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**April
2007**

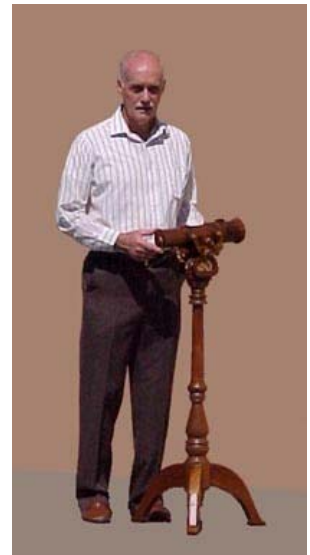
April Meeting

The April meeting will be held on the *last* Monday of the month, April 30, at Coleman Cabinets, 6:00 – 9:00 PM. See directions to Coleman Cabinets at the bottom of the newsletter.

Our featured demonstrator will be Jim Duxbury. Jim is a member of both the Woodturning Guild of North Carolina and the Piedmont Triad Woodturners. He will demonstrate the turning of centerless pieces and apply this technique to the construction of his Intermediate Kaleidoscopes. This technique is adaptable also for hollow vessels such as birdhouses, ornaments, or any staved-type cylindrical pieces. He will display a number of variations of Kaleidoscopes, cutting of glass mirror, and turning PVC and Plexiglas for object boxes.

Jim has won numerous awards and ribbons with his original kaleidoscope designs and has sold many of the models throughout the country.

A native of Cleveland, Ohio, Jim now resides in Graham, NC where the sun shines down on his little shop almost every day. Creativity abounds. Although Jim has claimed to be retired since 1996, the abundance of dust from woodturning evolved into the invention of the Resp-O-Rator™ of which he holds two U.S. Patents and has a third Patent Pending. He and his wife operate DUXTERITY LLC for the manufacture and marketing of both the Resp-O-Rator™ and his gallery quality wooden objects. Jim has woodturnings at the Alamance Art Center, NC Museum of Science, and galleries in North Carolina and Ohio. You can visit his website and check out both Elegant Creations and the Resp-O-Rator™ at www.duxterity.com/ec. Plans and custom made kaleidoscopes can be ordered from this website or plans will be available at the meeting.



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 dinner and to meet our demonstrator.

March Meeting

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

A total of 27 attendees were present at the meeting of whom two were visitors that chose to join the club. These were Bill Gohdes of Watkinsville and Mart Ulmer of Athens.

President Kudon requested member approval of three proposed initiatives from the most recent meeting of the Executive Committee. These were increasing the minimum honorarium paid to demonstrators from \$100 to \$125, purchasing two magnetic base lamps to provide improved lighting for the lathe, and requesting Coleman Cabinets to provide a material cost estimate for construction of a combined TV stand and storage cabinet. Approval was given to each of these proposals.

The President also announced that he would be host a barbecue picnic on Saturday, May 5, at his home near Lexington, Georgia. This will be a potluck event except for the meat dishes which he will provide. A sign-up sheet was distributed for those interested in participating.

Walter McRae announced that brochures describing the Unicoi Symposium to be held Sept. 14 through 16 at Unicoi State Park had been received. These will be made available to interested club members through the brochure rack. McRae also announced that insufficient interest was expressed by club members to take advantage of the reduced subscription rates being offered by the *More Woodturning* magazine.

Treasure Stan Terrell reported a balance of approximately \$1981 in the club treasury as of March 26, 2007.

Submitted by Walter McRae

President's Turn

Last month I wrote about whether woodturning should be defined as an art or craft. This month, I learned another definition of woodturning: practical. I decided to replace a broken light fixture in my garage with a new one. I went to Lowe's and picked out a snazzy replacement that also had a motion sensor. I could hardly wait to install it. That weekend I removed the old fixture and immediately discovered that the hole in the wallboard hidden by the old fixture was not standard size. I had no trouble installing the new fixture but an ugly ring of rough cut wallboard was visible and was also very unattractive. I hurried off to my shop to re-saw a thin piece of walnut to act as a rectangular bezel. I then popped it on my lathe and turned a perfect hole that let me slip it over the light fixture. It worked to perfection. I had a new light fixture with a classy walnut bezel.

The next day my wife noticed that the round base on our favorite hummingbird feeder was broken. Again I was off to my shop to quickly turn a very functional and attractive base for it. The hummingbirds were never so happy. You should hear them hum. Over the next week or so I turned a label applicator for CDs and a finial for our hammock post. All these projects were not art and maybe not craft but they were practical and fun.

The first, annual President's bar-b-que will be held at my home in Lexington, Georgia on may 5th. I will bring directions to our next meeting. This, of course, will be an outside affair so in case of inclement weather it is cancelled. The purpose of this gathering is social and gustatory, so there will be no woodturning demos, tours or galleries. Bring your spouse or significant other and have a great time. It starts at 5:00 PM, I will provide hamburgers and hotdogs and buns and soft drinks. Please sign up at the next meeting and indicate how many will

attend and if you can bring a covered dish. Hopefully this will be a fun time for all and become another Classic City Woodturners' tradition.

Finally I would like to talk about our by-laws. Our club has not had true by-laws for a good while. The club officers have been working diligently to create by-laws that will improve the functioning of our club and also be a model for others. I feel that through their efforts this has been accomplished. A draft copy of these bylaws was recently distributed to you via email by the club Secretary. Please take a look at them over the next several weeks. At our May meeting we will have a brief discussion and then vote on them.

So until next month: It is practical to turn, turn, turn.

By Lou Kudon

Editors Skew

I am looking forward to a long weekend of woodturning at the Southern States Symposium followed by our Monday night demonstration on kaleidoscopes, and meeting James Duxbury and his wife. This promises to be an interesting if exhausting four days! If you have not been to a Southern States Symposium before, I urge you to attend. It's actually pretty affordable learning experience. And it's really in our backyard. Hopefully many of our members will begin to take advantage of this opportunity. I hope to see you all there.

Speaking of upcoming events, Turning Day that is normally held at Don Russell's shop each summer has had a change of venue. The Dogwood Institute of Art will now host this event, and it promises to be a doozy! Check it out in our list of upcoming events.

Make sure to check out our classified ads in each newsletter. If you want your ad posted there, all it takes is a simple email, with or without pictures, to Walter or me and we'll be more than happy to add it to the next newsletter. And don't think that all we can do is post your items for sale. You can also advertise a need for a tool, and knowing that woodturners and woodworkers are tool junkies, there's a good possibility that some of us have extras, that you'll be welcome to.

Please notice that we still have three plywood mini lathe stands for sale. We now have a picture of one in the classified section. These were designed to fit a Jet or Delta Mini, and they will probably accommodate a Rikon or other brands of mini lathes. I can also modify the heights of these for you if you let me know what height you'd like. I can also make other modifications (within reason) to suit you.

At several of our past meetings we have raffled off gift certificates to Craft Supplies. These are graciously provided to the club along with catalogs free of charge. If you use these certificates or make an order from this company please remember that club members are eligible for a discount. You must remember to tell them about it if you call in your order. In the case of online orders, you must respond to the prompt to enter our club name. Be sure to take advantage of this benefit that Craft Supplies offers. In future editions of the newsletter I hope to list our club sponsors. If you know of businesses that will give us discounts, or someone who would like to be a sponsor, please let me know.

As a final comment I want to address what I will call turners etiquette or how we should respect and handle the objects that others have created and display at our meetings or elsewhere. It is important to remember the incredible amount of work that goes into our turnings. Once you've harvested, seasoned, roughed, dried, finished turned, sanded and sanded and sanded, then put the final coat of finish, and finally buffed that piece of art, you've got a lot of time, money, and effort invested. Please remember this as you handle other turner's works. It is

impossible to stress how important it is to extend this courtesy to other turners. We like for others to see and handle our works, but would like to see care exercised when they do so. I do not want to discourage you from looking at turnings, but neither do I want people to feel they cannot display their turnings.

One caveat is that at some point you may have a turning damaged. Just remember that eventually it was bound to happen, and that's the risk one takes when displaying their work. If you do not want your piece handled, take steps to prevent it, for instance; create a sign, or announce that it should not be handled, or display it behind a barrier. I believe it is primarily the owner's responsibility to prevent damage to their property.

Here are some general guidelines for handling other turner's works, or your own for that matter.

- Depending on the venue, please ask before handling an object. In some venues it's obvious that objects are not to be handled (ie. big sign in a gallery saying - Do Not Touch!). In a club's instant gallery it may be obvious that pieces can be handled or not. It may be best to ask. In some cases it may be possible to ask the turner/artist for assistance, and they will most likely be only too glad to explain the piece, and let you look it over.
- When picking up a piece make sure you are not bumping up against other pieces (I'm guilty of this one!). When you have it in your hands make sure you hold it securely. If you pass it to someone else, be sure they have it well in hand before letting go.
- If you are receiving an object from someone, especially if it's a small object, make sure you place your hand under it so they will be forced to put it down on your hand, preventing it from being dropped.
- When placing a turning back where it came from set it gently down, making sure not to bump it into other pieces. Place it well away from the edge of a table where it might be knocked off, especially if it is particularly fragile.
- Please be careful of soft drinks, water, food, or anything else that may damage finishes when browsing the instant gallery. (This is good advice for machines too. Never set this stuff on machined surfaces – they rust!)
- Be aware that backpacks, purses, loose clothing, open jackets with zippers, and other personal items are often causes of damage to pieces, and avoid areas where they may cause harm to another turners work.

In short be considerate and careful. We have been fortunate to see some very fine and expensive turnings (upwards of \$5,000 assessed value) at our meetings. Treat all turnings as valuable out of consideration for fellow members.

By Jim Underwood

Library Scroll

We had a dozen books, journals, or DVDs checked out in our first attempt to circulate the materials we have on hand. Bravo! That was a good beginning. To those who did check out materials, remember they are due at our next meeting, but can be renewed once unless someone is waiting for them. To those who did not take advantage of our resources the first time around, take a look at our volumes of helpful materials.

New this month are two books, Woodturning, A Source Book on Shapes and Carving on Turning; another copy of the journal, Woodturning; and nine new DVDs. The DVDs include more of our demonstrations at our regular meetings, a Penn State Industries demo of basic pen turning, and a four-volume set of demonstrations by Dale Nish and Nick Cook in a fund-raising event for the new woodturning studio at the John C. Campbell Folk School.

Wow! This is a wealth of information – free, and these join the resources we already had available.

Feature of the month—Designing. Where do you get ideas for turning just anything, or ideas for something that you may be thinking about? Well, we now have a library full of ideas. The new book, *Woodturning, A Source Book on Shapes* is just that, colored pictures of bowls, containers, bottles, vases, hollow forms, closed forms, natural tops, natural edges, platters and plaques, and many variations in shape. No discussion, just pictures. And we have had donated several years of the English journal, *Woodturning*. These beautiful volumes are crammed full of colored pictures, discussions, and directions. Look no further than these resources for great ideas. They are excellent sources for information on designs. Check out some of these, and meanwhile, think thirds. Everything, thirds. Dwell on it.

How does one reserve a book, journal, or DVD if it is not readily available? Simply talk to the Librarian and write the requested source on a piece of paper. That's all it takes.

Check out the Library!

By Roy Grant

Turning Talk

This month's article is intended to complement the discussion on finishing methods which our last meeting addressed. The article was written by Don Westerman who is a long time turner from North Carolina who was one of the founders of the Brasstown Turners Guild in Franklin, North Carolina. Although it was first published a number of years ago, the information presented remains current and useful. It was contributed to us by Roy Grant for inclusion in our newsletter for which we are grateful. We hope that it will serve as a useful reference to you.

THE RIGHT FINISH

By Don Westerman,
April 1995 *North Carolina Woodturner*

OIL, VARNISH, LACQUER, OR WAX

You have just turned a beautiful piece on your lathe, and now you have to decide what finish to use. For openers, your finish can be no better than your surface, and it could be worse! This is because the finish may show defects you had not noticed before. To check for defects, put on a quick coat of lacquer or sealer, then take the piece into sunlight, or use a bright light at the lathe, and rotate it slowly to see if all marks from torn grain have been removed. Basic finishing materials can be loosely divided into four groups: oil, varnish, lacquer, and wax.

OIL: This category is dominated by modified linseed oil. All the oils are formulated with dryers, without which oils can take months to dry. This includes Tung oil, which takes nine months to a year to dry if a dryer is not added. You need to know that dryers used in finishing oils contain heavy metals and are very toxic. Rubber gloves and good ventilation are essential. Oils have very little wear resistance and even less water resistance. Varnish is often combined with oil to alleviate some of these deficiencies. Mineral oil never dries, and it may cause bonding problems for other finishes. Oils for salad bowls, cutting boards, and other food containers must be safe for human consumption. Walnut oil (available at health food stores) is probably the best choice. It is the only edible oil that will dry and is thus the only one that will not turn rancid. Salad oil is notorious for turning rancid.

NOTE: When using Behien's salad bowl finish, read the small print; be sure to observe the drying time to allow the dryers to evaporate. This finish is

not FDA approved; the ingredients meet FDA standards. FDA does not approve finishes. Note also that Watco oil is no longer being manufactured.

VARNISH: The most durable varnish is a high-solids spar varnish. Polyurethane would be next. Urethanes are available in blends with oils added, but the most interesting is urethane modified with acrylic. This is very durable and is widely used in the automotive industry. These products are best applied with a spray gun, which may be a disadvantage for woodturners. Because urethanes are extremely toxic, a gas-vapor rebreather, approved by OSHA should be used. Because varnishes are slow drying, you may have to put up with dust settling on your new finish. A bright spot in the varnish category is Bartley Gel Varnish. It can be applied with a cloth pad while the lathe is rotating. It gives a nice finish and seems to pick up a minimum of dust. The down side is that you must wait six hours before recoating.

NOTE: After many years using polyurethane in the boat-building industry, I feel obligated to warn against its extreme toxicity. The side effects, and some deadly results, demand that I say use every known protection or, better yet, DON'T USE IT!

LACQUER: This is definitely a woodturner's friend. It dries very quickly and can be applied with a cloth to spinning work. This is called "padding on a finish," thus the term, padding lacquer. Almost all lacquers can be recoated in 20 minutes and sanded in 30 minutes. Lacquer makes a great sealer. Just thin it with 70% thinner. NOTE: You can apply almost any finish over lacquer but not lacquer over other finishes. My "super-secret" formula is clear acrylic automotive lacquer and medium retardant thinner, which is available at automotive paint stores. Mix these one-to-one with the variable being more thinner. This is an easy finish to handle and can be padded and recoated in 7 to 8 minutes. It is very durable and has a UV protector in its formulation. It normally lasts 10 years on automobiles. It will not dull the grain as oil does and is as clear as any other finish.

WAX: Waxing is a good way to finish up. It will help to prevent fingerprints from showing on work that is handled a lot. But there are some commonly misunderstood qualities of 'wax. You cannot build up a "thick coat" of wax. When you apply extra coats of wax, you simply dissolve and buff off the excess. Extra coats simply assure that you have not missed a spot. The quality of wax is determined mostly by the amount of carnauba it contains. The best waxes are those used in mold release films in fiberglass and plastic molds. These are formulated to provide a barrier that will tolerate 200 degrees Fahrenheit exotherm and ensure a release of the part from the mold. The key here is the carnauba content. You should judge all waxes by their carnauba content. Johnson's Paste Floor Wax, for example, because of its high carnauba content, will perform as well as any of the fancy \$12 a can waxes. Special waxes for use on dark wood are nothing more than shoe polish, smell them! Beeswax is good for helping to drive screws into hardwood.

March Demonstration

The March meeting was organized around the theme of finishing techniques for turned objects. It incorporated presentations by three club members experienced in different finishing methods. Throughout the presentations attendees were encouraged to raise questions and lively discussions resulted. The first to speak was Roy Grant whose primary focus was using oils and lacquers. Next Don Fournier described his experience in using wax finishes. Lou Kudon was the last presenter who demonstrated using CA glue and friction polishes as a pen finishes.

Roy first stressed the importance of proper finishing as a means of educating the public to what good turning represents. Poorly finished items which are displayed or sold diminish public understanding and appreciation for

quality. Next he stated that, in his opinion, finishing begins with the rough piece of wood to be turned. Amongst the decisions to be made at this time are choosing the best means for mounting the piece on the lathe. Options include chucking directly or using a face plate, attaching a waste block or combinations of these techniques. Another consideration before beginning to turn is deciding on the proportions to be reflected in the finished object. Incorporating the “Golden Mean” into this planning process is vitally important in order to achieve a visually appealing design. Another aspect of quality which he stressed is that the final surfaces of the turned piece must be free of all tool and sanding marks before applying the finish. To ensure this last result it can be useful to inspect the piece under different lighting conditions.



Roy initially sands his pieces using Klingspor Gold roll sandpaper. He stocks and uses these rolls from 120 to 400 grit. For sanding beyond this level, he uses paper backed, wet/dry silicon carbide black sand paper sheets in grits from 400 to 2000 which he obtains from Woodworker’s Supply. He normally uses the 2000 grit paper to finish all of his pieces. An advantage of using black silicon carbide sandpaper is that it does not leave a residue on the wood which white aluminum oxide paper can sometimes do. Another advantage in using wet/dry paper is that CA Debonder can be applied to the paper for sanding out glue stains in wood. Depending upon the size of the piece being finished, Roy may use a power sander for intermediate grit sanding but normally completes the sanding by hand. For this purpose he turns his lathe at a very slow speed.

Roy reviewed a number of the possible finishes that can be used including mineral, Tung, Danish and walnut oils, normal lacquer and acrylic lacquer, polyurethane varnishes and wax. He indicated that some of these can be used in combination such as lacquer over oil, bees wax on oil, and wax over lacquer. He most commonly uses lacquer as a final finish and often over mineral oil. He said that he is still experimenting with finishes and often selects different finishes for different pieces of wood or for different intended uses of the turned object. For example, he uses walnut oil on bowls or utensils that must be food safe. He uses thinned acrylic lacquer (60 percent thinner, 40 percent lacquer) for surfaces that must be tough and resistant to wear.

In the final portion of his presentation, Roy demonstrated how he applies a finish to an object turning on the lathe. He illustrated the technique using Deft spray lacquer, thinned acrylic lacquer and walnut oil. In each case he would wet a small section of a shop cloth with the finish and then, with the lathe turning at a very slow speed, apply a light coat of finish in a continuous movement over the surface. For the outside surface, he started at the base of the bowl and moved to the upper rim. For the interior, he began in the center of the bottom and moved to the outer rim. He stressed the importance of not going back over the surface to cover missed spots until the finish had dried. Once dried, he repeated this process to cover any areas which had been missed in earlier coats. After several coats of finish have been applied, he suggests first buffing the finish using oil free 0000 steel wool and then with a Scotch Brite scrubbing pad.



Don Fournier addressed using waxes to finish bowls. He prefers using the Miniwax Paste Finishing Wax although he has experimented with friction polishes such as Mylands and Hut Crystal Coat which are shellac and wax mixtures. He has also used Renaissance Wax which is a purely synthetic finish. Each of these latter waxes dries quickly and is difficult to use as a result on large bowls. An advantage of the Minwax product in his view is that it provides a very durable finish that is resistant to the stains and blemishes. He stressed that whichever wax product is used it is vital to seal the wood prior to applying the finish in order to reduce the amount of wax required. It does not matter what sealer is used when applying wax finishes. He has used both water based and polyethylene sealers. After applying the sealer he normally allows the bowl to dry overnight. Because sealing can raise the grain he always sands his bowls smooth again after sealing. At this point he also focuses on removing any residual tool or sanding marks. He indicated that a useful technique in highlighting these marks is to lightly wet the wood surface with a damp cloth while sanding.



Don applies the paste finishing wax to the bowl while it is mounted on the lathe and turning at a high speed. A soft rag is used for this purpose on which the wax has been spread. He applies the wax in a thin layer by moving the rag continuously across the surface of the bowl. The first several coats of wax are melted into the wood by pressing firmly against the bowl surface to build heat from friction. The final coats are put on by hand rubbing small amounts of wax onto the base finish using a new clean rag. Don typically applies about four coats of wax to finish a bowl to the desired luster.

Lou Kudon first demonstrated using CA glue as a pen finish. He indicated that there were two methods to apply CA glue to the pen body. The first is to use boiled linseed oil as a catalyst to harden the glue and the second is to use the aerosol activator especially formulated to cure CA glue. He prefers using the aerosol activator.

The general approach in finishing pens with CA glue which he follows is to first sand the pen body smooth using 600 grit sandpaper. He then applies the layers of CA glue at a very slow lathe speed. Next he polishes the CA finish to a luster using Abralon sanding pads. Lastly, he uses a Beal system to buff the pen body using different waxes.

He recommends using thin CA glue rather than the medium or thick formulations to insure that a very thin coat is applied. His preferred applicator is a small, soft plastic pad cut from a sheet of the plastic packing material that he obtains from the Post Office. The glue is hardened between each coat using an aerosol activator. Normally he applies at least three coats of CA glue, sanding with 600 grit paper between each coat. Once the final coat has been applied and sanded smooth, he polishes it to a sheen using 500, 1000, 2000 and 4000 Abralon sanding pads in order. The final polishing is accomplished using a Beal buffing system for pens which consists of three buffing wheels attached to an axle which is mounted on the lathe. The three buffing



wheels are used to separately and successively apply brown Tripoli, white diamond and carnauba waxes. The result is a very smooth and lustrous finish. Lou stressed that CA glue is excellent finish for pens because it provides for a beautiful, glossy appearance with depth that is resistant to finger oils.



As a final demonstration he applied Shellawax cream finish to a pen body. This product consists of a mixture of shellac and various waxes which provide a glossy sheen when buffed sufficiently vigorously so that the waxes melt. Its major disadvantage is that it dries very quickly and so is most suitable for applications involving small surface areas. A liquid product is available which can be used effectively on larger projects.

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.



A classical bowl turned from a maple burl by Roy Grant



An attractive layered bowl made from walnut and mahogany by Dean Brady



An attractive myrtle wood bowl turned by Frank Lether



An interesting natural edge cedar bowl turned by Dean Brady



A distinctive lidded bowl turned from rosewood and sycamore by Michael Hollis



A unique lidded vessel turned from spalted maple by Lou Kudon



An attractive vase by Steve Johnson turned from a pine limb



A very distinctive lidded jar carved and turned by Ridley Glover



An open bowl turned by Steve Johnson from red maple



A natural edge dish turned from cherry by Bob Nix



A unique lidded vessel turned by Michael Hollis from Osage Orange and massandaruba



A natural edge mulberry vase by Jim Talley



A nicely embellished platter turned from oak and colored epoxy by Jim Talley



An attractive platter turned by Jim Talley from padauk wood



A nicely proportioned bowl turned from ash by Frank Lether



A collection of distinctive weed pots turned by Joe Gilvey



A hollowing tool made by Don Fournier

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 David Ellsworth - Chair, AAW POP Committee

Those of us on the AAW POP committee want to let everyone know that the POP is offering a number of very interesting lectures, slide presentations and discussion sessions at this year's AAW symposium in Portland, Oregon. (You can register online at <http://www.woodturner.org/sym/reg/default.asp?tE=1>) In the lecture category, there will be presentations by the three winners of the 2007 POP Merit Award; Giles Gilson, Stephen Hogbin and Mark Lindquist. Along with their slides or power point presentations, these artists will present highlights (maybe even some lowlights) of their respective careers. These sessions are actually listed as "conversations", because with the help of a moderator we expect to engage each artist in a dialog with audience participants. And don't miss the inaugural exhibition of these Merit Award winners that will be open throughout the weekend. Catalogs will be available.

Secondly, Mark Sfirri will do a special presentation on the subject of Professionalism; John Jordan, Binh Pho and Jacques Vesery will do a Q&A session; and I will be doing a slide talk on the history of my own career in the arts. Also new is what we're calling the POP Forum. These sessions will be panel discussions on topics that will be specifically geared to audience participation and feedback. This year we have two sessions: A Critics Perspective with Paul Fennell, Jacques Vesery and myself; plus Creativity in the Marketplace with Christian Burchard, Mark Sfirri and myself.

Beginning in 2008, all the POP Forum events will take place in a single room. Some of these sessions will be

dedicated to specific subjects like those described above, but the rest of the time this room will be open throughout the weekend to spontaneous discussions on any subject related to professionalism in woodturning. In other words, whoever shows up with whatever subject, that's what we'll discuss. There will be a monitor (they may have a hook), and we can't wait to see who shows up and how these sessions evolve. Get ready to drop in. Your participation is critical, so start making a list.

Best wishes and we'll look forward to seeing you in Portland.

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/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/staff_dirs.cfm.

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	www.folkschool.org	1-800-FOLKSCH
Arrowmont School of Arts and Crafts	www.arrowmont.org/	1-865-436-5860
Woodcraft	www.woodcraft.com	1-800-225-1153
Highland Hardware	www.highlandhardware.com	1-800-241-6748
Canyon Studios	www.canyonstudios.org/	1-940-455-2394
Anderson Ranch Ars Center	andersonranch.org	1-970-923-3181
Dogwood Institute	www.dogwoodwoodworking.com/index.asp	1-800-533-2440

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
- April 07**..... Jim Duxbury, Kaleidoscope Turning

Upcoming Shows and Other Events

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

Beginning Woodturning Class

May 5-6, 2007, taught by Wes Jones at Dogwood Institute in Alpharetta, cost is \$250 for the 2-day class plus a small materials fee. Anyone interested can contact Ron Peyton (Dogwood Institute) at 770 751-9571 or rgpeyton@dogwoodinstitute.com.

Yankee Woodturning Symposium

June 1-3, Wesleyan University, Middletown, CT, www.yankeewoodturningsymposium.org:80

Turning Day at Dogwood

June 9, 2007 8:00am - 5:00pm, The Dogwood Institute School Of Fine Woodworking in Alpharetta, Georgia, changed venue for the Turning Day normally held at Don Russell's shop.

Jean-Francois Escoulen Demonstration

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

Utah Woodturning Symposium

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

The 21st Annual National AAW Symposium 2007

June 29 - July 1, 2007, Oregon Convention Center, Portland, OR, 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

North Carolina Woodturning Symposium (formerly Carolina Woodturning Symposium)

October 5-7, Greensboro Coliseum, Greensboro, NC, featured demonstrators will be: Nick Cook, Trent Bosch, Jack Vesery, Dick Sing and Chris Ramsey, www.northcarolinawoodturning.com Email: [Terry Waldron \(910\) 256-8246](mailto:TerryWaldron@9102568246.com)

Ohio Valley Woodturners Guild – Turning 2007

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

Classified Ads

For Sale:

Plywood Mini-Lathe Stands



Available in 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

Lathe for Sale

Dunlop Lathe, 1/4 horsepower motor, 8" swing, 38" ways, wooden stand. It is about 50 years old and in relatively good condition. (Most of the paint is still on it.) \$90 OBO. Interested call Abraham at (706) 543-4332 or email at atesser@uga.edu



Miscellaneous:

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

Exotic woods:

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

Turning Supplies:

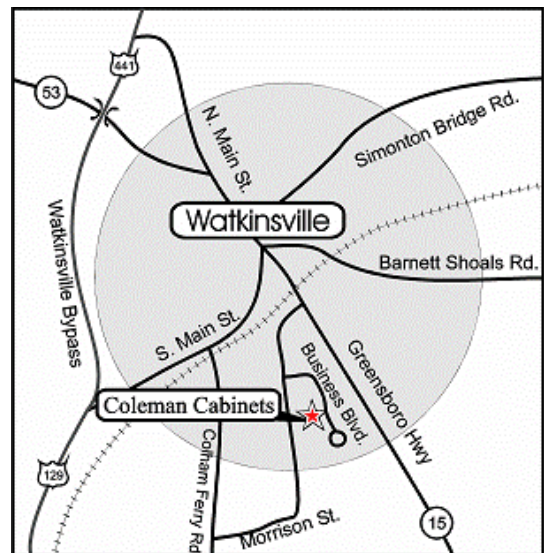
- Packard Woodworks: www.packardwoodworks.com/
- Penn State Industries: www.pennstateind.com/
- Rockler: www.rockler.com/index.cfm
- Woodcraft: www.woodcraft.com/
- Craft Supplies USA: www.woodturnerscatalog.com/
- Lee Valley: www.leevalley.com/

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
Secretary	Walter McRae	(706) 549-2994	email: wmcrae@uga.edu
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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.

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 .