





Dan Wold demonstrated his unique approach to turning a lidded box. He learned by watching videos and has made many variations on the lidded box.

# **AAW** AMERICAN ASSOCIATION OF WOODTURNERS

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#### President Bob Eberhardt

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**Other Positions** 

Membership Director Henry Troost

Newsletter Editor Tom Leonard

Web Master Dan Brandner

#### 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

We had a great turnout for our April meeting.

We had a guest speaker, Phil Holtan, on March 22nd who did a demo on handling a Burl for turning. The event was very well attended and after lunch he continued with the demo. He is a great turner and passed along a tremendous amount of knowledge to the attendees.

Our list of current members has been a work in progress with several members behind in dues. At the next meeting check your status.



Our demo for the April meeting was from Dan Wold and the demo was on making a lidded box. Dan did a great job and had several beautiful boxes along with several funny stories to go along with them.

We were given a Black Walnut tree that was cut down last November. Dan Wold, Dan Brandner, Bob Wilcox, and I harvested the tree and cleaned up the wood. I will be bringing a load of wood to our next meeting.

I was also given a 12" diameter Walnut tree in Colfax. May 3rd the ladies of the club and I will be harvesting that tree and the wood will be given to the ladies. They will have wood that they harvested and turned into beautiful projects.

We had a couple of new people at the open house. They had a fun time and I think they are hooked. They said they will be back with friends!

Empty Bowls is coming up in May this year and bowls are coming 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 doing a final pick up at our May meeting.

Be Safe but have fun! Bob

Members and interested persons may contact the Chippewa Valley Woodturners Guild by email at: <u>woodturnercvwg@gmail.com</u>

## A Different Turning For Me

Last September I ordered a Live Edge California Cottonwood Burl from Cook Woods. It was an oblong shaped piece of wood that normally I would not try to make a bowl out of. My intention was to cut it up for pen blanks. But, then on second thought and with an urging from my wife, I decided to make some type of something out of it.

I took it to an open house and asked about how to go about doing something with this oddly shaped piece of wood. I got several answers and the one I took was to have the widest area be the bottom of whatever it was going to be. I did have the opposite in mind but that advice seemed a better way.

I have seen many videos of turners turning irregular shaped pieces of wood. And most if not all do not say how they mount them on the lathe. It was my intention to leave the bottom in it's present state, smooth and natural. Which meant I would have to use paper glued to the wood, a scrap piece of wood glued to the paper and a chuck screwed on the scrap wood. I had never done this before but it didn't seem too complicated.

But here was the problem. Where to center the glued-on things? How does one center something so irregular as this piece of wood? I was used to centering on the top of the piece in order to attach a face plate and turn off the bottom. but this was not an option. There was no need to set it up that way since I didn't intend to turn the bottom at all. So, that left centering on the bottom, which presented some measuring issues. I did establish a center point as best I could.

Now, if I was a professional turner, which obviously I am not, I would have made a circle from the center point, then cut a piece of paper the same size. But, I'm a bit of a scatter brain and decided to punch a hole in the paper and center the paper by lining up the hole with my X on the wood. Worked for me. When every piece of this puzzle was assembled, I put it on the lathe and decided to see how accurate my centering was by bring up a tailstock center. I may be scatter brained at times but I knew right



away that this was not going to work. My small bowl turning would not be where I wanted it to be.

By now, the experts are probably chuckling over my mistake. But, hey, I realized it in time. So, what was the mistake even though I didn't realize it at the time? My centering should have been on the area to be turned on the top after all and not the bottom. The trick now is to re-attach the glueup paper and scrap wood on the bottom to be in line with the top center.

I didn't want to drill a hole through the piece so I relied on my less than impeccable measuring. After measuring the top center to the edges several times, I established a center on the bottom to align with center on the top. I reglued everything and put it back on the lathe. The tailstock center was only an 1/8 of an inch off the center mark. Good enough for me.

It was a wobbly turn but the center was remarkedly smooth turning. The wood was dry and not as easy to cut as I had expected. At first, I used my larger carbide tools, but the cutting was uneven so I went back to the smaller carbides and got a good enough cut. I have only turned it and have not sanded it or attempted a finish. The bark needs to be stabilized in some way and I intend to finish it with a new product called Lac R Shot in the Spring. **Tom Leonard** 

### **EDITOR MUSINGS**

### Three views of the oblong Cottonwood burl.













### **Shop Stories #1**

One story is my repair of a funnel I had laying around the shop. For those who visited my shop on the tour, you may remember this spalted bowl/funnel. It was useless as is, so I thought, why not patch it and make a bowl. I opened the bottom into a circle, then patched it with a tight fitting scrap of cherry with a hint of burl figure in it. After gluing it up and letting it dry, I turned it into this spalted bowl on a cherry base. Of all these bowls, my wife liked this one the best so maybe someone else will enjoy it too. *See another story on page 12.* **Dan Brandner** 









## **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

May 7– John Layde–Segmenting 101

June 4–Not Yet determined

July 2—Dan Brandner—Honey Dipper In a Jar

August 6-Not Yet Determined

September 3 —Mark Palma —What I Wish I Would Have Known About Turning 20 Years Ago

October 1-Not Yet Determined

<u>May Open House Date</u>

May 10 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 Segmenting 101

> > John Layde



## How to get the most out of your Burl

## Phil Holtan

What are burls? Essentially lumps on the side of a tree. There are two types of burls:

Eyed Burls are tumors on the tree which grows from the root early in the growth of the tree. These burls form dome shapes on the side of the tree.

Non eyed burls are called 'onion burls.' These burls are layered and are caused by an injury to the tree.

Cherry burls are Phil's choice for coring. Black Ash burls are also popular so much so that these burls are often poached by cutting it off a standing tree. Black Ash burls are recognizable by the exterior being spiked and interiorly by having dense eyes.

It is best to core burls that are freshly cut and green. These are usually twice turned. Old and cracked burls are not as valuable as green burls.

When coring, the thinner the cut the less chance of cracking.

How do you know if a burl is good? A good piece has bark, sapwood and heartwood. One can tell the age of the burls by the amount of sapwood.

When cutting out a burl, cut above and below the burl leaving some trunk to take care of cracking.

When to turn a green burl? A very wet burl only yields very wet shavings and a wet turner. The water in burls are located in the cells and in the veins. One third is in the veins and this is more essential than the cell moisture. It might take a month to get rid of this moisture.

When deciding on what part of a burl to cut out to use for a coring or even for a non-coring, use several sized circles nailed on the burl in a couple of



Phil Holtan showing one of his coring tools.

areas to get an idea of where to get the most from the burl.

Cut out around the burl to get the best piece smaller and use the circle attached to the burl to cut the burl round on the bandsaw and create a flat side for holding on the lathe.

An area on the round outer side of the burl needs to be chiseled out for room for a 2- prong drive center. Phil prefers a two prong rather than a for because it hold better.

Phil prefers to core from the large bowl to the smaller bowls. It can be done either way. The process is the same either way.

The round burl was then mounted between centers with the burl side on the foot stock. After rounding off the blank by the head stock, Phil created a tenon so the burl could be remounted on a chuck. The McNaughton Coring System consists of several different length of shanks with cutters. The different lengths are used for the different sizes of the bowl to be cored. A swivel with pins called a turret helps direct the blade and hold it at the right height while giving some freedom of movement on the curve. Different blades can be switched to have a tighter curve as the bowl gets smaller.

The coring is done slowly and Phil feels his way deeper in the burl. He uses a caliper to determine the width of the bowl being cut out. Once he has determined that the bottom is close, he stops the lathe and removes the foot stock and hits the center of the burl to knock out the middle portion to reveal the cored portion.

The next largest bowl is processed the same way as the entire burl. It is put between centers and a tenon is made so that the next coring is chucked and ready to go. A smaller shank is used for the smaller bowl. The process is the same. Near the bottom of the core the foot stock is remove and the center is hit to reveal the next bowl. Phil got 5 bowls out of the Cherry burl.

Phil did a second burl which was a dry cherry burl turned in a different orientation, that is with the hollow of the bowl toward the center of the tree. It was a one turn bowl and not a coring.

Phil also pointed out that burls have lots of holes and rotten spots that need to be cleaned out and filled with various repair methods. He said he uses a lot of Ca glue and colored Ca glue.

**Tom Leonard** 



Left: Phil giving points about coring,

Below Right: Phil looks at a burl and decides where is the best place and how large the largest core can be.

Below Left: Phil then cuts the best spot into a round for coring.





Burl is at first turned between centers to round the bottom and make a tenon for chucking.



Phil is making the first core which will be the largest bowl. The coring tool is put on a turret to hold the tool and allow for changes in direction while coring.



As the coring progresses, Phil feels his way by adjusting his angle to get deeper and backing off the coring tool and letting sawdust exit from the ever tightening cut.



Once the outer bowl core is at a breaking point, Phil hits it with his hand and the center pops out. Phil then does some finishing inside the larger bowl.



The center part that was popped out is turned between centers to form a tenon for chucking and the next core begins. Further cores are similar but with different angled tools.



Phil's second bowl was a dry cherry burl bowl turned in a different orientation, that is with the hollow of the bowl toward the center of the tree. It was a one turn bowl and not a coring.

### **GUEST DEMONSTRATION**



The five bowls that Phil cored out from the Cherry burl.





The parts of the McNaughton Coring System

### **VIDEO OF THE MONTH**

### The McNaughton Coring System



### **Coring a Burl**



#### <u>Coring a Non Burl</u>

#### Shop Stories #2

I got to try out my vacuum pump and my one vacuum chuck. I have plans and designs to make more chucks, but in the meantime, I was able to jury-rig my one chuck to work on these different size bowls. Except for the time the smallest one went sailing into my 4" dust collection hose and I heard it tumbling away. I figured I would find it in the dust cyclone container, but it



didn't make it that far. Well where could it be? After further inspection I found it had dropped onto the gate of the down-T for the table saw. Of course I opened the gate before disconnecting the hose, so I still had to fish it out of that hose.

#### **Dan Brandner**

### FOCUS ON ZEBRAWOOD









### Zebrawood

Zebrawood: Pros and Cons

### **Making Lidded Boxes**

### Dan Wold

Though making a lidded box is a straight forward process, individual turners have their own approach. It may be a very precise approach or like Dan's approach which was a 'by the seat of his pants.' He learned to

turn on his own and for some reason decided to concentrate on lidded boxes. He has turned so many, which he gives away to his family, that his family has asked him to do something else.

Dan has gotten very good at making lidded boxes and he brought many of them to show at his demonstration. He took some time to explain the thinking on why some were done the way they were done.

A lidded box turning begins as a rectangular cut of wood that is mounted on a lathe and turned round between centers. The lid and the box come from one piece so that the two will match grain.

After rounding, Dan determined where to part the now cylinder shape to establish the lid and the box. A partial part cut is made and tenons are made on the section by the head stock and on the section by the tail stock. This establishes an attachment for the chuck for the bottom of the box and the top of the lid and keeps



the grain in line in the between the two. One essential thing to remember is to give both the lid and the box parts sections enough wood to be able to be creative with the turning and make room for goofs.

The cylinder shape is then parted and the box part is chucked to have the inside of the box turned out. Dan starts by using Forstner bits to take out the majority of the wood and then finishes it with a gouge. A consideration at this point is the connection point of the box and lid. Is the lid to be inside the box or is the lid to be outside the box. Or even, whether there will be threads.

In the case of the demonstration, Dan decided to make a tapered tenon on the lid to fit into the box. When turning out the box, this fit must be considered and the complete turning to be delayed.

Once as much as the box can be completed, it is removed and the lid portion is chucked. The lid is to be turned with the planned tapered tenon toward the foot stock. The lid which will be smaller than the box, and an amount of wood turned out will be limited, usually to form an inside curve. Then the tapered tenon is formed with care keeping in mind the estimated width to fit into the box.

While the lid portion is still chucked and not yet shaped, the unfinished box is brought up and is fitted to the lid. Several attempts may be made to mate the two by gradually shaping the tenon further. Once tightly fit. The lid portion is removed and the box portion re chucked.

With the lid tightly fitted into the box and the box section chucked, the lid is turned into shape. Once completely turned, the lid is removed and the box portion is finished and parted off the tenon. **TL** 

### **APRIL DEMONSTRATION**





Top Left: A sample of the lidded boxes that Dan has turned.

Middle Left: Dan is using a segmented blank which is first turned round between centers.

Bottom Left: The rounded blank serves as the box and the lid. A division point is determined and a tenon for the lid section and for the box section is turned. Once the tenons are made the two parts are parted off.



### **APRIL DEMONSTRATION**



Top Left: The box section is chucked on the turned tenon.

Middle Left: Dan then uses several sizes of forstner bits to turn out most of the box.

Bottom Left: Dan finishes the interior of the box with a gouge. Then he turns a shelf just inside the box to which the lid tenon will sit on.







Top Left: The lid section with a tenon.

Middle Left: The lid section is chucked and a small concave is turned.

Bottom Left: When turning out the lid section, the thickness of the lid edge is carefully considered and Dan checked often bringing up the box section and matching of the two for fit.









Top Left: Dan will continue to turn and match the two sides until the fit is even and tight.

Middle Left: The lid section is removed and the box section re-chucked. The lid section is again reattached to the box so the lid can be shaped and the two pieces can be finished by turning together.

Bottom Left: The near finished lidded box.



Craft supplies USA has a video on turning a lidded box. It is second in a series but the site also has a video on making a coin box.

Lidded box video

Bob Eberhardt issued a President's Challenge for May. Since it was near Easter he challenged the membership to make Easter Eggs. Bob took this opportunity to go over an engineer's approach to turning an Easter Egg by drawing a chart demonstrating the how to make an exact sized egg. The short demonstration included several jigs that Bob has made over the years to make that prefect sized egg.







First turning in the process of making an egg.



Rounding off of both ends with the tenon. This is the point where the jig makes it possible to take off the tenon and round the ends.

### **PRESIDENT'S CHALLENGE PRIMER**



Bob's template for sizing the egg.



Left: Bob's first jig for finishing the end of an egg.

Right: Bob's newest jig for finishing an egg.





A bowl full of perfectly sized and turned eggs.

## **Barry Grill**



Barry made two hollow forms from burls.



## **David Kulberg**



David made two pens and a key chain from Desert Ironwood from the Southwest. He commented on how unusually nice the grain was.



## Joe Nycz



My deepest apologies to Joe for my failure to take pictures of his Show and Tell.

## John Layde



John obtained some wood from a litter box and made a platter from it. He said he was told it was Hard Rock Maple. John commented that the wood lived up to it's hard rock description. It was one of the hardest woods he had ever tried to turn.



### **Bob Wilcox**



Right: Bob turned a natural edge bowl from Elm wood.

Below: Bob tried his first coring of a Cherry Burl using the McNaughton Coring System.







Photos for Show and Tell and Gallery provided by Dan Brandner and Tom Leonard Brent English, owner of Robust Tools, gave a demonstration on lathe maintenance in March. He donated a 5/8" bowl gouge to raffle off in our club. The raffle took place at the April meeting and the winner was Bob Wilcox.





### Eucalyptus

*Eucalyptus* is a genus of more than 700 species of flowering plants in the family Myrtaceae. Most species of *Eucalyptus* are trees, often mallees, and a few are shrubs. Along with several other genera in the tribe Eucalypteae, includinging *Corymbia* and *Angophora*, they are commonly known as eucalypts or "gum trees". Plants in the genus *Eucalyptus* have bark that is either smooth, fibrous, hard, or stringy and leaves that have oil glands. The sepals and petals are fused to form a "cap" or operculum over the stamens, hence the name from Greek  $e\hat{u}$ ("well") and *kaluptós* ("covered"). The fruit is a woody capsule commonly referred to as a "gumnut".

Most species of *Eucalyptus* are native to Australia, and every state and territory has representative species. About three-quarters of Australian forests are eucalypt forests. Many eucalypt species have adapted to wildfire, are able to resprout after fire, or have seeds that survive fire.

A few species are native to islands north of Australia, and a smaller number are only found outside the continent. Eucalypts have been grown in plantations in many other countries because they are fast-growing, have valuable timber, or can be used for pulpwood, honey production, or essential oils. In some countries, however, they have been removed because of the danger of forest fires due to their high flammability.

#### Bark

All eucalypts add a layer of bark every year and the outermost layer dies. In about half of the species, the dead bark is shed exposing a new layer of fresh, living bark. The dead bark may be shed in large slabs, in ribbons or in small flakes. These species are known as "smooth barks" and include *E. sheathiana*, *E. diversicolor*, *E. cosmophylla* and *E. cladocalyx*. The remaining species retain the dead bark which dries out and accumulates. In some of these species, the fibres in the bark are loosely intertwined (in stringybarks such as *E. macrorhyncha* or peppermints such as *E. radiata*) or more tightly adherent (as in the "boxes" such as *E. leptophleba*). In some

species (the"ironbarks" such as *E. crebra* and *E. jensenii*), the rough bark is infused with gum resin.

Many species are 'half-barks' or 'blackbutts' in which the dead bark is retained in the lower half of the trunks or stems—for example, *E. brachycalyx*, *E. ochrophloia*, and *E. occidentalis*—or only in a thick, black accumulation at the base, as in *E. clelandii*. In some species in this category, for example *E. youngiana* and *E. viminalis*, the rough basal bark is very ribbony at the top, where it gives way to the smooth upper stems. The smooth upper bark of the half-barks and that of the completely smooth-barked trees and mallees can produce remarkable colour and interest, for example *E. deglupta*.

*E. globulus* bark cells are able to photosynthesize in the absence of foliage, conferring an "increased capacity to re-fix internal  $CO_2$  following partial defoliation". This allows the tree to grow in lessthan-ideal climates, in addition to providing a better chance of recovery from damage sustained to its leaves in an event such as a fire.

Different commonly recognized types of bark include: Stringybark—consists of long fibers and can be pulled off in long pieces. It is usually thick with a spongy texture.

- Ironbark—is hard, rough, and deeply furrowed. It is impregnated with dried kino (a sap exuded by the tree) which gives a dark red or even black color.
- Tessellated—bark is broken up into many distinct flakes. They are corkish and can flake off.
- Box—has short fibres. Some also show tessellation
- Ribbon—has the bark coming off in long, thin pieces, but is still loosely attached in some places. They can be long ribbons, firmer strips, or twisted curls.

#### History

Although eucalypts must have been seen by the very early European explorers and collectors, no botanical collections of them are known to have been made until 1770 when Joseph Banks and Daniel Solander arrived at Botany Bay with Captain James Cook. There they collected specimens of *E. gummifera* and later, near the Endeavour River in northern *Queensland*, *E. platyphylla*; neither of these species was named as such at the time

In 1777, on Cook's third expedition, David Nelson collected a eucalypt on Bruny Island in southern Tasmania. This specimen was taken to the British Museum in London, and was named *Eucalyptus obliqua* by the French botanist L'Héritier, who was working in London at the time. He coined the generic name from the Greek roots *eu* and *calyptos*, meaning "well" and "covered" in reference to the operculum of the flower bud which protects the developing flower parts as the flower develops and is shed by the pressure of the emerging stamens at flowering.

The name *obliqua* was derived from the Latin *obliquus*, meaning "oblique", which is the botanical term describing a leaf base where the two sides of the leaf blade are of unequal length and do not meet the petiole at the same place.

*E. obliqua* was published in 1788–89, which coincided with the European colonization of Australia. Between then and the turn of the 19th century, several more species of *Eucalyptus* were named and published. Most of these were by the English botanist James Edward Smith and most were, as might be expected, trees of the Sydney region. These include the economically valuable *E. pilularis, E. saligna* and *E. tereticornis*.

The first endemic Western Australian *Eucalyptus* to be collected and subsequently named was the Yate (*E. cornuta*) by the French botanist Jacques Labillardière, who collected in what is now the Esperance area in 1792.

Several Australian botanists were active during the 19th century, particularly Ferdinand von Mueller, whose work on *eucalypts* contributed greatly to the first comprehensive account of the genus in George Bentham's *Flora Australiensis* in 1867. The account is the most important early systematic treatment of the genus. Bentham divided it into five series whose distinctions were based on characteristics of the stamens, particularly the anthers (Mueller, 1879–84), work elaborated by Joseph Henry Maiden (1903–33) and still further by William Faris Blakely (1934). The anther system became too complex to be workable and more recent systematic work has concentrated on the characteristics of buds, fruits, leaves and bark.

#### Tall timber

Several eucalypt species are among the tallest trees in the world. *Eucalyptus regnans*, the Australian 'mountain ash', is the tallest of all flowering plants (angiosperms); today, the tallest measured specimen named Centurion is 100.5 m (330 ft) tall.<sup>[30]</sup> Coast Douglas-fir is about the same height; only coast redwood is taller, and they are conifers (gymnosperms). Six other eucalypt species exceed 80 metres in height: *Eucalyptus obliqua*, *Eucalyptus delegatensis*, *Eucalyptus diversicolor*, *Eucalyptus nitens*, *Eucalyptus globulus* and *Eucalyptus viminalis*.

#### **Animal relationships**

An essential oil extracted from *Eucalyptus* leaves contains compounds that are powerful natural disinfectants and can be toxic in large quantities. Several marsupial herbivores, notably koalas and some possums, are relatively tolerant of it. The close correlation of these oils with other more potent toxins called formylated phloroglucinol compounds allows koalas and other marsupial species to make food choices based on the smell of the leaves. For koalas, these compounds are the most important factor in leaf choice.

A wide variety of insects also feed exclusively on *Eucalyptus* leaves, such as beetles in the genus *Paropsisterna*.

The eusocial beetle *Austroplatypus incompertus* makes and defends its galleries exclusively inside eucalypts, including some species of *Eucalyptus* and *Corymbia*.

#### Pulpwood

Eucalyptus is the most common short fibre source for pulpwood to make pulp. The types most often used in papermaking are Eucalyptus globulus (in temperate areas) and the Eucalyptus urophylla x Eucalyptus grandis hybrid (in the tropics). The fiber length of *Eucalyptus* is relatively short and uniform with low coarseness compared with other hardwoods commonly used as pulpwood. The fibers are slender, yet relatively thick walled. This gives uniform paper formation and high opacity that are important for all types of fine papers. The low coarseness is important for high quality coated papers. Eucalyptus is suitable for many tissue papers as the short and slender fibers gives a high number of fibers per gram and low coarseness contributes to softness.

#### Eucalyptus oil

Eucalyptus oil is readily steam distilled from the leaves and can be used for cleaning and as an industrial solvent, as an antiseptic, for deodorizing, and in very small quantities in food supplements, especially sweets, cough drops, toothpaste and decongestants. It has insect-repellent properties, and serves as an active ingredient in some commercial mosquito-repellents. Aromatherapists have adopted *Eucalyptus* oils for a wide range of purposes. *Eucalyptus globulus* is the principal source of *Eucalyptus* oil worldwide.

#### **Musical instruments**

Eucalypt wood is also commonly used to make didgeridoos, a traditional Australian Aboriginal wind instrument. The trunk of the tree is hollowed out by termites, and then cut down if the bore is of the correct size and shape.

Eucalypt wood is also being used as a tonewood and a fingerboard material for acoustic guitars, notably by the California-based Taylor company.

#### Dyes

All parts of *Eucalyptus* may be used to make dyes that are substantive on protein fibres (such as silk and wool), simply by processing the plant part with water. Colours to be achieved range from yellow and orange through green, tan, chocolate and deep rust red.

#### Prospecting

*Eucalyptus* trees in the Australian outback draw up gold from tens of metres underground through their root system and deposit it as particles in their leaves and branches. A Maia detector for x-ray elemental imaging at the Australian Synchrotron clearly showed deposits of gold and other metals in the structure of *Eucalyptus* leaves from the Kalgoorlie region of Western Australia that would have been untraceable using other methods. The microscopic leaf-bound "nuggets", about 8 micrometres wide on average, are not worth collecting themselves, but may provide an environmentally benign way of locating subsurface mineral deposits.

#### **Eucalyptus - Wikipedia**

**Eucalyptus-English Version** 

A change of pace this month. A Chalk Holder. Sort of on the order of a pen but the impressions left behind can be erased.

Penn State Ind. says of this project item: "A great gift for any teacher, this useful Chalk Holder plated in durable Chrome will keep hands clean, reduce mess and prevents the chalk from breaking. Easily extends and retracts using a precision collet mechanism holding even the most tiny piece of chalk firmly in place. Fits standard board chalks up to 3/8 and features a handy pocket clip. "

Comes only in Chrome, Kit is \$6.95 and the bushings are \$4.95. Drill bit was a 12.5mm a good size drill bit.











2025 AAW International Woodturning Symposium June 12-15, 2025 Saint Paul RiverCentre St. Paul, MN Southwest Association

of Turners Symposium

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



Segmenting Chicago September 26-28, 2025

Rocky Mountain Woodturning Symposium September 19-21, 2025 Loveland, CO

Segmented Woodturning Symposium September 26-28, 2025

Crowne Plaza Hotel Northbrook, IL