

# MINNESOTA WOODTURNERS ASSOCIATION

in association with the American Association of Woodturners

April 2001

## Eggstraordinary Meeting in April!



Egg Challenge Entries . . . we have many talented turners in the MWA!



Our April membership meeting featured a demonstration by Internationally known turner, Bonnie Klein, followed by the "Easter egg challenge". The meeting was held in the basement of Rockler's at Lake and Lyndale in Minneapolis. 46 people attended the demonstration and over 20 people entered an egg (or eggs) in the challenge.

It was a long day for Bonnie, who led a

hands-on turning class from 9 a.m. to 4 p.m. prior to the evening's demo. Participating in Bonnie's class were members: Paul Keller, Jack Frost, Kevin Machacek, Dick McMaster, Steve Lahr, Del Kramersmeier, Linda Ferber, and Todd Schweim.

Bonnie began her demonstration by turning one of her signature spinning

*(Continued on page 8)*

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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:  
July 20th**

## President's Corner



Several people have stepped forward to volunteer for club activities. We have two new Board members: Roger Ronsen, secretary, and Steve Tiedman, member-at-large. We have four others who will assist with different club activities: Dan Hegman – library; Sheila Martin – refreshments; Jerome Rauch – glue sales; and Bob Jones – wood sealer sales. My thanks to all of you for your help. There is still one vacancy on the BOD for Program Director. This is a very important position because this person plans the program for the monthly membership meetings (8 meetings per year since we do not meet in June and July, and the picnic in August and holiday party in December are planned by committee). We are also looking for coordinators for the small group hands-on sessions and the various demonstrations that we do. If you don't have the experience to do one of these tasks, you can work with the people who are currently doing them and ease into it.

The first small group hands-on session was held on February 24<sup>th</sup>. Eight people braved the snow and ice to participate. I felt that it was a good experience for all who were there. Some people were teaching and some were learning and everyone was having a good time.

In January we submitted an application to the AAW for an Educational Opportunity Grant in order to purchase two Jet mini-lathes and two chucks to facilitate our demonstrations and small group sessions. On March 2<sup>nd</sup>, we received notification that a grant of \$800 was approved. We have purchased the two Jet mini-lathes and two chucks. They are now available for small group sessions and demonstrations. If you want to host a small group hands-on session, you can arrange to pick up the club lathes so that those who come to the session will have a lathe to work on.

We are still looking for ideas for the picnic challenge. Please submit your ideas to me and we will vote for the winning idea at the May meeting.

Since we don't meet in June or July, there are other turning events that you can participate in, such as demos at Rockler's, Minnesota Craft Council Show at St. Catherine's College, the AAW Symposium in July, as well as small group hands on sessions. Look at the calendar in the newsletter for details or get your own small group together.

The AAW Symposium will be in St. Paul this year from July 6-8, 2001 at RiverCentre Convention Center. This is the perfect opportunity to attend a symposium because you won't have any travel expenses. I feel that this is a very worthwhile event. Two MWA members, John Berglund and Don Wattenhofer, will be demonstrating at the symposium. If you are an AAW member, the registration information is in the spring "American Woodturner". If you are not an AAW member, call the AAW office at 651-484-9094. (More Symposium details can be found in the article on page 9.)

# New Board Members ...

## Steve Tiedman

Steve started turning in 1995 when he discovered he could combine his fondness for fine writing instruments with his interest in woodworking. In addition to turning pens, Steve has moved on to other forms of turning, including bowls, plates, small hollow pieces, and table lamps. Steve enjoys turning because, for the most part, he doesn't have to worry about the precise measurements and exacting joinery, which he finds a somewhat frustrating aspect of other forms of woodworking. He can turn "whatever his eye tells him", and complete a project relatively quickly. However, Steve doesn't always choose quick projects; he believes his most detailed and technical project was a chess set, which he made for his nephew last year. He spent 4 months making the chessmen (based on a Rude Osolnik magazine project from 10 years ago), and a combination chess board/storage box. Says Steve of the project, "It certainly was a project that required a lot of patience; there probably won't be another chess set made by me any time soon."

When he's not turning, Steve enjoys talking about turning, reading books, magazines, and catalogs about turning, and meandering through woodworking stores to look at woodturning "stuff". When his wife can pry him away from it all, he loves spending time with her, doing things like visiting bookstores—she's a book hound, which gives Steve time to look for more turning books! They also take scenic day trips in the car, watch movies, and eat pizza! (Sounds like a well-rounded life to me!)

Steve joined the MWA in January of this year, after moving back to his native Minnesota following a five-year stay in Idaho. While living in Idaho, he belonged to a local club in Spokane, Washington, and joined the AAW in 1999. Steve finds the friendship and camaraderie of fellow turners to be the biggest benefit of belonging to MWA, and says, "...this is a great group of folks to be involved with, for sure."

## Roger Ronson

Roger retired in Oct. 1998 and received a Sears lathe as a retirement gift from his boss (we should all have a boss like that!). It was a tube lathe, and not very expensive. After setting up his new lathe, Roger turned a few things, but didn't feel that he was making much progress—he was having trouble getting started on his own, and needed some direction. He signed up for a class with Al Lacer and was hooked! Being retired, Roger had a lot of time to practice and that's what he did. He took two more classes with Alan Lacer, and has now turned so many bowls his wife would like him to learn something else. In addition to classes, Roger con-

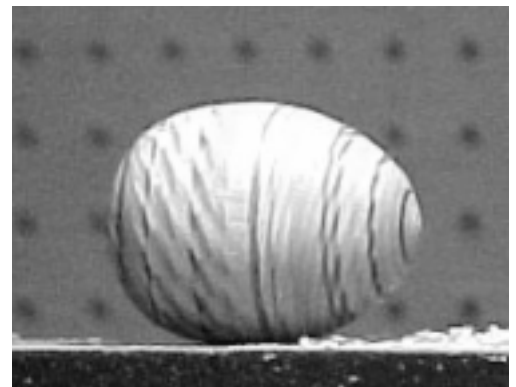
tinues to learn by watching video tapes and reading the dozen or so books he's purchased.

Roger has been turning for almost three years now, and has turned some custom work. He has been a woodworker for many years; his father was a carpenter and Roger followed in his footsteps for awhile. Over the years he has compiled an almost complete shop. His hobby for many years was building furniture and cabinets, but since retirement he has been striving to do woodwork and turning in some sort of professional capacity.

### Our New Members

### Welcome!

Name	From	Joined
Tom Stewart	Burnsville, MN	2/17/01
Sheila Martin	Oakdale, MN	2/20/01
John Schmidt	Plymouth, MN	2/20/01
Charles Bjorgen	New Brighton, MN	2/26/01
John Harvath	Minneapolis, MN	4/19/01



Egg turned by Bonnie Klein at our April membership meeting (see article on front page). The egg is decorated with chatter work and color applied with marker pens.

# To Sell, Or Not To Sell ...

## Steve Tiedman

I started turning a little over 5 years ago, not long after my wife and I relocated for her new job in June 1995 from the Twin Cities to northern Idaho. (We returned to the Twin Cities this past September.) I've always loved fancy pens, and when I found that I could combine my interest in woodworking with my love of pens, I was caught-hook, line, and sinker. I ran off to Sears and bought a lathe, built a bench to mount it on, and held my breath as I jabbed a scraper into a piece of 2" pine. Next I ordered a few pen kits from a mail order supplier. I gave my first pen to a friend who let me set up my new lathe in some unused space in a back room at his place of business (I was living in an apartment at the time).

It wasn't long after I made that first pen, during the winter of 1995/96, that people were telling me I should sell them. The little college town, where my wife and I lived, had a Saturday morning farmer's market, which ran from May through October. In addition to selling produce, the market allowed craft vendors to display and sell their goods. I signed up for a season, 6 months of selling pens on Saturday mornings.

The first few weeks were wonderful. I met lots of great people (a few of whom became close friends), and I was selling pens. I now had extra cash from my new hobby, and was able to purchase additional tools; a drill press, a small band saw, and a new shop vac, etc. But over a few months, a change occurred. I found myself spending more time than I wanted making pens for the farmer's market. I was selling 5 to 10 pens per week, and now had to find time to make 5 to 10 replacement pens, and to make a few extra, of different kinds, to keep my

inventory fresh, and to work on any special orders that came in. My hobby was turning into a job.

This was starting to bother me. I found myself reluctant to go to the workshop to do what I needed to do. My hobby was not as enjoyable as it had been just a few months earlier. Three or four months into my commitment, I wanted to drop out, to prevent myself from forming a dislike of turning. But I persisted, knowing that in a few weeks the summer activity at the market would calm down as autumn approached; then I could cut back and wouldn't have to work so much.

I toughed it out to the end of the season in late October, and I'm glad I did. I made a few more dollars and bought a few more tools. One of the folks I formed a friendship with was a fellow named Will; he had also just started turning and was making some nice pens. Over the winter I received a renewal form to sign up for another year at the market. I thought it over, gave my new friend Will a phone call, and asked if he would like to take over my space at the farmer's market for the upcoming year. He jumped at the chance, and this spring he is celebrating his fifth anniversary selling pens and other turned items at the farmer's

market. (To see turnings by Will Simpson, and other artists, visit [www.kestrelcreek.com](http://www.kestrelcreek.com).)

Selling my work regularly was not for me; it took the fun out of turning. Nowadays when I make something, if I choose not to use or display it in my own home, I give it as a gift to someone I think would appreciate the piece. I look at my finished item and try to think of someone the piece would "fit". Usually my decision to give a turned piece to a particular person is correct, and seeing the smile on their face when I present it to them is payment enough. To me, that is what woodturning is all about.

### Editor's note:

*The [www.kestrelcreek.com](http://www.kestrelcreek.com) website was reviewed very favorably by Ian Hirst in the April 2001 issue of Woodturning magazine, which should be available in the Club Library. The site contains an extensive gallery of work, which Hirst found to be "brilliantly photographed". The site features the artists' design objectives for various works, their completed work, their critique of their work—and an invitation for web visitors to enter their critiques online. (One artist, Jim Christiansen, created a second piece, incorporating comments he'd received on the first work. The second piece was also put on the website for comment, and was later given to the writer of one of the critiques, whose name was randomly drawn.)*

Bruce Arones & Ron Meilahn assist members at a small group session - 2/24 at Roseville Area High School





# Ripple River Gallery

***“original work by exceptional artists”***

If you're ready for some fresh air, and a nice drive, put a visit to the Ripple River Gallery on your agenda. The gallery was opened in June of last year by, new MWA member, Bob Carls, and his wife, Amy Sharpe. The couple wanted a place to show their work when they were not on the road doing art shows, and expanded their plan to include the work of other artists. Bob Carls is a full-time studio artist, who creates both functional and decorative lathe-turned and carved wood vessels and sculptural objects. For his vessels and objects, Bob works with some of the world's most beautiful woods, including those harvested from the woodlands surrounding Ripple River studio. Says Bob of his work:

*“My work focuses on function or implied function, acknowledging the history of the vessel. I strive for continuity, historical context and a high level of workmanship.”*

Ripple River Gallery is located in a remodeled, oversized, garage; the same building that houses Bob's workshop and studio. It's a bright, comfortable environment, and sets off each artist's work well. Less than a year after opening, the gallery was expanded to include a second room.

In addition to work by woodturner Bob Carls, and nature prints by Amy Sharpe, about 15 other regional artists are featured. The gallery represents Charles Beck, Fergus Falls, and his original woodblock prints and bird carvings. Ripple River Gallery displays the work of a number of potters, including wood-fired clay by Dick Cooter, Two Harbors. Handcrafted Windsor chairs by Bob Dillon, Hackensack, are also on display. Other items include weaving, wood and stone jewelry, gourds and stained glass.

With the addition of a second room, Carls and Sharpe are planning five shows for 2001. On March 31, “Inuit Images” will open. The show will feature original stone cut prints and stone lithograph from the artists col-

lective at Cape Dorset, Baffin Island. The show is curated by Jerry Riach, owner of the Raven Gallery, Eden Prairie.

On May 23, a show of batik by Diane Rutherford, Grand Rapids, will explore her interpretation of the environment through wax-resist and dye on layers of fabric. On June 27th, a show of rarely-exhibited oil paintings by Charles Beck will open. Three Duluth-area weavers, Deb Cooter, Karen Monson Thompson, and Bev Martin, will collaborate on a show of “Weaving for the Seasons” beginning August 8th. On September 12th, a show featuring wood-fired clay vessels by Dick Cooter, Two Harbors potter, and lathe-turned wood vessels by Bob Carls will open.

Ripple River Gallery is open Wednesday through Saturday, 10 a.m. to 5 p.m., and from 11 a.m. to 4 p.m. on Sundays, April through October, and by appointment year around. Studio tours, demonstrations and lessons are available by special arrangement.

## **Directions to Ripple River Gallery:**

**from Deerwood:** Five miles south on Hwy. 6, then 3 miles east of Ruttger's Bay Lake Lodge on County Road 14 to Partridge Avenue (formerly County Line Road), then north 1/4 mile on Partridge Avenue.

**from Aitkin:** South on Hwy. 169 to Bennettville, then 3.2 miles west on County Road 11 to Partridge Ave.

# Ripple River Gallery

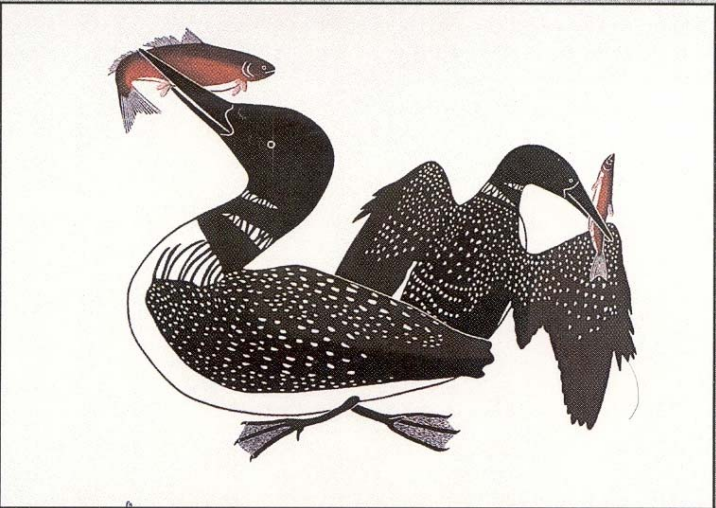
presents

## INUIT IMAGES

Original  
stone cut prints &  
stone lithographs

Guest Curator  
Jerry Riach, Raven Gallery

LOONS FISHING  
Stonecut  
Artist: Mayoreak Ashoona



27591 Partridge Avenue, Aitkin, MN 56431 • 218-678-2575

# Mark these dates on your Calendar

*Join us for  
Club Activities!*

## January 2001

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

## February 2001

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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18	19	20	21	22	23	24
25	26	27	28			

## March 2001

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## April 2001

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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22	23	24	25	26	27	28
29	30					

## May 2001

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20	21	22	23	24	25	26
27	28	29	30	31		

## June 2001

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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24	25	26	27	28	29	30

## July 2001

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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29	30	31				

## August 2001

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18	19	20	21	22	23	24
25	26	27	28	29	30	31

## September 2001

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23	24	25	26	27	28	29
30						

## October 2001

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
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## November 2001

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

## December 2001

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

### January

- ♦ **20th**—Membership meeting featured a demonstration by Craig Lossing.
- ♦ **27th**—Turning demo'd by club members at Rockler's in Maplewood.

### February

- ♦ **20th**—See article on page 14 for details of February's membership meeting.
- ♦ **24th**—First small group session held at Roseville Area High School; hosted by Wally Jacobson.

### March

- ♦ **7th**—Board of Directors meeting was held at Wells Fargo Bank in New Brighton.
- ♦ **13th**—See article on page 10 for details of the March membership meeting.

### April

- ♦ **19th**—See front page article for details of the April membership meeting.

### May

- ♦ **10th, 11th, & 12th**—Roger Abrahamson will be demonstrating on the pole lathe at Parker's Lake Park (County Rd. 6 & Niagara Lane) in Plymouth. A 10 foot pole is tied to a pedal with a rope, that's wrapped around the wood Roger's turning. He uses his foot to push the pedal down, and the pole springs it back up, turning the wood back and forth. For demonstration times, call the Parks & Recreation Dept. at 763-509-5200 (times were not available at the time of this printing).
- ♦ **12th**—May membership meeting will be held at John Berglund's shop in South Haven, from 1:00 p.m. to 4:00 p.m. Further details, and directions to the Berglund shop, can be found in the article on page 15 You may want to consider carpooling since it's about 75 minutes from the Twin Cities, but you certainly don't want to miss what promises to be a great meeting!

## May (cont)

- ♦ **16th**—The Board of Directors will meet on Wednesday, at 6:30 at AAW Office (3499 Lexington Ave. N, Suite 103). Any member with something they would like brought before the BOD should contact any board member listed in the newsletter, and it will be put on the agenda.

## June

- ♦ **20th**—The tentative date for the Board of Directors meeting is Wednesday, at 6:30 at AAW Office (3499 Lexington Ave. N, Suite 103). Any member with something they would like brought before the BOD should 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. Further details may be available at the May membership meeting.
- ♦ **29th - July 1st**—St. Catherine's Art Festival, sponsored by the MN Craft Council, will be held Friday, June 29<sup>th</sup>, through Sunday, July 1<sup>st</sup>. 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. For details, see article page 9. Consider signing up to demonstrate or "man" the MWA booth!
- ♦ **17th**—Club members will demo at the Landmark Center in St. Paul from 11:30—1:30. The demo is to be in conjunction with an exhibit at the Landmark Center. Anyone willing to demo should contact Bruce Arones.

## 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, and 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

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

## October

- ♦ **25th**—The October membership meeting will be Thursday evening at MCAD. Michael Brolly will give a presentation on design. Details will be supplied in subsequent newsletters, but mark it on your calendar now!
- ♦ 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.

## November

- ♦ A date for the November membership meeting has yet to be determined.
- ⇒ Please **Help** . . . we need ideas for topics you'd like to see covered in the November membership meeting. Please submit ideas to Bruce Arones, or any board member. The club is for you . . . let us know what you'd like!

## December

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

*Bring your ideas  
for the Picnic  
Challenge to our  
May meeting at  
John Berglund's!*

(Continued from page 1)

tops, which she decorates with chatter work and marker pens. Bonnie decorates many of her pieces with chatter work, which is created by pushing the tool firmly against a turning piece so the tool bounces (chatters) across the grain. Striking effects can be achieved by varying the tool pressure, using different tool tips, changing the turning speed, and by experimenting with various materials. Bonnie demonstrated on wood and acrylic—she likes the effect she gets by chattering on the inside of a clear acrylic box . . . sounds beautiful. To experiment with the possibilities of chatter, Bonnie suggested making little chattered “cookies”, which she demonstrated—turn a small disk, then chatter different patterns across the face. (If you haven’t tried the chatter tool, you’re missing a great decorative effect!)

Bonnie is known for her tiny turnings, and she demonstrated some that were very small. She turned several beads from bone, antler, and acrylic. Says Bonnie of the materials she uses, “if it will fit on my lathe, I’ll try to turn it!”.

Bonnie finished by turning a threaded lid spinning top—it was amazing! First she hollowed the base of the top, then finished the inside with shellac, which also helps strengthen the thread points. The threads were created with Bonnie’s threading jig. Next she created a tenon, whose diameter would fit the



threaded base. She threaded the tenon, which fit perfectly the first time; Bonnie was quick to say that it doesn’t always work on the first attempt—sometimes she has to make a second pass with the jig. The two pieces were threaded together, and remounted on the lathe for the final shaping of the top. It was decorated with chatter work and colored markers, then to “top” it off, Bonnie turned a teeny tiny top to put inside her spinning top box! If you missed this great demonstration, Bonnie will be repeating it at the AAW Symposium (see page 9 for details).

Following Bonnie’s demonstration, awards were presented to winners of the egg challenge. It was a difficult choice, with over 20 entries to choose from. Materials used in the eggs included numerous woods, acrylic, eggshells, stone, and corian.

Eggs ranged in size from less than an inch (an egg within an egg within an egg), to a couple egg boxes that were five to six inches in length. Decorative effects were created by gluing up different woods and/or materials, gluing on crushed eggshells, painting, pierced design, and exploiting the natural beauty of wood grain—one egg illustrated the glass-like look that can be achieved by turning acrylic. Members voted on the winning eggs, with awards going to the following:

**1st prize** went to Boyd Annis, who turned a basket full of eggs. Boyd used several different materials to create his collection of eggs. Each egg was decorated with some form of lamination, inlay, and/or color, created with different woods, corian, and stone.

**2nd prize** went to John Nicholson, who turned an egg with various size spots of red and purple. The effect was achieved by gluing different thicknesses of Redheart and Purpleheart on each side of a Maple block prior to turning the egg.

**3rd prize** went to Tom Larson, who turned two eggs from Big Leaf Maple. The eggs were perfectly shaped, and the wood was beautiful, as was Tom’s finish. His eggs made a difficult shape look easy to create.

**4th prize** went to John Engstrom, who turned his egg inside out! John turned the inside first—a large cove

(Continued on page 16)





# Don't miss the Fifteenth Annual AAW National Symposium!

**Editor's note:** The following information (and more) is available on the American Association of Woodturners' website: [www.woodturner.org](http://www.woodturner.org).

The 2001 Fifteenth Annual AAW National Symposium will be held at the RiverCentre Convention Center in St. Paul, MN, and is open to anyone with an interest in woodturning. The Symposium runs July 6th through the 8th, and will include:

## **Special Symposium Events and Highlights:**

**Instant Gallery** - Please bring up to three of your own turned creations to share with others. The gallery will be open to the public and the community, as well as to the symposium participants.

**Chapter Collaborative Challenge**  
**Donate an ornament for local charity "Nature Takes a Turn"** - An international juried and invitational exhibit of woodturnings inspired by the natural world, at the Minnesota Museum of American Art.

**Registration/Check-in**, Thursday, July 5, 3:00 to 7:00 pm—at the RiverCentre Convention Center. (Registration also on Friday, Saturday and Sunday, beginning at 7:45 am)

**Social Hour, followed by the Banquet/Auction**, Saturday, July 7, 5:30 pm to 6:30 pm, then 7:00 pm in the Minnesota Ballroom of the Radisson Hotel.

**Demonstrations:** Three full days: Friday and Saturday, 9 a.m.-5 p.m., Sunday until 3:15 p.m.

**Trade Show:** Leading manufacturers and suppliers will display tools, equipment, and supplies of particular interest to woodturners. The Trade Show is open to the public at no charge.

**Bulletin Board and Photo Wall:** A bulletin board is available for people to post messages. Also a photo wall—anyone is welcome to bring pictures of interesting or hu-

morous lathes, jigs, tips, or turnings. Also, bring copies of your chapter newsletter to share.

**Directions** to the St. Paul Hotels and RiverCentre Convention Center will be sent with your confirmation package. A detailed demonstration schedule for all three days will be included with the registration packet you receive on-site.

**Demonstrations:** Friday morning will start with opening remarks at 8:00 a.m., followed by demonstrations given on a rotational basis for three days by international, national, regional, and local talent. (Demonstrators from our club include John Berglund and Don Wattenhofer.) Many (diverse) subjects will be covered, including, but not limited to: *basic woodturning, how to be a demonstrator, tool handling and sharpening, surface treatments and ornamentation on vessels, repetitive spindle turning, shop made tools, accurate turning of spheres, design in turning, natural edge bowls, reverse turned hollow forms, Saturn box with loose rings in the lid, pierced through lid, turning a wooden flower, photography, digitize your turnings, etc.* Too many great subjects to list here! Demonstrations end at 3:15 p.m. Sunday.

## **Rates and Registration**

**Full Symposium Rates** (includes banquet and all events): Before May 15<sup>th</sup>, \$225 for AAW members & \$260 for non-members. After May 15<sup>th</sup>, the rates rise to \$255 for AAW members & \$290 for non-members. Registration at the door will be \$285 for AAW members & \$320 for non-members. **Single day rates:** (does not include banquet/auction tickets, which must be purchased separately), \$125 for AAW members & \$160 for non-members. Students (student ID required) \$75. Banquet/Auction tickets are \$30. ← Banquet space is limited, so please register early.

**Spouse Attendance:** Special spouse rate of \$125 allows spouses to attend the conference at a reduced rate. NOTE: Spouse registration is required only if your spouse wishes to attend the demonstrations.

**Register on-line:**  
[www.woodturner.org](http://www.woodturner.org), or contact the AAW office at:  
AAW Symposium  
3499 Lexington Ave. N, Suite 103  
Shoreview, MN 55126  
Phone: 651-484-9094  
e-mail: [aaw@citilink.com](mailto:aaw@citilink.com)

Bonnie Klein demonstrates the chatter tool on acrylic. Don't miss her demo at the Symposium!



# Sharpening Tips and Eggs Took Center Stage at the March Membership Meeting

The March membership meeting was held on March 13th in Roseville Area High School's woodshop. What a wonderful facility—the school's woodshop is big, clean, bright, and full of tools . . . what could be better? Our host was Wally Jacobson, who teaches shop at the school, and joined the MWA in January of 2000.

In preparation for the April egg challenge, a guide sheet suggesting several egg proportions was handed out to attendees, then Duane Gemelke demonstrated the process he uses to turn and decorate an egg. Duane covered the tools he uses, and suggested that while turning an egg, it's helpful to have a real egg on hand for shape comparisons as you turn. Duane covered several coloring and finishing techniques he's used successfully, and had numerous samples to pass around.

Additional decorative techniques were discussed by Ron Meilahn, who demonstrated his glue-up technique. Ron had samples in all stages of the construction, as well as a beautiful finished egg—inspiring for us all! Ron also discussed the problems he encountered while trying to achieve the gorgeous finish displayed on his completed egg. (For more on Ron's technique, refer to his article *The Ultimate Lacquer Finish* in the Fall 2000 newsletter.)

Three members demonstrated different sharpening techniques: **Steve Tiedman** demonstrated on a grinder, using a 100 grit white wheel and a Wolverine jig. Steve sharpened a Spindle gouge, supplying information about the wheel, and jig set up. **John Nicholson** demonstrated on the Tormek system. John showed the numerous jigs available with the system, and he also sharpened a Spindle gouge. John has a set of miniature tools he had already sharpened (on the Tormek), which he passed around.

**Wally Jacobson** demonstrated on a 1" belt sander . . . BOY, was he fast! Wally has developed an amazing speed, necessitated by sharpening his student's tools numerous times throughout the day—he has perfected his technique, which results in a sharp tool with minimum material loss . . . in (almost literally) the blink of an eye!



# Two Drying Methods For Green Timber Turning

By Simon Waters

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

There are few things as frustrating as having timber you have worked hard to collect, end-seal and store, crack and split. Either you have to rethink your use for the timber by making a smaller project or, as is often the case, the cracking is so severe the timber is rendered useless and suitable only for firewood.

There are many theories about how best to go about drying timber but for various reasons these do not always suit a lot of hobbyist turners. For example, purpose built drying sheds or ones with fans at one end are a good idea and can yield a good success rate of uncracked timber. But they are expensive to build, take up room on your section and worst of all the timber takes years to dry. It has been suggested that when drying timber a rule of thumb is allow one year for every inch of thickness. That means to make a six inch deep fruit bowl a turner needs to wait six years - and that's if the wood doesn't crack. This is hardly suitable for a lot of turners.

Many woodturners, hobbyists especially, have resisted the move towards green timber turning. As their time in the workshop is often limited they prefer the immediacy of being able to finish a piece in one session which dry timber allows. Green timber on the other hand needs roughing out, putting away for a while, then finishing another day and invariably the shape they first had in mind has vanished out the window when they return to their dry roughed out blank.

But there are also advantages. Green timber turning can revolutionize a person's approach to woodturning. Any preferences for making items in one session does not have to be compromised simply by sacrificing a day turning green

blanks to build up what will in a very short time become a good bank of dry rough turned items to choose from. The quantum leap many may experience in chisel techniques by turning timber wet can also be very satisfying. The ribbons of shavings fly off the chisel with ease and the speed you can achieve is electrifying.

Once a blank has been roughed out green there are a variety of techniques to go about drying it, all of which take a fraction of the time it takes to dry thick solid blanks of timber. While cracking may still occur from time to time it is a rare event, especially after a turner becomes familiar with a particular drying technique. In any event cracks on roughed out pieces can often be turned into a feature or perhaps hidden with the right blend of glue and saw dust. Some of the drying techniques include soaking blanks in a solution of PEG - a wax based agent which forces moisture from the timber and replaces it with wax. Others include burying blanks in shavings, or putting them in plastic bags or ventilated light-bulb lit cupboards to dry, while some turners have found success with variations of drying projects in the microwave.

Two other methods, one using boiling water and the other fire, are used daily by two of New Zealand's leading woodturners Gael Montgomerie of Motueka and Rick Taylor from Orewa. Rick's fire drying technique suits artistic turning particularly as after taking the walls down to the finished thickness it can warp and buckle the work in a very effective way whilst drawing the moisture from the timber. Gael's method of boiling the roughed out blank on the other hand is useful for drying the blank when movement of the timber is not

required. Both methods take very little effort or expense, are very effective and best of all achieve quick results.

## Boil Drying

Gael says she first learned of this boil drying method from Jim Wilson in Dunedin in about 1989. She says it is very useful for speeding up the processing time of Sycamore which discolors rapidly. The process works just as well for other species.

### METHOD:

1. Rough out blanks to about 25mm thickness.
2. Immerse in boiling water for at least 30 minutes. It doesn't matter whether you put the blank in cold water and heat it up or immerse it straight into ready boiling water.
3. For thicker blanks allow more time in boiling water - say 45 minutes.
4. Once boiled you can either cool blanks in cold water or take out directly (tongs are a good idea) and place in a shady place till cool. Once cool stack on edge in racks in timber shed.

NB: Gael says Jim found at 20 degrees (in his kitchen) blanks dried in about 10 days. She, however, leaves blanks for two or three weeks in her timber shed then a week to 10 days in her warmer workshop before finishing. Again weighing timber is a useful way of determining whether or not is has dried sufficiently.

GADGETRY: Gael uses an electrically heated wash boiler which takes pieces up to 450mm in diameter. She fills it with water, turns it on and starts rough turning. She

*(Continued on page 14)*

# A segment on Herman Fessler



On March 24th, Herman Fessler demonstrated his process for producing segmented turnings to a small group of MWA members. Before retiring, Herman was an engineer, which is evident in the precise way he calculates the proper angle of each piece prior to cutting. Most of Herman's time is spent determining the design he wants, then calculating the size and angle required of each piece to produce the desired design. Herman has devised numerous jigs, which he uses to cut the pieces on his radial arm saw. Next, the pieces are glued up, usually in semi-circles;

the semi-circles are glued up, mounted on the lathe, and turned into a segmented vessel.

Thanks Herman, for your enlightening session on segmented turnings! It goes without saying, that any potential competition of yours will have a long way to go to catch up to you—your skill gives the rest of us something to aim for! A

marvelous performance....most assuredly. Mini-sessions like the one you provided are a great benefit to our members, and will help improve their skills, no matter what type of turning they specialize in.

Those attending were: Bruce Arones, Marvin Grabau, Greg Grothe, Jack Frost, Daniel Hegman, Wally Jacobson, Sheila Martin, Ron Meilahn, John Nicholson, and Boyd Annis.



# Check this OUT!

Available now, two copies in our library!

- **Fundamentals of Sharpening.**

**Featuring:**

- Bonnie Klein
- Alan Lacer
- Bill Johnston
- John Jordan

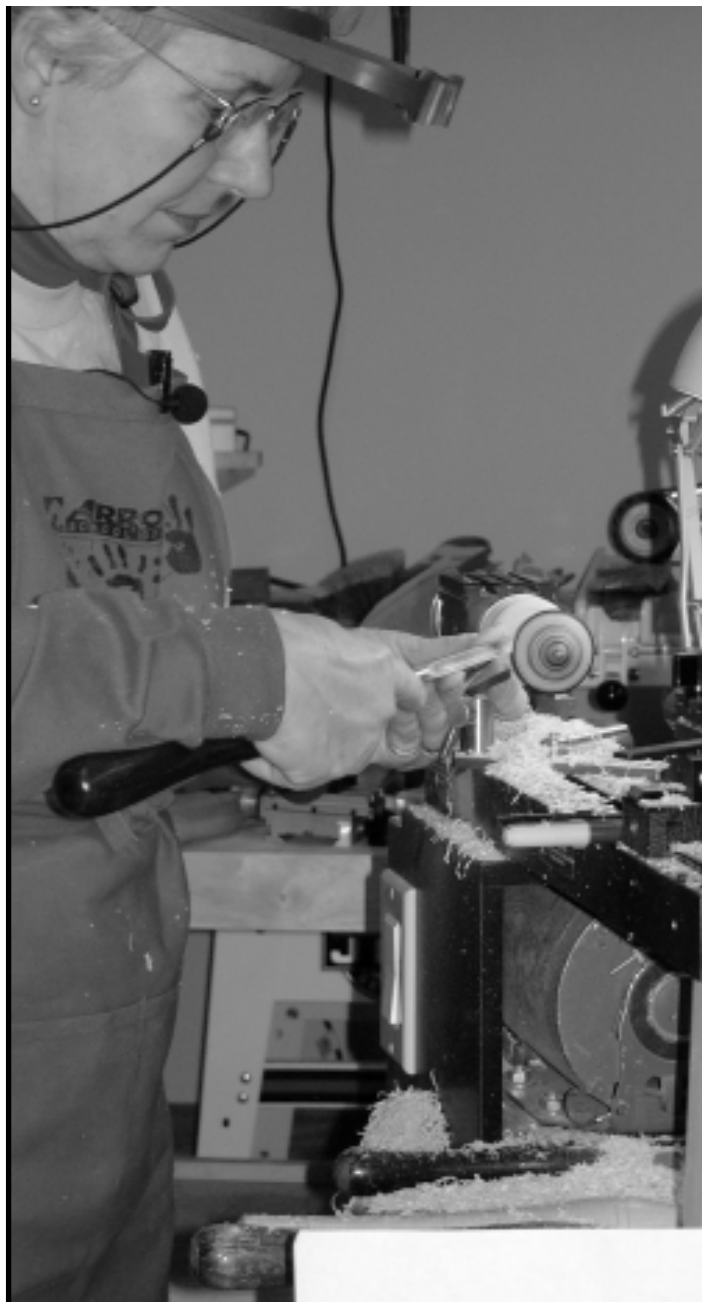
The experts speak out on every aspect of this crucial topic, sharing the secrets of getting that perfect edge on every turning tool.

Fundamentals of Sharpening: A four part guide for woodturners, produced and filmed by Phil Pratt.

## New Library Policy ...

New library check out policy. Beginning at the April meeting videos will be on a rental basis. The rental will be \$2.00 with the video due back the next meeting. The change will help increase the library size and the rentals will be of original videos only (no more duplicates). The new policy will improve quality and quantity.

*Thank you all for your support*



Bonnie Klein turning her Spinning Top Box at our April meeting (see front page article). Bonnie will be one of the demonstrators at this year's AAW Symposium, see details on page 9.

### Tools for Sale

**Need tools? Here are a few great buys:**

- ➡ Craftsman 12" Bandsaw in good condition - \$150
- ➡ Delta 12" Variable Speed Lathe, with stand—like new! - \$300
- ➡ Shopsmith Pin Router with 1½ horse router and stand - \$300

If you're interested, contact **John Nicholson** at 763-785-1587,  
or e-mail [jc.nicholson@usfamily.net](mailto:jc.nicholson@usfamily.net)

**Members:** If you would like to sell any woodworking tools or equipment through the MN Woodturners newsletter, now is your chance!

**Mail your ad to:**

Cathy Nicholson  
9186 Harpers Ct. NE  
Blaine, MN 55449

**or send via e-mail to:**

[jc.nicholson@usfamily.net](mailto:jc.nicholson@usfamily.net)



(Continued from page 11)

stacks each piece in as it is done and as each batch is cooking she turns the next batch. Gael covers the boiler with a lid and puts bricks on top to keep it from popping off while the water is boiling.

## Fire Drying

Rick's fire drying technique works by literally setting alight the turned piece and drawing out the moisture from within the wood.

Method:

1. Rub methalayed spirits onto the outside of the work with a cloth or brush. Ignite with a match and allow flames to burn out of their own accord (stop if the wood starts to burn though). Lathe is stationery.
2. When you are certain the fire is well and truly out rub meths onto the inside of your work. If a hollow form with a narrow opening keep hands well out of the way when igniting meths as the flames will shoot out like a flame thrower. Again allow to go out of own accord unless wood catches on fire.
3. Repeat steps one and two at least four times. The

thinner the walls of the work the less times this fire drying technique will be required. Note the technique will not draw moisture from work if the walls are too thick.

4. After most of the moisture is drawn out repeat steps one and two again only this time sanding between each fire with 60, 80, 100, 120 grades. Stop if cracks appear.

5. From 120 grade onwards there should be no need to fire between grades. Continue sanding process through to your preferred grade.

6. Finally store piece away out of direct sunlight and leave it to dry thoroughly for a few weeks. You can try weighing it each day and when it ceases to lose weight it is about as dry as it is going to get. It is then ready for finishing.

**WARNING:** Fire drying is a safe technique if you apply common sense. Keep the meths bottle well out of the way when igniting your work and it is a good idea to keep a fire extinguisher nearby for any unforeseen mishaps. Watch for sparks left on the wood, on bark or on your faceplate / chuck and especially on the inside of hollow forms. Be sure that the work is completely safe before applying next coat of meths.

## February's Membership Meeting ...

### How to best use a piece of wood

Our February 20th membership meeting was held at Rockler's, Lyndale & Lake, in Minneapolis. Fifty six people attended to participate in a discussion, led by Bruce Arones and Craig Lossing, of how to best use a piece of wood. Topics included grain alignment, cutting blanks, and how to use crotch pieces. Great information was shared by members.



Members brought in pieces of wood to discuss how they might be best used—it was interesting to hear the variety of suggestions.



Good variety of Show 'n Tell items



56 attendees . . . a great turnout!

# John Berglund Demo To Be Featured At May Membership Meeting

... don't miss it!

Our May membership meeting will be held in John Berglund's shop, near Clearwater, on Saturday, May 12th, from 1:00 PM to 4:00 PM. This will be a great opportunity to preview the Symposium, as John will be one of its featured demonstrators.

John and his wife, Karen, live on nine acres in rural South Haven with their many cats—including a couple shop cats. (I like these people already!) Their extensive property allows John ample space to store the "amazing" amount of wood he has collected. Last summer John purchased a portable saw mill so now he can mill all that wood himself!

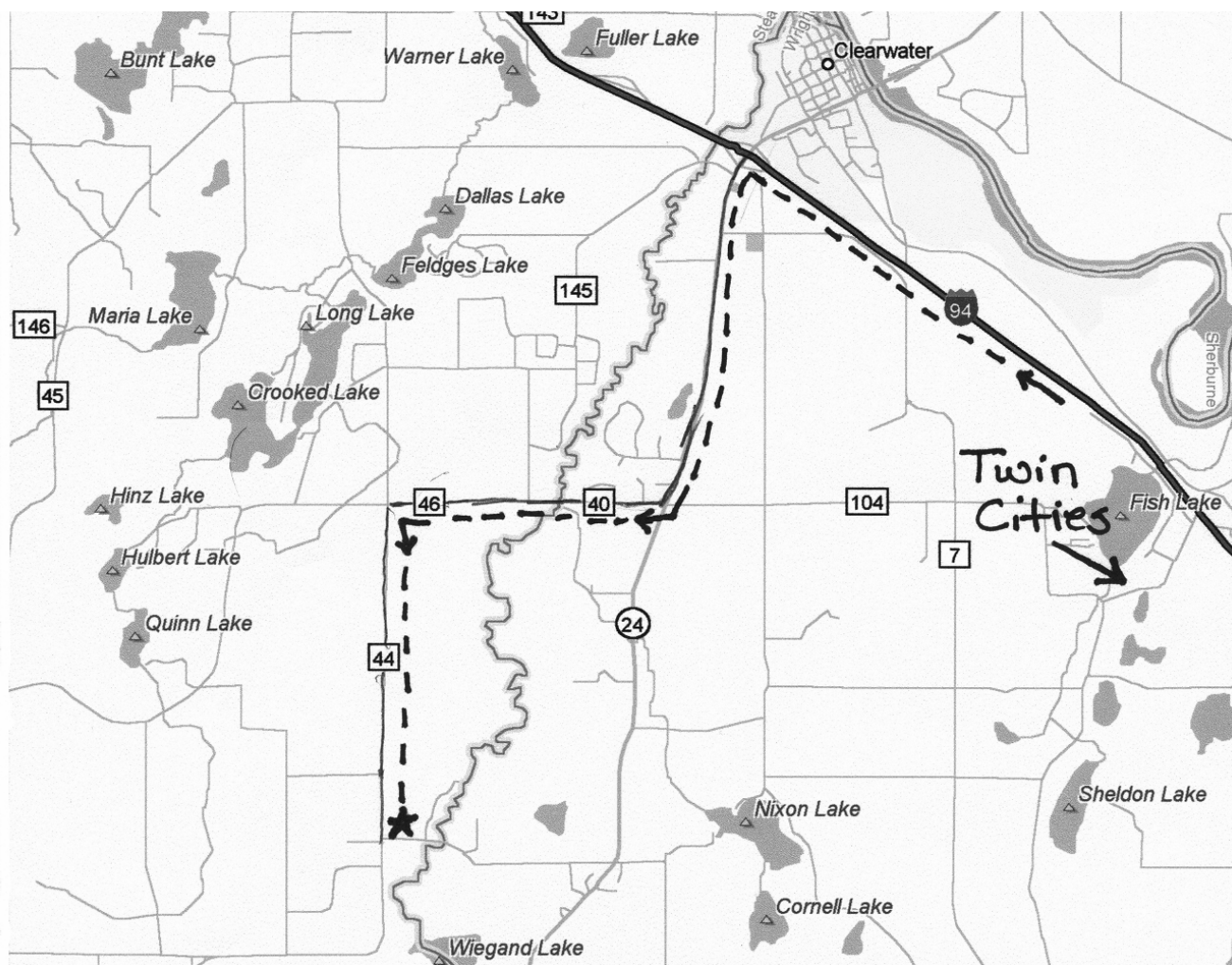
John has been turning professionally for over 15 years, and is known amongst his friends as "The Weed Pot King". He turns tops, platters, and bowls, but those turnings are far outnumbered by his weed pots. John's turnings can be found in galleries and gift shops nationwide. His specialties are natural edge "winged bowls", on whose sides he leaves a large natural edge flange;

and his "two spin" weed pots, which are turned as a large bead, removed from the lathe and turned 90° (I believe), then re-mounted on the lathe for turning of the spout. ♦ Plan on attending so you can see for yourself!

John's house is about 10 miles south of St. Cloud, and is about a 1-1/2 hour drive from the center of the Twin Cities.

**Directions:** Take I-94 to the Clearwater exit (T.H. 24). Turn left (Southwest) and take T.H. 24 about 1.8 miles to County Rd. 40. Turn right (West), and go about 1.8 miles to the stop sign at County Rd. 44. Turn left (south), and go about 1.8 miles to John's house at 15695 County Rd. 44. His house is the 2nd one past Crescent Avenue. It is a gray house, with a gray garage. Bring a chair, and a jacket if it's cool. Ask other members whether they are going, as you may want to carpool with someone.

To see examples of John's work, visit his website at:  
[www.cloudnet.com/~jkberg](http://www.cloudnet.com/~jkberg)



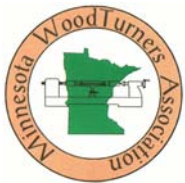
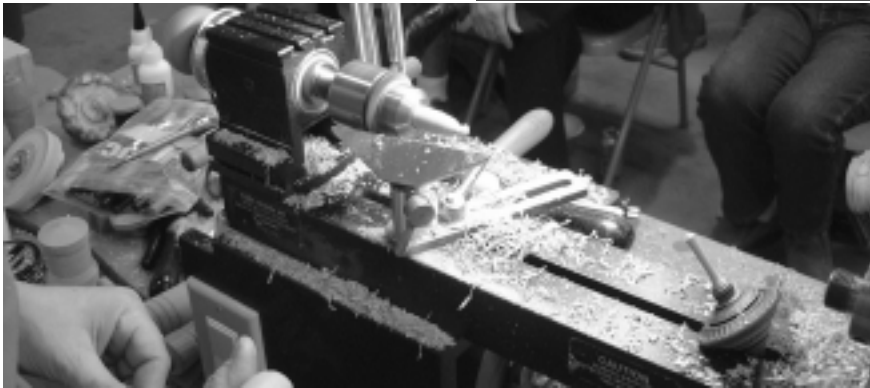
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with an embedded cross, then cut the turning into quarters. He re-glued the pieces with the previously turned edges to the inside. The piece was remounted on the lathe and the outer egg shape turned allowing the “inside” cross pattern to show through. John did a great job with an unusual technique! (For more details on this technique, see *Within every acorn an oak tree* in the Nov/Dec 1992 issue of *Woodturning magazine*. The article is

also included in the book, *Useful Woodturning Projects—The best from Woodturning magazine*, published in 1995 by Guild of Master Craftsman Publications Ltd.)

Each of the prize winners received a certificate and a Rockler’s gift certificate. Congratulations to the winners, and thanks to all who participated!

Upper & Lower right: Bonnie’s Spin Top Box  
Lower left: Mini top on the lathe, to be put inside the Spin Top Box



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