President’s Message

Here’s hoping all of you had a wonderful holiday season with plenty of time to get to the shop and make those projects that you have been thinking about but somehow never got done. Once again, Northwest Woodturners needs to thank Fred, but mostly Suzanne Kline for another successful Christmas party. The food was delicious, the organization was flawless, and the evening was enjoyed by all of us.

Once again, the skill of the members of Northwest winters is revealed by the gifts made for the exchange. It seems like these are among the best pieces we do every year. Considering the recipients of these pieces, that seems like a very good idea. Thanks to all those who attended for making this an enjoyable holiday gathering for Northwest Woodturners.

I made the mistake of giving my wife a set of salt and pepper grinders for no particular reason except that I had planned to make them for some time. The gift that greases the skids for more wood, more tools, and a messy garage can't really be a mistake. The mistake was in producing the items too close to Christmas when the temptation to say, "Wouldn't those be very nice Christmas presents" was irresistible. As a consequence I spent the week before Christmas learning how to, then making several sets of salt and pepper mills. They turned out very well and I was pleased with them; but I began to understand in a small way what it must’ve felt like for Alan Batty and the old time production turners. The story of the English nobleman who rode his horse 20 miles a day for fun; but declined to carry a letter for someone to the same destination be-

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cause that would be work came to mind. Still, it was enjoyable, I made several sets of very nice mills, and it was fun to remember some of elements of woodworking. (i.e. grain matching is difficult; straight, flat and square is the rule for everything; sanding with walnut oil makes life much easier; one of anything is easy to make; but two that match is the real test) that woodturners often forget. In any event, the projects were completed. I discovered that jobillo is a terrific wood and that the wood milling process involved with pepper mills is a refreshing change. I'll make more grinders in the future, but not for little while.

As we look forward to 2010, a busy year is already emerging. In addition to the four demonstrators we have scheduled already, there are things I would like to see us doing in the New Year. First on the list is more consistent scheduling of the Saturday: “Learned to Turn” events. With the two new club lathes, it becomes much more reasonable for new turners or those without a portable lathe to take part in these outstanding learning experiences. Also, now that we know that Jerry Kramer's recreation hall is an excellent site for this sort of thing, I hope to see participation at a level that warrants scheduling these opportunities. I think it would also be an excellent idea to start a series of hands-on classes relying on local instructors. For example, perhaps we could call on Don Woodward to take a day and run a class on turning of wine glasses. The supply of local expertise is significant, we just need to decide who would like to learn and find someone who knows more than the rest of us. After 35 years of teaching medical and dental students, I’ve learned that all you need to know is more than the students to teach a class. What we need now are ideas and people to organize the classes.

Start cleaning out the tool bins and wood boxes and I’ll see you at the January Swap Meet.

Happy Turnings,
Mike

JANUARY MEETING INFO

The January meeting is our annual swap meet. The January swap meet seems to have become a NWWT tradition. Originally instituted as a hedge against unreliable January weather, the swap meet is a great chance for members to socialize, trade junk (er - valuable tools and equipment), and occasionally get a great bargain on something you really needed or wanted. There aren't any rules about what can be bartered, sold, traded, or otherwise caused to change hands. See what you have that you don’t use and bring it along. As they say, one man's trash is another man's treasure.
As I mentioned at our October meeting, Hopkins Tree Farm and its administration through OSU, is holding a "Tree School" next spring break (late March 2010) at Clackamas Community College for Tree Farmers from Multnomah, Clackamas, Washington, Columbia, Marion, Yamhill and Linn Counties. This is a one-day school.

We have been invited to participate in the school. The amount of participation we will have is limited; but it will have great exposure for not only turned, carved, and dyed/painted pieces but also sources of wood and possible additional members for the club. Included in the brochure will be a half page ad advertising our presence and what we do and will be doing at the school. We are playing with a title for the ad and are considering several, one is: "From Slash to Art". If you have any ideas for a better title write me, Jim Hall, at ochall@comcast.net. Please email with your questions and comments!

The Tree School sends out a 40 page program to some 9,000 possible participants. They cap the number of attendees, on a first come-first serve basis at 600; but due to the mode of the school’s operation there will be some 750 to 800 in attendance. These additional people are staff, vendors and other people that assist in the school's operation.

Working with the administrators of the school, we have designated three opportunities within the one day set of classes to explain how we make our art pieces. There are mid-morning and mid-afternoon breaks as well as during lunch. The morning and afternoon times will be approximately 45 minutes each and the lunch period about an hour and a half. We can not only show our work; but we can also demonstrate on one or more lathes. So we will have lots of opportunity to show what we can do, communicate with attendees, and develop interest in our use of wood.

The purpose of all of this is to make the Tree Farmers aware that some of the things that they put into slash piles and burn or have people come in and log for firewood is quite a valuable resource. They throw away several different species of maple, burl, madrone, cedar, yew, alder as well as several other minor wood species. Some of you have gotten wood from Hopkins and are aware of what they have that is important to us. Considering the fact that the attendees represent several thousand similar acres of wood resources it can be seen the opportunities here are quite great for future wood sources and expand our influence within Farm-Forestry Associations.

Jim Hall

LOST: If you have this bowl, contact Barb
Phone: (503) 649-5581
Email: barbara@iwci.com
WOW Christmas Ornament Exchange 2009

Many WOW members throughout the world were surprised with a beautiful Christmas Ornament this December. I was thrilled and am very privileged to have received this elegant light weight ornament from Johnny Tully in Austin, Texas. The body is Maple and the icicle finial is cocobolo. Johnny hollowed it out through a 5/8 opening where the icicle is now attached using the Mike Hunter micro hollowing tools.

The Ornament Exchange is the brain child of Robin Costello and all WOW members are invited to participate. It is such fun and brings so much pleasure. I thought many of you might enjoy participating in the 2010 WOW Christmas Ornament Exchange. Johnny has graciously provided a word document detailing his process. Johnny has given permission to include his process with pictures in a multi part series in the Fall Newsletters...just in time to turn your Christmas ornament. He wants to remind us all that his way is not the only way, feel free to adapt your own methods and ideas!

For those who wish to get a head start, you can get a copy of his instructional document by emailing me with the request.

Barb Hall Barbara@iwci.com

Oregon College of Art and Craft Faculty Biennial Exhibit

The Biennial Faculty Show at OCAC is currently running through January 28th, 2010. The biennial exhibit offers an opportunity to see new work created by the OCAC degree program faculty, whose members are working studio artists exhibiting regionally and nationally. Of particular interest to turners, Bill Moore is showing one of his wood turned piece with a spun-metal copper insert. This piece is of significant interest because of the achievement of balance while being totally asymmetrical. Bill uses open space and the mass of the wood and metal masterfully to achieve visual balance from all angles of viewing.
PRINCIPLES OF DESIGN

One of the interesting lectures we heard this past year was on design. This is my particular area of study and teaching. I believe we can add interest and real challenge to our turnings if we try to incorporate not only the basic but more obtuse elements of design.

Design is a constant part of our lives such as the configuration of roof tops, the shape and style of your car, or the shadows of tree branches on the grass. So what is design? It’s the relationship of the parts of a piece to each other. For example, is a section large or small, how does it appear in relation to another part of the piece? Is it shiny or dull? Is it solid or hollow? Is it curved or straight. The choices we make as we create our piece all contribute to the "design". Whether a design is "successful" depends on how each decision we make affects and is affected by the other decisions we make.

How do we approach design? We can start by examining our piece and asking a few questions. Is it balanced (more on this later)? Are all parts lined up or is one area more dominant than another? Is the material all the same or is there sufficient contrast to perk our interest? Wood grain has a variety of patterning that can be pleasing, and even surprising. How do we present it so that the patterns enhance the overall piece, rather than just being there?

I want to continue examining some of the many principles of design we use in our creations in the next few newsletters. We can include examples of how you have handled design in your pieces and how this element might appear in nature. I welcome any comments and contributions you might have to this discussion.

Balance

The first element of design I want to talk about is balance. Balance can be defined as our visual impression of the weight of a piece, and how that weight is distributed throughout the piece. Does it seem stable, is it going to fall over, does it look lopsided. Pieces that are not visually balanced can seem edgy, and create a sense of tension and uncomfortable in the viewer (hint: not necessarily a bad thing). Artists, sculptures, dancers use the words symmetrical, asymmetrical and radial. An example of symmetrical balance is a butterfly with the same look, two wings, on opposite sides of its body. When riding my bike in Holland I could have sworn that each house on a country road was perfectly symmetrical balanced with a black and white cow on each side. Most of our turnings start out as symmetrical. Asymmetrical balance is more interesting and often has a more casual feel. Both sides may have the same visual weight; but they are not mirror images of each other. Instead of a cow on either side of a house, there might be a windmill or a tree. Off center turnings are asymmetrical. The same amount of material is not removed on all sides. Asymmetrical balance can be achieved by making a thin section longer, or a thick section shorter, so that the total mass of each section is similar, even though they are not shaped similarly. The third type of balance is referred to as Radial, like the petals radiating out from the center of a flower. Using curved sections or straight sections changes the perception of balance, as does the use of color. Interestingly, empty space carries weight, and can be used to balance mass elsewhere in a design. The empty space can be enclosed, as a hole, or it can be inferred as closed, such as the space within a partial ring. As an exercise, draw two circles on paper just touching each other, then color one in black. Experiment with the uncolored circle by changing its size or shape, or changing the thickness of the bounding area, to see if you can create an overall shape that 'seems' balanced. In the end, after all the theory and ideas have been exhausted, it is how we 'feel' about a piece that determines it's success.

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Experiment with changing the balance of your pieces

When you do your turnings for the February challenge, keep in mind the balance of your piece. Does the base seem too small? Is it stable or will it fall over easily when bumped? Try the balance experiment on your piece rather than on paper. Take a lump of clay and add it to the left side. Now add two lumps of clay to the right side. By manipulating the size of the clay lumps and their placement you can achieve visual balance from an asymmetrical design.

To add an element of surprise and the unknown to design, I want to talk about the use of materials. Richard and I attended the Art and Wood Retreat this last summer that was designed to introduce wood turners to the use of alternative materials in their pieces. Previous retreats combined glass and clay with wood turnings, this time it was a broad spectrum of materials with a special emphasis on metal.

If you read the Winter 2009 issue of American Woodturning, you may have read an exciting article about William Moore and his incredible pieces of turned wood and spun metal. In his pieces the materials appear married, the one becoming an integral part of the other. This composite whole is only the result of years of work both as a wood turner and a metalworker. This is only one example of fabricating using dissimilar types of material.

In thinking about alternate materials to wed to your design, consider what unique qualities this alternate material might bring to your turning i.e. color, texture, form, and how using such a material changes the design decisions made to achieve balance without the material. Use of these alternate materials also provides an opportunity to add asymmetry to your turnings, beyond carving, assembly and offset turning.

In addition to appreciating the different visual qualities of materials, we also need to examine the physical characteristics of each material, because this affects how you might want or be able to use a particular material. For example metal expands faster than wood when it gets hot, so if you have metal inside wood you might be stressing the wood on a hot day. On the other hand, wood reacts to moisture by expanding as it absorbs, but metal does not. Paper is not as durable as wood, but it can be cast and formed as can clay. Clay also shrinks when it is baked so you need to accommodate this property. Glass can have many beautiful translucent effects that you can only simulate in wood with ultra thin sections and concentrated light. But glass can be more fragile than wood. As you can see, each material has its own characteristics that can add new dimension to a turning, and new challenges on how to marry dissimilar materials. Remember too that the display, when used, becomes a part of the piece itself, and a part of the design.

Note: Watch for Ed’s piece in the February 2010 issue of Woodturning.
February Challenge

As the challenge for February incorporate another type(s) of material with your wood turned piece. You can use glass, plastic, paper, clay, metal or whatever. The professional results are not nearly as important as your exploration into marrying different materials into your wood turning and what you felt and learned from doing it.

Don't be fair, you already incorporate glass in your work - try a different material!

Kudos to Scott Blackman

The key figure in providing us with fun, informative and enjoyable newsletters for the past two years was Scott Blackman. His attention to detail, stunning pictures of our work, and great reporting kept the Oregon NW Woodturners Newsletter on top. In reading some of the past newsletters I was struck by his ability to bring important events to our attention, his inevitable sense of fun and his devotion to providing the best. We salute you and we thank you for a big job well done! (I add my personal thanks for all the help you have given me to get started - Barb).

Thanks to Chris Dix

Chris Dix has done long and good service to NWWT as our librarian. Chris has had other obligations recently and we need to have a second person to attend to the library. The librarian needs to be someone who is present at most all meetings and can come a bit early to see to opening the case and checking in returned items. The library is one of the most important assets the club manages and I want to make sure all members have ready access to the materials. Drop me an e-mail if you are interested in filling this position. <mmeredith23@comcast.net> We thank you Chris for the fine job you have done.

NWWT Wishes the happiest New Year to all it’s members. Happy Turning!!

Time to Renew Your Membership

It is time once again to renew your membership in NorthWest Woodturners. If you need a refresher on how to pay, please see the website www.northwestwoodturners.com. The dues are $30.00 per year, and can be paid at the meeting, on the web site or by mailing payment to the treasurer.

Remember, NWWT members receive a 10% discount at: Crosscut Hardwoods in Portland; Rockler in Beaverton; Woodcraft Supply in Tigard; and Woodcrafters in Portland. (Power tools and workbenches not included; other restrictions and percentages may apply.)

Members also receive a 20% discount on all sharpening services from Lee Parks at Lee's Cutting Edge Sharpening Service and Sales.
**Local Events, Classes, and Demo’s**

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Many other fine classes and demos are available from your local stores:
Woodcraft Store at (503) 684-1428 Email portlandretail@woodcraft.com
Rockler Store at (503) 672-7266 Email store17@rockler.com
Woodcrafters Store at (503) 231-0226 Web page: http://woodcrafters.us/

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**Editor’s Note**

Submissions to the newsletter are due by the 20th of the month. Articles, tips, web links, classified ads, or other items pertaining to woodturning are welcome.

Barbara Hall
Newsletter Editor
Phone: (503) 649-5581
E-mail: barbara@iwci.com

All other business should be directed to:
Northwest Woodturners
13500 SW Pacific Hwy, #185
Tigard, OR 97223

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**Classified Ads**

**Guidelines for Classified Ads:** Ads will run for three consecutive months. Please submit your ad by the 20th of the month. The Editor takes no responsibility for spelling or grammatical errors. All woodworking items, for sale or wanted, are welcome.

**For Sale:** Wood lathe. I have carbide roughing tools and carbide hollowing tools available with or without handles. If you prefer to make your own handles the club member price is $40.00 each or the tools are $55.00 with a handle. Because the tools are carbide you won't be stopping to sharpen your tools giving you more time to turn wood. The tool comes with one cutter round for hollowing or square for roughing. I also have the cutters $6.00 each for the square cutters and $7.00 each for the round cutters, club member’s cost. Lee Parks 503-537-9834

**For Sale:** Old lathe made by Vico. Susan Curington 503-357-4844

**For Sale:** Powermatic wood lathe, 21” throw x 38” bed length. Many lathe tools, 2 boring bars, Vicmarc chuck + shark jaws, numerous bowl blanks, turning stock of various wood. $4500, Mike Studebaker 503-648-1417

**For Sale:** Pen Blanks, 3/4” x 3/4” x 6”, bandsawn about 20 different kinds, 4 for $1 plus shipping. Mix or match depending on supply. Don Woodward woodward@spiritone.com

Show your NWWT Membership Card to receive a discount of your purchase at Gilmer’s, AllSharp Sharpening Service & Sales, Rockler, Woodcraft, Woodcrafters, and Crosscut Hardwoods. Membership has benefits.