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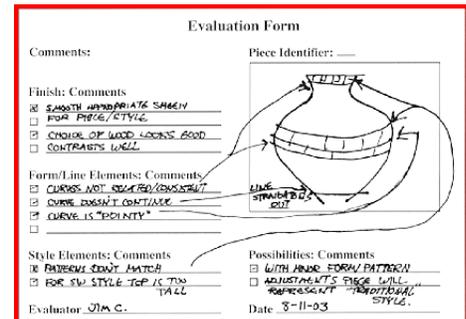
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June 2007

June Meeting Announcement

The June meeting will be held on June 25th, the last Monday of the month. The meeting will be at the Coleman Cabinets facility in Watkinsville, from 6:00 – 9:00 PM. Directions to Coleman Cabinets are available on the club website at www.classiccitywoodturners.com/meeting.html.

This month's meeting topic will focus on the theme of critiquing, i.e., what factors are to be considered in judging the quality of a turned piece of wood. These include the finish, form and style of the object. The discussion will be led by three club members, Bob Nix, Frank Lether and Joe Gilvey, whose backgrounds in art and turning uniquely qualify them to address these aesthetic considerations. As in our previous thematic meeting on finishing, attendees are encouraged to ask questions or offer their own comments during the discussions.



The meeting format will consist of two sessions. In the first, the discussion leaders will present their personal perspectives on style and quality for turned forms and finishing methods by evaluating several contributed works. Following this session, they will privately critique any turned pieces which members have brought to the meeting for evaluation. The reference principles they will use in judging these works will be those which are described in the AAW Critique/Evaluation Form located at www.woodturner.org/community/chapters/eval_form_2004.pdf. Members are encouraged to take advantage of this opportunity to learn how to improve their design and turning skills by bringing objects for evaluation and constructive, friendly suggestions for improvement. It is important to understand that the evaluation form is designed to accommodate three levels of skill in woodturning: beginning, intermediate and advanced. No one should feel intimidated about having their work evaluated.

During the latter session, those members not involved in the individual critiquing activities will have the opportunity to observe Mark Silay demonstrate turning weed pots as an illustration of using pleasing proportion in simple turned objects. Mark has previously demonstrated end grain turning techniques to the club and has exhibited his works at a number of art galleries in the Atlanta area.

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.

May Meeting Minutes

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

A total of 32 attendees were present at the May meeting, five of whom were visitors. One of the visitors, Nancy Graham of Athens, subsequently joined as a member. Total membership now stands at 51 individuals, eight of whom are women which is to be applauded.

President Kudon announced that the rescheduled club barbecue would be held on Saturday, June 16, at Bryan Park in Crawford, Georgia, where a covered pavilion has been reserved. All members and any significant other members of their families were invited to attend.

The President also informed the membership that a donation of \$200 had been made to the turning exhibition to be held at the Georgia National Fair in October. One hundred dollars of this contribution was from two private donors. The money is to be used to underwrite prizes awarded to winners of the woodturning exhibition at the fair.

As a result of an earlier decision by the Executive Committee to devote a portion of each meeting to a discussion of lathe safety considerations, adhesive labels were distributed to all members which listed the five safety rules promulgated by Keith Rowley under the acronym SAFER in his book "*Woodturning: A Foundation Course*". These rules are as follows:

- Speed-Compatible with the size of the blank
- Aside- Stand aside, out of the path of the blank when first starting the lathe
- Fastened-All locking handles are to be secured
- Eye-Eye and breathing protection are to be worn
- Revolve-Revolve the wood freehand to be certain that it turns freely

Members were encouraged to attach the labels to their lathes.

The club by-laws which had previously been distributed to the membership for review were approved by a voice vote.

The proposal to provide turning instruction to students participating in the Greene/Taliaferro County summer camp was discussed. Members interested in participating in this worthy effort were asked to speak to Roy Grant who had originally submitted the proposal.

Treasurer Stan Terrell reported that the Club treasury balance as of the meeting date was approximately \$2044.

Submitted by Walter McRae

President's Turn

Welcome to the Classic City BBQ club. OK, maybe that is going way to far, but we did have a BBQ. The weather was great. Fat white ducks floated on a blue pond nestled in a pine grove pond while fat white clouds floated in a deep blue sky. The food was plentiful and great. Wonderful salads and desserts, and of course, BBQ chicken, hot dogs and hamburgers with all the fixings were served. There were kids playing, dogs barking

and almost 40 people talking about everything from baseball to politics and a little bit of turning. Thanks to Roy for bringing the lawn darts and initiating the first CCWT lawn dart competition. And more thanks to all who helped and participated to make this a wonderful event and hopefully a tradition.

We are very excited about our June meeting. We are trying something different again. We will have talks about design and art and then have three members who happen to be professional artists critique some volunteer turnings. As two added bonuses you are encouraged to bring your own turnings for a private critique and while those are occurring Mark Silay will be demonstrating how to turn weed vases. This will be a great meeting.

We are planning several great things for the rest of the year including a repeat of our popular and exciting turning day. So hold on to your hats and remember: turn, turn turn.

By Lou Kudon



Editors Skew

In this issue you'll notice that Walter has been trying out a little color to add "visual appeal" our newsletter. Although we received high praise for the content of the newsletters we submitted to the AAW contest, the judges encouraged us to enhance the graphics style. Neither Walter nor I claim to be artists but we plan to take their constructive criticism to heart as best we can. Let us know what you think. We will be tweaking it as time and imagination allow.

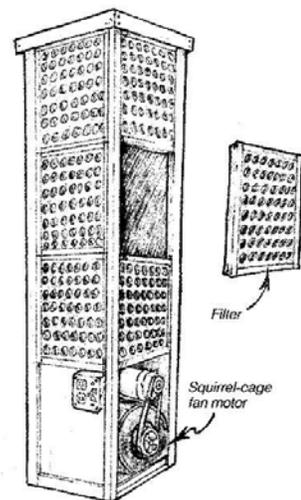
This month's tool tip was contributed by Roger Jessup. It shows how to build a shop dust collection system simply from a squirrel cage fan and furnace filters, items that are readily available to most of us. Thanks Roger

A couple weeks ago, several members and myself attended the annual turning day at the Dogwood Institute, School of Fine Woodworking. This event is usually held at Don Russell's shop out Gum Creek way, but this year Don collaborated with folks at the Dogwood Institute and had a great promotion for this woodworking school. This school is located on a 13 acre horse farm in the upper level of a classic red barn. Future plans include opening an adjoining building for other classrooms. We enjoyed seeing Nick Cook, Don Russell, and Wes Jones throw shavings all over the place. Don worked his usual magic on the polychromatic ornaments, Nick made project after project with the sharp edge of a skew, and Wes did a fine job demonstrating bowl turning. There were several folks swapping and selling items out of the back of their vehicles, and a couple of vendors were there selling merchandise. All in all, it was a fun day... You should plan on attending turning day next year at Don's shop. And by all means check out

Quick Tip

Make a Dust Filtration Tower

With concerns over the long-term effects of wood dust always mounting, here's a simple project to help keep your shop air cleaner. Make your own dust filtration unit using twelve 15" x 20" furnace filters and a squirrel-cage fan salvaged from an old furnace. Build a wood frame and mount the filters in courses of three per side. The squirrel cage fan will suck the dusty air in through the filters and push it out the bottom of the tower. Change the filters monthly or as soon as they get really dirty.



the Dogwood Institute at: www.dogwoodwoodworking.com/

Speaking of fun... Last weekend we had a great turnout for the first annual President's Barbeque. There was lots of yummy food, and good conversation. The weather was just about as perfect as you could get for this time of year, and the setting was quite nice also... It was good to see you all there. Thanks for all the effort Lou, and let's do it again next year.

By Jim Underwood

Library Scroll

This month I bring to your attention a DVD series by Nick Cook and Dale Nish, two of the stalwarts in woodturning today, especially in the United States. These two gentlemen put together these 4 DVDs in a fundraising effort for the new woodturning studio at the John C. Campbell Folk School, one of the most sought-after teaching/learning experiences in woodturning in the United States. The new studio just opened a few weeks ago.

Nick Cook has visited us several times but in this series he covers a couple of things that he has not covered in our meetings—Turning a Pepper Mill and Turning a Burnt Edge Platter. I have had the opportunity to see him turn both of these in other venues and highly recommend that you watch him turn either or both of these at some point. Dale Nish teaches in the studio at Craft Supplies in Utah and is a much sought-after demonstrator in other venues. In this DVD series he has two sessions in Turning a Natural Edge Bowl and one session in Reverse Turning a Hollow Vessel. These sessions are on four DVDs in the following order:

ODVOO7-A — Volume 1 Turning a Pepper Mill — Nick Cook
Turning a Natural Edge Bowl — Dale Nish, Part 1

ODVOO8-A — Volume 2 Turning a Natural Edge Bowl — Dale Nish, Part 2

ODVOO9-A — Volume 3 Turning a Burnt Edge Platter — Nick Cook

ODVO 10-A — Volume 4 Reverse Turning a Hollow Vessel — Dale Nish

Obviously, if one is interested in the Natural Edge turning by Dale Nish, one must check out Volumes 1 and 2, while someone might just be interested in Volume 1 and watch Nick Cook turn the pepper mill. But remember, first come, first served, although one may reserve library holdings by contacting the librarian in advance of the meeting, and this option has already been exercised in our short few months.

Thanks to all of you for your cooperation and patience in our getting established and in the busy-busy few minutes we have at our meetings. The library will be open for a short time after each meeting as well as before the meetings for your convenience. I am pleased to announce that Chandler McRae will be assisting me and that will help immensely in the check-in, check-out procedures. We have had 10 to 12 items checked out at each of our meetings for 3 months in a row. This is good that so many are enjoying and taking advantage of this opportunity. If you have suggestions or questions, please feel free to submit.

By Roy Grant

May Demonstration

Our demonstrator for the May meeting was Jim Duxbury of Graham, North Carolina. He was accompanied by his wife who assisted him in his presentation. Both were delightful people and provided a very enjoyable learning experience for the audience.

Although Jim's primary turning interest now is the design and construction of heirloom quality kaleidoscopes, he turns many other objects of exceptional beauty which he exhibited at the meeting including inlaid pens, hats, bird houses, toys and even a one-of-a-kind pair of jockey shorts. He has published articles in several woodworking magazines. He is also a prolific inventor and has patented several respirators especially well adapted to woodturning and woodworking environments.

Initially Jim briefly reviewed the history of kaleidoscopes. They were invented by a Scotchman, Sir David Brewster, in 1816 while experimenting with prisms and other optical tools. Because mirrors were not available at this time, the first kaleidoscopes used polished silver plates to reflect light and create the multiple geometric images seen through the eyepiece. Today, first surface mirrors are used in to provide the reflections. These mirrors have the silvering on the front surface of the glass and not the back which is the most common form of mirror construction.

According to Jim, the design and assembly process which he has developed for kaleidoscopes represents the best approach available today. For those interested, he makes available plans for four different types of kaleidoscopes through his website at www.resp-o-rator.com/ec/scopes.htm. The type of kaleidoscope he demonstrated building in his presentation was a basic, hand-held model with three reflecting mirrors set to form an equilateral triangular cylinder. For this model the source of light is the ambient external light and not internally mounted small electric lights. The typical length of the kaleidoscopes he builds is approximately 10 inches and about 2.75 inches in diameter.

The construction process he followed consisted of six basic steps. These were: (1) building the central cylinder, (2) constructing the eyepiece end, (3) making the rotating barrel end to contain the object box, (4) assembling the object box, (5) cutting and assembling the triangular mirror cylinder, and (6) assembling the finished kaleidoscope. In his presentation Jim did not illustrate or undertake to complete the entire procedure for each of these construction steps but instead focused on the essential techniques required. This summary of his demonstration will do the same. He also provided many useful turning tips involving jigs and tools which are applicable to a variety of different woodturning applications.

To build the central cylinder, he glues three staves of 3/4 inch wood together that have been tapered at 30 degrees on each edge. These staves can be of different wood species or laminated to obtain colorful patterns in the final rounded cylinder. He uses radiator clamps to compress the glued staves together while drying. The





width of the staves is carefully chosen so the resulting internal equilateral triangular opening will precisely accommodate the triangular reflecting mirrors. To turn this rough cylinder to round, Jim introduced the concept of “centerless” turning. This technique consists of turning conical jam chucks that can be tightened into the interior triangular opening of the central cylinder between the lathe spindles. These chucks can also be used to hold any other glued up form for turning where the central hollow is symmetric. Very interestingly, after he had rough turned the central cylinder to round, he used a belt sander to smooth it.



The eyepiece can be turned from a glued up form also using the centerless turning technique. This object is turned as a disc with a diameter slightly larger than the central cylinder and width of about 1 inch. It is hollowed on one side to fit snugly over a tenon that has been turned on the central cylinder. This hollow is deepened in the center to accommodate a glass or Plexiglas lens that will serve as a protective barrier to users of the kaleidoscope should the mirrors break. Before gluing the lens in place, a 5/8 inch viewing hole is drilled through the eyepiece disc. Jim uses two part epoxy to glue the lens in place. This completed eyepiece assembly is then glued the central cylinder which can be mounted on the lathe using the conical jam chucks to complete any turning necessary.



The rotating barrel end is perhaps the most difficult component of the kaleidoscope to turn. Jim constructs these as glued up forms to match the woods used in the central barrel. After turning this piece round, he turns a tenon on one end for mounting into a chuck on the head end of the lathe. He also typically embellishes this piece by burning several lines on the outer surface at this time. The piece is first hollowed to fit loosely over the tenon which has been turned on the receiving end of the central cylinder opposite from the eyepiece. A groove is then cut into the hollowed interior end of the rotating barrel at precisely the height of the receiving tenon. This groove is to accommodate three small metal washers that are screwed into the tenon end at 120 degree separation. When in place, these washers will secure the barrel to the central cylinder and permit it to turn freely. However, before this is done, the barrel is reversed on the chuck and hollowed to accept the object box.



Jim builds his object boxes from appropriate diameter PVC couplers. He mounts the coupler in the chuck, squares the end with a small skew chisel, and then cuts a groove on the interior surface sufficiently deep to accept a glass or Plexiglas lens. He then parts off a portion of the coupler that will form the body of the object box, mounts this piece and turns a corresponding groove on the opposite end. Next he drills a small hole on one side of object box cylinder that is counter sunk. The Plexiglas lenses can be easily turned to the correct diameter by securing them between two cylindrical wooden jam chucks faced on the holding side with inner tube rubber. Jim uses sanded or prisms Plexiglas for the outer lens of the object box to make it opaque. When the lenses have been turned, he glues one in place on the PVC cylinder using epoxy, adds the objects to be used such as beads, buttons or shells, and then glues the other lens in place. As the final step in assembling the object box, he uses a syringe to add glycerin oil to the cavity through the hole which had been drilled in the side earlier. A small bubble of air is left in the cavity to accommodate expansion of the oil with



temperature changes.

He cuts the first surface mirror glass using a jig which allows him hold the glass sheet securely and to precisely cut 1.5 inch strips. He strongly recommends using a high quality diamond wheel glass cutter for this purpose. He indicated that both the first surface mirror glass and quality cutters can be obtained from craft supply outlets that specialize in stained glass products. He stressed that you score the glass only once when cutting to avoid damaging the diamond wheel of the cutter. He uses as a cutting surface a hard Masonite board. Once scored it is imperative that pressure be applied uniformly along the edge of the glass to be broken.



To assemble the triangular reflecting cylinder, he first places the mirror strips on a flat surface about 1/16 apart and tapes them together using masking tape. He then rolls them together to form an equilateral cylinder and tests if it fits in the cavity of the kaleidoscope. If it does, the protective film is removed from the mirrored surfaces and the assembly firmly bound together using duct tape. He is very careful not to introduce any fingerprints at this stage on the mirror surfaces. He uses a small amount of silicone cement to secure the mirror cylinder in the kaleidoscope body.



The final assembly step involves securing the rotating barrel end to the central cylinder using retaining washers and screws into the tenon end, inserting the object box and turning a wooden retaining ring to hold this in place.

By Walter McRae

Turning Talk

The following article is reproduced from the Spring 2004 issue of the American Woodturner Journal for the benefit of those members who may not be familiar with its content. It was written by Jim Christiansen, a woodturner from northern Idaho, who is nationally prominent for his artistic turning creations and recognized for his insight and interest in evaluating turned objects as means of assisting other turners in realizing their full artistic potential. He is the original author of the AAW Evaluation/Critique methodology. Presenting this article at this time is considered especially appropriate as a consequence of the theme chosen for our May meeting.

The Art of Critique

By Jim Christiansen

My development as a woodturner followed a typical pattern. Cheap dull tools, overuse of sandpaper, a reject pile that was large enough to be a fire hazard all resulting in a series of misshapen, thick-bottomed work given to relatives—pieces that are still around today as a haunting reminder of the early years. Then, I had the opportunity to meet the only two other turners in my remote area of Idaho. We formed a group and met weekly to give each other feedback and to develop new ideas.

I had my first chance to attend a woodturning symposium. While touring the instant gallery, I saw John Jordan

near what I thought was my best work to date. On impulse, I requested that he give me a critique. What followed made a life-changing impression on me. After a careful examination, he provided me with a list of possible changes. The suggestions he made in one short session led to significant progress in my work in a very short time. The importance of critique was made very obvious to me. Later, when I joined a woodturning club in a nearby city, I discovered that for most woodturners, critique is a big problem. I heard many horror stories where a “bad” critique resulted in hurt feelings, turners giving up the hobby, and, in one case, threatened physical assault. Because critique has been such a positive experience for me, I decided to find a way to make it a helpful experience for everyone.

The original plan I developed has undergone a number of revisions. The following outline represents my current thinking that will undoubtedly evolve and change as I receive feedback and suggestions.

A good critique provides feedback that can improve future work and assist in developing new ideas. Without constructive feedback, the turner is not only destined to repeat past mistakes but to not see new ways to improve his or her work.

A critique—poorly done—can result in discouragement, anger, and a possible loss of enthusiasm and creativity. It is important, then, to make sure that when critiques are given, they are “good” ones that enlighten and inspire. It is important to remember, however, that good evaluation is not easy. It is a process that requires shared understanding, sensitivity, and good communication. The first step is to develop an understanding about what we expect from the process.

The following goals represent what we hope to learn from critique:

- To develop an awareness of special factors that determines the quality of your work.
- To enhance your ability to perceive subtle elements of shape, form, and design.
- To expand your range of thought by becoming more aware of new options, possibilities, and directions for your work.
- To discover better ways to produce your work.
- To develop a basis for effective self-criticism.

Although the details for the process may vary to some degree— depending on the type of critique being given—I believe the process is a starting point for all types of critique. Simply put, the process requires the evaluator to look at a piece of work and then to describe the strengths and weaknesses of the piece through his or her perspective.

Unfortunately, in the real world, there is much to consider. First, the manner in which you “look” at a piece of work is important. As the person whose work is being judged is likely watching your every move, it is important to take time to look at the work in a careful, systematic manner. Holding the work carefully, even gingerly, communicates respect for the work.

Many research studies support the view that non-verbal communication constitutes 80 to 90 percent of the shared meaning in human interactions. Therefore, the evaluator should be careful not to communicate the wrong message by an expression of disinterest or a scowl or grimace. It is possible that a sensitive observer will be unable to “hear” what you actually say if you have set a negative tone through your non-verbal communication.

Put what you see into words as you examine the work. Describe specific characteristics rather than providing judgments. For example, say, “...this line flattens out here” rather than “...this is a poor line” or “...this shape is awkward.” Liberal use of “I feel” statements or sentences that begin with “In my opinion...” helps people understand that points being made are the evaluator’s subjective opinion. Others may have a different view. Such statements are less likely to elicit a defensive reaction in the turner whose work is being evaluated.

The content of the critique is another element to consider. I believe that providing the beginner with too much information can be confusing or defeating. A critique of the advanced turner's work that does not provide enough depth also is problematic.

I have developed a more or less hierarchical scheme where the critique starts at an appropriate level and then proceeds until enough elements are identified to give the individual enough to work on for the next project. For many turners, an important part of the process will be to provide suggestions for taking the work to a higher level. I have developed a Quality Indicator Checklist for this purpose.

The checklist provides a guide to focus on elements that are appropriate for the beginning and the advanced turner. The checklist does not contain information related to the quality of the overall design. That is material for my next article. I hope others will join me in promoting effective critique as an important next step in the development of the field of woodturning. Effective critique provides us with a way to see our work through the eyes of others and to develop a heightened sensitivity for subtle elements of quality design. The process can also help us become aware of new ideas and possibilities in our work.

LEVEL I

Beginning woodturner

Finish Elements

- Torn surface (wood fiber broken rather than sliced cleanly).
- "Bruised" surface (dark area in finish indicating damage beneath the surface of the piece).
- Sanding marks (visible scratches or lines).
- Tool marks (ripples, break in line continuity, gouge, spirals, or chatter marks).

Form/line Elements

- Inside lines are inconsistent (inside and outside shapes are inconsistent).
- Flat or high spots (lines that do not flow smoothly or transition smoothly).

Thickness

- Too thick (a judgment call; form does not relate to function or where object is not aesthetically pleasing).
- Too light (piece is not usable or too fragile to be practical).
- Balance (object is too top heavy or bottom heavy to be pleasing).

Style Elements

- Consistency (style elements do not fit together).
- Size (style elements not sized correctly to be aesthetically pleasing or practical for use).

LEVEL II

Intermediate woodturner

Finish Elements

- Finish is not consistent (may vary in thickness, gloss, color).
- Finish gloss/smoothness not appropriate for piece (finish impractical or not consistent with style).
- Texture (if used) is not appropriate or texture detracts.
- Minor flaws in surface (small places where surface flaw detracts from overall quality).

Form/Line Elements

- Inconsistent style elements (features clash with the artistic style or intent).
- Shape does not achieve potential for form. A piece made in a certain style may vary greatly in the shape of its elements; certain shapes can be deemed more effective.
- Minor areas where lines do not flow (minor curve issues characterized by subtle bulging or straightening of the line).

- Form is not consistent quality when viewed from all angles. Size and execution of some elements may not add to the work's quality.

Style Elements

- Overall design below potential. Suggest changes in materials used for construction, election/execution of design elements, color/finish.

Level III

Advanced woodturner

A critique using Level III checklist items is generally reserved for well-executed pieces that generally receive no criticism on Level I and Level II checklist items. A critique at this level is more focused on helping the craftsman take a great piece of work and make it better or use it as a springboard for new directions.

Finish Elements

- A different surface treatment would likely add appeal. A different surface would add to or enhance the piece; be prepared to describe and tell why a change would help.
- Color/stain would help. Color warrants change; describe the potential effects of a color change.

Form/Line Elements

- A change in size would improve the impact of the work. Scale impacts how we view a work; describe how scaling up or down would help.
- Some changes/additions/deletions of elements would increase the impact of the work. Sometimes simplicity (and conversely, complexity) improve a piece. Identify specific possibilities and describe how they might help.

Possibilities

- Future potential. Provide the artist with some ideas for changing the work or using it as a basis for new work; this is important to advanced turners who may need new ideas to keep growing and developing as woodturners.

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.



A very nice cedar goblet turned by Nancy Graham (her first turning)



A stylish mesquite bowl turned by Jim Underwood



A distinctive winged natural edge bowl created by Chandler and Walter McRae from walnut



A polymer clay pen created by Whitney Watson



A very nice natural edge platter turned from spalted oak by Michael Hollis



A beautiful cherry platter turned by Joe Gilvey



A nice set of dinner plates turned from spalted ash by Lou Kudon



A distinctive octagonal cherry bowl created by Bob Nix



A string top made by Don Fournier from cherry and holly



A very nicely shaped bowl turned from spalted maple by Roy & Bea Grant

Pictures courtesy of Jim Underwood

Future Meeting/Demonstration Schedule

Club meetings are normally 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	Bruce Bell, Turning Hollow Forms
May 07	Jim Duxbury, Kaleidoscope Turning
June 07	Principles of Critiquing
July 07	Gary Gardner, TBD
August 07	Turning Day with Dick Sing, August 11 Lissi Oland Demo (tentative), August 27

Classified Ads

AAW Classifieds: <http://www.woodturner.org/vbforum/forumdisplay.php?f=3>

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

Used Lathe



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

Wood Sale

Clay Johnson, CHOICE WOODS
451 Baxter Ave
Louisville, KY 40204
502-587-0777
888/895-7779

"I only ship what I would want to receive"

This sale is for those who can not make it to the AAW Symposium or just want to beat the RUSH.

We have just finished cutting some BEAUTIFUL Ambrosia Maple and more Olive Ash. They both are extremely nice in color and figure. We have too many sizes to list of each specie. We have bowl blanks, platter blanks in many different sizes and turning squares that are up to 5 x 5 square random length.

Just to let you know, we do not raise our prices for the AAW Symposium. We have the same prices here as we do there.

Give us a call and we will be happy to get your order our ASAP. But do it before June 15th after that you will have to wait until we get back from the AAW Symposium. I am sure we will not have much of either specie when we get back.

As a reminder, we carry the Abranet brand sandpaper, the Spirit Dye and Metal Flakes that Jimmy Clewes uses in his DVD'S. And speaking of DVD's, we also have all the Jimmy Clewes DVD's back in stock, Sorry we sold out for a while (for the 3rd time). For those of you that had the DVD's backed ordered, all have been shipped and you should be receiving them ASAP.

Give a call TOLL FREE 888-895-7779 to place your order.

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 .