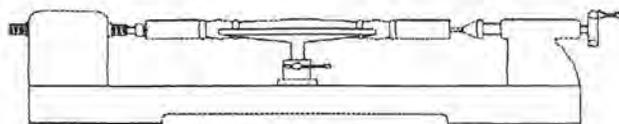


Minnesota Woodturners Association



Local Chapter of the American Association of Woodturners

March 1996

Volume 10 Issue 2

Easter Challenge

See pg# 4&9



'Turning Ten' The American Association of Woodturners 1986-1996

*Press Release for the 1996
AAW Symposium.*

June 22-24, 1996, The Koury Convention Center, Greensboro, NC-The American Association of Woodturners, one of the fastest growing crafts organizations in the US, will hold it's tenth annual national symposium.

The event will attract more than 500 woodturners, collectors, and teachers. At least 100 demonstrations, lectures, slide presentations, and panel discussions by leaders of the woodturning community will be featured during the three-day event.

Presenters include an impressive list of international and nationally known woodturners. Ray Key of England, Vic Wood of Australia, Gael Montgomerie of New Zealand and Michael Hosaluk of Canada highlight the list. Rude Osolnik, Kentucky; Palmer Sharpless, Pennsylvania; Clay Foster, Texas; Mike Lee, Hawaii; Ray Allen, Arizona; Michael Peterson, Washington; Johannes Michelson and Al Stirt, Vermont, in addition to many others, will also demonstrate.

An opening reception for the Instant Gallery on Saturday evening will showcase attendees work. An auction and banquet on Sunday evening will provide the opportunity to purchase works of art, tools and supplies. The Instant Gallery, Mentor's Invitational Show, and auction are open to the public. Proceeds from the auction will benefit the AAW Educational Opportunity Fund.

The AAW is the largest woodturning organization in the world. It comprises more than 5700 members representing studio and production turners, amateurs, collectors, gallery owners, and anyone else interested in the art of woodturning. There are more than 78 local chapters throughout the United States. The organization publishes a quarterly journal, **American Woodturner**. It is the leading resource for

anyone interested in woodturning.

For more information, photographs, or individuals to write in more detail about 'Turning Ten' in Greensboro, NC, please contact:

The event will attract more than 500 woodturners, collectors, and teachers. At least 100 demonstrations, lectures, slide presentations, and panel discussions by leaders of the woodturning community will be featured during the three-day event.

*Mary Redig, Administrator,
American Association of Woodturners,
3200 Lexington Ave.,
Shoreview, MN 55126.
Phone (612) 484-9094 or FAX (612) 484-1724.*

inside...

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On Turning Cherry
Editors Corner
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Previous and Future Meetings
For Sale/Wanted, Upcoming Exhibitions and Shows
MWA Current Membership List

MWA Board

President:
Chuck Pitschka (612) 935-0660

Vice President:
Don Wattenhofer (612) 572-1045

Treasurer:
Ron Meilahn (612) 633-8902

Contributing Writer:
Paul Kachelmyer (612) 730-0166

Newsletter Editor/Membership:
Dave Schneider (612) 934-4667
e-mail: DSchWdTurn@aol.com

Newsletter Mailing:
John Ratliff (612) 770-6471

Librarian:
Duane Gemelke (612) 566-8516

Program Director:
James Tracy (612) 571-3374

Treasurers Report: Ron Meilahn

Dec 1995 Year end Bank Balance (excluding 96 dues received)	\$578
1996 Activity thru 2/15/96	
Income	
1996 Membership Dues (79 Paid)	\$1,580
Glue Sales (Net)	\$-
Meeting Wood Raffles (2 to date)	\$49
Personalized Name Tags @ \$2ea	\$24
Duluth Exhibit (27 entries)-possible surplus	\$180
Total Income	\$1,833
Expenses	
Professional Demo Costs	(\$-)
Library Tapes, VCR Rental, etc	(\$-)
Newsletter Printing, Postage, Supplies	(\$145)
Tools	(\$-)
Annual Liability Insurance	(\$-)
Prizes, Board Mtgs, Misc	(\$-)
Total Expenses	(\$145)
Membership Deposits-Library Tapes	\$20
NET Operations YTD-FAV	\$1688
Checkbook Balance as of 2/15/96	\$2,286

Member Helpline

Do you have a question or need help with a project or turning? The following members have volunteered to try and answer your questions, or get you pointed in the right direction for the answer.

John Engstrom	(612) 475-0307
Jim Jacobs	(612) 437-2302
Ed Johnson	(612) 224-4194
John Magnusson	(612) 477-6294
Hal Malmlov	(612) 789-9616
Dave Schneider	(612) 934-4667
Don Wattenhofer	(612) 572-1045

If you would like to help out and have your name on this list, please call Dave Schneider @ (612) 934-4667

Know Your Minnesota Trees

Information from Minnesota Division of Forestry

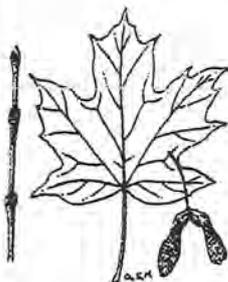
SUGAR MAPLE

[*Acer saccharum*]

FORM Height 80' or more, diameter about 2'; symmetrical; heavy crown affords dense shade.

BARK On young trees light grey to brown and somewhat smooth; on older trees grey to almost black with irregular plates or scales. Twigs are smooth and reddish brown with sharp-pointed winter buds.

LEAF Width 3 to 5', opposite on stem; 3 to 5 pointed, smooth-edged lobes; division between lobes rounded; dark green on upper surface, lighter green below; in autumn turns to brilliant shades of dark red, scarlet, orange, or yellow.



FRUIT Consists of two slightly connected divergent wings, each containing one seed; length about 1"; easily carried by the wind.

RANGE Grows in cool, rich locations in eastern half of state.

WOOD Light brown, hard, heavy, strong, close-grained; known commercially as hard or rock maple; used in the manufacture of flooring, furniture, shoe lasts and numerous small articles, maple syrup, maple sugar, and fuel; important for ornamental plantings.

SILVER MAPLE

[*Acer saccharinum*]

FORM Height 100' or more, diameter 3' or more; trunk usually short, divided into a number of long ascending limbs which are again divided and their small branches droop, but turn upward at tips.

BARK On young branches smooth and varies in color from reddish to a yellowish-grey; on old branches dark grey and broken into long flakes or scales.

LEAF Opposite on stem; 3 to 5 lobes ending in long points with toothed edges and separated by deep, angular openings; pale green on upper surface and silvery underneath; buds rounded and red or reddish-brown.



FRUIT A pair of winged seeds, wings 1 to 2' long on slender, flexible, threadlike stems about an inch in length.

RANGE Common in southern Minnesota; scattered northward to the upper Mississippi, Vermilion Lake, etc.

WOOD Light-brown, strong, fairly hard, even texture, rather brittle, easily worked; decays readily when exposed to weather or soil; occasionally used for flooring, furniture, and fuel; often mixed with red maple for commercial purposes; extensively planted as shade and ornamental tree.

On Turning Cherry.....

Dave Schneider

One day in December I decided to turn a semi-hollow form in cherry. I chose a piece from stock that I had stored in my basement shop. This particular piece had been taken out of the woods in 9/95, split in half but not all of the pith was removed. (It was split down the middle and no extra wood taken from the pith direction.) This piece had been sealed on both ends with Sealtite 60. Its size was approximately 18" long, 6" deep and 8" wide. I proceeded to cut this piece in half and sealed the cut end of the piece going back on the shelf. Although I did not measure the moisture content, it was still high, (above 30%), as the shavings were very damp when I turned the piece.

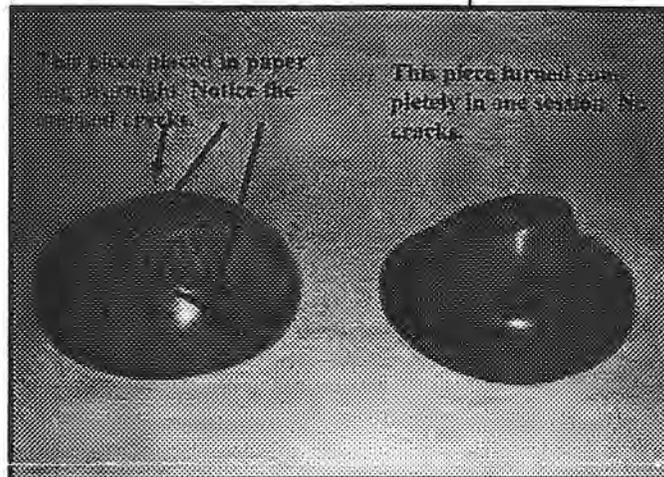
After mounting the piece on the lathe and turning to rough form, I remembered that I had a Minnesota Woodturners Board meeting that evening and there were several things I had to prepare for it. Now the interesting part begins as I have a general rule that any time I start a turning with wood that is not completely dry, I will finish it to the point that the sides and bottom are at the same thickness. (this is whether it will be rough turned to approx 1" or finished down to the final thickness.) Because I did not have time to hollow the form and finish the inside, I left it mounted on the lathe, put a paper bag over it and tightened the loose end of the paper bag to prevent moisture escaping at too fast of a rate.

The next morning when I went down to complete turning and finish the piece, I found it had 2 minor cracks, (180° from each other), which was very disappointing. I decided to continue and possibly salvage the piece, so I started in on the hollowing process. After going in approximately 2", I heard a distinct crack and immediately shut the lathe off. To my surprise the 2 cracks had enlarged and a third crack had appeared!

After thinking about this for a while and mentally kicking myself for violat-

ing one of my basic rules, I went back to the storage shelf and picked out the matching piece that I had cut the day before. I then proceeded to turn it both inside and out, sanded and finished it in a single session.

The difference is obvious as to the integrity of the pieces when they are put side by side.



As you can see, the cracked piece did not go to waste as I practiced some carving on it. (Maybe that will be another story.)

What lessons can be learned from this experience?

The obvious are:

- Don't let the wood dry when turning. Wet the outside periodically, finish the piece and if you can't finish the piece, wet it down and store it in a plastic bag that you have made airtight. (not a paper bag!)
- Get an even thickness throughout the piece so that drying will be at an even rate throughout the piece, not causing any undo stresses in it.
- Know the characteristics of the wood you are turning
 - ♦ Cherry usually averages 58% moisture content when cut;
 - ♦ Cherry has a normal shrinkage of 10.8% from wet to dry;
 - ♦ The average time to air dry 4/4 lumber to is 70-200 days, which is moderately long for

hardwoods;

- ♦ Cherry will always split if the pith is not completely removed)

The reasons the form cracked:

If the woods surface dries below the fiber saturation point before the interior of the wood has a chance to give up the free moisture in the cell cavities, checking (cracking) and or warping is a virtual certainty. Kiln operators get

around this problem by using kiln schedules that have been carefully worked out for each species of wood.

Explained another way: If the environment is too hot and dry early in the drying process, the outer cells begin to shrink before the moisture trapped deeper in the wood can migrate to the surface and this

compounds the stress. After several months in a moderate environment, the wood can be brought into a heated room and allowed to dry out more completely. It will eventually attain equilibrium with the prevailing humidity and be ready for use

In my case, the wood had been cut and brought into the house in the fall. As outside temperatures dropped, the humidity in the house dropped accordingly, even with a humidifier running. As long as the ends of the wood were sealed there was enough protection of the end cells to prevent to rapid drying. Once I cut and rounded the piece on the lathe, all end cells were exposed in an environment with very low humidity and moderately warm temperature. (65°), causing the woods surface to dry below the fiber saturation point before the interior of the wood had a chance to give up the free moisture in its cell cavities.

Hopefully my experience will help those of you that turn green wood. *Happy Turning.*

Editor's Corner

Dave Schneider

Challenge

We are going to try something new at our March meeting. This will be the first challenge to our membership to compete in a friendly and non-threatening atmosphere.

It is meant to be a fun exercise in woodturning, a chance to put together some of the things that you learned at the February meeting and to share some of your turning experience/non-experience with fellow members.

Now onto the challenge:

A demonstration on turning eggs was given at the February meeting. The challenge is to turn an egg or pete eggs that will compete for the following categories:

- ♦ The smallest egg
- ♦ The largest egg
- ♦ The most perfect egg
- ♦ The most unusual egg
- ♦ The ugliest egg (remember the Ugly Duckling and how it turned out?)

Judging will be done by popular vote of the members present at the meeting. Bring as many eggs as you want and remember, this is meant to be a fun exercise! (There will be a certificate for each winner, attesting to their accomplishment, in each of the above categories)



—SAFETY—

We wish to remind all members and guests, that woodturning can be dangerous. Many of our members have had accidents, and injuries, of some sort, with the lathe and associated tools. This is a reminder, that by attending our meetings and demonstrations, or using information from our meetings and demonstrations,

you do so at you own risk.

As we have done in the past, we are asking everyone attending a meeting or demonstration to sign the "Sign in sheet and liability release", for that meeting. This includes all non-members attending a meeting or demonstration. Thanks for your co-operation.

Speaking of members that have had accidents, I would like to relate to you a potentially dangerous situation that happened to me several months ago. I was changing bandsaw blades from a fine blade (1/4") to a new 1" resaw blade. The blade was coiled into the normal 3 section configuration new blades come in. My normal practice on a coiled blade is to take the tie wraps off and then throwing (gently) on the floor of the workshop or ground if it is summer, where it uncoils and is then ready to put on the saw. The reason for this is, the spring tension in the blade and the lack of control a person has in uncoiling it, because the blade has many sharp teeth and can hit almost any portion of your body if it gets out of control.

My thinking (non-thinking) was that I could handle this blade. (must have been a Macho thought!) The blade did get out of control and in trying to keep it in place I sustained cuts on both hands and one arm that looked like I had been attacked by a large animal with large teeth. (At 3 teeth to the inch on a bandsaw blade, the teeth are large and very sharp!) No matter how small or large a blade from now on, it will go on the floor or the ground in order to open it up.

Glue and Accelerator

We have Cyanoacrylate glue and glue Accelerator for sale at each of our meetings. The glue is available in thin, medium and thick viscosities. The glue is \$6.00 per bottle and the Accelerator is

\$5.00. Please see Don Wattenhofer for your purchases. This is done as a member service as there is very little profit in this, but what profit there is goes into our treasury.

Election of Officers

Elections of officers for our association will be held at our November meeting. Please consider the possibility of being an officer for the club.

All officer positions are open for election. The term of office will be for two years, and will run from Jan. 1997 to Dec. 1998.

All of the current officers have served for at least two years, and some have served for four, or more years. It is important to see new people in these positions to insure that different viewpoints, interests, and opinions are reflected in our meetings.

Serving as an officer is an excellent way to return to the organization some of what you have gained from it.

There is only one qualification necessary to run for office, a willingness to put forth the effort to do the job. It is important to note that woodturning skill level is not a factor. In fact, this is a prime way that lesser skilled members can contribute to the club.

We ask that you please consider the possibility of serving as an officer. We will be asking for volunteers at the upcoming meetings. If you cannot attend those meetings, but are willing to serve as an officer, please call Chuck Pitschka 935-0660, Dave Schneider 934-4667 or any Board member, to volunteer or get more information.

We will have a finalized list of candidates by the October meeting.

Past Meetings

Meeting of January 9th, 1996 at South Hennepin Technical College

For a January evening in Minnesota we had an excellent turnout of 30 people to listen and participate in a discussion on "Turning Green Wood, the Good, the Bad and the Ugly". Don Wattenhofer and myself put together information gleaned from Bruce Hoadleys book on "Understanding Wood", several articles by William Stepenon, AAW board member, and from our own personal notes and experiences. (Of course Don has much more experience than I have because he is so much older <grin>) There was a 5 page, double sided handout with a glossary of terms, explanations of each of those terms, charts on EMC (Equilibrium Moisture Content), dimensional shrinkage from green to dry for hard and soft woods, average green moisture content for various woods and 2 articles by William Stepenon on dealing with green wood and the pith.

We had a lively session with several of our members bringing in examples of successful and not so successful green turnings. To get a feel of where the attending members were in turning experience, I asked for a show of hands on how many had not turned green wood and surprisingly (at least to me) over 1/2 had never turned green wood. They were encouraged to try green turning, if nothing else but for the joy of producing those wonderful long shavings from green wood.

We also had our wood raffle and discussed the upcoming woodturning show in Duluth.

Dave Schneider

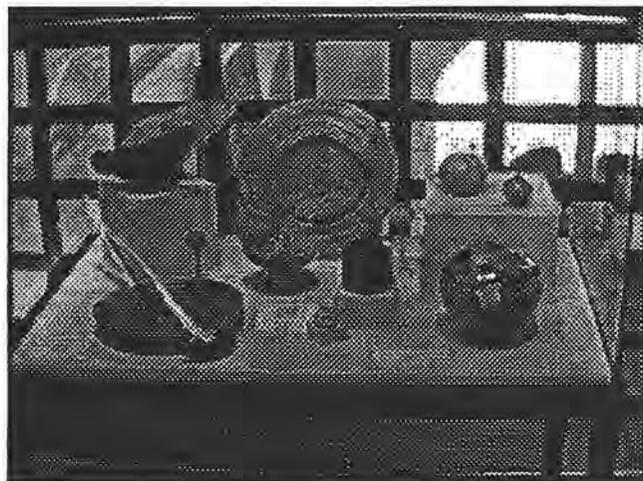
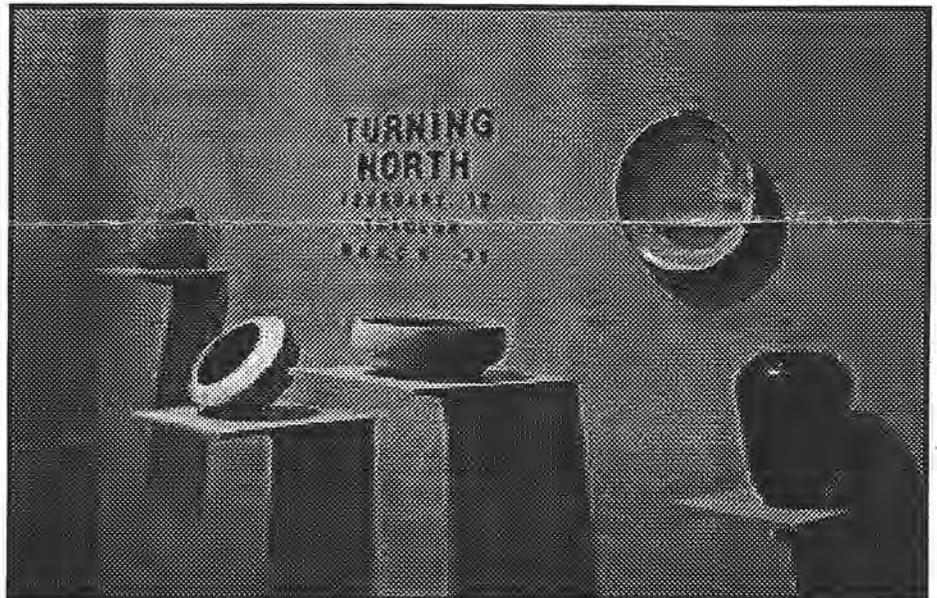
Meeting of February 10th, 1996 at Tim Mannings Home

I was out of town when the meeting was held but I was told we had a very good turnout of 27 people and an Excellent demo by Paul Kachelmyer. I have been assured that everybody walked away with extensive knowledge on how to turn and egg and will show us their results at the March meeting. Thanks to Paul for giving the demonstration and to Tim Manning for graciously letting us meet at his shop!

Duluth Art Show Reception

We had our reception on the 24th of February, and it was a fun happening with a very good turnout of turners and the general public. We had members demonstrating in the Main Gallery from 1:00 to 4:00 PM and had videos of past symposiums, turning training tapes, etc running continuously. On the 4th floor was where the 88 turned works by 27 of our members were displayed.

Below are 2 pictures of the show. There will be a complete writeup & more pictures in the May newsletter of the show.



TREASURERS REPORT

for the Year 1995

WHAT HAPPENED IN 1995-FINANCIALLY SPEAKING!

A warning before you start... typically Bean-Counters reports do not read like good novels-this is no exception. Digesting this could be as boring as watching green wood dry.

To begin with, our 1995 net income was a respectable \$1635, but our expenses were \$2399, almost one and a half times higher. This created a net reduction of (\$764) in our bank account. On the surface it would appear as though we were out of control, but NOT EXACTLY!! It was a combination of several factors last year that should not adversely affect our club's P&L this way again.

1995 Annual dues were still only \$15, unchanged from when the club first began in 1987. The 61 members renewing from 1994 generated \$915; but a majority of the 21 new members only paid \$10 by joining after July 1st, thereby only adding another \$270 to the Till, for a grand total of \$1185 by year-end for all 81 paid members. By contrast, our paid headcount for 1996 already stands at 79, including 19 new members. At \$20 a pop this has already generated \$1580, or \$395 more than all of 1995; that's a significant 33% increase with nine months to go for more potential newcomers.

We upgraded our Carbatech lathe

with a \$244 DC drive/motor, enhancing our club's versatility during various demonstrations; further improvements are not forecasted at this time.

A onetime donation of \$200 was made to the Arrowmount School of Arts & Crafts.

"1995 WAS A SOMEWHAT EXPENSIVE YEAR, BUT WITH THE INCREASE IN OUR DUES ALONG WITH COST REDUCTIONS NOTED ABOVE I AM CONFIDENT THAT WE'LL GET MORE "BANG FOR OUR BUCK" IN 1996."

A total of over \$566 was spent on new video tapes, VCR rentals, blank tapes, etc; notable additions to our tape library were complete sets by David Ellsworth and Mike Darlow. Our Video Tape Library now has over 39 selections available for member checkout. We spent more upgrading our tape library in 1995 than the previous three years combined. Future additions will probably not be as pronounced now that our library is almost "FUGI".. (that means '2nd to None' in Japanese). Still awake??.. we're almost done!!

In 1994 we switched from Insty-Print to Kinkos for a better newsletter/print

price. Kinkos service was excellent and a little bit cheaper. As a result in 1995 we spent \$321 on 5 issues, down approximately 9% from 1994. Fortunately for us however, they raised their prices in Dec. 1995, prompting us to find yet another source. We are now using Office Max, with a further savings of over 70%! By way of comparison, I estimate our 5 planned newsletters in 1996 will cost a total of \$150; that's \$171 cheaper than what we paid for the 5 issues in 1995. Stapling is even included now-which we had to do manually before. Of course, Office Max is not open 24 hours like Kinkos, but I don't recall ever needing our newsletters printed at 2AM. in the morning!!

In summary, 1995 was a somewhat expensive year; but with the increase in our dues along with cost reductions noted above I am confident that we'll get more "BANG for our BUCK" in 1996.

IF YOU HAVE ANY SUGGESTIONS OR COMMENTS LET YOUR BOARD MEMBERS HEAR FROM YOU! REMEMBER THIS IS YOUR MONEY WE'RE SPENDING!!!

OK, Wake up..I'm done!

Ron Meilahn, Treasurer

Upcoming Meetings

March 19th, 1996, Tuesday 7:00 to 9:00PM - Making your living in the Crafts, The Up and Down Sides - Glen Elvig

Glenn Elvig was born in 1953 In Houston Texas. After short stays in Chicago and Detroit, he has lived most of the last 25 years in Minnesota. He graduated from the University of Minnesota (B.S. Education/Ceramics), and spent three years working as a potter and teaching high school. While teaching, Glenn attended a conference in Cody, Wyoming, and had the good fortune of meeting Stan Lynde - keynote speaker and the artist and creator of the well known comic-strip "Rik O'Shay". Lynde's inspiring talk gave Glenn new focus and direction for a new studio and career back in Minneapolis. 1995 marked the 15th anniversary of the opening of that studio.

In the last fifteen years, Glenn has drawn inspiration from the works of noted artists Claes Oldenburg, Ellsworth Kelly, and most recently - Gary Larson. He sees Carolyn Vosburg Hall (neighbor, friend, mentor, and star since childhood in Detroit) as his most important artistic influence.

Glenn has been active in the art community, serving terms as president of the Minnesota Woodworkers Guild In 1981 and the Minnesota Crafts Council in 1986. Presently, he is National Show Committee Chair for the American Craft Council. His work is sold in galleries throughout the United States.

The meeting will be held at the Fridley Library - Mississippi Branch - 410 Mississippi St. N.E. (612)571-1934

Located 1 block East of University Ave on the corner of 6th St & Mississippi. This is north of Interstate # 694 approx 2-3 miles.

Chapter wood raffle (Please bring a piece of wood for the raffle.)

Show and Tell - Don't forget to bring an egg you have turned as we will have a vote by all attending members as to who was able to turn the most *perfect* egg, the *biggest* egg, the *smallest* egg and the most *unusual* egg. Let's have a good time with this. ☺

April 20th, Saturday, 9:00AM to 5:00PM - Professional Demonstration by Christian Burchard - Turning Spheres PLUS

This meeting will be held at the Woodcraft Store, 9741 Lyndale Ave S. Bloomington, Mn (884-3634). This is one of the few meetings that we will have a charge for and registration will be limited to approximately 30 people so it will be advantageous to get your payment in as early as possible.

The cost is:

- ♦ \$15.00 for members received prior to April 8, 1996
- ♦ \$20.00 for non-members received prior to April 8, 1996
- ♦ \$20.00 for members at the door
- ♦ \$25.00 for non-members at the door

Send your check to: (make check payable to "Minnesota Woodturners")

Ron Meilahn
Treasurer, Minnesota Woodturners
1638 23rd Ave NW
New Brighton, MN 55112



Christian Burchard tries to create images which stimulate and surprise. Rarely is a piece totally conceived before he starts work on it. He gets a glimpse of something and flows - or battles - with it along the way.

It's a process which he says pushes at his boundaries, overcomes his timidity and

expands his vision.

Born in Hamburg, Germany, Christian moved to the United States In 1979 after extended travels through Europe and a two-year apprenticeship with a furniture maker. He now lives in the mountains of southern Oregon, where he turns vessels and sculptural forms along with designing and making furniture.

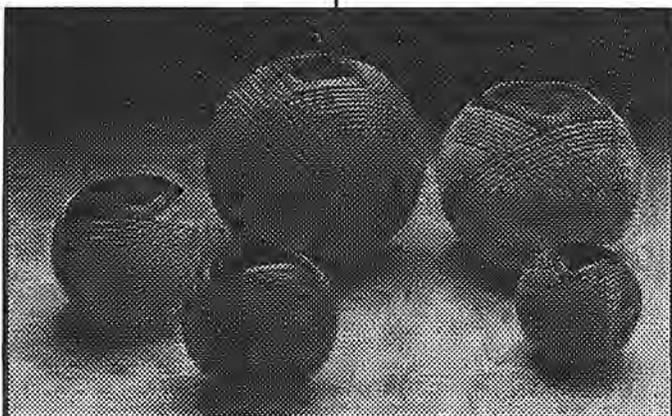
Christian is self-taught on the lathe. Using the lathe as a rotating carving machine he explores the properties of different timbers, retaining some of their characteristics in the finished pieces, leaning on nature a little, but not too much - finding the balance, like a conversation."

Where appropriate, he leaves the marks of his tools - the lines from the chainsaw, grooves from the turning tools, patterns from the sandblaster.

Although Christian has created both furniture and vessels, his current work harks back to his training as a sculptor. He spent two years studying sculpture at the prestigious Boston School of the Museum of Fine Art and at the Emily Carr College of Art and Design.

This background, combined with his innovative use of natural wood characteristics and exaggerated machine-tooling, has created a strong sculptural statement in Christian's work.

For more information on Christian's work, read the article in the American Woodturner, pg #26, June 1995



Christian Burchard's "Old Earth Series" in mahogany, ash, koa and maple burls. 4" to 7" in diameter.

**May 11th, 1996 - Saturday
1:00-5:00PM
Large Burl Platters and
Bowls, Turning green wood
and general information on
Kalidescopes. Steve
Brown.**

If you have never seen a Conover lathe or any of Steves large turnings, this is a meeting you will not want to miss. Steve will show us some of his larger turnings, we will see some green wood turning using Butternut and we will see and talk about Kalidescopes. Steve will show us how to drill a straight hole in the center of the scope.

Please bring a folding chair and warm clothes in the event of cool weather. We will have refreshments at this meeting.

Be prepared for a view of the Minnesota River that you have probably never seen, as Steves home has a view of the valley that is generally seen only in

magazines and travel brochures.

Chapter wood raffle (Please bring a piece of wood for the raffle.)

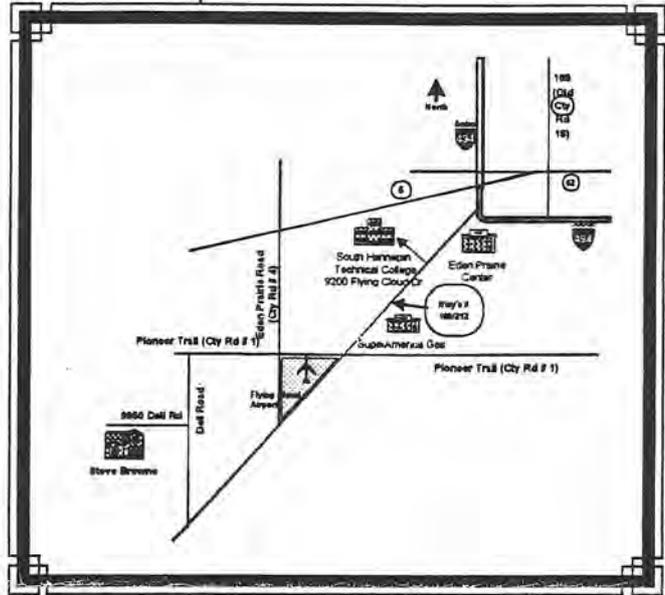
Show and Tell. Let's see what we have been doing since the 1st of the year. Bring both the good and the great and whatever "OOPs" you have.

Directions to Steve Browns:

Take Hwy 169/212 to Flying Cloud Airport and go West on Pioneer Trail (County Road # 1). Go approx 3 miles to Dell Rd and turn south for approx 3/4 mile to the nail box on your right with the address of 9950. Turn right on the dirt road and follow for approx 1/3 mile to Steve's home.

Steve Brown
9950 Dell Rd
Eden Prairie, MN
55347

(612) 934-1812



**Membership Application/Renewal
MINNESOTA WOODTURNERS ASSOCIATION**

Name (Please Print) _____

Telephone # _____

Address _____

City _____

State _____

ZipCode _____

Dues are \$20.00 yearly (Starting In January)
but \$10.00 after July 1st of that year

Amount Enclosed: \$ _____

Please Check: Renewing Member New Member

Are you a member of the AAW? Yes No

You will receive all issues of the newsletter starting
with January of the year you join.

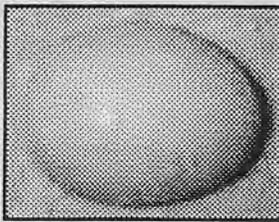
Mail To:

MN WOODTURNERS ASSOCIATION
c/o Ron Meilahn
1638 23rd Ave N.W.
New Brighton, MN 55112

Name Badges

We supply stick on name tags at our meetings but have had requests for permanent Name Badges. We have found a source of supply and will offer pre-printed, plastic encased Name Badges to members for \$2 which is the cost of the tag and printing. To see what they look like, each of our board members will be wearing them at future meetings

To order, Call Ron Meilahn @ (612) 633-8902 or order one at any meeting.



How hard could it be to turn this shape?

Classified Ads

Turning Related, personal classified ads are free to members. Commercial ads are billed at \$4 per month per column inch. To place an ad, call Dave Schneider (612) 934-4667.

Wood Shaper For Sale:

Sears Wood Shaper, on stand. Set up for forward and reverse directions. Stand is on casters. Complete set of 15 cutting knives and collars in separate carrying case.

Like new, barely used - \$375

Contact Dave Schneider @ (612) 934-4667

Premium Hardwood Lumber For Sale:

Cherry, Ash, Hard Maple, Soft Maple, Red Oak, White Oak, Butternut, Walnut, Birch, Mahogany, Cedar, etc.

Contact Loel Brown,
HARDWOOD LUMBER, INC.
612-934-6412

Duluth Woodturning Show - Duluth Art Institute

Saint Louis County Heritage and Arts Center (The Depot)
506 West Michigan St Duluth, MN 55802 (218)-727-8013

February 12, 1996 through March 31, 1996 in the Balcony Gallery
Gallery hours are 10:AM - 5:00PM Monday - Saturday and 1:00PM - 5:00PM Sundays

The show will highlight work by members of the Minnesota Woodturners Association, presenting the different techniques and approaches to turning; covering the spectrum from functional bowls to sculptures.

- The objectives of the show are to inform and educate the public about woodturning and to show the high quality of work by local woodturners. We also want to promote the Minnesota Woodturners Association as an excellent place to learn about and share knowledge on woodturning. This show will also give the public an opportunity to purchase quality handmade turnings from the exhibitors.

Following is a press release put out by the Duluth Art Institute:

Turned North: Minnesota Woodturner's Association

February 12 through March 31, 1996
Balcony Gallery

If you spend time in our local galleries you are sure to notice the bounty of beautifully designed and finely crafted wooden vessels. One could say that in this neck of the woods, appreciation for the art of wood turning is growing and taking root.

From Port Wing to Moose Lake, Virginia to Grand Marais and all across the state of Minnesota, talented woodturners are producing numerous and varied artistic forms of their craft. In fact, it appears that Minnesota is home to a virtual bevy of gifted artisans of the wood turning persuasion. They have even established their own organizations, the Minnesota Woodturners Association, which meets monthly at various locations in the Twin Cities area, and the Lake Superior Woodturners meet monthly in Duluth. From February 12 through March 31, 1996, the Duluth Art Institute will showcase sixty plus wood-turned objects created by approximately twenty Association artists. The artists are both professional and amateurs from various vocational backgrounds. Works for the exhibition will be selected by guest curators Joel Nopola of Moose Lake, Minnesota, and James Tracy of Minneapolis, both Minnesota woodturners.

The exhibition is the first of its kind to be featured at the Art Institute and will offer museum visitors the opportunity to experience a wide variety of turnings, from functional to sculptural and simple to complex.

Many artists participating in the exhibition adding to the exhibition event will be present at the reception to be held on Saturday, February 24, 1996. A wood turning demonstration will be presented in the Depot Great Hall during the opening reception.



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First Class Mail



Newsletter Editor
Minnesota Woodturners Association
16777 Thatcher Rd
Eden Prairie, MN 55347-2261



Minnesota Woodturners Association

Dedicated to providing education, information and an organization to those interested in woodturning.

The Minnesota Woodturners Association was formed in 1987 with approximately 25 charter members and now has about 80 members. The Association is non-profit and all work by members is done voluntarily.

The skill level of our members ranges from complete beginners to skilled professionals. Membership includes a few professionals but hobbyists make up the majority. The members live mostly in the Twin Cities metro area, however there are members in all areas of Minnesota stretching into western Wisconsin.

The Association normally schedules meetings once a month during fall, winter and spring of the year. The meetings are normally held on Tuesdays or Saturdays and the group meets in a different location each time. The meeting locations vary from members shops to the various woodworking stores located throughout the metro area.

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The meetings usually consist of some sort of turning demonstration or related subject. The subjects of the demonstrations vary from basic techniques to advanced levels. The meetings are always open to questions from the members and we invite and encourage them to share their knowledge and skills freely. The Association tries to arrange at least one professional demonstration each year, with past professional demonstrators coming from all areas of the United States, England and as far away as Australia.