Even though I’m speaking for myself, I bet that this will sound familiar to several of you. I tend to get busy in the shop when there’s a project to make or gift to be given that creates a deadline to be met. Let’s take a look at some woodturning activities taking place during this coming year that might create some motivational deadlines on all our calendars.

Starting off the year for several of our member volunteers will be the turning demonstration at the American Craft Council Show in mid-March. As I write this letter I’m turning a shallow bowl that will serve as a corral for the spinning tops I’ll make during my demonstration.

Next up is the American Association of Woodturners Symposium which will be in Raleigh, NC from July 11th through 14th. In addition to outstanding learning opportunities, this symposium provides opportunities for participation in a huge Instant Gallery and to make contributions to the Empty Bowl and Beads of Courage charitable initiatives. Read more about the charitable efforts here: https://www.woodturner.org/page/2019RaleighCharitable. There are a few of us that are planning to attend the symposium, and if you’d like to send a contribution along with one of us, we’d be glad to see that it gets delivered.

Our club’s Turning Southern Style Symposium will be September 20th through 22nd. This event will bring another instant gallery opportunity, as well as another opportunity to contribute a turned box to Beads of Courage.

The Georgia National Fair will be October 3rd through the 13th this Fall. This event is an opportunity to not only exhibit your work, but also to compete for monetary awards and potentially sell your work as well.

Then there’s the brown bag gift exchange at the December meeting’s Holiday Party. While you’re making those gifts for family and friends, make one or two extras to exchange with your fellow club members.

Wow! It looks like 2019 is shaping up to be a pretty busy year in the shop!

So, everybody head to your shop and get busy! And don’t forget to share your productivity with your fellow turners. Please bring your work to the show and tell at our monthly meeting!

Kim Muthersbough

P.S. The end of the year is NOT a Finish Line. Even though we didn’t hear about the Woodworking Show in time to organize a booth this year, we intend to have a booth at next year’s show, which is typically in March.
February GAW Meeting

At our February meeting Jeff Hornung demonstrated the turning of a calabash bowl. Showing proper technique and approach, Jeff demonstrated skills that are helpful, if not essential to proper bowl turning.

March GAW Demo - Keith Gotschall

At the March meeting Keith Gotschall will be our demonstrator. Keith has a background in furniture design and building. He now spends most of his time on woodturning. To combine those two worlds, at our March meeting Keith will demonstrate the turning and construction of a three-legged stool. Keith doesn’t sit still. In his own words, “In a nutshell, I build things. My background is in furniture design and building, I have expanded that to include woodturning, which has pretty much taken over much of my working day. I also have a penchant for stone sculpting.” You can learn more about Keith (and the giant honey dipper) at:

http://keithgotschall.com/home
Turning Southern Style  2019

Symposium update:
In order to bring you the best registration process possible, we have delayed opening our registration while we finalize a few more details. We will send out an email when the registration is open. We are excited about this year's lineup of David Ellsworth, Hans Weissflog, Stuart Batty, Dan Douthart, Bill Lynch, & Steve Mellott. If anyone with word processing skills wants to help me with sending the emails this year, please talk to me or email me at symposium@gawoodturner.org.

Beads of Courage

Thanks to the donations at Turning Southern Style 2018, we were able to bless 35 families with babies at Gwinnett Medical NICU unit with Bead boxes & bags! I hope to be able to visit sometime in the near future, but this program had NEVER received bead boxes before. Several of the nurses sent messages to thank us. The NICU, like many of the facilities in the program, isn't able to store items very well, but can accept them all year round. Elisabeth’s sons take taekwondo with boys of a nurse there, so it is very easy to get items to them now that we've made that connection.

Guidelines for bags:  http://www.beadsofcourage.org/pages/beadbags.html

Women In Turning EXCHANGE 2019

This year, the EXCHANGE will be Sept 5-7 with arrival Sept 4th and departure Sept 8th. Registration will open March 4th, 2019.

So, what is the EXCHANGE? It is a three-day immersion into the creative process. Each day will be a new opportunity to work and get to know different people in small collaborative teams of three. Each day teams will be working in a fun-filled and fast-paced exploration of designing and creating a piece based on randomly generated word pairs by using a variety of techniques including, but not limited to woodturning, pyrography, carving, and painting. We will all be sharing and learning from each other! If there is a certain tool or technique you want to use, but are not sure how to go about it, just ask. Someone will be able to help you.

The EXCHANGE will take place at the Arrowmont School of Arts and Crafts in Gatlinburg, TN. Until June 1st, the early-bird price is $300 ($360 for non-AAW members - but check out our membership grants https://www.woodturner.org/page/WITMembershipGrants). The registration fee includes equipment, supplies, meals (Wednesday dinner - Sunday breakfast), and tee-shirt. Housing is available at Arrowmont and reservations must be through Arrowmont.

For more information, check our web page: https://www.woodturner.org/page/WITEvents or contact a committee member. Spread the word! If you use social media, be sure to use the tag "#wit exchange".

If you need more information about Women in Turning events, contact Elisabeth Ross at symposium@gawoodturner.org or 678.887.0896
Teaching Visually Impaired Turners... lessons learned by simply getting started

I've now heard essentially the same question a few times... "Just how do you teach blind folks to turn?" Since the middle of February, I've been teaching Laurie and Dickie Cannon, both of whom can only see light vs dark, to turn. It's been a great, rewarding experience, we have become friends and in a short time they can already safely and self-sufficiently make pens... from wood blank sawing, drilling, tube gluing... to turning, sanding, finishing... to final assembly! Now they're starting on bottle stoppers, etc. and are already talking about pepper grinders and bowls! They got hooked on turning while participating in the key chain and pen turning sessions that fellow GAW volunteers and I have taught at Atlanta's Center for the Visually Impaired, under Steve Pritchard's guidance, since August, 2017. Not stopping there, after asking us a few questions they showed up at Woodcraft one day, and nicely insisted that the hesitant sales guy sell them a lathe and the tools and supplies needed to turn pens. I met them and got involved when they asked "OK... now what? We want to turn pens on our own from start to finish, then move on to other projects."

It's probably natural to immediately think "OK, how to I keep them from injuring themselves". It turns out that it's not much different than teaching a sighted person. Topics like "no loose clothing", "keep all body parts behind the tool rest" and "don't stick your fingers between the spinning wood and the tool rest", "tool on the rest before touching the wood", "always wear your face mask", "woodturner's dance"... "swing like an upside down pendulum" will all sound familiar to anyone who has taught a beginning turner. The most obvious difference when teaching technique is figuring out how the blind turner is going to get feedback while turning without seeing the piece. They can turn the corners off a pen or stopper blank by gliding their left index finger in the tool rest groove... but how do they then achieve a desired shape without "seeing" the wood being cut away by the tool? When researching this, I found that most visually impaired turners use the fingers on the left hand to feel the far side of the piece as the shape takes place (but only AFTER it's round!). I also decided to have them place their left thumb on top of the tool shaft behind the cutting edge. Together, this provides feedback on 1) shape, 2) tool movement (in, out, left right), and 3) the cause/effect relationship of the two. With practice, they can position the pad of their first or second finger directly on the other side of the wood from their tool cutter... and feel the cut one-half revolution after they've made it. As they now continue to turn pens by themselves, they are building the muscle memory and the ability to take in all of these inputs and achieve their desired shape.

We may not realize it, but we all use hearing when turning. Laurie and Dickie can hear and feel when the radiused square carbide cutter on their tool is cutting with the "sweet spot center" (quiet hiss) or they're digging a corner into the wood (harsher, louder, with more resistance) and adjust their stance and tool orientation. They surprised me when they instantly heard the difference between an Easy Wood tool (scraping with a flat carbide cutter) and a Hunter Hercules tool (cutting with an angled, cupped carbide cutter). They said it sounded "cleaner" and "smoother", which is true.

An aspect of woodturning that I really enjoy is the problem solving. Teaching the visually impaired to turn, like any other turning project, involves identification of issues and finding solutions. They can do it... but the BEST WAY to accomplish "it" may not be what you would initially imagine. The little things can require the most thought... How do they know that they have milled down to the brass tube if the sound doesn't change? How to they apply glue to the pen tube? How do they know the right amount of glue? CA glue?... probably not! Gorilla Glue?... messy but safer?

We developed answers to each, but we don't know if they're the best answers. If you've got any thoughts, please send me an email at jimh992@gmail.com. I'll reveal all next month!

Before we got far with the actual turning, we realized what else they needed to be successful:
- Organization: it quickly became obvious that they needed organized storage... we had parts and pieces everywhere... which they had to find by feel. For all the "little stuff"! we bought a wall-hung box with plastic drawers. Now they have individual drawers for Pen kits, extra tubes, bushing sets, Chuck jaws and screws, small tools and Allen wrenches, "sanded turnings ready for finish", "finished turnings ready for assembly", etc. Laurie decided to use a vertical bank of these drawers, closest to the lathe, for their sand paper strips... one grit per drawer, P100 down to P600 (new on the left, used on the right). Laurie is in the process of identifying each drawer using braille labels.
- For a dedicated work surface and storage for heavier items, we used an old 50" section of kitchen cabinets, with drawers and doors for their chuck, pen mandrel, lathe accessories, tools, drill bits, and boxes of raw, sawn and drilled pen blanks, etc.
- Their three gouges are always on the right of the bench, each in their own plastic trough (a kitchen tray from IKEA) and within easy reach while standing at the lathe.

- Workstations for Preparing blanks and Assembly

I built three workstations for preparing blanks and assembly. Each is attached to the same size plywood base. To avoid having to use clamps to keep their workstations from moving, each base has two identical holes which mirror two holes in the workbench. Knobs with threaded studs are inserted through base and workbench and are turned into threaded T-nuts attached under the workbench top. Using this setup, each workstation is easily mounted, held firmly in place and used. It is then easily replaced with the next workstation using the same hold-down knobs.

- Sawing: Concerned about safety, they wanted to use a hand saw to cut their pen blanks. We settled on a Dozuki saw (cuts on the pull stoke) and because of difficulties using the blade with the nifty box, I built a 2" wide miter box capable of holding pen and bottle stopper blanks. A toggle clamp holds the stop block in place, again eliminating the need for a clamp.

- Milling: They use an electric hand drill and pen mill to mill pen blanks to length. The blank is held in a double woodscREW clamp with one wooden jaw screwed to the base. The back screw handle extends beyond the front of the workbench to allow a good grip.

- Assembly- a Pen Press is mounted on another plywood base. With these three, easily made workstations, they can quickly prepare batches of pen blanks, ready for turning and easily perform final assembly.

The Cannons are on their way to becoming accomplished woodturners. When they originally asked "Now what?" I had only a vague idea of how to answer, but now believe that the answer is "You do what every other turner has done... find one or more teachers, take it step by step, advancing when you feel relatively comfortable. You'll have to find what works best for you through trial and error. You may use a few different techniques then sighted turners, but your results can be the same. Remember that this is a hobby; safety is more important than speed.

And, as all turners know, he or she with the most tools wins!"

I'm not sure who has learned more... Laurie and Dickie... or the teacher.
On February 27, 2019, the Center for the Visually Impaired (CVI) held their annual Helping Hand Award dinner. The Helping Hand Award is presented annually to individuals or organizations who have provided special volunteer services that have made a significant impact on the work the CVI does for their clients. This year the program focused on STARS, their school-aged children’s after-school enrichment program and the summer camp enrichment program.

The CVI asked GAW to could help some of their clients create six award gifts for the award recipients. GAW provided numerous options we felt were within their client’s capabilities and they chose fountain pens. Three CVI clients participated, along with GAW members Jim Hardy and Steve Pritchard. Blond buckeye burl, a gunmetal pen finish and black hinged topped presentation boxes with clear windows cut in the tops made a stunning award gift.

Award recipients this year were:

A pediatric ophthalmologist who advocates programs offered at CVI to the families of her patients who would benefit from our services. Based at Emory, she works with children who are experiencing visual impairment and partners with CVI to help connect children and their families with the life-changing programs they need to thrive through the BEGIN and STARS programs.

A nationally recognized attorney for her expertise in Special Needs Trust planning for persons challenged by disabilities. She has served as a trustee for the CVI for two years and has recently launched a quarterly workshop on Special Needs Financial Planning for CVI clients and clients of CVI partner organizations.

A national college sorority alumnene chapter whose foundation is dedicated to sight conservation has partnered with CVI for over 50 years as hosts of a gala fund-raiser, as volunteers with numerous client activities, and annually hosts the Red & White Ball for the students in the STARS program. Their members have made significant financial contributions and provided thousands of service hours to those living with blindness or visual impairments.

Also honored was Dr. Jerome Berman who was a prominent Sandy Springs pediatrician for over 30 years until he lost his vision due to surgical complications. He received services at CVI and went on to found the early childhood intervention program we call BEGIN. He was actively involved in speaking on behalf of CVI through the United Way as a means to raise awareness of CVI services and solicit financial support for the infants and pre-school programs.

As a special token of the CVI’s appreciation, each award recipient and the three daughters of Dr. Berman received one of the pens GAW helped CVI clients create.

The CVI had this to say regarding our project and the participating GAW members:

“We sincerely appreciate your dedication to the adult program at CVI and to the numerous hours you devote to teaching and leading our clients. This special award gift will be one that will have a very special significance to our honorees.”
GAW Hands-On Workshops

Hands-On Workshops are one of the terrific benefits of GAW membership. The workshops are a wonderful way to gain new skills or to sharpen your technique. There are four workshops scheduled this year. In March is a workshop with Keith Gotschall. Next, there will be a workshop in May with Judy Ditmer. In July, Benoit Avery will do a workshop just after the AAW symposium. And, finally, Hans Wiesflog will do a workshop in September just before the GAW symposium. As a rule, the opportunity to sign up for a workshop is offered to GAW members first and the price for GAW members is almost always discounted. Keep your eye on your email for announcements and remember to sign up early. The limited number of spaces often go quickly.

April Special Hands-On Opportunity

For our April meeting, Walt Wager will be here to demonstrate his marbling on wood technique and there will be an opportunity for some hands-on.

If you would like to marbleize a piece here is what you will need to do:

1) Turn a piece (bottle stopper, egg, sphere, box, etc.) no larger than 5"x5"x5" and sand it to 600 grit.

2) Paint the object with an alum solution. Jeff Barnes will bring the alum solution to the March club meeting with some small containers so you can take some home with you. It does not take a lot of solution and can be applied with foam brush and then let it air dry completely overnight.

3) Bring your prepared piece to the April club meeting

If you would like more information on this technique, you can read an article he published in American Woodturner (Aug 2018, volume 33.4, pages 37-41...its the issue with the big pencils on the cover).

If you have questions the wood-marbling support center is standing by: jeff@twomutts.com
February Instant Gallery

Harvey Meyer

Square Platter
Zebrwood
Harvey Oil

Basket Illusion
Maple

Hawaiian Umeke
Koa
Harvey Oil

Square Platter with Center Dome
Sapele
Harvey Oil
February Instant Gallery (2)

Steve Ortiz

Small Goblet
Maple
Clear Krylon

Multi-Axis Candlestick
Walnut/Dogwood
Clear Krylon

Dan Douthart

Lidded Box with Polymer Clay accents
Maple
Minwax Antique Oil
February Instant Gallery (3)

**Jim Hutchinson**

Shallow Bowl
Oak
Liberon Oil

Walnut Nut Bowl
Walnut
Shellac/Chroma Gilt

Pizza Cutters
Figured Madrone
Dye and Liming Wax

**Steve Mellott**

Woven Rim Bowl
Cherry
CA Glue
February Instant Gallery (4)

Charlie Levan

Small Box
Cherry/Walnut
Mylands/Yorkshire Grit Polish/Wax

Medium Box
Maple/Walnut
Mylands/Yorkshire Grit Polish/Wax

Robert Greenberg

Basic Segmented Bowl
Maple & Walnut
February Instant Gallery (5)

Tony Raffalovich

Bowl
Maple

Bowl
Cherry or Japanese Elm?
Antique Finishing Oil

Reese Haren

Oak Bowl
Oak
Sanding Sealer and Wax Buff
February Instant Gallery (6)

Andy Bennett

Yarn Bowl
Magnolia/Black Walnut
Danish Oil/Feed ‘n’ Wax

Yarn Bowl
Black Cherry
Danish Oil/Feed ‘n’ Wax

Wes Jones

Carved, Footed Bowl
Cuban Mahogany
Minwax Antique Oil/Carnauba
Wax
January Instant Gallery (7)

“Attitude”
Goncalo Alves
Micro-Mesh & Renaissance Wax
At the February meeting Jim Hardy displayed his “Attitude” bird made of Goncalo Alves (aka Tigerwood, Brazilian Tigerwood). This wood’s heartwood is typically a medium reddish brown with irregularly spaced streaks of dark brown to black. Color tends to darken with age. It is not too difficult to work, though it is a dense wood and will dull tools. Goncalo Alves turns and finishes well.

Following is a link to a Fine Woodworking chart (with information drawn from several professional organizations) that lists woods that are known to cause respiratory problems and/or allergic reactions: http://www.finewoodworking.com/1977/12/01/toxic-woods

AAW also has information on wood toxicity: http://www.woodturner.org/default.asp?page=toxicity


Always protect yourself from wood dust, especially when sanding—just because a wood doesn’t appear on the list doesn’t mean its dust should be breathed!
Wood is made up of a combination of living, dying, and dead cells.

The world’s shortest tree is the dwarf willow, which lives in northerly and Arctic Tundra regions and rarely grows more than a couple of inches high.

The tallest trees can grow as high as 100 metres, more than 320 feet. They include the Coast Redwood, Giant Sequoia, Sitka Spruce and Australian Mountain Ash.

The world’s tallest living standing hardwood tree is a mountain ash called Centurion in Tasmania. It’s about 329 feet 8 3/4 inches high.

Trees never die of old age. Insects, diseases and people are usually the killers.

The mighty Giant Sequoia is thought by many to be the biggest living organism in the world, although a 2,400 acre fungus mycelium in eastern Oregon – almost ten square kilometres of it – is a strong, if less-visible, contender.

The world is home to more than 23,000 different kinds of trees.

The terms softwood and hardwood describe the leaves, seeds and structure of the trees rather than the type of wood they produce.

Softwood bark can be as much as two feet thick.

City trees tend to live for an average of 13 years less than country trees.

The Amazon Basin is the biggest area of tropical forest on Earth, spanning a whopping eight and a half million acres.

The plane tree, common in London’s streets, is excellent at absorbing pollution and sheds its bark regularly so it can absorb more.

Just one tree can absorb as much as 48 pounds of carbon dioxide a year and can sequester a ton of CO2 safely by the time it’s 40 years old, which is why they’re so important in the battle against climate change.

Balsa, though seemingly soft, is actually a hardwood!

*Every US state has its own official tree.*

Softwoods are not always softer than hardwoods.

White oak is the easiest wood to bend using steam.

The Osage Orange tree’s wood generates the most heat when burned.

The tree with the widest diameter trunk is the African Baobab, just under 50 feet across with a 155 foot circumference.

Kingley Vale in West Sussex contains a host of ancient yew trees, some of which are more than 2000 years old.

The tree called “General Sherman” is not only the biggest giant sequoia, but it is also the biggest tree in the world. It is 83.8 m (274.9 feet) tall and its girth at breast height is 24,10 m (79 feet) (near the ground it is 31.3 m or 102.6 feet).

Oak woodland was the most common vegetation in Britain before humans got their hands on it.

British Oak trees can live for 500 years. We’d have a lot more of them if Henry VIII hadn’t cut almost all of them down to build warships.

The world’s heaviest wood is Australian Bauhinia Red.

The bark of the Cork Oak is used for bottle corks and cork flooring.

Some bristlecone pines are thought to be more than 5000 years old. But the famous lime tree at Westonbirt Arboretum in Gloucestershire is probably nearer 6000 years old, and The Fortingall Yew in Perthshire could be as old as 9000.

Softwoods come from gymnosperm trees (evergreens), while hardwoods come from angiosperm trees (deciduous types).

Softwoods don’t have vessels like harder woods. Their cells are open, and are used to feed, water and bring nutrients to the tree.

Because softwoods take wood finishes so well, they were responsible for the pine furniture boom of the early 80’s to late 90’s.

Trees trap 50% of all the sun’s energy caught by living organisms.

All wood is biodegradable.

Wet wood, unlike dry wood, can conduct electricity.

The world’s blackest wood is ebony, the world’s whitest wood is holly.

Lignin is what makes a wood hard. Softwoods have less of it, hardwoods contain more.

The heaviest American wood is Lignum Vitae Holywood, particularly rich in Lignin.

Softwoods are usually a lighter colour than hardwoods.

Pine is denser than some hardwoods so is an affordable alternative.

Softwoods account for about 80% of the world’s timber production.

Well-maintained trees can increase a property’s value… some say by as much as 27%, others hang their hat on 14%.

Place trees in the right way near a property and they can cut air conditioning by 30%.

Hardwood is denser than softwood and burns for longer, with more heat, as long as it’s properly seasoned.

Softwood is not as dense and doesn’t burn for quite as long, but it can still give off as much as 75% of the heat than hardwood.

As long as forests are properly managed, wood fuel is renewable. Modern appliances can achieve a 90% burning efficiency, and the net carbon emissions from wood tend to be less than for fossil fuels.

Trees get 90% of their nutrition from the atmosphere and only 10% from soil.

Trees grow from the top, not the bottom. Watch for 100 years and you’ll notice the branches only move a few inches up the trunk as the tree grows.

Insects hate the taste of tannin, the tea-coloured chemical trees contain in varying amounts.

Some trees talk to one another. When willows are threatened by insect pests, they emit a chemical warning to nearby trees, who secrete more tannin to put the invaders off.

Trees mean rain. Every day, just one acre of maple trees emits as much as 20,000 gallons of water into the air.

In the USA, the shade and wind-proofing that trees deliver reduce annual heating and cooling costs by $2.1 billion.

Some ironwoods are so dense, with a specific gravity of more than 1, that they sink in water.
### Calendar of Events

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<th>Event</th>
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<td>Dennis Paullus</td>
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<td>Ga Tech Digital Fabrication Lab</td>
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### GAW Officers and Directors

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<thead>
<tr>
<th>Name, Position</th>
<th>Phone</th>
<th>Email address</th>
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<tbody>
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Woodturning Instruction

The following GAW club members give private woodturning instruction in their own shops. Contact them for more information.

<table>
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<tr>
<th>Name</th>
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<th>City</th>
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Woodturning Schools in the Southeast

The following schools in the Southeast offer classes in woodturning, as well as other arts and crafts. Check out their websites to see the scheduled course offerings.

- John C. Campbell Folk School
- Arrowmont School of Arts & Crafts
- Highland Woodworking
- Appalachian Center for Craft
- Woodcraft of Atlanta

DVD and Video Tape Library

The Georgia Association of Woodturners (GAW) has instructional VHS and DVD videos available for rental before each GAW meeting. A partial listing of the videos is on the GAW website here. Only members may rent tapes and DVDs. Rentals are $2.00 per month. Rentals are limited to 2 tapes or DVDs and the items must be returned the following month. Late fees of $2.00 per month will be assessed for each item not returned on time.

Editor’s Note

Newsletter Content - Please let me know if you have any comments or suggestions for the Newsletter. Each month I look for some little additional content for the newsletter I welcome your shop notes, safety tips, links to interesting woodturning websites, items for sale or exchange, etc. And if you see something humorous that has a woodturning or woodworking connection, pass it along. You can reach me via email (editor@gawoodturner.org, at the monthly meetings, or by phone (770-872-0910).
Hartville Tool Discount Program

The Hartville Tool discount program offers GAW club members a 15% discount on regularly priced woodworking items (some restrictions apply), plus free ground shipping. You are entitled to this discount if you are a member of GAW in

GAW Club members can get 15% discount on website wood purchases from North Woods. Use coupon code “WOODTURNERS” at checkout.

Closing

The opinions expressed in this monthly newsletter of the Georgia Association of Woodturners, do not necessarily reflect those of the Editor, Officers, or the GAW. Woodturning Schools and Instructors listed in this Newsletter are not recommended or endorsed by the GAW, but are made available to the GAW members and others as a convenience only. Your GAW questions, comments and suggestions are always welcome.
If you want to save some time with your next GAW Instant Gallery entry......

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