



March 2015



TURNERS TALK

THE MID-SOUTH WOODTURNERS GUILD





MSWG
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Jonas Nemanis conducting his excellent February demonstration of a natural edge goblet

President's Corner



Hi everyone,
We had a great Feb. meeting with the demonstration by Jonas Nemanis. He did such a good job you would have not thought that it was his first demonstration. I hope you enjoyed it as much as I did and gained some valuable information.

March meeting is coming up and we have another member stepping up to provide us with a demonstration, Jim Tusan is going to do Tips and Techniques on steroids two. I look forward to his demo. You should bring pencil and paper and be prepared to take notes on all the great ideas that Jim will show us.

Next month at our April meeting we have a special treat for our membership. Mr. John Jordan of Cane Ridge(Nashville) Tenn. will be our guest demonstrator. John is one of the premier Woodturners and demonstrators in the world. We are very lucky to have him share his turning techniques and his Art with us. So come prepared to be astounded and inspired.

www.johnjordanwoodturning.com

I would like to take a minute to remind everyone how far we have come when it comes to paying

for professional woodturners. We use to charge an extra fee to attend a demonstration that featured a professional demonstrator because we just did not have the funds to pay for it. That was before our EOG (Education Opportunity Grant) was started. This fund pays for all things educational, professional demonstrations and also for grants to members to pay for woodturning schools. This is why members do not have to pay an extra fee to attend meetings featuring professional demonstrators . This fund is paid for by our Christmas Party Art Auction . So every bid on Art during our auction pays for the EOG fund. The Art comes from our demonstrators throughout the year. Also from donations of Art from our membership. Thank you all who donate and those of you that support

By:
Dennis Paullus



President's Corner cont.

the auction. We welcome nonmembers to visit at any time, although you might consider a donation to our EOG fund if visiting during one of our professional demonstrations.

I know I seem to talk a lot and always seem to be asking for volunteers for this or that, but that is what keeps our club strong and viable. I would like to mention Larry Cutliff as our Newsletter Editor. Larry was not especially wanting to be editor but he saw that we were struggling trying to find a new editor so he felt we really needed one so he bit the bullet and volunteered for the job. I think he is doing a wonderful job, but is not really wanting to be the permanent newsletter

editor, he is wanting only to fill position until a permanent editor can be found. If you would like to be considered for Newsletter editor please contact me or any other BOD member. For the right person it could be a wonderful way to give back to the club and have fun doing it.

While I'm in the asking mode consider being shop talk editor, contributing editor for articles to newsletter, audio visual crew member, refreshment crew member, or a demonstrator for an upcoming club meeting. There are so many ways to help with the club. If you are interested contact any BOD member. Come early and leave late and I will see you all Sat. March 28th.

Don't miss our April meeting !!

John Jordan, will be demonstrating



John Jordan is a woodturner from Cane Ridge (Nashville), Tennessee. Known primarily for his textured and carved

hollow vessels, John has been featured in nearly every major turning exhibition the past twenty years. His work has received numerous awards, and is in the permanent collections of many museums and corporations, including the Renwick Gallery of the Smithsonian, the High Museum of Art in Atlanta, the American Craft Museum in New York City, the White House in Washington, the Los Angeles County Museum of Art, the Mint Museum of Craft + Design in Charlotte, the Fine Arts Museum in Boston, and

the Detroit Institute of the Arts and the prestigious Victoria and Albert Museum in London, England.

John is in great demand as a demonstrator/ teacher, traveling extensively teaching at universities, craft schools, turning groups and trade shows throughout the US, Canada, the UK, France, New Zealand, Australia and Japan, including an annual week or two at world famous Arrowmont school of Arts and Crafts, Anderson Ranch Arts Center and Center





for Furniture Craftsmanship in Maine.

His work is frequently seen in publications in several countries as well as articles written by him. In addition to his most recent video on the aesthetics and

properties of wood, he has also produced two previous best selling woodturning videos, which received very favorable reviews.

Artist statement

John's pieces are initially turned on the lathe, from fresh, green logs, using a number of techniques and tools that have evolved over the years. Each piece is then hand carved and textured, using a variety of different hand and small powered tools. This texturing process is very labor intensive, and can take as much as several days to weeks to complete. There is little room for error during this carving- one small slip can ruin the piece. A light lacquer finish is applied to most pieces, including the dyed work.

The pieces I make are simple but finely detailed vessels. Manipulating the color and patterns in the wood to complement the form, and the texturing and carving to create visual and tactile contrasts are important parts of the process and the result. What I feel is most important is the intangible quality that the piece is "right" that comes with putting emotion and feeling into the work. A simple object can be very powerful and emotional just for what it is. These pieces are simply decorative vessels that reflect my interest in surface textures/contrasts and form, and the personal responses that I have to them, which I suspect are similar to the feelings that makers of objects have felt for thousands of years."

"I am inspired by many natural things – trees, rock formations, coral reefs – since all of these things exhibit pattern, texture etc. Ethnic objects such as pots, weavings and baskets are interesting to me as well, along with much contemporary craft and art. Any sort of art inspires, and I enjoy museum visits wherever I travel."

"Probably the single largest influence at any time is the work I am currently making. It never fails to provoke and provide ideas. I am always curious to find out what I will do next."

"Many of the woods that I use are from the dump, construction sites etc. I find great satisfaction in creating elegant objects from material that was destined to be buried or burned."

"Using fresh cut logs in my work, the wood is a very direct and responsive medium, with properties that are unique-not about the "woodiness" but the working qualities that it has. With my knowledge of the material, I can exert a great deal of control over the desired result. I am able to work with surface textures and shapes that would sometimes be difficult in other materials. I am, however, connected to the material of wood as a potter is connected to the clay-it's what I do and who I am".



General Meeting Minutes

MID-SOUTH WOODTURNERS GUILD
General Meeting, February 28, 2015

Call to Order 9:00 AM

Dennis Paullus, President

Announcements from the President:

1. Members were reminded to return library items.
2. The AAW symposium is calling for support of the Beads of Courage. Items should have a loose fitting top with a bead or knob, 6" or bigger and 3" deep. The AAW is also involved with an "Empty Bowl" project, and our club will also be involved later this year on a local level.
3. The deadline for providing bowls in support of this effort is the May meeting.
4. We have a new shipment of kits for the Pens for Troops. Kits were provided by Woodcraft out of Nashville.
5. New guests were recognized.
6. Membership dues are due. If not paid soon, members will be dropped from the club roster.
7. A Presidents challenge was issue using pieces of partially rotten wood that was in the lobby. Submissions are due within 3 months, and the winner will receive \$25
8. Members were reminded that volunteers are what keeps the club alive. Coming early to set up or helping tear down is a big help.

The program was presented by Jonas Nemanis of our own club. He demonstrated how to turn green thin wall goblets.

The meeting was adjourned at 11:30 PM

Submitted: Rich Williams, Secretary

Wood Spin

Wild Cherry

Another Mid-South Beauty

Back in October, I utilized my monthly allocation of newsletter space discussing a tree/wood which is generally considered the woodturning king of mid-south native woods, that being the black walnut. As thousands of others have done before, I heaped praise upon this beautiful world class wood, and listed its many outstanding qualities. However, I also pointed out that walnut has a dark side in that dust from this wood is extremely irritating to a high percentage of people who work with wood, and for woodturners especially, since we generate so much dust via our obsession with sanding. I for one, keep my walnut turning to a minimum because of the irritating dust.

Let's look at another outstanding tree/wood native to the mid-south and which many consider to be as beautiful as black walnut, but which is a joy to turn on the lathe and usually not a problem to sand. I am referring to wild cherry, or, as less commonly known, black cherry.

This tree is easy to identify because of its small alternate oval leaves, small black fruit, and bark. The bark is smooth with horizontal light bands when young; but, with aging, it morphs into a ragged bark splotted with a greenish lichen.



Burned rim cherry bowl



Young wild cherry



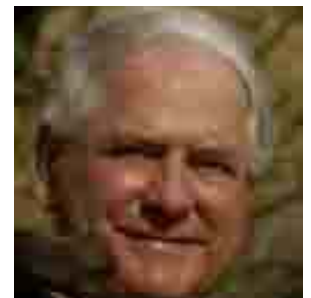
Mature wild cherry

With just a little imagination the mature bark reminds one of a speckled king snake, one of our most beautiful reptiles.



Speckled king snake

By:
Emmett Manley



Wood Spin cont.

Growing in the forest, this tree, like many others, reaches for the light and a telephone pole like trunk results-- 60 or more feet of perfect bowl blanks can be visualized.

Woodturners interact with wood primarily via their sense of sight, but characteristic wood odors bring in the sense of smell; even taste can be involved as in identifying certain trees/wood (as sassafras). Wild cherry is one of those woods that brings another sense into play -- touch. This wood is smooth and it seems to become smoother with age. In fact, with age, cherry wood becomes both darker and smoother. The darkening is obviously related to an oxidative process which results in an attractive patina. Less obvious is how the wood can become smoother with age, but I agree with others who have made the same observation. Perhaps some oils are involved, either from the wood or from the palms of the wood worker, as my cherry handled tools are glassy smooth after years of use.



Oiled cherry bowl; smooth cherry handle

As is usually the case, there has to be some problem with turning a beautiful non-irritating wood, and the main problem I have encountered with cherry is the propensity of this wood to crack -- it just wants to crack, and I would rate cherry as second only to dogwood as the top crackable wood. Wet cherry will also warp unless you apply the usual anti-warping measures (mainly keeping out of air flow) and are lucky. Despite the cracking and warping issues, cherry is a joy to turn with a potentially beautiful product, so it is worth the trouble.

I have found cherry to be one of those woods that friction burns well and I have included a photo of a cherry bowl with the rim burned by holding a piece of hard wood against the spinning edge. Also, my knowledge of wood finishes is very limited, but I do piddle around in the shop testing different finishes from time to time and I discovered that cherry is one of the woods that reacts very nicely with walnut oil (and some other oils). The result is a rich matte finish which can be sanded between coats and which looks better and better the more you play with it. It has been my experience that applying oils early in the finishing process slows the evaporation of water and thus reduces the chance of cracking. Of course going the oil route means forsaking SHINE and the plastic look is hard for many American woodturners to give up -- this is another subject.

Several years ago I read an article in American Woodturner directed to the fabrication of madcap mushrooms, which are end grain turned mushrooms made from wood tumors. These are tricky items to make and this is not the time to wander off into the production details, but you have to begin with small tree trunks or limbs which have these tumor-like growths present.

Wood Spin cont.



“Tumors” on wild cherry tree

I am always alert in the forest looking for these growths and I find 90% of them on dogwood or wild cherry trees. Some cherry trees are covered with these growths, some will only have an isolated tumor or two, and the vast majority of cherry trees won't have any, but it is worth checking out.



Madcap mushrooms

A final point about the wild cherry which must be addressed is the toxic potential of this tree/wood. This tree contains cyanide, one of the most toxic chemicals found in nature. A few milligrams of cyanide ingested either in powder form (sodium cyanide) or inhaled as a gas (hydrogen cyanide as in gas chambers) can kill a person in a few minutes and it kills by blocking release of oxygen from our red blood cells. All cellular respiration will be shut down if the dose is sufficient and not much is required. After the 1944 attempt on his life, Hitler had Rommel killed with a cyanide tablet, and in the final days of WWII; Hitler, Goering, Eva Braun, and the Goebbels family all committed suicide with cyanide capsules.

So, cyanide is pretty scary stuff and here we are promoting the turning of wood known to have the highest concentration of cyanide found in nature. Are we crazy? We can relax a bit once we realize that the quantities of cyanide found in wild cherry trees is, on an absolute basis, very low, and, even more importantly, the cyanide present is bound up by other chemicals in a complex that is not toxic. However, when the leaves of a wild cherry tree are damaged and wilt, cyanide may be released in a free and active form. Cattle eating such wilted leaves may die in a matter of minutes; or, if the dose is insufficient to kill the animals they may survive as a result of being treated successfully by a complex biochemical process.

Wild cherry trees deserve a lot of respect and for many reasons. *Just don't eat any wilted leaves...*

Upcoming Events/Deadlines

Events

March 28	MSWG member Jim Tusant , will be presenting "Tips and Techniques on Steroids #2"
April 25	John Jordan demonstration, tool sale and swap meeting
May 23	TBD
June 27	TBD
July 25	TBD
August 22	TBD
September 26	TBD
October 24	Oktoberfest Meeting, tool sale and swap
November 28	TBD
December	Annual Christmas party and education fund raiser.

Deadlines

March 28	Club dues for 2015
May 23	AAW Empty Bowls
June 26-28	AAW Symposium - Pittsburgh
Ongoing	Pens for Troops

HELP!! We need volunteers and or ideas for guest demonstrators!!! Please contact a board member with your ideas.

MSWG Community Service

Beads of Courage



From the editor:

I think everyone would agree that in addition to the “Founding Purposes” outlined in our by-laws, there should be an element of community service included in our ongoing efforts as a club. Giving back to our community can be one of the most rewarding things we do.

As you know, our club is currently participating in the Beads of Courage lidded-bowl project sponsored by the AAW. As it turns out, Le Bonheur Children’s Hospital in Memphis is also participating in the Beads of Courage Program.

We have written to the Beads of Courage organization, and have received permission to directly support the Beads of Courage program at Le Bonheur. So, in addition to contributing to the national campaign through AAW, we have an opportunity to directly participate in the Beads of Courage program locally.

To that end, I would like to ask every member of the club to contribute in some fashion to this worthy effort. It is within the capabilities of every member to make a bowl. Take advantage of the mentor program as Terry Lafferty and Richard Hiller have done if you feel you need some help.

Many thanks to Skip Wilbur for volunteering to chair this program. He will oversee the project on behalf of the club. Please see Skip or any board member if you are interested in assisting.

To provide more background information on Beads of Courage, you will find below, materials obtained from their website which will help better understand the program.

Please click on the link below to view this YouTube video. **It is a must see.**

CBS Sunday Morning 12.12.10

<https://www.youtube.com/watch?v=nqfboMNNMWQ&feature=youtu.be>



Jean Baruch, developed the first Beads of Courage, Inc. program while working on her PhD in Nursing at the University of Arizona, College of Nursing. Her

inspiration came from her clinical practice, and from her experiences as a camp nurse at one of Paul Newman's Hole in the Wall Gang Camps. With the financial support of her family and friends, Jean developed and piloted the Beads of Courage Program at Phoenix Children's Hospital in February 2003.

Beads of Courage, Inc. is a 501 (c)(3) non-profit organization committed to strengthening resilience and promoting the well-being of children coping with serious illness, their families, and the clinicians who care for them. Beads of Courage, Inc. achieves its mission through the development and implementation of innovative Arts-in-Medicine programs.



Our Flagship Program

The Beads of Courage Program is a resilience-based intervention designed to support and strengthen children and families coping with serious illness. Through the program members tell their story using colorful beads as meaningful symbols of courage that they receive to honor and acknowledge each step of their treatment journey. Beads are given according to a program specific program bead guide. For milestones in their treatment journey, they receive handmade one-of-a-kind glass beads that are donated by members of the International Society of Glass Beadmakers (ISGB).

The Beads of Courage® Program is available for the following:

- Cancer and Blood Disorders
- Cardiac Conditions

- Burn injuries
- Neonatal Intensive Care Unit
- Chronic Illness
- Adult Oncology (pilot)

Program Development

All Program bead guides were developed in collaboration with experts in the field (nurses, doctors, child life specialists and social workers) so that each bead guide would reflect meaningful acknowledgment of a member's treatment journey.



Outcomes-Every bead tells a story of Strength, Honor and Hope

Ongoing evaluation of the Beads of Courage® program indicates that the program helps to decrease illness-related distress, increase the use of positive coping strategies, helps members find meaning in illness, and restore sense of self in those coping with serious illness. The program also provides something tangible the member can use to tell about their experience during treatment and after.

<http://www.beadsofcourage.org/>

<https://www.facebook.com/BeadsOfCourage>

Headquarters

Beads of Courage, Inc.
3230 N Dodge Blvd. Suite J
Tucson, AZ 85716

Bill Bleau



Dennis Paullus



Instant Gallery

Don't forget to bring something to share at each meeting

Keith Burns



Jonas Nemanis



Instant Gallery cont.

Larry Sefton



Mike Rawlings



Instant Gallery cont.

Mike Yohanek



Rick Stone



Chasing tools



Threading Project

Instant Gallery cont.

Mentor Program

The February meeting provided powerful evidence of the potential provided by our club's mentoring program.

- Jonas Nemanis gave us an excellent demonstration of his woodturning skills. He made the point during his presentation that he is a product of our Mentor Program.
- Terry Lafferty and Richard Hiller visited Jerry Hosier's shop for some turning tips. The result was the Beads of Courage bowl featured on the front cover.

All members of MSWG are invited to contact the following mentors to learn a new technique, improve their turning skills or turn something different. Mentors are volunteers and do not charge.

Contact information is on our website under Members Only and the Roster. Sessions should last no longer than 3 hours and be scheduled at the convenience of the mentor.

Benson, Joel	Wood Selection, Turning Green Wood, McNaughton Coring, Chain Saw Sharpening/Maintenance, Chain Saw Use/Safety
Cannon, Rick	Segmented Bowls
Hosier, Jerry	Basic Stone and Wire Inlay, Woodturning Basics (Beads & Coves), Use of Spindle & Bowl Gouges
Maffitt, Mike	Trembleurs, Offset Turning
Manley, Emmett	Basic Woodturning, Green Wood Turning, Tool Handles, Natural Edged Bowls from Limbs, Bottle Stoppers, Bangles and Napkin Rings, Ring Stands, Osolnik Candlesticks, Hand Mirrors, Stick Pens, Madcap Mushrooms, Eggs, Dippers, Wine Bottles, Miniature Birdhouses, Kitchen Dippers, Mallets, Simple Salt & Pepper Shakers
Paullus, Dennis	Tool Use, Turning Safety, Hollow Vessels, Bowls, Boxes (Friction Fit or Threaded), Spindle Turning
Pillow, Wright	Inlaying: Marketry, Inlace, Epoxy
Seaton, Sam	Rose Engine Carving
Sefton, Larry	Milk Paint, Make Your Own Pyrography Unit, Hollow Forms
Stone, Rick	Finials, Bowls (incl. Natural Rim), Boxes, Spindles, Carving, Finishes, Pyrography, Making Tools, Turning Tool Basics (incl. Sharpening)
Tusant, Jim	Bowls, Hollow Forms, Pyrography, Carving, Dyeing, Tool Use
Voda, Joseph	Spindle Turning (e.g. Ornaments)
Wilbur, Skip	Bowls, Hollow Forms, Goblets, Finials

Sponsors and Suppliers

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Fax: (901) 755-2907

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