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Bob Speier
Outgoing President of
the MSWG

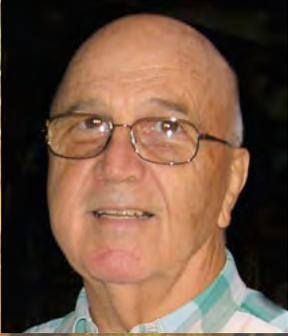


MJCC GALLERY 2010



Mike Maffitt: Editor





SHOP TALK

with: Rick Cannon
by: Ray Tanner



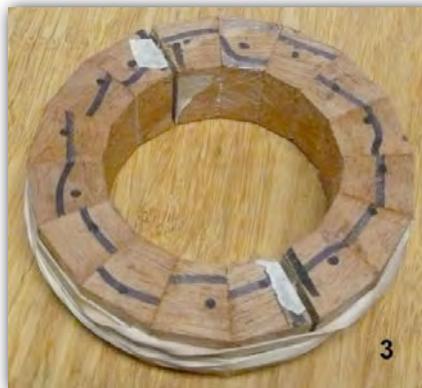
Though he's only turned wood a few years, Rick Cannon¹ produces beautiful segmented bowls in his oft used shop. His general woodworking experience however, goes back to his father's and grandfather's time.

He employs Corian (an artificial stone counter-top material) and rare woods, e.g. Limba, Lacewood, Shedua, and Goncala which he cuts with a compound miter saw and lightly sands to get a precise 22.5 % angle². To check for accuracy he places a rubber band around the 16 assembled segments and

backlights them, followed by careful sanding if needed. The segments are glued together and held by multiple rubber bands³ with small separators between the halves. He stores his Titebond glue bottles inverted thus preventing air from setting the glue in the spout and keeping it readily accessible.



Rick's disk sander (used to flatten one side of the rings) is an 18" diameter piece of MDF covered with glued-on strips of sanding paper and chucked on his 1624 VicMark Lathe (tape on the circumference prevents



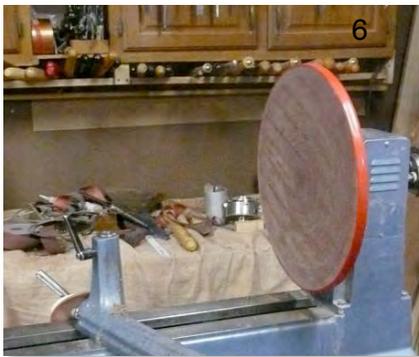
loose ends)⁶. He glues the segmented rings to a waste block on a faceplate (or to one another) after a shearing cut and flattening with a strip of sandpaper backed by an MDF block. His flatness test requires a light⁴ below the work and a straight edge across it. He clamps the glued rings together with the tailstock or uses special homemade presses⁵. A glue setting time of 20-25 minutes is generally long enough to allow further work on the rings. The top and bottom bowl sections (two or more rings each) are thus mounted on separate faceplates and the interior and exterior surfaces turned to the desired shape and thickness.



When the halves are glued together only light finishing cuts inside and out are required.



One room of Rick's shop has large racks of sorted wood, a display of antique hand tools¹⁰ (some of which he still uses), his commercial grade table saw and a 6" x 48" vertical belt sander. When sanding he places a long board at an angle to the belt, thus using it's full width.²



In the other room are his lathe, workbenches, bandsaw, planer, miter saws, flat bed sander and all the other usual woodworker's tools. His turning tools are in racks mounted on the surface of cabinet doors⁷ (leaving the cabinets usable) and on a shelf beneath the cabinets. Rick is generous with his time and enjoys teaching others his clever methods.

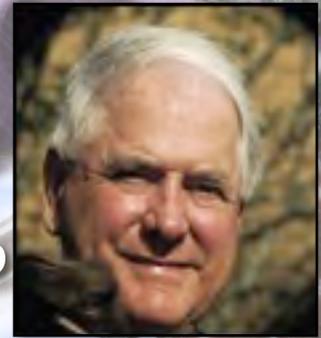


Some of Rick's finished forms are illustrated.^{8,9,10}

Question: Rick, please tell me again why you do not glue the entire ring of segments (i.e. all 16 pieces) together at one time (using the little spacers so that only the two halves are glued up)?

Thanks very much for allowing me to visit and write about your innovative work. A special thanks for the detailed instructions and gift of rare woods for my pens. Ray





This ugly tree -- but beautiful wood -- received its name from the Osage Indians who used this heavy yellow/orange wood to make bows and war clubs. Originally, the range of this tree was limited to areas of Texas, Oklahoma, and Arkansas that roughly correspond to the historical habitat of the Osage. French explorers named this wood Bois

D'Arc, the bow wood, a term which was quickly corrupted by the English to Bodark. As this wood was planted throughout the middle west and the south by pioneers as a living fence, other local names developed as yellowwood, hedge, hedge apple, horse apple, etc.

Interestingly, the osage orange, *Maclura pomifera*, is

monotypic, meaning that the genus *Maclura* has only one species, *pomifera*. No other trees are related at the genus level, although mulberry and black locust are related at a more basic level, a relationship which is no surprise to woodturners who have turned all three woods.

Perhaps no wood is more maddening to woodturners than osage orange, the hardest and most dense wood in North America. This wood will dull a chainsaw or a turning tool very quickly, and this is due to the density of the wood, not because the wood is filled with sand (a common myth). I don't use my saws on this wood until I am ready to sharpen or change a blade. I once knew a Shelby County Sheriff's Deputy who told me he always carried a hefty blackjack made from osage orange. A strong endorsement indeed..



(cont. on next page.)

If you are harvesting your own osage orange, be aware of the thorns and the many low hanging limb spikes which can do serious damage to flesh or eyes. Squirrels love the large green fruits that appear on female trees, an observation which has led starving humans to try to eat the seeds that exist within the pulp of the fruits, but with minimal success (ditto for acorns).



Fresh cut osage orange limbs

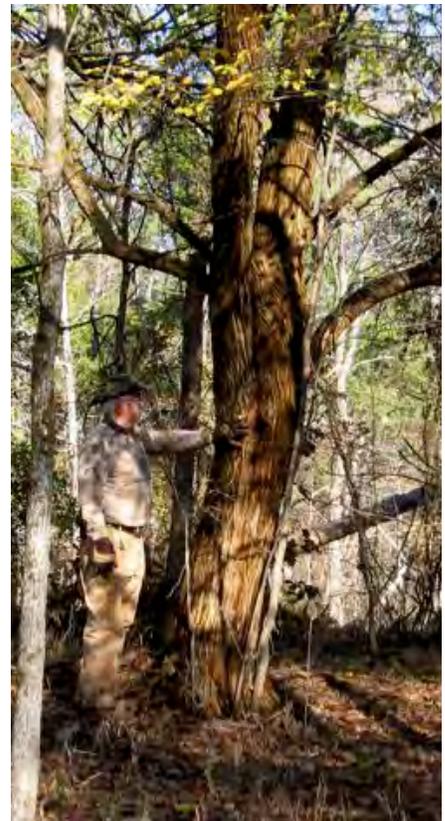
Tackling this wood with a turning tool requires commitment, but the results can be spectacular including a finish off the tool that requires little or no sanding and gleams like glass. There is also an iridescence established such that, in many cases, it appears that you can see inside the wood. The actual turning, aside from being very slow, is not unpleasant relative to the shavings, which are brilliant

yellow and emit a mustard like aroma. Although I am sensitive to cedar, walnut, and cocobolo dust, I have no problem with osage orange, nor do most people.

A disappointment you may have to face when dealing with osage orange, in addition to the extreme hardness, is the fact that the beautiful yellow color will slowly oxidize to a nondescript brown. Still smooth, but brown. No way to stop it other than keeping the wood in very low light. Don't waste your money on UV blockers. I once woodburned 6-8 beautiful osage orange trail signs out at my farm and, although these signs were posted in deep shade, within a year the signs could not even be read. Then there is the matter of splitting. Osage orange often has hollow or cracking piths and it is wise to just go ahead and cut the piths out unless you plan on doing end grain hollowing. Despite the reputation of osage orange fence posts lasting 50 years, I have encountered insects in the hollow pith of a lot of the osage orange I have harvested.

My bottom line on osage orange as a turning wood is that it can be fantastic, especially for small items or

items where hardness and density are important. I have used this wood for mallets, gavels, tool handles, pestle tips, even a tool rest. It is pretty wood for bottle stoppers, honey dippers, fan pulls, and the like. The smooth finish makes all the trouble worthwhile, but you have to think shape and touch, not color, because that beautiful yellow will disappear.



A large osage orange tree



THE PRESIDENT'S CORNER

by: Bob Speier

RUMINATIONS

2010 is coming to an end as is my Presidency. I can't tell you how much fun I've had these past two years. One of my main goals was to put the Mid South Woodturners Guild more in the public eye. Let everyone know just how much talent we have and how proud we are to be woodturners and I think we have accomplished that. I can't tell you how many comments I received saying how organized we are, what a great place we have to meet and last but certainly not least what a great video system we have. Without the help of Larry Sefton that may not have happened. Though not a Board member, Larry was very instrumental in putting the system together and making sure it ran correctly on a monthly basis. Thank you Larry for your support.

Matt Garner is also leaving the board after 4 years as Treasurer. Not only did Matt handle our finances on a monthly basis, Matt was always available to help out when needed to move equipment or setup for an outside function. Thanks to you Matt for all you did to support me.

Keith Burns jumped in to fill an empty seat on the Board after already fulfilling a board position prior. Keith has tirelessly taken care of photographing our Instant Gallery, putting together our Mid South Perspective publications and still finding time to turn. My hat is off to you my friend.

Mike Maffitt was a fairly new member when asked to be on the Board but he jumped in there. The Newsletter and Website needed a fresh look and Mike took on the responsibilities and has taken both to a new level. Mike will be entering the AAW competition this year with both and I'm confident the results will make the Mid South Woodturners Guild a player in the woodturning world. Thanks so much Mike for all you do.

The Board of Directors is a fun place to be. We've met here and there, handled controversies in a professional manner and had mutual respect for each other while doing it. It's been an honor to serve with the members of the board and a privilege to represent all members of the Mid South Woodturners Guild. Thanks for letting me have my two cents worth for the last two

years. I'm proud to be a member of the Mid South Woodturners Guild.

THANKS BOB

Bob,

We would like to thank you for all the hard work you have put into the Mid South Woodturner's Guild over the last 2 years.

Under your leadership we believe the organization has been true to its existence as a vehicle to learn, meet and propagate the craft of woodturning.

The importance of being in the public eye and showing our craft to the world is so important these days in a world of instant gratification and you have made this a priority.

You will soon hand over the mantle of leadership but I know you will leave knowing there is a strong and vibrant organization in your wake.

Thanks So Much,

MSWG



The Second Annual Segmented Symposium At Arrowmont

The second week of November Sandi and I had the privilege to attend the 2nd annual Segmented Symposium at Arrowmont in Gatlinburg TN. When you go to the dark side of woodturning this is like Mecca for a segmented woodturner. The first time Larry Sefton and I went to the symposium in Indianapolis I wanted to leave after seeing the Instant Gallery but I was so glad I didn't, the Gallery this time was no different. Awesome is all I can say.

The demonstrators were the best, Malcolm Tibbetts. Kurt Theobald, Jerry Bennett, Andy Chin and Bill Smith. All sharing their talents with those not so talented like me. There were rotations that talked about form, how to's, finishing and a lot of this is how I do it. I never go to a symposium with a list of things I want to learn but I always pick up a pearl or two to take home with me. And I did that this time, one pearl that's all, but it made it a worthwhile trip for me.

The Segmented Chapter of AAW started out with hopes of having maybe 150 members but to the amazement of the Board there are over 650 members worldwide. Their dues are the same as MSWG. Can you imagine their budget, I can only wish. They have a website just as we do

<http://segmentedwoodturners.org/>

check it out and see the talent that's there.

This symposium is what we're preaching about. Attend these get together, attend the schools available, seek local instruction to help learn the tricks to being a better turner. It only makes it more fun.

Bob Speier

A LITTLE HUMOR

A construction site boss was interviewing men for a job, when along came Murphy. The boss thought I'm not hiring that lazy Irishman, so he decided to set a test for Murphy, hoping he wouldn't be able to answer the questions, and he'd be able to refuse him the job without getting into an argument.

The first question was, "Without using numbers, represent the number 9." So Murphy says, "Dat's easy," and proceeds to draw three tree's. The boss says, "What the hell's that?" Murphy says, "Tree 'n tree n' tree makes nine." Fair enough, says the boss.

Second question, same rules, but represent 99. Murphy stares into space for a while, then makes a smudge on each tree. "Der ya go sir," he says. The boss scratches his head and says, " How on earth do you get that to represent 99. Murphy says, " Each tree's dirty

now! so it's dirty tree, n' dirty tree n' dirty tree, dats 99."

The boss is getting worried he's going to have to hire him, so he says, "Alright, question three. Same rules again, but represent the number 100." Murphy stares into space again, then he shouts, "Got it!" He makes a little mark at the base of each tree, and says, "There ya go sir, 100."

The boss looks at Murphy's attempt and thinks 'Ha! got him this time.' Go on Murphy, you must be mad if you think that represents a hundred."

Murphy leans forward and points to the marks at the tree bases, and says, "A little dog comes along and craps by each tree, so now you've got, dirty tree an' a turd, dirty tree an' a turd, an' dirty tree an' a turd, which makes one hundred, when do I start me job?"



THE COBBED WEB

JACK'S PENS

by: Mike Maffitt

SMASHING
MAGAZINE



My father's name was Jesse Maffitt. Everybody called him Jack. He was a craftsman and a woodturner.

I remember the last time I saw him turn an object, he was about 68 years old, sitting on the garage floor in front of his badly tuned Craftsman lathe, leg folded underneath, he was turning a pen for a present. My father's hands were trembling from the Parkinson's disease he fought toward the end of his life. His corrective glasses lenses were prismatic, to help with the loss of muscle control in his

eye caused by the stroke he had during his last heart operation. He always battled problems with his hip after the replacement surgery nearly a decade ago.

I was in the process of building him a workshop but it was incomplete so he had nowhere else to turn this gift. He had made a promise, so he would make it happen.

Through all his tribulations, dad had a huge smile for everyone he met and I'm sure this endeared him to all. He loved a good joke

(cont. on next page.)

and enjoyed a good time with his friends and family and loved playing card games. His group of close friends met once a week for lunch and they became known as "The Old Farts Club".

My father started turning wooden gifts under the very original business name, "Jack's Pens", and was proud to show his wares at the local senior craft shows in the Memphis, TN area. He always said that he only made enough money to buy more materials but it was enough for him. After the shows he would come back with trinkets, bartered from other craft merchants at the show, full of new ideas and objects he would create. His gifts were always cherished at family functions and people were always asking him to make the perfect item for them to present to someone special. He was always happy to oblige.

In 1992 he was visiting my brother in New York and was asked to demonstrate pen making to one of my brother's friends. Without any hesitation he gave a complete pen building demonstration that my brother filmed so his friend would have a reference. This might be one of the first how to videos produced on pen turning.

I didn't begin woodturning until several years after my father passed away in 2002. He was 69 years young. I didn't seize the opportunity to share in this wonderful craft until it was too late for us to enjoy it together. If only. I wish he could see the desire, the love, the joy of creating something that he had instilled in me. It remained like a seed, dormant, until I was ready to move forward. My father didn't pressure me to do the things he loved but I watched him bless people with gifts of his making. I have and cherish kaleidoscopes, pens, pencils, ornaments and even a pen display holder that he fashioned from some old plaque boards to show his pens at his craft shows.

I have since joined a local woodturning club, The Mid-South Woodturners Guild and after every meeting, I imagine the thrill my father would have gotten from participating in such an organization. Watching others create fascinating art and utilitarian objects and seeing the demonstrators work their magic. Dad would have absolutely loved it.

As I sit in the club meetings, I see my father in so many people that are there. All creative, all wanting to further their knowledge, all willing to share. I hope there is someone in each of these peoples' lives that benefits from the treasures each creates. In the lives each member touches there is a hope for our future and the future and artistry of woodturning.

Now I find myself standing at a lathe making some bowls for Christmas presents my Mom plans to give to her siblings. Isn't it funny how things come full circle? I hope my boys will someday discover the wonder, the freedom and the satisfaction that this craft has to offer.

I waited too late to enjoy this experience with my father but I believe he is in every piece I create. I like to think his hands are guiding mine as I work the tools at the lathe and sand and finish my pieces. My mother gave me all of his wood he accumulated over the years and the first thing I did was to make everyone a Christmas gift from "Dad's Wood" to let all know that there are some things that should never die. Included in each gift was a reproduction of dad's business card. It read "Jack's Pens". Everyone cried. The tradition lives on.

Thanks Dad.

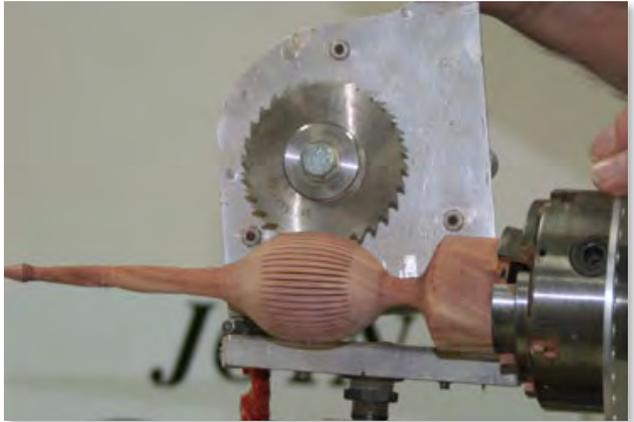
NOVEMBER 2010 DEMO JIM ADKINS "Christmas Ornaments"



Jim,

Thanks for sharing your talents by giving a great and informative demo. We appreciate your talents and your basket illusions are top notch.

MSWG





BLODE PAINT JOB

A blonde, wanting to earn some money, decided to hire herself out as a handyman-type and started canvassing a wealthy neighborhood. She went to the front door of the first house and asked the owner if he had any jobs for her to do.

"Well, you can paint my porch. How much will you charge?"

The blonde said, "How about 50 dollars?" The man agreed and told her that the paint and ladders that she might need were in the garage. The man's wife, inside the house, heard the conversation and said to her

husband, "Does she realize that the porch goes all the way around the house?"

The man replied, "She should. She was standing on the porch."

A short time later, the blonde came to the door to collect her money.

"You're finished already?" he asked. "Yes," the blonde answered, "and I had paint left over, so I gave it two coats. "Impressed, the man reached in his pocket for the \$50. "And by the way," the blonde added, "that's not a Porch, it's a Ferrari."

NOVEMBER GENERAL MEETING MINUTES

by: **LONNIE EPPERSON**



Call to Order (44 members present)

The MSWG Membership meeting was called to order by Vice President Joel Benson at 8:56 a.m.

Approval of meeting minutes : Richard Hiller, Ray Tanner

Financial Report

Matt Garner, Treasurer reported MSWG

Education Fund balance	1,721.69
General Fund	2,279.21
Total In Bank:	4,000.90

Motion and approval by Mike Maffitt, Ken Walls.

Slate Of Officers

Voting was held for new board members
Tate Thomas
Ray Tanner
Bob Speier

Terry Maffitt made a motion to accept slate as given, all approved.

Scholarship

Bill Kearns was selected by the Board after quite a bit of discussion.

Jewish Community Center Show

This show will be held December 5-30th.

Set up will be on December 3.

The following info is needed for pieces that will be on display:

Name, Description of piece, Price

AAW Collaboration

Skip talked about building a paddle wheel boat and getting the plans.

He needs help; so see Skip if you would like to help.

He emphasized that he would like to have everyone's involvement.

The collaboration represents Mid South Woodturners Guild at the 25th anniversary symposium Minneapolis.

AAW Chapter Pieces

AAW has 332 chapters and would like to have each chapter submit a turning.

If you have a piece that you would like to submit contact Bob, Keith, or Mike to get a picture made.

Sandy will find out the rules on entering a piece for AAW.

TAW Symposium (January in Nashville)

This year the turner will be Stuart Batty

It will be at the Opryland Radison.

NOVEMBER GENERAL MEETING MINUTES

Register before 12/31 to save.

December Christmas Party

(December 18th at 9:30)

Mid-south perspective pieces will be auctioned and all proceeds go into the education fund.

Included in the auction will be pieces by Robin Castele and Jimmy Clewes.

Keith Burns has also donated pieces.

Bring your wife, companion, significant other.

Bring a gift, get a gift (\$10 maximum).

Absentee bidding:

If you cannot attend the party, see
[http://www.midsouthwoodturners.com/
2010_MSWG_Auction.html](http://www.midsouthwoodturners.com/2010_MSWG_Auction.html)

This will be a potluck brunch.

Club will provide hot entries.

Other Events

December 4th at Woodworking shop - General
Finishes

January 8th Craig Jackson from Easy Wood
turning tools at Woodworking Shop

Respectfully submitted – Lonnie Epperson

MEMPHIS JEWISH CC GALLERY



Please come visit the Mid South Woodturners Guild at the Memphis Jewish Community Center Gallery. The show will be open until the 30th of December 2010. All pieces on display are offered for sale by the artists and the walls are decorated with beautiful paintings by a local artist.

The MJCC is located at:

6560 Poplar Avenue
Memphis, TN
(901) 761-0810

2010 - 2011 UPCOMING DEMONSTRATIONS & EVENTS

- **December 18th**
 - **December General meeting - Christmas Party.**
- **January 22nd**
 - **January General meeting - Demo by Andy Woodard.**
- **February 26th**
 - **February General meeting - Demo by Dale Larson.**

NOVEMBER INSTANT GALLERY 2010



BILL SHAW



CLIFF & WILLIAM VALENTINE



DENNIS PAULLUS



HOWARD MALONE



JIM ADKINS



JIM ADKINS



JIM ADKINS



JOAN KELLY



JOAN KELLY



LARRY SEFTON



MATT GARNER



MIKE MAFFITT



RICK CANNON



RICK CANNON



SKIP WILBUR



SWANN PARKS



HOWARD MALONE



LARRY SEFTON



American Association of Woodturners

On behalf of the Board of Directors, I am pleased to announce that Cindy Bowden will be the new Executive Director of the American Association of Woodturners. Her appointment, which will begin on January 3, 2011, follows an international search by the Board that included many outstanding candidates.

Cindy comes to us from Atlanta, Georgia where for the past 17 years she has been director of the American Museum of Papermaking at Georgia Institute of Technology. During that time she was successful in raising funds through grants, foundation requests, and soliciting individual donors to grow the museum and establish an endowment.

Working with a Board of Directors, Cindy relocated the museum and over the years expanded it to three exhibition areas and an educational space. She was responsible for the management of staff and all the day-to-day details of running a museum, but Cindy did not stop there. She put together "profitable" traveling exhibition programs with more than 19 million visitors throughout the United States, Chile, and Japan.

Cindy brings to the AAW a view of and connections to the entire world. She is president of the World Craft Council North America, with a board made up of members of most craft organizations in North America. She has worked with the Chinese and African Craft Councils to organize international exhibitions of craft and exchanges of students studying craft and craft technologies.



Cindy Bowden

With the help of Don Tebbe and his staff at Transition Guides, the AAW Board Transition Committee worked its way through the group of 65 people who applied for the position. The committee interviewed eight candidates via conference call and brought four finalists forward for the entire Board to interview. The process was made difficult by the high quality of the candidates, but in the end, Cindy's exceptional management abilities and personal warmth made her the clear favorite for this important position.

(cont. on next page.)

Although Cindy will officially begin next month, from the questions she is asking now, her mind is already hard at work preparing for her new job. Once in Saint Paul it will take time for her to become totally familiar with the staff and all the parts and pieces of the AAW. Please welcome Cindy on board and make her feel like part of the family.

A very special thanks goes to Linda Tacke for the great job she has done as our interim executive director. This was her 19th interim position. It takes a special person to be an interim and Linda is very special to all of us who got to know her.

I am a person who gets excited about the future and what it might hold. We have a very talented new Executive Director who has the skills and ideas to add great value to the AAW. The AAW Board is looking forward to working closely with Cindy - we are all excited by this new partnership and we feel that the future of the AAW is very bright.

Warren Carpenter,
American Association of Woodturners

**BOARD OF DIRECTORS
FOR 2010**

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BOB SPEIER

1st V.P.

KEITH BURNS

2nd V.P.

JOEL BENSON

Secretary

LONNIE EPPERSON

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MATT GARNER

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JOHN WILLIAMS

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SKIP WILBUR

Webmaster

MIKE MAFFITT

Newsletter Editor

MIKE MAFFITT

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Bartlett, TN 38133
901-755-7355

www.thewoodworkshopinc.com

Getting To Know The Pros: MICHAEL HOSALUK



Michael Hosaluk

Michael Hosaluk

m.hosaluk@sk.sympatico.ca
Saskatoon, Saskatchewan

Michael is recognized internationally and in Canada as one of the world's most creative wood "turners." Born in 1954, in Invernay, Saskatchewan, he is self-taught.

Hosaluk's work covers a wide range of objects and materials, including functional vessels, furniture, and sculptural pieces. His work is humorous and elegant, possesses character and gesture, and is full of reference to architecture, nature, and culture. Hosaluk has been exhibited throughout Canada, in Europe, China, Japan, Australia, and the United States.

Hosaluk's pieces can be found in the permanent collections of Her Majesty Queen Elizabeth II, Buckingham Palace; Zhao Xiu, Governor of Jilin Province, China; Idemitsu Corporation, Tokyo; Los Angeles County Museum of Art; the Detroit Institute of Arts; Yale University Art Gallery; Minneapolis Institute of Art; and the Royal Ontario Museum.

He has lectured and demonstrated throughout Canada, the United States, Australia, New Zealand, Great Britain, France, Norway, and Israel. In 2003, he participated in the French Association of Turned Wood's conference "Artistic Woodturning Worldwide" in Puy St. Martin, France. Hosaluk has also been the coordinator of the biennial International Wood Furniture & Turning Conference since 1982.

Hosaluk is a member of the Royal Canadian Academy of Arts and earlier this year became an Honorary Lifetime Member of the Saskatchewan Crafts Council. He is active on the Steering Committee of the Furniture Society of North

America and is on its Advisory Board.

Hosaluk's work has recently been profiled in numerous publications including "Fine Woodworkingm" "American Craft," and "Woodwork" magazines. Hosaluk is the subject of a book published in 2002 by Guild Publishing, titled "Scratching the Surface: Michael Hosaluk."

"My love of woodworking is for the beauty and mystery of the material and in inventing new techniques and processes to create objects.

The materials I use relate to the objects I make. At times, a piece of salvaged wood will become a starting point of design. Other times, a design will call for a piece of wood with incredible grain. Using nondescript wood allows me to approach the objects as a 3-dimensional canvas. In this way, I can apply a variety

of surface design techniques to express an idea.

My work tells stories from my life, places I've been, people I've met, architecture, our environment. These stories are interwoven into the objects I create. Craft goes beyond the pleasure of our senses and deals with aesthetics and social and ideological lives."



2011 MACA FINE CRAFTS SHOW AT CBU: April 1st-3rd

Hello MACA,

Here is what you have been waiting for! It is the new application for the 2011, April 1st - 3rd Fine Crafts Show at CBU.

Chris Dalrymple has been so kind as to send me two versions of the application. One as a word program and one as a PDF file. Which ever works with your computer is the one you should use. Just print and fill it out, put in your check (and photos if needed) and mail it in to Felicitas. Her name and address are on the application. If you were not juried in at last years show for this year you will need to send her your photo's and jury fee at the same time. We have an independent juror to do the judging.

I can send you a hard copy through the regular mail if you have a problem with the computer version. Just give me a call (274-0522) or send me an email (ehfpottery@comcast.net) and give me the address you would like me to send it to.

I know we are late getting this out to you so we have moved the deadline to Dec.1st to allow more time...BUT.... remember, this IS a first come first serve for members. So the sooner you get your applications in the better your chances are of getting into the show. All the information you need is on the application but if you have any questions don't hesitate to give me a call or email.

Good Luck and hope to see all of you there even if you aren't exhibiting.

Thanks,

Gail Grice

PS. I am also asking for volunteers to work at the show in the MACA booth as well as for volunteers to serve on the CBU board to help with the production before hand. I really need the help! Just give me a call or send me an email if you would like to help. I thank you in advance! :-)

Eligibility:

- ◊ Open to members in good standing as of the date of the show, or by invitation from MACA.
- ◊ Fine craft in any medium is acceptable, excluding paintings, country crafts, and any work produced from commercial kits.
- ◊ Work entered must be at least 75% handmade by the participating artist.
- ◊ MACA reserves the right to refuse any work deemed to be of poor quality or offensive subject matter.

Regulations:

- ◊ MACA will be responsible for all mailings and publicity.
- ◊ Artists are responsible for collecting their own sales tax.
- ◊ All booths must be set up and ready to go by the time the reception begins.
- ◊ All vendors are responsible for keeping and leaving their booth space clean.
- ◊ Each artist will donate one piece of work for the silent auction.
- ◊ Bedsheets or mismatched linens may not be used in your booth.
- ◊ If you need electricity in your booth please bring an extension cord that's at least 25 feet.
- ◊ During the show you will have an opportunity to be juried into the 2012 show.
- ◊ If you have not already been juried in for the 2011 show, please submit 3 product photos and 1 booth shot. Jury fee is \$20.

I (we, if joint) agree to hold harmless the Memphis Association of Craft Artists, TACA, CBU, their members, officers and employees. This includes any damage, theft, or loss to my (our) work, property, or person.

Signature _____
Date: _____

Signature _____
Date: _____

MACA
6955 Dashwood Drive
Memphis TN 38119

MACA

Memphis Association
Of Craft Artists

and

Christian Brothers University

Present

MACA/CBU Fine Crafts

Festival

to Benefit the CBU Art
Program and Students

April 1-3, 2011

Christian Brothers University
Canale Arena
650 East Parkway South
Memphis TN 38104

(cont. on next page.)

MACA/CBU Fine Crafts Festival
to benefit the CBU Art Program and
Students

Christian Brothers University
Canale Arena
650 East Parkway South
Memphis TN 38104

Important dates for vendors:

Entry Deadline: December 1, 2010
Set up: Friday, April 1, 2011
10:00 a.m. to 4:00 p.m.

Reception: Friday, April 1, 2011
5 p.m. – 9 p.m.

Saturday, April 2, 2011
10 a.m. – 6 p.m.

Sunday, April 3, 2011
11 a.m. to 5 p.m.

Take down: Sunday, April 3, 2011
5:00 p.m. to 8:00 p.m.

Retail space will be a freestanding area of 12 x 12, sectioned off by black drapery. There are a total of 33 booths available with a total of 8 corner booths available.

Electrical outlets will be available by request.

Booth fees for MACA members:

Single booth.....\$150
Corner booth.....\$200

Double booth = double the price

Shared Booths:

Single booth (max 2 people) \$95 / person
Corner booth (max 2 people) \$115 / person
MACA members only shared booths

Booth fees for non-MACA members (by invitation and availability only):

Single booth.....\$200
Corner booth.....\$250
Double booth, double the price
No shared booths

Non-MACA booths will be allotted on a first come, first served basis. Booth fees will be refunded if we receive your payment after all spaces have been sold. Otherwise fees are non-refundable.

Email questions to gailprice@comcast.net or call her at 901-274-0522.

Send entries to: Felicitas Sloves

6955 Dashwood Drive
Memphis TN 38119

Vendor Application for
MACA/CBU Fine Crafts Festival

Name _____
Address _____
City _____ Zip _____
State _____
Phone _____
Email _____

Medium and general description:

Price range: _____

Electricity Required? _____

MACA member booth fees:

Single \$150x () = _____
Corner \$200x () = _____
Shared single \$95 x (2) = _____
Shared corner \$115 x (2) = _____

Non-MACA member booth fees:

Single \$200x () = _____
Corner \$250x () = _____

Jury Fee \$ _____

Total fees \$ _____

Make checks payable to MACA

Entry deadline is December 1, 2010; checks must accompany signed applications.