



VOLUME EIGHT—ISSUE 6

March, 2006

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NEXT MEETING

March 22, 2006

Sapperton Pensioners' Hall
318 Keary St., New Westminster.
Meeting starts at 6.30

Forum on Form & Finish:

Bring in a completed piece and receive valuable input from other turners.

Focus on Fundamentals:

Sharpening 1: Free hand sharpening spindle gouges and parting tools—John Weir

Mounting Systems 2: Chucks and Screw Chucks—Allan Cusworth

Main Event: Bowls with Bob

Bob James on Bowl Turning

February Food Providers:

Derek Bird, Paul Blattler, Melvin Bottaro, Doug Bryson, Tom Byrom, Bruce Campbell

PRESIDENT'S COLUMN:

Bruce Campbell

Our 2005-2006 Annual General Meeting was held during our last meeting. Congratulations to John Weir who was elected as our new Secretary and to the new Board Members at-large: Don Hoskins, George Leroux, Rich Schmid, Claudia Hayward, and Steve Kent. This makes our Board the largest it has been since the start of the club but the new members are welcome additions to take up the work of keeping the club active and doing interesting things. Also, my sincere thanks to the membership for re-electing me to the President's chair for another term.

I would like to extend a special thanks to our outgoing Secretary, Larry Stevenson for his dedication and hard work as the last 4 years. Larry set a high bar for organization and dedication which we all must strive to maintain.

I spoke at the meeting of various events in our area where woodturning is eligible. Here are some more details:

Competitions:

- April 2, 2006 - **16th Annual Brant Festival**, Parksville, BC: Category 29 is open to carving on any media. <http://www.brantfestival.bc.ca/carving/index.htm>
- April 29, 2006 - **17th Annual Central Fraser Valley Woodcarvers Show**, Abbotsford, BC: Categories for wood turning. Contact: Dan Caus-ton 604-556-7655.
- Mid-October – **West Coast Woodturning Competition**. This is one of our annual events. It is not too soon to begin planning your entry for this year.

Turning Competitions across Canada: There are many turning competitions like ours across Canada. Check out <http://www.woodworkingshows.com> for just a few.

(Continued on page 2)

PRESIDENT'S COLUMN (cont.)

Bruce Campbell

Juried Events:

- **Annual Filberg Festival**, Aug. 4-7, 2006: Jurying is early March. Submit up to 3 pieces. Those accepted are allowed to sell at the annual show. See <http://www.filbergfestival.com>, choose artists-artisans link then 2006 artisans criteria for details.
- **Granville Island Public Market**: Jurying is mid-February. Submit up to four pieces. Those accepted are allowed to book tables in the Granville Island Market for the next 12 months. Contact: Market Coordination, 604-666-6477, option #4
- **Craft Association of BC**, Granville Island: Jurying happens regularly. See <http://www.cabc.net> for details and deadlines. You must be a member of CABC to apply.
- **Annual AAW Juried Show**: this event is held in conjunction with the annual AAW Symposium. A theme is given to which entries are judged. Last year the theme was "Return to Oz"; this year it is "Step Up to the Plate". You must be an AAW member to participate.

Symposiums

- June 24-26, 2006 **Annual AAW Symposium** – this year in Louisville Kentucky. Huge and excellent event. A "must" event. See <http://www.woodturner.org> for details.
- June 15-17, 2006 **Annual Utah Woodturning Symposium**, Provo, Utah. Excellent symposium with significant support from Craft Supply USA. Visit <http://www.utahwoodturning.com> for details.

Regional Symposiums – there are a number of these every year. They are typically smaller events 200-400 attendees but are often just as informative/fun as the bigger shows. I will post information of regional events as I hear of them.

There are Guilds in most big centres in North America and abroad. If you are planning a trip somewhere you may want to contact a Guild or a few turners in that area. An excellent resource for this is the annual AAW Resource Directory. If you become an AAW member you get this sent to you annually. Otherwise, ask one of the members in the club to borrow theirs.

TREATING AND DRYING WOOD

Bruce Campbell

I think everyone has had a nice piece of fresh timber crack itself into firewood before we got to it or after we had rough turned it. In this article I will discuss some techniques for treating and drying wood to reduce cracking/warping and shorten drying time. For me these techniques are part of a seven-step process called **Managing Green Wood**:

1. Identification
2. Felling and Cutting
3. Pre-use Storage
4. Rough Turning
5. Treating & Drying
6. Final Turning
7. Finishing

I will talk about techniques that belong in Step 5 – Treating & Drying. There are other techniques that are aimed at "buying time" before you get-to-it. These "retention" techniques include storing timber as logs, storing wood under water, sealing the wood (wax, end-sealer), freezing, etc. I put these techniques in Step 3 - Pre-use Storage

TREATING AND DRYING WOOD (cont.)

Bruce Campbell

and I will not be discussing them. I also will assume that we are dealing with roughed out pieces that are, more or less, in their final form but have been left quite thick to allow for warpage.

Virtually all woods will crack when they dry, some just a little, some quite a bit, and some a LOT. I believe there are four reasons for this. In order of importance they are shrinkage, internal stresses, water retention, and cell activity:

- Shrinkage - wood cells shrink when they lose water. Since the cells on the outside of the wood dry out first they start to shrink while the cells under them are still wet. This builds up stress in the wood and when it exceeds the side-grain strength of the wood (the weakest direction, by the way) the wood cracks.
- Internal Stress - wood develops internal stress when it is growing. Consider the situation of a large, horizontal branch on a tree. Near the trunk the wood under the branch is being compressed while the wood on top is being stretched. When the tree is felled those tensions are still there and they will warp the wood the first chance they get. Namely, when you turn out the centre trying to get at the lovely flame pattern.
- Water Retention - trees have a sophisticated way of retaining water. There are pores between adjacent wood fibres that allow water to pass freely when there is plenty around. But, when water gets scarce these pores close down and significantly reduce water movement. This means that untreated wood gets harder to dry the drier it gets.
- Cell Activity - wood cells remain “alive” long after the whole tree comes down. I have had leaves sprout in a log of cherry a year after the tree was felled. The same is true of the wood in a “green” bowl blank – the cells are still “alive”. As a result, the cells are busily binding free water and CO₂ into sap and cellulose as you try to get the water out.

Any treatment that impacts one or more of these four factors will help reduce cracks, warping and drying time. Here are some treatment methods and my experiences (if any) with them:

- | | |
|-----------------------------------------|------------------------|
| 1. Kiln Drying (wet, dry, and electric) | 5. Boiling |
| 2. Bagging (paper and plastic) | 6. Microwaving |
| 3. Detergent soaking | 7. Baking |
| 4. Alcohol soaking | 8. Combinations |

Kilns – “Dry” kilns as sealed rooms where the temperature is kept around 100F and moisture is extracted slowly with a de-humidifier. This allows the water inside the wood to escape at the same rate as the water on/near the surface. It takes weeks to dry a load depending on the size of the kiln, how much wood is drying, and average outside humidity and it addresses only one of the four factors, albeit the most important one. “Electric” kilns use thermo-electric sheet between layers of wood to heat the wood and draw off moisture. I understand these kilns are best suited to flat lumber and, like dry kilns they only address the moisture factor. “Wet” kilns use steam around 200F to “cook” the wood for 12-24 hours and then cooled slowly and either air-dried or dry-kilned. This method is the fastest kiln drying method but also the most complicated because it involves a steam plant. Overall, using kilns is for people who are managing a lot of green wood. Hobbyists need a simpler, less costly method.

Bagging – This involves placing your roughed out piece in a bag to slow drying process to allow the moisture to escape evenly. Some people use paper bags and other use plastic but both strive to do the same thing – slow the drying to maintain an even moisture content throughout the piece. Pieces must be checked regularly. And if surface cracking appears they need to be wetted down. When condensation appears inside plastic bags remove the wood, turn the bag inside out and re-bag it. This has to be done every day for the first while and then every other day, then every week, etc., until the wood is dry. In this country (Pacific Northwest) mold is a problem. Spraying the wood with a water/bleach solution controls it nicely. Bagging is labour-intensive, takes 10-12 months to dry a

TREATING AND DRYING WOOD (cont.)

Bruce Campbell

12-14" salad bowl blank and is still only addressing one of the factors.

Detergent Soaking – This method is attributed to Hawaiian woodturner Ron Kent. Here you soak a roughed out blank in a solution of water and clear liquid dish detergent (note the “clear” – that is important) for 1-3 days and then air dry. People report soap-to-water ratios from 1-1 to 1-6 (Mr. Kent suggests 1 part detergent to 6 parts water). Ernie Conover, in article at <http://www.woodcraft.com> reports that the method virtually eliminates cracking (even in nasty species), reduces drying time by a factor of 3 to 4 (e.g., from 3 months to 1 month), does not significantly discolour the wood, and makes re-turning and sanding easier. However, he has found little change in the amount of warping. In my limited trials with detergent I found the detergent odour a problem and so I stopped.

Alcohol Soaking – In this technique, soak the roughed piece in denatured alcohol for 24 hours to ensure good penetration. Remove the bowl and let it drip dry for an hour or so and then wrap it in a paper bag and store it upside down in an airy place. Small bowls are reported to dry in about 5 or 6 days and larger pieces with 1" thick walls take about 10 days. The alcohol will dilute after a while but if you keep topping up your supply with fresh alcohol it will stay strong. People are reporting reduced cracking and warping with this method but its major strength is the huge reduction in drying time. **NOTE: denatured alcohol is pretty toxic stuff so wear gloves and a decent respirator and work in a well-ventilated area. (It is also volatile and flammable, so work away from any sources of ignition, unless you *want* to blow your house up.—Ed.)**

Boiling – This is my current method of choice. I boil roughed bowls for 2-3 hours and then usually let the vat cool overnight. I then remove the pieces and let them air dry. I find that warping and cracking is significantly reduced and drying times are about 1/4 of those for untreated blanks. Discoloration does occur on the surface but it is very shallow and is removed when the piece is re-turned. This method works on all four elements. It kills living cells, breaks down sap, opens the inter-cellular pores, and softens the lignin that bonds wood fibres together allowing them to slide a bit and reduce stresses.

Baking – Here you place your blanks in a hot oven (400-450F) for 1-2 hours, air cool them and they are ready to be re-turned. I have not tried this method but it is intriguing that you might be able to dry a blank so quickly. The other advantage is that an oven is big enough to take big blanks.

Microwaving - This is similar to baking with the advantage that microwaves heat all the water in the piece at the same time. You need to experiment with your microwave to see how long to make each “heat”. In mine I can heat on full power for 3 minutes. Other report that that is too much and they either lower the power or reduce the time. Once you have found your “heat” time then accurately weigh the piece (to within a few grams) and cook it. Let it cool, re-weigh it and calculate the weight loss. Repeat this cycle until the piece stops losing weight. **NOW STOP.** If you continue after the piece is dry it will burst into flames. This is great fun for the kids but hard on the piece and the microwave.

Combinations - Finally, various methods can be combined. For example, why not combine boiling for de-stressing and opening up water pores and microwaving or alcohol soaking for drying? I think that it should be possible to get a fully treated, stable, salad bowl of virtually any size from the tree to the table in one day. There is the challenge. Give it a try and then share your findings with the rest of us. Happy treating.

ONE OF THE BENEFITS OF WRITING A NEWSLETTER ARTICLE.

Larry Stevenson

Sometimes writing an article for a newsletter seems like a bit of a pain, however there are times when the rewards are well worth it. In our January 2004 newsletter I wrote an article about troubleshooting my lathe. The point of the article was to make our membership aware of simple techniques that can be very helpful in the event of a problem. I will try to give a brief recap. I owned a Delta DL-40 lathe that was giving me some grief. Knowing the

ONE OF THE BENEFITS OF WRITING A NEWSLETTER ARTICLE. (cont.)

Larry Stevenson

characteristics of the lathe controller and with a bit of troubleshooting skill I was able to isolate the problem and repair it. Had I not known a little bit, the problem could have been very expensive. I had checked with Delta and there were no schematics available and few spare parts.

What we must remember as a club is that we are not the only people that read our newsletter. With them being posted on our website, they are available to the world. Well, a very interesting thing happened last week. I received an email from a man by the name of Thomas in the United States whom just happened to be going through our newsletters and came across that article. The amazing thing is that Thomas is the person who invented that controller for my lathe. He went on to tell me that he could be a resource for me if there was any problems that I couldn't solve. I have since sold that lathe to another member; however I'm sure that Clayton would appreciate any help that I can offer in the event of a problem.

I emailed Thomas back and congratulated him on what I consider an excellent design, far ahead of its time when produced. I also told him of one of the weird characteristics of the controller behaviour, and asked him for advice. I thought that the problem could be a leaky capacitor in the feedback circuitry. I again received an email response almost immediately and Thomas immediately knew the problem that I had described. He told me that the controller was from the first batch of 500 and that there was a problem in the algorithm and that it had in actual fact been recalled. Since there was a spare controller unit with this lathe, if I swapped the microprocessors the problem would go away. He also went on to describe the history of the development of the DL-40, the point when Delta decided to go with offshore products and the death of the development team. It was obviously a sad time in his life and I felt a sense of friendship between us. He had offered to send me the schematics and any information that he still has on this product.

He still owns a Delta DL-40 and I am going to send him some pictures of the modifications that I made to the lathe that had a huge impact of its stability and behaviour. The lathe after being modified performs with the big boy lathes.

Now, who would have thought that writing an article in a newsletter could generate such feedback from another human. I am truly thrilled to have had the opportunity to have this exchange with Thomas and am looking forward to future emails. Maybe, just maybe, if any of you out there in the ozone choose to write an article, you may be fortunate enough to get a response from a Thomas or John or Sharon or whomever that can make a difference in your life. Our immediate woodturning community may seem small, but with the power of the internet the possibilities are endless. I would highly recommend to anyone to take that first step. Go on, give it a try!

ATTEND THOSE DEMONSTRATIONS !

Bruce Hodgson

GVWG members should be extremely grateful to the executive for attracting some of the finest wood turners in the world to present to our club. As emphasized by Larry, Bruce, and Art, attending their Saturday demonstrations is an invaluable experience, and if you can spring for the individual classes that most of these demonstrators give, it is well worth the money for the skills you practice under the watchful eye of a master.

Two cases to illustrate these points. I had a conflict on the day that Marilyn Campbell was presenting. I went to her web-site to view the sort of work that she was doing and thought: "there is no way that I would ever want to do stuff like that." For me, the turning part of her work seemed incidental. Her pieces all seemed to be sawn up and re-attached in weird shapes, with heavy use of paint- not at all the sort of turning that I would like to master. Therefore, I chose to go to my other event. The next meeting, I was "blown away" by the inlay pieces done by those who had taken her Sunday session. That was EXACTLY the sort of thing that I HAD wanted to learn. Inlay was something Marilyn had done a lot before her current series.

I called everyone I could think of to see if they had picked up any handouts, which might help me to learn this process, or if they could explain it to me. I called Larry to ask him. Fortunately, a number of others in the club were in the same boat as me. Rich Schmid offered up his workshop for a day, and Larry agreed to lead us through

ATTEND THOSE DEMONSTRATIONS! (cont.)

Bruce Hodgson

the procedure. I found it a great experience from which I have taken many useful ideas, and I also got a striking piece in the bargain. What seemed to be mysterious is now relatively simple- but VERY effective and one which I hope to use a lot. The key point is that each demonstrator is showing us a whole set of skills, not just those used for their current series of pieces.

This was shown again by Trent Bosch, in his presentation on February 25. I was intrigued by Trent's "Bowls of Illusion" (in which one bowl seems to be emerging from inside another) shown on his website. Trent is an excellent presenter, and went through an amazing amount of stuff. I now want to try some of these bowls for presents for family and friends. (However, as Trent said, he was the first to develop this style, and it really wouldn't be "Kosher" to try to sell "knock-offs" of his work.) I took three pages of notes on things he mentioned: from making tools, finishes, carving, production turning, and drying wood. One of the most useful things I found was his simple thickness "calipers", just a bent piece of wire, slightly thicker than a bent coat-hanger. I now have my own! He gave a slide show presentation showing his work over the years. Trent's work has now moved on from the bowls of illusion to other styles, but it was interesting to see that one style emerge over a number of pieces. I found it intriguing to follow his evolution from very good production turner, to "artiste extraordinaire".

The point of this article? Oh yes! You will always be able to learn something from these presentations. So try your utmost to attend the demos, and if at all possible, take the classes too.

ELI AVISERA DEMO AND CLASSES

Art Liestman

Eli Avisera, from Jerusalem, Israel, will be here on Thursday day, March 23rd for a hands-on class and for a lecture/demo on Friday, March 24th. PLEASE NOTE that the dates and locations have switched since the last newsletter!

Eli graduated from the school of wood art in Jerusalem, his home town. In 1988, Eli established the "Wood Craft Center" in Jerusalem where he teaches workshops for furniture building, wood turning and wood carving at all skill levels.

Eli's creations are exhibited in many exhibitions around the world. He has been invited to many countries to show his unique variety of techniques. Eli uses a line of his own signature tools (manufactured by Hamlet Tools UK). These unique tools have been developed based on over 30 years of experience in woodturning.



If you'd like to know more about Eli, please see his website at <http://avisera.co.il/>.

On Thursday, March 23rd, Eli will teach a hands-on class at Island Woodcraft in Coquitlam (**note change of date!!**) from 9:30 am to approximately 4 pm. The class fee will be \$150. The class is currently full, but contact Art Liestman at artliestman@shaw.ca if you'd like to be on the waiting list.

On Friday, March 24th, Eli's will give a demo at Island Woodcraft in Coquitlam (**note change of date and venue!!!**) from 9:30 am to approximately 4 pm. During the demo, Eli will show how to make candlesticks, goblets, boxes, bowls, hollow forms, hollow mushrooms, dreidel boxes, and bangles. He will also emphasize woodturning techniques, finishing, design, and sharpening. Most of the items made will incorporate segmenting and/or inlays. There is a \$25 charge to attend the demo.

ANDRÉ MARTEL DEMO AND CLASSES

Art Liestman

We are happy to inform you that André Martel, from Saint-Césaire, Quebec, will be here on Saturday, April 22nd for a demo and for a hands-on class on Sunday, April 23rd. We may add a class on Monday, April 24th if there is enough demand.

André has taught woodturning for about 20 years. He specializes in end-grain turning with green wood and is known for developing the Martel Hook Tool. André has demonstrated widely in North America and Europe. For more about André, please see his website at <http://www.public.netc.net/martel>.

On Saturday, April 22nd, the demo will be held at the Sapperton Pensioners Hall from 9:30 am to approximately 4 pm. There is a \$25 charge to attend the demo. During the demo, André will cover the following:

- **THEORY:** Basic principles in woodturning. Working WITH the grain. (applies to any woodworking) Rubbing the bevel. (applies to any cutting tool). The subtlety of shearing that eases the cut and improves the finish.
- Working WITH wood. Three contraction coefficients in wood / warping of the piece. How to allow safe shrinkage: Shape, thickness and drying environment
- The characters of woods (aesthetic and mechanic) and their uses.
- Lathes, tools, and accessories. Lathe components and abilities. The origins of vibration and resonance and how to control them. Tool components / motions and body attitude.
- **PRACTICE:** Roughing out with a super flute side ground bowl gouge (SGBG). The immense possibilities of the SGBG. The most incredible practice: The upper cut (SGBG). The ring tools, standard hook tools, and others; their possibilities and their limits. The Martel Hook Tool (MHT). Safe skewing on large diameter with a square ground U shape bowl gouge.

André will teach a hands-on class on Sunday, April 23rd at Island Woodcraft in Coquitlam from 9:30 am to approximately 4 pm. The class fee will be \$150. We will have a signup sheet for the class at the March meeting, but it is already filling up. Contact Art Liestman at artliestman@shaw.ca if you want to sign up sooner.

Students in the class will master the upper cut with the side ground bowl gouge. This is a demanding technique that requires precise axial motion of the tool, but is a valuable cut when mastered. Students will also be able to try ring tools and/or hook tools. Every turned piece can be finished using the square ground bowl gouge to refine the object from the outside safely and efficiently. The final project can be a goblet, a vase, a lampshade, or an end grain bowl, according to the student's preference. More advanced students may wish to do a closed form such as a funeral urn.

INSTANT GALLERY



Bowl - Birch - 4in x 4in - Merv Graham



Music Box - Figured Maple - 4in x 2in
David Wagner

INSTANT GALLERY (cont.)



Bonds 500th Splash - 14inx 5-5 - Mahogany
Marco Berera



Three and Oh - Maple - 3-25in x 3-25in
Art Lietsman



Hollow Form - Elm - 10in x 5in
Neno Catania



Box - Lacewood - 2in x 3in
Kerry Deane-Cloutier



Weed Pot - Alder - 3in x 6in
Allan Cusworth



Flower Pot - Walnut - 4-5in x 4in
Gordon Rosenthal

PRESIDENT'S CHALLENGE (FROM GREEN TO FINISHED)



Bowl - Beech - 5in x 2in - Marco Berera



Bowl - Arbutus - 9in x 5in - Lorne Nelson



Bowl - Arbutus - 9in x 3in - Jay Mapson



Bowl - Arbutus - 5in x 4in - Colin Delory



1- Evolution of an OS - Holly - 6in x 6in



2 - Evolution of an OS - Merv Graham

CLASSIFIEDS:

Turning wood for sale, or trade for flatstock

From private collection of European and exotic woods—some are quite rare. For more info call Ludger Paus 604-525-1802

ANNOUNCEMENTS:

AAW Call for Directors

There will be 3 open positions on the Board of Directors of the AAW this year. The Nominating Committee will select six names from all that apply to be nominated and those six will be on the ballot for the general election to fill the 3 vacant seats. In order to be considered for nomination, the following 3 things must be sent to the AAW Managing Director, 222 Landmark Center, 75 W. Fifth St., St. Paul, MN 55102, postmarked no later than May 15, 2006. (Last year two people missed the postmark date and could not be considered).

1. A statement of intent including qualifications and reasons for applying.
2. Letters of recommendation from 2 individuals who can affirm your organizational and leadership abilities.
3. A photograph of yourself (shoulders and head).

Many times, the best people do not step forward to serve; they must be asked and encouraged. You know who the leaders in your chapter are. If you feel that they could bring real leadership skills to the AAW, encourage them to submit the above information before May 15th. If you feel that you could be an asset to the AAW membership, submit your own information.

Turning 101

The next Turning 101 session will be on April 8, 2006 at 9 am, Sapperton Hall. The subject: from blank to bowl, including chucking and re-chucking.

Fibrefest or Bust!!

Fibrefest will be held on Friday, March 31 and Saturday, April 1, 2006, at the Tradex in Abbotsford. The Guild will have a demonstration booth again. Come out and work the booth, or just have a look around. Fibre art tools like Noste Pinnon, drop spindles, spool knitters, spinning wheel parts, needle cases and much more can all be turned, and will fetch fabulous prices to boot. More information see <http://www.fibrefestinternational.com/> or call Gina Myhill-Jones at 604-476-0474 if you can volunteer

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