

# WOODCHIPS 2012



MARCH



[www.KCWoodTurners.org](http://www.KCWoodTurners.org)



## Reminders

**Get your raffle tickets when you come into the meeting.**

### March

**3/24** at noon - Scout pen turning—come and help

### April Challenge

Make a pen

### April Demonstration

Laser Cutting

**4/2/12**

Board Meeting

**4/7/12**

9:00 AM Craig Timmerman

**4/9/12**

Regular Meeting



## INSIDE THIS ISSUE

Challenge	2
Show and Tell	2-3
Demonstration	4-5
AAW News	6
Wood	7
Open Turning	8-10
Reviews	11
Skewed	12

# March Madness



Despite the unusually warm temperatures for this time of year, members braved the weather and showed up so that **KCWT** had one of its largest turnouts for a meeting in a very long time. It was delightful that so many were present and we had wonderful participation in The Challenge and in Show and Tell as well.

President Norm Peters began by introducing visitors: Bob and Sandy Spire from Olathe via Memphis are turners who are checking us out. Sandy is on the board of the AAW and in October they were in Ireland for the symposium there. Bob Heath was visiting from MO.

Norm then reminded the membership of the volunteer opportunities afforded the membership: we need to start working on the Auction; participation in the maintenance process for the shop as well as inventory; looking for shop foremen for the open turning sessions.

Additional open turning times will cost KCWT an additional \$20 for a half day and \$40 for a whole day.

He also reminded everyone of the Craig Timmerman demonstration on 4/7, that Craig is going to attempt to demonstrate four items, and that the day costs \$35 with lunch included so **GET YOUR RESERVATION IN SOON.**

Shaun Q. McMahon presented information regarding **KCWT's** participation in the Kansas City Irish Fest August 31, September 1 and 2 in Crown Center. See more information on page 4.

## The Challenge

The challenge this month was to turn something square, or natural edged, or both.



**Don Grimes** decided to double up on the squares and nicked himself only three times in the process.



**Stuart Shanker**, our demonstrator for June, said his son asked him to turn something to hold M&Ms. Had to make the top a little loose so it would come off without lifting the entire bowl. It's not great for the peanut M&M's though—a bit on the small side.



First attempt at a squared edged anything and a first attempt at using a jam chuck. Thought he'd show it and hopefully get some ideas from members as to how to do it better cause the first time he turned it and set it down, it rocked. Looks pretty darn good for a first attempt. Still rocks.



There are some people who just really like to challenge themselves and **Efi Kamara** seems to be one of them. Four corners—not enough. How about six!



The first thing that **Norm Peters** did was to have the project hit his fingers. It was pretty flat to start with—left over from a kitchen cabinet project. His wife is using it even though there are some ripples in it.



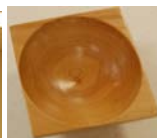
Another first attempt and the real first one turned out to have three corners—This one has all four. **David Blair**



**John Burright** brought an ambrosia Maple square edged bowl with rounded corners



**Jay Skelton**, a new member of one month, brought a bowl he wanted some assistance with. He also said that he gets some of his wood from doing a little dumpster diving. Close to where he lives is a cabinet shop and he goes after their discards. Of course, he didn't disclose the location of the shop—but we do know where he lives.



## Show and Tell



Someone made available some osage orange so **Bob Platt** went and got some and turned this natural edge bowl. He said he had a couple problems like chipping some of the edge away and then there is the hole in the bottom... but it turned out pretty good. Then he made a bet with his son about being able to make a round pine wood derby car. He did succeed but the wheels don't exactly allow it to move very fast so every boy in the pack felt good at beating his car. What a guy to make his son feel so good!



**Jim Reynolds** brought a square edged bowl turned in 2009 at a learn and turn. Chucked differently and with soft results.



Cliffs of Mohr

**Chip Siskey** brought in this piece turned from a big leaf maple burl. It took first place in the sculpture category at a St. Joe art Fair. For his demonstration at the Tool Show in Overland Park he turned this campher wood vase and brought it in because some members wanted to see it when completed.







Parker Nicholson, using the jig he has created and norfolk pine, was able to put all these spirals in the bowl and vase. He has to be very careful because there are (in the vase) twenty-four opportunities to make a mistake. Sure glad that he didn't make any.

He said he doesn't come to meetings very often and almost seems surprised at what he brought. No surprise necessary as the two pieces **Bob Page** turned from box elder with ebony finials are beautiful. How about showing up more often!



Coming to open turnings, see page 8, **Jeremy Dick** completed his lidded box with the assistance of a number of members and ended up not too confused.



One of the people who helped Jeremy was **Bill Kuhlman** who will help anyone at any time. He brought the three bowls above. The two on the left were turned using multi axis process. The colors are added with Pentel art pens and the silver with a metallic pencil.



**Jay Skelton**, spalted maple, chewed by worms, pen, filled with corian mixed with epoxy.



**Donald Gruis** brought this large bowl which he turned from wood he obtained at our previous location. Had it in his basement a long time and spent 3 days turning it.



Free wood, rectangular, worm holes, and design changes. **Shaun Q. McMahon** with two candle holders

Nothing like making your grandchildren feel noble in a castle of ash and walnut. **Mike Erickson** built this for them. One peoples it with his army guys and the other with her Dora the Explorer figures.



Inspired by a tobacco holder, **Anthony Harris** turned one out of white heath finished with paraffin inside; threaded top, naturally.

## Tip of the Month

Use Bloxygen (an inert blend of gases that prevents premature curing of oil finishes during storage), or collapsible accordion style finish containers to eliminate oxygen in oil finish storage containers to extend the shelf life and prevent premature curing.

## BIG ANNOUNCEMENT-FANTASEACH!!!

**THE IRISH FEST**—Kansas City has one of the largest Irish Fests in the country. Part of the festival is an arts section. This was begun a couple years ago as the arts play a significant role in the history and the current practices and interests in Ireland. The arts section is encouraging local artists of all kinds to display, and make available for sale, their art. **KCWT** has been invited to participate in this important section of the KC Irish Fest. We will not only show the art that our members so wonderfully produce (and will be for sale) but we will also do one of the things that we do best and that is to demonstrate the talents of the members we have. We will turn pens, and other items as well, which will also be for sale, right on sight.

This is an exciting opportunity to get our organization in front of over 90,000 people for the weekend of August 31-September 1-2, 2012 at Crown Center. We have a number of months to prepare. As usual, please consider volunteering your time and talent to this activity. More information will be coming in the months ahead.

So far, **Shaun McMahon, Bill McGoldrick, Larry Dice, and Galen Carter** are the committee. So...we would like to have a much greater participation and your willingness to help will be a significant benefit.

## Demonstration

### Definition

Layout template: clear plastic printed with concentric circles. It is used to plan the set-up of bowl blanks so that they resemble the Leaning Tower of Pisa.

Two years ago **Ryan Richardson** took a class at Woodcraft on pen making, went home, bought a bunch of stuff on the internet and now he and his wife, **Madonna** (together they provide the refreshments for the meetings) have "his and her" lathes and make some really beautiful pens.

For this meeting he demonstrated making a pen using an alternative material for design. He used aluminum.

Start with a blank a little larger than usual 'cause you will be cutting some away to put in the metal. He said that he's been making the cut at 45 degrees but straight across is easier. Drill the hole by stepping up in drill sizes.



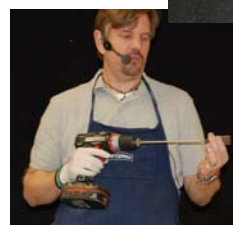
Use thin CA glue to put the pieces together and use rubber gloves.



Putting it together on waxed paper helps too.



He also puts additional CA glue over the blank, even after glued, to fill any spaces and then, generally, lets it cure overnight before turning.



Clean the inside of the tube with a gun barrel cleaner on a drill. It's all about quality.



**Woodcraft Supply**  
8645 Bluejacket Rd.  
Lenexa, KS 66214  
(913) 599-2800

#### Store Hours

Mon, Tues, Wed, Fri 9 am—7 pm  
Thurs 9 am—9 pm  
Saturday 9 am—6 pm  
Sunday 9 am—5 pm

As a member of KC Woodturner, you receive a 10% discount except for on sale items and power tools. Make sure you present your KC Woodturner Card.

**Craft Supplies**  
1287 E 1120 South  
Provo, Utah 84606  
1-800-551-8876



Jeff Edemann offers KCWT members 10% off all items except sale items and power tools. Ask Jeff about any discount on power tools.



10% discount on lumber and supplies to all KC Woodturners Chapter members when you present your membership card!

816-892-3398  
800-456-2148  
Fax 816-753-0250  
3001 Southwest Blvd.  
Kansas City, MO 64103-3616



## Read this for info on how to get your membership for FREE!

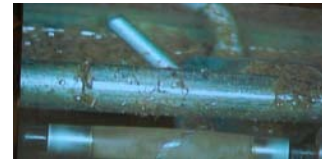
You can do this simply by encouraging others to join KC Woodturners. You already know all the benefits and you are already interested in and excited about woodturning. Pass that enthusiasm to others by talking up the organization. If you get one person to join, you will get \$15.00 off your next year's dues. Get a second person to join and you get an additional \$20.00 off your dues. When you get a third person to join, your **2013 membership costs you nothing**. Go for it!

He uses an adjustable mandrel and a mandrel saver in the tail stock which prevents the mandrel from bending.

Mandrel saver



Turning is accomplished by using the EZ Tools with carbide tips. Ryan likes these tools as they transition from the softer wood to the harder metal easier than other tools and leaves a pretty clean surface.



After completing the turning to the shape desired, if sanding needs to be done, he goes through five grits from strips of paper he's cut from larger ones and then clips together—"It's a lot less expensive."



The rest of the demonstration dealt with the finishing of the pen blank. Ryan likes to use the CA finish as it is a very durable, smooth, and bright finish. Prior to putting on the CA glue he uses boiled linseed oil to clean off the blank. The oil does a good job of cleaning, tends to darken up the wood a little, and does a nice job of bringing out the grain of the wood.

Before beginning the finishing process he puts a towel under the mandrel to protect the bed of the lathe. He also recommends good ventilation and the use of a face mask as the fumes are dangerous.



One of the things that became clear during the demonstration was just how precise Ryan was in what he did. There were no short cuts or hurrying and the application of the finish used the same strategies. Quality reigned. He uses Bounty towels as they produce less lint; cuts the towel strips so there is no shredding of the towel by tearing; he has a cup of water close by as the process of putting on the CA glue generates a lot of heat; uses the thin CA

glue because many coats of it are better than using thicker CA; the temperature of the shop the CA doesn't cloud up. He the blank sometimes sanding



is kept around 70 degrees so that so that will put 6-8 coats of finish on between coats. Then he looks to do some polishing with One Step, or Hut Crystal Coat.



Nothing looks better than perfection.



To buff he uses the "Poor man's buffer—a construct from Harbor freight, threaded rod, buffing wheels, and ingenuity.

**Grand Demo Ryan—Thank You.**



Kylemore Abbey

# AAW News



The AAW has developed and published the following safety guidelines for lathe operation. Good To Review!

1. Always wear safety goggles or safety glasses that include side protectors. Use a full faceshield for bowl, vessel or any turning involving chucks and faceplates.
2. Fine particles from a grinder and wood dust are harmful to your respiratory system. Use a dust mask, **air filtration helmet, proper ventilation, dust collection system or a combination of these to deal with this serious issue. Be especially mindful of dust from many exotic woods, spalted woods or any wood from which you notice a skin or respiratory reaction.**
3. Wear hearing protection during extended periods of turning time.
4. Turn the lathe "off" before adjusting the tool rest or tool rest base (banjo).
5. Remove chuck keys, adjusting wrenches and knockout bars. Form a habit of checking for these before turning on the lathe.
6. Tie back long hair, do not wear gloves, and avoid loose clothing, jewelry or any dangling objects that may catch on rotating parts or accessories.
7. When using a faceplate, be certain the workpiece is solidly mounted with stout screws (#10 or #12 sheet metal screws as a minimum). Do not use dry wall or deck screws. When turning between centers, be certain the workpiece is firmly mounted between the headstock driving center and tailstock center.
8. Make certain that the belt guard or cover is in place.
9. Check that all locking devices on the tailstock and tool rest assembly (rest and base) are tight before operating the lathe.
10. Make sure the blank is securely fastened.
11. Rotate your workpiece by hand to make sure it clears the toolrest and bed before turning the lathe "on". Be certain that the workpiece turns freely and is firmly mounted. A handwheel on the headstock simplifies this process of spinning the lathe by hand before turning on the switch.
12. Be aware of what turners call the "red zone" or "firing zone." This is the area directly behind and in front of the workpiece—the areas most likely for a piece to travel as it comes off the lathe. A good safety habit is to step out of this zone when turning on the lathe, keeping your hand on the switch in case you need to turn the machine off. When observing someone else turn, stay out of this zone.
13. **ALWAYS CHECK THE SPEED OF THE LATHE BEFORE TURNING IT ON.** Use slower speeds for larger diameters or rough pieces, and higher speeds for smaller diameters and pieces that are balanced. Always start a piece at a slower speed until the workpiece is balanced. If the lathe is shaking or vibrating, lower the speed. If the workpiece vibrates, always stop the machine to check the reason. As a starting point, consult your operator's manual for recommended speeds for a particular lathe. Make sure the lathe speed is compatible with the size of the blank.
14. Exercise extra caution when using stock with cracks, splits, checks, bark pockets, knots, irregular shapes, or protuberances. Beginners should avoid these types of stock until they have greater knowledge of working such wood.
15. Hold turning tools securely on the toolrest, holding the tool in a controlled but comfortable manner. Always contact the tool rest with the tool before contacting the wood.
16. When running a lathe in reverse, it is possible for a chuck or faceplate to unscrew unless it is securely tightened or locked on the lathe spindle.
17. Know your capabilities and limitations. An experienced woodturner is capable of lathe speeds, techniques and procedures not recommended for beginning turners.
18. Always remove the tool rest before sanding, finishing or polishing operations.
19. Don't overreach, keep proper footing and balance at all times.
20. Keep lathe in good repair. Check for damaged parts, alignment, binding of moving parts and other conditions that may affect its operation.
21. Keep tools sharp and clean for better and safer performance. Don't force a dull tool. Don't use a tool for a purpose it was not designed or intended.
22. Consider your work environment. Don't use a lathe in damp or wet locations. Do not use in presence of flammable liquids or gases, and always keep a fully-charged fire extinguisher close at hand. Keep your work area well lit.
23. Stay alert. Watch what you are doing, pay close attention to unusual sounds or vibrations - stop the lathe to investigate the cause. Don't operate machines when you are tired or under the influence of drugs or alcohol.
24. Guard against electric shock. Inspect electric cords for damage. Avoid the use of extension cords.
25. **Never leave the lathe running unattended. Turn power off.** Don't leave lathe until it comes to a complete stop.
26. A significant number of accidents to woodturners occur while using saws, especially band and chain saws. Learn and follow the safety guidelines for these machines before operation.

## March 2012

3/17/12—St. Patrick's Day

3/22/12— 6:30 Open Shop

3/24/12— 8:30 AM Open Shop

12:00 Scout Pen Turning—  
another volunteer opportunity



## April 2012

4/2/12—7:00PM Board Meeting

4/7/12—9:00AM Craig Timmerman—This promises  
to be a very informative day. Get your reservation  
in early.

4/9/12—7:00PM Monthly Meeting

4/14/12—8:30AM Open Turning

4/26/12—6:30PM Open Turning

4/28/12—8:30AM Open Turning

It is always a good idea to check the  
calendar on the web site at  
[www.kcwoodturners.org](http://www.kcwoodturners.org)

## Wood - Oak



The oaks-red and white-are the most abundant U.S. hardwood species. It would be difficult to name a wood with a longer and more illustrious history in furnishings and interior design. Oak was a favorite of early English craftsmen and a prized material for American Colonists



White oak is just one of 86 oak species native to this country, but it is the classic oak of America. Although prevalent throughout the eastern half of the United States, from Maine to Texas, white oak lumber comes chiefly from the South, South Atlantic and Central States, including the southern Appalachians. Red oak grows only in North America and is found further north than any other oak species. A big, slow growing tree, red oak takes 20 years to mature

There are over 600 oak species. Oak genus includes large deciduous oak trees most people are familiar with as well as small shrub-like species. All oak species are native to northern hemisphere from cold latitudes to tropical areas of Asia and America. Oak trees are hardwoods which means that they are strong and hard yet easy to work with which makes oak wood very useful for both furniture making and a variety of other wood objects. In addition, oak wood is one of the most dense naturally occurring materials, while high content of tannin makes it resistant to both fungal diseases and insects. It lives an average of 300 years.

**Grain:** The wood is most often straight grained, and open pored. It can be steam bent with caution. The grain is distinguished by rays, which reflect light and add to its attractiveness. Many distinctive and sought after patterns emerge: flake figures, pin stripes, fine lines, leafy grains and watery figures.

**Characteristics:** Heavy, very strong and very hard, stiff, durable under exposure, great wear-resistance, holds nails and screws well.

**Durability:** Stiff and dense; resists wear, with high shock resistance. Red oak is less durable than white oak.

**Color:** White Oak- ranges from nearly white sapwood to a darker gray brown heartwood, Red Oak- ranges from nearly white cream color to a beautiful warm, pale brown heartwood, tinted with red.

**Finishing:** Oaks can be stained beautifully with a wide range of finish tones.





## OPEN TURNINGS – THURSDAYS AND SATURDAYS

I guess if you don't have a lathe, or yours isn't working, or you only have a small lathe and want to try turning something large, or you're not sure just how to approach a particular turning, or you just don't have any tools yet, you're just out of luck. Right? Wrong! These are not obstacles at all because **KCWT** has open turning times. These time, at present, are on the second and fourth Saturdays and the fourth Thursday of the month.

If you've never been to one, you owe it to yourself to make the time to attend one of them. They are a lot of fun and what isn't known about turning there probably isn't worth knowing. Oh, those experienced turners who show up will tell you that they don't know everything but I have never asked a question and didn't get all the information I could want in the answer or gotten all the help I needed.



Thursday 2/23/12 **Dale Darnell** came in to get some wood and stopped **Anthony Harris** to ask a question and found himself turning a candle. So, you might ask, what is the deal with turning a candle? Dale said that one of the big advantages is that you don't get "catches."



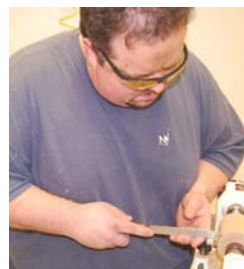
Just make  
Very gen-  
tle cuts



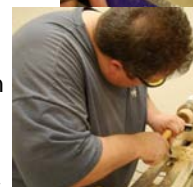
Anthony came in to turn some calligraphy pen handles but stopped what he was doing to show Dale how to handle and practice what he was concerned about. It had something to do with learning to turn beads and coves on a candle.



**Don Grimes**, a long time turner, has a really nice piece of osage orange, comes in to turn and participate in the conversation.



**Jeremy Dick**, not even a member yet, turned a pen at the tool show and wanted to make a lidded box.



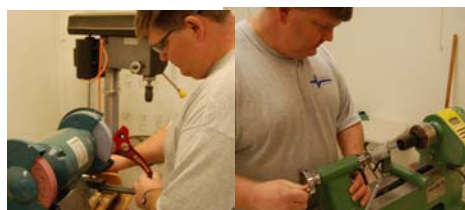
A couple of **Bills** - **Dean** (who has a lathe with issues) and **Kuhlman** (who likes hats). Ya might even have time to do two things with the right help. And that might mean that you learn that there is more to do with a penny than save it.



Let's say you have a friend who has a need for a sword handle and your lathe is on the porch and isn't together yet. **Mark Waugh** drives 35 miles to open turning to do the project. Hey Mark, I need.....



**Jason Rayburn** doesn't have a sharpening system at home so he comes in to get his tools sharp on **KCWT's** sharpener



and then he gets to turn what he likes to turn—bottle stoppers. He even brought his new Vicmarc chuck to practice with. He didn't complete it but...



## Saturday Open Turning— 2/25/12

Jason returned on Saturday to complete the project. He, initially thought it was going to be for someone else but he so liked the way it turned out that he was thinking of keeping it for himself. You'll have to ask him what the final; decision was.



See hon,  
I really  
was here.



**Chris Jefferies** did some turning in high school and came to the tool show a year ago and got reinterested. "I am a relative rookie" and he was here on Saturday practicing beads and coves getting some help from **Anthony Harris**.



Lookin' Good!



**David Alexander** brought this huge log in and started turning a bowl.



Makin' Shavins



**Efi Kamara** gets some help from **Bill Kuhlman** in working on his challenge project for March. The challenge is either a square object or natural edge or both so, Efi decided to take it to another level and make a six sided object—a bowl.



**Don Grimes** used the band saw to cut out his blank for the bowl he made.



Then, having a little more time on his hands he decided to make some flowers.



Spring is getting closer.



**John Burrite**, past president, came in to make some spoons and spatulas.



## Saturday Open Turning— con't 2/25/12



One of the people who makes consistent use of open turning is Omara Ortiz. Sometimes it's pens and today it is a rolling pin. It begins with thinking clearly about what the end result will be.



Attention to detail, patience and the result brings a certain glee to the activity.

One of the club's members who was a demonstrator at the tool show also turns at the open turning. **Galen Carter**, who frequently makes captive ringed goblets, started to turn another one but then it started to develop into something else—a German beer stein. He likes surface decoration



The "Top Guys" were also here—**Edd Maxwell** and **Jerry Darter**, and this time they brought Tippy Tops and got a whole group of adults excited about what the tops do and how to make them

Bud Schenke took these pictures of open turning on Saturday 2/11/12



## Officers

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## Board

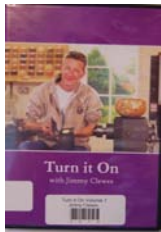
Eli Kamara  
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Bill McGoldrick  
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Mike Erickson  
913-829-6534



**Reviews:** This month there are three videos by the same person, Jimmy Clewes. Jimmy is on the Register of Professional Woodturners in the United Kingdom and a member of the American Association of Woodturners. He has over 22 years of experience in woodturning and woodworking. The demand for his services as a freelance demonstrator and teacher has taken him all over the world including his homeland of the United Kingdom, as well as Europe, Canada, Norway, Finland, New Zealand and now his new home in the United States. In 2005 he released a 3-box set DVD **Turn it On with Jimmy Clewes** that incorporates a range of new projects and some fascinating extra features from technical tips to a special trip to a Roman museum. This set is available in the **KCWT** library and the DVD's are numbers 3010, 3011, and 3012



**Volume One** – Jimmy takes us through two projects in detail. Project one is a footless bowl turned from a burl from spalted birch. Lots of emphasis on tool handling and the strategies involved in turning a burl and, especially, being aware of the grain pattern. “Allow the shape of the piece to determine where the foot is going to be.” Uses a pull (draw) cut to shape the bowl. Uses sanding sealer or shellac (70% mineral spirits and 30% shellac) to stiffen up some of the fibers that tend to be soft because of the grain pattern. This makes the finishing cut more effective. Power sanding is preferred.. He regularly stops the turning to explain what is happening and present his views on the cutting.

Oriental Style lidded box with transfer gold is the second project. The project is very interesting to be sure but the emphasis is on tool control for turning the rectangular box. Another illustration of the “step” system of wood removal he recommends. The knife trick was pretty neat. “The tighter the curve you’re going round, the shorter the bevel (micro) you want.” It is really a nice project because there are a number of tool techniques to use.

Extra Features: sharpening, “The most versatile tool in my tool box is the long grind bowl gouge as I use it for so many different things.” Fantastic illustrations indicating the “why” of the grind. The Life of a Professional Turner; he really likes Belgium beer.



**Volume Two:** Jimmy again takes us through two projects. In this volume he demonstrates a turning a bowl with a brass rim inlay and project two is a long-stem goblet. The bowl is turned from a South American Wood—Ziracote, a very dense wood and so tools need to be sharpened frequently. The first thing that attracts a person to a piece of art is the aesthetics—make sure you are focused on that. Using the bowl gouge as a skew takes a bit of practice and a lot of body movement. Brass powder is used to put the inlay into the bowl and it really looks beautiful. What he does with the bottom is really interesting as he is “not big on spigots.”

Myrtle wood is used to turn a long stemmed goblet. “With good tool technique it is possible to turn this piece unsupported.” If you get any vibration, just take a lighter cut.” Jimmy uses the parting tool in quite a variety of ways. “This is a great project because it allows you to learn a great deal about tool technique.

Extra features: cutting up a fallen tree for turning projects-lots of examples of what can come from where on a tree. The second one was a bit of a history lesson regarding some very old turnings going back to 85AD.



**Volume 3:** There are another two projects on this DVD—a “glue up” box from Maple and Wenge and the second one is a footless bowl with silver highlights made from a walnut burl. The glue up was done by a friend of his and the demo is a visual and auditory trip through the entire process, coupled with tool instruction, of turning the box with a finialed top. “The hardest thing in turning is to get an aesthetically pleasing curve with no flats on it.”

The bowl is a stunning piece of wood that is rounded on the band saw, shaped with focus on design and tool technique (especially the scraper-used free hand), focusing on curves, drilling the detail holes, shaping the bowl using the step system, and, of course, finishing.

Extras: using computer graphics to demonstrate how he turned the lid to fit the box that he made. The second one was showing how the DVD's were made—very interesting behind the scenes information. It was a very good way to end off the series.

The visuals are close and detailed, the humor is infectious, the projects very interesting, the instruction very informative, and the language delightful. All of the extras clearly show the depth and breadth of the skill, craft, and art of woodturning. There is something in these videos for everyone from beginner to experienced turner. Jimmy Clewes is a delightful, entertaining, and knowledgeable person to spend six hours with.



# Introduction to Woodturning

and  
**Setting-up  
your  
Shop**

**Come to a FREE informative workshop  
Saturday, February 25th at 12:30 p.m  
3189 Mercier, Kansas City MO**

See the studios of the Kansas City Woodturners and learn what it takes to get started in woodturning. If you are interested in woodturning, a beginning woodturner, or wanting to learn more about the club. This workshop is for you.

**For more information please sign-up.**





Come they did, and for two and a half hours John Burrite and Ben Hays talked about lathes, tools, safety, processes, and the fun of turning.

They are in charge of the Education Committee and for the first time an activity of this nature was conducted. They put out a sign at the Tool Show, people signed up, and we got some interest. Very good for the first effort and a wonderful way to introduce people to woodturning and **KCWT**. Thank you both for a wonderful presentation.



By **Shaun Q. McMahon**



Given the time of year, I thought I'd provide some information of an Irish nature.

The Yew Tree has a very special place in Irish folklore. In Brehon Law (the native Irish law which was in place until the 17th Century) the Yew is classed as one of the "Nobel trees" of the forest.



The early Irish regarded it as one of the most ancient beings on earth. It is so described in the 14th century Book of Lismore, "Three lifetimes of the Yew for the world from its beginning to its end." The Druids, with their belief in reincarnation, and later Christians with their teachings of the resurrection, regarded it as a natural emblem of everlasting life. Its

strong and flexible timber was of great importance in the manufacturing of bows and spears. The ancient Irish name for Yew is **lbar**.

In 17th Century Ireland, when a young man fell in love with a young woman, he carved a goblet to present to her. He lovingly carved the goblet, with two captive rings, from a single piece of wood. These two rings symbolized unity and eternity. At their wedding feast they both drank from the goblet and thereafter kept it in a safe place for, so long as the rings remained unbroken they would love each other for eternity.

This is, perhaps, why the yew was frequently chosen as the wood from which to make the goblet.

