

The Chip Flyer

Golden Horseshoe Woodturners Guild Newsletter



No. 41

October 1999

“HAVE IT YOUR WAY” WOODTURNING COMPETITION

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OK, times up! If you're like me and haven't started turning your piece for the October 21 turning competition, you've got about 3 weeks left. I like to use the excuse that I spent the summer imagineering the turning in my mind, but I might be fooling myself.

We have a total of 46 entrants for the competition. To refresh your memory, let me remind you that there will be two categories, “purist” and “variety”. Entries in the “purist” category must have nothing added the blank except glue and finish, while those in the “variety” can add up to 20% of other material. In each category there will be four classes; novice, intermediate, advanced and master. You decide what class to enter.

There will be ten prizes awarded, one for each class in both categories, one for best use of material and one for most creative. Prizes to date are:

- 2 \$25 gift certificates donated by Woodchuckers
- 1 \$25 gift certificates donated by Exotic Woods
- 1 \$25 gift certificate donated by Woodhaven
- 1 \$25 gift certificate donated by Morley Miller
- 1 \$25 gift certificate donated by Ashman Technical
- 2 woodworking books donated by Busy Bee

The judging will be done by Brian McIntosh, Lois Crawford and John Salvatori.

Bring your turning in before 7pm (if possible) on October 21 and I will assign it a number. Remember don't put your name on it yet. All the entries will be behind a roped barricade, so no one but the judges will touch it unless you let them do so after the competition. The judging will be done during Bill Duce's presentation and we will announce the winners after the break. We will also ask the judges to critique the winners afterwards.

I still have a few blanks left for those who wish to get in on the fun, so contact me at 905 548 7014. Good luck to all participants. Lets see what you imaginations can create.

Frank Ditomaso

IN HOUSE MEETINGS

Regular Meeting

Thursday October 21
7.00 p.m.

Hands on Night

Thursday October 14
7.00 p.m.

OCTOBER DEMONSTRATOR

The demonstrator for the October 21 meeting will be one of our own, Bill Duce. Bill is our newsletter editor and an active participant in the development of the Guild. He is also the author of “The Fine Art of Small-Scale Woodturning” which has just been published as well as numerous articles in the AAW journal and other publications. Those who have read Bill's book will appreciate his accomplishments in this area. He has combined his talent for turning and an interest in art into some beautiful turned objects.

Bill will be discussing design concepts and small scale turning.

F. D.

Twenty Questions With Clay Foster

1. How long have you been turning?

I started learning woodturning 16 years ago.

2. What is it about turning that attracted you to it in the first place/how did you get started?

I started woodworking when I was 4 years old. Later on, my goal was to become a furniture designer/craftsman. I was eventually drawn to woodturning because of the more direct involvement with the life of a tree, and because the materials were cheaper.

3. What type of lathe(s) do you use to turn?

I have a Oneway 2036. I have had it for three years, and I am still amazed by the quality of its design and manufacturing. The only bad thing about a Oneway is you can't blame any of your problems on the lathe.

4. Do you have any favourite or unusual tools that you find yourself using more than others?

I use a deep fluted bowl gouge for ninety percent of the outside work on vessels. For the inside hollowing I use a Stewart tool and a homemade boring bar. For detail work, I use a 3/8 inch gouge with a very long, acute bevel. One tool I use which is not commonly used in turning is a cabinet scraper. By using this tool with the turning spinning forward and then in reverse, I can end up with a surface that sanding doesn't improve much.

5. What are your other hobbies/interests?

I always try to stay challenged in learning something new. Right now I'm learning how to use an airbrush. I also brew beer, grow cactus, do liturgical decorations for a church, and cook.

6. Who do you count as a personal influence to your turning?

Two individuals are Giles Gilson, a turner and designer, and Steve Tobin, a glass blower. What I've learned from them is the relationship between the vessel form and the human form.

What has probably influenced me most throughout the years is African art and culture. The African sophisticated sense of representation and abstraction, the merging of the spiritual and physical aspects of life, and their use of patterns as a means of communication have had a big affect on my life.

Studying African art and culture also helps me work on getting over my western-culture fixation on uniformity, regularity, symmetry, and precision. I'm learning how to make things with a more spontaneous and casual approach.

7. Are you a full -time or part-time turner?

Full time. I don't make a living as a turner, I just live on what I make.

8. Any thoughts that you would like to share on the current state of turning, or where you see (or would like to see) it headed?

We've got the tools and equipment to turn most anything now. I would like to see turners turn their attention next to becoming more educated about what is going on in the rest of the craft and art world, and how these other mediums and disciplines can be combined with woodturning.

9. What do you think is the greatest hurdle facing turners today and into the next century?

Being too process oriented. With a few exceptions, most turners now make vessels; some make utilitarian vessels such as traditional bowls or lidded boxes, but most are creating decorative objects. If more of them would think of themselves as vessel makers rather than woodturners, it would free them from the self-imposed rule of everything having to be done on or with the lathe. This freedom would bring about exciting

new things that have never been thought of before. Having been turned on a lathe doesn't automatically make an object desirable or attractive. The purchaser of decorative objects doesn't care if it was turned on a lathe or nipped out with fingernail clippers, as long as it suits their tastes.

10. Do you think that form should follow function, function follow form, or something altogether different?

If the function is utility, then the simplest utilitarian form will be the most functional, as well as the most visually appealing. If the function is art, then the form should be what communicates most functionally.

Clay Foster was born 1954 in Austin, Texas and now currently lives near Krum, Texas with his wife Penny. He is a founding member of the American Association of Woodturners, President Emeritus of the Woodturners of North Texas, and has served on the AAW Board of Directors.

Shows and Exhibitions
1999

Turned Wood: An Invitational
The American Art Company
Tacoma Washington

Collector's Choice
Sculptural Objects, Functional Art
Chicago Illinois

1998
Patterns and Cycles: Work of Clay Foster 1988-1998
del Mano Gallery
Los Angeles, California

1997
Bats and Bowls A Celebration Of Lathe-Turned Art
Kentucky Art and Craft Gallery
Louisville Kentucky

Beyond Tradition: A Turned Wood Invitational
Arkansas Arts Center
Little Rock Arkansas

Artistry In Wood
Hanson Artsource Gallery
Knoxville Tennessee

1996
Spirit Echoes Gallery
Austin Texas

Growth Through Sharing
Guilford College Art Gallery
Greensboro North Carolina

1994
Turning Plus - Redefining the Lathe
Turned Object
New Canaan Society For the Arts
Connecticut

1993
Front Room Gallery
Dallas Texas

1993-1994
Carved and Turned Wood Exhibition
Sable V Art Gallery
Wimberley Texas

1992
Lathe Turned Objects Defined III
Society of Arts and Crafts
Boston Massachusetts

Invitational Turned Objects Exhibit
Artisans Gallery
Austin Texas

1991 - 1994
National Invitational Turned Wood Exhibit
Carlyn Gallery
Dallas Texas

1991
Contemporary American Wood
Banaker Gallery
Walnut Creek California

1986 - 1999
Turned Wood
del Mano Gallery
Los Angeles California

1986 - 1998

Annual Lathe Turned Objects Exhibit
Highlight Gallery
Mendocino California

1990
Woodturning: Visions and Concepts II
Arrowmont School of Crafts
Gatlinburg Tennessee

Materials: Hard and Soft
Center For the Visual Arts
Denton Texas

1987
Vessels and Forms
National Exhibit of Turned Objects
Houston Texas

Handmade In Texas Crafts Exhibit
LTV Center
Dallas Texas

The Art Of Craft
Denver Art Museum
Denver Colorado

Collections:
Robert Mondavi
Robyn Horn
Margaret Margolis
Ruth Greenberg
Ron and Anita Warnick
Harry and Doris Wolin
Government of Japan - Japanese Export
and Trade Organization
David and Ruth Waterbury
Arthur and Jane Mason
Fleur Bressler
Bob Bohlen
Detroit Institute of Art

Teaching
American Association of Woodturners
National Symposium 1994 - 1997
Arrowmont School of Arts and Crafts
Appalachian Center For Crafts
Maryland Hall For the Creative Arts
A Texas Turn Or Two - The National
Woodturning Symposium Of The Re-
public Of Texas

Book review

"The Fine Art of Small-Scale
Woodturning" by William R. Duce, \$
29.95 Sterling publishing.

This is Bill's first book on
Woodturning, but you wouldn't know it.
It is very well organized covering sec-
tions on the whole process of turning;
tools, the workshop, finishing, technique
and even safety without the repetition
and dogma seen in so many other publi-
cations of this type. Bill tells us how he
does it and why, and what works for
him, but doesn't preach that this in the
only way to do it. I like that.

There is a large project section
where a number of small and sometimes
challenging projects are described step
by step, with just enough detail to make
it understandable. These are the kind of
projects that anyone can undertake no
matter how small his lathe or limited his
tool complement. They will all challenge
and enhance your turning skills.

Throughout the book, there are
fabulous photos of work by Bill and
other well known turners, some so well
done that you need to read the text to
realize that they are very tiny.

I would recommend this book to
all turners. Novices will learn a lot about
the turning process with projects that
they can actually attempt, and experi-
enced turners will enjoy the great pho-
tos and variety of finished items
described.

The best part is that you can talk
to the author himself and discuss the
book and its contents at any of our
meetings, since he is a member of the
GHWG. Bill will also be the guest dem-
onstrator at the October 21 meeting.

E.D.

Robert Rosand

The GHWG members were treated to an excellent turning demonstration by Robert Rosand at the September regular meeting. Robert is well known for his turned icicle and bird-house ornaments, both of which he made at the meeting. Despite some rather stuffy and warm conditions at General Brock high school, Robert managed to keep the demo fast paced and entertaining.

Icicle Ornament

Robert first turned the Icicle Ornament which consists of an oval shaped central globe, and long and fragile icicle on the bottom, and small finial on top.

He starts with a 2 1/2" square blank, about 1 1/2" long, glued to a waste block. He would normally use a burl or highly figured blank for a natural finish, or a maple blank if it is to be painted. He then mounts the blank in a four jaw chuck, roughing it out to a cylinder and begins shaping the outside of the globe with a gouge. He leaves the headstock end of the globe fairly thick at this point to provide some strength while hollowing.

If he has tearout problems on burls, he applies a coat of "Robert Rosand's famous sanding sealer mix" to stiffen the fibers, sharpens his gouge and takes one last delicate cut to get a near final finish. The mix consists of a 50-50 mix of sanding sealer (mineral spirit based) and turpentine. He applies this with a brush (with the lathe stopped), wipes off the excess with paper towels, starts the lathe and wipes the finish down until dry.

He then drills a 3/8" hole all the way through the body. This hole is then widened to 11/16" with a flat nosed scraper to accept the icicle. Robert then hollows the globe with a combination of round nose scrapers and hooked hollowing tools. (The homemade hollowing

tools are described later in an article by Robert). The globe is hollowed to as thin a wall as possible to reduce the weight of the ornament. The thickness would depend on your skill and comfort level.

With the interior complete, he reduces the thickness of the stub to about 3/4", sands to 400 grit and adds sanding sealer to the outside of the globe. He then parts the globe off. Robert sands all his pieces at low speed to reduce heating and to ensure he gets the softer portions of the pieces sanded instead of riding on top of the harder pieces.

He then puts a 7 1/2" long, by 1 1/4" dia. blank between centers and turns it down into a cylinder. This piece will become the icicle and finial. He holds this in a 4 jaw chuck leaving the tailstock end unsupported. He starts turning one segment at a time, starting at the tailstock. By leaving the rest of the piece full thickness and working on the last segment, he gets very little vibration. Each segment must be completely finished before moving to the next one, since he cannot go back without breaking the fragile end off.

Each segment is shaped with a small skew to graceful taper, sanded and sanding sealer applied. In this way, he makes his way up the spindle adding 3 or 4 segments. At the top, he adds a final larger segment which is undercut to fit the globe and a tenon sized to fit into the hole in the globe. The tenon is then parted off. The tenon is cut a little undersized to allow some play when glued into the globe with epoxy.

The finial is cut to about the same diameter as the largest part of the icicle, with a tenon to fit the hole in top of the globe and again undercut.

The ornament is then glued together and sprayed with semi gloss lacquer. There are any number of variations that can be used for these ornaments such as different types of wood for the globe (spalted, wood with bark inclusions or voids, or even banksia pods). As well the icicle can be any length with a variety of segments and

decorations. Sometimes, Robert's wife paints elaborate and beautiful decorations on the globes.

Robert gave this ornament and another from collection to a member whose number he called out at random.

Bird House Ornament

The Bird House ornament consists of cylindrical shaped body, a tapered roof, a finial on top, and a base and acron on the bottom.

The body starts as a 4 1/2" long by 1 1/2" square blank, which gives him enough material for the body and the waste used as a friction chuck for the top. After marking a centerline on one face, he then drills a 5/16" hole for the opening and a smaller hole below this for the perch. He finds it more accurate to drill these holes on the drill press while the blank is still square. The blank is mounted in a 4 jaw chuck, with the top of the body toward the tailstock. He then turns about 1 1/2" of the blank to a cylinder, being careful that the diameter is uniform along its length. The outer face is then squared off a little above the opening. The interior is then drilled out with a forstner bit and cleaned up with a square nose scraper. The wall thickness should be fairly thin to reduce the weight of the ornament. The outside is sanded to 400 grit and sanding sealer applied. The body is cut off with a parting tool at a length slightly longer (about 1.1 times) than the body is wide.

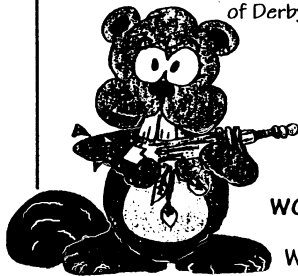
The lid and bottom are made from the same wood, any species that compliments the wood used for the body. The blank is mounted in the chuck and trued up. The inside is undercut slightly and the diameter of the body scribed on the face. The inside is then hollowed slightly up to the scribe line in order to remove some weight. Robert leaves the fit fairly loose to allow for movement of the lid and body before he get around to gluing. The diameter of the lid is reduced to overhang by about 1/2" and then the outside of the lid is

Continued on page 6

Suppliers Forum

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Events and Demonstrations at the GHWG

OCTOBER 21

Bill Duce

Design concepts and turning small pieces

**"Have it your way" Woodturning
Competition**

NOVEMBER 18

Dan Braniff

Inlaid Platters

DECEMBER 9

Christmas Party

Continued from page 4

Robert Rosand

shaped into a gentle taper. The lid is sanded and sealed before parting off. The lid is put aside until the bottom is complete, then the waste block is placed in the chuck, a pressure fit cut into for the lid and the lid pressed into the mortise. The lid is then completed and a hole drilled for the finial.

The bottom is simply made cut to a diameter just under the diameter of the body, a tenon cut to fit into the body and a hole drilled for the acorn. It is then sanded, sealed and parted off. Only a very thin slice shows on the bottom edge of the

body. Robert gets a clean edge by using a small skew and cutting in from the tailstock with the long point to get a clean slice.

Finally comes the most delicate part of the turning, the finial, acorn and perch. He places a long narrow blank of ebony, rosewood or any fine grained wood that finishes smoothly in the chuck and trues it up. The finial is shaped with a small skew into a flame shape and a small tenon added to fit the hole already drilled in the lid, the finial finished and parted off.

The acorn is similarly shaped, again with a tenon to fit the hole in the bottom.

The piece of wood left is then reduced in diameter to about the size of a toothpick, fattening out at one end to fit the hole for the perch. The piece is so small that most of the audience couldn't even see it. This was again parted off and glued into the body.

Once all the parts are glued up, a screw eye is added to the finial and the whole piece sprayed with semi gloss lacquer. Robert gave this birdhouse and another from his collection to two lucky members, calling out their membership numbers at random.

This completed the excellent demonstration by Robert Rosand. Both projects as well as others are outlined step by step in an AAW video called "Woodturning small projects from scrap with Robert Rosand". Robert donated a copy of this video to the guild. It will be available from the Guild library at the next meeting.

F. D.

Coming Events

WOODSTOCK WOOD SHOW

Woodstock, Ontario
October 1,2,3, 1999
tel 519-539-7772

BRANTFORD WOOD SHOW

Brantford, Ontario
November 5,6,7 1999
tel 1-800-563-6858

HAMILTON WOOD SHOW

Jan. 28, 29, 30 2000 -
Canadian Warplane Heritage Museum -
Hamilton
tel (905) 575-0450
fax (905) 575-7409
email: oakleaf@netcom.ca
website:www.canadianwoodworking.com/
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website at [http://www.reedexpo.ca/wood/
wms_1999](http://www.reedexpo.ca/wood/wms_1999)

MESSAGE FROM SCROOGE (a.k.a. The Treasurer)

As usual - the topic is money! The club can't operate without it and membership fees cover only a part of our costs. You can help keep the club financially healthy by:

1. Supporting the monthly raffle - By
 - (a) donating spare wood, tools, equipment, etc.
 - (b) purchasing tickets at the meeting.

Our income from this source has fallen behind last years figure. There are only 2 more raffles in this - so let's make them big, big, big!

2. Buy tickets on the Jet lathe raffle.

They are only \$10.00 each or 3 for \$25.00. Call any executive member. As you will see elsewhere in this issue, this is not toy - it's an excellent machine. Even if you only do big items - you can do like Josh plans to if he wins it and use it as a hood ornament (or a mascot for the Poolewood)

3. Sale items

- (c) The few remaining club crests have been marked down. Regular \$13.00 - now only \$9.00 each. Don't miss out!
- (d) Stand for Jet mini-Lathe. Since Norm Kemp built a new stand/equipment cupboard, we no longer need the original stand we built for the club's Jet lathe. Price - \$35.00 - call Doug Kurtz @ 905-632-1923 if interested.

GHWG Hands on Session

Now that we have relocated to a new home and a new season has started it's time to get our tools sharpened and our minds open to a new learning season.

For Oct. and Nov. the topics and teachers will be Cliff Rose - "Bowl Basics, Reno Lozier - " Copy Turning by Eye" and Kevin Ellis - "Christmas Ornaments"

If you want to get in on a session please call Jim Wright at (905) 331-9328 (NEW PHONE NO.) and leave a message if I'm not home as to which session you want, which time slot and your phone number just in case I have to call you back with a change. Book early so your not disappointed.

If you have a topic that you would like to explore or feel confident in teaching please let me know and I'll talk with you about it.

Just a reminder, we have tools that you can use but we encourage you to bring your own and a face shield!

Remember, the instructors are volunteers, so remember which session you are attending and be on time.

Thanks, Jim Wright

The Marketplace

Items will appear in the Journal for two consecutive months, if you sell it before then let us know

In the past there has been a trend for items to languish in these listings, so a policy has been adopted whereby each item will only be listed for two issues. You will have to re-submit your advertisement if your item remains unsold after this time. If it sells before then, we would as always appreciate a call letting us know.

FOR SALE

A Myford lathe, 8" swing with a 29" span, complete with a 1/2 horsepower motor and stand, in good condition. \$650.00
Sandy at 905-945-3936.

Two Delta 12" Heavy Duty lathes, Mag. starter and motor \$ 350 each.
Brad Early (London) 519 673 0986

Lathe for sale: Rockwell cast iron, 16" swing by 36 long includes stand, 5 toolrests, 2 face plates, 1/2 hp motor \$850.00 Same as the clubs original lathe. Also Kasuga Power inverter, for changing fixed speed lathe to variable. \$250.00 New, never used.
Len Collins 905 336 3320

General 260 lathe, with riser blocks and D.C. Variable Speed Control \$2,400
General 20" Bandsaw, price negotiable
Bob Hastings, 519-797-5698

Bottle stopper blanks assorted woods, ready to turn with dowel glued in place, 5 for \$10.00 if interested please call before the next meeting
Ryobi 8" grinder, no wheels, \$60
Brian McIntosh 905-227-2408

WANTED

I have had a couple of inquiries from members who are interested in pooling resources to purchase materials in bulk. If you are seriously interested (i.e. cash up front), let me know what exactly you would like to get, how much of it you want, and any other thoughts on the subject. Either catch me at a meeting, or e-mail wrduce@accglobal.net, or call Bill at 525-7994.

Beginning pen turner looking for a pen mandrel that is collecting dust on your shelf. If you have one capable of handling the larger style pens that you are willing to lend/sell/trade, call Bill at 525-7994 or e-mail wrduce@accglobal.net

Does anyone know of a good machine shop willing to do work for members at a reasonable rate? Please call the editor, and I will post the information in the next newsletter for all interested parties.

EXECUTIVE CONTACTS

President Brian Graham 2250 Rockingham Dr. Unit 20 Oakville, Ont. L6H-6J3 905-339-3872	1st VP Frank Ditomaso 2387 Hereford Cresc. Burlington, Ont. L7P-1X2 905-335-5391 frank_ditomaso@dbfasco.ca	2nd VP Jim Campbell 3083 Augusta Dr. Mississauga, Ont. L5N-5E1 905 824-4435 jim.campbell@sympatico.ca
Treasurer Doug Kurtz 851 Teal Dr. Burlington, Ont. L7T-2Y8 905-632-1923	Secretary Al McBurney 2121 Canterbury Dr. Burlington, Ont. L7P-1N7 905 332-6343	Membership Secretary Cliff Rose. 33 Golden Orchard Dr. Hamilton, Ont. L9C-6J2 905-388-6164
Editor William Duce 707-705 Bold St. Hamilton, Ont. L8P-1T7 905-525-7994 wrduce@accglobal.net	Design/Layout Gary Shennette 1616 Truscott Dr. Mississauga, Ont. L5J-1Z4 905 822-3249 gshennette@home.com	Member at Large Andy Ditomaso 3 Innswood Place Hamilton, Ont. L8W-2V3 905 318-7916