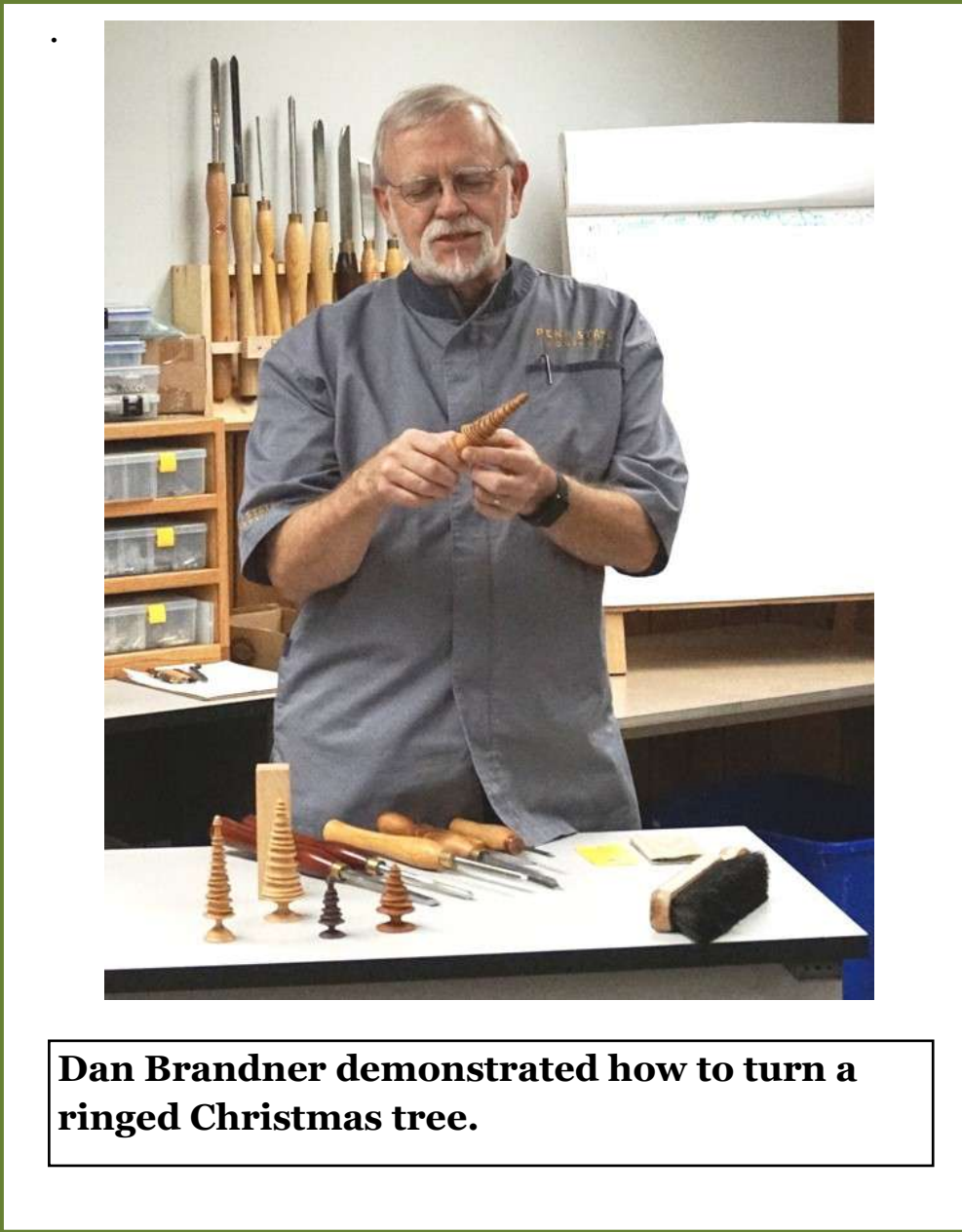


TURNING Threads

November
2024



Dan Brandner demonstrated how to turn a ringed Christmas tree.

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**President
Bob Eberhardt**

**Vice President
Mary Weider**

**Treasurer
Sue Mohr**

**Secretary
Tom Leonard**

**Program Director
Dan Brandner**

**At Large Directors
Joe Nycz
Ron Bartz**

Other Positions

**Membership
Director
Henry Troost**

**Newsletter Editor
Tom Leonard**

**Web Master
Dan Brandner**



Hope this finds everyone in good health. November is here and we have had a beautiful Fall. There is so much to do with Fall cleanup but I hope everyone is able to set aside some time to do some turning.

We had a busy October with the first round of shop visits. It was a big hit for those that could make it.

The next advanced class was held and it was open

to all members. The class was well attended and everyone was able to get some hands on with scrapers. These advanced classes will be held on a Saturday morning once a month, with demonstrations showing unique and different processes used. The next class for November was on Saturday November 16 starting at 8:00 am. The subject was Vacuum chucking.

We had a good turnout for the November Open House. Several members brought in wood free for the taking, first come first served.

Robust Lathe Open house was November 2nd and CVWG was well represented at the Robust Lathe Plant in Barneveld WI.

The presidents challenge is something to do with Christmas.

See you at the next meeting December 4th at 6:00PM

Have fun turning!
Bob

Monthly Meetings

First Wednesday of the month

Board Meeting at 6:00 pm

Social Hour at 6:00 pm

Meeting and Demonstration

7:00 pm to 9:00 pm

Open House

Second Saturday of the month

8:00 am to 12:00 pm

Members and interested persons may contact the Chippewa Valley Woodturners Guild by email at: woodturnercvvg@gmail.com

CVWG 15th Anniversary

The anniversary of our group had gone unnoticed. It was created in 2009 by a group of woodturners who attended a class at a wood workers store in Banbury Place. The owner was also woodturner. The business sold some exotic lumber and woodworking related items including lathes. The owner had gallery type seating for teaching. A perfect place to start a woodturning group. Some names that come to mind for the earliest members are Brian George, Chuck Brovold, Rick Bauer, and Fran Passe. I know there were others but these were the only ones I remember.

The starting group bought a Rikon lathe (which is still in use) from the owner to use for demonstrations. At the time I first joined the group in the fall of 2010 the gallery seats were always full. To make money for the group, members would bring in wood for auction or to sell.

Sometime in 2012, the owner asked the group to go elsewhere. Brian George, the president of the group, found the place where the group is now located. There was a space in the Eau Claire Insulation business building that was unheated and unfinished. It was offered to the group for \$25 a month on a 10-year lease. Members contributed a variety of items from chairs to ceiling tile, from shop machines to tools. \$4000 was also collected to buy an HVAC unit for the room.

There were beginner classes in the early years. Several members taught these classes in their own shops. However, classes were not resumed until recently and all these are in our present shop. It has been the efforts of Bob Eberhardt who has spearheaded these classes with the help of Dan Brandner, Ron Bartz, Bob Wilcox, and others that have made these classes successful. So much so, that all new members have taken it and two new recent members have shown interest in the next classes which will be offered in January. It was suggested that advanced classes be offered and two advanced classes have been done that were well attended.

This is a sketchy history but a lot of changes have been made over the years. For a group such as ours to have made it to 15 years shows the dedication of it's leaders and the members dedication to the art of woodturning.

Shop Tour

The shop tour that was held on Saturday October 26 was very successful. The group of 9 went to Joe Nycz's shop in Greenwood and 4 more plus Joe Nycz met at Mary Weider's home to form a group of 13 members for the 4 Eau Claire shops. All 13 members plus Mary's mother enjoyed a lunch of chili, garlic bread, cheese, sausage meat and crackers.

This was an important event for our group as I see it. It was a social occasion. An occasion to get to know each other outside our meetings and open houses. The only other social for our group is the yearly picnic at Bob Eberhardt's cottage in Colfax. One could count the Chainsaw Sculpture Competition as a social event because it required each of us to know each other to coordinate the event smoothly. But sadly, there may not be any more chainsaw events. Hopefully the Chippewa Valley Museums can come up with an event to include the woodturners and wood carvers.

In a separate article I describe the uniqueness of the four shops that I went to and Dan Brandner describes Joe Nycz's shop as well as the other 4 visited. Each had the turner's space well-coordinated to fit the needs of the turner. Three were in separate building shops and 2 were in basement spaces. My shop is also in a corner of the basement and fits my needs for turning and for a while some wood working. **Tom Leonard**



Notes on the Shop Tour

I didn't go on the tour of Joe Nycz's shop in Greenwood but joined the tour at Mary Weider's house. Several other members also joined the tour at Mary's shop. There were a total of 13 members in the tour and Mary's mother also came along. We enjoyed lunch provided by Mary and Dan Brandner. She served an excellent low spiced chili and garlic bread. Dan brought a variety of cheeses and crackers and some fresh carrots from his garden.

Some of the shops were small and others were large but the use of the space for a members' projects was all that counted. These shops also reflected the number of years the member had used and changed their shops. Each member shop had machinery not only for turning but also wood working.

One aspect of this tour was its value for our new members. Members just setting up a shop or looking for ideas to improve their shops. Many in the tour group took notes for future use.

Mary Weider's shop reflected spaciousness with a wide variety of projects from woodturning to wood working. Mary especially likes wood with cracks and imperfections. Mary has tuned her skill at making these pieces into works of art with use of resins and color. Off the main shop is a garage area that she uses for her resin room. Mary's shop was heated with floor heating that's kept at 55 degrees when not in

use. Mary fielded many questions about how she goes about using resins and some pros and cons of resins.

Dan Brandner's shop reflected a shop planned from the beginning of the building of his house. His shop area was originally intended for wood working and still is, but Dan added wood turning to his interests and the shop is predominately woodturning. Dan has a very organized shop where everything has its place.

John Layde's shop reflects use of basement space in an older house. Originally, John did woodworking and made items for his home and family. His space is tight but organized to be able to go smoothly from one machine to another. His basement shop also reflects a shop with many years of use. And after many years, of use, it is a comfortable space to work.

Bob Eberhardt shop reflects space that has been 30 years in the making. A spacious shop mostly for woodworking projects and an addition that is dominated by a large Robust lathe. One interesting aspect is the duct collection system which is under the concrete floor and connects many of his machines. Newer additions have separate dust collection machines.

It is of great appreciation for these five members to allow other members to tour their shops and answer many questions and explain many aspects of their woodturning.

Tom Leonard

First tour was Joe Nycz's shop near Greenwood, WI. Joe has a full metal shop as well as a wood shop and enjoys making jigs and tools maybe even more than using them. Joe also has several CNC and laser machines for his projects.

The Second tour was back at Mary Weider's. She has a large shop with a lot of wood working tools and four different lathes. A partitioned room is where she works with epoxies and filling voids. She has been experimenting a lot with epoxy filling. Dan and Mary put out some chili and other foods for those on tour, so we didn't have to plan to break for lunch.

The third tour was at Dan Brandner's shop. Dan now has two different lathes and is looking for time to get started on all the projects he has in mind. The shop

is below his 3-car garage and also serves as his blank and rough-turned bowl storage. Dan is also starting to do projects on his CNC machine.

The fourth tour was to John Layde's shop. John's shop is tucked away in his basement, and although somewhat constrained, it is amazing what he can create in that space. John had a unique workbench for his cutoff saw and router that made effective use of the space.

The fifth and last tour was at Bob Eberhardt's shop. A separate building behind his house, his shop is nicely equipped for wood working or wood turning. You can see why Bob likes to spend time there producing several different bowls on the same day.

Dan Brandner

Joe Nycz



Mary Weider



Dan Brandner



John Layde



Bob Eberhardt



Members on the Shop Tour to Joe Nycz's



One the far Left: Dan Brandner.

Back row: Bob Eberhardt, Kate Mullins, John Layde, and Randy Patzke.

Front row: Mary Weider's mother, Joan, Mary Weider, Joe Nycz, Jayne Kulberg and David Kulberg.

Joining the tour in Eau Claire were:

John Mueller

Mike O'Meara

Rich Thelen

Tom Leonard

2nd Tour of Shops

The second tour of Shops is set for Saturday, December 7th. The timing is to meet at the clubhouse at around 9:00 am if you want to car pool. We will leave for Paul Meske's around 9:10 am. We will plan to be at Paul's from about 9:30 to 10:00, then leave for Barry Grill's in Bloomer around 10:00. Barry will be expecting us around 10:30.

9:30 – 10:00 Meske, Paul 13891 45th Ave., Chippewa Falls

10:30 Grill, Barry 2217 15th Ave., Bloomer

The Second Advanced Turning Class occurred on Nov. 16.

The second advanced turning class was conducted at the club house on Sat. Nov. 16th. It was a more thorough overview of vacuum pumps and chucks used with them. Bob Eberhardt conducted the class discussing different kinds of pumps and showing several different use cases using vacuum chucks of different designs. Turners could try them out and see what it was like using a vacuum chuck too. Only three turners attended but it was very informative for someone like Dan who will be putting a system together shortly. Attending were Bruce Saatela, Randy Patzke and Dan Brandner.



Phil Holtan returns with a presentation “Burl to Bowls” next March.

Mark your calendars, if you want to attend, when Phil Holtan returns for a second Saturday Demo on March 22nd, 2025. His presentation will be “Burl to Bowls”. More information will follow in the months ahead. Phil also shared that he has been accepted for doing two demonstrations at the AAW Symposium in St. Paul next June.



Deep Hollowing Demonstration by Barry Grill held on October 24 on a Saturday half day.



INTERESTING VIDEO



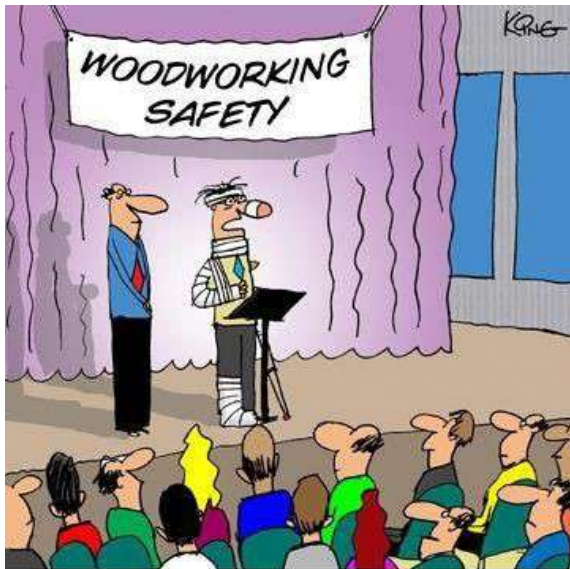
[Turning a Huge Yew](#)

Interesting video on turning a large Yew block that had some interesting features as well as what the turner did to give the finished bowl an interesting look.

Safety Reminders



“Don’t tell me how to work safely!
I’ve been at this job for five years!”



“Mr. Barnes is here again to speak about
woodworking safety. Unfortunately, I
missed his first speech.”



THE OTHER GUYS IN THE SHOP
LAUGHED, BUT MEL LOVED HIS MOTHER.

FUTURE DEMONSTRATIONS

Meetings are the first Wednesday of the month at 7 pm.
Open house is the second Saturday of the month from
8 am to 12 pm

Meeting Dates and Demonstrations

December 4 — Turning Antler Pens by Tom Leonard

January 8—Dan Brandner—Making a Wooden Live
Center Cone with Baltic Birch Glue-up

February 5—Not Yet Determined

March 5 - Not Yet Determined

April 2—Not Yet Determined

May 7—Not Yet Determined

December Open House Date

December 14 from 8:00 am to 12:00pm. If coming after
10:00, please inform us through the web site the night
before at: woodturnercvvg@gmail.com. Meetings and
Open House are held in the Eau Claire Insulation build-
ing at 1125 Starr Ave on the northeast side of Eau Claire,
WI. Look for the meeting sign. No sign—No meeting.

Next Month

Tom Leonard

Drilling, Turning and Finishing Antler Pens





The angel's trumpet is a small ornamental tree known for its pendulous, creamy-white bell-shaped flowers. Its leaves are dark-green, ovate, and covered with a thin layer of fine hairs. The tree has a dense, vase-like canopy, with branches often spreading widely as it grows.

The angel's trumpet thrives in fertile, organically rich soil that is well-draining. This unique small ornamental tree is ideal for enhancing garden beds and borders, serving as a captivating focal point, or infusing patios and decks with a tropical ambiance. Note that the plant is toxic when ingested, so be cautious when planting in areas frequented by children or pets.



The yellow oleander is an attractive evergreen shrub or small tree. Its flowers are a striking golden-yellow and trumpet-shaped, found in sparse clusters at the ends of its branches. This ornamental tree also has elongated, glossy green leaves, providing a stunning contrast against the bright yellow blooms. During late summer to autumn, the tree produces round, green seed pods that turn red-black when ripe, enhancing its overall appeal.

The yellow oleander thrives in moist, well-drained soil. This attractive tree is well-known for its decorative features, but it's essential to note that all parts of the tree are highly toxic. Exercise caution when planting around children or pets. Despite this, its lush, glossy green foliage and rounded canopy shape make it an excellent choice for ornamental purposes, creating an eye-catching focal point or accent plant.



The red flowering grevillea is a decorative evergreen tree renowned for its cylindrical clusters of bright red flowers. The red flowers, with their unique, curled petals and protruding stamens, are especially inviting to birds and bees, making them a valuable addition to any landscape or garden. This ornamental tree also has slender, fern-like leaves that are dark green to silver-gray. For optimal growth, it is crucial to plant the flowering grevillea tree in well-draining soil. Grevillea trees are highly versatile and can serve as excellent hedges, screens, or specimen plants, adding both beauty and functionality to your landscape. With their vibrant blooms, these trees are guaranteed to enhance the aesthetic appeal of your outdoor space.

Woodturning Origins

The history of woodturning is long. It reaches back to ancient times. Until quite recently it remained a hand craft, in which hand-held tools cut wood spinning in a lathe. The lathe has moved on from the simplest hand powered machines. Now they are powerful, fast and accurate. Industrial lathes are automatic, often with computer control. In parallel, the cutting tools developed too. From the earliest (which may have been flint), through steel, high speed steel and now tungsten carbide, enabling ever-greater speed and efficiency.

But the turning process changed little through the history of woodturning until modern automatic machinery came into use. Through the years, although the tools and equipment have become much more capable, it has remained a skilled manual craft. People named 'Turner' are probably descended from someone who made their living by it. The turners' skills have remained largely the same, though different styles of turning come and go. The growth in hobby woodturning brought new tools, or sometimes the rediscovery of old ones. The interest in turned objects as art has pushed skill boundaries in some areas. In others, some older skills have declined. Even the earliest turners could happily work with modern equipment if brought back to life. Modern ones could, less happily, get along with primitive gear.

The Egyptians first developed a two-person lathe around 1300 BC. One provided the power by pulling a cord, while the other cut shapes in the wood. The Romans used a lathe powered with a bow. This resembled an archers' bow, with a loose string that could be wrapped round the work piece. Pushing and pulling the bow made the wood spin, and this could be done by a single person. They would have powered the lathe with one hand and held the tool with the other. A similar principle was used to make fire and it seems likely that one use may have inspired the other.

The Middle Ages brought pedal power. The pedal connected to a springy pole above the lathe, with a

cord that wrapped around the work piece. Pushing the pedal down makes the cord spin the wood by a few revolutions. The pole would rewind the work piece and raise the pedal ready for the next push. Pole lathes were still in common use into the early 20th century. You can now see them at country fairs, demonstrating to the public. Work now produced in this way is usually extremely poor in quality. Pole lathe turners often worked out in the beech woods. They camped for months at a time while they converted logs to chair legs and spindles. Though skilled, they were known as 'bodgers'.

Around the same time, the new "Great Lathe" allowed a piece to turn continuously. An assistant turned a crank attached to a large pulley wheel. A drive belt ran to the work piece, spinning it rapidly while the turner cut it to shape. One of the pair must have thought it a great invention.

Later, the treadle lathe came into use. Like the Great Lathe, this was approaching modern lathes in operation. The turner used one leg to work the treadle, cranking the large pulley wheel, that in turn drove the spinning wood. Early sewing machines used the same principle.

During the industrial revolution, factories began to make use of water power, then later steam power. Overhead shafting carried the power to many lathes and other machines. Modern lathes are much more powerful and can spin the wood at high speed, making the turning easier and faster. New cutting tools had greater wear resistance that let them cut for longer without constant re-sharpening.

Automatic lathes soon came into use. They could produce thousands of identical parts, such as tool handles, very quickly and cheaply. In a further development in the history of woodturning, computers now control industrial lathes. These automatic machines are excellent at mass production, though with limitations. Their tools and cutting action are different to hand turning, and they are not so good at crisp detailing, nor can they use difficult 'showy' timbers. There is still a demand for hand turning.

Hand turning has developed greatly as a hobby over the past thirty or forty years. New tools allow new working methods and many publications cater to enthusiasts.

Recently in the history of woodturning, hand turning has moved further away from production of everyday items. Many turners focus more on artistic work, made for show. They carve and colour their pieces, incorporate other materials, and make objects that have no practical function. As a turner, I appreciate the beauty of some of this work, and admire the care and skill that goes into it. Most of my turnings are functional, but I make them with an eye for appearance as well as use. Form, and function too.

[History of Woodturning](#)

MISCELLANEOUS

Previous Demonstrations

November 2024 Ringed Christmas Tree
by Dan Brandner

October 2024 Turning a Sphere
by Ron Bartz

September 2024 Vacuum
by Joe Nycz

August 2024 Duplicating Spindles
By Ron Bartz

July 2024 Tops
by Dan Brandner

June 2024 Hollowing
by Bob Eberhardt

May 2024 Plywood Turning
by John Layde

April 2024 Chasing Threads
by Tom Spielmann

March 2024 Shaker Pegs
by Dan Brandner

February 2024 Wet/Dry Wood Tips
by Barry Grill

January 2024 Bottle Stoppers
by Joe Nycz

December 2023 Christmas Ornaments
by Bob Eberhardt

Previous Pen Kits and Woods

November 2024 Madrone Burl
for EDC Kole Click Pen

October 2024 Zambezi Teak
for Refillable Fiber Tip Pen

September 2024 Cerejeire
For Aquilo Pen

August 2024 Thuya Burl
For Diplomat Pen

July 2024 Texas Ebony
for Sketch Pencils

June 2024 Kirandy
for Jazz Bolt Pen

May 2024 Lacebark Elm
for Exemplar/Professor Pen

April 2024 Hard Rock Maple
for Dura Click Slim Pen

March 2024 Black Chacate
for Cyclone Pen

February 2024 Honduran Rosewood
for Medical Pen

January 2024 Sycamore
for PMK-3 Pen

December 2023 Orange Agate
for Ultra Cigar Pen

Ringed Christmas Tree Demo



Figure 1, Start with square spindle stock.



Figure 2, Turn the spindle round.



Figure 3, Allow for the base and top, and taper the cylinder between.



Figure 4, Using parting tool, form the rings.



Figure 5, Use the skew to clean the end grain on both sides of each ring. This also makes the ring thinner.



Figure 6, Turn the edge of each ring to a bead.



Figure 7, Sand each ring smooth and round.



Figure 8, Apply a finish to the rings you just sanded.



Figure 9, Begin parting off each ring. Here using a skew and 3 light cuts from each side. You have to start at the smallest ring.



Figure 10, Here I'm parting off with a tiny hook tool I developed to scrape behind the ring for an easy parting.



Figure 11, Once rings are free, smooth the cone behind the rings with a skew. Check spacing and adjust the cone as needed.



Figure 12, Next, shape the base and the small top of the tree. Apply finish before carefully parting off both ends

So, what makes this difficult? If your rings are too loose, they will fall too far down the cone, so it won't look good. If you have too much clean up on the cone inside, the rings are all too loose and fall to far down also. Any accidentally deep mark on the cone will take a lot to remove, again making the rings fall lower.

If the rings are too thick, it takes a lot more effort to try to separate them. The rings are not really round in cross section, but ellipsoid or ovoid shaped.

On my first ones, I didn't use the skew to clean up the end grain on the rings, but it makes them look better and makes them thinner. If you have trouble using the skew for that, makes sure it is sharp and honed, and just use the tip.

If you can't get your skew in to clean up the cone, I've also used the tip of my parting tool. I also found that the parting tool worked the best to round the outside of the rings without accidentally getting a catch or breaking one.

You can do this between centers as shown in the Figures, but if you use a chuck on the base end, you can create a better Finial at the top at the end, after sliding the tail-stock out of the way.

Let me know how your attempts go!

Dan

Many thanks to Phil Holtan's Turning Great Stuff DVD

where he turns his "Lover's Ring Tree" (Kransekake).



Bob Eberhardt

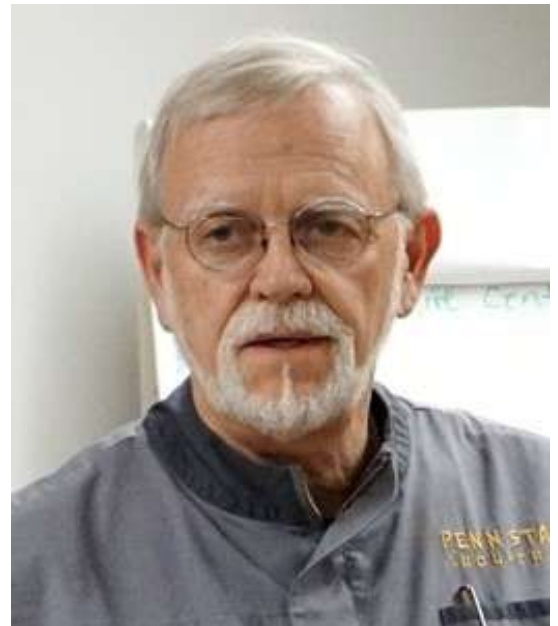


Bob made small ring bowls of Walnut.



Dan Brandner

Dan made a two axis turned small spoon.



Bob Wilcox

Bob made several twig pots.



Paul Meske

Paul made several small Christmas trees.



Dan Wold



Dan made a bowl with epoxy fillings

President's Challenge

Since it is December, the challenge is anything related to Christmas.



Gift Swap

There will be a gift swap at the December meeting. Gift giving will be voluntary. Give a gift—get a gift. Value should be what you want it to be.



Madrone

A show-off amidst the redwoods.

By

WOOD Magazine Staff

Madrone (woodmagazine.com)

WOOD Magazine Staff

Launched in 1984, *WOOD*® magazine is the world's most trusted woodworking resource — a distinction we've earned by guaranteeing our readers' success in their woodworking shops. It is the mission of our staff to inspire and inform woodworkers at every stage of their journey by providing reliable and accurate project plans, woodworking techniques, and product reviews.

Madrone Tree

When botanist Archibald Menzies first spotted what came to be called madrone at Port Discovery, California, in the spring of 1792, he was impressed. He dubbed the tree an ornament of the otherwise dark conifer forest that "will at all times attract the notice of the most superficial observer." Later, naturalist John Muir likened the standout madrone to a lost wanderer from the magnolia groves of the South. Both observers were accurate. Madrone—with its smooth, orangish bark, green leathery, magnolia-like leaves, and spreading countenance, appears quite dissimilar from its towering neighbors. And its wood stands alone, too. Woodworkers familiar with madrone cringe at the thought that the wood once was sought solely as the most suitable source for charcoal to produce gunpowder. That's because madrone proves to be a handsome, fine-textured furniture- and cabinet-class stock that produces a luster few woods can match. To the joy of woodturners, madrone readily burls when it grows in areas that give it the opportunity for its branches to spread.

Wood identification

Madrone (*Arbutus menziesii*) is sometimes called madrona or madrono, and scientifically is always

preceded by the word Pacific. That's because there's a Texas version of the species, and a Mexican one, too. But most of the madrone you see as woodworking stock and veneer comes from a range that extends from southern British Columbia down to California's central coast. In that coastal band, you can find madrone everywhere there's a forest, and in nearly any size. In rugged mountain terrain madrone may only reach shrub size. In rich soil among the redwoods, the tree may attain 100-foot heights and diameters of 2-4'. Just like the early explorers of the Pacific Coast, you won't have difficulty picking out madrone from the other forest trees. Unless you discover a very old, graying tree, its bark will be smooth and orange-colored. In May and June, clusters of white flowers hang amidst the leathery dark-green leaves (that only fall when new ones grow, so the tree always appears green). Later, the flowers turn to orange-red, berrylike fruits, presenting a colorful show. Madrone's heartwood is a pale reddish brown, somewhat resembling apple wood, while its sapwood appears cream-colored. The fine-textured, dense, hard, and heavy wood (about the same as maple) has an irregular pattern of growth rings that presents an attractive pattern.

Uses in woodworking

Because of its texture and frequent burls, madrone has become the woodturner's darling for everything from bowls to lamps and novelty items. It was once used for the bowls of smoking pipes, too. The wood rates as a first-class furniture stock, also. Veneer manufacturers like madrone's exquisitely figured burls. Their product becomes inlays and marquetry.

Availability

Unfortunately, madrone in lumber form is a rare commodity unless you live on the Pacific Coast, where its cost may rival the \$4 or more per board foot of walnut. Figured boards may cost four times that. Veneer suppliers normally carry burl madrone at about \$2.25 per square foot. Mail-order sources catering to woodturners often carry turning blanks

and blocks of madrone burl. If you harvest your own wood for woodworking stock-and live where madrone grows-air-dry this species slowly before any kiln-drying. If you don't, it warps and checks. Once dry, however, madrone becomes one of the staliest of woods. And, if you take the following advice, you shouldn't have any trouble working it.

Machining Methods

- Madrone's hardness and density dull cutting edges, so use carbide-tipped blades and bits.
- Figured boards require a very slow feed into the planer, but never plane to exact thickness. Leave a little for sanding. If you don't, some tear out may occur.
- Madrone has fine texture and straight grain, and although it's not likely to burn easily, it is somewhat stubborn in parting. That means using a rip-profile blade with 28 teeth or less on your table saw or radial-arm to avoid tear-out. If you still have difficulty, leave about $\frac{1}{32}$ " extra wood for a jointing pass to clean up the edge, especially if you're machining figured boards.
- Crosscut and dado madrone with the help of a backing board.
- Twist drill bits will surely wander on hard madrone, so always drill with brad points or spurred bits for a clean hole. Provide for a backing board to lessen tear out.
- To rout this wood cleanly, take shallow passes with sharp bits. For cross-grained routing, rely on the backing board again.
- You can sand madrone to mirrorlike smoothness, but be sure to use progressively finer paper and don't skip a grit or you'll develop finite scratches.
- Madrone's density definitely means predrilling for screws, then lubricating them with beeswax before driving.
- The wood's density also means special treatment when gluing to avoid joint slippage. Use a dark-shaded glue so that any squeeze out won't show, and make sure that it has a long open time.

Doing this allows you to put down a lighter coat, then briefly join the pieces before pulling them apart. Let the glue set up, then reassemble the parts.

- Select any stain and clear finish you prefer. Madrone accepts them all well.

Turning tips

- You won't have problems turning madrone, as long as you keep your gouges sharp.

Carving comments

- Madrone discourages hand-tool carvers. Power carvers with carbide-tipped cutters generally shouldn't have any trouble.
- Beware the switching grain direction of figured madrone because it tears out. Best bet: Start with medium-cut burs, then change to finer ones.

Shop-Tested Techniques

Any exceptions-and special tips pertaining to this issue's featured wood species-appear under other headings on this page.

- For stability in use, always work wood with a maximum moisture content of 8 percent.
- Feed straight-grained wood into planer knives at a 90° angle. To avoid tearing, feed figured or twisted grain at a slight angle (about 15°), and take shallow cuts of about $\frac{1}{32}$ ".
- For clean cuts, rip with a rip-profile blade with 24-32 teeth. Smooth crosscutting requires at least a 40-tooth.
- Avoid using twist drills. They tend to wander off in the wood and cause breakout. Use a backing board under the workpiece to reduce tear out.
- Drill pilot holes for screws.
- Rout with sharp, preferably carbide-tipped, bits and take shallow passes to avoid burning.
- Carving hardwoods means fairly shallow gouge bevels-15° to 20°-and shallow cuts.

According to Penn State Ind. “The Kole EDC Click Pen features the same durable, ultra-reliable, 100% all metal German engineered Schmidt click mechanism found in our bestselling EDC Click Pen Kits. Plus, the clip acts to advance and retract the mechanism, for a fun fidget experience, so you will experience smooth, quiet performance and a wonderful writing experience with the included Parker style refill.”

Pen kits costs depend on plating—Brass is \$13.95: Chrome is \$14.95: and Gold is \$16.95. bushings are \$5.95 and 8mm drill bit is \$7.95. The 5 pen kit starter set is \$74.95 which also includes a Gold, a Chrome , a Brass, a Gun Metal and a Anodized Aluminum. The bushings are included.



Gum Pod



Madrone Burl



Acrylic—Gum Pods and Glow Powder



Hybrid—Acrylic and Scottish Oak Wood



THE MADRONE TREE



The Madrone tree with it's characteristic bark.

Areas where the Madrone tree grows.





Leaves, Seeds and Flowers of the Madrone Tree



SMALL USES FOR MADRONE WOOD



Several turned items made with Madrone wood.



2025 SOUTHWEST FLORIDA

WOOD ART EXPOSITION AND COMPETITION

JANUARY 10 & 11, 2025

CHARLOTTE HARBOR EVENTS CENTER 9 AM - 4 PM
75 TAYLOR STREET, PUNTA GORDA, FL 33950

Woodcarving & Woodturning Competitions, Vendor & Sales Tables
All forms and more information available at:

SWFLWOODARTEXPO.ORG

WOODCARVING and WOODTURNING COMPETITIONS

* Displays and Judged Competition * Vendor Booths - Wood, Tools, and more *
* Daily Technique Demonstrations * Silent Auction * Wood Art Sales *



2025 Southwest Florida Wood Art Exposition

January 10-11, 2025

Charlotte Harbor Events
Center,
Punta Gorda, FL

TAW 36th Annual Woodturning Symposium

January 31 - February 1, 2025
Marriott Hotel and Convention
Center
Franklin, TN



Fifth Oregon Woodturning Symposium

March 14-16, 2025
Albany, OR