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**AUGUST MEETING**

The August meeting will be held on August 27<sup>th</sup>, the last Monday of the month. The meeting will be at Coleman Cabinets in Watkinsville, Georgia, from 6:00 – 9:00 PM. Directions to Coleman Cabinets are available on the club website at [www.classiccitwoodturners.com/meeting.html](http://www.classiccitwoodturners.com/meeting.html).

The demonstrator for the meeting will be Hal Simmons. He will illustrate turning a square edge bowl with a finial lid. Hal began turning in 1997. He has studied with Nick Cook, Willard Baxter, David Ellsworth, Johannes Rieber, Chris Scott, Soren Berger and Ray Key. He enjoys traditional spindle, bowl and hollow form turning using both exotic and domestic woods. He regularly teaches at Highland Woodworking including classes in beginning turning, turning goblets, tool sharpening and using the skew. Hal has served in the past as President of the Chattahoochee Woodturners. He is currently their Vice President and Program Chair. He is a member of the Georgia Association of Woodturners.



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.

**JULY MEETING MINUTES**

No minutes of the July business meeting are available because of the absence of the club secretary. In their place a summary of the preliminary comments made by Gary Gardner, the meeting demonstrator, on how best to display and sell one's work is presented.

Before considering selling your work, Gary stressed the importance of collecting pieces from other master turners to learn what they consider to be quality pieces worthy of selling. Only after your work is comparable in terms of style, finish and appearance should you consider selling it to the public. In his opinion it is very important that turned items which are sold impress the buying public that woodturning is truly a fine craft, even if they may not consider it to be a

true art form. When you sell you should elevate the public's appreciation for woodturning. He also stated that you should be willing to sell your work only if you are willing to buy it at the price you have established.

Some of the options which he described as possible venues for selling turned items included Ebay, wholesale craft shows, retail craft shows, private showings, studios, catalog sales, gift shops and galleries.

In his experience, Ebay is suitable only for smaller and cheaper items. Wholesale craft shows are appropriate only if one is disposed to produce a particular item, such as tea lights, in very large quantities. Retail craft shows, such as neighborhood art shows, are not the venue in which to sell very expensive items unless they charge admission and have a reputation for selling expensive works. His observation is that persons attending public craft or art shows are not disposed to spend heavily on a single object regardless of its quality. They are well suited to small turned objects such as bottle stoppers, pen and pencil sets and weed pots. He also stressed the importance of preparing an appealing sales booth at craft shows. These are very competitive selling environments and you must attract the buying public to your location if you hope to sell.

Private showings where you invite family, friends and others, such as fellow church members, can be very successful. A private showing can be simple to set up and you are normally the only vendor displaying work. The key is attracting a sufficient number of buyers to make the event successful. Selling through catalogs can be successful but you must be prepared to produce items in large quantity and on a schedule established by the seller. Examples of catalog outlets he mentioned are Sundance, Crate and Barrel, and Plough and Hearth. Gift shops as a selling venue can be problematic unless you arrange and manage the display of your items. He has found that it is not uncommon for a gift shop operator to use bowls intended for sale to be used to display other items.

In his view the best option for selling very high quality work is through a gallery. There are several challenges, however, associated with using this venue. First, you must choose a gallery that is interested in selling turned wood products in order for success. Second, you must select a gallery whose traditional pricing range complies with your expected selling price. To gain entree to a gallery it is imperative that you present your work professionally in an introductory portfolio that can be reviewed by the curators in advance. Showing up with a box full of turned objects and asking for them to be displayed is a sure recipe for rejection.

The final topic Gary discussed was pricing your work. He freely admitted that this was difficult to do and very subjective but did offer some guidelines. He emphasized that objects ultimately will sell for only what the market will bear. He cautioned against using time based formulas as a method for establishing selling prices. These are not accurate because they do not reflect your improving skill level and production efficiency with time. He stressed that a selling price must realistically reflect your actual production costs. For example, wood is not truly free even though the piece used for a particular item may have been won at a raffle or given to you. If you have to reproduce the piece for another customer then the additional wood, especially if it is large and rare, will have to be purchased. Also, if you sell through a craft show, the costs of travel, lodging and exhibiting must be reflected. You should learn what the going or fair price is for comparable objects and not undercut the market simply to dispose of something. Do not increase your pricing when selling through a gallery and do not begrudge the gallery their percentage.

*Submitted by Walter McRae*

## PRESIDENT'S TURN

Maybe you have to be a “dog person” to appreciate this story. Maybe. I will tell it anyway. I have a workshop where I turn. It is probably a conceit, but I call it Shopdog Studios. Zoey (short for Zohara), my golden retriever, has been my shop companion for many years. She lies on her bed in a protected corner, patiently, while I turn and work. At noon she joins me for a mutual bite of lunch, and her bark is my first indication whenever we have company. My shop telephone answering machine mentions Shopdog Studios, and has her barking on it. My wife, Becky, and I have no children, just our dog. So a few weeks ago, when we were told that Zoey had inoperable cancer and we had to put her to sleep, it was very difficult for us. Zoey was my dog, my friend and my companion. Every evening she was our welcome home and every weekend she was excited to hurry off to my shop, tail wagging. I always felt that God never made a better dog.

The day we had to put her to sleep I had hurt my back. I wanted to bury her on a hill in our backyard, overlooking our woods. She had taken so much pleasure in running and in walking in them. I was unable to do that because of my back, so my wife decided to have her cremated. When we got back home my wife asked me to turn an urn for the ashes. I had a piece of sheoak from Australia. It really wasn't an ideal size since it was a squat piece, but it was almost the exact color of Zoey's fur. I started that weekend to turn it, and it was hard emotionally. Not only was I turning the urn for Zoey's ashes but for the first time she wasn't there to keep me company. I did not get much accomplished that first weekend. In subsequent weekends, working on the piece gave me a focus for my sorrow and lessened the pain. After it was turned and hollowed, I threaded the opening and turned a blackwood top for it with a small red finial. I chose black because it was a funeral urn and a small red finial because I felt like I lost a piece of my heart. I finished the piece with lacquer and threaded the top and showed it to my wife. She agreed that the color of the wood matched the color of Zoey's coat.

In the past I have written about turning as art, as recreation and as utilitarian. This was another use for turning: solace for a broken heart.

*By Lou Kudon*

## EDITOR'S SKEW

Oh Man! The Turning Day with Dick Sing was a day to remember! We learned a lot, and had a really good time. Dick was an excellent demonstrator, and had a good sense of humor. With lots of audience interaction he was personable and informative. Dick treated us to several interesting projects including his jigs and custom PVC egg chuck. As well, he demonstrated his methods to make off center inlays using his eccentric chuck. The part where he showed us how to make a small band around the inlay was worth the price of admission. I can't wait to try this out! We were also treated to a bottle stopper, a bottle stopper with lid (for aspirin - if you get carried away with the contents of the bottle), wooden eggs, inlaid pocket watch, and a miniature goblet with multiple rings.



Our venue was wonderful! Even though it was 105 degrees outside, we were comfy inside the Lyndon House in their air conditioned community room. As lunchtime rolled around we were treated to yummy sandwiches, chips, desserts, and drinks thanks to the hard work of Roy and Bea Grant.

Since the Lyndon House had monitors already set up, we used them to show close-ups of the work in progress. Sheldon Washington did a superb job of keeping a good view up there for all of us. Give him an attaboy when you next see him. The high-resolution overhead camera was in use for the first time, but its focus point was too far away for it to be of any real use. So I can assure you there will be future tweaking going on to make this of real value to us.

To prevent the sawdust and chips from totally invading the space, we had taped down a large tarp to contain them. It worked fairly well, and thorough vacuuming by volunteers took care of the rest. A hearty thanks is due these folks -- they kept us out of hot water with the Lyndon House staff!

I think next to attending an all day session with Dick, the thing I'm most pleased about was developing a formal relationship with the Lyndon House Art Center. This opens the door for us to join them in their Open House next summer. We should also think about doing a Show there at some point as well as contemplate using this facility for a meeting place.

Our silent auction went off without a hitch, and lots of deals were to be had. In addition to turned items donated by club members, there were several tools, face shields, and a lot of exotic wood auctioned off that day. A big thanks to Jim Talley, Delta Machinery, Cook Woods, Unique Mesquite and other club members for donating so much of this stuff.

My only disappointment was that we had so few members show up for an internationally known turner. Folks, this event was well worth the money, and Dick Sing doesn't come right to our hometown every day. I sure don't understand why so few of us showed up for this event. Perhaps it was because you were on vacation, or because your kids were starting a new semester in school, or you just couldn't spend all day, or perhaps you were intimidated and thought someone would put you on the spot. Rest assured that this kind of event is nothing but relaxing and fun! I'll be asking around to discover the reason, so get your answers (or excuses) ready!

*By Jim Underwood*



## LIBRARY SCROLL

Our feature of the month is a new addition, a book by Dale Nish. In this book Nish introduces us to nine leading turners--the masters, so to speak—David Ellsworth, Ray Key, Mark Lindquist, Melvin Lindquist, Ed Moulthrop, Rude Osolnik, Richard Raffan, Al Stirt, and Jack Straka. Wow, what a line up! There is a short biography of each of these men which is very interesting, but more importantly in terms of our learning Nish goes into the forte of each

including detailed drawings and/or pictures; e.g., the hollow forms of Ellsworth, domed boxes and platters of Key, and large turnings of Moulthrop. This is a very interesting book and will be of value to each of us, from beginners to advanced turners. It is a valued addition to our library.

Also, we have new additions of Contemporary Turned Wood, New Perspectives in a Rich Tradition, by Leier, Peters, and Wallace; and Creating Small Wood Objects as Functional Sculpture, by Meilach, 588 photographs and 26 color plates. We will have reviews of these new books in subsequent newsletter.

In addition, we now have the club demonstrations through Dave Gardner on DVD. Enjoy these and learn immensely. We owe our gratitude to Walter McRae for providing this service in such a timely manner. We have a good library from which to draw, and just these DVDs lend a wealth of knowledge. It is good that so many are taking advantage of them.

*By Roy Grant*

## JULY DEMONSTRATION

**O**ur demonstrator for the month was Gary Gardner of Morganton, Georgia. Gary described himself as a “sometimes professional, sometimes just hard working” woodturner. He teaches at the John C. Campbell Folk School several times each year as well as instructing in his own studio on a regular basis. He maintains his own gallery in Morganton as well as being a representative for several woodturning tool and equipment manufacturers.

His presentation for the evening focused on turning natural edge bowls. He finds these forms especially satisfying to turn because of the many different shapes that can be produced, including both hollow forms and open bowls. Adding to their versatility in style is that they can be turned either end grain or side grain.

For the evening demonstration he elected to illustrate two different natural edge turning options. The first was what he called turning a concentric or circular shaped bowl and the second was turning an oval shaped bowl which is his preferred approach. The circular shaped bowl is achieved by first cutting the half log in a circular shape on a band saw using a template so that the length is approximately the same as the width. For an oval shaped bowl, he does not round the blank and leaves the length longer than the width. For both shapes he mounted the bark side of the log in the head stock using a two pronged spur center with the prongs aligned with the grain. He uses this center so that he can more easily adjust the position of the log on the tail stock live center to insure that the side and end bark edges are aligned in the same plane.

Gary stressed that he turns all his natural edge bowls wet and to their final shape and thickness. This is because they will inevitably warp when drying and cannot be remounted on the lathe. He typically hand sands his bowls after they have dried.

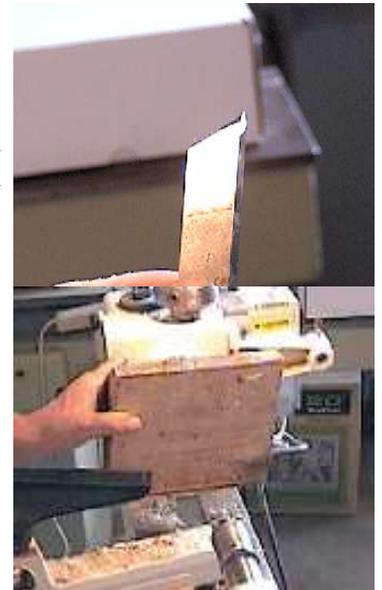
Before beginning his demonstration he distinguished between a bark edge bowl and a



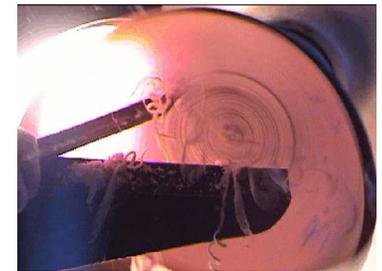
natural edge bowl. In his interpretation, a natural edge bowl is a bowl for which the edge follows the natural contour of the log independent of whether there is bark on the edge. All bark edge bowls are natural edge bowls but not all natural edge bowls include a bark edge. Successfully retaining a bark edge depends on the species of wood being turned and when the tree was cut. Trees cut during the summer months will normally slough their bark when they dry. He also pointed out that bark edges can be successfully simulated on a natural edge bowl by using a burning tool, a torch or even a magic marker pen.



He did not complete hollowing the round bowl but only turned down the outside including what he called a spigot on the base for subsequent mounting in a head stock chuck. He used a 3/8 spindle gouge ground with a steep bevel exclusively to produce the shape beginning on the base with pull cuts to the upper edge. He did not complete cutting to the top edge initially in this process to prevent throwing off the bark. Instead used push cuts from the top edge down to shape this part of the bowl exterior. He used a skew chisel to produce the final bevel on the spigot for which the tip had been ground to the appropriate angle to match the dovetail on his VicMarc chuck.



He mounted the half log for the oval bowl in the same manner as that for the round bowl, positioning the sawed surface on the tail stock live center so that the bark edges were in the same plane. He used a 5/8th bowl gouge using pull cuts to quickly turn down the outside to shape before moving to a 3/8th gouge for final smoothing. He suggested that a useful “rule of thumb” for setting a maximum lathe speed when turning bowls is to multiply the lathe rpm by the diameter of the bowl. An appropriate RPM setting is when this product is between 6 and 9 thousand. Slower speeds are obviously necessary for off balance stock.. After turning a tenon on the base and reversing the mount using a chuck on the head stock, he stressed the importance of truing the outer sides before beginning to hollow to insure that the final wall thickness would be uniform. For this purpose he used light shear cuts.



He began hollowing from the center outward to minimize the amount of end grain cutting. The final wall thickness he attempts to achieve with his natural edge bowls is about 3/16 to 1/4 inch. Thinner walls result in more warping and typically do not sell well. As he approached the final wall thickness he used a back light to show through the wall. A uniform wall thickness will result in a uniform illumination through the wall. For the final smoothing cut on the inside surface, he used a negative rake scraper. The negative rake prevents the scraper from self-feeding into the wood so that very fine cuts can be made.



To finish the bottom of the bowl he turned a jam chuck that he held in the chuck on the head stock. He cut a concave cavity on the rounded end of the jam chuck so that it would fit tightly against the interior base of the bowl. After again reversing the bowl mount using the jam chuck with a paper towel for padding, he turned a small base that was concave inward. In his opinion, this type of base results in the finished bowl appearing to float on a table surface. The final step was to carefully part off the nib end on the tail stock live center.

## TURNING TALK

### Super Glue: The Woodturner's Magic Potion

By **Jim Manley**— reprinted with permission

A number of years ago I was watching New Zealander, Ken Sager, at a seminar and he super-glued a cracked piece of wood, allowing him to recover the piece and finish his demo. I was very impressed with this and all the way home from the seminar I was thinking of all the pieces I could have saved from the firewood pile if I had only known. I believe this subject may have enough mileage to stretch to an article so I will give you the benefit of my last 11 years of using super glue with woodturning.

Before I discuss the pros and cons let's walk through the technical data a little and this may help us understand why things happen or don't happen. The technical name for super glue is cyanoacrylate adhesive. It is pronounced "sigh-ano-akri-late" and it is probably best known for its ability to bond human skin to itself with unbelievable speed.

#### Getting Technical

I'm now going to use some techno-words for those who want to know, so stay with me and it will pass in a minute. (Otherwise skip this paragraph and move to the next like a tax return). Super-glue is a one-pot rapid cure adhesive that is designed to bond relatively small components in a few seconds. The strength of the bond depends on the adhesive making mechanical and chemical bonds.

Cyanoacrylate glues are made of unstable products called monomers. These monomers are stabilized (kept from going hard) in the bottle with small amounts of acid. For the glue to set, the acids have to be neutralized. This is usually done by first spreading the glue quite thin to expose as much as the acid as possible, then the moisture in the air and around the bond area quickly dilutes the acid and sets the glue off. Once the reaction starts, the monomer sets in a chain reaction. At the edge of the bond the glue attaches itself mechanically to the wall of the bond surface, keying into the rough surfaces to gain a hold, (like a fly grips to the ceiling). The rest of the monomers then link to themselves chemically, to form a solid plastic, anchored to both sides of the bond area in the imperfections of the join surface. If all of this is done under perfect conditions, it is in the blink of an eye.

This story is about the simplest explanation I can come up with without stretching the truth too much and its close enough to give a fair view of how super-glue works. Once you know that super-glue needs moisture to set itself off, you realize why it bonds so readily to skin. Another interesting fact here is that the stuff the boys in blue use to lift finger-prints is just a version of super-glue.

#### Shelf-Life

Using the above info we can understand why the last 1/4inch of the bottle goes hard when it's left on the bench for 3 weeks since we last used it. Large amounts of glue are usually fairly stable in the bottle. However with repeated openings the moisture from the air will allow the glue to take on enough water to set the reaction going. The time that it takes the glue to go off on its own is called its shelf-life. You can extend the shelf-life, by almost double, by keeping it in the fridge. Frozen superglue will last almost indefinitely, but you have to thaw it out sometime. So, if you are buying super-glue in bulk, freeze what you don't need and refrigerate your current bottle after use each day.

Just before I launch into the ways to best utilize super-glue it is worth noting that those tiny tubes you buy in the supermarket have quite a long shelf life if they are not opened. However, the long shelf life is at the expense of the bond strength.

They add heaps of extra chemicals to the mix to stop it from going off in the tube and this quite often results in the glue not working in anything other than perfect conditions, or the bond not having any strength once it is bonded. This is not really the best super-glue for woodworkers! Read on and I'll attack types and uses later.

## **Safety**

Super-glue has the obvious problem of bonding human body tissue in a fraction of a second. This problem will be ever present and something you will have to be wary of. The common sense of eye protection is paramount, especially after crack repair on the lathe, centrifugal force will throw any unbonded adhesive onto the closest available uncovered skin. Let me assure you that as soon as super-glue touches your skin it will go off. If this happens to be an eyelash, make sure it is only one because you won't be seeing out of it for a while because your eyelid will be stapled shut and the doctor will have to scalpel them apart! - ow - bugger!

## **Surface Preparation**

The most important thing we can do when gluing is preparing the surfaces we are going to glue. One of the most common acts done by gluers is to wipe the bond surfaces with their fingers. This is probably the worst thing you can do. Your skin releases substances called fatty acids. Super-glue loves this stuff more than anything else, (note the reference to finger-printing earlier). Fatty acids will rob your bond of strength when the bond hardens in this residue rather than keying into the join surfaces. Prepare the area to be joined with a rough grit sand paper of around 100 grit, and if you must wipe it. use a tissue or a bit of rag.

## **Problems and Answers**

Over the years I have used super glue with wood, I have experienced no end of problems and come up with a few solutions. Following are a few problems to ponder: glue soaking away; gap filling; dark glue line; and blooming. These are all deep and meaningful problems and worthy of a few lines each

### *Glue Soaking Away*

A big problem with wood is that it's porous, i.e., it is full of tiny holes that allow the sap to flow when it's a living tree. Once you pour super-glue onto wood it has a tendency to flow into the holes and disappear before it does any good. There are a number of solutions: 1) You can use an activator to set the glue before it disappears. 2) You can do a double dose of glue, one to soak in and set and next to fix the crack. You need to leave the crack sometimes up to 1/2 hour between applications to ensure the 1st dose has set. 3) You can treat the area with sanding sealer to fill the pores before you glue. Best of the three is the activator - but try the others if you don't have it.

### *Gap filling*

This is no real biggie, fill the gap with fine sawdust, drip on a dose of glue, zap with activator and sand off. If no activator, try another dose of sawdust on top of the glue drop. I get my fine sawdust from the top of my dust extractor. You can collect 2 or 3 jars of different colors after power sanding large bowls; walnut for dark, sycamore light and rimu for brown, for example.

### ***Dark Glue Line***

The dark glue line down the side of woods like OB Rimu and sap Walnut are a real problem and one that I have had mixed results from. If you know the wood to be glued has the problem of leaving the dark line, paint on a dose of sanding sealer first to slow the glue soaking into the wood where it's not wanted, then apply glue to the crack. (This one doesn't come with a guarantee - sometimes the sanding sealer will fill the hole and not let you glue it). I have had some success also in beating the dark glue line by using gel super-glue, (see types later in article).

### ***Blooming***

This is the white scummy scale that forms on top of the glue when you zap it with activator. Blooming is the result of the glue monomers linking too quickly and it is caused by excessive activator or too much moisture being present. To prevent blooming, squirt the activator onto the glue-job from no closer than 250mm and do it with very short bursts on the button. This will result in a clear bond. As for too much moisture-a dab with a tissue sometimes works.

### **Crack Repair**

This is probably what I use super-glue for the most. I work a lot of natural edge and driftwood that always has a crack or two. The secret with crack repair is to get the glue into the crack before you put it on the lathe and let it soak well in. I like to do this 24 hours before I work the piece, especially driftwood. The advantage of this method is that when you turn through to the crack it is quite often very difficult to detect. This also means that all the glue is hard and you don't get a face full of liquid glue.

### **Gap Filling**

I use two methods for gap filling: 1) The method described above using the sawdust trick is my most common method and for filling bugholes I glue a twig of similar size and color into the hole. In both cases super-glue helps to hide the defects. 2) Dozy Wood Fixing. (ed.: dozy means punky, soft and spongy) This is quite a common trick and described in full by Richard Raffan in one of his books. It entails soaking the dozy wood with super-glue and zapping it with activator leaving solid woodlike plastic in the place of the dozy wood. You must be careful with the distance away from the bond that you zap as it is most likely to bloom in a big way.

As a note when fixing doze, don't be too hasty with the activator as in a lot of cases the dozy wood is high in moisture and quite often it goes off on its own.

### **Attaching Waste-blocks**

You may well remember Bonnie Kline attaching her blanks to a wasteblock using super-glue. It's a fine trick when you have an expensive piece of wood and you don't want to waste 25mm of it in the chuck.

### **Which Glue**

This is another deep and meaningful question. As long as it's not the supermarket stuff it really doesn't what brand you use. My current brand is Permabond but that is based purely on cost and not ability. Super-glue is super-glue and all industrial strength types do the same job and use basically the same recipe in production. So be guided by cost, not ability of the sales rep.

## **Consistency**

It is worth noting that you can get super-glue in many different viscosities, (that's thickness or pourability to those of us who are achievement challenged). I work with 3 viscosities, one about the thickness of water, one about the thickness of engine oil and one about the thickness of golden syrup (sometimes called gel). Each one has its uses. I use the thin most of the time and for crack repair and dozy wood. The other two I use for gap filling.

The thicker the glue the bigger the gap you can fill up. The gel is also good for use with wood that absorbs the glue very quickly and leaves a dark line, as it won't soak into the wood but it's harder to get it to set. Gel is also brilliant for clock numbers because it gives you a bit more time.

## **Activator**

As a final note I would like to talk about the activator. It is very difficult to work with super-glue on wood without an activator. There are a number of activators made by different companies. They are once again basically the same stuff but some work better than others and some last longer than others and some cause really bad blooming. I like the activators that come in an aerosol can. Mainly because there's more control over the zap being delivered and it doesn't evaporate out of the bottle. OK, cans cost much more but if you check out how long the aerosol lasts it is by far the best deal. I use Permabond activator as it's the only aerosol activator I can get my hands on that works OK. It's as good as any and it's head and shoulders over the pump-pot bottles that have very little control over the zap.

## **Using Activator**

There are two application methods for using activator. The best way with wood, especially with crack repair, is to apply the super-glue then zap the join with activator with a very short burst from at least 250 - 300mm away. When you are joining two flat surfaces, i.e. a waste block attachment or a decorative ring, apply the adhesive to one face. Squirt a dose of activator on the other face and then bring the two together. The reaction is pretty close to instant so make sure you put the two pieces in the right place the first time - there's no second chance.

Well that's about all I have to offer on super-glue. There are many and varied uses for super-glue and they probably exceed this list two fold. However it is the most common uses that I have attacked.

*This article is reprinted by kind permission of Jim Manley and the National Association of Woodworkers New Zealand Inc.*

*The article originally appeared in the National Association of Woodtumers New Zealand Inc's magazine, "Faceplate"; the organization is now called the National Association of Woodworkers New Zealand Inc and its magazine is now published as "Creative Wood".*

*Mr. Manley is the current Vice-President of the NAW. Further information about the NAW, its activities and member clubs may be found at <[www.woodskills.org.nz](http://www.woodskills.org.nz)>.*

## MEMBERS GALLERY

Here are a few pictures from our last Show and Tell exhibition which you might enjoy. This particular showing featured weed pots which the members were to turn specifically for this meeting. 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 attractive spalted maple bowl turned by Ron Leuthner



Another maple bowl by Ron Leuthner



A very nice maple dish turned by Roy Grant



A spalted maple weed pot turned by Don Fournier



An interesting weed pot turned from dogwood by Bob Nix



A weed pot turned from paralam by Stan Terrell



A beautiful hickory natural edge bowl turned by Michael Hollis



A very nice maple natural edge bowl filled with eggs of various woods turned by Michael Hollis



Two interesting weed pots of pine and oak turned by Michael Hollis



Two pretty spalted maple weed pots turned by Ron Leuthner



Three interesting cherry burl weed pots turned by Bob Bitsco



An attractive weed pot turned from dogwood by Steve Johnson



A beautiful weed pot turned from a briar burl by Lou Kudon



A nicely shaped weed pot turned from various woods by Lou Kudon



A very nice cedar bud vase turned by Rex McGough



Two very nice weed pots turned from pecan and cedar by Ken Calkin



A very interesting bud vase turned from a maple burl by Jim Talley



An attractive lidded box turned by Rex McGough from pecan



Another bud base from a maple burl turned by Jim Talley



A stylish weed pot turned from sweet gum by Ken Johnson



An interesting weed pot turned from pine by Roy Grant



A nice pecan bud vase turned by Rex McGough



A stylish bud base turned from poplar and walnut by Frank Lether



An attractive bud vase turned by Bob Blaylock



Some very nice inlaid pens from various woods turned by David Luthi



A very attractive kaleidoscope built by Jim Underwood



A beautiful coat hanger made from oak, cherry, poplar and walnut by Roy Grant

*Pictures courtesy of Jim Underwood*

## MEETING/DEMO SCHEDULE

Club meetings are normally held on the last Monday of the month. Changes in schedule will be announced via the club website at [www.classiccitywoodturners.com](http://www.classiccitywoodturners.com) The schedule of demonstrations for the past several meetings and coming months is as follows:

<b>January</b>	.....	Frank Bowers, bowl turning techniques
<b>February</b>	.....	Jim Talley, Pen Turning
<b>March</b>	.....	Exploring Finishing Methods
<b>April</b>	.....	Bruce Bell, Turning Hollow Forms
<b>May</b>	.....	Jim Duxbury, Kaleidoscope Turning
<b>June</b>	.....	Principles of Critiquing
<b>July</b>	.....	Gary Gardner, Displaying and Selling Your Work
<b>August</b>	.....	Turning Day with Dick Sing, August 11 Hal Simmons, Turning a Square Edge Bowl, 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](mailto:jimunder@colemancabinets.com)



### Used Band Saw

14" Walker Turner band saw on enclosed stand. Solid, heavy construction, runs well. Max depth of cut: 6.5". Table: 16" X 16". Wheels: 14" with good tires. Motor: 1/2 hp. Comes with a number of blades in various widths. \$250. Contact Abraham Tesser at (706) 543-4332 or email at [atesser@uga.edu](mailto:atesser@uga.edu)



### Used Lathe

Ridgid WL 1200 (12" x 36") Wood Lathe (Lathe is same as Sears 12 x 36 lathe). Lathe includes 6" and 12" Tool Rests, 4" and 6" Face Plates, 2 Drive Spurs, Cup and point Tail Center, Screw plate drive, Also have Sears accessories for lathe 6 1/2" 4 - Jaw Chuck, and 60 (degree) Live tail Center. Sold as a package \$ 135.00 Contact W. Robert Nix at 706-543-162 or email at [bob-harriett@charter.net](mailto:bob-harriett@charter.net)

