

*April 2009*

# Shavings

The Detroit Area Woodturners is a Chapter of  
The American Association of Woodturners

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**A MONTHLY  
NEWSLETTER BY  
DETROIT AREA  
WOODTURNERS**



**DETROIT AREA  
WOODTURNERS**

# My Dad The Craftsman

My Dad was the last of the craftsman - while other's added workers to take on bigger jobs, Dad remained a "business" unto himself, painting homes and hanging wallpaper to the best of his decades of experience.

Many times I would be invited to the garage where he would have me guess which paint swatch or cabinet finish was the original and which was the one he just created.

Other times, he'd take me to the site and show the final outcome of an extra tough wallpaper job. The excellent work didn't surprise me, but what he did before he smoothed on the last section -he signed and dated the wall.

"I always sign my work," he said and then added, "Can you sign the end of your day?"

I'll never forget the message or the man.

Contributed by Glenn McCullough



## PHOTOGRAPHER NEEDED

Jerry Bufalini has been taking pictures of the gallery and happenings at our meetings but must step down from that duty. If anyone is interested in taking over or willing to help, please contact one of the club officers. Your Participation is needed in order to maintain our newsletter and showcase our talented members.

A special thank you is in order to Jerry for his fine work contributing the member profiles and other great articles to the Shavings Newsletter.

## OTHER GREAT ARTICLES AND NEWS IN THIS ISSUE

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### MAY 2, 2009 (SUNDAY)

Novice Clinic at the Richmond Community Center.

The event will start at 10:30 AM and conclude at 5 PM.

For info:

<http://www.bluewaterareawoodturners.org>

There will be 4 lathes set up with experienced turners demonstrating anything from goblets, lidded boxes, bowls, off-set turning, sharpening techniques and much more. Attendees will be able to move from one demonstration to another during three rotation schedules.

### DAW Officers - Here to Help!! Don't Hesitate to Call

<b>President</b>	<b>Frank Marabate</b>	<b>586-246-0503</b>
<b>1st. Vice President</b>	<b>Russ Holmes</b>	<b>248-645-1970</b>
<b>2nd. Vice President</b>	<b>Frank Goettl</b>	<b>586-286-0831</b>
<b>Secretary</b>	<b>John Sabina</b>	<b>586-786-1967</b>
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<b>Membership</b>	<b>Greg Smith</b>	<b>248-649-3565</b>
<b>Shavings Newsletter</b> mfoyd@mac.com	<b>Mike Foydel</b>	<b>586-246-1900</b>
<b>Library</b>	<b>Glen Lieving</b>	<b>586-726-2856</b>
<b>Mentoring</b>	<b>Chet Bisno</b>	<b>586-254-7605</b>
<b>Club Logo apparel</b>	<b>Dave Earl</b>	<b>248-544-8947</b>

### Save the Date:

*May 17th*

DAW Monthly meeting -  
Shadbush Nature Center - 2:00pm  
*Jigs and Fixtures*

*June 7th*

DAW Monthly meeting -  
Shadbush Nature Center - 2:00pm  
*Round Robin Turning*

*July 19th*

DAW Monthly meeting -  
Shadbush Nature Center - 2:00pm  
*TBA*

# MEMBER PROFILE - MIKE FOYDEL



Add a measure of mental toughness to a bucket of determination followed by a cup of personal challenge...

Add a generous tablespoon of curiosity and another of creativity... Squeeze in a pinch of whimsy and humor, followed by a sprinkling of true humility. Turn slowly with a Powermatic and you have Mike Foydel.

His workshop in Ferndale could easily be called a "A Little Shop of Wonders." Turned masterpieces are piled and scattered about like the treasures discovered when the tomb of Tutankhamun was first open in 1921—each with a story to tell.

Choose one out of a pile and Mike will tell the story behind it.



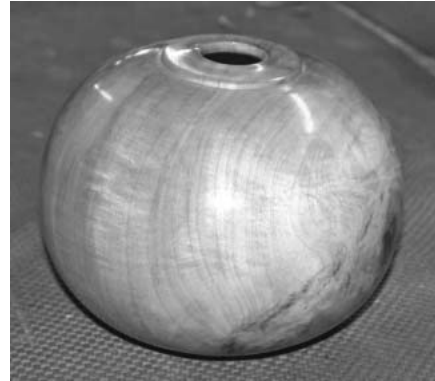
For example, Mike picked up an object and said, "This is a trembleur." If you look closely at this 2 ½ foot object, you can see a beer glass with a can of beer, wine glass and a wine bottle, and a bottle of moon shine with a captive ring etc. "I saw it in a seminar I went to with Eli Avisera in London, Ontario."



Mike is inspired by anything he sees that might be a challenge to him. He'll say to himself, "I can do that." He then enjoys the difficulty factor in overcoming the challenge because it increases his turning ability. Once he can do something, however, he moves on to other things, going back to it only if he feels selling it will help pay the bills. He has sold most of his favorite turnings.

Yet, there are things he will not sell. For example, he was about to sell a woman this vase when he suddenly discovered a flaw on it that he had not previously seen. He refused to sell it to her because he had signed the vase. Mike is very serious when adding his name to a

piece. It must meet his own personal high standards.



Attending Western Michigan University from 1967-1972, he was an Industrial Education student with a major in Woodshop and a minor in Drafting. His goal was to be a shop teacher. But home on break, he saw an ad in the Detroit News. They were hiring firemen after a 3 year hiring freeze. This caught Mike's interest so he came back home several weeks later to go to Cobo Hall and take the Firemen's test. Much to his surprise, there were over 3,500 other applicants. He took the test and went back to Kalamazoo feeling like it had been a waste of his time. Three weeks later he got the call to tell him that he had made the first class of 30 and that he would have to report for duty in one month.

Mike grew up with woodworking. He rebuilt a boat, built the docks for their cottage in Canada, helped his dad build additions etc., etc. He cut off the top of his thumb when he was 12 years old on a table saw. "I learned my lessons early," said Mike, showing me the scar on his thumb.



He retired from the Detroit Fire Department after 15 years due to injuries sustained on the job. The main injury being a severely twisted knee incurred when his foot jammed in a hole while running a hose line. Any injury that will prohibit a fireman from climbing a ladder is cause for forced retirement.

While Mike was still a fireman, his leave day job for a number of years was as a handy man in Grosse Pointe at the home of Roy Chapin the President of American Motors.

He was on the Fire Dept. Clown Team, an organization that entertained handicapped kids. During this time, he learned magic tricks and became interested in learning more. As a customer of Romig Magic and Book Co. in Ferndale, Mike got to know Charlie Romig very well. At 86 Charlie's wife wanted him to retire so he offered to sell Mike the store. Mike purchased the store in 1981. Romig's sold magic tricks, novelties, puzzles, brain teasers, and games--anything to exercise the mind. In 1987 he moved the store to downtown Royal Oak and renamed it "The Wunderground".

In 1996, the store won the **Best in Detroit Award**. It attracted magicians from all over the country. The store featured a 100-seat theater and a hologram gallery. During this time, he did contract work for magicians making props to create illusions like cutting a woman in half.

Also, during this time, he purchased the building that is his current workshop in Ferndale, which he calls **Midwest Magic Manufacturing, Inc.**



In 2000, Mike was using an old Rockwell-Milwaukee lathe with a fixed motor his father-in-law had given to him. During his first attempt at turning a bowl, the tool caught on the wood snapping the tool rest and injuring his thumb. After that he gave up working on the lathe, paranoid about turning another bowl.



In 1998-9 Mike made furniture professionally for a Royal Oak-based company called Vogue Furniture. His last consignment of Flat Work was a Cherry Armoire, in 2002.

Several years later, while purchasing material at Rockler, he heard about The Detroit Area Woodturners. He attended meetings for about six months and then stopped. However, when the meetings began at

the Shadbrush Center, he again attended. He was mentored by Jim Allen, who helped him lose his fear of bowl turning "It made all the difference in the world," said Mike.



Mike has attended woodturning classes at Lyle Jamison's shop with Richard Raffan, Jimmy Clewes and Cindy Drozda. He has also attended several hands on classes with Dave Hout. Many other seminars with our own club, the AAW, Ohio Valley Woodturner's Guild, Michigan Woodturners and the Bluewater Area Turners.

Mike carefully plans his work, taking weeks or longer before he begins a project, often thinking about it in the middle of the night. "I'm not a Michelangelo who can see a David in a block of marble and cut away what's not David."

When asked what woodturning did for him personally, he replied, "It's EVERYTHING." He is addicted to it. Not only does he work all day in his shop, but he also is constantly reading woodturning books, magazines, viewing DVD's and the Internet--particularly Wood Central and World of Woodturners.

Mike feels that his being mentored by Jim was a huge benefit, so he believes in paying it forward. Hardly a week goes by without several turners calling him for help which he gladly does.

Mike has done his own lectures at a number of clubs. He really believes in the spirit of sharing thoughts and ideas as so many other woodturners also do.

Despite his prolific and creative output, Mike, surprisingly, does not consider himself an artist because he feels that his inspiration comes from others. Even though he infuses "my personality" into each project, and even though he develops "a closeness to what the wood becomes", he still feels that the work takes on "a life of its' own". He finds turning hollow forms to be the most challenging as well as carving on bowls.

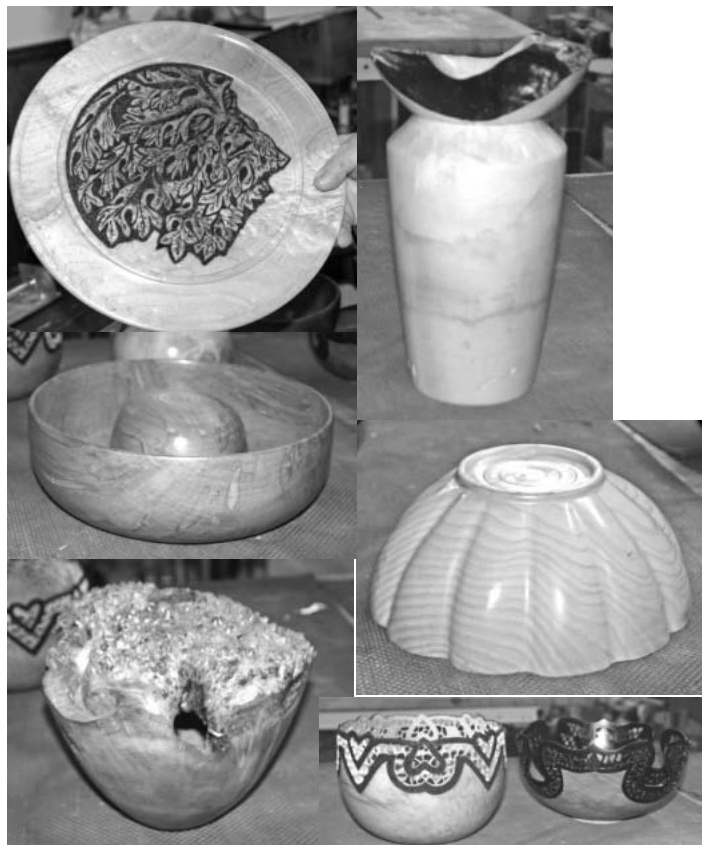
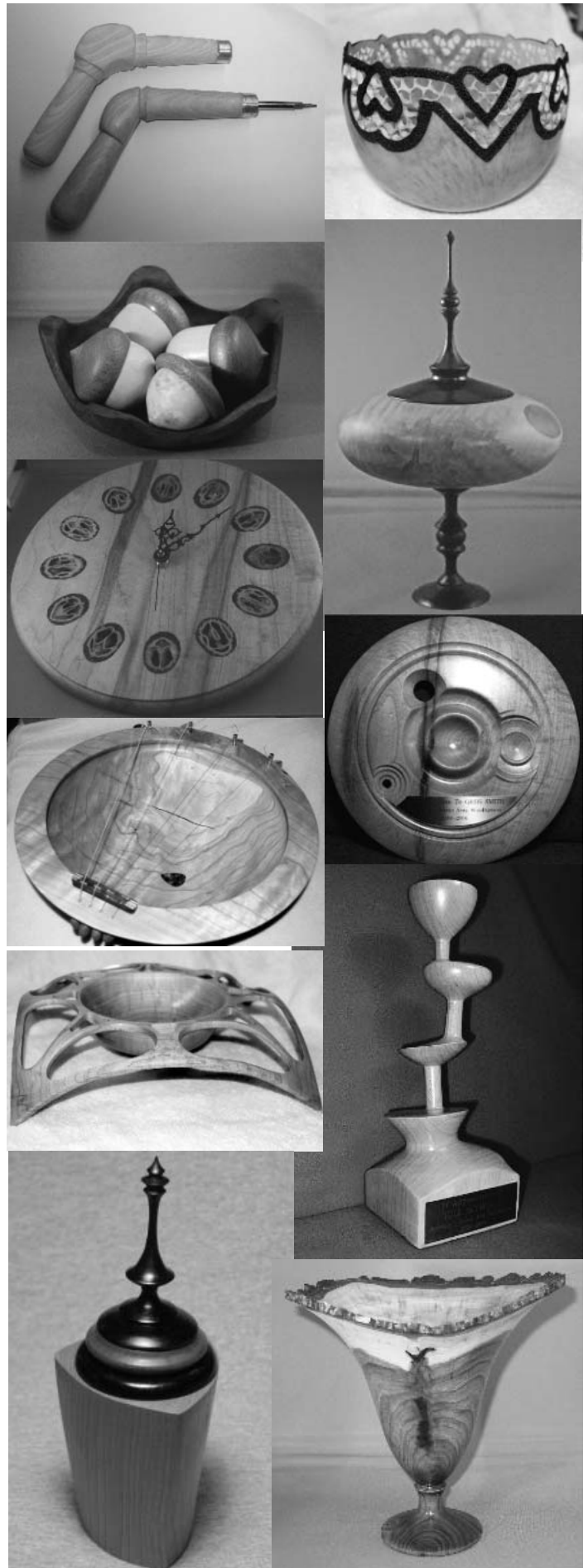


He teaches classes during the day at his shop (Woodworking for Women).  
 For Rockler customers, he fixes broken chairs, legs, etc.

He is currently making his own treadle lathe. The wheel and headstock are original. The rest will come from old oak barn wood.

It should be noted that Mike has an extensive library of turning books, magazines and DVD's.

His advice to new turners: "Read about turning and challenge yourself to do a project. DVD's help a great deal especially if you view the DVD two years later. You will see and appreciate it more because you have learned more about turning in the interim. One can keep on learning from it for the next 10 years."



*A Gallery of .001 Percent of Mike's Work:*  
<http://homepage.mac.com/mfoydell/PhotoAlbum1.html>

<http://web.mac.com/mfoydell/Site/My Albums/Pages/Woodturning.html>

# Turning Corian

## March Meeting Re-cap

By: Glenn McCullough

### How to prepare the material, turning techniques and getting a good finish.

Corian is DuPont's name for acrylic polymer or thermosetting plastic. It can be manipulated at 300%. Wilsonart, LG group, Living Stone all have variations of this product.

*Safety...wear goggles and a mask (both a must), dust collector if available.*

Where you get corian: Cabinet shops, often get cutoffs for free, Ebay if you want a specific color, like black or white. Or you can get them locally from someone like Robert Culbreath, (248)659-2455 who lives nearby and brought some selections of corian and glue ups available. He talked about gluing up, heating and working the material.



### Preparing the material for turning:

Gluing up small pieces to make larger ones using 5 min epoxy or CA.  
Trim corners on band saw or sander .

### How to make a bottle stopper:

- After glue up, drill, tap and clip corners either by band saw or by sander.
- Mount on mandrel, rough turn using rough gouge, then skew to desired shape and add detail.

A collet chuck and collet was used to hold the mandrel.

*Mandrel and collets available at Rockler, Woodcraft, etc.*

*Tap and die sets available at Harbor Freight, KBC, etc., production tool, etc.*

- Sand with 200-400 grit, followed by 800 and 1200 wet sand.  
Use micromesh to 12000 or a buffing wheel to finish.
- Add stopper.

*\*\*turned examples beads, cabochons', discs, Ice cycles, concave sections.*

### How to make a yoyo: (also a lid for a bowl)

- Drill a hole half way through square of corian to match dowel and punch.
- Clip corners on band saw or sander.
- Using collet chuck, available at Woodcraft for \$85.99, model #146110.  
Also available at Rockler, Beale is another popular model.  
Punch set available at Harbor freight for \$9.99 Item # 3577-2vga.
- Chuck 1/4" punch, mount blank, pull up tail stock and tighten.
- Turn outside to desired size and shape, sand, steel wool and polish.
- Repeat second piece and duplicate shape so it spins w/o wobbling.
- Sand and polish using above suggestions
- Glue in 1/4" dowel with 5 min. epoxy, add string and use.



# Trees Live on in Wood Art

As part of a unique recycling initiative, wood felled at the construction site of University of Michigan Museum of Art's \$41.9 million landmark expansion and restoration project started in the fall of 2006 is now being transformed into extraordinary works of art.

Although twenty-six trees were removed from the site to provide for the addition of the Museum's new Frankel Wing, the beauty of each will live on forever in the form of nearly 1,000 objects of art to be created by eighty master woodturners from Michigan and around the country. Each woodturner will make pieces in his or her own signature style.

From concept to actual creation on the woodturner's lathe, the project was completed in early 2009 when the last of the turners put the finishing touches on his or her piece and shipped it to the UMMA Museum Shop for inventory, pricing, and display. In a gesture of generosity, the artists will donate all pieces, along with 100% of profits from the initial round of sales, to the Museum. To commemorate the project, each object of art will be imprinted with a special Museum logo.

"This amazing project really started with some trees coming down around the Museum," said Brighton, Michigan, resident Robert M. Bohlen, one of the most important collectors of wood art in the country. "These artists wanted to show their appreciation to the University." In 2004, Bohlen's collection of 82 works of art, *Nature Transformed: Wood Art from the Bohlen Collection*, brought record numbers of visitors to UMMA.

"What makes this project most unique is that people will now be able to buy a piece of the University of Michigan campus.

The objects—including vessels, platters, pens, teapots, bowls, pepper grinders, wine stoppers, and tables—will be sold exclusively at the UMMA Museum Shop when it reopens its doors on March 28<sup>th</sup>, 2009. Some of the works may be seen at the following Web site <http://www.umma.umich.edu/visiting/woodart.html>

Participating Detroit Area Woodturners received campus wood in the spring of 2007 and started making their Art. Participating members are:

Bob Daily	2 hollow vessels with finial
Dave Earl	small bowl
Dave Fisher	Maple Gavel
Matt Harbor	self delivery pens
Ron Mackensen	2 small vases
Marc Ruby	2 boxes, 3 pens
Greg Smith	Maple sculpture, bowl, 2 ring holders
Bill Youngblood	Segmented vessel



DETROIT AREA



WOODTURNERS

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is a Chapter of  
The American Association of Woodturners**





# How Did the Pitsaw Get Its Name?

One possibility: Like riverboat gamblers, old time woodwrights never knew just when an emergency would crop up and they'd need a small caliber saw in a big hurry to rip some obstreperous log into lumber for a picture frame, so they kept a small folding saw in a leather holster under the left arm.

Another: Once in the winter of 1899, my Great Grandpa worked in a log camp when a huge snowstorm cut them off from town. This was no hardship because they had plenty of canned goods and drystores and if they needed meat they could run a deer to exhaustion, or climb a tree and lasso some geese migrating South.

Flour was another matter. The cookshack was out. A Squarehead logger nearly fainted in mid-morning if he didn't get his foot high stack of pancakes for breakfast. The cook tried a couple of substitutes. He tried sawdust, and although the crew couldn't tell the difference, sawdust pancakes just didn't have the food value. He ground beans for flour, but the gaseous byproducts burnt up the logger's shirttails if they were working upwind of the warming fires they built out in the woods.

The cook found a couple big sacks of cherry pits in the bookkeeper's office. These pits were left over from a couple of years worth of canned cherry pies served after supper. At dinner he crew spit them out on the floor and the swamper swept them up every night. The bookkeeper saved them because he never threw anything away. "Never know when you might need a sack of cherry pits."

Great Grandpa stopped for coffee at the cookshack after visiting the superintendent who admonished him for carelessness: a tree had fallen on him, hitting him in the head and thereby damaging a substantial portion of a twelve foot diameter sawlog. There he found the cook cracking cherry pits with a nutcracker and cussing bad enough to shrivel the glass in the windows, for the pits were tiny and hard and had only a little meat in them. One thing led to another until Great Grandpa got out his clasp knife and whittled a machine out of stove wood and a freshly-sharpened, sixteen-foot falling saw (the smallest on hand). The cook pedaled it like a sewing machine and sawed the shells off enough cherry pits to grind for flour.

Great Grandpa was the hero at a breakfast of delicious pancakes the next morning, but the bookkeeper found fault. There would have been less wastage had Great Grandpa built the pitsaw to fitch-saw the cherry pits instead of quartersawing them. And that's the truth about pitsaws. Take your choice.

*. . . Forrest Addy*

*This article was excerpted from a series called 'Tales from Grampa Augustus' on Wood Central.com with permission from the author.*

## Knocking on wood

*From Wikipedia, the free encyclopedia*

It is commonly thought that knocking on wood has been a superstitious action to ward off evil through-out history involving Pagan belief systems. The same reference claims that knocking on wood is also used in some form of Christianity, but in a different context, where the wood represents the cross. In an alternate explanation, the wood represents the rosary.

Another explanation for this practice is the pagan belief that spirits (dryads) lived in trees. By knocking on the wood of a tree while making some sort of a bold statement, the speaker could prevent the spirit from hearing him and stop the spirit from interfering or out of respect for the wood spirit, touching a tree indicated seeking protection from the particular spirit.

However historian Steve Roud finds no evidence in the British Isles for the earlier theories, suggesting that the superstitions have not been traced beyond children's games of tag of the early nineteenth century. According to Roud, the earliest documented references to "touching wood" are from 1805 and 1828 and concern chasing games like "Tiggy-touch-wood", where you are safe from being "tagged" if you "touch wood", says Roud, "Tiggy-touch-wood" was an extremely well-known game, and it is more than likely that the phrase was passed into everyday language.

Dennis Montville



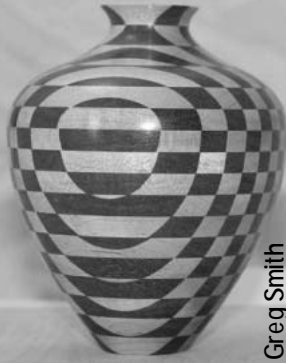
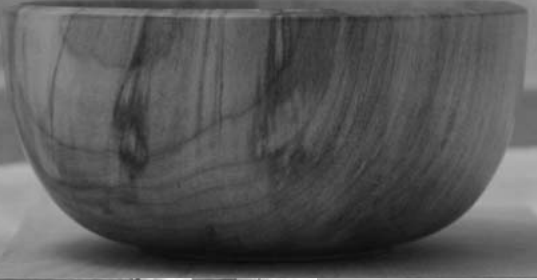
Jim Scarsella



Gary Smith



Glenn McCullough

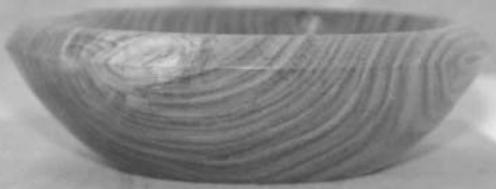


Greg Smith



Mike Foydel

Steve Wilson



Russ Holmes



Raymond Flaughter



John Fitzpatrick



Steve Wilson



Raymond Flaughter

Russ Holmes



Steve Wilson



Steve Wilson



Steve Wilson



Dennis Montville

Jim Scarsella



# MEMBER GALLERY



Ruby Cler

# The Holly

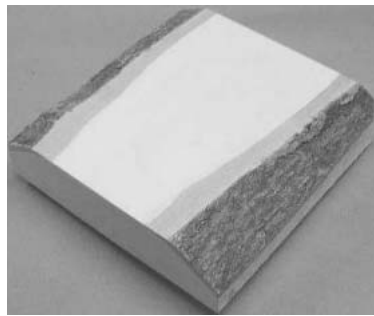


*The Holly tree (Ilex aquifolium)*

As a small tree or shrub the Holly grows slowly and at best achieves heights of up to 50 feet (15 meters), in Britain however its normal height is closer to 30 to 40 feet (9-12 meters). In Italy and in the woodlands of Brittany in France, it grows to a much larger size. The ease with which Holly can be kept trimmed renders it valuable as a hedge plant and forms hedges of great thickness and impenetrability.

Today there are some 400 species of Holly shrubs and trees, and many but not all are evergreens. The main North American species is known simply as American Holly (*Ilex opaca*) and grows naturally along the Atlantic coast and in the Southern states. In Japan and China the Kashi Holly (*I. Chinensis*) is used for decoration during the Chinese New Year. Of the cultivated varieties of Holly, one is distinguished by the unusual colour of its berries, which are yellow, while others are characterized by their variegated foliage and by the presence of a larger or smaller number of prickles than ordinary types.

As the Holly grows its branches and leaves from top to bottom, pointed at the top and leafy at its base like a pyramid. The trunk of the Holly is frequently knotted with small nodules of solid wood embedded in its bark, but these can be easily separated from the tree with a smart blow. The bark of the tree is delicate and thin, and tends to wrinkle around areas where it branches. It has a light ashen hue that is smooth and grey, and sometimes touched with a faint crimson. Quite often the bark is covered in a green algae and thin lichen consisting of curvy black lines.



The wood of the Holly is hard, compact and close-grained. Its colour is of beautiful white ivory that can be buffed to a very high polish. When freshly cut the wood has a slightly greenish hue

but soon becomes perfectly white, and its hardness makes it superior to any other white wood. As such it is much prized for ornamental ware and the evenness of its grain makes it very valuable to the turner. It is also used for inlaying furniture with marquetry. However the wood of Holly is very retentive of its sap and as a consequence can warp if not well dried and seasoned before use. As well as an imitation of ivory, it is often stained different colours. When stained black it has the appearance of ebony, for which it is often used as a substitute. Of old, fancy walking sticks were made from Holly, as were the stocks of light riding whips. Today it is used in delicate instruments such as weather-gauges and barometers.



***Text and photo sources: Controversial.Com  
www.hobbithouseinc.com***

A PSYCHOLOGICAL TEST FOR WOODTURNERS

Sigmund Freud may have been a closet woodturner. His published work makes no reference to woodturning but recently I was looking through my Uncle Stanley's shed for an auger and came across some dusty sheets of yellowed paper. They showed sketches of turnings signed "S. Freud." There were a couple of breast-like vessels (fig 1) and some disturbingly vigorous masculine candlesticks. I was suspicious because Uncle Stanley is an incurable trickster. Maybe the drawings were fakes, maybe not. Could this really be the work of Sigmund Freud? Uncle Stanley was off on a trek in the wilds of Romania so I couldn't contact him.

One drawing of a vase (fig 2) was obviously inspired by a voluptuous feminine form. It has two intriguing squiggles running diagonally across it. This puzzled me until I deciphered Uncle Stanley's notations near the squiggles. Then it became clear that the sketch showed the nasty spiral cut caused by a violent catch. The first notation read "Freudian Slip" and the second read "Jungian archetrip." The sketch may indicate a failed attempt to turn the tricky "S" shaped, feminine curve. Perhaps it reveals a fear of failure, a fear that working with this form

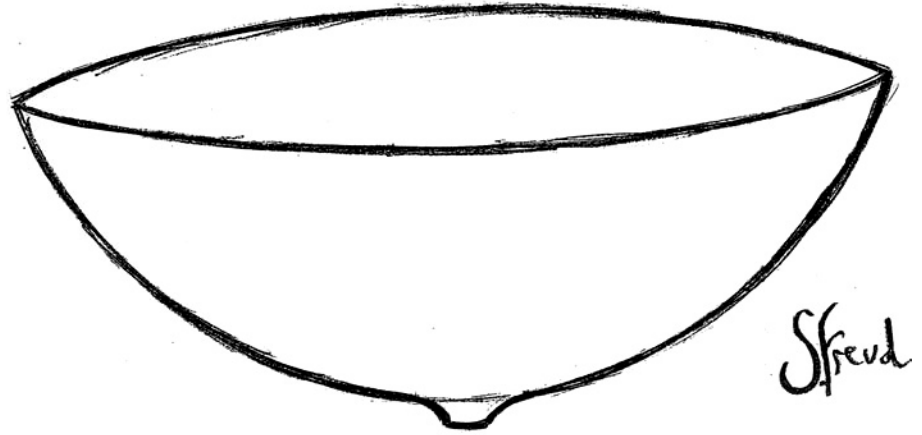


Figure 1: A design element worthy of many contemporary turners, as well as the old master himself-- Sigmund Freud.

might be too challenging.

Some jottings in German strengthened the possibility that this was the work of Sigmund Freud and that he was a woodturner. There were references to "countless catches" and "bloody splits." One page was headed "Wood Turners Malady" and described "an obsessional condition, an addiction to woodturning." The notes mention a letter from John Jacob Holtzapffel, a 19th century English turner, author and maker of ornamental lathes. The letter was undated but apparently written late in life.

Holtzapffel observed that many of the thousands who bought his lathes underwent a "sad transformation." He noted that they quickly developed an obsessive interest in turning, to the exclusion of all other pursuits. Typically they spent "long hours at the lathe" and poured all their money into the craft "to the neglect of family, business and friends." They ignored everyone apart from other turners who unfortunately "shared and reinforced the affliction."

Often they "stopped taking pains" with their appearance and were seen with "wood shavings in their hair and apparel." The

shavings continually found their way throughout the homes of these "unfortunates" and, in severe cases, "repeatedly became lodged in their bedding resulting in intense marital disharmony and worse." These turners appeared to be totally mesmerized with the tip of a gouge and incapable of seeing anything else in life.

Holtzapffel's account led Freud, if it was Freud who wrote the notes, to develop a series of psychological tests to explore "wood turning and its discontents." Part one of the tests is translated below. The tests may have been useful diagnostic tools as he write with excitement of "light at the end of the tunnel." This phrase is interesting given Freud's views on the imagery of trains rushing into tunnels. Whatever the success of the test, the treatment of these "pitiable addicts" proved frustrating. "All my patients are turning crazy as cut snakes."

One form of treatment offered hope. Small groups of turners met to encourage each other to give up turning completely. The turners introduced themselves with the words, "My name is ... and I am a woodturner" and went on to speak openly of their struggles to pursue a



Ernie Newman lecturing at the AAW Tacoma, WA, Symposium

lathe free life.

After reading these notes I realized that quite a few of my woodturning friends exhibit some of the characteristics that Holtzapffel described and I persuaded some to complete the psychological test below. The results were disturbing. A psychiatrist told me that a significant number of her patients suffer from a similar condition known as "Obsessive Bowl Syndrome." Perhaps the publication of the test may help us gain a better understanding of what appears to be an alarming problem.

**The Sigmund Freud Personality Test for Woodturners – Part One:** This test has been devised to help woodturners understand their psychological make-up. Tick any answers that accurately describe your response.

**1. When your tools get blunt do you** A) Spend more time sharpening them than using them, B) Keep using them no matter how blunt they get, C) Buy new tools to avoid sharpening.

**2. When deciding which way to start cutting do you** A) Always cut with the grain, B) Take pleasure in successfully cutting against the grain, C) Feel paralyzed by your confusion about grain direction and call your therapist.

**3. Do you believe that real men make** A) Money, B) Baseball bats, C) Elegant scent bottles.

**4. Do you** A) Refuse to make a drawing before you turn, B) Always make a drawing before you turn, C) Prepare two drawings when turning a pair of identical items.

**5. When you see a beautiful tree flourishing in the forest do you** A) Thank God for nature's beauty, B) Chain yourself to the tree and sing, C) Imagine it slaughtered, quartered and spinning on the lathe.

**6. When you see an expert demonstrator making it all look easy do you** A) Write at least six

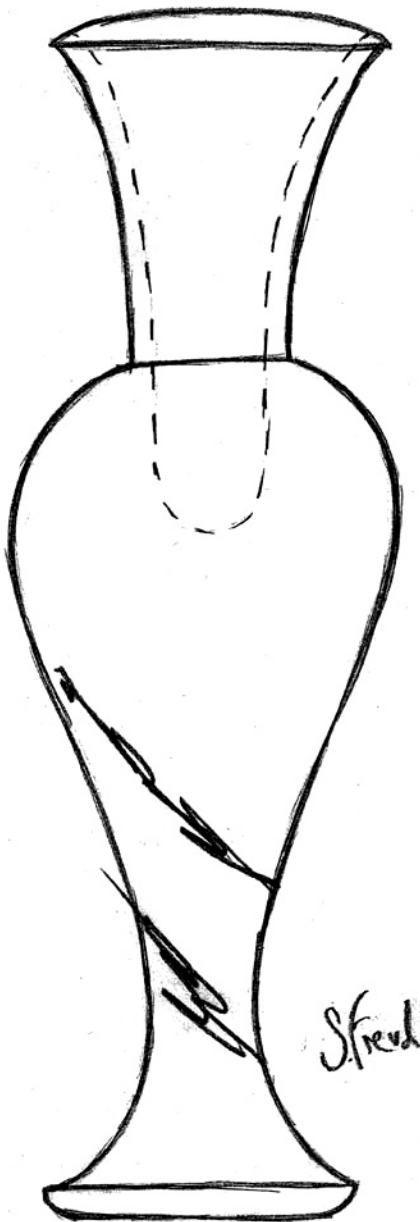


Figure 2: A turning with a classically voluptuous form.

pages of notes, B) Point out that the tool is incorrectly sharpened, presented at the wrong angle and a Swedish hook tool would have left a better finish, C) Sign on for lessons and buy the tool, the book and the dust-coat.

**7. When you strike a hidden void while turning a piece of wood do you** A) Start again with another piece of wood, B) Keep going and

talk about "art", "unique character" and "respect for the organic nature of the material", C) Pack a mixture of shavings, sawdust and glue into the gap and swear a lot.

**8. Do you think of your beloved when you see** A) A sensual "S" shaped Grecian urn, B) A bold cigar shape pointing to the heavens, C) The shavings you have walked onto the carpet.

**9. When selecting lathe speed do you** A) Turn at top speed to get the job done quickly, B) Turn at low speed to be sure it's safe, C) Spin the lathe by hand to be really sure.

**10. Do any of these titles appeal to you** A) Turning beads and coves the correct way, B) How to have fun with a tool, C) Texas skew chisel massacre.

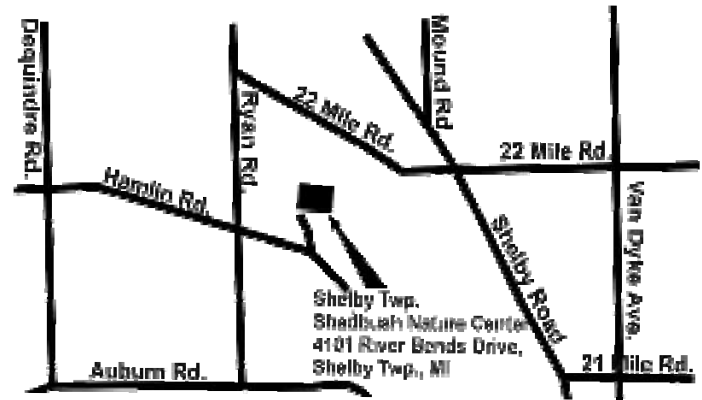
If you found that only one or two answers applied to you then you are probably not addicted to woodturning. If three or four answers applied to you then you may be addicted. If you ticked five or more answers then you need immediate help. If you felt that none of the answers reflected your personality then you are not addicted but the fact that you bothered to complete the test is a real worry.

Was the test devised by Freud? Uncle Stanley never did answer any of my questions about the notes or drawings, except to smile and say, "They are what they are." In any case the test isn't 100% reliable. I did it myself and had to tick quite a lot of answers even though I am definitely not addicted to woodturning. To be honest, I do turn quite a lot, everyday actually. In fact, since the wife and kids left and I had to sell the house. I sometimes put in all-nighters but I'm not an addict. That's for sure. Absolutely, I'm handling it.

– Ernie Newman, Australia

# NEXT MEETING APRIL 19, 2009

Detroit Area Woodturners meet at the  
Shelby River Bends Park,  
Shadbush Nature Center, Shelby Township, MI,  
from 2:00 to 4:00 PM.  
The Park is located on Ryan Road between 21 and  
22 Mile Roads opposite the Hamlin Road junction.



## MARK YOUR CALENDAR

**April 25** - Pen Turning Demo at Rockler.

**May 2** - Novice Clinic at the Richmond Community Center.

*The event will start at 10:30 AM and conclude at 5 PM.*

*For info: <http://www.bluewaterareawoodturners.org>*

**June 6** - Bhin Pho will be in London,

*sponsored by the Thames River Valley Woodturners.*

**June 26-28** - AAW Symposium in Albuquerque, New Mexico

**October 16-18** - Turning 2009 sponsored by the Ohio Valley Woodturners



2865 WHITEHALL DRIVE  
TROY, MICHIGAN 48085