

MINNESOTA WOODTURNERS ASSOCIATION

in association with the American Association of Woodturners

February 2001

Record Breaking January Meeting!



Most show 'n tell items ever!



Some of Craig's distinctive work, exhibited in Rochester (see article on page 7)



Record breaking crowd watches Craig at the lathe.

Our January meeting was a welcome break from the Winter cold, as 53 members and 6 visitors gathered in the warehouse of Commers Conditioned Water to watch a demonstration by Craig Lossing. Craig is a professional woodturner, and was a founding member of the MWA. He recently joined the board as a member-at-large. After a brief discussion of club business, Craig began his demonstration. First, he turned a piece to promote interest in (and ideas for) the club's collaborative symposium project. Next, he turned a bowl, providing how-to tips and interesting comments throughout. In addition to Craig's turning techniques, we also learned that he doesn't care for sharpening tools!

Not only did we have a record 59 attendees (the previous record was 45, set in January 2000 at Mike Mahoney's demo), but five of the six visitors joined—welcome guys! The wood raffle brought in a record \$69, and glue sales reached a record \$163!!

Although we didn't have time for a formal "show-n-tell", there were 24 items on the display table—another record! Thanks to Craig for demonstrating his techniques, and to everyone who participated in the various activities--we're off to an enthusiastic start for 2001!

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CLASSIFIED ADS

Turning related ads are free to members. Commercial ads are billed at \$4 per month, per column inch. To place an ad, call Cathy Nicholson (763) 785-1587. Ads will run one issue unless you call to extend your ad for each additional issue.

Submission deadline for the next issue:

April 20th

President's Corner



The first meeting of the year was a great success with a record number of people attending (see related article). Our membership is growing fast with five new members at the January meeting, and eleven more at the Rockler's demonstration.

With all of these new members, some of whom are new to woodturning, we are trying to get more participation by promoting small group hands-on-sessions. The first session will have been held before this newsletter is mailed. I have hopes that this program will be of interest to many of our members who would like to spend time with other turners (outside of our monthly meetings) for the purpose of sharing techniques, knowledge of woodturning, and helping each other with questions about woodturning, finishing, and other topics.

We also need to know from the new members (especially) as well as other members, what you want to get out of the MWA, and also

what you are willing to put into it. We have a hard working board of directors who do a lot of behind-the-scenes work that members may not be aware of. There are several vacancies on the board, which if filled, would lighten the load placed on the current board members. The board vacancies include: Secretary, Program Director, and an additional Member-At-Large. The board's workload can also be lightened by individual members volunteering to help. Opportunities for helping include: setting up meeting facilities and cleaning up after meetings, helping to plan a meeting, writing an article for the newsletter, organizing a small group turning sessions, and more.

I believe there is a lot of enthusiasm in the MWA this year and it's up to the membership to keep each other enthused and interested in woodturning. I think a person gets out of an organization as much as they are willing to put into it. And believe me, I am getting a **lot** out of the MWA. So, don't be afraid to volunteer. It doesn't have to be a long term commitment, maybe just a one time thing during the year. Just talk to any board member if you would like to help out in any way.

Winter Wood Sale!

Beautiful Wood - Great Savings!
Sale on NOW until March 16, 2001

Ramone Burl	\$3.00/ lb	(save \$2.00/ lb!)
Mexican Oak Burl	\$3.50/ lb	(save \$1.50/ lb!)
Whole Paella Burls	\$9.00/ lb	(save \$3.00/ lb!)
Bocote 1" board	\$9.00/ bdft	(save \$5.00/bdft)
Paella 1" board	\$4.00/ bdft	(save \$2.00/bdft)
Cocobolo Odds & Ends	\$7.00/ bdft	(save \$9.00/bdft)
Just In—Black Ash Burl	\$3.00/ lb	

Craig Lossing

47 Fairmont Drive
Lino Lakes, MN 55014
Phone: 651-785-4194
craigswoods@yahoo.com

Vast selection of
other exotic woods
available!
MC / VISA accepted.

Paint on Turned Wood?

MEL TURCANIK

Wood has such wonderful visual characteristics by itself, one could legitimately ask, "Why color or cover it?" One reason woodturning is so valued is because it uses a three dimensional format to show off the

natural color and figure of wood that is sometimes obscured by the structure of functional objects. Most wood we see in furniture is colored, even painted, though it's often sold as being a "natural finish", or a "cherry

finish", etc. Factory produced items are frequently stained, or toned (painted with a transparent color), or painted with pigmented colors, in order for their catalogs to portray a consistent product.

The variety of color and figure in wood is unlimited, and quite beautiful; so why change it? You may decide to enhance the natural beauty of an open grain pattern by staining or selectively coloring parts of the grain, while leaving other parts in their natural state. You may find wood that is too dark, or has too much color, and lightening it, or altering the color will make the figure stand out. When following an artistic whim, you may find any number of reasons to change the natural color of wood, or have no reason at all, other than the desire to do something different.

In the following article, I will attempt to provide some basic information on paint. I will also expand on that a bit to show how pigments or dyes may be used; how you apply the information to your work is up to you.

Paint is composed of pigment, binder, and a solvent. In water based products, the ingredients are suspended in water, which is a carrier. Solvent is then a very small part of the formula and simply keeps the binder from coalescing until the water evaporates.

Pigment is, in its simplest form, dirt. It's "stuff", often taken from the ground, pulverized and ground to a very fine powder. (Some pigments are artificially made.) In ancient cultures the color of finishes were often determined by colors found in the local soil, rock, insects and plants. Pigment determines the color of the paint, it's viscosity, and can determine it's resistance to light deterioration. If pigment is left out, the result is a normal clear film finish, which I discussed in a previous article. (See Finishing your Woodturning, in Fall 2000's newsletter.)

(Continued on page 4)



Welcome!

Name	From	Joined
Fred Kogler	West St. Paul, MN	12/26/00
Bill Warzeka	Maplewood, MN	1/01/01
William Sauer	Minneapolis, MN	1/09/01
Dale Martin	Stillwater, MN	1/20/01
Joe Cornell	Springlake Park, MN	1/20/01
Bob Olson	New Richmond, WI	1/20/01
Steve Lahr	Coon Rapids, MN	1/20/01
Dwayne Kaelberer	Cologne, MN	1/20/01
Ernest Banttari	St. Paul, MN	1/27/01
Orlin Herfindel	Stillwater, MN	1/27/01
John Graf	Maplewood, MN	1/27/01
Al Lee	New Brighton, MN	1/27/01
Steve Johnson	Stillwater, MN	1/27/01
Jerry Keimig	Aitkin, MN	1/27/01
Frank Richards	St. Paul, MN	1/27/01
Rick & Mike Wilcox	Harris, MN	1/27/01
Kevin & Kyle Haley	Newport, MN	1/27/01
Bill Penning	Cottage Grove, MN	1/27/01
Richard Johnson	Cottage Grove, MN	1/27/01
Steve Tiedman	New Brighton, MN	1/27/01
Bob Carls	Deerwood, MN	2/12/01

Do any of the new members live in your area? Why don't you get acquainted? Share a ride to the next meeting, or get together for an afternoon of turning!

(Continued from page 3)

Binder is the glue that keeps paint film together, and determines the majority of paint characteristics when dry. The binder can be lacquer, varnish, drying oils, and various types of plastic.

The binder determines the solvent used in any formula. Solvent must keep the binder liquid, then evaporate to leave the binder in a film on the surface. There are four ways a binder dries, based on its relationship with the solvent:

1. First, is the way lacquers and shellac dry; the solvent evaporates and the binder simply settles onto the surface and forms a film. These solvents evaporate quickly and must be capable of dissolving the finish. For example, alcohol for shellac, and lacquer thinner for lacquer.
2. Second, is the way drying oils and some varnishes dry. The binder reacts with oxygen and oxidizes into a polymer, a material chemically different than it was in the can. Some varnishes form very long or intertwining polymer chains, which produce strong, damage resistant films. Solvents for varnishes must keep oxygen out and allow the binder to flow evenly over the surface. Mineral spirits and paint thinner are the most common of this type.
3. Third, is the two-part finish; a type commonly found in clear finishes used by pro shops for things like kitchen cabinets. The two-part finish is like epoxy (sometimes it IS epoxy); a hardener is added to the finish, which creates polymerization rather than depending on oxidation. The two-part finish doesn't require a solvent for drying; a chemical reaction between the two parts causes it to dry. If solvent is used, it's to produce a material that flows to a smooth, even film since rubbing out a two-part finish is virtually impossible. Some fin-

ishes can be used as a one-part finish and toughened up by adding a cross-linker. This isn't exactly the same as a two-part finish because cross-linkers join film particles rather than creating a new polymer compound. (At least that's how I understand it.) In any case, cross-linkers don't change the solvent characteristics. Two part finishes are quite complex and, I believe, are beyond the capabilities of all but sophisticated professionals in a large volume shop.

4. Fourth, is the way water based or water borne finishes dry. This type of finish is essentially dry while it's in the bottle. Each finish particle has a coating of solvent around it that prevents it from sticking to other finish particles. All of these coated particles are suspended in a carrier, usually water. When the finish is applied, water flashes off first, bringing the finish particles together; the solvent evaporates next, and the finish particles coalesce into a film. Manipulation of the solvent is not possible since that's done during the formulation of the resin/solvent particles. There are, however, unlimited ways the carrier may be changed: by using various additives or changing the ratio of water to solids (resin).

Obvious by now, finishes are complex! This is why woodworkers often gravitate to one finish, and as long as it works, never change. When we want to explore new realms, however, we are forced to try new things. I think it's unreasonable to expect perfect results the first time you try a new finish. I highly recommend, especially when playing with colors, that you make a sample board, or spindle, then try out various things until you obtain a consistent result. I turn a spindle, then make various samples at one or two inch intervals along the piece so I can compare the results on a consistent surface.

I've had good luck using artist watercolor for various color effects, with shellac as a final coat. Watercolor is a very versatile medium; it can be mixed to any consistency, sanded to change the intensity, and even re-wet on the work. You can use it to make very fine lines while the work piece is turning, or broad washes and stains, which are applied just as they would be on paper. Shellac will dissolve some watercolor, the dye based types, so be sure to try samples before hitting the good work. Watercolor uses the same dyes and pigments as other paint, with just gum arabic (no binder), to keep it together until it's applied. Due to the lack of binder, it's compatible with anything, as long as it can soak in a bit and is top coated for durability. Of course, any water-based material will have a tendency to raise grain. While we're on the subject of water based colors, I've heard of people using fabric dyes or food coloring on wood. The fabric dyes should be relatively light fast and, with some experimentation, I would expect good results.

A common color project for the woodturner is to color only the open pores of a wood, like oak or walnut, exaggerating the grain. You can achieve this by using a penetrating finish, then applying a colored wax. (Colored waxes can be purchased, or made by mixing wax with artist pigments.) You can create the desired effect easily if the wood is sanded and polished smooth to begin with; then a penetrating finish will seal the smooth surface, but leave the pores relatively open. The penetrating finish can be a very dilute shellac (1# cut or less), a thin lacquer, a dilute varnish, or a drying oil. After the finish dries, apply colored wax to the entire surface, usually while the piece is still on the lathe, then remove the excess wax (from all but the open grain) by buffing. This can produce a striking effect, but it has one serious drawback: it won't last! Cleaning or restoration of a piece of woodwork usu-

ally involves the use of spirits, which will dissolve the wax and remove the color. As long as the piece is never cleaned, it will be fine.

Instead of a pigmented wax a more permanent material can be rubbed into the grain. First, coat the piece with a clear film, thinned so that the pores remain open. Artists' oil paints, acrylics, or even plain old latex paint can be used to fill the pores and provide color. Plaster of Paris or wood filler can also be used. The color of the filler material can be created, or altered, by adding pigment; art supply stores have a variety of pigment materials available. Just about anything will work, but it may take some experi-

mentation to find the best solution for your vision. Depending on the preparation and sealing of the surrounding surface, excess color (outside the pores) may need to be sanded off after the piece dries. The entire piece will require a final coat of a clear film finish to keep color in the pores and provide a uniform surface for the reflection of light. The final finish must be compatible with the initial seal coat. The best way to be sure this happens is to use the same material for both. Always make trial pieces to be sure that everything will work together. I've had some materials react and cause the finish to bubble after time, or simply not adhere to begin with. (A haziness or whitish blemish in the final clear finish can indi-

cate a lack of adhesion.)

There is a good introduction to the use of artist acrylics in the fall 2000 "American Woodturner". Check it out for more color ideas, techniques and details. Acrylics may be the most versatile of all paint mediums. I've had success using water based industrial acrylics for various furniture projects; although artist acrylics would probably be more versatile for turning projects.

I hope this has provided some background to fuel your experimentation and creative adventure. As always, I'd be happy to answer any questions you might have about the material I've covered in this article or anything related.

The Wheatbix Finish

By Jim Manley

(Taken from NZ Woodturner, the official magazine of the national association of woodturners new zealand inc. <http://www.woodturning.co.nz/archives/wheetbix.html>)

Editors note: *Wheatbix is a breakfast cereal "down-under"—malted wheat flake biscuits, which sound similar to our Shredded Wheat.*

A couple of years ago, a student of mine coined the phrase "Wheatbix Finish" to explain his ability with the gouge. I find this an excellent way to describe the unfortunate result of torn end grain on a gouge-finished bowl. I find that the predominant subject for discussion in turning circles is torn end grain. The hardest lesson to teach is how to get a good finish on your work. The average novice turner believes that the secret to good finish is sandpaper and magic potions. This I am afraid is a fallacy.

Let's have a look at what it takes to beat the Wheatbix finish. When it comes to getting a good finish, the best thing you can do to start off with is to leave the sand paper in the cupboard for awhile and try to understand why your piece looks like it does. It is my belief that the biggest causes of bad finish are rules, tools, skills and technique, bowl shapes and angle of grain,

moisture content and wood types. Lets look at them individually.

Rules - Although the purest will tell you that there are no rules to turning, there are a couple of rules we should follow religiously:

Rule 1 - Rub the Bevel.

Rule 2 - Sharp tools are Paramount.

Rule 3 - Speed Kills.

Rule 4 - Cut in the Right Direction.

Rule 1 - Rub the Bevel. If the bevel of the gouge does not stay in contact with the wood being cut, the tool is being used as a scraper and it leaves a very bad finish.

Rule 2 - Sharp tools are Paramount. This one is very straightforward. When it comes to your final pass with the gouge, insure your cutting tip is sharp. Many professionals have a gouge they use solely for their finishing cuts. If you don't have a chosen finishing gouge, give the tool a quick lick on the grinder before you do the last cut.

Rule 3 - Speed Kills. Here I am referring to the speed of travel of the tool as it shapes the bowl. Let's call it assent rate. If the tool travels too fast up the wood, you don't give the bevel time to do its work and tear out the wood instead of cutting it. Please don't confuse this with bowl rpm; the speed of the revolving bowl is not what we're after, it's the time it takes you to cut from the foot of the bowl to the rim. The advice is, on your last pass; slow your assent rate for the best finish.

Rule 4 - Cut in the Right Direction. Believe it or not there is a right and a wrong direction to cut wood. Face work - You should always cut from the smallest diameter to the largest on the outside of a bowl, call it uphill if you like. On the inside you should cut down hill from the largest diameter to the smallest. This might help explain why when we make a bowl we start with the outside first, because it helps us attain a better finish off the gouge.

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Spindle Work - Cutting rules for spindle work are exactly opposite to face work. Here you should cut from the largest diameter to the smallest, or down hill.

Tools - When it comes to tools, rule 2 is a biggie. Sharp tools cut wood, blunt tools butcher wood. For the beginner, tool sharpening is more important than anything else. There is no short cut to sharpening. The novice is best advised to invest in a sharpening jig. Another thing with tools is quality. High-speed steel will keep its edge much longer than carbon steel. If you're not keen on sharpening, get better quality steel; but remember, even high-speed steel needs sharpening, just less often.

Skills and Technique - Skills are gained with practice. There is only one way to gain tool skills, and that is to cut wood. All my beginners want to make something with the first piece of wood they put on the lathe. My advice is to make shavings and use the whole bowl to practice with. If you're having problems with your finishing cut, you have the whole bowl to practice with. While you're shaping the outside, get the feel of how a particular piece of wood performs in the finishing cut, while you are still shaping it. If you experience problems attaining a decent finish off the tool, I highly recommend putting pieces of wood on the lathe and wasting them away to nothing—all in the name of skills. Until you can master the gouge it's probably best not to make your projects too complicated. Technique is another matter. In time you will probably come up with a technique that works okay. My advice is to get someone to show you how to do it. If there is someone in the area offering classes, go to the professionals. It will take a lot less time for you to learn the techniques and you'll become proficient more quickly.

Bowl Shapes and Angle of Grain

- Often the shape of a bowl can be the problem with its finish. Have you noticed that it's very hard to sand the end of a 2x4 and make it

look good? That's because the straws that carried the tree's nutrients are exposed, like the end of a pipe, and fall inwards on themselves when cut at right angles. Now take your average bowl, if it has perpendicular sides, the entire side of the bowl has right-angle cut end grain on either side of the bowl. Not great for finishing. If we have sloping sides, say 45 degrees, we can alleviate the right-angle end grain problem and make finishing much easier. So, the advice here, is stay away from flat-sided bowls while learning the technique.

Moisture Content - This problem is cropping up more and more as we strive to recycle timbers that are pulled out of old houses and the like. For wood to cut easily, it needs to contain a certain amount of moisture. To confirm that, try a piece of green wood, it cuts like cheese. Now imagine a piece of wood that has been in the ceiling of an old house for a hundred years, which contains very little moisture at all. Old, dry wood is brittle, and tends to break off rather than cut cleanly. There is no real answer to old dry wood other than patience. You might try turning one speed slower and keeping the assent rate slow—and keep your tools sharp.

Wood Types - This one could take a week of Sundays to write. Please realize that not all woods can be finished equally. Most Kiwis want to make a Rimu bowl, fairly early in their turning careers. This wood, especially recycled Rimu, is one of the worst to get a good finish on. The following list would be my choice for of easiest woods to turn and achieve a good finish right off the Oak, Elm, Chestnut and Hawthorn, to name a few. You'll notice they're mostly English timbers, which are removed from backyards throughout the country every weekend.

I think I have covered quite a few points that need to be considered when you are not achieving the "off the tool" finish you want. Consider all of them, they will help.

Bonnie Klein

Internationally known turner to demonstrate at our April meeting!

Don't miss this event: Bonnie Klein will demonstrate at our membership meeting, **April 19th**. (See calendar of events, page 8-9, for details. *There will be a small attendance fee.)

Bonnie was born in California, but grew up in the Northwest U.S. Combined with the fact that her father was a builder, and family activities centered around camping, hiking, and enjoying the outdoors, she developed a deep affection for the woods and trees. She has explored many crafts, but her interest has centered on turning. Bonnie is well known for her small scale turnings, teaching skills and demonstrating.

She has been turning seriously for nearly 20 years, attending all major woodturning symposiums, and has studied with many of the best: Richard Raffan, Liam O'Neill, Vic Wood, Fay Key, Rudy Osolnik, and Dale Nish. Bonnie served on the board of the American Association of Woodturners for six years, five of those years as vice-president and conference coordinator.

Bonnie is also known for her Klein Lathe, which she designed, manufactures, and markets throughout the world. The Klein Lathe was the first serious mini-lathe on the market more than 15 years ago. Her small lathe started a new direction in woodturning, which she has termed "small scale turning".

The following excerpt from Bonnie's artist statement, "Why I Turn", illustrates her passion for turning:

"I turn for the love of the creative process. I am addicted to discovery, progress, and the fact that perfection is forever elusive but, as I strive for it, yesterday's challenges become the basic skills of tomorrow. I love the distinct smell of the various woods, the sound of the shavings as they are cut by a sharp tool, and how quickly a form appears from a block of ma-

Successful Turning Exhibition at the Rochester Art Center

MEL TURCANIK

By the time you read this, the exhibition titled "American Woodturning: An Emerging Contemporary Art Form" will have closed at the Rochester Art Center. It was actually two exhibitions in one. Many of the most well known, successful turners in North America sent pieces for an invitational exhibit of the varied directions turners have pursued in their work. There was also a juried exhibit of Midwest turners taken from submissions by artists from Illinois, Iowa, the Dakotas, Wisconsin and Minnesota. It may have been the first time an exhibition of that caliber had been seen in Southeast Minnesota. I'm honored to have been involved in the organization of the event, and to have been a juror for the regional exhibit. I was rather new to being on that side of a jury, and was pleased to have been joined by two people with far more experience than me: Patricia McDonnell, curator of the Weisman Museum in St. Paul; and Alan Lacer, Past President of, and currently the exhibition coordinator for, the American Association of Woodturners (AAW).

Traditionally, turning has evolved from utilitarian forms, the spindle from furniture, the bowl and vessel from kitchen tureens. The origin of the lathe, the machine on which wood is "turned" has often been linked to the potters wheel. The idea of rotating a piece of wood and cutting it as it spins is relatively recent in archeological terms, perhaps as recent as 500 B.C. In Egypt and India today, some people can still be seen using the same type of hand powered machines that were avail-

able 2500 years ago. Unlike a potter, the woodturner doesn't "form" the wood, there is no way to replace shavings once they are removed; woodturning is a subtractive technique. There were quite a few pieces in the exhibition that left no doubt as to their heritage. Traditionally, woodturners made these forms because they were faster and cheaper than com-

piece to complete the artistic vision.

The art of turned wood is relatively new to the art world, reaching galleries and museums in just the last 50 years. It has only been in the last 30 years that woodturning has reached any level of popularity, prior to that, it was only practiced seriously by a handful of individuals. When I first approached the Rochester Art Center five years ago, about the possibility of having an exhibition focused on "woodturning" their response wasn't particularly encouraging. Never the less, B. J. Shigaki, the Art Center's director, continued to study materials I periodically provided her over the years.

Upon viewing a particularly large series of exhibits of turned wood art in Chicago, she decided the time had come to try an exhibition of this fascinating work.

Why isn't turned wood better known in the art world? Unlike the usual media: ceramics, metals, paint, and glass, woodturning isn't offered as a focus for art degree programs anywhere in this country. This is in particular contrast to Australia, and other places, where the lathe isn't relegated solely to industrial settings. Here, turners can get their

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parable objects made with other materials or techniques. Functional objects today, can be made faster and cheaper by mechanized and automated means, and often with synthetic materials, so the woodturner needs another reason to exist. Today's woodturner is drawn not only by the need to work with his or her hands, but also by the need to express the various ideas and feelings common to all artists. As was well demonstrated in the exhibit, the lathe is often just the beginning of the creative process, with other media added to the wood



Some MWA members who attended the exhibit, from left to right: John Magnussen, Mel Turcanik, Ron Meilahn, Bruce Arones, Hal Malmlov, & Dave Schneider

Mark these dates on your Calendar

*Join us for
Club Activities!*

January 2001

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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July 2001

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April 2001

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January

- ♦ **20th**—See the front page article for the details of January's membership meeting.
- ♦ **27th**—See the back page recap of our demo at Rockler's in Maplewood.

February

- ♦ **20th**—The membership meeting was held at Rockler's in Minneapolis. 56 attendees participated in a discussion (led by Bruce Arones & Craig Lossing) of how to best use a piece wood. Topics included grain alignment, cutting blanks, and how to use crotch pieces.

- ♦ **24th**—The first small group session will have met at the Roseville Area High School. The session host, Wally Jacobson, teaches woodworking at the school.
NOTE: Anyone interested in participating in a small group, or who would like to host a session in their shop and has not signed up, can do so at future meetings or by contacting Bruce Arones (651-433-5364). We'd like to get enough people interested to make this an ongoing program. We hope to purchase two new mini-lathes to facilitate the program, which will enable us to have several lathes going at each session.

March

- ♦ **7th**—The Board of Directors will meet on Wednesday, at 6:30 at the Wells Fargo Bank in New Brighton. If any member has something they would like to bring before the BOD, contact any board member listed in the newsletter, and it will be put on the agenda.

- ♦ **13th**—The March membership meeting will be held Tuesday, from 6:30 PM until 9:30 PM at the Roseville Area High School, which is located on County Road B2 (1 block North of Highway 36) between Hamline Avenue and Lexington Avenue. The meeting will be in the woodshop at the school, which is located on the East end of the building. As you enter the parking lot, go to the left, which is east, down to the end of the building. The door to the woodshop is on the south side of the

dumpsters. There will be a demonstration on turning eggs as a preview of our egg challenge at the April meeting. There will also be a demonstration of tool sharpening. We will have a wood raffle, show 'n tell, glue sales, and the library.

April

♦ **19th**—The April membership meeting will feature Bonnie Klein, who is an internationally known demonstrator. She is known for her small scale turnings, which include tops, and small boxes with threaded lids, as well as her Klein lathe. (See page 6 for more information about Bonnie.) The meeting will be on Thursday, and will start earlier than usual, at 5:30 PM. There will be a \$15 per person charge for the demonstration, which will end at 9:30 PM. The egg challenge, and other business, will follow; show 'n tell will be replaced by the egg challenge, but we will have the library. Note: We will not have a wood raffle or glue sales.

May

♦ **16th**—The Board of Directors will meet on Wednesday, at 6:30 at the Wells Fargo Bank in New Brighton. If any member has something they would like to bring before the BOD, contact any board member listed in the newsletter, and it will be put on the agenda.

♦ The date and agenda of the May membership meeting has yet to be determined.

June

♦ **20th**—The tentative date for the Board of Directors meeting is Wednesday, to be held at the Wells Fargo Bank in New Brighton. If any member has something they would like to bring before the BOD, contact any board member listed in the newsletter, and it will be put on the agenda.

♦ **24th**—Rockler's in Maplewood is planning a special event for this Sunday. Watch for details in upcoming issues of the newsletter.

♦ **29th - July 1st**—St. Catherine's Art Festival, sponsored by the MN Craft Council, will be held Friday, June 29th, through Sunday, July 1st. This show has been going on for years; we normally have 7 or 8 members who sign up to demonstrate—think about signing up! (Free admission for the Demonstrators!)

July

♦ **5th - 8th**—The American Association of Woodturner's Symposium will be held at the River Center in St. Paul the first weekend in July; Thursday through Sunday. Details will be given at membership meetings, and in the newsletter. Consider signing up to demonstrate or "man" the MWA booth!

August

♦ **2nd - 5th**—The Washington County Fair runs from Thursday through Sunday. We'll need volunteers to demonstrate! Bring the family out, do a little turning, have a good time!

♦ **11th**—Our annual club picnic will be held in Brooklyn Park (same location as last year) on Saturday. Although the picnic is not until August, NOW is the time to start thinking about ideas for the turning challenge. Submit your idea(s) to Bruce Arones before May; we'll vote to select one of the ideas at the May meeting. For the newer members (and to refresh other members' memories), previous challenges have been: croquet mallets, frisbees, baseball bats, and yo-yos. So, think of something different, and send in your ideas!

September

♦ Rockler's in Maplewood would like us to put on another turning demonstration in September, but the date has yet to be determined.

♦ **15th**—The September membership meeting will be tool making at John Magnussen's on Saturday. We did this last year, and it was very successful—be sure and mark your calendars for this great experience!

October

♦ The Woodworker's Show will be held at the MN State Fair grounds; the dates will be supplied in upcoming issues of the newsletter. We'll need volunteers for demonstrating, and working the booth.

⇒ Please **Help** . . . we need ideas for topics you'd like to see covered in the October and November membership meetings. Please submit ideas to Bruce Arones, or any board member. The club is for you . . . let us know what you'd like!

♦ Dates for the October and November membership meetings have yet to be determined.

December

11th—We'll hold our Holiday Party Tuesday evening. Mark your calendars now, and we'll provide more details as December gets closer.



(Continued from page 7)

training from small craft schools or through programs offered by the AAW; but most turners still work and develop alone. While this lack of an academic foundation may have slowed our entry into exhibition venues, it hasn't slowed our evolution into varied realms of expression. Indeed, North America is where the world often looks to find innovative woodturning.

One comment often heard from people who appreciate woodturning is: "That's a beautiful piece of wood". Unfortunately, that isn't a true complement to the woodturner; the wood was beautiful before it was mounted on the lathe. Turners who participated in the exhibit may have started with beautiful wood, but they made it more so than it was to begin with. It has been said that a truly great piece of woodturning must look good even if it's painted black; but that idea may have to be modified since the use of color and surface embellishment is

now quite prominent in turned wood art.

Some of the artists in the juried exhibition were clearly of the same caliber as the invited artists, and exhibiting in Rochester may have helped them to become better known--time will tell. The exhibition reflected a broad range of vision, technique and of experience. The heritage of many of the forms extended back to the beginning of the artistic field of woodturning, while some were clearly new and distinctive. Many were obviously shared with other media, which extended their heritage back to the beginning of civilization. One thing we, as jurors, were looking for was the diversity of woodturning currently being expressed in this area of the country. Those expressions had to reflect both a level of artistic and technical excellence.

The invited artists brought a wide range of techniques and materials, which expressed an equally wide

range of visions. Many reached back to a vessel heritage pioneered by potters, glass blowers, and ceramicists. Others were certainly just using the turned wood as a starting point for sculpture, reaching past established cultural and technical boundaries.

The exhibition brought a new audience to the Rochester Art Center, and hopefully, invigorated all of us in the local art community. In a way, I see it as just a beginning for a greater voice for turned wood in our appreciation of art in Minnesota.



Next Purchase from Craft Supplies (CS) is April 19th!

A limited number of Craft Supplies catalogs will be available at our February and March membership meetings. If you can't make it to the meetings, you can call Craft Supplies at 1-800-551-8876, and have them mail a catalog directly to you. Our last order, in November 2000, totaled \$2508 from 19 members, resulting in a 19% discount off catalog prices. To qualify for the discount, we must order a minimum of \$1000 in products, and the order must be shipped to one address.

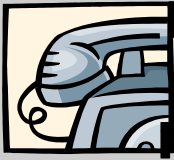
Please don't wait until the deadline to order—we need time to consolidate all the orders before sending to CS.

- For each item ordered, you **must** include: the page #, quantity, item #, description, and price.
- Send your orders via e-mail to Bruce Arones (barones@minnmicor.com), or mail them to Bruce at:
16393 Morgan Ave. N, Marine on St. Croix, MN 55047
- If you have any questions, call Bruce at 651-433-5364, or Ron Meilahn at 651-633-8902.

As in the past, we will submit the entire order to CS, who will advise us of the net cost; we will then notify each member to send in his or her check while the order is being shipped.

2001 Dues Reminder

2001 Membership ID cards were attached to the newsletter in early January for those members who did not renew at our December 2000 Holiday party. This was done in order to expedite getting ID's to all members, and save postage at the same time. We apologize for any misunderstanding since some members who received their cards erroneously thought they had already paid. For those who had not paid, we have sent out reminder postcards. Sorry for any mix-up! Please contact Ron Mielahn (651-633-8902) if you have any questions. Thank you.



MEMBER HOTLINE

The activities of this club are the product of many volunteer efforts by a number of people. The following individuals have volunteered to help out from time-to-time in various ways. Please let them know you appreciate their efforts when you see them. Also, if you would like to volunteer, just let Bruce Arones know, and he'll add you to the list.

GROUP PURCHASES

Bruce Arones 651-433-5364
Ron Meilahn 651-633-8902

WOOD RAFFLES

John Ratliff 651-770-6471
Wayne Keifer 952-496-1280

PERMANENT SITE SEARCH

Duane Gemelke 763-566-8516
Mary Lacer 651-484-9094
John Ratliff 651-770-6471

MENTORSHIP

John Magnussen 763-477-6294
John Engstrom 952-475-0307
Jim Jacobs 651-437-2302
Tom Sheilds 507-625-4186
Roger Ronsen 952-890-8713
Mel Turcanik 507-634-7570

MEMBERSHIP SERVICES

Ron Meilahn 651-633-8902
Bruce Arones 651-433-5364
John Nicholson 763-785-1587

GLUE SALES

Hal Malmlov 952-831-7676

LIBRARY

Linda Ferber 651-454-5774

REFRESHMENTS

Duane Gemelke 763-566-8516
John Ratliff 651-770-6471

PROGRAMS

Mary Lacer 651-484-9094

NEWSLETTER

Cathy Nicholson 763-785-1587
John Ratliff 651-770-6471

VIDEO

Jim Jacobs 651-437-2302
George Dupre 715-448-3002



A series of three videos available at the Woodturners Club library on boxes by **Ray Key**

- The Basic Box – The basic techniques, from mounting wood in the lathe to the final finish
- The Capsule Box– A stylized box design for you to create with the help of Ray's expert guidance
- The Finial Box—Perfect your techniques by making a graceful traditional finial box

VIDEO LIBRARY

Videos are available for members to check out from the library at the monthly meeting. A deposit of \$3.00 per videos is required at the time of check out. The deposit is refunded upon the timely return of the video. Videos are due back to the library at the next meeting. If you are unable to attend that meeting, videos should be returned by mail to the librarian.

Videos can be reserved.

Copyright laws prohibit the copying of these videos. Thank you for your cooperation.

MINNESOTA WOODTURNERS ASSOCIATION Membership Application/Renewal

Yes! I would like to be a member of the Minnesota Woodturners Association. I understand I will receive all issues of the newsletter beginning with the next mailing. I also understand I will be receiving a "new member kit" if applicable. Annual Dues: \$25.00.

I'm a member of the AAW

I'm a new member

I'm a renewing member

Name _____

Address _____

City _____ State _____ Zip _____

Home Phone _____ Date _____

e-mail Address _____

I am interested in:

Helping out at meetings

Serving on the board

Being on the planning committee

Helping at demos & shows

Contributing to the newsletter

Notice! The potential for accident or injury does exist! By signing below, you agree to accept full and all responsibility for any accident, injury, or loss which may occur to you at the meeting or meeting site, and to release from liability the "Minnesota Woodturners Association", all members and officers of the "Minnesota Woodturners Association" and any person, company, or entity associated with the location where the meeting is held.

Signature _____

Mail this application to: MN Woodturners Assoc., c/o Ron Meilahn, 1638—23rd Ave. NW, New Brighton, MN 55112



Bruce Arones

Turning demos at Rockler-Maplewood

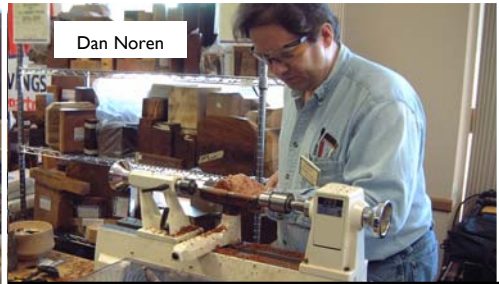
January 27th



Duane Gemelke



Don Wattenhofer

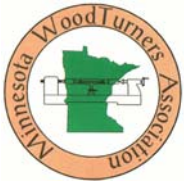


Dan Noren



Ed Johnson

MWA members Ed Johnson, Duane Gemelke, John Ratliff, Don Wattenhofer, Bruce Arones, John Nicholson, Dan Noren, and Ron Meilahn participated. The event was a huge success from Rockler's standpoint; they sold lots of woodturning "stuff" (at a nice discount), to existing members and demo spectators. We signed up 11 new members at the demo, undoubtedly as a direct result of probably the most Fantastic Turning Techniques ever demonstrated!!



Minnesota Woodturners Assn.
1638—23rd Avenue NW
New Brighton, MN 55112

First-Class Mail