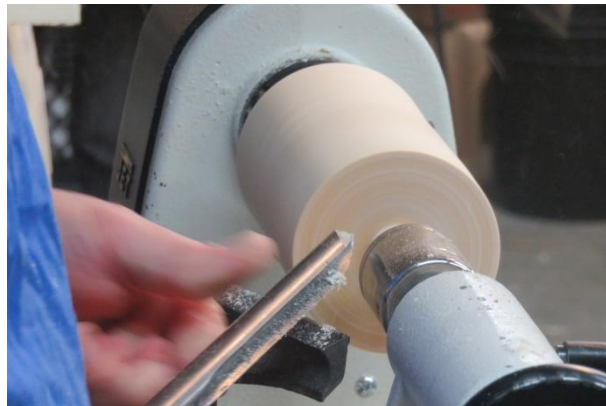




**This bowl is made from logs.**



**Each log is then mounted on centers. Jane Hillary and Rudy have different styles**



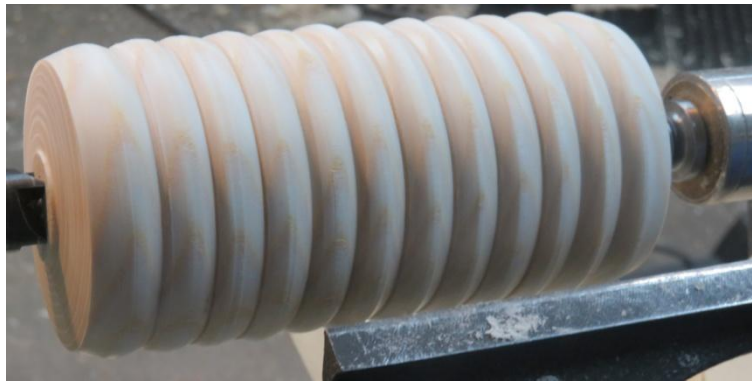
**The bark is then removed and the blank is finish turned as demonstrated by Steve Miller**







**A series of equal bevels are then laid out carefully on the piece. Jane Hillary, John Fleisher, and Mark Debe listen closely and produce the piece shown below**



**The piece is then rotated ninety degrees, mounted on centers ( It is critical to mount the part exactly centered on each center.), and a tenon is turned on one side. The piece is then mounted on a chuck by the tenon and turned as a bowl.**



**Rudy explains to George Martin details of the new mounting position.**



**Left: Steve Miller piece on tenon with outside cut and then Right: cutting on the inside**



## **V. Chapter Classes**

### **C. Rudy Lopez**

#### **2. Large Group Demo**

There was a good attendance at the event as this picture taken just after the break shows. Unfortunately, Gar Brown and Lee Tourtelotte engaged in an absorbing discussion with Rudy and neglected to return to their seats holding up the meeting. However, Todd Williams quickly restored order using some unorthodox methods and the meeting resumed. All were entertained by the performance.



Rudy began his demonstration with a square to round vase.



It started with a cherry top assembled to an oak base. The two pieces were cut with a band saw. The finished part is shown below. It is significant to note that the hole in the side of the piece is made by hollowing from inside.







**Rudy then demonstrated a thin stem goblet. Note the use of the “Rubber Chucky” on the goblet base.**



**Finally Rudy closed with a winged bowl turning. Some pictures are shown below**



**All the pieces Rudy made were donated to MWA for Christmas Party prizes.**



## V. Chapter Classes

### C. Rudy Lopez

#### 3. Second small class

The class decided to all turn a thin walled vase. The class is shown turning their vases below.



Rod Nelson

Noshin

Dan Larson

Bob Meyer



Nooshin

Bob Meyer

Mark Parranto

Dick Hicks

JM Kuenstling



Rudy showed how to do  
The tough stuff



And provided hands on teaching

