

MINNESOTA WOODTURNERS ASSOCIATION

in association with the American Association of Woodturners

December 2007

December Meeting: Annual Holiday Party

The MWA invites all members and their spouse/guest to our annual Holiday party.. Yes, the tradition continues.. it's that time for great socializing, talking to old friends and making new ones. Our annual Holiday party will be held

Saturday, December 8th from 6:00-9:00 p.m.
Hope Presbyterian Church
7132 Portland Avenue South
Richfield, MN 55423

Our holiday decoration challenge continues...

Here's your chance to impress us! Create a holiday decoration. Members will vote for the top 3. 1st place \$75.00 craft supply gift certificate, 2nd \$50.00 and 3rd \$25.00. Use your imagination; tree ornaments, snowmen, nut crackers, angels, reindeer... go for it!

Member gift exchange. Always popular. It's easy and fun! Members are asked to bring an unwrapped turning to present to another member. Everyone who brings a turning goes home with a turning. We encourage everyone to participate

Spouse/guest door prizes. Register at the door ..when your name is drawn, you get to pick out a turning! (Members bring small unwrapped turnings to donate)

Professional turnings Auction. This year, we will be auctioning off a number of woodturnings created by our professional demonstrators. This will be a club fundraiser, so don't be shy! We have two beautiful Cindy Drozda Finial Boxes, the gorgeous Colored Disc and the interesting Winged Box made by Jimmy Clewes, and Stuart Batty's delicate Long Stemmed Goblet, Osage Orange Vessel, and Walnut Bowl. All of these items will be going home with the lucky club members with the winning bid!



Win a certificate! Member gift certificates from vendors: Register at the door ...you may win.. so simple!

Great Food. We'll be having pot luck again, please bring:

Last names A-L main dish
 M-R salads
 S-Z desserts

Refreshments provided

New this year. Live piano music by Pam Johnson!

Board elections. We will be electing some new board members. If you are interested in serving as a board member contact Jim Zangl or Bruce Thompson.

Dues for 2008. Renew now, still the best deal around for \$25.00!!!

Library activities/ No wood raffle/ No sealer sales.

We need a few volunteers to help set up starting at 4:30. Contact Jim 651-437-2302
"Please stay and help us clean up at the end of the party."

Minnesota Woodturners Association

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President's Corner



Jim Zangl

I have been turning for 15 or 20 years now, and some years have been more productive than others. The first few years were kind of tentative and I was able through perseverance and bad technique to reinvent most of the common mistakes that are written about. I do not think I invented any new ones, but maybe I added a twist here and there to the old ones. I did not know there were others out there who were also turning or how to get in touch with them; I thought it was just me and a couple of books by Richard Raffin, and he lives in Australia.

I had read that the tools should be sharp, but all I had was a stone, and stopping to stone sharpen a chisel every 10 minutes or so surely was not fun. What did he mean by a back cut? Those pictures just did not show enough to do more than hint at the things he was saying. Besides, what real difference did it make? The tool was still sharp enough to cut my finger

with, it should be good enough for wood. Then I attended an actual demo given by a professional wood turner, a person who actually knew how to do what I had been trying to do night and day.

I have heard that the question of expense does arise (though when free admittance was offered in return for a write up I got only ONE response), but you can buy a cheap tool or you can buy a good tool; you can get good instruction or you can redo all the mistakes I found. A picture may be worth a thousand words, but I would have used a thousand pictures to show what I have learned by watching these demonstrators at work. The subtle way each tool is held, the delicate manner of application, the ease gained through countless repetitions - these are things that can be seen and felt watching these talented individuals, but can only be guessed at by reading a book. And try asking a video a question.

In the most recent Woodturning magazine there is a letter to the editor from Rosemary Wright. The title of the letter is "Need to be Inspired." I will not retype the entire letter (you can pick up a copy if you want), but I thought the following idea was expressed quite nicely. She is referring to the ongoing discussion of why, especially in Britain, woodturning is seen as a lesser craft.

"The majority of successful artists, ceramicists, glass de-

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signers, textile artists, jewelry designers and furniture designers, etc. are graduates with degrees in fine art or some 3d art and design. It is my impression that few woodturners have such a background, often taking up the craft as a second career and are therefore generally older (and I fall into this category) and have a huge amount of ground to make up. It has to be said that the lack of training in putting creative ideas and good contemporary design into woodturning practice really shows: it is the lack of inspiring, uplifting, thought provoking and truly contemporary design that is the problem. A recent graduate may not have developed many technical craft skills but they will have the creative and design skills that are crucial upon which to build the former." We can all go back to school or we can take advantage of the schooling that is brought to us in the form of demonstrators/ teachers/ artists who can help us develop our design.

In October I had the opportunity to demonstrate at the University of Minnesota wood shop. Those who read the blast we sent out know that they held a wood sale. I think they had more wood there than even Bob Jensen has. It was a nice event and they let me use their Powermatic until my tools got dull, then one of the students gave me a tour of the Art building. Things have really changed a lot since I was there. It is very impressive. I hope that Mark and some of his students will join us at some of our upcoming meetings. As fewer members volunteer to help, fewer things get done. When there are fewer volunteers this acts to discourage those who do offer their time and services. Please help us make this club a thriving, active and growing entity. It can be as little as helping to put chairs away

after a demonstration or offering to bring refreshments to a meeting. Do not just assume that someone else will do it, because that will not last for long and eventually there will be no club activities.

We still need members to help with club activities and to be on the board. Planning the various events takes some work. With only a few people involved things can get overlooked, especially as those few people become overworked. If you have ideas about how to make the club work better, if there are things you would like to change, if you object to the way things have been arranged, step forward and help out. We have open positions on the board as well as a need for people to help organize, set up and demonstrate at the various events we hold throughout the year.

The Board has decided that **"Effective for 2008, newly elected board members will have their membership fee waived for the period of their term. Existing board members will fill out their terms and pay the membership fee."** It's time to get involved. What can *you* do to help?

From Frank Amigo, for the AAW:

On the subject of the AAW, I'd like to touch on the benefits of becoming a member. They are many, and include:

- American Woodturner – a quarterly journal packed with a world of woodturning information, including a wide range of articles, pictures, and news.
- AAW Resource Directory – complete listing of membership, addresses, local chapters, instructor/demonstrators, woodturning resources, book, video and DVDs.

- National Symposium – the largest woodturning event of its kind with three days of extensive demonstrations, exhibits and trade show in a new U.S. location each year.

- AAW Discounts - membership discounts on AAW merchandise and symposium registration. Also, be sure to check with your local woodworking store for discounts.

- Website – <http://www.woodturner.org> – extensive online information about events, sources, suppliers, products, forum opinions, and woodturning pictures.

- Scholarships – available for classes, workshops, the symposium, youth outreach, school program curriculum development, special projects and chapter library expansion.

Local AAW Chapters – camaraderie, idea and technique sharing with local turners, access to a lending library, plus information about local exhibits and volume purchases. Many of us forget that without the AAW, there would be no chapters. See you at the next meeting
Jim

IN MEMORIAM

Joyce Arones, wife of Bruce Arones, past president of MWA, passed away peacefully in her home on November 16, 2007.

The death of MWA member Bob Snustad was also reported. Details were unavailable at the time this issue was printed.

Joyce and Bob will both be missed by those who knew them. Our condolences to their families.

Ohio Valley Woodturners Guild

2007 Symposium

Once again I ventured to Cincinnati to the OVWG semi annual symposium. This year the featured turners were Molly Winton, Nick Cook, Clay Foster, Matt Hill, Mark Sfirri, Mark Kauder, Trent Bosch and Graeme Priddle. I did not get a chance to see all of the featured demonstrators as there were 6 concurrent rotations.

Molly and Graeme are known for their surface treatment of their pieces after they are turned. Mark does some wonderful segmented turning with outstanding coloring and finishing. Nick views himself as a production turner from architectural turnings to functional pieces. Trent, who demonstrated at our club several years ago, does his vessels of illusion and sculpting on his pieces. Mark Sfirri demonstrated multi axis turning. Clay did 2-piece hollowing and surface decora-

tions. Matt demoed lidded containers and surface treatment also.

In addition to the featured turners there were also guest turners whom I thoroughly enjoyed. I got to see some unique bottle stoppers and Christmas ornaments turned as well as a demo on turning alabaster, which was totally scary. Finally I saw tall off-set goblets demoed.

My favorite of all the turners was Nick Cook. He was an excellent turner and a great teacher. There were many good ideas which I hope to implement this winter. Friday night they paired up two turners and they collaborated on turning a joint project which was then raffled off to four lucky attendees.

Saturday was the banquet and auction. Over 100 different items donated from the vendors, demonstrators and attendees were auctioned off raising over \$8,700 for the OVWG education fund. Accommodations were excellent and the meals were all very good. Once I arrived on site I never had to get back in my car. Everything was within walking distance.

The other highlight of the symposium was the instant gallery. It is totally amazing at the artistic talent of the various attendees. There were many pieces that I examined and had absolutely no



Vessel by Molly Winton

idea how they were turned. Truly incredible.

Overall I strongly suggest that given the opportunity everyone attend a symposium to expand your creative juices. If anyone wants to see my pictures of the instant gallery let me know. Happy turning.
Jack Frost



Nick Cook



Instant Gallery Turning by Graeme Priddle

Photographing Your Woodturnings - Hands-On

By Linda Ferber

On Saturday October 13th Chuck Bjorgen shared his photography expertise with MWA members at a hands-on session at Jim Sannerud's shop. This was not a class about using the camera but how to set up background and lighting. Taking photos of your work is an important skill whether you want to post your work on the MWA forum or a photo record of your progress. In attendance were: Jim Jacobs, Todd Jacobs, Paul Kovarik, Bob Boetcher, Will Travis, J.D. Hughs, Joe Ugro and Linda Ferber

Chuck prepared a reference sheet hand out that listed resources and information about color temperature charts, fluorescent lights and white balance. There were two photo lighting set ups for us to use: natural light and artificial light. Chuck talked about the different effects of lighting and angles of shooting your work. Both set ups used a medium grey photo background paper in 53 inch width.



Chuck Bjorgen helps Todd and Jim Jacobs with lighting



Each person brought turned pieces of their work to photograph. Chuck took each turning and worked the lighting and angle offering suggestions for multiple light settings and light bouncing effects. You could see with your eye the changes and what was creating the best effect. Then you could check and look through the camera to see what the lens was going to see and the end results. The set up for getting the right picture takes a lot of adjusting and checking for optimum results.

Some of the suggestions and tips we learned:

- Try not to mix different color temperature sources in your set up unless you are trying for a special effect.
- White balance is a technical method to adapt digital cameras and video equipment to the color temperature of the dominant light sources in the scene. This is done by adjusting the weighting of the output channels of the image sensor (usually RGB), so that a white surface will again appear white in the

resulting picture for a given lighting situation.

- Decide which side of your piece is the feature side. This may sound simple but it can have a huge effect. When looking for the best side remember the inside too.
- Side light to show that the object is round.
- Contrast in background and color of item give depth and interest in photo.
- Adjust lighting to create shadows and eliminate spots.

Have fun, know your camera. This might mean reading the manual.

Send your photos to the MWA web site or upload on forum. Email photo along with information about the pieces to webmaster John Haug at webmaster@mnwoodturners.com. Include information about what type of turning it is, what wood species and size in height and width. When sending your photos they suggest naming the files your Lastname1, Lastname2, etc. for easier identification.

Hands On Demo with Stuart Batty Friday Sept 28, 2007

By Jack Frost

Seven of us gathered at Jim Sannerud's shop by 9:00 to learn from Stuart Batty. Stuart wanted to be sure we were all well grounded in the basics of turning. The following seven items are what Stuart believes is most important for all woodturners. In order of importance:

1. Grain – end grain, side grain, mixed grain
 2. Chucking – must be secure
 3. Sharp – tools must be the right size, type, shape and ground at the right angle
 4. Tool rest – Right height, distance from wood and angle
 5. Speed – fast but safe
 6. Stance – feet position – start uncomfortable and finish comfortable
- Technique – 2 dimension straight cuts – 3 dimension curved cuts

We came back to these basics throughout the day.

Our first exercise was to turn beads and coves. Stuart used a square beading tool to turn beads. The vast majority of Stuart's tools are ground to a 40 degree angle. In lieu of rubbing the bevel Stuart said one needs to float the bevel and have a very light left hand for right-handed turners. For the rest of the day we used bowl gouges. Stuart said if there was only one tool he could have it would be

the bowl gouge. Stuart also showed us how to hand sharpen our bowl gouges. He said no matter what jig you used it could not give you a uniform grinding angle as you could get by hand sharpening. By the end of the day most of us had mastered this technique.

In the afternoon we had our chance to turn bowls. We learned to make tenons and recesses for chucking our pieces. In bowl turning you always want to be cutting side grain which gives you the smoothest finish. Cutting end grain causes tear outs and is the reason for the dreaded "catches" that we all experience one time or another. Correct hand positions with a light left hand pulling down will allow the point to cut the wood and the wings of the tools to remove the bulk of the wood.



Mike Hunter getting some one on one instruction with Stuart Batty

Learning, or relearning the why's and how's of wood turning is not always exciting but having the proper wood turning techniques is very important in the long run if one wants to get better. The day was packed with learning proper techniques and by 4:30 several of us were able to actually finish a bowl we began after lunch.

Hunter Tool Systems

Razor-sharp, long-lasting
edges for turners

www.hunterwoodturningtool.com

MWA Treasurer's Report

2006	2007	2007
Actual	Budget	10 Month Actual
Members 250	Members 250	Members 263
Income \$7,527	Income \$7,900	Income \$8,589
Expenses [\$7,635]	Expenses [\$9,692]	Expenses [\$3,928]
Gain [loss] [\$108]	Gain [loss] [\$1,792]	Gain [loss] \$4,661
cash balance 11/01/07 \$5,814		

TREASURER'S REPORT HIGHLIGHTS

The club purchased 6 Oneway live centers for the club's 13 Jet mini lathes. In November Board members inventoried all club physical assets located at Jim Sannerud's workshop. The Don Derry professional demo(11/11/07) was subsidized by the club , approx. \$725.00. A donation in memory of Joyce Arones was given to the pancreatic cancer foundation. Bruce Arones served as the club's President. We continue to stay within our 2007 budget.

**New
Members**

**Please welcome our
newest members:**

**Astrid Eglitis
Tom Kladar
Mike Spivey
Kirk McElhinney
Mark Baker
Jim Robertson
Muriel Gavin
Scott Thornhill**

Mpls, MN
Eagan, MN
Ham Lake, MN
Taylors Falls, MN
Hamburg, MN
Richfield, MN
Hastings, MN
Brooklyn Park, MN



Left to right: Dan Rominski, Paul Grotenhuis and Jeff Luedloff (standing in for Bob Boettcher)

Winners of the bocce ball challenge:

1st place:
Bob Boettcher Not pictured

2nd place:
Dan Rominski

3rd place:
Paul Grotenhuis

Congratulations to all!

Youth Pen turning

By Mikkayla Clasen

On November 2, 2007 my Grandpa, Tom Shields, took me to a youth woodturning workshop. It was held at the Washington County Fairgrounds in Hooley Hall. Jim Zangl from the Minnesota Woodturners Association helped me. While there I learned how to make two different types of pens. One was a pen that you have to twist in order to get the ink out; in my opinion that one was the most fun, the other was a regular pen with no cap, but that one was fun too. I learned how to taper the wood piece that I am working on and also how to make the piece of wood shine using wax and other products. I learned a lot from this experience. This will help me a lot for the future when I woodturn. I'm really glad I went because it was a lot of fun!! My Grandpa is a woodturner and I'm learning from him. I recommend it for anyone who likes to woodturn.



Stu Batty- One Good Turn

By Sharon Kadlec



Stuart Batty with his amazingly fine-turned goblet

September 29, 2007, Stuart Batty appeared on the scene for the MN Woodturner's demonstration weekend — tools and high spirits; ready to roll. Not at all bashful and prepared like a pro, Stu has done 100's of presentations at the lathe.

Stuart Batty began turning early, really early at the age of 10 as an apprentice to his father in the UK. He is a 3rd generation turner who now resides in Boulder, CO working the lathe and traveling around doing demos... and more.

We could tell he had it all worked out; exactly what he wanted to share in the ways of woodturning and share it he did. There was the lathe, of course, tools, lights, camera and wood (huh! thought it would be action, right?). Well action couldn't begin to cover it all.

He explains that he is a spindle turner and usually starts training on a spindle. However, he was asked to start with bowls by the club.

The hint that was so telling were two easels; one flanking right and the other left of his demo area. One easel listed seven "keys" to woodturning. Each key is a focused talking point woven throughout the entire day. These were:

GRAIN
CHUCK
SHARP
TOOL REST
SPEED
STANCE
TECHNIQUE

The other easel was poised for illustrating concepts — perfectly blank; with waiting markers. He started out with the normal introductory conversation about who he is, how he learned turning, what experience he has had. By the end of the first few sentences everyone knew he is committed, enthusiastic and has analyzed every step.

"The first thing in woodturning and THE most important thing,

and the reason woodturning has complications is simply to do with grain," Stu explains, referring to the first talking point on his list.

And so it began, he touched on every key with as many tips as he could spin out (and he talked quickly with humor and guile) demonstrating all the while. Every key point gave way to a long curl of turning information hour-after-hour.

Get ready, get set — HOLD ON! There was so much information stuffed into this day-long demonstration that the writer is still going on-and-on.

So, a new section is being created named -Tips and Tricks-. It will provide several tips and tricks going into each of the keys that Stu Batty shared and with as many photos as space allows. The plan is to fill it with information not only by Stu Batty, but by other contributors, too.

Starting with the first key details of Stu's presentation in this issue on page 10-11, you can let us know if you like this approach. Please send an email or voice your opinion at a meeting. —SK



Samples of Stu Batty's work

STUART BATTY DEMONSTRATION

Key Element: Grain

Continued from September 29, 2007, Stuart Batty demonstration weekend.

“The first thing in woodturning and THE most important thing, and the reason woodturning has complications is simply to do with grain,” Stu explains, referring to the first talking point on his list.

He explains his approach to the grain like a pencil that needs to be sharpened. Holding up a pencil and shaving the tip with his bowl gouge, he shows how he would sharpen the pencil.

“All the secrets of woodturning lie in a pencil,” Stu goes on. “By that I mean that the way I sharpen a pencil is the way I need to cut wood. In other words, I must cut it in the right direction.”

“...the most important thing is to know about grain. A pencil does exactly that; it lets you know exactly that,” he says as he refers to the grain. He demonstrates by holding the pencil up to the wood fastened to the chuck. Then shows that whichever way the grain is going, if the pencil can be cut as it is held up in the same way, so can the round on the lathe.



Fig. 1S harpening pencil with a gouge:

-The pencil's tip is pointing away from Stu

-the gouge is being pushed away from his body-up across the tip of the pencil

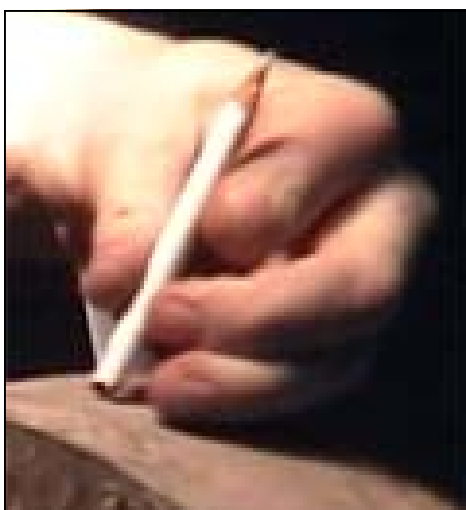


Fig. 2 Showing pencil is up/down -while the tipping away from Stu - showing the growth of the grain- while the round is turning, rotating the grain



Fig. 3 Pencil (point facing out) demonstrating against the grain

Stu explains that he will be cutting the bottom plane of the bowl first. This is to prepare it by making it even across the bottom and for putting it on the chuck. If he had reversed the grain (as shown in Fig 3.) so that it had run in the other direction, the gouge would catch on the end grain, possibly throw the gouge and tear the grain.

As he starts the lathe to spin, he mentions that he will be starting out at a slower speed. He does this because the round is between centers, not on the chuck, and is not that stable — so speed is critical. He applies his gouge on the left side of the round only.

The point to be made here is that, “The most important grain that I want to work with is side grain; we do not want to cut end grain and then there is mixed grain. And what I mean by mixed — that’s what a bowl blank like this will be; is mixed grain. Because as it comes around, the bevel will be cutting across the surface of this end grain; side grain; end grain; side grain,” (he spins the round by hand showing the end and the side grain) as he speaks.

He continues saying, “That is where a lot of bowl blanks run into trouble — as it comes with the spinning bowl — and you get this bounce effect or this torn grain because it is completely mixed.”

Throughout the demonstration Stu continually reminds the au-

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(Continued from page 10)

dience about always being mindful of the grain in each piece. If you focus on reading the grain, you will: choose the right tool



Fig. 4 As the round rolls toward Stu, he points to the end grain

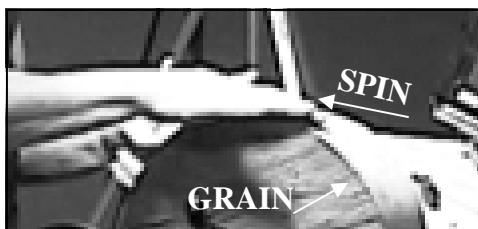


Fig. 5 Stu points to the side grain with his palm as the round spins

hold it in the right place
float the bevel at the correct angle
achieve the maximum cut

Key Element: Chucks

Stu does not like to use a screw chuck, preferring a 4-jaw and jam chuck for the reverse side of a bowl.

Stu turns the lathe on and makes a shoulder on the wood to seat the jaws of the chuck. He does not like to use a screw chuck because of the holes it puts into the wood. "They have their advantages sometimes." Most of the time he uses a 4-jaw chuck.

This particular blank's surface is



Fig. 6 Stu holding 4-jaw chuck

so uneven on the bottom of the blank that a screw chuck might wobble if used. He doesn't use a tail stock for his final cut around the bowl.

"I'm not a lover of face plates because of the holes they require to mount. At some point I will need to even out the bottom and so I might as well start by leveling the blank," Stu reasons. After the bottom plane has been adequately flattened a groove is cut about 3-4 inches out to be used to create some space to mount the chuck. He turns the speed up just a bit. Then, Stu uses a little dovetailed scraper to do an inside cut on the bottom. He may do several blank bottoms before he starts mount-



Fig. 7 Creating the groove on the bottom for the mounting of the 4-jaw chuck

ing each on a 4-jaw chuck.

Stu fits the 4-jaw chuck snugly against the wood shoulder he created. The jaws are tightened to almost closed in order to have the strongest grip possible.

The jam chuck he creates for shaping the outside of the bowl has a positive shoulder matching the inside diameter of the bowl. He stops to test the fit on the taper several times before he is satisfied. He needs a good fit on the taper but also has to have a shoulder. The shoulder is as critical as the tenon because it provides a leveling surface.



Fig. 8 Jam chuck shoulder and tenon

He explains there should be a consistently-sized inner diameter which projects approximately a half-inch (\pm) beyond the shoulder into the work piece. This "lip" will keep the piece aligned on the jam chuck. He trues it up and fits the bowl over the jam chuck

He also usually uses double-sided masking tape to secure the bowl to the jam chuck.
By Sharon Kadlec

January 2008 Club Meeting

January 5, 2008

General Membership Meeting

Topic: Workshop Jigs with Jim Jacobs

Location: Hastings Industrial Park

Behnke Woodworking

705 Commerce Court

Hastings MN

Time: Saturday 9:00 AM to 2:00 PM

Jim Jacobs will be showing and demonstrating his many "jigs" he has made.

- Roller steady for supporting turnings
- Hydraulic press for clamping
- Fingernail grinding jig
- Disk sander to fit lathe
- Indexing and woodburning on the lathe
- Cutting bowl blanks with a chainsaw
- Sliding table saw jig for cutting miters and segmented pieces
- And many, many more!

Members are welcome to bring a camera and take pictures. Bring a chair (or 2)

We will be ordering pizza , cost \$5.00 or pack your own lunch

Social Hour, Wood Raffle, Library, and Show and Tell, .

Update from the American Association of Woodturners

Gallery of Wood Art

Landmark Center Saint Paul, Minnesota



Special Gallery Event December 6, 6-9 pm

GALLERY GROOVES with the Rake Magazine, the Wine Store and KBEM

Stop by for wine-tasting, chocolate, and a sneak preview of *Woodturning in Basic Black*. TRACES Museum across the hall will be having a family-friendly St. Nicholas event, so bring the young ones along if you have them! On-street parking is free, and parking at Macy's is \$4 after 5. Wine tasting starts at 7. Join us!



PBS Special featuring Wood Art

PBS Documentary Follows Renowned Wood Sculptor Brad Sells as He Travels From South Africa to Tennessee to Chicago on a Journey to Create Art. Check local station for listings.

Bill Haskell of the AAW Exhibition Committee sent an alert on this program and highly recommends it for anyone interested in wood and wood art. It will be running at various times on channels 2 and 17 until early December. Check www.tpt.org for program times.

The AAW Gallery of Wood Art is in Landmark Center in downtown St. Paul, with an additional exhibit area in Saint Paul City Hall two blocks away. Located in a beautiful historic building with four other museums, the Gallery offers four to six shows each year of work by local, national and international woodturners.

Landmark Center is easily accessible by car or bus. On-street parking is free on Sundays, and reasonably priced parking is available at Macy's ramp and the Smith Avenue Transit Center. The Macy's ramp is free on Sundays. For driving directions, visit www.landmarkcenter.org.

Gallery of Wood Art Exhibits 2008

Woodturning in Basic Black Jan 11-Apr 18

Work in black by top contemporary studio turners, including Matthew Hill, Liam Flynn, Betty Scarpino, Molly Winton, Gorst Duplessis, Jacques Vesery and others.

Far From the Tree Jan 11-Apr 18

A visual history of the emergence of woodturning as an art form, 1940s to today. Work by pioneering artists Bob Stocksdale, James Prestini and Rude Osolnik and by newer kids David Ellsworth, Michael Peterson, Mark Sfirri, Merryl Saylan and others.

Spheres April 15- June 8

50+ international studio artists create a galaxy of spheres: all six inches in diameter, each a singular statement of craft and vision.

Rounding the Four Corners May 9- August 8

Juried show of members' work selected from symposium instant galleries in Hawaii, Alaska, Florida and New York/Eastern Canada.

Turned for Use II September 12- December 19

Juried exhibit of artist-created useful objects.

Gallery of Wood Art Hours and Location:

Tues-Fri 11-4, Sun 12-3 & by appointment

Landmark Center, Second Floor

75 West Fifth Street

Saint Paul, Minnesota 55102 Second Floor

651 484-9094

Questions? Contact Tib Shaw: gallery@woodturner.org or 651 484-9094.

Calendar of Events

December 2007

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
23/30	24/31	25	26	27	28	29

January 2008

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 2008

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	

December

8th Saturday - MWA Holiday Party. Saturday night party and new location at Hope Presbyterian Church in Richfield.

January

8th Saturday - MWA

January 5, 2008

General Membership Meeting

Topic: Workshop Jigs with Jim Jacobs

Location: Hastings Industrial Park

Address and Mapquest Details to Come

February

9th Saturday - Al Stirt Demonstration

Saturday FEBRUARY 9, 2008 (9:00 AM to 4:00 PM)

Fee: \$20

Location: Minneapolis College of Art & Design (MCAD)

2501 Stevens Avenue

Minneapolis, MN 55404

8th Friday and 10th Sunday Hands-on workshops Full details to come.

Email Dan Rominski at drominski@comcast.net to register.

Member helpline????

Do you have a woodturning question? Need help finding woodturning advice? Well, these members can help you! Contact for your woodturning related questions today!

Bob Jensen - 1woodworker@earthlink.net (763) 572-0525

George Dupre—gtdupre@centurytel.net (715) 448-3002

Jim Jacobs—woodmanmn@aol.com (651) 437-2302

Jim Zangl - Jim.w.zangl@healthpartners.com (651) 645-4696

Bruce Arones-barones@frontiernet.net(651) 433-5364

AL STIRT DEMONSTRATION

Saturday FEBRUARY 9, 2008

(9:00 AM to 4:00 PM)

Fee: \$20

Location: Minneapolis College of
Art & Design (MCAD)

2501 Stevens Avenue

Minneapolis, MN 55404

The Minnesota Woodturners Association is pleased to announce that professional woodturner, Al Stirt from Vermont, will do a club demonstration and two days of hands-on workshops for MWA members. This will be an excellent demo to attend whether you are a beginner, intermediate or advanced woodturner. The cost is a very reasonable \$20. Pay at the door. Parking is easy. Use the upper level of the ramp on the east side of MCAD.

Al Stirt's Artist Statement:

I consider myself a "bowl maker" more than a wood turner because, although the turning process fascinates me, it is the resulting bowl that commands my interest. From the earliest times bowls have had meanings for people beyond the purely utilitarian. The bowl as vessel has a resonance deep within the human psyche. I have always thought of each piece that I make as a composition utilizing elements of pattern, line, weight, texture and form. Even in the most simple pieces I try to find a harmony of grain and shape. I seek a balance in my work between the dynamic and the serene. By playing with the tension created by combining the circle's perfection with the energy of pattern I am trying to make pieces that have life. I use patterns, whether created by grain structure or organic fluting & carving or repeated geometric shapes, to develop harmony in each of my

pieces. I find myself always looking for a new means of expression within the turned form.

I started teaching woodturning in 1978 when Albert LeCoff invited me to demonstrate at one of the turning conferences he and Palmer Sharpless had organized at the George School in Bucks County Pennsylvania. Since then, I have given woodturning demonstrations all over the US as well as in Canada, England, Ireland, and New Zealand. I have taught hands-on classes at Anderson Ranch Arts Center, Appalachian Center for Crafts, Arrowmont School of Arts & Crafts, Brookfield Craft Center, Marc Adams School of Woodworking, Ernie Conover Workshops and many other places.

SATURDAY'S DEMONSTRATION will cover the following, as time permits:

Open Bow I-

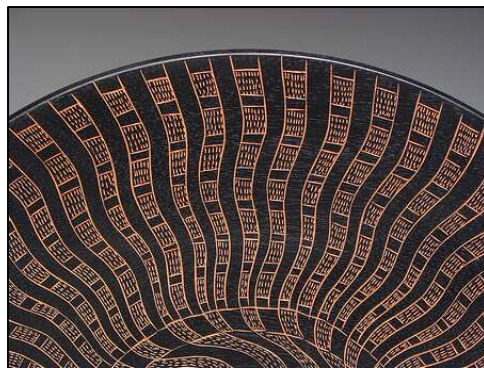
Balancing the Grain - focusing on roughing out bowls in green wood, drying & re-turning. Particular emphasis is placed on working with and aligning the grain to get a pleasing pattern from plain-grained wood. Tool use and holding methods as well as the drying process are also discussed.

Fluted bowl- Layout of flutes and carving (using abrasives) a spiral fluted bowl.

Turned, painted & carved platter-

Using dry wood, I will first turn a platter & then demonstrate a "sgraffito" technique of cutting through a colored layer to reveal a pattern formed by the color of the wood. I'll show the use of reciprocal and rotary power carvers. textured square platter - I'll demonstrate turning, carving & coloring one of my textured square platters.

Critique- If people wish to bring in



work we can have an informal critique & discuss (as a group) design ideas & how they apply to individual pieces.

30 to 40 minute slideshow of my work & influences.

HANDS-ON WORKSHOPS: FRIDAY FEBRUARY 8 AND SUNDAY FEBRUARY 10

For the hands-on workshops we plan to work on the sgraffito platter and the textured square platter. Al will demo one in the morning, and the students work on it. Then he will demo the other after lunch and they work on that until the end of the day. Sign up is now open. Advance registration is required. Email Dan Rominski at drominski@comcast.net The Fee for the Workshop for current MWA members is \$75, pay at the door.

For a comprehensive look at all of Al Stirt's work, visit his website at www.alstirt.com



REMINDER-2008 MEMBERSHIP RENEWAL

Your \$25 annual dues for 2008 will be due no later than Jan. 1, 2008. We will have your 2008 membership ID cards printed and available at our Dec. 8th Holiday Party, so payment at that time would be appreciated. If you can't attend, please send your \$25 renewal check before January 1, made payable to "MWA", and mail to:

Pam Johnson, 3378 Heritage Ct., Stillwater, MN 55082

We will then promptly send your "Paid" ID membership card by return mail, or hand it out at our January meeting.

Classifieds

For Sale: Delta Midi-Turning Lathe, Purchased August , 2001. 1/2 HP motor. Homemade wooden stand included. In excellent working order. \$225 with stand or B.O.
Laurel Olson, 320-587-5919 or 320-583-3461 (cell) E-mail: bbdodds@hutchtel.net



Free turning-related ads for MWA members.
Commercial/non-member advertising \$4.00/Issue per column inch. To place ad, contact Jeff Luedloff (jefflued@peoplepc.com) or (952) 496-1177

Ads will run for one issue unless you call to extend your ad for additional issues.

SUPPLIER DISCOUNTS to MWA MEMBERS

The following suppliers offer special discounts to MWA members. To receive a discount you must be a member in good standing, and show your current membership card to the merchant.

ABRASIVE RESOURCE

900 Lund Blvd #400, Anoka, MN
763-586-9595 or 1-800-814-7358
No showroom - Internet or catalog orders only.
Sandpaper, coated abrasives, rolls, clearance items - 20% discount
www.abrasiveresource.com

ROCKLER WOODWORKING

Mpls, 3025 Lyndale Ave S 612-822-3338
Burnsville, 2020 W Cty Rd 42, 952-892-7999
Maplewood, 1935 Beam Ave 651-773-5285
Minnetonka, 12995 Ridgedale Dr 952-542-0111
10% discount on all regularly priced items, except power tools.
Wholesale lumber prices to MWA members.
www.rockler.com

WOODCRAFT

9125 Lyndale Ave S, Bloomington 952-884-3634
10% discount on all items, except power tools.
www.woodcraft.com

YOUNGBLOOD LUMBER CO.

1335 Central AVE, MPLS.
612-789-3521
Wholesale prices to MWA members.
www.youngbloodlumber.com



DAVID HAGEN

artistic woodturning

November 10th - December 31st, 2007

Opening reception: Saturday November 10th, 11 AM - 4 PM

Music and refreshments

Guest artist: Holiday Shopping Saturday December 8th

FIVETWOSIX
salon ■ spa ■ gallery

526 Selby Ave. St. Paul, MN 55102

651-222-3839

fivetwosixsalon.com

Gallery Hours:

11 am - 7 pm Tuesday thru Friday

11 am - 4 pm Saturday

Also by appointment



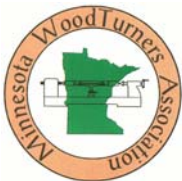
FIVE TWO SIX is proud to announce the return of **David Hagen's** artistic wood turned vessels, bowls, ornaments and finial topped containers

. " My goal is to please the eye, to compose a piece that begs to be touched," states Hagen.

Hagen's work graces homes and businesses throughout the U.S.

His woodturning can be seen in juried shows and galleries throughout Minnesota.

David returns as part of the Holiday Artist's Series
December 8th from 11-4pm.



Minnesota Woodturners Association

3378 Heritage Ct.

Stillwater, MN 55082

www.mnwoodturners.com

First-Class Mail