Woodturners Guild of Ontario

Woodturner n. A person who enjoys the art and process of shaping wood into various forms

"ask not what your guild can do for you; ask what you can do for your guild— you get back what you put in"

LOCAL AAW CHAPTER

September 2009 VOLUME 5 ISSUE 2

Message from Jack Wallace, President

This is my first newsletter and I would like to say how honoured I am to have been elected to the position of President. It will be difficult to follow in the steps of Richard as he led us into such a good time for the last several years. Many thanks from us all Richard.

Well the fall is fast approaching and your Executive is preparing for another busy season. This year we will have five excellent, well known professional demonstrators visiting. I was attending the AAW in June and found that although our club has many very good turners our products pale against some of the product we saw at the Conference. I hope that our members will benefit from these visitors this year. Even though you may not be currently doing the type of turning that our visitors are acclaimed for, please consider the possibility that you can find something of a tip in their shows. I feel that we can all learn from such well known professionals and therefore it is important that you seriously consider attending and participating in these major shows. The "Hands On" sessions will be held as we have in the past and I encourage you to sign up and support he club as I am certain that they will always be productive.

Table of Contents

The prices this year are going to be set as we go but they will be less expensive if you purchase them before the event. **There will be a higher price if you choose to purchase at the door.**

New Members

Lloyd Bowers

There will be a change of locale this year. as Richard and Michael Bonnycastle have been working with the School to move the meetings to the old area that we used to meet in. This area you will not recognize, as it has all been cleaned out and revamped. The space will be much more open and more suitable for our needs. We all applaud both Richard and Michael for a job well done.

I am really pleased to have so many volunteers this year . Rest assured that as the year moves on you will each be asked to help out. I know there is nothing worse than to volunteer and only find a void. If anyone has a specific project they would like to do please let me know. I am grateful to Nancy Hooper for taking over the "meals" at the demos. We will have more such tasks soon.

I look forward to our first session in September. Our speaker will be Andy Turnbull from the Golden Horseshoe Club and he will amaze us with multi axis pens Sept 17. I will see you then.
Our first visitor this year is Al Stirt on Oct 4. This will be held at Humber as a joint meeting with TWG. Later in this newsletter you will find an outline of the type of work he is best known for. Tickets will be available from John at Woodchuckers, Peter at Artistic Wood and several members. Buy them soon, as space will be restricted and at the door *it will cost more* ***IF ANY ARE LEFT !!***

Woodturners Guild of Ontario
Website: http://wgo.ca

President: Jack Wallace jack@jkwallace.ca
Past President: Richard Pikul rpikul@sympatico.ca
Vice-President: Joe Houpt jbhoupt@sympatico.ca

See page 11 for a full list of WGO Executive Officers and volunteers.

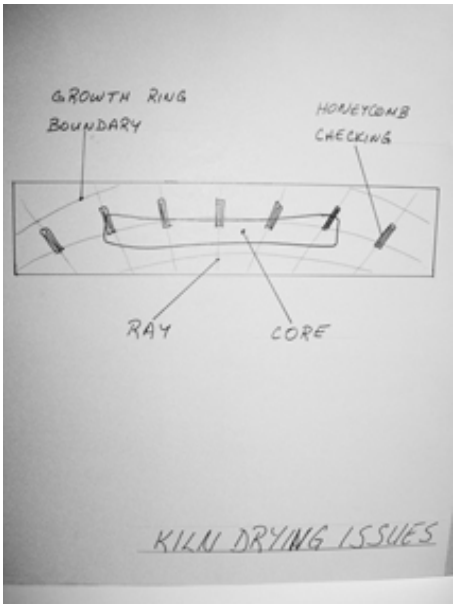
IT's YOUR GUILD - BE INVOLVED !

Share your talent and learn from others at the same time.
Do you have ideas for us ?
Please tell us how you can help -
e-mail the editor at:
wgoeditor@gmail.com

Drying Wood Part 2 of 2
Dave Simmons

Drying Problems

To dry wood with minimal stress, we want to remove water from the wood evenly and allow it to shrink at all points simultaneously. The piece would still change its shape as it dries, but little or no cracking would occur. This theoretical drying seldom takes place in the real world, even with air drying. Since air drying can take a number of years to complete, kiln drying is used to speed up the process. Kiln drying overdries the exterior of the board to set up high moisture differentials between the air around the board and the water inside it. This drives out the moisture from the centre and when the levels drop to an acceptable point, the board is steamed and remoisturized on the outside to bring the moisture to a single level throughout the board. This is not an easy process to control and Mills often specify that each batch for drying be of a single species and boards of a similar length to try to control some of the process variables.



A number of things can go wrong during the drying process and some of them leave permanent effects in the wood. When the fast drying portion of the process is underway, water is pulled out from the exterior of the board (the shell) causing it to shrink. However, if the interior of the board is still swollen with water, it cannot shrink and the shell cracks to relieve the stress, much like a log that is trying to dry around wet heartwood. If the core cells are not strong enough, they collapse and distort the board. If the shell sets in an oversized condition because the water in the core was not removed quickly enough, this will lead to honeycombing, or internal separation of the wood, as the core eventually dries and tries to shrink, but cannot. Stresses left in the wood which cause it to distort as it is cut and worked are known as casehardening (*see Kiln Drying Issues*). This is often evident as a board tries to close on a tablesaw blade as the board is being ripped. Although almost all of the wood we see for sale in commercial outlets is kiln-dried, do not assume that it is completely unstressed and free from drying defects.

Vacuum Drying

Vacuum drying involves sealing lumber in a chamber and pulling a vacuum to draw out the moisture from the wood. By lowering the atmospheric pressure around the wood, water can boil at a temperature lower than 212F, making it easier for the water to evaporate. Hot water heating plates can be used by the pile to heat the wood and speed up the drying process. Lumber can be dried quite quickly this way with 8/4 Hard Maple dried in fifty hours, rather than the year or two with conventional air drying. Vacuum drying is used for larger pieces of woods, especially exotic woods where larger irregular shapes are involved. Companies like Vacutherm are pushing their products into the commercial market and claim that this technique is the drying technology of the future.

Do It Yourself

Typically, the Fibre Saturation Point of wood is around 28%. Once the lumber is dried outdoors, the moisture level drops to about 14% to 16%. In an unheated garage, this drops a couple of more percentage points and then in a basement, it finishes off at 8% to 10%. Let's check out some experience in this area.

A number of years ago, I cut down several white ash trees, all of them at least eighteen inches in diameter. The logs were stored on concrete on 4 x 4's so that air could circulate underneath them and prevent any rot from starting. The ends of the logs were sealed with old paint. It is important to do this right away, as water can come out quite quickly and small cracks can appear in a day or two. The logs sat for several years outside in full sun. My expectations of being able to get to them and spend some quality time cutting them into bowl blanks were completely unfounded. By this time, some cracking had occurred at the ends of the logs – if they are exposed to the stress created by direct sunlight, all bets for crack-free drying are off. Undaunted, I bucked one log into bowl blank lengths and cut them in half, using any drying cracks as a guide for this. Once I got into the log, I measured the moisture content and much to my surprise, I found that the wood was above the FSP! I stacked the log halves in a covered outdoor shed for the summer and let Mother Nature do the drying. That fall, I sliced the halves into 3" and 4" thick slabs and checked the moisture content: 16%. From here, I moved the slabs into my unheated garage for two months and found that the moisture level was down to 12%. Finally, I brought them into my basement where after a few more months, they reached 8% and were ready for turning.

(Continued on pate 3)

(Continued from page 2)

The staging of the drying spots allows the moisture differentials to be kept down to avoid cracking, yet high enough to dry the wood in a reasonable time. If I had taken the slabs directly into my house, I am sure that they would have cracked.

Storing and Drying Dimensional Lumber

Instead of bowl blanks, you may find yourself with a batch of 8/4 (2" thick) boards that need to be dried. The process needs to begin very soon after the boards have been cut. I had silver maple logs cut and the boards were rough-stacked. It was the beginning of a week in June and it rained heavily during that time before I got to the family farm that Saturday. The pile looked like it was covered in snow! When I got closer, I found out that it was a type of fungus that fed on the sugar in the sap – I thought that the pile was ruined! I took the boards down, moved them inside a barn and stickered them – the wood dried just fine and some beautiful spalting had occurred during that week. Assuming that you want to avoid spalting your wood, the boards should be stacked outside or in an outbuilding like a barn. The boards should be off the ground or floor and a couple of beams of some sort should support the first layer. At right angles to the beams, lay down some stickers that are dried pieces of 1" square sticks and leave about a foot between them. The stickers should extend completely across the beams and stick out an inch or two beyond them. Arrange the boards on the stickers parallel to one another and allow an inch between them. The ends of the boards should extend out to the ends of the layer and any gaps should be inside the layer. If one board is a foot shorter than the rest, then just carry on – successive layers will space out the wood. Set another layer of stickers on the

first layer of boards and ensure that these stickers line up with the ones below them. Set another layer of boards down and keep building up the pile until you have reached a set height or are out of lumber. You can mix species and lengths of boards without any problems. I have interspersed 4/4 and 8/4 lumber in different layers with no problems. The pile should have some weight set on top to keep the top layer flat – the lower layers will keep the ones below them flat. If the pile is outside, a piece or two of steel roofing can direct water off the boards. The pile may be dry in a season or may require a few years depending on drying conditions, species and board thicknesses.

Drying Turnings

As turners, we often want to create bowl blanks from logs. Make sure that both ends of the log are sealed (I use old paint, but commercial formulations are available) and cut the log in half along its length. Note that if you do not split the logs, they will do it for you, usually not in the manner that you want them to *(see Stress Relief)*. As the pieces dry, they will change from a semicircular outline on the ends to one that covers perhaps 160 degrees instead of 180 (*see Turning Blanks*). This allows the wood to dry and shrink with little stress and hopefully little cracking. If you notice cracks developing during the drying process, consider splitting the log pieces along the cracks to allow the rest of the piece to dry without further cracking. Make sure that the pieces are stacked off the ground and arranged so that air can circulate underneath them. Also ensure that the pile is sheltered from the rain and snow and hopefully at the same time, direct sunlight. If the pile is in direct sun, keep an eye out for cracks appearing as the sun cooks the water quickly from the ends. When you are ready to use a blank, take it indoors and let it acclimatize for a few weeks before mounting it on the lathe.

(Continued on page 4)

(Continued from page 3)

Wet Wood Turning

Although this article is about drying wood, there is of course nothing wrong with turning wet wood. Grab the wood from the tree that you cut moments ago, create the bowl blank, put on your wet suit and Scuba gear and turn! Maybe the Scuba gear is a small exaggeration – try safety glasses and a face shield, although keep a roll of paper towels handy for cleaning your face shield. Turn the bowl so that the thickness of the walls is about ten per cent of the bowl's diameter. Coat the end grain since the reduced thickness of wood will dry quite quickly. Place the bowls in a spot where air can circulate around them and keep them out of the sun. Some turners move them from one room to another while others keep their blanks in boxes and move them between boxes every so often. Still others pack the newly-turned bowls in shavings so that they dry slowly. Always ensure that air is circulating through the stash of blanks – using a plastic bag to keep moisture in will encourage spalting and rot. The moving of the bowls should occur every couple of months or so and the process is complete when the wood is dry.

Measuring Moisture

Moisture levels have been tossed about as if everyone had some simple way of determining them but nothing has been said about how these numbers are arrived at. Moisture is measured as the difference in weight between the wet wood and the dry wood divided by the original wet wood weight and expressed as a percentage. The difference in weight is actually the weight of the water trapped in the wood so that the expression becomes the weight of the water in the wood divided by the weight of the original wet wood expressed as a percentage.

Oven Drying

Since the water-free weight needs to be obtained, a wood sample can be heated in an oven to evaporate all of the moisture and the weight of the dried wood is called "oven-dry weight". The original wet wood was weighed before it was placed in the oven and then the dried weight is used to calculate the percentage of moisture that was in the wood. The wood can be periodically weighed while it is oven-drying and when the weight stops decreasing, the water is gone. Although this can be a very accurate method of determining moisture, it is quite labourious and involves cutting a sample of wood for analysis.

Pin Moisture Meters

Pins extend from the meter itself or from a separate slide hammer that is used to drive the two pins into a piece of wood. Since water is electrically conductive, the more moisture that is present in a sample of wood, the more easily it conducts electricity. This drop in resistance can be measured and converted to a moisture level. This level is then factored up or down depending upon the temperature of the wood and its species. These meters are reasonable in cost, often less than $100 and are available at Lee Valley. However, the pins leave their marks behind and this is not a suitable method where the pin holes will show in the finished product. Moisture deeper than the penetration of the pins is out of reach for this style of meter. The meter also reads the wettest part so that a cover of moisture on the lumber, such as morning dew, will be what is read and not the wood below the surface when the pins are driven in.

Pinless Moisture Meters

Most pinless meters are of a capacitance variety and measure the capacitance of a piece of wood. This value changes with the moisture in the wood and can be used to determine moisture levels. Scans of a couple of inches into the wood are possible and no marking of the wood takes place. The unit needs good contact with the wood and does not work well with rough surfaced-lumber. Other materials, such as fibreglass can also be scanned and analyzed. These units cost several hundred dollars but can pay for themselves in situations where knowing that the wood is dry is crucial to the success of a project.

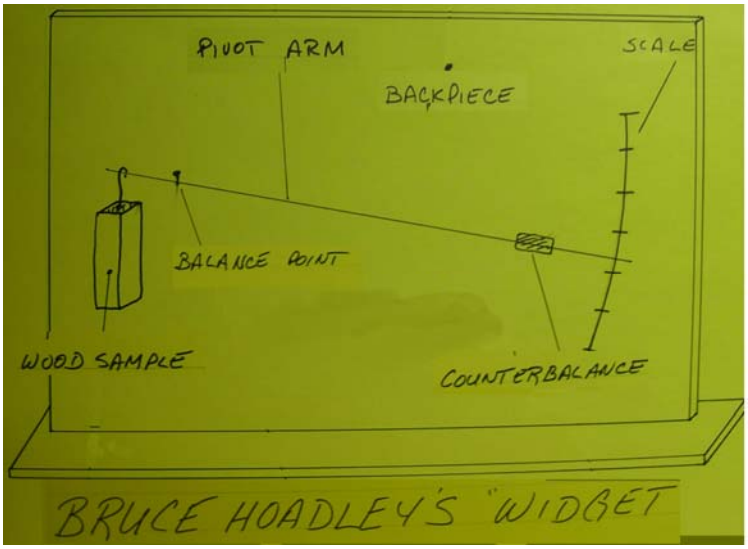
(Continued on page 5)

Editor's note:
We need more Newsletter contributors from the membership. Share your woodturning ideas, gadgets, jigs, new ways of doing things.
The editor will be more than willing to assist in putting your article in final shape if help is needed.

(Continued from page 4)

. **The Moisture Widgit**

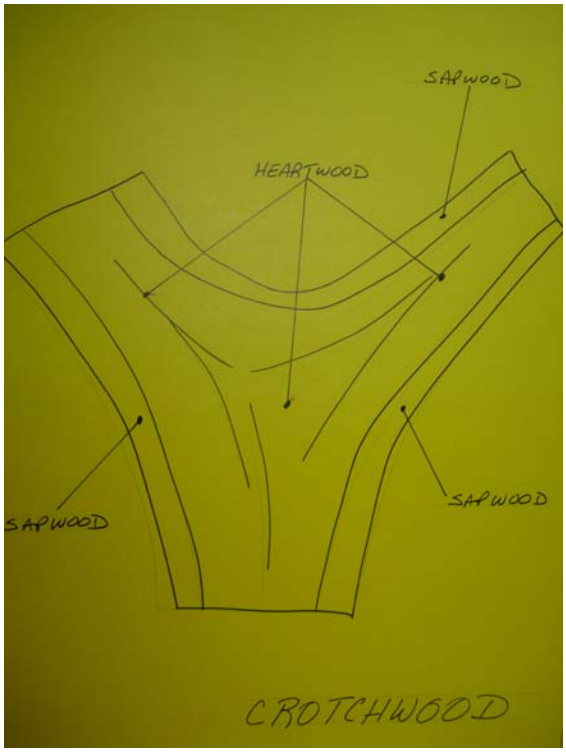
Bruce Hoadley, in his book "Understanding Wood", shows a simple balance using a piece of wood that is to be sampled for moisture hanging on a balance arm. The application shown in the book is checking for changes to the moisture in the air of a workshop. As the wood piece absorbs and releases moisture in response to the air around it, the balance arm will cycle up and down showing the moisture level in the air of the shop (*see Widgit*). This is useful for knowing how much room to leave for expansion or contraction in the design of a project by knowing how wet the wood will be at that time compared to other times of the year.



Crotch wood

Crotch wood occurs any time that a branch veers off the trunk or bole. The crotch itself is the location where the wood alters its growth to travel in a new direction. Although it is normally shunned by lumber mills, it does have appeal. A number of years ago, I brought down a Black Cherry tree with a 28" diameter bole almost six feet long. The bole then divided into two separate 20" diameter branches and continued in a vertical direction. I had the boards from the crotch sawn into regular lumber, along with the rest of the wood. The boards from the crotch were a beautiful flame figure that I had never seen before. They also dried with an awful twist, pinched the tablesaw blade when cut, made a terrible grinding noise as the thickness planer chipped out the grain, were brittle and needed special attention for finishing. Lately, I purchased a Norris A6 hand plane to deal with that grain. Today, I still sift through the stack of boards under the trailer in my dad's machine shed, looking for that figure. I guess I'm hooked.

Think of the straws in the tree – the sapwood lines the side of the slab of wood cut in a vertical plane and also dips across the top of the piece. The pith starts in the centre of the slab but then travels out to the new branch (*see Crotch wood*). Grain direction is changing as you travel up the slab – how can water leave the wood slowly and in a controlled manner? Even Bruce Hoadley doesn't offer any solutions – he simply calls it "chancy to dry, since their cell structure usually has unpredictable shrinkage"



(Continued on page 6)

Woodturners Guild of Ontario Newsletter is published quarterly.
The submission of woodturning related articles to this publication is encouraged. All rights to any submitted articles remain with the author of the article. Deadline for articles & advertisements is the 5th of the month prior to publication.

(Continued from page 5)

I cut the crotch well back from the wild stuff to get straight grain, coat the ends and make sure that I've got weight to keep the piece flat as it dries. I suppose that a lucky charm or two wouldn't hurt. Sometimes it works and sometimes the crotch splits in several directions. At least with turning, we can take the portions left after splitting and make a "feature", perhaps a tool handle or two instead of a bowl or platter.

Crotch wood Blank

Note that some woods display their greatest variation of colours in crotch wood. Walnut will show greens and purples along with yellows and browns feathering out from a crotch. Air drying helps preserve these colours whereas kiln drying mutes them and evens out the colouring. Time will dull most colours, but it is still exciting to see them coming off the chainsaw when they are most vivid (*see Crotch wood Blank*).

Concluding Words

I recommend Bruce Hadley's "Understanding Wood". It is an excellent book with easy to read text and all the technical detail you'll need to work wood. It is readily available at Lee Valley.

I hope that this overview of drying wood has given you a bit of science behind the magic and that you can use some of the information presented in your own woodworking.

References

- Understanding Wood – Bruce Hoadley – 1980 – Taunton Press
- The International New Encyclopaedic Dictionary - 1975 – The English Language Institute of America
- Fine Woodworking – Winter, 1976, Bruce Hoadley
- Turning Wood with Richard Raffan – The Taunton Press, 2001
- Fine Woodworking - #147, Howard Levin
- Electric Moisture Meters for Wood – William James, 1988
-
- Vacutherm Website: www.vacutherm.com

Kudos for Richard

Fred Klap

l was at the last meeting, the last for Richard as president, and was disappointed that no one gave him a "thank you" or a round of applause for a job well done. Being a relative youngster, I didn't say anything, waiting for someone else start the thank you.

I believe some tribute should be made for the dedication of Richard, and his team building. I am not saying to use my words. Perhaps, you and some of the executive (in the best position to comment on his efforts) could write something for the Newsletter.

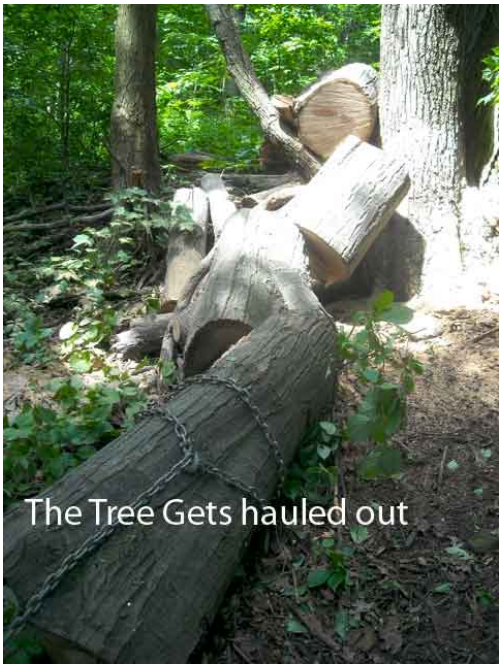
Kappy

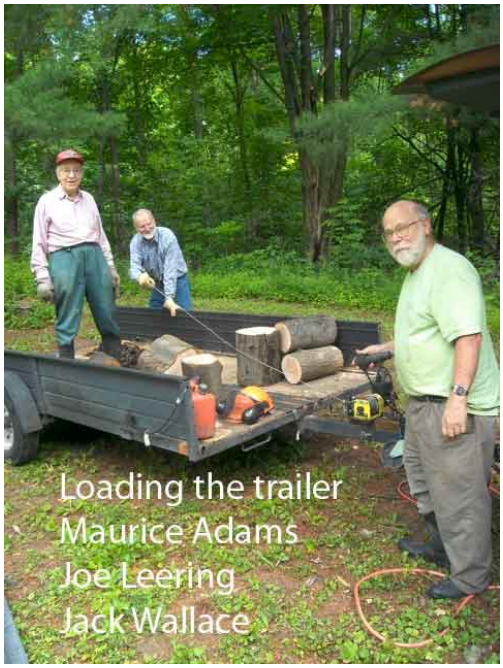
Editor's note: Kappy, you said it very well and there is no doubt that everyone agrees with you.

The Cutting Party
Jack Wallace

June 19th and finally a decent day, 4 ardent members, Jack Wallace, Maurice Adams, Shawn Hermans and Joe Leering set off for fresh fallen wood. A friend of Jack Wallace had invited the group to come to his property outside of Milton on the edge of the Niagara Escarpment as a wild storm had recently downed two large red oaks, two maples and a large elm. That day they worked at removing some of the oak. Since it was well into the woods and was up to 30 inches on the stump the days work was very difficult. The Tree was lodged in the stumps were it had fallen and had to be cut out a piece at a time and rolled downhill towards the cars. When the pieces got towards the flat Jack hooked up a winch to haul them out to a trailer. The trailer was loaded with some 3000 pounds and each of the two cars was filled in the backseat right to the roof not to mention the trunks were filled too. Joe Leering's bumper was close to dragging on the road while Shawn Hermans could hardly get into his car.

Our thanks go out to our hosts Heather and Brian Penman for their hospitality. We have been invited to return for more and we expect to do so in the near future. If any members wish to join us please contact Jack Wallace at jack@jkwallace.ca


The Tree Gets hauled out


Loading the trailer
Maurice Adams
Joe Leering
Jack Wallace


Maurice Adams
Shawn Hermans
Jack Wallace

WOODTURNERS GUILD OF ONTARIO ANNUAL COMPETITION, MAY 14, 2009

Richard Pikul

We had a great turnout for this year's competition! I was particularly pleased to see more Novice entries and our first Youth class entries. The quality of work gets better each year, this is true for all of the category and class levels. Our members are improving both in tool technique and design skill, with novice members producing attractive and well made artwork in a shorter span of time than ever before. Some experienced members are developing techniques to make more dramatic and beautiful work, using skills from other disciplines to enhance appearance and form.

I would like to thank our judges; Mark Salusbury, Mark Paddison and Jan Oegema for taking time out of their busy schedules to act as judges for our competition. They carefully considered all of the entries before selecting the winning pieces. We were treated again to the fine baking from Louise Bonnycastle's kitchen, a treat well received and appreciated by all. I hope that everyone who likes to compete is already thinking about next year. Don't forget that you can also enter other competitions to discover how well your work is received.

SURNAME	FIRST	Skill Level	Placing					
			Single Category	Bowl/Platter	Hollowform	Spindle	Box	Innovative
Reynolds	Keith		Best in Show					
Wilson	Russell	M	1				Skill Levels:	
Rollings	Bob	M	2				Y = Youth	
Rollings	Bob	M	3				N = Novice	
Anderson	Mike	O		1			I = Intermediate	
Mathieu	Greg	O		2			O = Open	
Reynolds	Keith	O			1		BIS = Best In Show	
Prince	Ray	O			3			
Taylor	Dave	O				1		
Taylor	Dave	O				2		
Bryan	Robin	O				3		
Anderson	Mike	O					1	
Reynolds	Keith	O					2	
Mathiew	Greg	O					3	
Reynolds	Keith	O						1
Ingeldew	Bud	O						2
Ingeldew	Bud	O						3
Falkenberg	Roy	I		1				
Stuart	Ron	I		2				
Rive	David	I		3				
Stuart	Ron	I			1			
Campbell	Brian	I				1		
Rive	David	I				2		
Stuart	Ron	I				3		
Stuart	Ron	I					1	
Lebert	Vince	I						1
Lebert	Vince	I						2
Smyth	Bill	I						3
Katz	Ron	N		1				
Shore	Earl	N		2				
Katz	Ron	N		3				
Wassenaar	Siek	N			1			
Wassenaar	Siek	N			2			
Andruskiw	John	N			3			
Andruskiw	John	N				1		
McCahill	Penny	N				2		
Andruskiw	John	N					1	
Solomon	Marc	N					2	
Jones	Brook	N					3	
Hermans	Shawn	N						1
Lamrock	Chuck	N						2
Simmons	Dave	N						3
Reynolds	Amanda	Y	1					
Reynolds	Tyler	Y	2					

(Continued on page 9)

(Continued from page 8)

Collage of Salon 2009 winners assembled by Richard Pikul.

Al Stirt to Visit Toronto

Well known woodturner, Al Stirt, will demonstrate to the WGO and TWG on **October 4-5, 2009**. Below is a self statement taken from his website, http://www.alstirt.com/Pages/Statement.htm

“I consider myself a "bowl maker" more than a wood turner because, although the turning process fascinates me, it is the resulting bowl that commands my interest. From the earliest times bowls have had meanings for people beyond the purely utilitarian. The bowl as vessel has a resonance deep within the human psyche. I have always thought of each piece that I make as a composition utilizing elements of pattern, line, weight, texture and form. Even in the simplest pieces I try to find a harmony of grain and shape. I seek a balance in my work between the dynamic and the serene. By playing with the tension created by combining the circle's perfection with the energy of pattern I am trying to make pieces that have life. I use patterns, whether created by grain structure or organic fluting & carving or repeated geometric shapes, to develop harmony in each of my pieces. I find myself always looking for a new means of expression within the turned form.”

If you would like to make bowls like these-

Come to Al Stirt’s presentations on **October 4-5, 2009**. The demonstration will be held at **Humber College Woodshop on Oct 4**. A hands on Clinic for a restricted number of turners will be held on Oct 5.
Tickets will be sold by members, Woodchuckers (John Buccioni), and Artistic Wood and Tool Supply (Peter Steenwyk).

Be sure to Get yours ASAP

Bring CASH or cheques for tickets for the Al Stirt Demo Oct 4 and for the Bruce Campbell demo in Nov. Tickets will be available at the meeting for both demos. Tickets for both presentations are $45 before the event and $55 at the event.

Bruce Campbell Demonstrates November 20-22, 2009

Click on www.artisansworkbench.com to see Bruce’s website.
Click on http://www.artisansworkbench.com/Biography.htm for Bruce’s biography

In this demonstration I introduce techniques of multi-centered turning that produces a box similar to the one shown here. This starts with a 2x3x12 blank of dry timber. I cover, design, layout, turning, texturing, colouring and final assembly

The People Who Make The WGO Run

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	Anthony Deboer	adb@adb.ca	Videographer (fill in)
	Richard Pikul	rpikul@sympatico.ca	Videographer (fill in)
	Greg Mathieu	No contact information listed	Videographer (edit)

24th Annual Meeting of the American Association of Woodturners, Albuquerque, N.M June 26-28, 2009

Joe Houpt

"Brain overload, feet hurt, eyes pop'd, wallet empty." (1)

The 158 page handout details the 54 demonstrators, 150 demos, 9 panel discussions, and the 4 unique exhibitions at the recent AAW Annual Meeting. The spiral bound handout is a keeper, each demonstrator's biography and seminar notes are attached, usually readable and valuable. There was something for everybody at these demos, basic woodturning, complex techniques, a lot on surface enhancements, design and marketing. (2)

The uniqueness of the 4 exhibitions, *'Spirit of the Southwest'*, 'The *Spindle', 'and Merryl Saylan – Merit Award Winner',* and the *'Gary Knox Bennett exhibition'* brought us back wandering several times to this special exhibit room. Jean-Francois Escoulen, the master multi-axis turner from Puy Saint Martin, France was the 3 day resident artist. He was situated in the same room as the Instant Gallery so that one could sit and watch him, chat with him, stroll among the hundreds of wonderful pieces brought in by novices to master turners, and when tired go back and sit and watch Jean-Francois turn again. The Chapter collaborative was a real hit with a remarkable display of planning and execution. The Youth program is now in its 5th year. Sixty participants (two children of our own members) turned a gavel, a CD spinning top, a tea light and a stick pen, all under the watch of skilled teachers. Lucky were the 25 who won by raffle a mini-lathe, and turning tools.

An evening was set aside to discuss special interests, out of this blossomed groups interested in segmented and ornamental turning, pens, collectors of wood art. Discussions took place among new turners, magnification of tools showing the effects of sharpening, and woodturning and disabilities.

Those interested in open and panel discussions sat and chatted with the masters as they discussed topics such as 'Art', 'Marketing', 'Professionalism in Demonstrating', 'Ornamental Turning' and 'Ask us Anything'.

Do you wish to see new stuff (I know, you already have too many tools), lots of exotic woods, your favorite master demonstrators, your old (and new) friends? Then among the 49 booths at the Trade Show is the place to be.

The Saturday night banquet is like banquets everywhere, too much noise, poor quality sound, food just so-so. But the chance to meet old friends again and laugh and gasp at the Educational Opportunity Auction (EOG) brings us back every year. The EOG and silent auctions netted $62, 825 this year. Several Ontario clubs have been the beneficiaries of this fund over the years.

Among the publications available this year from the AAW was the 55 page *Teaching Woodturning Basics*. It is a great resource for novice turners and for those teaching basic techniques. It is available by download free to AAW members from their site. (3)

I look forward to reading the official publication of the AAW, The American Woodturner as soon as it comes through the mailbox. This will be going from four to six issues a year in 2010.

"One of the benefits of participating in the AAW and attending the symposium is to learn, be inspired, and grow from the experience. (4) The 25th Annual Meeting will be in St Paul Minnesota on June 24-26, 2011. It is in my schedule. Check it out. Remember to book your rooms early.

(1) AAW Symposium Wrap Up
(2) Bill Haskell, AAW President
(3) AAW Website, Members Area, Downloadable Articles & Resources
(4) Nancy Hooper