



Editor.....Jim Underwood
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**March
2007**

March Meeting

The March meeting will be held on the *last* Monday of the month, March 26, at Coleman Cabinets, 6:00 – 9:00 PM. See directions to Coleman Cabinets at the bottom of the newsletter.

This month's meeting will focus on different finishing methods for turned objects. The format of the meeting will be separate demonstrations and discussions led by three different members of the club who are expert in the various finishing techniques being presented. In each session the moderators will describe the advantages and disadvantages of the finishing methods being discussed as well as illustrate their application. Questions and comments from the members present are encouraged. The goal of this thematic session is to provide members with information about the different options available for finishing their turnings and guidance in selecting the most appropriate technique for a specific piece.



The first session will be led by Roy Grant who will illustrate using oil and lacquer finishes for bowls and vases. The second session will feature Lou Kudon who will demonstrate using CA glue as pen finish.

Lou will also introduce and describe the use of various friction polishes. The final session will be led by Don Fournier who will describe using traditional wax finishes.



As usual, club members are invited to gather at the Catcus Café in the Oconee Plaza Shopping Center on Hog Mountain Road at 5 PM prior to the meeting for dining and fellowship.

February Meeting

Minutes from the business portion of the February meeting are as follows:

A total of 35 attendees were present at the meeting of whom five were visitors. Four of the visitors subsequently joined the club as members. These were: Ken Piepenbrink of White Plains, David Luthi of Athens, Ken Hutchinson of Hartwell and Dean Brady of Colbert.

President Kudon reminded members, especially those newly joined, that ordering club shirts was still possible. For every shirt ordered the club receives 5 dollars. The cost for a shirt depends on the size selected but is very reasonable because we have chosen a common color. The color is a light tan called natural. The prices are:

S - XL....\$16.05 each

2X-3X....\$17.50 each

Those interested in ordering shirts are to contact the club Treasurer, Stan Terrell.

He also encouraged members to consider attending the Southern States VII Woodturning Symposium to be held April 27-29 in Gainesville, Georgia. Members were reminded of the scholarship support available from the club to defray the registration expense for the Symposium and they were advised to contact Walter McRae for information on application procedures.

President Kudon requested that members inform him of topics that they would like to see presented as meeting demonstrations. He indicated that next month's meeting topic would be a focus on finishing techniques and would be presented by club members expert on some of these methods.

Roy Grant announced that he had recently made arrangements with a distributor of CA glues that would permit club members to obtain these products at a discounted price. Members interested in taking advantage of this offer are to contact Roy.

Roy also demonstrated the use of a Fibonacci gauge which he had constructed based on a design from a "Wood Magazine" article. This gauge permits one to incorporate what is known as the "Golden Mean" easily into the shape and size of a turned object.

Walter McRae, club Secretary, informed those present that the club had recently received an offer for discounted subscriptions to the "More Woodturning" magazine contingent upon at least ten members agreeing to subscribe. McRae indicated that he would distribute more information on this offer to club members via a subsequent email notice.

Stan Terrell, club Treasurer, reported that a balance of \$1474.67 existed in the club treasury as of February 26, 2007.

Submitted by Walter McRae

President's Turn

By Lou Kudon

On the weekend, woodturning has become my top priority. So, as you can imagine, when my wife suggested a weekend trip to Charlotte I said definitely NO. When we arrived in Charlotte we visited the Mint museum. The Mint Museum has one location in a beautiful park a couple of miles from uptown Charlotte. This branch of the Mint museum was an art museum. The other location, in the middle of uptown Charlotte, was the craft museum. We enjoyed visiting both but as we left the Craft museum I inquired how they defined the term craft. The very nice receptionist suggested I buy a book on the subject from their gift shop.

I was confused. The Art museum had paintings, a clothing exhibit from the 18th century furniture and ceramics. The craft museum had glass, wood objects, woodturning and paintings. I did not buy a book from their museum but upon arriving home I delved into my own library for some enlightenment. I am sure you are all aware of the controversy over the difference between art and craft. There are many approaches to this controversy. I would like to share a definition of craft with you. It is gratifying that this definition encompasses woodturning. The definition is from the American Craft Council and in brief says: Craft refers to the products of artistic production that requires a high degree of tacit knowledge, are highly technical, require specialized equipment and/or facilities to produce, involve manual labor or a "blue collar" work ethic, are accessible to the general public and are constructed from materials with histories that exceed the boundaries of western art history, such as ceramics, glass, textiles, metal and wood.

I like this definition as it holds some truth and elevates craft above art, as it is defined both as art and a highly technical process. This obviously is not the definition the Mint museum uses and it is unclear to me if they have any definition in mind. I am grateful to the Mint Museum for not only providing an excellent visual experience but also in stimulating me to think more about what is craft and what is art. If you have a better understanding of the difference between art and craft please share it with us by emailing me at woodturner@shopdogstudios.com. I will see to it that at least some of your ideas are included in the next newsletter.

I have not, to this date, received any suggestions for future demonstrations or meetings. Remember there is a nice piece of Indian Rosewood waiting to be given away at random to those who make suggestions. You can email me at demos@shopdogstudios.com. We also would like to hear from members about ideas for fundraising. We have some opportunities to coming up to attract some excellent demonstrators to our meetings but this will require additional funding. And remember: turn,tiurn,turn.

Editors Skew

By Jim Underwood

As I peruse other club newsletters and websites for information, I'm surprised by the huge numbers of events and people involved in woodturning. I'm reading articles about innovative turners, and criticism from major Art institutions on woodturning as well.

However you define woodturning, as art or craft, one thing is certain. It is not a static or boring field. This is an exciting, ever dynamic activity, whether you are creating art, or turning out useful kitchen utensils. There seems to always be something to learn, and new wood to turn, and someone is always taking it in a new direction. Woodturning can take you down paths you've never thought of following, whether you become more technical by turning on a Rose Engine, or carving spirals, or just turning spindles for you neighbors balustrade...

Personally I have enjoyed many an hour creating new things. I remain thankful that two co-workers dragged me off to some of the first few meetings of what was to become the Classic City Woodturners. Turning has become a wonderful addition to my life.

Speaking of the club and new things... May I remind you all that I have requested submissions for a "tip of the month" feature to be published in the newsletter? This months Turning Talk section features two tips of the sort I am looking for. In the future, I would like to include this kind of thing in the newsletter in either my column, or in its own feature with perhaps a prize awarded for the best published tip of the year.

This year Walter and I will be entering our club newsletter in the AAW contest. We are proud of our newsletter and are hoping for the best. Wish us luck!

Last but not least, please submit demonstration topics of interest to you, to Michael Hollis, our Vice President and Program Director.

Library Scroll

By Roy Grant

The following circulation policies for our club library have been tentatively adopted by the Executive Committee pending a final review in its next meeting. This approval is so that the resources available in the library can be made available now to all members in a fair and equitable manner. Checkout at the March meeting will be possible. Suggestions from members for improvements to these policies are welcome and should be provided to the club Librarian.

Only current members will have the privilege of utilizing the resources in our library. All circulating materials must be issued by the Librarian or the designated substitute in absence of the Librarian. It will be the responsibility of the Librarian to track each item in circulation. Each member will have the privilege of checking out a maximum of two items from the library at any one time during the time of our regular meetings. The circulation period will be for one month from the time of checking out each item, and each item must be returned to or renewed by the Librarian at the following meeting. An item may be renewed for one month by the Librarian upon request unless another member has requested the item beforehand. Failure to return an item in circulation at the end of one month will result in a fee of \$2, for a maximum of three months, or a total of \$6. If an item has not been returned after the three-month period, the member must take the responsibility of replacing the item at the replacement cost. If an item is destroyed while in the possession of a member, the member must take the responsibility of replacing the item at the replacement cost.

The current library holdings are listed below. As additional items are added they will be announced in this column.

Books

- BKS001 American Association of Woodturners and the Minnesota Museum of American Art. Nature Takes a Turn.
- BKS002 American Association of Woodturners. Put a Lid on It.
- BKS003 Behme, Robert Lee (1971). The Outdoor How-to-Build-it-Book.
- BKS004 Christensen, Kip, and Burningham, Rex. (1999). Turning Pens and Pencils.
- BKS005 Crewdson, Frederick M. (1957). Spray Painting—Industrial and Commercial.
- BKS006 Klayman, Toby Judith and Steinberg, Cobbett. (1984). The Artists' Survival Manual—Marketing Your Work.

- BKS007 Makowicki, Jim. (1996). Making Heirloom Toys.
- BKS008 McGuire, E. Patrick, and Moran, Lois. (1979). Pricing and Promotion—A Guide for Craftspeople.
- BKS009 Pain, F. (1979). The Practical Wood Turner.
- BKS010 Spielman, Patrick. (1996). The Art of the Lathe.
- BKS011 Underhill, Roy. (1986). The Woodwright's Work Book—Further Explorations in Traditional Woodcraft.
- BKS012 Wettlaufer, George, and Nancy. (1974). The Craftman's Survival Manual—Making a Full- or Part-time Living from Your Craft.

Journals and Magazines

American Woodturner (AWJ)

- AWJ001 Summer 2005 Vol. 20, No. 2
 AWJ002 Fall 2005 Vol. 20, No. 3
 AWJ003 Winter 2005 Vol. 20, No. 4
 AWJ004 Spring 2006 Vol. 21, No. 1
 AWJ005 Winter 2006 Vol. 21, No. 4

Woodturning Design (WTD)

- WTD001 Spring 2004
 WTD002 Summer 2004
 WTD003 Fall 2004

Fine Wood Working (FWW)

- FWW001 Sept./Oct. 1986, No. 60
 FWW002 Jan./Feb. 1987, No. 62
 FWW003 Nov./Dec. 1987, No. 67
 FWW004 March/April 1988, No. 69
 FWW005 July/August 1988, No. 71
 FWW006 Sept./Oct. 1988, No. 72
 FWW007 Nov./Dec. 1988, No. 73
 FWW008 March/April 1989, No. 75
 FWW009 July/August 1989, No. 77
 FWW010 Sept./Oct. 1989, No. 78
 FWW011 December 1989, No. 79
 FWW012 June 1991, No. 88

Woodturning Magazine (WTM)

- WTM001 March 1994, Issue 20
 WTM002 March 1995, Issue 30
 WTM003 April 1996, Issue 41
 WTM004 July/Aug 1996, No.44
 WTM005 Dec'96/Jan'97, No.48
 WTD006 March, 1997, No. 50
 WTM007 May 1997, No. 52
 WTM008 Nov 1997, No. 57
 WTM009 May 1998, No. 63
 WTM010 June 1998, No. 64
 WTM011 Jan 1999, No. 71
 WTM012 Aug 1999, No. 78
 WTM 013 March 2002, No. 109
 WTM014 April 2002, No. 110
 WTM015 May 2002, No. 111
 WTM016 July 2002, No. 113
 WTM017 Aug 2002, No. 114
 WTM018 Oct 2002, No. 116
 WTM019 Nov 2002, No. 117
 WTM020 Dec 2002, No. 118
 WTM021 Jan 2003, No. 119
 WTM022 Feb 2003, No. 120
 WTM023 Mar 2003, No. 121
 WTM024 April 2003, No. 122
 WTM025 May 2003, No. 123
 WTM026 June 2003, No. 124

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DVDs and VCRs

Classic City Woodturners Demonstrations (CCD)

CCD001	Nick Cook	Nov. 2005.	Using the Skew and Other Basic Spindle Turning Techniques
CCD002	Don Russell	Jan. 2006.	Turning a Segmented Hurricane Lamp
CCD003	Nick Cook	Mar. 2006.	Turning Platters and Bowls
CCD004	Troy Bledsoe	Apr. 2006.	Turning Confetti and Tea Lamps
CCD005	Mark Sillay	June 2006.	End Grain Turning – Tools and Techniques
CCD006	Hal Simmons	July 2006.	Using the Skew Chisel
CCD007	Don Russell	Aug. 2006.	Designing and Cutting Polychromatic Turning Blanks
CCD008	Phil Colson	Sept. 2006.	Turning Hollow Vessels
CCD009	John and Joy Moss	Oct. 2006.	Turning and Selling Gift Items
CCD010	Frank Bowers	Jan. 2007.	Bowl Turning Techniques

Other DVDs (ODV)

ODV001	JET.	Slow Speed Wet Sharpener—Set-up and Instructional Disk
ODV001	AAW 2003.	Woodturning: Fundamentals of Sharpening
ODV002	AAW 2004.	Instant Gallery and Critique, National Symposium, Orlando “From Sea to Odyssey”
ODV003	AAW 2004.	Techniques Video, Orlando Symposium, Volume One Neil Scobie—Three-sided Bowl Cindy Drozda—Finial Box Bud Laatven—Segmentation Fundamentals George Harfield—Colonial Stool Michael Mocho—Textural Techniques
ODV004	AAW 2004.	Techniques Video, Orlando Symposium, Volume Two Jamie Donaldson—Rectangular Bowl Stephen Gleasner—Plywood Bracelet Guilio Marcolongo—Lucky Box Philip Moulthrop—Faceplate Turning Soren Berger—Scoops

VCRs (VCR)

VCR001	AAW	2002.	Who We Are—What We Do
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Turning Talk

By Walter McRae

Some Useful Tool Tips

This month we present design instructions for building two tools that can be very useful to woodturners.

The first tool is a Fibonacci gauge which can be used to easily incorporate what is known as the “Golden Mean” into the proportions of a turned object, especially bowls, platters and vases. The design specifications for this tool were brought to our attention by fellow club member Roy Grant who demonstrated its use at our February meeting. The design is based on an article appearing the November 2006 issue of *Wood Magazine*.

The second tool is a press for gluing the layers of a segmented bowl together. An example of this press was

exhibited by another fellow member, Steve Johnson, at club meeting several months back and he recently submitted the design schematic to us. This tool makes easy what can otherwise be a difficult clamping operation. The design for this press first appeared as a tool tip in the May 2003 issue of *Wood Magazine*.

Fibonacci Gauge

The Golden Mean (also referred to as the Golden Ratio or Divine Proportion) as a measure of proportion in art and architecture has very ancient roots. Most believe that it was first documented by the early Greeks who used it in the design of the Parthenon but the Egyptian pyramids also reflect the same proportion as do ancient Mayan buildings.

Renaissance artists used the Golden Mean extensively in their paintings and sculptures to achieve balance and beauty. Leonardo Da Vinci, for instance, used it to define all the fundamental proportions of his painting of "The Last Supper," from the dimensions of the table at which Christ and the disciples sat to the proportions of the walls and windows in the background.

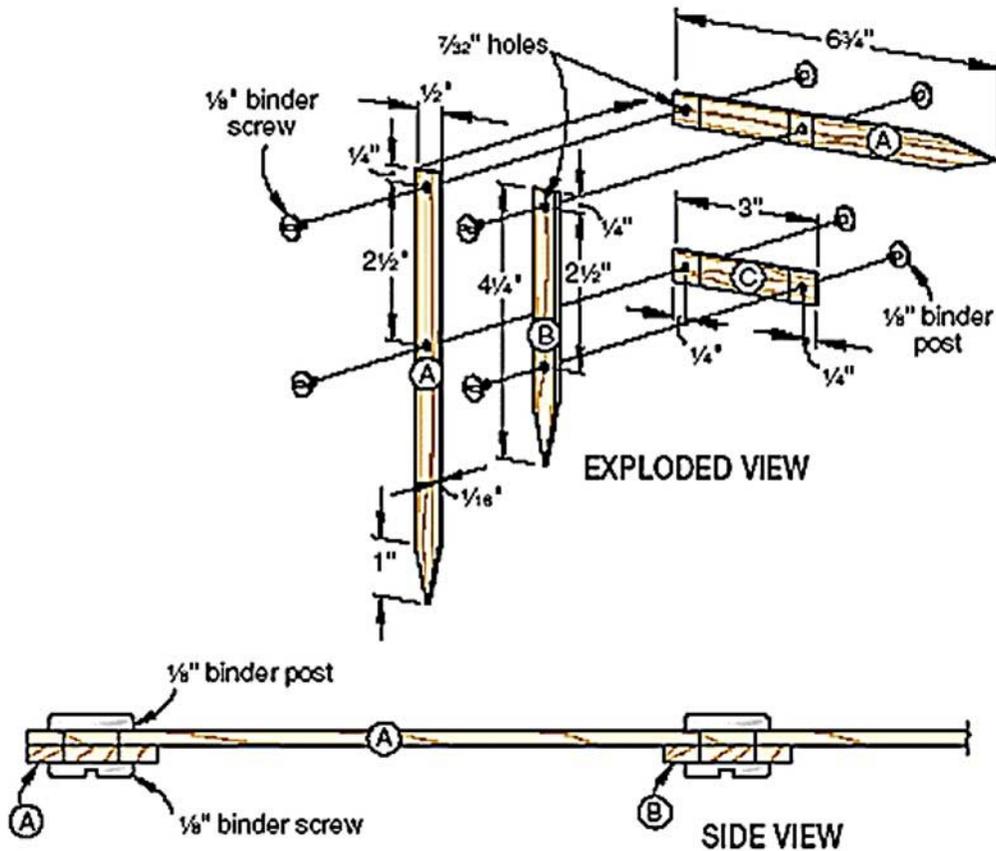
The Golden Mean is also manifested in many living forms which many believe contribute to their natural beauty. Examples include the length of the limbs and position of joints on humans and other animals, the width of the concentric spirals on sea shells and the placement of markings on the wings of many colorful moths.

Several mathematical formulations exist for determining the value of the Golden Mean. Perhaps the most common is by dividing a line into two segments of dissimilar length. Then the unique point where the ratio of the whole line length to the longer segment length is the same as the ratio of the longer segment length to the shorter segment length determines the Golden Mean between these segments.

The value of the resultant ratio is approximately 1.618. For those interested, this number is what is known as an irrational number and is infinite in length with no sequence of digits ever repeating. The first person to discover this property was a 12th century Italian mathematician by the name of Leonardo Fibonacci. It is in his honor that the gauges which automatically maintain the Golden Mean for the two distances determined by their three points are named. Very interestingly the first such gauge was invented by a dentist who used it to insure the length to width ratio for incisors in dentures he was making satisfied the Golden Mean.

The *Wood Magazine* article from which the schematic below for a Fibonacci gauge was extracted recommends that you start by cutting the arms (A,B,C) to width and shape from 1/16" dense hardwood stock. Finishing the arms before assembly is also suggested. The article specifies using 1/8" binder posts and screws to assemble the gauge which are then secured using Loc-Tite to prevent the screws from loosening over time. Kits which contain the binder posts and screws as well as a 2 oz. bottle of Loc-Tite can be ordered from Schlabaugh and Sons Woodworking, 720 14th Street, Kalona, IA 52247. The cost is \$9.95 for the first kit plus \$4.95 for each additional kit.

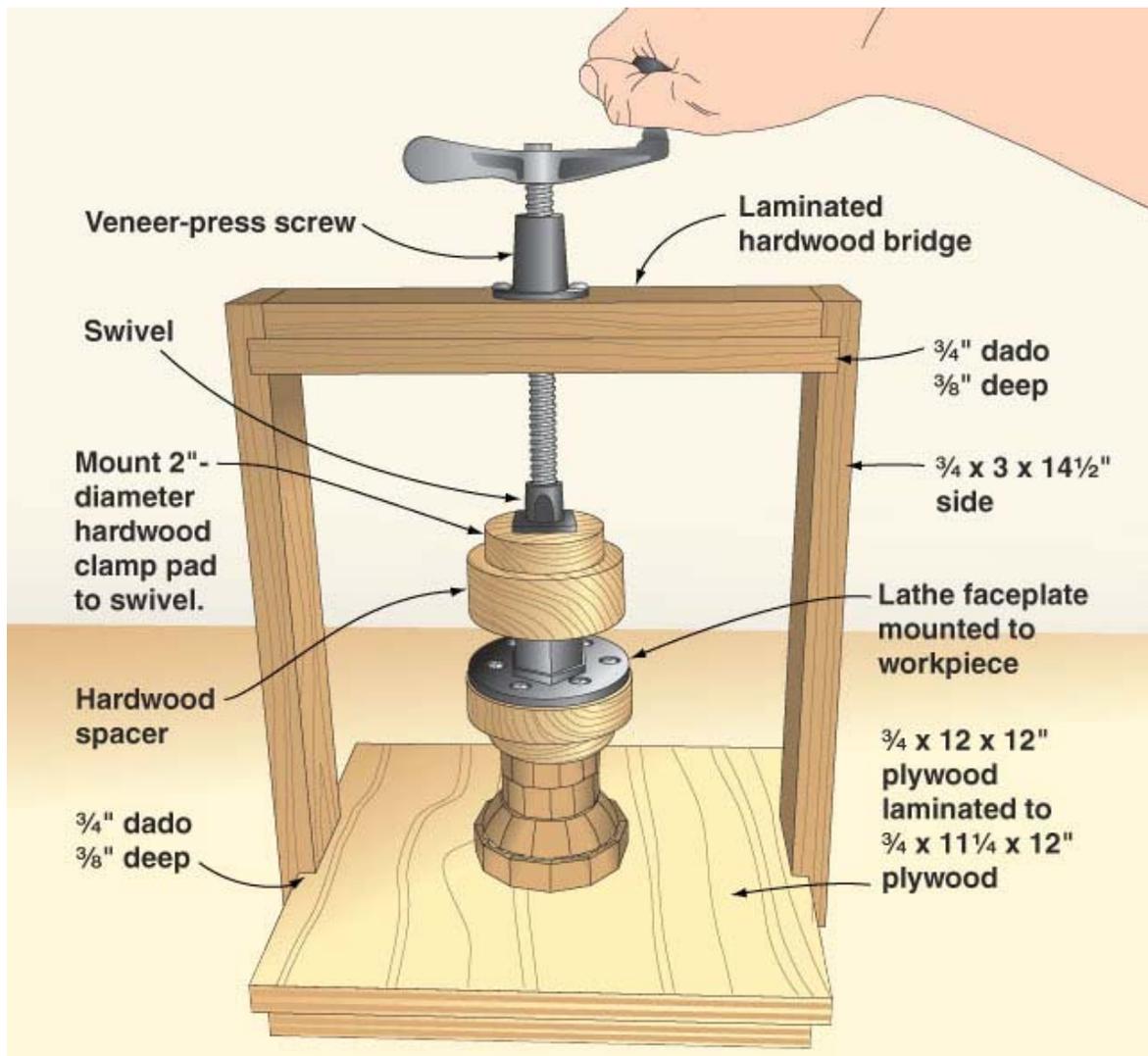
Perhaps the best published reference for applying the Golden Mean to turned objects is the article by Russ Fairfield at <http://www.woodcentral.com/russ/russ2.shtml> entitled "Some Rules for Good Design". This article was also reprinted in the September 2006 issue of this newsletter. There is also an accompanying article to the gauge design article in the November 2006 issue of *Wood Magazine* entitled "How to Use the Fibonacci Gauge to Proportion Projects to Please the Eye", which can be purchased and downloaded in PDF format, that provides useful information on applying the Golden Mean to furniture design. Wood Magazine also makes available a free streaming video lesson on using a Fibonacci gauge in woodworking design that is excellent.



Stacked Bowl Glue Press

Gluing layers of wood together for vases or bowl blanks can be difficult using most woodworking clamps that are designed generally to compress wood sections from the edges and not the surfaces. Bob Weigel from Tucson, Arizona, the original contributor of the design article for the pressing jig illustrated below, claims that he originally used his drill press for this purpose until he bent the rack gear on the press. This accident was the motivation for a different approach.

According to Weigel, “the heart of the system is a simple veneer press screw costing less than \$20 (Part No. 143569 at Woodcraft, www.woodcraft.com). He goes on to say that he made the sides and bridge from 3/4" X 3" hardwood scraps and the base from left over plywood. After assembling the base, sides and bridge, he removed the swivel from the end of the veneer press screw, drilled a hole slightly larger than the screw in the center of the bridge and then mounted the screw as shown in the drawing. Last, he mounted a hardwood clamp pad to the swivel.



February Demonstration

Jim Talley was the featured demonstrator at our February meeting. He illustrated the basic techniques used in turning pens. A video of this demo is available in the library. He began with a spindle turning demonstration and then showed how these methods apply to pen turning.

When turning a standard kit pen, there are four tools that are almost all essential. The first is the pen mandrel itself. There are several styles available. A one piece mandrel, where the shaft and Morse taper adapter are made as one, will work as long as you are careful not to bend it. The moment you bend the shaft, it's ruined. A two piece model, where the shaft threads into the Morse taper adapter,





is probably the standard mandrel. The shaft is easily replaceable and inexpensive. An adjustable shaft mandrel is also available, and its shaft is replaceable too. The advantage of this model is that you do not have to supply more bushings if the pen kit is smaller than normal, you simply adjust the shaft to the shorter size.

The second tool you need is a 7mm brad tip drill for drilling the blanks so that brass tubes can be inserted and glued in place. It helps while drilling to use a special vise which you can get from pen supply sources. Alternatively you can use a simple drill press vise in which blocks with v-groove cuts are inserted to hold the blanks. Many turners, however, have started simply by drilling blanks with a hand drill. The important thing is to drill the hole centered enough to

leave adequate wood to make the pen body.

Before gluing the tubes in, Jim reminded us to sand the brass tubes to help glue adhesion. One can use several types of glue, such as epoxy, Gorilla Glue, or CA glue. CA glue is fairly quick but the disadvantages are possible allergic reaction, no filling of gaps for thin glue, and possible stuck fingers. Epoxy is a good gap filling glue but it also takes longer to set a good cure. Gorilla Glue expands and will fill gaps but you must be careful or it may expand too much and possibly crack some thin blanks.

The third tool that is nearly essential is a barrel trimmer. This tool ensures that the mating surfaces of the pen are square to the centerline axis, thereby ensuring good clean joins when you assemble the pens. Some otherwise beautiful pens have been ruined because the turner did not square the ends of the blanks before turning. The barrel trimmer runs down into the brass tube after it's glued into the blank, cleans out any residual glue, cuts the blank down to the brass tube, and mills the end of the blank square all in one operation.



The fourth "tool" consists of the appropriate bushings for the pen kit. In many cases the 7 mm drill and 7 mm bushings will come with a mandrel as a "kit". Slimline kits, which are the most popular kits, use this drill and these bushings.



Once the two blanks are drilled, bushed, and squared up, it is time to mount them on the mandrel. The mandrel is inserted into the Morse taper (MT) of the spindle, and a bushing is placed on the shaft next to the MT adapter. Then the first blank is placed next to that and separated from the second blank by another bushing. Last, another bushing or combination of bushings is placed upon the shaft such the threaded portion on the tailstock end is just sticking out. The brass nut is then tightened down to secure the blank assembly in place.

At this point the tailstock live center is brought up to the dimple in the end of the mandrel shaft and lightly snugged in place. Too

much pressure at this point will bow the shaft, and cause excessive run out, which can ruin your pen blanks and possibly your mandrel. It is important to firmly secure the blanks and mandrel yet without too much flex, so that you have a concentric turning.

Once this is all set up, you're ready to begin turning. One can use a variety of tools, from a sharp roughing gouge, a spindle gouge, or a skew. Whatever you use, it should be very sharp. There's not a lot of wood left on the brass tubes when you get it turned down to the bushing level, and you must be able to sand out any tool marks or tear out at this point. By far one of the best tool finishes is obtained by a sharp skew.

Jim used a spindle gouge to knock off the corners of the blanks, and then proceeded to cut either end of the blank down to the bushings to avoid a big split that would ruin the blank altogether. Once a pen blank is roughed down, then decisions must be made about the shape desired. One can be as fancy or a plain as desired.

When the pen blanks are turned nearly to the finished size, they should be sanded starting with 180 grit sandpaper and working up to as fine a grit as you desire. Take care at this point to leave as few sanding marks as possible at each grit change because they're very difficult to sand out with each change to a finer grit.



Once the blanks are sanded to final smoothness a finish can be put on the pen. Many people use CA glue as a finish in which case the sanding steps and finishing steps are often combined. As stated in the last newsletter, the Russ Fairfield website at <http://www.woodturnerruss.com/Pens.html> is an excellent source of information on pen turning.

Many different finishes have been used for pens, the most popular seem to be wax based (such as Mylands friction polish), Lacquer (such as Deft), or CA glue. Keep in mind that this will be something that will possibly be used day after day, and will be subjected to acidic body oils from handling. It can wear off some finishes in a matter of months.



Once the pen blanks have been turned and finished the only thing left to do is to assemble the pen blanks. You can use a variety of methods to press the parts together, such as a large vise, clamps, drill press, arbor press or pen press purchased from a supply catalog or store. There are also plans available on the Internet for building pen presses.

Pen kits normally consist of 7 parts: the nib, the transmission (twist or click mechanism), the refill, the two barrels, the center band, the clip and the cap. The barrels are already glued into the blanks, the bottom barrel will have the nib and transmission pressed in either end, and the upper barrel will receive the clip and cap, while the center band will be placed between the upper and lower barrels and ride on the transmission. Usually assembly instructions are included with the kits, and it would be wise to follow those closely.

An additional resource for turning pens is the International Association of Penturners forum at www.penturner.org

Members Gallery

Here are a few pictures from our last Show and Tell exhibition which you might enjoy. The contributions of members to this regular meeting activity are very much appreciated. It provides an excellent means to illustrate and share their turning interests with others. Those contributing are encouraged to complete the exhibit forms to insure that a proper description and correct credit is given for the item(s) displayed.



An attractive vase turned by Roy Grant from Bradford Pear wood



A distinctive lidded bowl turned from parallam by Michael Hollis



A stylish vase turn from cherry and walnut by Frank Lether



A beautiful redwood burl platter turner by Roy Grant



A natural edge bowl turned from ash by Joe Gilvey



A very nice cherry bowl turned by Frank Lether and finished with Bartley's Gel



A stunning lidded box made from pecan and blackwood by Michael Hollis



A hurricane lamp turned from weathered red cedar by Walter McRae



An interesting bowl from Koala wood turned by Lou Kudon



A cedar wooden jar turned by Ken Kalkin



A very nice "truck load" of pens created by Roy Holmes



An attractive bowl turned from mulberry by Stan Terrell



Another nice bowl turned from spalted cherry by Stan Terrell



A basic bowl turned from spalted maple by Stan Terrell



A nice bowl from ash made by Don Fournier



An interesting lidded bowl turned from sassafras by Don Fournier



An attractive bowl turned from layered plywood by Ron Leuthner



A very nice oak natural edge bowl by Ron Leuthner



A beautiful classic maple bowl turned by Don Fournier



A hollowing tool built by Jim Underwood

Pictures courtesy of Jim Underwood

AAW Chapter News

As of October 1st 2005, we were officially established as a chapter club of the American Association of Woodturners. The benefits of this are already evident on the home page of the AAW. Be sure to check the AAW homepage for current news and access to reference information. Messages we receive directly as a local chapter will be published here.

Message from Sean Troy, Chair of the AAW Chapters and Membership Committee

The annual Chapter Newsletter and Website contest has just been announced and all pertinent information can be found at the following link: http://www.woodturner.org/community/chapters/chapter_contests_2007.htm All who have participated in the past have had a lot of fun showing off their clubs talent and desire to be a part of the American Association of Woodturners. Winning chapters will be recognized at the 2007 Symposium in Portland.

Speaking of Portland, have you registered for the 2007 Symposium? There is still time and a great time is guaranteed! The following link will answer all your registration questions:

<http://www.woodturner.org/sym/sym2007/>

The list of Chapters that are 100% AAW membership continues to grow and we hope your chapter will consider

being a part of this growth. The many benefits of being an AAW member can be found at this link: <http://www.woodturner.org/org/mbrship/> and we ask if you could please pass this link on to your members or better yet, post this link on your chapter's website. The AAW now has 267 local chapters and is growing faster than ever before. Our membership application is available to print out on the website at www.woodturner.org/org/mbrship/member_app.pdf and the symposium forms are at www.woodturner.org/sym/sym2007/2007SymRegistration.pdf

For those who may not be aware of it, the AAW has a web page with AAW products for sale: <http://www.woodturner.org/products/> and the order form for AAW products and the Limited Edition AAW 20th Anniversary Glaser gouge can be found here: <https://www.woodturner.org/orderform.cfm>.

Have your members visit the AAW web site at www.woodturner.org to check out the "Forum", Chapters Best Practices for articles covering all aspects of running a chapter bestpractices@woodturner.org and for a list of demonstrators see http://www.woodturner.org/community/members/members_pro.pl?submit=Edit+Demonstrator+Search.

As chair of the AAW Chapters and Membership committee, I will always be available to answer any questions you may have in regards to membership and your local chapter. Updates for the Local Chapter contacts, addresses, emails, Etc. should be sent to me or at inquiries@woodturner.org. My contact information as well as that of the AAW board can be found here: http://www.woodturner.org/org/staff_dirs.cfm.

AAW Liability Insurance

The document at the following link http://www.woodturner.org/info/AAW_Liability_Insurance_2004.pdf provides information about the AAW supplied liability insurance for your chapter and all AAW members. The insurance is a major benefit of AAW membership. The article is pretty much self explanatory and answers most questions about our insurance but if you have questions, please feel free to contact me for further help.

Jean-Francois Escoulen Workshops and Training Opportunity

Jean-Francois Escoulen from France, will be in your area and available to either demonstrate for your club or do hands on classes. He can be available from June 11 through June 21, 2007. You can see his web site at <http://www.escoulen.com/index2.html> He specializes in multi-axis and eccentric turning. His daily fee is \$500.00 plus local transportation, housing and meals. This is a great opportunity to be able to have this master share his knowledge and techniques with your chapter members. He will be making his travel arrangements right away and must firm up his commitments as soon as possible. You can either contact me at 828-645-6633 or email at johnhill6@verizon.net or you can phone Jean-Francois in France at 011-3-347-590-1840 or email him at escoulen.jean-francois@wanadoo.fr (note that his time is 6 hours later than yours). I look forward to hearing from you.

John Hill - AAW Chapters and Membership committee
828-645-6633
Johnhill6@verizon.net

Instructors

The following turners give private instruction in woodturning. Contact them at the numbers below. Anyone who would like to be included in (or removed from) this list please contact the newsletter editor.

Frank Bowers	404 292-1107	Wes Jones	770 972-6803
Nick Cook	770 421-1212	Jim Talley	706 353-7675
Joseph Gilvey	706-769-8617	Hal Simmons	770 381-6764

Schools

John C Campbell Folk School	http://www.folkschool.org	1-800-FOLKSCH
Arrowmont School of Arts and Crafts	http://www.arrowmont.org/	1-865-436-5860
Woodcraft	http://www.woodcraft.com	1-800-225-1153
Highland Hardware	http://www.highlandhardware.com	1-800-241-6748
Canyon Studios	http://www.canyonstudios.org/	1-940-455-2394
Anderson Ranch Ars Center	http://andersonranch.org	1.970-923-3181

Future Meeting/Demonstration schedule

Club meetings are held on the last Monday of the month. Changes in schedule will be announced.

The schedule of demonstrations for the past several meetings and coming months is as follows:

January 07	Frank Bowers, bowl turning techniques and skills
February 07	Jim Talley, Pen Turning
March 07	Exploring Finishing Methods

Upcoming Shows and Other Events

Bruce Bell Demo

April 7, 2007, Wm. J. Redmond & Son, Atlanta, GA, sponsored by Peach State Turners, \$15 admission fee, lunch not included, bring your own chair.

Southern States VII Woodturning Symposium

April 27-29, Georgia Mountains Center, Gainesville, GA. www.southernstates.org Contact registrar Marsha Barnes at (828) 837-6532 or pineshingle@brmemc.net

Jean-Francois Escoulen Demonstration

June 16, Redmonds & Sons, Atlanta, GA, all day presentation on eccentric chuck turning and multi-axis turning techniques, \$25 admission, contact Ron Britton <rbritton625@bellsouth.net>

Yankee Woodturning Symposium

June 1-3, Wesleyan University, Middletown, CT, <http://www.yankeewoodturningsymposium.org:80>

Utah Woodturning Symposium

June 21-23, Brigham Young University, Provo, Utah, <http://www.utahwoodturning.com:80>

The 21st Annual National AAW Symposium 2007

June 29 - July 1, 2007, Oregon Convention Center, Portland, OR,
<http://www.woodturner.org/sym/sym2007/>

GAW Unicoi Symposium -Turning Southern Style XIII

September 14-16, 2007, Unicoi State Park Lodge, featured turners: Stuart Mortimer, Michael Mocho, and Michael Hosaluk, info at www.gawoodturner.org, contact Harvey Meyer at 770-671-1080 or him1951@bellsouth.net

Ohio Valley Woodturners Guild – Turning 2007

October 12-14, Higher Ground Conference and Retreat Center, West Harrison, IN,
http://www.ovwg.org/web_registration_2.pdf

Classified Ads

For Sale:

Plywood mini-lathe stands, various heights. Will fit Jet Mini and Delta Midi lathes. \$60 assembled. \$20 of proceeds donated to Classic City Woodturners. Call Jim at 706-296-9620 or email at: jimunder@colemancabinets.com

Miscellaneous:

For those of you who are looking to buy or sell things, the AAW has these classified ads:
<http://www.woodturner.org/vbforum/forumdisplay.php?f=3>

Exotic woods:

Atlanta Wood Products: <http://www.hardwoodweb.com/lumber/ahc.cfm>
Carlton McLendon Inc: <http://www.rarewoodsandveneers.com/pages/home.htm>
Peachstate Lumber: <http://www.peachstatelumber.com/home.htm>

Turning Supplies:

Packard Woodworks: <http://www.packardwoodworks.com/>
Penn State Industries: <http://www.pennstateind.com/>
Rockler: <http://www.rockler.com/index.cfm>
Woodcraft: <http://www.woodcraft.com/>
Craft Supplies USA: <http://www.woodturnerscatalog.com/>
Lee Valley <http://www.leevalley.com/>

Club Officers

President:	Lou Kudon	(706) 743-5213	email: lkudon@yahoo.com
Vice-President	Michael Hollis	(706) 467-2534	email: nhollis@plantationcable.net
Treasurer	Stan Terrell	(706) 795-0291	email: whitefence@alltel.net
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Librarian	Roy Grant	(706) 543-9780	email: rbgrant114@aol.com
Videographer	Sheldon Washington	(706) 769-7763	email: sheldonw@colemancabinets.com

Directions to Coleman Cabinets

From Athens take Watkinsville bypass (441/129 South). Cross through the Hog Mountain Road intersection (The Stone Store on the left, Racetrack gas station on the right) and proceed to the next light. Turn left and proceed to downtown Watkinsville. Once you get to the “Y” intersection bear to the left of the Golden Pantry on Hwy 15 toward Greensboro. Once you cross the railroad tracks, Seltzer and Son Concrete Pipe plant will be on the right. Turn right onto Morrison street before Dory’s Fireplace shop. Take the first paved left onto Business Boulevard. Business Boulevard will be marked with a concrete and stucco sign that reads “Oconee Connection” on it. There will be a row of Leyland Cypress and Juniper on each side of the street. Coleman Cabinets will be near the end of the Cul de Sac with a big green awning on the front with Coleman Cabinets lettered in white. Park anywhere in the parking lot and come to the side entrance to attend the meeting.

From Hwy 316 just before the Athen Bypass take the Oconee Connector and follow Mars Hill Road to the Publix Shopping center at the intersection of Hog Mountain Road and Mars Hill. Continue on down Hwy 53 to Watkinsville. Proceed through town and follow the directions from Hwy 15 as outlined above.

The Cactus Café is on the corner of Hog Mountain Road and Mars Hill Road in the Bells shopping center.

If you would like more detail please email me and I can send you a map.

Newsletter Copy

If you have ideas of articles you’d like to see in the newsletter, or would like to submit an article please email Jim Underwood at jimunder@colemancabinets.com Reports of schools or shows you attend, reviews of tools you own or make, demonstrations you’d like to see or any other ideas you might have would be appreciated..

If you would like to unsubscribe from this newsletter please email me at jimunder@colemancabinets.com .