

MINNESOTA WOODTURNERS ASSOCIATION

in association with the American Association of Woodturners

April 2008



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President's Corner



Jim Zangl

We recently did an equipment inventory. The good news is that we have a lot of stuff - stuff that we use a lot in hands-on sessions and demos. The bad news is that not every thing was in good condition or returned to the proper place. I would like to ask- and I think it is not too unreasonable to do so - that before any session ends, before anyone leaves, that the equipment is put back in its place and restored to its proper condition. That is, tools sharp, nicks removed from tool rest, tool box has everything that it began with. Equipment management is not the responsibility of the host. The host is providing you with a place to work in as well as his or her time. Leaving the equipment in good condition for the next person is just good manners. If you are unsure what that condition is, ask your host, who

will be happy to tell you.

Woodturning is one of the safer woodworking activities. The sharp object is stationary and in your control, not like a saw blade moving at blurring speed. That being said, there are still dangers if we are not careful. This applies even more strongly in a group setting where a poorly mounted blank may come off and miss you, but clip a neighbor. As a club we try to provide opportunities to learn; this means a number of group sessions. It is important to remember there is someone next to us when turning on the lathe. Courtesy to your fellow students and to your trainer/host are important if we want to go on having hosts. Ultimately the responsibility is with the person turning. If you are unsure, ask. The host or instructor will be more than happy to show you how to do it safely. If you see something that you deem unsafe, tell the host and that can become a topic of discussion. After everyone has gone home, it is a little late.

Since the last newsletter, we have had two demonstrations, one by Al Stirt, an all day affair covering a variety of different turning techniques, embellishment ideas, and methods of sculpting design into a turning, as well as some of the

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thinking that goes into the making of a piece - how an idea develops over time, evolving from a concept to a turning to an idea realized, and then to another new concept. About 40 people took advantage of this opportunity. The second event was the March meeting at Gary's where Jeff showed us how to do fishing lures, what to expect when using different woods, types of coloring agents and finishes. About 80 persons showed up for Jeff's session. I really want to urge you to attend the professional demonstrators. Yes, there is a cost, but the club absorbs some of the cost, so if you do not attend, in essence you are paying for something you are not getting.

I would like to encourage all MWA members to join the AAW. The great benefits provided include liability insurance, access to the annual national symposium, the full color journal (buy it on the stands, it is half the cost of your dues), personal business insurance, a national directory of turners, and other benefits as well. Check out the AAW website for more details

Reminder: the AAW National Symposium will be June 20-22, 2008 in Richmond, Virginia. Plan to attend this great event.

The next time you stop at a Rockler or Woodcraft store be sure to mention to the manager how much we as a club appreciate their on-going support. Many of our activities are enhanced through their help.

See you at the next meeting
Jim

MWA "Members Only" Forum

All MWA members are entitled to use our "Members Only Forum". The forum is located at <http://www.mnwoodturners.com/members/> (or you can go to <http://www.mnwoodturners.com> and click on the **Forum** option on the menu). If you have not already registered, click on the link, and after the page loads, click on the words "**register an account**". Then just follow the instructions to get registered for the forum.

The many benefits include a central archive of information and handouts, a gallery to show off your turnings, central listing of club event announcements, and finally, a great place to get acquainted with other members and share mutual turning topics. One other thing, **PLEASE** don't be hesitant to ask questions on the forum. As many people have said over the years, the only silly question is the one not asked!

Thanks, and see you on the forum!

Wade Wendorf

MWA Forum Administrator

email: administrator@mnwoodturners.com

Dan Rominski has moved into the office of Vice President. He has been our Program Director since taking over for Jim Jacobs.

He has worked hard at providing the club with the best in demonstrators and he has succeeded admirably. As VP he would like someone else to assist as program director, learning from the master and allowing for a seamless transition into next year. If you are interested in lending a hand, e-mail or call Dan or one of the board.

Jim Zangl

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.

Cover: This is a Butternut Hollow Vessel with an Ebonized Walnut Finial and Hand Carved Rim. It is 5" in Diameter and 11-1/2" High and is finished with Danish Oil, by Dan Rominski. Check out the member gallery on the MWA forum for more pictures like this.

Al Stirt Demo

By Todd Williams

Walnut Bowl

Initial Turning



A walnut bowl blank was cut from a log, split down the pith, and the pith area removed. The blank was roughed round by chain sawing & pre-drilled for the center hole in his drive plate. A region was chiseled out on the bark side for positioning the tailstock center. In his initial roughing, Al likes to leave the tenon for the chuck on the large side as it allows more room for adjustment after drying. In the wet bowl, he makes the bottom perhaps a little thinner than the rest of the bowl.

Drying:

Al uses various methods. He seals the end grain with a 50:50 mixture of Anchorseal and water. He thinks an RF style moisture meter is a valuable addition to one's arsenal. He does some microwave drying of smaller bowls. He never uses more than 30% power in the microwave to avoid too rapid water elimination and subsequent honeycombing. He likes to keep the temperature below that which is too hot to touch.

Grain Balancing

In a manner somewhat analogous to the procedure for bal-

ancing natural edged bowls, Al stresses the importance of balancing the grain appearance in the bottom of the bowl. He finds that bowls having a symmetrical pattern sell better than those without balance.

His method only sets the balance in the direction of the grain. He uses a chuck mounted drive plate. This plate consists of a wooden hardwood plate with the back grooved to accept the chuck jaws and hold in the contracting mode. Centered in the plate is an alignment screw. This is a screw that extends through the plate from the backside, but having the screw threads filed off on the outside so it serve mostly for alignment and secondarily to prevent side slip of the bowl blank. In-line with the central alignment pin are two pointed pins on opposite sides of the outside of the drive plate. These dig into the bowl blank and provide the traction for driving the blank. The pins are screws driven from the backside through T-nuts to point to the outside, then the parts extending past the T-nuts are filed to a point.

In use, the bowl blank is drilled to accept the central alignment pin, probably with a somewhat oversized hole to allow for some twisting of the blank's face. The bowl blank is aligned with the grain direction perpendicular to the row formed by the 2 pins and the alignment pin. Align this row horizontally, mount the blank with the grain vertical to this row. Bring the tailstock into the blank. He removes the pin

from the tailstock cup center. The bowl is preliminarily rounded with a bowl gouge until the grain is discernable. The position of key features of the grain pattern are now visually measured at the top & bottom using the tool rest as a guide. Balance the key feature by backing off the tailstock, re-aligning the piece by pivoting the blank on the row of pins and then pressing with the tailstock at its new location on the blank. Re-test until balance has been achieved. Removal of the tailstock pin makes finer adjustments easier, since with the pin present there is a tendency to align in the old position because the pin seeks its former hole position.

His plate system is predominantly for achieving mirror symmetry in the plane perpendicular to the grain direction.

2nd Bowl Turning



Now that the roughed out bowl is dry, it will be out of round and needs to be re-turned. All features will be oval, so it needs general re-rounding. His method is to jam chuck the bowl. He has a foam padded ball in a chuck on the headstock and uses a cup center in the tailstock. He rounds the tenon and

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straightens the area where the chuck jaw faces will abut the chuck jaws. He does not try to turn the outside yet because he feels that the bowl is not as secure as it should be because the interior is still oval and may contribute to more vibration. Once the tenon area is re-established to round, he remounts the bowl in the chuck and turns the interior of the bowl again until it is round. Rather than try to turn the outside while in this position, he remounts the bowl in a jam chuck. He turns the outside of the bowl now that he can do so without the hindrance of the chuck. He uses his Irish grind gouges for the initial phases of this, and finishes up the outside with shear scraping passes.

Al wants to form a very nice smooth curve on the outside of the bowl. He says, "Do not depend only on sight to decide on the smoothness of the curve. Feel can often detect more than sight."

He does not go for excessive thinness on most bowls. He tends to leave the rim and bottom areas a little thicker than the belly of the bowl. He uses a figure 8 gauge for checking his thickness. The outside contact point of the gauge is rubber coated so it does not scratch the outside finished surface of the bowl.

When the outside is finished to his satisfaction, he re-mounts in the chuck to complete the inside. After forming the rim, he starts the inside. He often turns

in steps because of vibration. He steadies with his fingers lightly pressing on the outside of the bowl behind the area being cut in order to further reduce vibration. He leaves significant material in the very center area until the last. This center area is removed after the turn is made in the curve of the bottom.

He turns the inside with Irish grind gouges, then with a smaller square end gouge with perhaps a nose angle of 55 - 60°, then finally with a smaller shear scraper - perhaps 1/2" width with similar structure to his 1" width scraper.

To finish the bottom of the bowl, he likes to use vacuum chucking. He shoots for about 24 mm Hg vacuum and he will often apply duct tape to the area near the bottom - which he has made somewhat thinner than the rest of the bowl to inhibit air transmission through that area.

When he does a footed bottom with a recess, he tends to leave a slight bulge in the center of the recess. The bulge is, of course lower than the foot area, otherwise the bowl would rock.

Vacuum Chucking



Al uses a Gast Rotary Vane Vacuum pump capable of 4 cfm

at 0 pressure.

Shear Scrape

For a shear scraper he uses a modified square end scraper. The scraper is 1" wide, 1/4" thick HSS. He modifies the nose to create a large angle slightly rounded skewed scraper. Perhaps 80 - 85° instead of the 90° of a square end or the 70° of a normal skew. Then the nose is ground with a significant relief angle, perhaps 30 - 40°. He removes the grinder burr with a diamond stone, then creates a slight burr using the diamond stone against the bevel to give a very fine burr.

Spiral Fluting of Bowl



Marking Out

For small bowls with spiral flutes he would use 12 - 18 flutes. To lay out these flutes, he preps plywood discs with concentric circles of various sizes and radial lines equally spaced from the center. He centers the bowl on the disk and marks the location of the lines on the bowl perimeter at the top, then marks the same points on the area where the bottom of the flute. To create the spiral he will select a point from the base and an offset point from the top. He uses

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Quick Cast to make a mark out device connecting these two points. He will use this cast to mark out the lines for the remainder of the flutes.

Making Flutes

To form the flutes he now uses sanding drums in a Jacobs chuck mounted in the headstock of the lathe. He starts with appropriately sized "structured carbide" drums and follows the marked out curves by bringing the bowl to the drum and grinding out the flute. Make sure the depth of the flutes match, particularly at the bowl rim. He will use progressively finer drums for final finishing.

Painted Platter



Al first mounts the blank on a screw center held in the scroll chuck. He uses a plywood spacer plate since he feels that he doesn't need to go as deep as the screw would normally. He is using maybe 3/4" depth. He first true's up the surface, then shapes the bottom adding the tenon for the scroll chuck. He demonstrated coves and beads formed on the underside of the platter as decorative enhancements. He will do most of the sanding of the underside now, and often paints the underside

black.

He remounts the platter in the scroll chuck using the tenon. He likes to use a wide rim with a shallow bowl shape. This is initially cut smaller than will be in the end. He power sands with a 9000RPM air drill with the lathe running slowly. He uses an air helmet when not demonstrating. Don't sand too fine or the paint will not adhere satisfactorily.

After the gesso has dried, use a spear point to put a groove near the rim of the hollowed section of the platter, and finishes turning the hollow to form a crisp edge to the paint line.

Coves

Al cut the coves on the underside of the platter using what looks like his 1/2" shear scraper. He uses it almost on edge and sort of scoops with the top edge - as best I could observe.

Beads

The detail gouge looks like a cross between a bowl gouge and a spindle gouge. It has the thick cross section of a bowl gouge and the shallow flute of a spindle gouge. To form the beads, start with the flute facing towards you and make the first cut to form the valley, drop the handle and roll the tool to the right to complete the bead. The bead is formed in one direction, different from spindle turning.

This gouge most resembles the 3/8" bowl gouge obtained from Sears web site, in that the interior curve of the gouge is rela-

tively flat and has a fixed radius of curvature, unlike more conventional bowl gouges having a U or V cross-section.

Finish Method

He coats the wide rim with several coats of black gesso applied with a foam brush. Very light sanding between coats, let it air dry. He will later come back with a spray coat of "catalyzed" lacquer.

Square Platter



Mount the square blank to the screw chuck setup as for the painted platter. Shape the base. In this shaping he will feel for the cut by laying the gouge on its back in a non-cutting position and set the overhang by drawing the gouge from the center past the ghost image of the square edges, then adjust the gouge position slightly to enable taking a small cut as he retraces the path with the gouge in push cutting position. After shaping the back, he will use the shear scraper to cut irregular grooves on the flat area outside the theoretical circle that could be inscribed inside the square. He will cut coves further in on the back and finally cut a foot or tenon for subsequent holding in the scroll

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chuck.

Mount the platter in the scroll chuck, and clean up the face. Draw the gouge out from nearer the center to the edge to set the position for the cut. Cut from outside the ghost image to the center. Cut the bowl shape and cut a groove around its perimeter.



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

Minnnetonka, 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

Forest Products Supply

2650 Maplewood Drive
(NE corner of County Rd. C and Hwy 61),
Maplewood, MN 55109
Phone: (651) 770-2834
Web: www.forestproductssupply.com
10% discount on all lumber purchases.

Fishing Lures

By Todd Williams

Jeff Luedloff appreciates anyone who makes his/her own “stuff”. At the March meeting Jeff showed us that he lives up to his own standards, as he demonstrated making fishing lures on the lathe. Some professionals sell large musky lures for \$40 each and can’t make enough of them! Are we in the right business? Jeff demonstrated making two styles of lure: a top water “popper” and a diving “crank bait”.

First, he recommended going to the library and looking at books on the topic. He had one book with literally hundreds of wooden lures pictured. Next, you have to choose a wood. Use light-weight woods, like pine, red cedar, basswood or birch. He made one from red oak once, but it sank like a rock in his bathtub. Maybe it would be OK in saltwater, Jeff?

For the popper (typical brand name is “Hula Popper”), drill holes for the eyes while wood is still in a rectangular block, so they are properly centered and at the same height on the lure.



Mount the blank between centers and turn a tenon on one end for a 4-jaw chuck. Pine is soft, so keep the work piece as short as possible or you get really bad vibrations. Be sure the piece is centered. Once the piece is in the chuck, use a small bowl gouge to create the hollowed front end. Because it is a small radius hollow, he grinds off the back bevel of the gouge so it does not bottom out and create unwanted rubbing marks on the piece. Sand the hollow and edges with 220 grit. Mark center of hollow with skew point for drilling screw eye hole later. Shape the rest of the body with a skew. Jeff favors a round shaft skew that he made at one of the MWA tool making sessions. Poppers usually have a simple, cone shape with the head being

the large end. Shape from tail stock first (what will be the head) to minimize vibrations. Sand in stages as you proceed to the head stock. If you want an unsymmetrical front end (typical would be the top of the head slightly longer than the bottom of the head), simply sand the shape with a drum sander, holding the lure in your hand.

For the crank bait, mount the blank between centers and round to a cylinder. Then shape to a torpedo-like shape with again what will be the head at the tail stock. Once the shape is achieved, dismount and hold the piece to flatten the sides on a disk sander. Be careful to orient the piece so the belly screws go across the grain. Keep the sides

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even. Then use a drum sander to create a “belly”. He puts the drum sander in the lathe head with a Jacobs chuck. He adds a live center with light pressure so the sander does not come loose.

As Jeff said many times, “Painting the lure is an art in itself!” He favors Rustoleum spray paint for all but delicate details. He bought a new air brush, but feels he needs to practice with it to get good results. If you spray paint through a net material obtained from a fabric store, you get a nice “fish scale” pattern. He showed different eye types, from glass to stickers to hand painted. He likes painting the eyes, but has not been able to get perfectly round ones yet. Jeff’s painted eyes looked pretty good to me. Do the fish really care? Jeff likes to emulate natural bait fish body colors with dark top and lighter belly. But as we all know lure colors are mostly to catch the fishermen, not the fish!



The most important part of painting is the clear coat. This must be really good, since it is the primary water-proofing treatment of the lure. He uses “Crystal Clear” from Rustoleum. Some people like a 2-part epoxy for durability, but it must be brushed on and tends to have brush marks. The lacquer many of us use for turned objects is NOT a good choice, since it is not durable in the outdoors in

water. Some people dip coat the lures to avoid any brush marks and minimize drips. Many use a “drying wheel” made from an old barbecue rotisserie. Jim Jacobs showed his version at the January meeting.

The hardware items for lures, such as hooks, eyes, swivels, diving lips, etc. are available from many suppliers. Two sources mentioned by Jeff are Stamina, Inc. on the web at www.upnorthoutdoors.com/stamina/ and jannsnecraft.com.

Jeff says he has been making lures for almost 6 years, but he has not caught any fish on them yet. He claimed he has spent too much time making them and not enough time fishing. With the high quality lures he showed us, success should be close at hand!



Hands-on with Al Stirt

By Linda Ferber

The hands on workshops hosted by the Minnesota Woodturners are always special experiences. The Al Stirts workshop was one of the best. Like most experts he made every thing look effortless. Now that I have seen the process I too can add life to turned vessels. I turned a small square bowl from walnut and it was a nice piece of wood and I was pleased with the results. I tried turning another one thinking to put some of the carved design on the vessel. The results were problematic and my attempts to correct by adding more texture resulted in further decline. I tried again, this time with a scrap piece of wood. I used each of the attachments to my Dremel on this scrap wood to determine the most suitable for what I wanted to achieve on my next bowl. I looked again at the two pieces by Al Stirt in the gallery



Jim Sannerud

of wood art at the AAW, I was even more impressed with the quality of Al Stirt's work. Al Stirt showed slides to illustrate his work and talked about his turning experiences and where he draws inspiration. The process of design is as interesting as the woodturning itself but possibly more complex and individual. This is a quote from Al Stirt's website:

"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 know my experiences at each hands on workshop have influenced and inspired a new process for the work I attempt. When you are able to observe from these artists who call themselves bowl turners, you are closer to finding your own means of expression and inspiration.

Make your own Bowl Drive Center

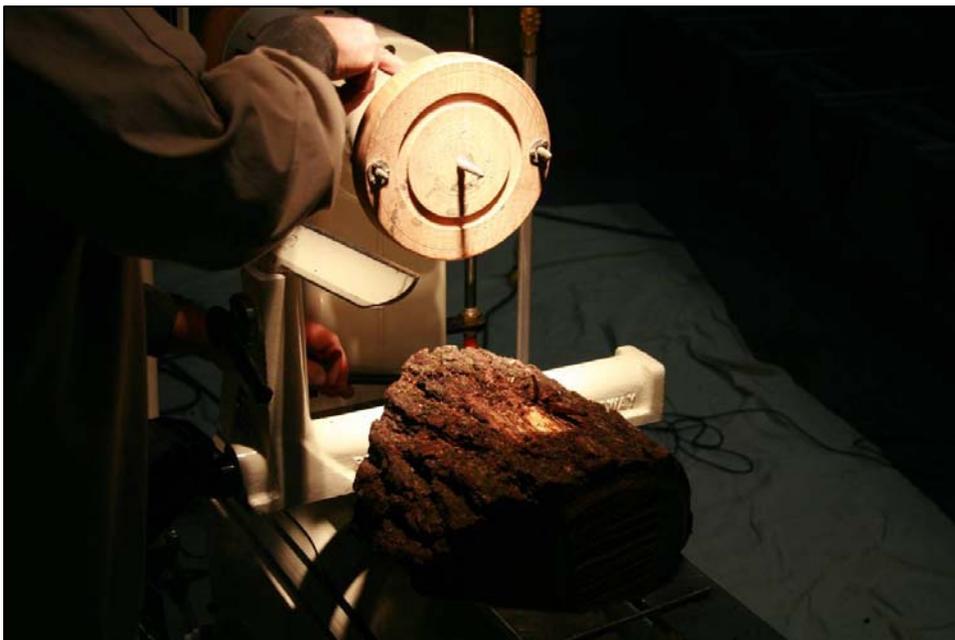
By John Haug

Al Stirt demonstrated many techniques at his demo at MCAD but one thing that grabbed my interest was his shop built drive center. He explained that with this center he could manipulate the bowl blank to optimize the grain orientation. He invited everyone to check out how it was built and build one of their own. He warned everyone to use wood that would not split under pressure. He recommended hard maple or ash.

As I didn't have either, I chose to experiment with a chunk of one inch thick composite decking material.

I first cut a 6 inch blank and mounted it between centers and turned it round and turned a recess in what will be the backside of the drive center, deep enough to form a spigot for my scroll chuck to grab.

From there, I mounted the newly



turned drive body in my scroll drive lugs and inserted 3/8th inch carriage bolts and secured them with t-nuts I reversed, removed the spires and secured the drive lugs, I scored a line about 3/4 of an inch from the edge and used the tool rest to draw a center line to intersect the scored line.

The center lag bolt is inserted and filed down enough for it to slide into a 3/8th hole in a bowl blank. It needs to be loose enough to allow the bowl blank to move when you are orienting the blank for grain optimization.

I drilled 3/8th inch holes for the

turned drive body in my scroll drive lugs and inserted 3/8th inch carriage bolts and secured them with t-nuts I reversed, removed the spires and secured the drive lugs, I scored a line about 3/4 of an inch from the edge and used the tool rest to draw a center line to intersect the scored line. The drive works well and paying attention to grain orientation will improve the aesthetics of your bowls.

(ed. note: For more tips learned from Al Stirt demo, see back cover. Also visit www.alstirt.com for more tips and diagrams from Al on his web page.)

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

MWA Treasurer's Report

2007	2008	2007
Actual	Budget	2 Month Actual
Members 271	Members 275	Members 213
Income \$8,667	Income \$10,091	Income \$5,499
Expenses [\$5,324]	Expenses [\$10,091]	Expenses [\$1,984]
Gain [loss] \$3,343	Gain [loss] [\$0]	Gain [loss] \$3,315
cash balance 3/6/08 \$8,844		

TREASURER'S REPORT HIGHLIGHTS

The Board approved the 2008 budget of \$10,091. Expenses incurred in the first quarter: \$200 towards Jim Sannerud's Ukraine woodturning teaching trip; reimbursement for AAW membership to Board members; Honorary AAW membership for Ron Meilahn; Al Stirt professional demonstration.

MWA Wood Sealer Program

The MWA is currently buying sealer in 55 gallon drums, enabling us to sell to our members at a fantastic price of only \$10 per gallon. Our club could use a few clean, empty gallon jugs, such as windshield washer fluid jugs for bottling; bring some to our monthly meetings. This super bargain sealer is available at our monthly meetings, or contact the following for other special arrangements:

Larry McPeck– Sealer Coordinator-763-757-3143
 Bob Jensen– Fridley 763-572-0525
 Ron Meilahn-Andover 763-862-2100
 Bruce Arones-651-433-5364

**New
Members**

Please welcome our newest members:

<p>Judy Ratliff Dennis Chilcote Duey Marthaller Steve Legvold Cooper Ternes Marty Waibel Jim May Jim McCarty George Scott Karl Kulp Bill Koepsell</p>	<p>Afton, MN Minneapolis, MN Mandan, ND Apple Valley, MN Lake Elmo, MN Arden Hills, MN Inver Grove Hgts, MN Buffalo, MN Fridley, MN Brooklyn Park, MN Buffalo MN</p>
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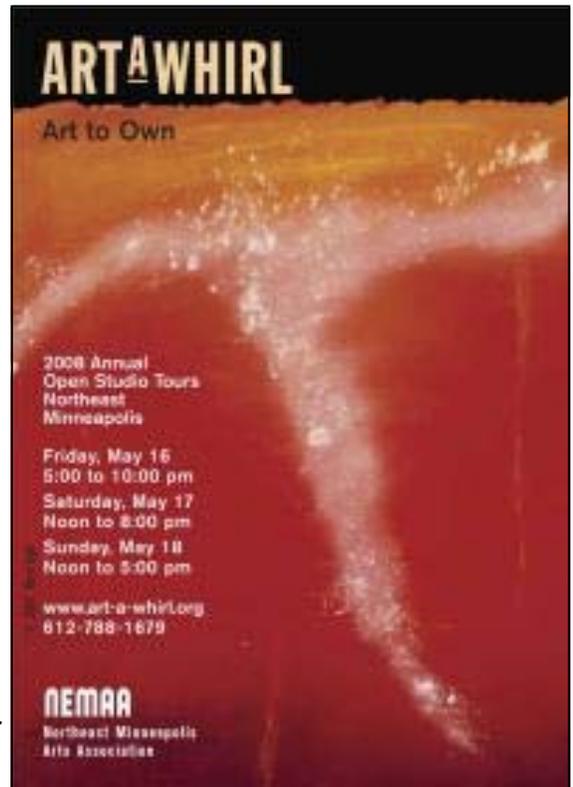
MWA to participate in the 2008 ART-A-WHIRL® Studio and Gallery Tour

The Minnesota Woodturners Association will be participating in the NEMAA Art-A-Whirl. This is an opportunity for all MWA members to show what you do and sell your art if you wish to. We will be demoing and displaying at the Blue Sky Galleries.

Blue Sky Galleries is located in the historic Northrup King Building
1500 Jackson St N.E. Suite 295
Minneapolis, MN 55413

Just minutes from downtown Minneapolis.

Will Fifer, operator of Blue Sky Galleries has graciously agreed to sell our turnings through the Blue Sky Galleries with only a 25% commission. This offer is only for the Art-A-Whirl event and MWA members. Will said the event last year drew about 4000 visitors through the gallery.



What is Art-A-Whirl?

Art-A-Whirl is an open-studio and gallery tour of Northeast Minneapolis. It is an enticing event that calls and welcomes local and regional visitors who want to see the art being produced in NE. NEMAA (Northeast Minneapolis Arts Association) is the bridge between the local and regional world and NEMAA artists. As visitors come to see the art, they also experience the NE Community. More than 400 artists participate in AAW, including potters, tile makers, painters, sculptors, musicians, photographers, glass blowers, printmakers, and textile designers. They showcase their art in warehouses, homes, storefronts and cafes. When is Art-A-Whirl?

Art-A-Whirl happens the third weekend in May. 2008 dates and times are as follows:

ART-A-WHIRL 2008: May 16th -18th
Friday, May 16th - 5:00 to 10:00 p.m.
Saturday, May 17th - 12:00 to 8:00 p.m.
Sunday, May 18th - 12:00 to 5:00 p.m.

Where can I find ART-A-WHIRL participants?

Download our map, or during Art-A-Whirl, stop at the Welcome Booths at either 13th and Marshall or the RSP Parking lot at Marshall and Broadway NE.

How can I support NEMAA & Art-A-Whirl?

NEMAA is a non-profit 501c.3. Your donations are tax deductible.

You can mail your contributions to: NEMAA, 2205 California St NE #118, Mpls MN 55418.

Thank you for supporting NE and the Arts!

How can I get involved in Art-A-Whirl?

We need volunteers for all our events!

Email office@nema.org or call 612.788.1679

Calendar of Events

April 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			

APRIL

April 1

Membership Meeting

Topic: Hollowing demonstration by Mike Hunter and Jeff Luedloff.
Judge Fishing Lures.

We will also have the usual Social Hour, Wood Raffle, Library, and Show and Tell.

Location: Industrial Electric Company

660 Taft Street NE

Minneapolis, MN 55413

Time: Tuesday 6:30 to 9pm

May 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

MAY

May 6

Membership Meeting

Topic: Wade Wendorf will demonstrate the Rose Engine Lathe. We will also have the usual Social Hour, Wood Raffle, Library, and Show and Tell.

Location: Industrial Electric Company

660 Taft Street NE

Minneapolis, MN 55413

Time: Tuesday 6:30 to 9pm

June 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					

JUNE

June 7

Membership Meeting

Topic: Alan Lacer will demonstrate how to make a bat. We will issue the next challenge - to make a bat that you can use at our annual MWA Picnic in August. In addition, Alan will give a history with some variety of bats from Louisville Slugger. After the event, we will be having a BBQ Picnic lunch. Bring your own meat to grill. (weather permitting) Sounds like a great ball game! We will also have the usual Social Hour, Wood Raffle, Library, and Show and Tell.

Location: Alan and Mary Lacer Home

299 Plainview Drive

River Falls, WI 54022

Time: Saturday 9:00 AM to Noon

Fee: free

July 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		

JULY

July 18 -22

Professional Demonstration - Jimmy Clewes

Topic: Saturday Demo plus workshops. We plan on doing one - two day session and two-one day sessions plus the demo

Classifieds

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36/18 Amps

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Thanks, Wayne Keifer



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What did you learn?

Professional demonstrations are a great way to learn new techniques or inspire new ideas. The past AI Stirt demo was no exception. Following are a few ideas that a few members wanted to share that they took home after attending the AI Stirt demo. If you haven't attended a professional demo, you're losing out on a great learning and idea inspiring opportunity. Hope to see you all at the next one!

"The thing strikes me is how enlightening it was to realize that you can control the grain pattern in a bowl! Wow. I never had thought about that before. I always thought it was acciden-

tal, or you just took what you got."

Dan Rominski

"I'm amazed at the blend of artistic sensitivity and basic living this man has. He creates simple but unbelievably elegantly. What an artist."

Carole Magnuson

"What stuck out for me was the pattern that went on the square bowl rim. It was very unique texturing and with the coloring it was way cool." Jack Frost

Two Things

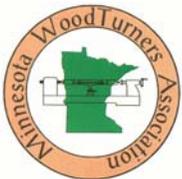
1) "He was asked about how he knows what will sell. He responded by saying that he didn't know, he worked at what he

thought interesting and hoped that the market would catch up to him. Sometimes when that did not happen he might have to change his focus."

2) "He referred to his design as orderly randomness. After carefully laying down and drawing out a pattern, the texture is randomly applied over that pattern." Jim Zangl.

"I liked the principle of grain balancing which he showed first off. I have a lot of straight grained wood, so I will definitely give this trick a try."

Bob Boettcher



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