TURNING Threads

March 2025

Chippewa Valley Woodturners Guild

What's Inside

Brent English, owner of Robust Lathes gave a demonstration on the in and outs of lathe maintenance that included what to do and what not to do.

AAW | AMERICAN ASSOCIATION OF WOODTURNERS

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We had a great turnout for our March meeting. There were several great pieces from our last show and tell. It is hard to miss the quality of turning the club members have developed. From the first time turner to the more experienced turner.

Our club was lucky enough to have a guest speaker, talking about lathe maintenance. This man is the founder of ROBUST Lathes! He was a great speaker and covered a tremendous amount of information. Everyone in attendance learned a lot about how to take care of their investment.
Thank you Brent English for sharing your time and expertise!

We will be having another guest speaker. Phil Holton is coming March 22th from 9:00 to 12:00 and 1:00 to 3:00 handling a Burl for turning. Come and learn something new from our guest speaker. Everyone is invited.

Our open house was well attended with several lathes running and being worked on. It is a great time to get your turning issues resolved with the help from turners that have had the same issues.

Empty Bowls is coming up in May this year and bowls are starting to come in. We are still in need of bowls for Empty Bowls so please do what you can. Our wooden bowls are always a favorite. John Layde will be picking them up at our April meeting.

Be Safe but have fun!

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: woodturnercvwg@gmail.com

Bandsaw Woes Again

Last month, I bemoaned the lack of shop activities that were becoming fewer and fewer and that these shop experiences were the basis of my Editor Musings. One reason for my present laziness is my bandsaw. Since I had an experience with removing and replacing a band saw several months ago, the band saw blade I replaced it with has been cutting at an angle. I have been putting up with this and decided to replace the blade after I noticed that the blade would not stay in the middle of the wheel which could have been the problem, or not. (per manual).

I have several wood blanks that are dense and would require a bigger blade. I decided to replace the quarter inch with a half inch blade. It's been a long time since I have had to deal with a half inch blade and I found it to be a bit intimidating.

The blade was on a cardboard sheet (I think it was cardboard. Hard to say what some of these boards are made of) and wrapped in plastic. I usually get blades in a box with no wrappings just two pieces of tape. It's getting to be ridiculous the way things are packaged. I get it that it may discourage shoplifters, but it also is discouraging for buyers who have to open the package.

Unwrapping a half inch blade from plastic is not my idea of a pleasant shop experience. Those sharp points get to be a source of careful consideration with every attempt to remove the next piece of plastic. I believe it took close to fifteen minute to unravel that package.

After taking the tape off that kept the blade in a round coiled form in order to be adequately wrapped in plastic, I did what all safety minded users of bandsaws would do. I threw it on the floor at a safe distant so it would unravel. If I would have read the instructions for opening (not how to get the plastic off) I would have been notified that eye protection was advised.

Putting it on the bandsaw became an entirely different experience. Now, I realize that a lot of bandsaw users that replace lots of bandsaw blades probably are laughing now. After all, once you have replaced a lot of blades what would be the problem. Changing a quarter inch to a half inch does require some adjustments. Especially with the blade guides, all six of them. I would think that a half inch blade would have the same thickness as a quarter inch blade but with a greater width. Not.

I noticed that the cardboard backing on the packaging stated to read the installation directions. I did and I decided to come back another day to deal with it. What it said was to install the blade and tension it. Turn on the bandsaw and slowly de-tension the blade until it flutters. Then re-tension it. Never did that before. Must have missed that memo.

The bandsaw blade is a Timber Wolf. The writing on the cardboard sheet (?) read: Milled Teeth; Induction Hardened; Low Tension; Swedish Silicon Steel; True Tracking; Thin Kerf; and Available in any length. Don't know the significance of these qualities but maybe someone could enlighten me.

I returned a couple of days later to continue my attempt at installing the bandsaw blade. After spending a lot of time (don't know how long) I got the blade in and the blade guides adjusted for the bigger blade. (Three blades in one sentence must be a record of some sort. Kind of like an echo.) I spun the wheel around and heard a grinding noise. After some additional adjustments, it spun

with grinding. A larger blade must make more noise I concluded.

I turned on the bandsaw and it seemed to be in agreeance with the installation. I followed the instructions and loosened the tension until the sound was softer. I reached a point where I was beginning to worry whether the flutter was going to happen. Well, I didn't know what it was I was listening for so I re-tensioned the blade and tested the bandsaw.

It cut straight. A victory of sorts. I tried one of my denser blanks, an Ash. The first cut went well but the second cut stopped the action of the blade. Seems the blade came off the track. But I was determined to set this bandsaw up so it would be usable when needed. The blade went back on the wheel and additional adjustments were made to the guides. After pulling the blade out of the wood, I tried again. This time with success.

But I had to stretch my luck. I tried another blank and it almost immediately stopped the bandsaw in it's tracks. Again, the blade came off the wheel. Must be something to that tensioning and re-tensioning and that flutter. A job for another day.

Another day arrived and I decided to not fight that half inch blade. It had to go. But wouldn't you know it, the blade did not want to come out. I recalled the last time I tried to get out a half inch blade and ended up practically taking the bandsaw apart to get it out. (See February 2024 Editor Musings). There is no reason why a half inch blade has to be more of a problem on this bandsaw, but I now realize the construction of the bandsaw will only permit a quarter inch and an eighth inch blades to be removed.

Did I tear down the bandsaw this time? No, I used an easier route. I cut the half inch blade in half with a cable cutter and I even had a hard time doing that. You have to cut it on the edge sides, not on the flat sides.

I replaced the half inch with a quarter inch with few adjustments. All in all, I managed to get the pen wood cut for March, a Figured French Ash and the pen blank for April, Wilga. The bandsaw blade still cuts at an angle. For now I will settle for the angle cut. I don't have anything that needs precise cutting.

In the future I will probably use the club bandsaw for denser woods even though that monster scares me and it should for safety reasons.

It has occurred to me to change the name of Editor Musings to Editor Bunglings. I realize that every member has it's occasions of not so memorable moments that are quickly forgotten, but since I put it in writing, these moments seem to be constant reminders of my bunglings. The definition of bunglings is "the action or fact of carrying out a task clumsily or incompetently." Yep, that's me.

Tom Leonard

THIS MONTH IN 2016

Guest turner Wendell Ziegler from the Lacrosse Woodturners demonstrating tops and miscellaneous items

VIDEO OF THE MONTH

Making a One Piece Ladle

[Turning a Ladle]

SAFETY REMINDERS

FUTURE DEMONSTRATIONS

Meetings are 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

April 2—Dan Wold—Lidded Box

May 7– Not Yet Determined

June 4—Not Yet determined

July 2—Not Yet determined

August 6—Not Yet Determined

September 3 —Mark Palma —Not Yet Determined

April Open House Date

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

Next Month
Dan Wold
Lidded Box

TODAY AT 12 PM – 5 PM

Folk Arts Festival

Chippewa Valley Museum

Our CVWG club table/exhibit at the CHIPPEWA VALLEY MUSEUM yearly Folk Arts Festival . Working the table were Gary Rambo, Ron Bartz, Jayne Kulberg and Bob Eberhardt. A lot of attendees stopped by to inquire about the club and the turner's displayed items.

There is more to the Buckeye Tree than interesting burls.

[Types of Buckeye Trees and Uses]

[Types of Buckeye Trees]

CVWG Newsletter and Web Site Submitted to AAW

Every year the AAW looks at submitted newsletters and web sites for the best that meet their criteria concerning communications. Dan Brandner and Tom Leonard have been working toward this submission by making changes to the newsletter and web site in all of 2024. The award is given at the yearly symposium and the winner has to be there to accept the award. Dan Brandner will be at the symposium to accept if we are selected. Good Luck!

Previous Demonstrations

March 2025 Lathe Maintenance
by Brent English

February 2025 Finials
by Bob Eberhardt

January 2025 Making a Live Center Cone
By Dan Brandner

December 2024 Antler Pens
Tom Leonard

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

Previous Pen Kits and Woods

March 2025 French Ash
for Wordsmith Pen

February 2025 Braseletto
for Pocket Pen

January 2025 Pistachio
for Zephyr

December 2024 Silver Wattle
No Pen Kit

November 2024 Madrone Burl
for EDC Kole Click Pen

October 2024 Zambezi Teak
for Fiber Tip Ink Pen

September 2024 Cerejeire
For Aquilo

August 2024 Thuya Burl
For Diplomat

July 2024 Texas Ebony
for Sketch Pencils

June 2024 Kirandy
for Jazz bolt

May 2024 Lacebark Elm
for Exemplar/Professor

April 2024 Hard Rock Maple
for Dura Click Slim

Guild Shop Tool Holders

by Dan Brandner

1/24/25 DB

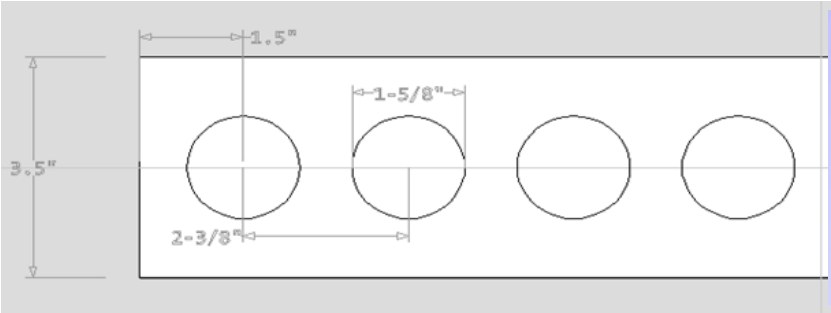
I admire the simplicity of design of the tool holders we have in our turning clubhouse. The slanting base board [slant board] lightly wedges the tool handles between two boards with half circles in them [scalloped boards] and holds them snugly. Having more tools to hold, I had to make some more holders and here are the dimensions that I found to work.

There are two different size holders described, made to fit the different lengths of tool handles. I worked with all standard width boards and/or utilized scrap when I could. The drill bit I used for the holes was a 1-5/8" Forstner bit. Screws used were 1-1/2" construction screws.

The wood dimensions are 1" x 4", nominally 3/4" x 3.5".
The rails are 1.5", and can be ripped from the 1x4, or ripped from an old 2x4 you have sitting around.

For each holder you need two ends, 1 long board for drilling holes in, 1 long slant board, and two long rails.
The two end boards are the same length, and the long boards are all the same length.

Before cutting any boards, calculate the length of the long boards based on the dimensions below. Start the first hole center 1.5" from the end along the midline of the board, then mark centers every 2-3/8", ending with 1.5" to the other end from the last center. That makes a long board length of 24-3/8" for 10 holes. Or 19-5/8" for an 8-hole board. Or 14-7/8" for a 6-hole board.



Mark the centers of each hole to drill at, and drill the holes using a 1-5/8" Forstner bit. After drilling, rip the board exactly in half on the table saw or band saw. Sand the curved surfaces and soften sharp edges as desired.

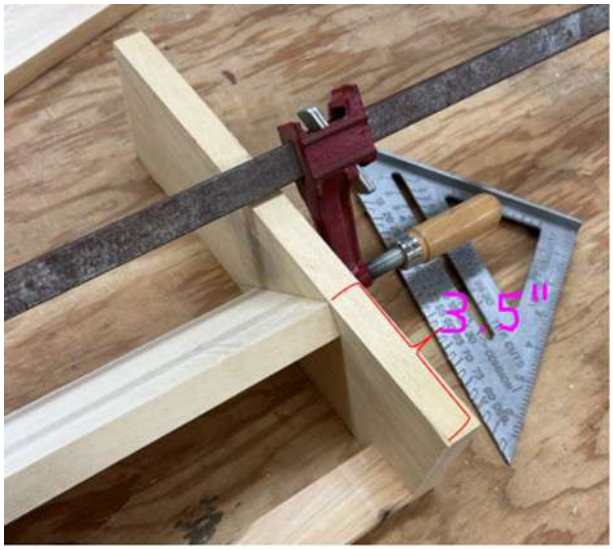
I built two different tool holders based on the tool handle lengths. The smaller one was designed to hold the small handles that are on Crown tools. For that one I used 12" side boards. For the larger handles, I used 14" side boards, and placed the slant board and the lower scalloped board at a different location.

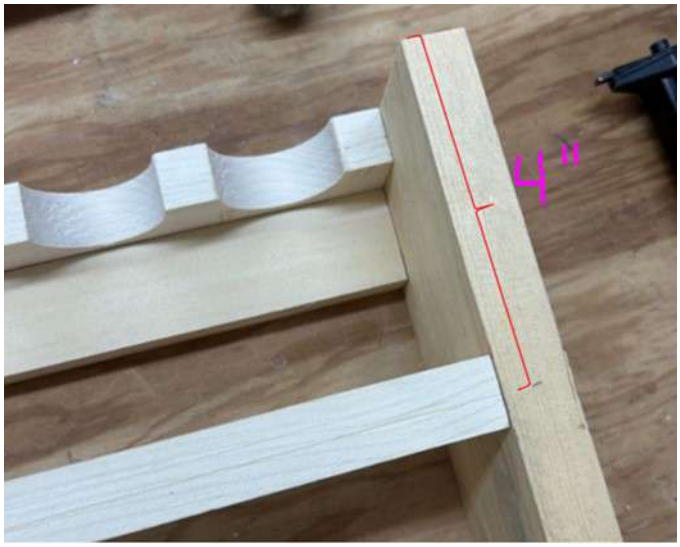
Parts Lists (for a 10 place holder, for small handles)		*(for long handles tool holder)*
Side boards	0.75" x 3.5" x 12", qty 2	Side boards becomes 14" long
Long boards	0.75" x 3.5" x 24-3/8", qty 2	
Rails	0.75" x 1.5" x 24-3/8", qty 2	
1 long board becomes the slant board		
1 long board becomes the drilled scalloped boards		
Also needed...		
1-5/8" forstner bit		
1.5" wood screws		
Wood glue if desired.		
Brad nailer if desired.		

Assembly

I used a brad nailer to tack the pieces together rather than using clamps. This also allowed me to use single screws on the rails and scallop boards. One could alternatively use glue, dowels or other forms of joinery.

For the small tool holder, mark the sides up 3.5” from the bottom for the corner of the slant board, and again at 4” from the top, for the middle of the scalloped board attached at the front of the holder.

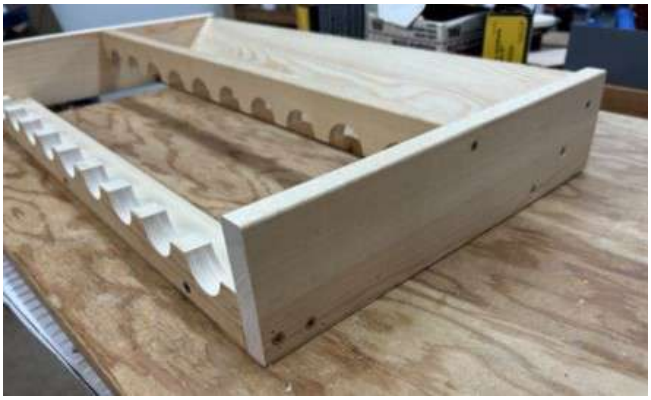




The red bracket in the left photo above marks 3.5”. At this point I brad nailed the slant board at a 45° angle with the corner of the board flush with the front of the holder. I also tacked on the lower rail at the back edge of the board.

The red bracket in the right photo above marks 4” down from the top. Place the midpoint of one scalloped board at mark and flush with the front of the holder. Also place the other scalloped board flush with the top back corner of the side board. Place the second rail underneath that scalloped board. The rails add rigidity and give a mounting point for attaching to the wall. For the longer holder I used some shorter screws to secure the scalloped board to the rail tightly.

Repeat the process on the other side of the holder with the other side board. After tacking together with brads, I drilled pilot holes and screwed the pieces tightly together.



Note the rightmost picture above is the 14” sided longer holder. That holder is different, in that the slant board is at the bottom of the holder and the mid, scalloped board is located at 7”, the midpoint of the 14” side. Additionally, the lower mounting rail is placed above the slant board rather than below it.

For the 14” sided holder, the slant board is placed at the bottom of the sideboard at a 45° angle with the two edges touching the bottom and front of the side board. The mounting rail is then placed above this board, with it’s lower edge 3” from the bottom of the side board.

The top scalloped board and top rail are attached the same. For mounting to the wall, I put some screws through the rails into an appropriately located stud. One screw centered in the top rail and one in the bottom should hold this to the wall securely. Soften all the sharp wood edges with some sand paper as a final touch. Finish as desired.

Another option would be to attach a French Cleat to the holder for attaching it to the wall. I think the ones at the clubhouse have a back on the holder made of ¼” plywood. This is another option to hold everything nice and square. I did add this backing on these longer holders before attaching to the wall.

I never had a place to store my thin parting tool. I’ll be attaching it to the side of my tool holder like this using a notched piece of ½” plywood.

Lathe Maintenance

Brent English

One thing that can be said for lathes. There are not a lot of parts to be maintained. But these parts are important and each may play a part in how a turning turns out.

Surprisingly, a main topic of maintenance is vibration. A lathe must be in balance as well and this begins by starting at the bottom with the legs. It's important to have each leg carry equal weight. A leg may look like it is on solid ground, but it may not be.

Lathe Leg Check: Turn on the lathe at a slow speed and feel the bottom of the legs. If one is vibrating, put a leveling pad or a shim to counter the vibration.

Adding weights to the legs or bolting the legs to the floor should be done with caution. These two solutions if not balanced can cause the lathe bed to twist.

Vibration can also be caused by an unbalanced blank by running the lathe too fast for a large blank. Slow down. Check the reason for the vibration.

A second maintenance issue are the threads on a spindle, a chuck, and a faceplate. If either seem to screw on tight, stop and check the threads. It may be dirty or it may have burrs. Dirt can be cleaned with compressed air. Burrs inside a faceplate or chuck can be cleaned up with a bottom tap. But be cautious and go carefully. A rushed burr clean can cause more damage.

The spindle has an outside threading and burrs can be dealt with a three-sided file. One side of the file has to be grounded off and the grounded off side is used to slowly eliminate a burr. There may be a case for rethreading and the use of a rethreading die. Use with a cutting oil or some other oil and be sure that the rethreader is on straight.

Another maintenance area for attention is the morse taper in the spindle. It can get damaged or dirty and will tend to put a turning blank off center. A Morse Taper Spindle Cleaner is the tool to use. This tool has a morse taper with a handle. The cleaner has three grooves with strips of felt or 3M scotch brite glued into the groves. This tool is inserted and turned round. Testing the spindle taper with a finger will indicate whether the taper did it's job.

A second tool for the spindle is a Morse Taper Reamer. This is for burrs or galls. It's basically a Morse Taper with sharp edges. A caution for this tool is not to go too far into the spindle. The result may cause the inside to enlarge and not hold a center tightly.

Spindle bearings can't be maintained. They can only be replaced if they go bad. The bearings are sealed and lubricated for life. Let an expert do the replacement.

All lathes have belts. Belts must match the wheels that they are wrapped around. Belts should be cleaned periodically to get rid of dirt and sawdust with a small stiff brush. Do not apply any belt dressings.

The tailstock quill has a slot that has blind ends. A set screw fits in the slot and the turning of the quill easily in and out will depend on how clean this slot is or by not having a burr. A simple file can remove the burr. Use a spray grease to lubricate the quill and aid movement.

The tool rest can get nicked which can cause the turning tool to not move along the rest easily or sometimes cause the tool to stop. A file is the best remedy. However, the file motion should be a 'draw filing' stroke along the entire length of the rest. And not in one spot.

Locking levers for the banjo and tailstock should be adjusted to limit the rotation at a 90 to 110 degrees. It's at

this angle that the best locking can be obtained. Dirt free with some lubrication is best. The lever can be adjusted by loosening the adjustment nut, obtaining the angle and then tightening the nut.

Lathe bed maintenance is very important because the bed is cast iron and rusts easily. 3M Scotch Brite will easily clean the bed if it is not too rusty. If rusty, use WD-40 and block sand the bed. The bed can be waxed and the banjo and footstock can be run down the bed to get the wax on their bottoms.

Lastly is alignment. A frequent case of misalignment is debris in the headstock or footstock. A twisted lathe bed is another and an adjustment of the legs may be a quick fix.

A handout was available at the demonstration and there are a couple left. All members not at the demonstration will be given this handout. A quicker way is to go to the Robust Tools Web site and download the Guide to Lathe Maintenance at : Lathe Maintenence – Robust Tools.

Some items that Brent brought that he uses to maintain lathes.

Brent English's Lathe Maintenance Tool Kit:

Here are a few things to have in your tool kit to keep your lathe in good order:

- Paraffin or paste wax for lathe bed and underside of banjo, tailstock and sliding headstock
- Sharp three corner file with one side ground safe for deburring spindle threads
- Bottoming tap the same size as your spindle for cleaning chuck and face plate internal threads
- Spray grease for quill
- Scotch Brite for cleaning lathe bed and underside of banjo, tailstock and sliding headstock.
- Small stiff brush for cleaning belt and pulleys
- Mineral oil for lubricating spindle threads
- Light lube oil, like WD-40 or 3-in-1
- BIG KAISER Morse Taper Spindle Cleaner or similar
- Morse taper reamer
- Single cut file (aka: mill file or bastard file). A sharp one.
- General hand tools needed to maintain your lathe (wrenches, screwdrivers, Allen wrenches).

TURNING TOOLS STEEL TYPES

Steel Type	Composition	Properties	Applications
Carbide Steel	High carbon content, often alloyed with tungsten or titanium	Extremely hard, wear-resistant, high-temperature stability	Cutting tools, dies, molds
HSS (High-Speed Steel)	Tungsten, molybdenum, chromium, vanadium	High hardness, good wear resistance, retains hardness at high temperatures	Cutting tools, drills, taps
M2 Steel	Tungsten, molybdenum, chromium, vanadium	High hardness, good wear resistance, good toughness	Cutting tools, drills, reamers
M2 CRYO	Similar to M2 but cryogenically treated	Enhanced toughness, improved wear resistance	Precision cutting tools, drills
M42 Steel	Tungsten, molybdenum, chromium, vanadium, cobalt	Very high hardness, excellent wear resistance, good toughness	High-speed cutting tools, end mills, drills

What are the key steels used in Wood turning tools?

Woodturning tools typically use high-speed steels (HSS) and powdered metallurgy (PM) steels due to their excellent hardness, wear resistance, and ability to maintain a sharp edge [1]. Here are some key steels used in woodturning tools:

1. **M2 High-Speed Steel (HSS)**: Commonly used for its hardness and wear resistance [1].
2. **M42 High-Speed Steel (HSS)**: Contains cobalt, providing even greater hardness and edge retention [1].
3. **Crown PM Steel**: A type of powdered metallurgy steel with added tungsten and cobalt for improved edge retention and toughness [1].
4. **CPM10V (A-11)**: Another PM steel known for its excellent edge retention and resistance to chipping [1] [2].
5. **M4 PM Steel**: Offers high hardness and good toughness, suitable for demanding woodturning tasks [2].

These steels are chosen for their ability to withstand the high friction and heat generated during woodturning, ensuring tools remain sharp and durable [1].

[1] Steel types for woodturning tools | Tool knowledge | Dictum Blog
[2] Turning Tool Steels | American Association of Woodturners

Brook Erickson

Brook made three bowls. She made the larger bowl into a yarn bowl.

Ron Bartz

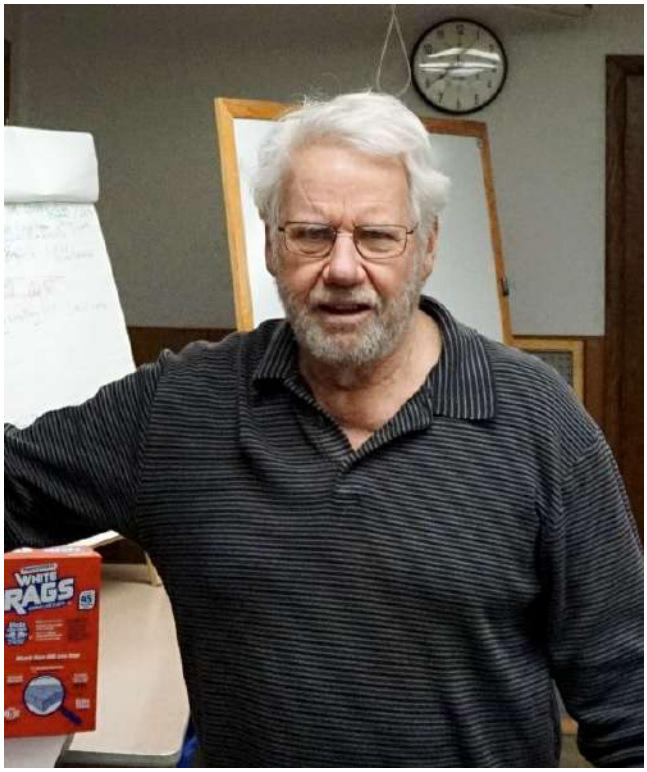
Ron made two bowls out of Catalpa wood.

He saw some videos of Russian turners using an unusual turning tool that looked like a harpoon. Ron fabricated a replica of this Russian tool and hasn't had a chance to really test it.

Russian Lathe Knife

Lathe Knife and Hook tools

John Layde



John made a small lidded box along with a larger lidded box which had rough wood so he made a basket weave pattern on it.

Joe Nycz

Joe went to work with his coring tools and cored out six bowls from one half log of Maple.

Joe Nycz

Joe also made six pens with medical theme clips.

Joe also made a large bowl from a Walnut root. It had lots of twisting and turning grains.

There were two other bowls made by Joe of Walnut.

Barry Grill

Barry made a very large bowl and a smaller bowl from Butternut. He also made a pop-corn bowl of White Ash.

In addition there was a vessel that he thought might be of Cherry wood.

Photos for Show and Tell and Gallery provided by Dan Brandner and Tom Leonard

Figured French Ash

Fraxinus excelsior, also known as European ash or common ash to distinguish it from other types of ash, is a flowering plant species in the olive family Oleaceae. It is native throughout mainland Europe east to the Caucasus and Alborz mountains, and west to Great Britain and Ireland, the latter determining its western boundary. The northernmost location is in the Trondheimsfjord region of Norway. The species is widely cultivated and reportedly naturalized in New Zealand and in scattered locales in the United States and Canada.

Description

It is a large deciduous tree growing to 12–18 m (39–59 ft) (exceptionally to 43 m or 141 ft) tall with a trunk up to 2 m (6.6 ft) (exceptionally to 3.5 m or 11 ft) diameter, with a tall, narrow crown. The bark is smooth and pale grey on young trees, becoming thick and vertically fissured on old trees. The shoots are stout, greenish-grey, with jet-black buds (which distinguish it from most other ash species, which have grey or brown buds). The leaves are opposite, 20–35 cm (7.9–13.8 in) long, pinnately compound, with 7–13 leaflets with coarsely serrated margins, elliptic to narrowly elliptic, 3–12 cm (1.2–4.7 in) long and 0.8–3 cm (0.31–1.18 in) broad and sessile on the leaf rachis.[2] There are no stipules.[2] These features distinguish ash from mountain ash (*Sorbus aucuparia*) in which the leaves are alternate with paired stipules. The leaves are often among the last to open in spring, and the first to fall in autumn if an early frost strikes; they often fall dull green or develop a bright yellow autumn color. The flowers are borne in short panicles, open before the leaves, and have no perianth. The female flowers are somewhat longer than the male flowers, dark purple, without petals, and are wind-pollinated. Both male and female flowers can occur on the same tree, but it is more common to find all male and all female trees. A tree that is all male one year can produce female flowers the next, and similarly a female tree can become male. The fruit is a samara 2.5–4.5 cm (0.98–1.77 in) long and 5–8 mm (0.20–0.31 in) broad, often hanging in bunches through the winter; they are often called 'ash keys'. If the fruit is gathered and planted when it is still green and not fully ripe, it will germinate straight away, however once the fruit is brown and fully ripe, it will not germinate until 18 months after sowing (i.e. not until two winters have passed).

European ash rarely exceeds 250 years of age. However, there are numerous specimens estimated between 200 and 250 years old and there are a few over 250. The largest is in Clapton Court, England and is 9 m (29.5 ft) in girth. There are several examples over 4.5 metres (14.8 ft) in Derbyshire alone.

Distribution

Fraxinus excelsior is native to Europe from northern Spain to Russia, and from southern Fennoscandia to northern Greece. It is also considered native in southwestern Asia from from northern Turkey east to the Caucasus and Alborz mountains. The northernmost location is in the Trondheimsfjord region of Norway. The species is widely cultivated and reportedly naturalized in New Zealand and in scattered locales in the United States and Canada including Nova Scotia, New Brunswick, Quebec, Massachusetts, Connecticut, New York, New Jersey, Maryland, Ontario, Ohio, Kentucky and British Columbia.

It is native throughout Britain and Ireland, particularly on limestone, as in northern Scotland, where the most northerly native ashwood in Britain occurs on limestone at Rassal Ashwood. It is widely planted elsewhere.

Ecology

Ash occurs on a wide range of soil types, but is particularly associated with basic soils on calcareous substrates. The most northerly ashwood in Britain is on limestone at Rassal, Wester Ross, latitude 57.4278 N. Ash prefers moister soil types and is commonly limited by temperature and so

not found at the higher colder altitudes in much of Europe, though in Iran, it may reach 2000 m. As a young seedling, it is shade tolerant, but older trees are light-demanding. It is an early-succession species and may well outcompete beech and oak, which are later-succession species.

F. excelsior mycorrhizae are of the internal arbuscular mycorrhizal type, in which the fungus grows within the tissues of the root and forms branched, tree-like structures within the cells of the root cortex. Unlike other *Fraxinus* species, *F. excelsior* does not form ectomycorrhizae.

The Biological Records Centre of the UK records 111 species of insects and mites using ash as a food plant, of which 29 are specific to ash. A further six are specific to ash and its Oleaceae relative wild privet (*Ligustrum vulgare*). A number of Lepidoptera species use the species as a food source. One example of an ash-specific feeding moth is the centre-barred sallow (*Atethmia centrago*). The larvae burrow into the buds when newly hatched and later feed on the flowers and leaves. A common moth which causes the browning of ash leaves, as well as garden privet and lilac, is *Gracillaria syringella*. The usually gregarious larvae form an epidermal gallery (i.e. feed within the leaf) which leads to a brown blotch with black frass. Later, two successive cones are formed by folding the tip of a leaf downwards.

In Britain, 14 galls have been recorded on ash. The British Plant Gall Society defines a gall as "... an abnormal growth produced by a plant under the influence of another organism".

Ash dieback

Ash dieback is caused by the fungus *Hymenoscyphus fraxineus* which was previously known as *Chalara fraxinea*. Research into the genetics of the resistance of ash (*Fraxinus excelsior*) has shown that resistance does occur in European populations, but at least for the samples tested, it is neither common nor strong. Due to the importance of *F. excelsior* as a host, Jönsson and Thor 2012 find that rare/threatened lichens face an unusually high (0.38) coextinction risk probability *vis-a-vis* the host tree in the wooded meadows of Gotland, Sweden.

Genome

The genome of *Fraxinus excelsior* is being sequenced by two groups of scientists in the United Kingdom. A group at Queen Mary University of London led by Richard Buggs are sequencing the self-pollinated offspring of a tree from Worcestershire, held by the Earth Trust. A group at the John Innes Centre and The Genome Analysis Centre led by Allan Downie are sequencing "Tree 35" from Denmark, discovered by Erik Kjær, which has survived 8 years of ash dieback.

Uses

The resilience and rapid growth made it an important resource for smallholders and farmers. It was probably the most versatile wood in the countryside with wide-ranging uses. Until World War II, the trees were often coppiced on a 10-year cycle to provide a sustainable source of timber for fuel and poles for building and woodworking. The color of the wood ranges from creamy white to light brown, and the heart wood may be a darker olive-brown. Ash timber is hard, tough and very hard-wearing, with a coarse, open grain and a density of 710 kg/m^3. It lacks oak's natural resistance to decay, and is not as suitable for posts buried in the ground. Because of its high flexibility, shock resistance, and resistance to splitting, ash wood is the traditional material for bows, tool handles, especially for hammers and axes, tennis rackets, and snooker cue sticks, and it was extensively used in the construction of early aircraft. Ash was commonly used green for making chair frames which would be seated with another timber or with woven rush (e.g. those made by Philip Clissett, see also *The English Regional Chair*). The parts were turned on a pole lathe or shaped with a drawknife. The practice essentially died out in the early 20th century, but has seen a revival in recent years.

Ash is an important constituent of wood pasture, a European management system in which open woodland provided shelter and forage for grazing animals. Ash was coppiced and pollarded, often in hedgerows, and evidence in the form of some huge boles with multiple trunks emerging at head height can still be seen in parts of Britain. In

Northumberland, crab and lobster pots (traps) sometimes known as 'creeves' by local people are still made from ash sticks .

Because of its elasticity European ash wood was commonly used for walking sticks. Poles were cut from a coppice and the ends heated in steam. The wood could then be bent in a curved vise to form the handle of the walking stick. The light color and attractive grain of ash wood make it popular in modern furniture such as chairs, dining tables, doors, and other architectural features and wood flooring.

Ash is the only wood used for the manufacture of hurleys, referred to as hurls in parts of Leinster and known as a *camán* in Irish, the timber sticks used in the game of hurling in Ireland. Hurleys are manufactured from the butt log (bottom 1.5-m of the stem) and from trees ideally of a diameter at breast height around 25–30 cm. Only fast-grown, straight, and knot-free ash can be used for this purpose. Due to the lack of available ash in Ireland, over 75% of the timber needed to produce the 350,000 hurleys required for the game annually must be imported, mostly from Eastern European countries. The importance of ash timber to the game of hurling is reflected in the fact that the game is referred to all over Ireland as "The Clash of the Ash".

Ash is valuable as firewood because it burns well even when 'green' (freshly cut). Ash bark and leaves are used in modern herbal medicine for its astringent and laxative properties.

Mythology

In the 13th-century Edda and other writing relating to Norse mythology, the vast ash tree Yggdrasil ("the steed (gallows) of Odin"), watered by three magical springs, serves as axis mundi, sustaining the nine worlds of the cosmos in its roots and branches.

Folklore

On the Isle of Bute in Scotland, lovers reportedly used to eat leaves of an ash tree known as the "Dreamin' Tree" that grew near the church of St Blane, and the pleasant dreams they then experienced revealed their actual spouses and intended fates.

Source: [European Ash Trees]

Brent English's replacement for Johnson Wax

PEN KIT OF THE MONTH

Legacy Brand Wordsmith. If this pen looks familiar, it is because there is similar pen called the Tiny Giant Editor sold by Turners Warehouse and other vendors. Legacy Brand pens are sold by The Woodturning Store in Deer Park , New Jersey. The pen kit was $5.99, the bushings were $6.99. It uses an 8mm drill bit.

The French Ash wood didn't finish very well and had to be returned and refinished. Redoing the turning and finishing improved the wood's looks but it had some end wood mixed with longwood which made for some challenges.

The Figured French Ash was purchased from Cook Woods as a turning square which is a shape usable for a tall pepper grinder for $16.99.

Midwest Penturners' Gathering

April 11-12, 2025
Chicago Marriott Northwest
Hoffman Estates, IL

Alaska Woodturners Symposium

May 3-4, 2025
Anchorage, AK

Southwest Association of Turners Symposium

August 22-24, 2025
Waco Convention Center
Waco, TX

Rocky Mountain Woodturning Symposium

September 19-21, 2025
Loveland, CO

AAW AMERICAN ASSOCIATION OF WOODTURNERS
ANNUAL SYMPOSIUM

2025 AAW International Woodturning Symposium

June 12-15, 2025

Saint Paul RiverCentre

St. Paul, MN

Here are AAW symposium links
https://www.aawsymposium.org/about
https://www.aawsymposium.org/demonstrators
https://www.aawsymposium.org/schedule