

MINNESOTA WOODTURNERS ASSOCIATION

in association with the American Association of Woodturners

October 2009



FOR IMMEDIATE RELEASE

The Desert Blooms at the Gallery of Wood Art in St Paul

ST PAUL, July 27, 2009 - The American Association of Woodturners Gallery of Wood Art is proud to present ***Spirit of Southwest***, opening to the public on September 14th, 2009. Spirit of the Southwest features beautifully crafted and conceived sculptural pieces inspired by the cultures and landscape of the American Southwest.

The juried exhibit attracted entries from artists living in the Southwest area, as well places as distant as France and Japan. The exhibit jurors acknowledged the challenge of trying to evoke the essence of such an astonishing place in a single exhibit, let alone a single piece. Three local artists, woodturners Tim Heil and Bob Jensen, as well as drum-maker Wayne Manthey, have a collaboratively- created set of drums on display.

"Collectively, we desired a show that had a suggestion of the theme, yet would speak to the diversity of the Southwest – certainly not an easy task," stated Curt Theobald, a noted woodturner and one of the jurors. "We feel this is a strong grouping of works that evokes the spirit of the region."

Although the fifty artists who created pieces for this juried exhibit all worked with the same theme and in the same material, wood, the range of interpretations and techniques on display offers a varied and exciting display.

Many artists drew from the rich cultural traditions of the area, in particular the pottery. Others reflected on the desert ecosystem, and the effects of a harsh yet beautiful environment on both objects and desert dwellers.

Spirit of the Southwest runs through December 21st at the Gallery of Wood Art.

Contact: Tib Shaw, Gallery Coordinator
651-484-9094 (w)
galleries@woodturner.org

Website: www.galleryofwoodart.org

Location: AAW Gallery of Wood Art
Landmark Center
75 5th St W, St Paul MN 55102

Hours: Tuesday through Friday 11-4, Sundays 12-3 and by appointment

Dates: September 14- December 21, 2009

Accessibility: Landmark Center is handicapped accessible.

Images: High-resolution photographs are available:
[contact galleries@woodturner.org](mailto:galleries@woodturner.org)
A full-color, 48 page catalog is also available for reviewers by request.

Artwork shown, top to bottom:

Trent Bosch, *Cactus Vessel*; Grace Parlman, *Desert Bloom*; William Luce, *Skeleton Pot*; Todd Hoyer, *Untitled*; Neil Kagan, *Desert Trilogy*; Satoshi Fujinuma, *Father Sky Mother Earth*

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President's Corner



Carole Magnuson

Well, it was one of those really "crummy" days in the shop today. I finished a finial for a restoration project I'm working on. Turning kiln dried fur really creates a mess in the shop....wood chips everywhere, in my hair, shoes, and lots of other places. The duplicated finial is done and it's only 1/8" longer, as best as I can tell, than the one I'm matching. It turned out really well. Tomorrow I'm heading down to my son's shop so he can help me make boards straight. I'm great at the round part, but not so great at the square part...and, really, I don't have to be, because I have him...and he knows that he owes me, big time! We have had quite an end to our summer. We have a fabulous picnic at Central Park in Eagan. Linda Ferber picked out practically a perfect place for our picnic. The covered pavilion was perfect for our group to

hang out. The grill was large and accommodated everyone, and the bathrooms were conveniently located for everyone. There were great places for our challenge items and for the small gifts for our guests. We hid numbered wooden blocks in the woods, and sent our guests to find them. The numbers created the order for selection of those small gifts. They were well received and very much appreciated. Six members brought items for our toy challenge, and we had winners. Duane Heng took first place with his toy trucks, Bob Boettcher took second place with his really neat space top and Andrew Sawyer took third place with his truly turned motorcycle. Thanks to everyone who made something for the challenge, and we look forward to the next one. I missed the September meeting because of travel commitments, but I heard that the duck call scene was really fun. Thanks to Reed Jacobs for doing that. Lastly, Betty Scarpino was our latest demonstrator. She did hands on sessions at Bob Jensen's house Friday and Sunday and an all day demo at the U of M on Saturday. About 40 members turned out for Saturday's event. Betty has a keen artistic eye and has a very creative approach to turning. She's combined

(Continued on page 3)

(Continued from page 2)

turning, sculpting, carving and embellishment to create very lovely wall sconces and table pieces. We did appreciate all she did for us.

So, you've all heard that when they build a new building, they have to flush all the toilets at once, to be sure that the water

pressure is adequate and that everything in that department is working well. I wonder what would happen if we all called Bob Jensen's new cell phone at once? Ah...the world turns.

Well, the board is busy working on the program for 2010. Please let us know your thoughts and ideas. We'd like to use the re-

sources in our club first and share our knowledge and skills. We're always open to new things, so we'd like to hear from you about program ideas. Thanks and make those chips well.

MWA Treasurer's Report

2008	2009	2009
Actual	Budget	YTD Actuals 9/27/09
Members 268	Members 250	Members 264
Income \$8,530	Income \$10,690	Income \$7,894
Expenses [\$11,612]	Expenses [\$10,690]	Expenses [\$6,073]
Gain [loss] [\$3,082]	Gain [loss] \$0	[loss] \$1,821
cash balance 9/26/09 \$4,666		

TREASURER'S REPORT HIGHLIGHTS

The club subsidized the Scarpino professional demonstration (\$1500). A new wireless mic and PA system were purchased (\$267). For our picnic in August, \$135 was spent on the park pavilion rental and picnic supplies. The Board voted to send memorials to friends of MWA that passed away (\$200). We continue to print and mail 26 newsletters to members that do not want an electronic version (\$52 per mailing). More DVDs were purchased for the library (\$72). We continue to stay within target of all budgeted areas.

Pam Johnson, Treasurer

Monthly Wood raffle

The wood raffle is a great tradition for our club. It acts as a fund raiser plus it allows all of us to experience a variety of woods. When you select wood to bring for the raffle bring only the best. If it is cracked, or "punky" put it in the fireplace. Bring the best wood you have and you can expect to get the best wood in return.

New
Member

Please welcome
our newest
members:

Jeff Smith
John Prange
Dale Jansen

Brooklyn Ctr, MN
Rockford, MN
Stillwater, MN



Black and white ivory.

Spalted birch with a unique ferrule and bolster.

Improved Bench Chisels

Tim Heil

I use bench chisels every day. They work very well to “pare off” the nibs after I part off my work from the lathe. I’m a woodturner and, because my chisels deserve more than plastic handles, I replace them with wood handles.

The tools for this project are basic: a spindle-roughing gouge or skew chisel to turn the basic cylinder shape, a spindle gouge for shaping, and a skew chisel for the finishing cuts. A parting tool completes the tool list.

Purchase Stanley brand chisels from your local hardware store. That brand works best because the tang is round and easy to fit into a drilled hole. To remove the handles, place the chisel in

boiling water to soften the glue. Clamp the chisel in a vice and use vice grips to twist off the handle.

For the handles, most hardwoods work well. My favorites are ash, cocobolo, and buckthorn. I start with a 6" long piece of stock that is at least 1½" thick. After turning the wood to a cylinder, I drill a hole ⅜" in diameter and 4" deep. This can be done on the lathe (*Photo 1*). This hole will accept the chisel tang on one end and the bolster on the other. The remaining length of wood will be turned away.

Mount the cylinder in a scroll chuck with the hole end toward the tailstock. Turn a shallow impression to house the bolster head. The bolster protects the butt of the chisel when it is struck with a mallet. I make the bolster from a 3"-long × ⅜"-diameter carriage bolt (*Photo 2*).

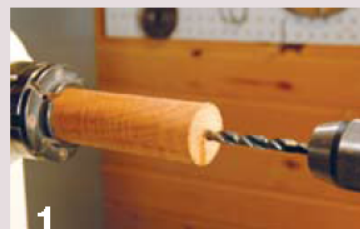
Now it's time to part off the handle (*Photo 3*). The scrap of wood left in the chuck will become a jam-fit chuck by turning a small knob on the end to accept the shallow impression on the butt end of the handle (*Photo 4*). Hold the bolster end of the handle in the chuck and support the chisel end with the live center on your tailstock.

The next step is to turn the tenon for attaching the ferrule (*Photo 5*). The ferrule protects the endgrain from

splitting and adds style and heft to the handle. A basic ferrule can be made from 1" outside diameter (OD), copper plumbing pipe, cut to length. A good length is about ⅜", so turn your tenon to fit that size. The fit should be loose enough to allow for gluing yet tight enough to protect the endgrain. Test fit the ferrule. You can leave it in place until it's time for assembly.



I separate the plastic handle from the steel chisel by placing the handled chisel in boiling water. The hot water softens the glue and makes it easy to separate the two.



1
By inserting a Jacobs chuck in the tailstock, the lathe becomes a drill press. Drill a hole that will accept the bolster on one end and the chisel on the other.



2
A carriage bolt becomes the bolster on the butt end of the chisel.

A spindle gouge or bowl gouge works well to shape the handle (Photo 6). I stop the lathe often during this step so that I can fit the handle to the feel of my hand. I'm also looking for a pleasing design line. I like to make my finishing cut with a sharp skew chisel to minimize sanding and help retain a crisp design (Photos 7 and 8).

Assembly

I use E 6000 glue to attach the ferrule to the wood. E 6000 glue dries flexible, allowing the wood to move seasonally yet still hold the ferrule in place.

To measure the exact length for the carriage bolt, place the tang of the chisel fully inside the handle, insert a dowel into the other end, mark the dowel, and transfer that length to the bolt. When the bolster is inserted, it should just touch the end of the tang of the chisel. Cut the bolt, test the fit, and grind off any excess to achieve a perfect fit. This solid connection gives the tool a "sure" feeling.

One of two methods works well to secure the carriage bolt and chisel shaft to the handle. You can glue the two parts together using two-part epoxy. Or, wrap blue painters' tape around the carriage bolt or chisel tang. This acts as a shim. Test for a tight fit, then drive the bolt or shaft into the handle with a dead-blow hammer. I don't use E 6000 glue for this process because it takes 72 hours to dry.

Time and use are often the best finish for a handle. Natural hand oils lend beautifully to the character of the wood. Or you may want to use walnut or tung oil. Both are excellent finishes, easily repaired by adding more oil.

The most important thing about a well-crafted handle is how it feels. The more "at home" it feels in my hand, the better it is when used. ■

Tim Heil has been a member of the Minnesota Woodturners since 2001. He can be reached at tim@heiltruckbrokerage.com.



3 Part off a 4" length of the cylinder for the chisel handle.



4 Turn a knob on the remaining stock to be used as a jam-fit chuck. After parting off the handle, I rotate it 180° and place the bolster opening onto the knob. Support the other end of the handle with a live center in the tailstock.



5 Turn a tenon on the handle for the ferrule and measure the diameter using outside calipers. I turn this tenon so that the ferrule fits loosely, leaving space for glue between the ferrule and the wood.



6 It's important to explore different handle shapes. My goal is to have a handle that looks and feels handmade.



7 I don't want to compromise the shape of my handle by sanding, so I make my final cuts with a skew chisel.



8 I look for a way to make each handle unique. Three delicate grooves add charm to this handle.

Cocobolo burl and buckthorn.



woodturner.org

This article is being shared with permission of the AAW and the AAW Journal. Special thank you to Alan Lacer for taking the pictures and Bob Jensen for supplying the wood used in this article.

A turn of events with Betty Scarpino

By Joe and Sharon Kadlec
Photos by Gary Novak

Betty Scarpino's art is as unexpected and as familiar as an already treasured object in a new and pleasing place. The forms are familiar, the shapes are organic, but there is something that makes them different and renewed. She arrived at the University of Minnesota's Regis Hall to present her work and demonstrate her use of the lathe to the MN Woodturning group on a Saturday in August.

Her biography reveals she studied Industrial Arts in Indianapolis, and received her degree at the University of Missouri-Columbia. Betty is an experienced Editor and soon-to-be (November of 2009) Editor-in-Chief of the American Woodturner journal for the American Association of Woodturners.

Woven throughout her demonstration and conversations she stated she was intrigued by the relationships caused by ambiguity. And, indeed, proved it by showing how she blended the tools, the craft, and her art into forms that are new and yet are common to the eye. They also brought questions confirmed by the titles she bestows on each piece. Indeed, the context that brought many of her pieces into being was frequently discussed throughout the time she spent.



"The lathe is at the basis of most of what I do," Betty begins her exchange with the crowded room. The carving of the turned forms, first produced on the lathe, comes afterward by cutting the pieces apart. She explains further by showing a platter that she changed because it cracked, so she refashioned it into two separate pieces but still held true to her basic artistic construct.

When Betty is instructing, she begins with a slide show, she told the audience and she brought it with her that day to share with these participants. The slide show became an overview of those ingredients and concepts she was about to cover as she demonstrated. Here are the highlights of the slide show and demonstrations: Studio/shop and tools One-Way© lathe, Rikon© band saw, power carving tools, electronic engraver

Limitations are a necessary in-

redient for creativity

Case-in-point: In the beginning of Betty's career, her lathe would not turn anything larger than 12" – and she showed them flat on the surface of a show table. This resulted in not being noticed. She wanted them to be noticed and sought a way to display them to enable the illusion of large and noticeable. So, she created unique stands to bring attention to the pieces. The stands themselves became points of interest adding to the sculptures and balancing with a sort of "counterpoint" to the visual presentation.

Some of her pieces were quite thin while laying flat and therefore relayed the impression of less value. (This is the moon one) "Familiar strangers" containing desire... moon slice wall piece with black. That is when she said with assurance that bowls being turned on the lathe need not have thin walls; which

(Continued on page 7)

(Continued from page 6)



seemed to the standard among other turners. Many of hers are thick-walled.

Contrast and texture becomes a tool that is additive

Betty uses a lot of bleaching, white milk paint, liming wax, Minwax®, and black as finishes but not usually paint. Stains that are transparent and enhance the wood grain are often used.

Woodturning and carving is a subtractive process

The evolution of the creative process would seem counter to how Betty works as she explains that she begins with a general form in mind suggested by the shape of the wood. She allows the piece to shape itself as she watches for the opportunity of expression that can be pulled during the process.

Textures are applied while the pieces are still on the lathe because they would be difficult to add once the piece is separated

Grooves and ridges

Sanding and roughing

Tight textures

Carved swirls

Process overview:

Betty picks the nicest pieces of wood she can find; turns it on the lathe, surface treats parts of it and takes it to the band saw to cut it into the separate forms.

Then, she finishes with surface treatments, sometimes adds a base and addresses the presentation problems. The wood is usually at least two inches thick. She uses a lot of native hard woods, she explains. Sometimes, instead of cutting the turned piece on the band saw, she uses the drill press to create holes or openings.

Turning:

She tries always to turn dry wood so the shapes do not trick, split or move after they are turned. She showed some pieces that were made with logs to create pod-like forms and some pith remains showing. When she works with boards, they are screwed to the faceplate of the lathe (like a propeller). Betty turned various pieces on the lathe beginning with an egg-shaped form. She watches the profile as she turns, she related. She explains that the pod forms are similar to shaping an egg (usually in a larger size) and then cut in a wave-line through the center with the band saw. This part can be very tricky; go slow is the warning she repeats for working on the band saw.

Carving:

Discussing the carving aspects, Betty talked about power tools, rasps and power sanding. She tries to do as little sanding as possible. Generally, she adds the grooves with turning tools while the piece is on the lathe. These could be bands, beads, or corrugation; but never tooth-like. The grooves are usually raised above the surface which presumes the grooves are done first and the surface is cut down from the edges of the outside

grooves. She achieves the grooves with a screw and cuts deeper at the outside edges of the band of grooves. This allows a cleaner separation to provide a stopping point for bleach, stain, or liming wax. With the power carving tools she sometimes uses stones to achieve a texture; other times she uses an engraver, and usually, all the surface treatments are done before she cuts the pieces apart at the band saw. In this way, the textured surfaces help to shape opposite sides or interesting foils relative to their individual pieces. This is usually the time when she adds her signature using the engraver. Woodburning was mentioned but not discussed in detail.

Cutting into pieces:



Betty uses a 3/8" blade on her Rikon® band saw. She draws a line on the wood to follow while cutting it. Sometimes Betty has a pre-determined design in mind, but often follows the intuitive shape of the turning as she works. Her pieces use opposing forces for shapes that are interconnected and interdependent in a natural way. Some refer to these shapes as like the Chinese Yin/Yang symbol. Betty warned not to put a pencil line on a bleached piece (if the finish

(Continued on page 8)



When applying bleach to the grooves, start in the center. She uses three coats of bleach. She has learned by experience that if she uses more than that on end grain, it affects it badly depending upon the wood type. Walnut will get darker in relation to the bleached area.

Apply a coat all around; let it dry (maybe overnight). She does not neutralize between coats except if she wants vivid yellow or blue. With these colors, she will bleach, neutralize it, wash with water, and then stain with yellow or blue. This removes the color of the wood and the wood will accept stain better. If apple cider vinegar is used to neutralize, it might yellow... white vinegar; maybe not. Liming wax treatment over a bleached wood will make the coarse grain even whiter. Osage orange bleaches well, but takes about 15 coats because of the yellow in the wood.

If the bleach drips where it is not wanted, touch it with vinegar, or quickly rub it dry. This stops the bleaching action. Sanding will remove it depending upon how deep it has absorbed into the wood. Betty refers us all to her June, 1996, bleach article in the American Woodturner's publication.

Liming wax:

Liming wax brought on another lively discussion for the curious crowd. Betty was turning an egg shape on the lathe at the time and related that the best wood

(Continued on page 9)

(Continued from page 7)

has been applied before the pencil line is placed). Wood bleach won't bleach through pencil (graphite), or chalks.

Mounting:

Metal pins are used to mount the pieces on their stand. There are times when she drills the hole larger than needed because center placement of the drill on curved shapes can be tricky. Drilling the hole larger allows for some play that can be used to ensure accurate placement when gluing the metal pin and securing it in exactly the right spot. Five minute epoxy will allow some time for perfect mounting.

Bleaching:

Bleaching was a center point of discussion. Betty uses it quite successfully on many of her pieces to achieve a contrast without paint. This bleach is not the household Clorox® or oxalic acid and Betty makes this clear at the onset. Wood bleach is the

only one that works well on wood and she uses a product named Klean Strip®.

Pour part A and part B together first. Do not use a metal container; use glass. There is no need to cover the container. The ratio of each is 50-50. During use, be careful of touching the already dried bleach that has not been neutralize; it will become active with any moisture – including moisture in hands. So, do not touch eyes or mouth. The dried bleach can be neutralized with vinegar. If the need arises to stop the activation process in the wood, use vinegar to stop it from going further. She doesn't usually use vinegar on the wood and lets the bleach run its course as applied.

Use gloves; use a face shield and/or a mask. Betty applies the bleach with a cotton swab. She uses the ones with a cardboard stem. Not much is needed. Do not soak the swab; be careful not to overflow the outside edges of the grooved area.

(Continued from page 8)

to use with liming wax is a grainy, porous wood; not maple or walnut. She introduced the liming wax method using this egg. For those trying to imagine what it does, it creates a finish often called "pickling" where there is a white coloration that sticks in the cracks and crevices of a grain or markings, making it appear old or worn or simply giving a contrast. Liming wax can be purchased at Woodcraft Supply®. The brand name being used was Briwax®. There was a question about sanding and using liming wax. Could the fine sanding keep the liming wax from clinging into the grain? Betty responded with, "No, every-other growth ring is porous naturally as it grows." She went on to divulge that the wood in the northern areas of the world have tighter growth rings and show less contrast with the liming wax. Southern grains are less dense. Ash is great, Oak, and, Elm she mentions. Kiln-dried Ash will absorb more and become darker. Betty also warned that unintended scratches or sanding marks would show up as well as the courser wood grain. Be sure they are all gone before proceeding.

First, use any color in a transparent stain as a base color before using the liming wax. Apply the stain with gloves and use a cloth or sponge. Let the stain dry (not long, depending on the humidity and temperature). She likes a color named "Behlen Blood Red" for a base stain which has a deep, rich tone. Then apply the liming wax. It is a white-wash color and when the liming wax goes on, it sticks in the grain and shows it off, en-



hancing the flow of the wood grain.

To apply liming wax, use gloves, pour in a container (can pour it back again later if there is left-over liquid) and, using a paper towel, saturate the wood all over. Keep putting it on until the end grain won't absorb any more. Because it is alcohol based, you can tell it is still absorbing because some areas will appear dry (or dull) and some areas will appear wetter. Liming wax dries in an hour or two. Set on pin points prepared earlier. Submerge the pieces if preferred.

Final finishes:

Spray a finish on the wood pieces when they dry. Delft® spray lacquer; or use semi-gloss or gloss. Apply two coats, depending upon how course the surface may be. Spraying can cause a run... be careful.

Oil over all surfaces with Min-wax® or other coating of choice.

Betty mentions that oil will darken the bleach a bit, but it darkens the tone of the unbleached wood as well, keeping the contrast consistent.

Throughout the day the discussions were good and Betty showed by example all the turning tricks she had learned by experience and training over her career. She never hesitated to share it all. She recounted the evolution of the pieces she brought and how her creative process progressed from a glimmer to a finished piece. The process itself turned into a lesson in creativity and allowing what happened in that progression to come into being. Each piece has its own story. Betty turned the shape of the wood as she conceived her art using the tools, the craft and the ambiguity of it all into useful meaning for everyone there.

Calendar of Events

October 2009

Sun Mon Tue Wed Thu Fri Sat

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

November 2009

Sun Mon Tue Wed Thu Fri Sat

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

December 2009

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		

Directions to:
Gary Novak's
 Industrial Electric Co.
 660 Taft St. Mpls.
 1/2 block south on Taft
 off Broadway St.

October 2009

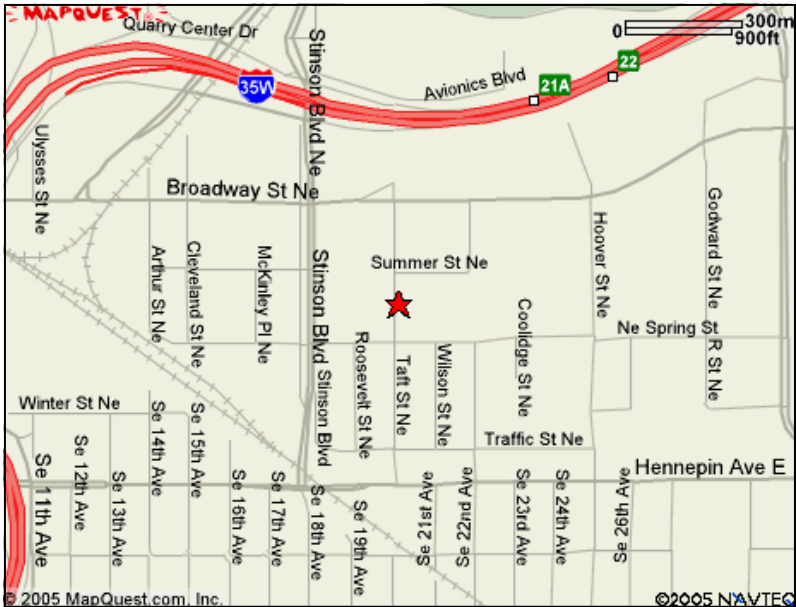
October 6, 2009
Membership Meeting
Topic: Pepper Mill - Bob Boettcher
Location:Gary Novak's, Industrial electric

November 2009

November 7, 2009
Professional Demonstration - Mike Jackofsky
Topic: Mike Jackofsky specializes in hollow forms, most of which are natural edge pieces made from unique burls, but he also turns bowls, including thin, natural edge open bowls, along with off-balance, asymmetrical pieces, including hollow forms with "wings" and sculptural forms.
Location:TBD

December 2009

December 8, 2009
Topic: MWA Holiday Party - Save the Date!
Location:TBD



Gary Novak's Industrial Electric Co.

***Reminder -** Membership meetings officially start at 7:00 pm. Space will be open at 6:30 for setup and socializing.

Classifieds



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A couple of entries to the AAW instant gallery have a home town name.

Left with ribbon is Eric Johnson (long stem goblet)
Below flute by Duane Gemelke



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3378 Heritage Ct.
Stillwater, MN 55082
www.mnwoodturners.com

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