

# MINNESOTA WOODTURNERS ASSOCIATION

in association with the American Association of Woodturners

February 2002

## First Meeting of the Year Featured Photography & Finishing



Chuck explains a basic two-light set up.

Photo by John Nicholson

Our January membership meeting was held on the 15<sup>th</sup> at the AAW office, where we all enjoyed a very informative evening. The meeting consisted of two segments; the first, put on by mem-

ber Chuck Bjorgen, covered Photographing Your Work. Chuck's presentation was followed by a three-member panel presentation/discussion on Finishes.

Chuck, who was a professional photographer for over 30 years, began by asking why we might want to photograph our work. The most obvious answer was to retain a record of our work, especially those pieces that are given away as gifts.

Chuck had cabled his camera to a TV monitor so it was easy to see the effect of different lighting on each wood piece. The basic set up, which could be duplicated fairly easily at home, consisted of a backdrop of seamless photo paper and two floodlights (250 watt). (In response to a question from Duane, Chuck stated that shop lights could be used, as could natural daylight; but he recommended against using fluorescent lights, which give an odd color cast.) Make a long backdrop by

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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:

**March 29th**

## Our New Members

## Welcome!

Name	From	Joined
Irving Swanson	Richfield, MN	12/16/01
Harley Saathoff	Hudson, WI	1/15/02
Richard Fulner	Cumberland, WI	1/15/02
David Allan	North Mankato, MN	1/15/02
Jim Blare	Lakeville, MN	1/15/02
Bonnie McDermid	Minneapolis, MN	1/15/02
Paul Schulte	Stillwater, MN	1/19/02
Bruce Thompson	Waconia, MN	1/19/02
David & Ellen Gair	Minneapolis, MN	1/19/02
David Berger	New Richmond, MN	1/19/02
Donald Roden	Osseo, MN	1/19/02
Todd Williams	Lake Elmo, MN	1/20/02
Paul LaFrance	Eagan, MN	1/22/02
Richard White	Shoreview, MN	1/23/02

## President's Corner



Our membership continues to grow – 5 new members at the January meeting and 6 new members at The Woodworking Show at RiverCentre. With

those new members and the many members who joined in the past year, I'm somewhat concerned about whether we are meeting the needs and expectations of the new members. The only way we can know that is to get some feedback from the newer members. So I will throw out a few questions for you to think about:

- ♦ What do you expect to get out of the organization?
- ♦ If you have been in the club for a while, are your expectations being met?
- ♦ What kinds of things would you like to see or hear at the monthly meetings?
- ♦ If you are new to woodturning, would you like more learning opportunities?

(Continued on page 3)

# Some Benefits of Club Membership

## Steve Tiedman

On Thursday morning, December 27, Bruce Arones, Chuck Bjorgen, John Nicholson, and I made a field trip out to the shop of John Magnussen near Buffalo. John's such a good host- we arrived a bit after 8 am, earlier than we expected, the coffee was already brewing and John had a bunch of things prepared for us to see.

Primarily, John used this opportunity to share with us his use of crushed chrysacola stone that he

and Ron Meilahn are so prone to use to fill voids in turnings. Chrysacola is the blue stone that John used in the large vase turning he presented at the Holiday Party. If you remember back to last spring, Ron had it displayed in a segmented egg he made. John showed us his home built crusher (the design of which John claimed was patented and highly secretive, all said with a wink in his eye and grin on his face) for crushing the stone down to usable

size, how he applies it to the voids in a turning, and how it is worked and finished off. Forget turning tools, John says the stone, especially when small bits of other rock are present, will kill a turning tool blade instantly. He uses mill and bastard files and then sandpapers to work the stone into shape. And those files get pretty beat up when doing this work, so be prepared to keep a few extra on hand. But the results are all worth it in the end.



From left to right: Chuck Bjorgen, Bruce Arones, John Magnussen, and Steve Tiedman.

Photo by John Nicholson

Next, John took time to show us that really neat spray painting effect that he showed on another piece at the party. He brings a turning, typically a bowl shape or open vase shape, to completion, ready for finish. Then, while spinning the piece as slow as possible on the lathe, he applies a layer of spray-on clear lacquer from a spray can to seal the wood and prevent the paint from soaking

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*(Continued from page 2)*

These questions can also be directed to members who have not been real active in club activities. We (meaning the Program Committee and the Board of Directors) are always looking for ideas for meetings and other club sponsored activities.

If anyone has ideas, suggestions for doing something better, or feedback to the above questions, please contact me or any other

board member via phone or e-mail (see list to the left).

The Woodworkers Show at the RiverCentre in St. Paul was a big success at least for MWA. We acquired 6 new members (and I'm sure we could have signed up more if they lived closer to the Twin Cities), talked to literally hundreds of people about woodturning, and found at least two potential meeting sites. We often had 30 to 40 people standing in front of our tables watching the

demonstrators. All of the demonstrators I talked to had a great time.

There seems to be a lot of interest in woodturning out there. If you know anybody who is interested in woodturning, invite them to one of our meetings.

Don't forget the President's Challenge which will be voted on at the February meeting. The challenge is to turn something that will fit in a 35mm film canister.



*(Continued from page 3)*

into the wood instead of streaking out. I think the can of sealer he used that day was a lacquer/enamel mix, just something from the hardware store. Depending on how porous the wood is, and other features such as end grain, you may need more than one layer of the sealer to seal the wood. Experimentation will tell you for sure. Allow the sealer, and the various coats of paint you apply, to dry the minimum amount of time between coats (as directed on the can).

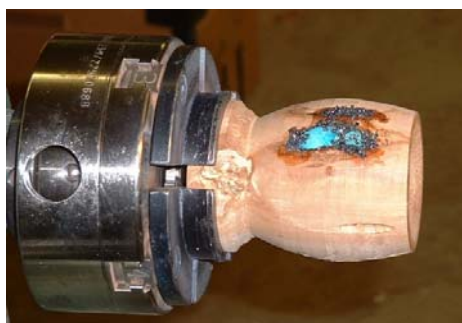
After the sealer coat, John used a can of black paint to set up a background color, the base coat for the rest of the colors. No rules here, use whatever color strikes your fancy. Again, this was applied with the lathe spinning very slowly, to the entire interior surface. Keep in mind this base layer is not necessary, it just gives a different overall look. After the base layer of paint dries comes the really fun part. Turn the lathe speed up, John was using somewhere around 1,200 rpm. Grab a can of colored spray paint, get the can up close to the spinning wood, and spray a shot of paint right at the bottom center of the inside of the piece. Spray for just a second or two. At that rpm the liquid paint spreads itself out from the

center and up the sides via centrifugal force; where there are higher concentrations of paint at one spot, the longer the resulting streaks of color will be. You have little control over that aspect other than rpm, just let the paint and the laws of physics have some fun. Use other colors to build layers of streaking. The longer you hold the button down on the paint can, the more paint applied and the greater the color patch and streaks. Try spraying the paint at different spots inside the turning as well, to obtain bands of color inside the piece. Use these same steps if you would like this effect on the outside of the turning. Of course, use good judgment and follow the safety rules when using spray paints, and remember that this is a bit messy and can leave paint residue on other surfaces including the lathe, so protect other surfaces, and your lungs, as needed.

While John was spraying these colors, it made me wonder what would happen if you were to use a small paint brush, like an artists' brush, to flick paint droplets randomly into the spinning turning. Just dip the brush into paint and flick the wet brush at the spinning wood. If someone tries this, be sure to bring it to a meeting and

*(Continued on page 5)*

Raw chrysacola, ready for pulverizing and inlaying into a turning.  
Photo by Steve Tiedman



*Clockwise from upper right:*

Raw chrysacola

Chrysacola glued in and ready for filing.

John files the chrysacola, using an old file.

A sprayed bowl; you can see the paint streaks running up the side of the bowl.

John sprays the inside of a very slowly turning bowl.

Photos by Steve Tiedman



*(Continued from page 4)*

share with us what it looks like. (My new shop isn't set up yet to try it.)

John also shared his sharpening setup and technique, how he carves into a turning to accept chrysacola, and his method of drying wet, rough turnings. (Wrap and tape the piece in 4-5 layers of newspaper and with a magic marker write on the outside: the date, type of wood, and general style of turning, then set it aside for 6 months to 2 years.) John also took us into his home and showed us his collection of turnings in two big, glass front cabinets. Lots of neat turnings, both those that he has made and those he has obtained from other turners.

And to top it all off, a tasty lunch with great conversation at a local diner. Can't ask for much else. That was a good day. Thanks, John!

That's why I enjoy club membership so much. Without this club, other than Chuck, I would not know any of these folks, and I wouldn't have had such a good time. Small group get-togethers can be very enjoyable and informative. A few weeks ago Brian Grobe had Rick Johnson, Chuck, and me out to his home one evening to see and learn about his new Vicmarc VL200 lathe. We all had a great time, learned about this new machine, and gave Brian the chance to show us the results of all his efforts at the lathe.

Call up a few folks and take a Saturday morning or a Monday evening and get together and share. All involved will come away that much richer for the experience.

John works on some chrysacola with an old file.

Photo by John Nicholson



Above: John sprays a slowly revolving bowl.

Below: Part of John's extensive turning collection!

Photos by Steve Tiedman





# Mark these dates on your Calendar

*Activities you don't  
want to miss!*

## January 2002

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		

## July 2002

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 2002

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
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## August 2002

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
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## March 2002

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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31						

## September 2002

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

## April 2002

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

## October 2002

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		

## May 2002

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	

## November 2002

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

## June 2002

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 2002

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

- ♦ **9th**—The board of Directors meeting was held at the AAW Office in Shoreview.
- ♦ **15th**—The January meeting consisted of "How to Photograph Your Work", and a discussion on Finishing. See front page article.
- ♦ **18th-20th**—The Woodworking Show was held at RiverCentre in St. Paul. Big thanks to the members who demonstrated over the three days.

### February

- ♦ **13th**—The February meeting will at Woodcraft; the program will include egg turning demonstrations by various club members. See page 11 for all the details.

### March

- ♦ **6th**—The board of Directors will meet on Tuesday, at 6:30 at the 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.
- ♦ **13th**—"Paper, Clay and Scissors", featuring pottery by Jim Loso, and mixed media assemblages by David Norstad, opens at the Ripple River Gallery. Reception will be held March 16. (Directions to the gallery opposite page)
- ♦ **16th**—Bowl making demonstration(s) will be featured at the March meeting, which will be held at the Roseville Area High School from 9:00 a.m. to 1:00 p.m.. See page 11 for details.

## April

- ♦ **9th**—Plan on attending this meeting, which will consist of a slide show and discussion. We will review two recent exhibitions: Nature Takes A Turn and Wood Turning Since 1930. Look for details in the next newsletter.

## May

- ♦ **8th**—Glass exhibit, featuring work by Robinson Scott, Bob Toensig, and Mike Tonder opens at the Ripple River Gallery. Reception to be held May 11th. (Directions to the gallery are to the right.)
- ♦ **11th**—Big plans for our May meeting . . . spend a day (9:00 a.m.—4:00 p.m.) with New Zealand turner, Soren Berger. Look for details in future newsletters!

## June

- ♦ **26th**—An exhibit of Fred Somers' oil & pastels opens at the Ripple River Gallery. Reception will be held June 29th.
- ♦ **29th - 30th**—Demonstrators will be needed for the MN Craft Council's Art Fair at St. Kate's. Contact Bruce Arones at 651-433-5364 or barones@minnmicro.com if you would like to participate.

## August

- ♦ **7th**—"Time and Place", featuring the work of Jo Wood, a bead artist, and Tina Fung-Holder, a fiber artist, opens at the Ripple River Gallery. Reception to be held August 10th.
- ♦ **17th**—Annual Club Picnic to be held at Brookdale Park. Submit ideas for the challenge to Bruce Arones at 651-433-5364 or barones@minnmicro.com. One suggestion has already been made: Rolle Bolle balls, for the Belgian game of the same name.

## September

- ♦ Although the date is still to be determined, we're planning a Tool Swap at John Magnussen's. Start setting aside those tools you'd like to get rid of, and prepare to accumulate others!

## October

- ♦ Our membership meeting agenda has yet to be determined; submit your ideas to Bruce Arones, or any other board member!

## October (cont.)

- ♦ **2nd**—"The Elements", an inaugural portfolio exhibit by the Northern Printmakers Alliance, will open at the Ripple River Gallery. Reception to be held October 5th.
- ♦ **5th - 6th**—Fall Colors & Apples Open House at the Ripple River Gallery.

## November

- ♦ The date and Location our membership meeting have yet to be determined, but we're planning on Christmas Ornament demonstrations.

## December

- ♦ **10th**—Our Annual Holiday Party will be held at the AAW office in Shoreview.
- ♦ Plan a trip to the Ripple River Gallery for their Holiday Open House.

### **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.

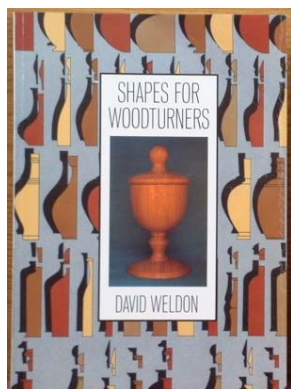
## **WANTED!** **Newsletter Submissions!**

- ♦ Articles you'd like to share with other club members
- ♦ Turning experiences you've had
- ♦ Special techniques or projects you're working on
- ♦ Anything you think would be of interest to other turners!

Send submissions to: Cathy Nicholson  
9186 Harpers Court NE  
Blaine, MN 55449  
e-mail: jc.nicholson@usfamily.net

# Off the Shelf . . .

## Two Book Reviews by Steve Tiedman

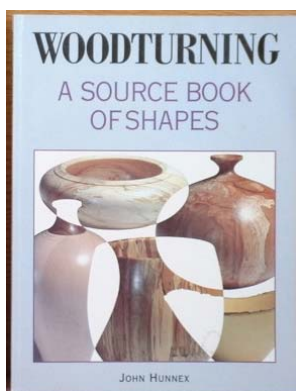


I am following up on my last review, “Woodturning, A Foundation Course” by Keith Rowley, with two books covering design of woodturnings. Where Rowley’s book showed us the fundamentals of good turning, whether you are new or experienced as a turner, these two books will assist you in the design of your turnings if your imagination isn’t what you hoped it would be, or to help spark your creativity.

The first book is “*Shapes for Woodturners*”, by David Weldon, published by Batsford. The second book is “*Woodturning, A Source Book of Shapes*”, by John Hunnex, published by the Guild of Master Craftsmen. Both publishers are based in England.

Both books were found at Amazon.com. “Shapes for Woodturners” sells for \$22.95, “Woodturning, A Source Book of Shapes” sells for \$13.96, but possibly as high as \$19.95 if bought elsewhere. Both should be available through most bookstores or other online services, prices and availability may vary.

“Shapes for Woodturners” is not your typical book on the topic. Instead of photographs of turnings done in whatever species of



wood, it shows simple line drawing “half profiles” on a graph paper background, showing only one half of the total profile, left from the centerline in height. This is so the grid lines of the graph paper background can be used to take scale measurements. The grids are of two sizes depending on the profile shown, both measured in metric 5mm and 10mm squares.

This is about equivalent of 3/16” and 3/8” squares. But don’t let that bother you at all. Remember, this is a general guideline.

“Shapes for Woodturners” has over 500 different designs, including “plates and platters, vases and jugs, bowls and dishes, teapots and cups, lids, bases, and covers, salt and pepper pots (shakers), pestles and mortars, and bottles and decanters.” They are all of rather classic design, nothing that’s flashy or out of style. Just good, solid, flowing shapes. The profiles show beads and coves, vee grooves, gentle flowing curves, and all the other classical elements of turning design that have withstood the test of time, not only in woodturning, but in other mediums as well, such as pottery and glass.

“Woodturning, A Source Book of Shapes” is a nice compliment to “Shapes for Woodturners” in that it is a book showing photographs of turned pieces. Not the exact pieces shown in the other book, but with its 118 photographs it gives an idea of what good design fundamentals are all about on a real piece of wood. In this way it shows you not only that the design of the shape is important, but it also involves you with the rest of what the piece of wood has in store for you. Things like natural edges, bark inclusions, voids and cracks, grain patterns, and coloring. Other decorative elements as well, such as incorporating complimentary pieces of wood to highlight a feature; an ebony neck on top of a narrow opening hollow vessel, scorching, carving, piercing, sandblasting, coloring, and more.

These are both books that stand alone on their own merits, they need not be bought as a set. If you are purely looking for patterns to base your projects off of, buy “Shapes for Woodturners”. If you want to see pictures as inspiration, buy “Woodturning, A Source Book of Shapes”. Or buy both and see what happens.



Show & Tell items at the January meeting.

Photo by John Nicholson



(Continued from page 1)

taping the paper to a wall, then running it across a table and onto the floor—avoid making any creases in the paper. The idea is to get an even, shadow-free background. (The seamless photo paper is available at National Camera Exchange, in rolls from 4-1/2' to 12'; and the floodlights can be purchased at West Photo, or for about \$30 a day, you can rent a three-light set up)

Chuck covered several different lighting options, and provided the following tips:

- ♦ Light coming from the side makes an object appear rounder.
- ♦ For sharper focus, move the light source closer to the object; to soften the edges, move the light source farther away.
- ♦ “Bounce” light (off a white board for example) to soften the light and reduce shadows.
- ♦ Build lighting one step at a time until you achieve the most pleasing effect—“fiddle” with the lights until you get the look you want.
- ♦ Lower the light source to highlight the rim.

Chuck also had many suggestions for cameras and film choices—too numerous to mention here. If you'd like to discuss specifics, talk to Chuck at a future meeting.



Chuck explains different lighting effects to a packed house.

Photo by John Nicholson

Chuck ended by saying he'd be open to arranging a small group mini-session for people interested in getting together to photograph their work. Let him know if that's something you'd be interested in.

Following Chuck's presentation, we had Show & Tell, which, as usual, featured some great work (see photo, page 8). The last portion of our meeting was a panel presentation/discussion of Finishes, facilitated by Steve Tiedman, Ron Meilahn and John Nicholson. Steve discussed different Finishes that are available, how they're applied, curing rates, etc.

Safety in handling solvents was one of the main concerns in the discussion that followed. Remember that solvents give off heat as they cure; dispose of your rags properly to avoid fires! Wally Jacobson related an experience he had in 1978, illustrating the dis-

astrous affects of improper disposal: Wally, a cabinet-maker at the time, was hired to construct \$30,000 of custom cabinets in a 1/2 million dollar home (bigger money in those days than it is today). Wally completed the cabinets and the Finishing crew moved in. When they completed the finishing, they left their pile of rags on the floor and left for the day . . . the rags ignited and burned the entire house down! (Several months later Wally got to rebuild the cabinets, which were successfully finished without incident.)

#### DISPOSE OF THOSE RAGS PROPERLY!!

The best method is probably using an industrial air-tight metal can to store solvent-soaked rags. A few members shared the following alternatives:

- ♦ Craig Lossing uses Bounty paper towels for finishing, which he throws in a can of water when he's done.
- ♦ George Dupre uses Kleenex for finishing, which produce no lint, and dry quickly, cutting down on the risk of fire.
- ♦ John Nicholson often uses rags, which he lies flat in the middle of a concrete floor to dry.

We were supplied with lots of good tips for both finishing and photographing our work—hope you were able to join us! And speaking of “joining”, we gained five new members at the meeting . . . welcome!



# Judging Criteria

By Bruce Campbell, submitted by Chuck Bjorgen

*Editor's Note: MWA member, Chuck Bjorgen, found the following in a discussion list on the AAW's Internet site, [aaw-discussion@rtpnet.org](mailto:aaw-discussion@rtpnet.org). The information supplied by Bruce Campbell is interesting and should give you things to think about as you turn your next piece. If you find something you believe would be of interest to the rest of our membership, please submit it for publication.*

Subject: RE: [aaw-discussion] Judging Criteria

Date: Tue, 18 Dec 2001 10:47:11 -0700

From: "Bruce Campbell" <[Bruce.Campbell@telus.com](mailto:Bruce.Campbell@telus.com)>

Reply-To: "Bruce Campbell" <[Bruce.Campbell@telus.com](mailto:Bruce.Campbell@telus.com)>, [aaw-discussion@rtpnet.org](mailto:aaw-discussion@rtpnet.org)

I have had the good fortune to chair the West Coast Woodturning Competition for the last two years. This year we distributed \$4000 in prize money and lots of merchandise prizes too. One of my duties was to assist the judges as they made their evaluations. Here is what I heard over and over across a wide range of judges including Bonnie Klein, Jason Marlow, Fred Holder, several potters, gallery curators, etc.

First - finish - it must be superb. Table stakes in competitive turning appears to be a flawless finish or a well executed texture. Tear-out and tool marks are simply not acceptable. Sanding marks are only slightly less tolerable. I watched lots of pieces get left on the table because the judges did not like the finish. Similarly, I have seen quite modest pieces given awards based on a superb finish. This attitude seems to be consistent.

Next is what happens around shoulders and corners. If a curve flows into a corner it must be sanded into that shape. If the curve "washes out" as it approaches the corner or edge you will loose points.

Then comes form - this one is a little more difficult to express but let me try. First, curves need to be continuous. That is, they should flow smoothly and consistently from where they start to where they end. There should not be any

waves or bumps in them. Curves should also be complementary. That is, two different curves should complement one another both visually and tactually. On a bowl, the wall does not need to be the same thickness throughout. Indeed some, such as Richard Raffin, suggest that the inside and outside curves should vary but must be complementary. He does an excellent job of explaining this in one of his books (I forget which one).

Once the curves are flowing well then they should "complete" visually. For example, take a standard American football and stand it in end. Look at the form. As a football it is perfect but as an art object it leaves something to be desired. For example, the widest point on the "vessel" is in the middle. Now, just take that object and raise the middle to about two thirds of the height (actually 62% of the way - check out The Golden Proportion). Suddenly the thing takes on a much more pleasing shape. Now, visually extend the curves of a bowl or vessel into the foot and ask where do the curves intersect. In our football case the object ends on a point and "looks" very tippy. Now, put a foot on it. Depending what kind of foot you put on it the intersection of the sides may be above or below the surface (say a table) that it is sitting on. If the point is below the table the object will look "heavy" or settled into the table. If it above then the form will look

"lighter". Now, if the piece "looks" heavy but feels light it may be a pleasing surprise to the viewer - or an unpleasant contradiction. This is something you, as the turner, have to play with.

The study of these concepts has been going on for thousands of years. The Greeks expressed the use of ratio and visual lift in vessels, sculpture, and buildings. The Romans re-used (stole) a lot of Greek thinking but changed it to be somewhat squarer and thus more "rigid". This whole thinking pattern was developed independently in the Orient (China and Japan) with subtle differences but very similar foundations. Some say that the definition of a pleasing shape is encoded in our DNA. I am more of the belief that it is as a result of the ratio of the height and breath of our visual frame. A little reading in your local library on visual form will give you lots to think about. Or, if you ever get the chance to take Don Derry's two-day "Sharpening the Eye" class, don't miss it! He leads you through a bunch of this in a fun, hands-on way.

Innovation is often useful in competitions. If you can do something that is unusual - and do it well - you will get noticed. Paradoxically, if you break the rules then BREAK THE RULES! Don't mess around. If you decide to use tear-out as a texturing then DO IT. If there is just a little it will look

*(Continued on page 11)*

*(Continued from page 10)*

like a mistake. If there is a lot, where you want it, and it is well executed then it is an innovation and that is OK. If everyone is zigging and you zag - you will stand out. But remember, once you have their attention you have to deliver a finely crafted product or you will leave them feeling cheated.

Hope this helps. It is a tiny trifle on all that has been written and

said about Form and Function but it is at the heart of what we are all doing. We are looking to create beautiful things. I will close by speaking to each of you that says "I have not creativity". Balderdash! You have eyes and hands. You like certain shapes over others. You are drawn to certain colours and textures. Each of us is a highly tuned and extremely sophisticated judge of Quality. Simply use that judgment on your

own work. When it looks good to you; when you like it; when it speaks to you and moves you; then it is Art and regardless of what anyone else thinks it is Beautiful.

Bruce in Vancouver

AAW Home Page:  
<http://www.woodturner.org/>  
(651)484-9094

## Learn How to Turn an Egg . . . at our February Meeting

Our February membership meeting will be held Wednesday evening, the 13th, at the Woodcraft store, located at 9741 Lyndale Ave. S. in Bloomington. Here's an idea . . . arrive early and shop before the meeting!

There will be a limited number of chairs available so bring your own to be assured of a seat.

The meeting will begin at 7:00 p.m., and wind up around 9:30 p.m.. We will have a few demonstrations by club members, including Don Wattenhofer, who will demonstrate turning an egg box. Come pick up some new techniques you can use to participate in our March Egg Challenge!

In addition to the demonstrations, we will have the following activities:

- ♦ **The President's Challenge**—bring your turned pieces that will fit in a 35mm film canister!
- ♦ **Library**—a great way to learn new techniques; take a look at all the video titles available in our library.
- ♦ **Show & Tell**

**Note:** there will not be a wood raffle or glue and sealer sales.

## March Meeting - You can't have too many bowls . . .

Our March meeting is sure to be one you won't want to miss! Here are the specifics that have been planned so far . . . more may be in the works:

**Date:** Saturday, March 16th

**Time:** 9:00 a.m.—1:00 p.m.

**Location:** Roseville Area High School, located on County Road B2 (1 block north of Highway 36) between Hamline and Lexington Avenues. The meeting will be in the School's woodshop, 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.

**Program:** will include a bowl turning demonstration—the demonstrator has not been named as of this printing, but you're sure to learn something new!

**Other Activities:** the Egg Challenge, Library rentals, Glue and Sealer sales, and a Wood Raffle.

**Please bring:** your entry for the egg challenge, a chair, and lots of enthusiasm!



# Our Holiday Party ... A Great Ending for 2001

If you were one of the more than 50 attendees at our annual Holiday Party, you know what a great time it was. We accosted everyone as they arrived, to sign in and pay their 2002 dues; their reward was a brand spanky new membership card! (\$25 a year, there's no better

deal anywhere.) After socializing for ½ hour or so, eating (what else?!) was first on the agenda. Our potluck dinner was well supplied; we had what looked like a tremendous amount of food, and a great variety—best of all, there were lots of desserts! Everything

was as good as it looked, which must have contributed to the speed at which it disappeared. Thanks to all who participated ... both in the cooking and the eating.

Mary Lacer, AAW Administrator, presented the club with a check for \$2040, which was our club's portion for our participation in the AAW Symposium last July. (We've got to keep an eye on Ron and make sure he doesn't spend it on that cruise he's been threatening!) If you have any ideas for how the money should be spent, let Bruce, or any of the other board members know. All ideas will be





considered . . . it's your club, let us know what you'd like!

We achieved our goal of completing 10 sets of blocks for Toys For Tots—way to go! Congratulations to the Toy Challenge winners, who were:

🏆 1<sup>st</sup> - Linda Ferber, for her ring toss game.

🏆 2<sup>nd</sup> - Mary Lacer, for her rubber band car.

Duane Gemelke presided over another great Show & Tell; he showed the pieces as each turner described any special woods and/or techniques they used. John Magnussen has been experimenting with applying paint to the inside of vessels while they're turning on the lathe, with some interesting results. Herman Fessler brought a couple fine examples of his segmented work; Hal Malmlov brought two miniature bird houses (hey, there's an idea for the February challenge . . . something that will fit inside a 35mm film canister). Many other great pieces were brought—what a talented group!

Almost 30 members participated in the "Turned Gift" exchange; each participant went home with a wonderful addition to their turning collections! The last event of the evening was the drawing of door prizes—49 prizes valued at over



\$500, including gift certificates to Rockler's, Woodcraft, and Craft Supplies; sets of super glue; a pair of Mageyes; and a pen turning kit, were distributed. This year everyone present was eligible for the prizes . . . I'm sure the spouses who won prizes will now become enthusiastic turners!

*Pictures, page 12:*

*upper left:* Toy Challenge winners, Linda Ferber and Mary Lacer.

*upper right:* The winning entries; Linda's ring toss game, and Mary's rubber band car.

*lower:* We met our goal of 10 complete sets of blocks for the Toys For Tots program!

*Pictures, page 13:*

*upper:* Looks like everyone enjoyed the potluck!

*Lower:*

Good Grief—have you ever seen so many blocks?!

Photos by John Nicholson





*Pictures:*

*right: Items for the "Turned Gift" exchange*

*below left: Turnings for Show 'n Tell*

*below right: More "Turned Gifts" for the exchange*

*middle: More Show 'n Tell turnings*

*bottom: Duane facilitates Show 'n Tell!*





## Where are you getting your exotic woods?

I sell a fine selection of burls, black-wood, cocobolo, Honduras rosewood, blood-wood, redheart, ebony, mahogany, olive, thuya burl, and many others.

### *Why buy from a corporation?*

Buy from a fellow woodturner who also is a nice guy! I also have good prices and give you more than you asked for. We can also talk about woodturning. Why don't you give me a call,

**Craig Lossing 651-785-4194**

Start up those lathes; be sure to participate in our turning challenges at the February and March meetings!

### February 13th, The President's Challenge:

- ♦ a turning that will fit inside (yup, *inside*) a 35mm film canister! Yes it's small, but you'll get great practice turning in miniature!

### March 16th, The Egg Challenge:

- ♦ An egg . . . any kind of egg—let's get creative! Egg boxes, inlaid eggs, fried eggs, green eggs . . . you get the idea!

## Orders from Craft Supplies (CS) due March 25th!

Your Craft Supplies orders will be collected at the March 16th meeting, or you may send your order to Bruce Arones (see info below) no later than March 25th. If you don't have a Craft Supplies catalog, call them at 1-800-551-8876, and have them mail a catalog to you. To qualify for the discount, we must order a minimum of \$1000 in products, and the order must be shipped to one address. The larger our order, the bigger our discount!

- For each item ordered, you **must** include: the page #, quantity, item #, description, and price.
- Send your orders via e-mail to Bruce Arones (barones@minnmicro.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.*

## ***The Skew Chisel: The Dark Side and The Sweet Side***

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Phone/fax: 715 426 9451 email: [amlacer@earthlink.net](mailto:amlacer@earthlink.net)

Check out my new website: [www.woodturninglearn.net](http://www.woodturninglearn.net)



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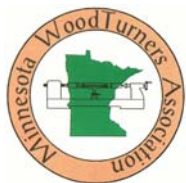
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