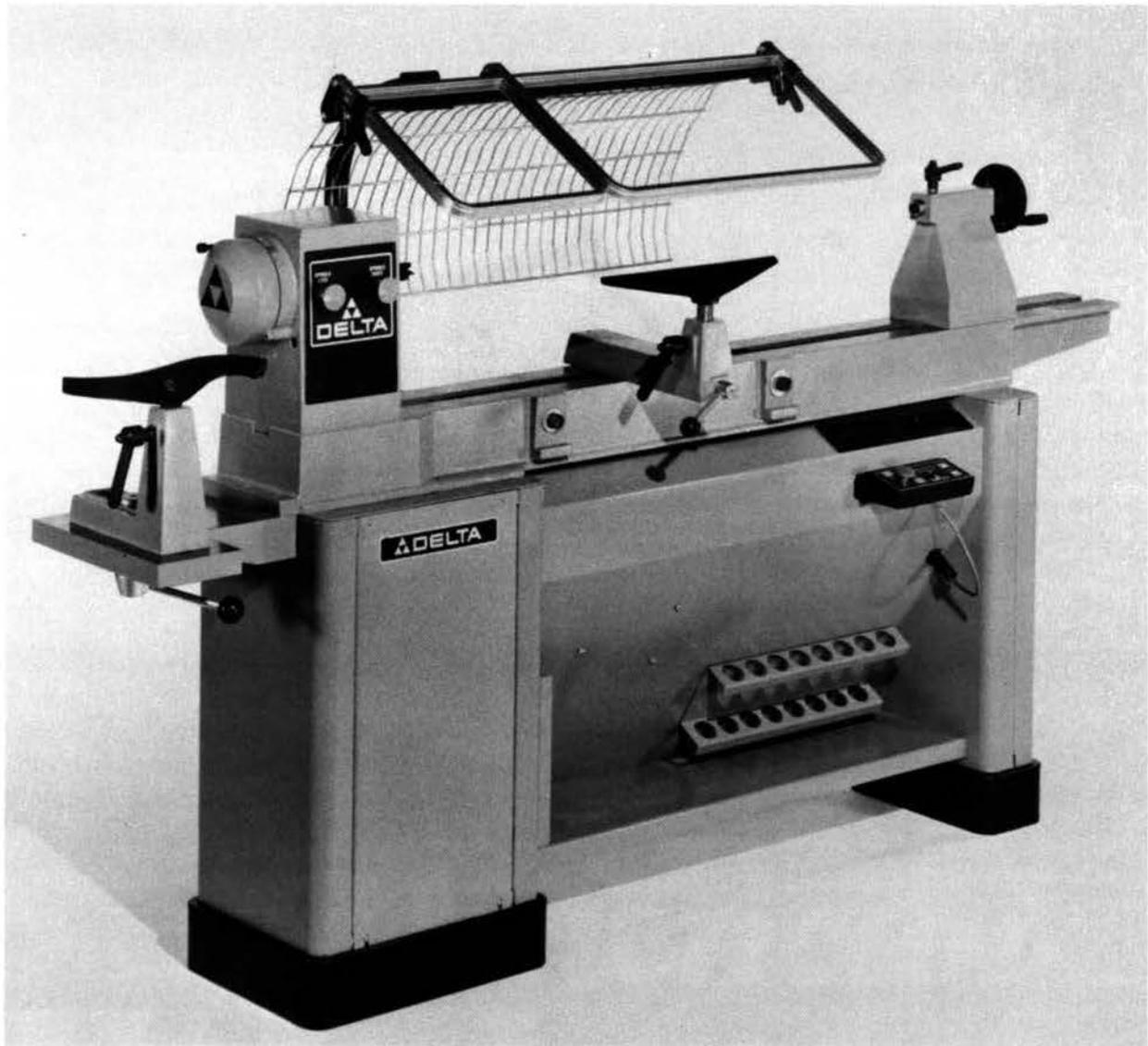


# *American Woodturner*

The Journal of The American Association of Woodturners

Volume 1 Number 4 June 1987 \$5.00



Dedicated To Providing  
Education • Information • Organization  
Among Those Interested In Woodturning

# Drawing For

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## The New Delta Lathe

In the March issue of *The Journal*, we asked you to tell us how you felt about these drawings. Of the many replies, only one single person said that he did not like them. So we are leaving them in. We did have a number of interesting suggestions for other things to offer as prizes. One person suggested offering a free registration fee at our Symposium. Good idea; we'll do that next year. Another person suggested private instruction from a professional turner. Also a good idea, and one that has been referred to the Board for consideration. A number of people asked whether we could offer five tickets for \$20. That answer is, "yes," and on the back dust cover you will see that we have folded that idea into this drawing.

One member suggested that we offer a high-quality lathe as a prize. I bet he/she is surprised to find such a wish coming true so quickly.

Can you believe this! Delta International has donated to AAW the lathe pictured on the cover of *The Journal*. We are offering it as a prize for contributions to our Education Fund. Thanks, Delta.

As before, in exchange for each voluntary contribution to the Education Fund — that we would like to suggest would be \$5 — we will send you a ticket. The order form is on the back dust cover of *the Journal*; a return envelope is provided in the center of *The Journal*. As before, we will return ½ of your ticket so that you know that we have received your contribution. You needn't keep the ticket. We will have put your membership number both on the ticket that we send you and on its mate, the one we put in the drawing box.

The actual drawing for this lathe will be held during our National Symposium in Lexington, KY on October 1-3. Oh yes, if you contribute \$20, we will send you FIVE tickets.

P.S.: For the record, Robyn Horn of Little Rock, AK was the high bidder for David Ellsworth's bowl, offered in the September *Journal*. Robert Heltman, of West Redding, CT won the lucky draw for Al Stirt's bowl — last issue. Congratulations to both winners. We will announce the name of the person drawing the prizes from the March issue in the next *Journal*.

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## More On The

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# International Turned Objects Show (ITOS)

*Albert LeCoff*

Well: when you stop and think about it, it makes sense — a truly major art exhibition takes YEARS to plan and to implement. Our ITOS is no exception. Here we are, now, some 15 months away from our opening and yet we have the pit-of-the-stomach ache that we are running out of time.

But let me go back a bit and explain what this is all about.

The International Turned Objects Show is a juried and invitational exhibition. Only lathe-turned objects will be accepted for the exhibit. It will open on September 17, 1988 in Philadelphia at the Port of History Museum. It will close on November 13th, but then go on world tour. The show is co-organized by us (AAW) and by the Society of Philadelphia Woodworkers and sponsored by the Port of History Museum, City of Philadelphia. Albert LeCoff is the exhibition's curator.

There are a number of categories: furniture, bowls/vessels, sculpture, one-of-a-kind objects, utilitarian pieces, toys, production objects, limited production objects, architectural works, small-scale turnings, mixed media turnings (e.g.: metal spinning, metal turning, ivory, etc), ornamental lathe objects, and musical instruments.

Competition is open to all. Works must be original and not done under supervision.

In the JURIED section, Rude Osolnik, Lloyd Herman, and Johnathan Fairbanks will make the selections. Initially, they will review slides; their final decisions will be based on the works, themselves.

In the INVITED section, David Ellsworth, Albert LeCoff, and Rude Osolnik will extend invitations based on an individual's lifetime commitment to the field of woodturning, and upon the total impact that their work has had upon that field.

The exhibition will be located at the Port of History Museum in Philadelphia. Slide entries are due by November 11 of THIS year.

For details of entry fees and requirements, please send a self-addressed stamped envelope to our main AAW address.

NOTE: If you know of a museum that you think might be interested in exhibiting this show, please have them contact the International Sculpture Center, 1050 Potomac St. N.W. Washington D.C. 20007.

The Journal of The  
American Association  
of Woodturners

Volume 1 Number 4  
June 1987

The American Association of Woodturners is a non-profit corporation dedicated to the advancement of woodturning. It includes hobbyists, professionals, gallery owners, collectors and wood and equipment suppliers.

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#### On The Cover

*Delta DL-40 16" Electronic Lathe  
has variable speed and is direct drive.*

By David Ellsworth

## The Passionate Woodturner

The first time I realized that I had a passion for turning wood was in 1958. The first time I realized that anyone else had this passion was in 1976 — coincidentally, the same year that I stuck my nose out of my own workshop and began taking a good look around.

Is this a unique experience? Hardly! If we take a moment to look at woodturners from throughout the world, we find that something is unique to us all beyond the lathe as a machine, or even a love for the material of wood. . . something that brings us together and holds us, as if bonded, with a tremendous desire to learn more about who we are and what we do. I will call this bonding "passion," for I can think of no other word to describe the effect that woodturning has had on so many people from so many different cultures.

The figure of 2,000 members in the AAW is a major breakthrough for any craft organization, but a drop in the bucket to the total number of people working with the lathe today. What do we know of woodturners beyond our personal horizons — particularly beyond our borders? What type of work are we doing? What do we share in common, and, do we all share this same passion? Here, then, is a synopsis of my own experiences — you be the judge. . .

A man travels for weeks into the outback of Australia searching for wood. His quarry are the rarest of the over 200 species of Acacia, 700 of Eucalyptus, and an additional 1,000 in other native trees. Names like Sally Wattle, Tuckeroo, Rustyjacket, But-But, Bull's Breath, and my favorite, Dead Finish — an apt description of how one feels after having located, bucked, and hauled this 90 lb/cubic foot tree. "Aye mate, 'Dryadodaphne novoguineensis' — to you that's Sassafras." First he fills the trailer, then the camper, and soon he is sleeping on the ground and living off an Aboriginal diet of herbs, nuts, witchity grubs, and fish. He retired last year at the age of 60 — World Champion wood chopper — and he is a passionate woodturner.

There is no national organization for woodturners in Australia — at least not yet. But there are over a score of guilds and turning clubs throughout the country which meet on a regular basis — attendance is very high. Two of the largest, Queensland and Canberra, hold annual international conferences in alternate years. By their own admission Australians are fiercely competitive, especially in the area of tool design. To avoid the expense of importation from this continent and western Europe, they have developed superior machinery and very creative tools and jigs for the woodturner. And, yes, 40,000 commercial lathes were sold in the past five years in Australia — to what is certainly the largest body of "national" woodturners outside the United States.

In Ireland, a hundred men and women gather at an old school reformatory in the remote coastal town of Letterfrack. They have come from the North and the South of Ireland, and from England, Scotland, Denmark and more...to meet the faces behind the names, to share what they know and expose themselves to new ideas in design, form and technique. The thirst

for learning is shared throughout the day on the lathe, and quenched throughout the night at the pub across the street. There is great humor in this band of lads and lasses. As the representative yank from "across the pond", I was naturally the brunt of a good bit of it. This turning seminar was no ordinary annual event. For many, if not most, it was the only trip they would take all year.

With 'mates' and 'lads' you can't forget the 'blokes', and English turners have given us much to look at, to read, and to think about over the years. Parnham House, John Makepeace's woodworking school in Beaminster, was the site of the first European turning seminar in 1980. Turners came from around the world in what can now be seen as a true assimilation of styles in both design and technique. Within this seminar, woodturning suddenly became exposed — it even felt somewhat vulnerable. Some bubbles were broken, and in the green-wood turnings of James Partridge, one could see an early signal that the bonds which have long surrounded traditional English turnery were beginning to break down.

Like most other aspects of English life, woodturning can be a subject of great debate — and usually is — even when it comes to objects that have yet to be made. With this year's seminar at Loughborough College (see Events Column), those early seeds will have bloomed in ways yet to be seen. I am sure the debates will continue. After all, it has been seven years.

In Canada, where 90% of the population lives within a hundred miles of the American border, the distance between individual turners is a definite challenge to personal interaction. And yet, there is no limit to the imagination of those who are directly involved. With the help of Michael Hosaluk and the Saskatchewan Craft Council, workshops in Saskatoon have become a nucleus of communication for turners and furniture makers from throughout Canada and the U.S. Gallery exhibitions and craft shows in the major metropolitan areas are providing excellent exposure for turned objects, and government grants — always favorable to the 'known' artists — do provide incentives for exceptional work being done within the field. With the recent influence of AAW's local chapters in Canada, we hope to learn more about each other's needs and too establish closer communication.

Within our 50th state, Hawaii, turners have the advantage of design influences from their native Hawaiian culture — primarily in the areas of functional bowls and wooden utensils. Traditional poi bowls appear to have been turned but instead, their interiors were burned out and then carved with an adz to complete the form. These beautiful historic bowls are warm to feel, full in form, and the large collection at the Academy of Arts in Honolulu is not to be missed.

Today's woodturners in Hawaii compete mostly for the tourist dollar with utilitarian ware, more than for exportation to the markets in the Mainland. But the emergence of purely decorative

*continued on p. 10*

R. W. (Bob) Krauss, Page Editor

**Question:** I recently bought a deep-fluted bowl turning gouge and am having difficulty with it on kiln-dried wood. My books on woodturning shows this type of gouge being used almost exclusively on green wood. Will it work on dry wood also? Are the techniques different?

**Answer by Bob Hansen, Madison, WI:** Yes, your gouge should work well on most dry hardwoods. Dry wood cuts much harder than green wood. Therefore, tool sharpening, cutting techniques, and lathe rigidity are more critical with dry wood. I suggest you practice and experiment with your new gouge — both the sharpening and handling — on the softest, most uniform, green wood you can find. Then move on to progressively more difficult challenges such as green hardwoods and finally dry hardwoods.

I use the same techniques regardless of wood seasoning. When hollowing the interior with a deep-fluted gouge, it is particularly important to cut from the rim to the center keeping the handle down and the bevel rubbing so that the left wing of the cutting edge does not catch. With dry wood, keep the tool rest close to the wood and well tightened, mount the piece securely to the faceplate, sharpen more frequently, and take lighter cuts.

**Question:** When using a deep gouge to shape the outside of a bowl, should the gouge angle upward from the tool rest?

**Answer by Bob Hansen, Madison, WI:** Yes, the gouge should be angled upward for several reasons. First, it removes wood much faster. Second, it produces a smoother surface finish. Third, it preserves the cutting edge.

I begin with the cutting edge high on the piece of rotating wood — too high to cut. Then, I slowly draw the cutting edge back toward the tool rest and raise the handle until the edge begins to cut. A sharp edge will cut quietly with a hissing sound, and the wood will burnish both sides of the cutting edge, preserving it.

As the edge dulls, the handle must be raised higher and higher to make the gouge cut. As this happens, the bottom side of the cutting edge is no longer burnished, and the rotating wood drags across the edge, quickly dulling it.

**Question:** Until recently, I turned bowls using a shallow spindle gouge to hollow the interior. The cutting edge was ground to a fingertip contour, and I worked from the center of the bowl outward to the rim. Recently, however, I bought a deep-fluted bowl gouge, and tried this approach with very poor results. In a nutshell, it was snap, crackle, and pop! Any suggestions?

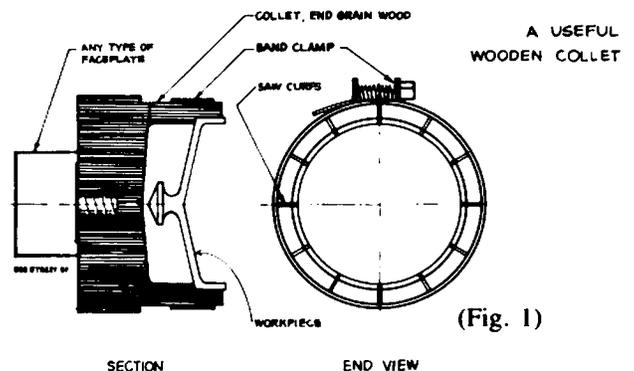
**Answer by Bob Hansen, Madison, WI:** Cause. As you move the gouge from the center toward the rim, the left wing of the cutting edge catches in the wood. As soon as it catches a little,

the gouge rotates counter-clockwise slightly, digs in even more, and skates to the left. If the lathe speed were 30 RPMs, you would see this as a very orderly progression. But at hundreds or thousands of RPMs, this cat-chasing-its-tail sequence is nearly instantaneous. In spindle turning, it results in cork-screw or barber pole gouges down the spindle. In bowl turning, it is — as you say — snap, crackle, and pop.

**Remedy.** Try these techniques: (1) cut from the rim to the center; (2) lay the gouge well over on its right side; (3) cut with the right wing of the gouge; (4) keep the handle down and the bevel rubbing; and (5) practice as much as you can preferably on soft and/or green wood. In a few hours, you'll be surprised how slick it works.

## About the Collet

By Bob Street



I have found the wooden collet to be an excellent method of holding a turning that must be re-chucked. The workpiece can be removed from the lathe and re-turned with far greater accuracy than when using a 3-jaw chuck, and without blemishing the work in any way.

The illustration (fig. 1) is of a cover of a closed box and suggests that the interior of the cover is being turned after being shaped in the first phase. By reversing the workpiece the same collet can be used to turn the outside. It is often desirable to make refinements in shape or fit, and the collet allows you to do this.

*About the Author: Long before Bob Street became an architect he was doing production work on the lathe. That was 50 years ago last June. His first exposure to international woodturning competition was in London in 1979 where he won second prize. Three years later his submission of a "Translucent Goblet in Wood" for the 100 Turned Objects Competition earned him a Merit award. (Fine Woodworking #32 pp 60)*

*In recent years Bob has had several one-man shows. He is currently producing jewelry boxes with a continuous concealed wooden hinge made with turned segments. The boxes have shown in several galleries on the West coast.* ©

# Delta's New Lathe



You are all woodturners. You are all striving to master your art form and to push your skills and techniques to new limits. It is no different for us, here at Delta International. We are constantly striving to improve our tools and equipment; constantly striving to produce products that will help you — the users — be more productive.

We feel that our new DL-40 Electronic Variable Speed Wood Lathe represents a perfect blend of reliable mechanics and state-of-the-art electronics. The beauty of this electronically controlled lathe is that it is easier and more convenient to operate — despite the inherent complexities of the electronics.

Now, unless you're an electronics expert, some of the finer points of this microprocessing unit may need some explanation. This is actually a 2-in-1 processor. The "master" processor is tied directly into the control box, while the "slave" processor interprets commands for the motor drive. The advantage of this division of labor lies in the continuous communication between the two processor units and their closed loop configuration (see figure 1-1).

For example, let's look at what happens every time a speed is set to run on the control box. The master sends the impulse to the slave. The slave processor takes the information it receives from the master and evaluates it along with the electronic feedback it gets from the motor. If the spindle is operating under a heavy load, the slave processor may send additional power so that the resultant speed remains constant. When operating under a normal load the slave processor will probably send the exact speed dictated by the master. The motor speed is evaluated 120 times/second; this assures the operator consistent torque and a more precise turning.

The real benefit to the operator is the repeatability found with this system. Speed adjustment is literally at the operators' fingertips. The microprocessing unit is turned on by pulling the red mushroom button (see Fig.1-2). This button also serves as the emergency stop. The built in soft start feature limits the spindle rotation to 300 rpm when the machine is turned on initially (soft start reduces brush wear and the mechanical stresses on the motor). Speed is set using the increasing and decreasing speed arrows. A single touch adjusts the speed

in increments of 10 rpms, steady pressure accelerates the rate of speed change to 100 rpm units. Once the desired speed is reflected on the LED readout, the operator presses the "run" button. The motor immediately ramps to the set speed. The operator can then return to that speed after stopping for measurements etc. The entire speed setting process takes seconds and the motor response time is nearly instantaneous. For example, when set to run, the motor can ramp from 0 to a maximum of 2200 rpms in 2 seconds — without complicated pulley changes.

For school use, or in cases where the lathe may be in use by several different operators, the lathe can be set in the slow start mode by flipping a toggle switch in the rear of the machine. This means that each time the lathe is set to "run," it will start at 300 rpm. When in the Slow Start mode, speed must be adjusted after the spindle is running. If desired, the toggle switch can be locked down permanently in either the normal or Slow Start mode with a standard padlock.

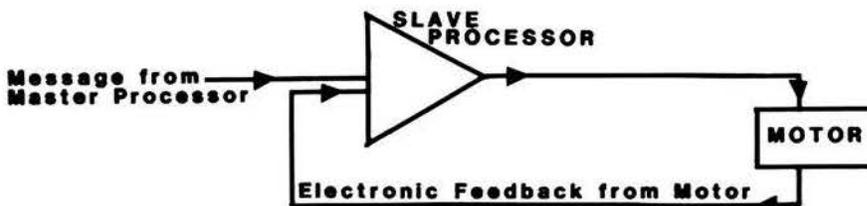
Because the personality of the lathe is contained in its electronics, the system is programmed to protect itself through various safety features:

- Locked lathe head detection protects both the system and the operator. The controller can detect a lack of motor rotation when the run switch is depressed. If, for instance, an indexing pin is left in place, the motor will sense the resistance, wait a second for it to release and then either stop or reset.
- Reverse speeds up to 1000 rpm for sanding and finishing.
- Programmed current limit prevents nuisance breaker tripping, allowing full use of a standard 20 amp breaker.

The system is impervious to power surges and the limiting feature prevents the motor from demagnetizing itself by exceeding the current limit.

- Built-in LVC (Low Voltage Control) is internally controlled by the electronics and provides low voltage, no voltage, and accurate overload protection.
- Movable control box is attached to the head stock and tail stock areas of the lathe for operator convenience. Complete removable prevents authorized use.
- Sequential guidance system over-

Fig. 1-1 Closed Loop Configuration



rides and shuts down operation if information is processed out of order. If for any reason the control box becomes damaged, the lathe cannot be manually controlled — so it automatically turns itself off.

Superior electronics alone won't turn wood without dedicated mechanics. The Delta DL-40 16" Electronic Variable Speed Lathe has both. Designed to offer simple operation to the amateur, versatility to the experienced, and durability to the professional.

A powerful 1 1/2 HP DC motor assures constant torque on the workpiece whether turning at 300 rpm for large and rough turnings or 2200 rpm for miniatures. Speed range in reverse from 300 to 1000 rpm for sanding, finishing or special detailing.

All spindles have #2 Morse Tapers and standard 1" 8RH threadings. Spindle locks to facilitate faceplate changing. A wide variety of accessories are provided as standard equipment, including inside and outside tool supports, French curl inside tool support, drive and cup centers, and two faceplates (3" and 6" diameter). Also standard is the two-part safety shield offering operator protection with full visibility. The shield has an adjustable mounting set-up so it can be used over the inboard and/or outboard spindles.

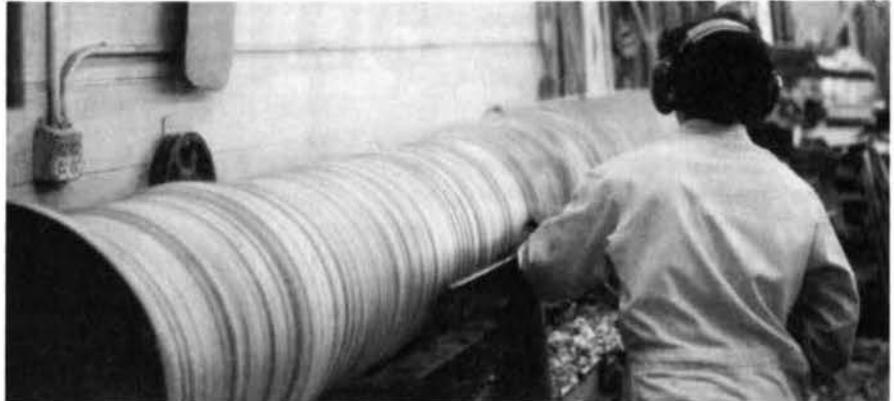
The large 52" cast iron bed facilities work on long pieces. It has been cast with the headstock for optimum strength, minimum vibration and chatter. The DL-40 has a full 16" diameter turning capacity over bed — up to a 24" diameter on the outboard spindle.

We have designed this lathe with a 36-point indexing mechanism in the headstock for quick and accurate division for reeding and fluting. Spring-loaded lockhandles save time and eliminate the need for wrenches.

So there it is. Our newest and finest lathe. We hope that many of you can come to the AAW Symposium in Lexington, KY in October and see it yourselves. We look forward to meeting you there.

*Note: Delta has demonstrated their strong support for AAW by donating one of these lathes to us to use as a fundraiser for our Education fund. The details are listed inside the front page of this Journal. When Delta made that offer, we asked them to write a technical article about the DL-40 that could be published along with the cover photo. This is that article. On behalf of all the AAW members, a warm THANKS to Delta for their continuing expressions of confidence in our Association and the many turners who are its very lifeblood.*

## Introducing the Production Turner



*Turning a big one:  
one of six 24"  
diameter x 14' logs turned  
down to 13" diameter.  
100% hand turned.*

In introducing this new page of the Journal, I would like to acquaint our membership first, with the concept of production woodturning and second, with myself and my turning background. In addition, I would like to hear from other AAW members who are production turners, in order to expand our network. This new page of the Journal is entitled "Turning Nine to Five." It is for and about those of us who spend their working time standing in front of a lathe.

What is production turning? True production turning has gone the way of \$50,000 automated Mattison lathes. In fact, most of us are inclined to think of ourselves as custom, not production woodturners. Production turning carries the implication that we spend 10 hours a day turning the same piece all year long. In most cases, this is not so.

Alternative descriptions of our work come to mind. Titles such as detail turning, architectural turning, technical turning, or speed turning. But none seem to embody the essence of the work any better than does the old stand-by "production turning." Suffice it to say, the production turner earns a good portion of his income from completing pre-sold hand turned pieces. For lack of a better term, as well as the current understanding of its usage, I will refer to this type of work as production wood turning. If you have a phrase that says it better, let me know.

From the outset, let me say that I have been extremely impressed thus far with both the Journal and the AAW organization, itself. Upon seeing the caliber of both, I have determined to do what I can to help ensure a more broad representation for those of us who are not producing works of art. While I am quick to acknowledge that much of the woodturned art today is simply gorgeous, much that is being presented in the *Journal* so far is of little benefit to a production turner. A "Newel Post in Still Life" on display in a gallery will not sell a stair or keep me or my turners busy for the next 30 minutes, let alone the next 30 years. Similarly, our table pedestals, chair legs, stair balusters and newel posts, architectural columns, armoire feet, bedposts, coat rack pegs, etc., etc., are worth little in and of themselves. Yet, who will deny the beauty the production turner's skill lends to a flowing balustrade, a stately four-poster bed, or an antique dining table?

The way in which the production turner views his work differs

markedly from an artistic woodturner. For the production turner, art plays a much smaller role in his creations. Earning a living tends to be a basic goal of this woodturner. For him, art is sublimated, but not extinguished; function and practicality are emphasized, but not deified. His bedpost holds up the corner of the bed. It may do it in style, but its purpose (and the turner's paycheck) comes from the bed's corner needing to be held up.

Our concerns as production turners revolve around speed and accuracy for duplication. My former boss used to say, "Anyone can turn one of these, but can you turn 20 all the same? Can you turn them fast enough to make any money at \$5.00 per piece?" We are concerned about unwasted body motion and staying relaxed for 8 hours while all our muscles are under tension. We want to know how to cut and shear the wood in such a way as to minimize dulling the edge of the tool. We need to turn well enough that we sand only one minute for every 8-10 minutes of turning.

For me, these skills began to be developed 15 years ago. Providence, as much as any other factor, produced my first job as a woodturner. After high school I took a job at Sheppard Millwork, where my best friend and his father ran a turning and millwork business. I worked for the Sheppards for six years and acquired turning and woodworking skills that could be found in very few shops today.

Shortly after leaving Sheppard's, my wife and I traveled to India. I set up a woodturning training program there and trained a capable young Indian to carry on the instruction once we returned home. India is a production turner's paradise, as there is no competition from automated lathes.

Upon returning to the States, I opened Seattle Stair and Millwork. My current duties related to woodturning include instruction and supervision of two turners, quoting turning jobs, refining production techniques and teaching our Saturday turning seminars. We can turn and sand a 5 x 5 x 54" red oak newel post in 30 minutes or a 2 x 2 x 31" oak baluster in seven minutes. In the seminars I teach, all students are convinced in a few minutes that a pair of hands, a set of tools and a no-frills lathe easily beats a duplicator lathe that would cost two to three times as much.

At Seattle Stair, the role of the production turner is central

## ***Production Turning***

to the success of the company. The woodturner is always the highest paid man in the shop and woodturning is always the most profitable facet of the business. I began the company out of the back end of a 1962 Oldsmobile with a set of basic Buck turning tools and a box of woodworking tools. My skills as a woodturner provided a competitive edge that local stairbuilders still have a hard time matching. I could turn custom balusters for less than others were paying for those made on automatic lathes. Skills honed through gouge and skew sharpening and the transition to grinding pattern knives was an easy one. Eventually I could offer a myriad of handrail, molding, and tread details. I found the shapes I was accustomed to as a woodturner (rounds, ellipses, cylinders, parabolas, partial turnings, etc.) enabled a three dimensional visualization of problems encountered in circular and spiral stairs. Millwork for stairs turned out to be little more than an expansion of the techniques I had used for years in preparing stock for the lathe.

In the course of a few years I had earned enough money to buy a shaper, planer, table saw, band saw and other essential woodworking tools. And when I finally had enough equipment to open a shop, it was made possible by one basic fact: the skill I had developed as a production woodturner were broad enough to develop and sustain a full service woodturning, stair-building and millwork business.

Around the country there are hundreds of production turners that need to be brought into our ranks. There are hundreds, maybe thousands more, who earn only a small portion of their income from this type of turning, but who have or need production turning skills. Together, these two groups offer a tremendous potential to our organization. They are a resource that must be tapped if we are to build a balanced, professional structure into the American Association of Woodturners.

I need your help to accomplish this. Look up "Woodturners" in your yellow pages. Most of these will be production turners and most will be unfamiliar with the AAW. The minimum we need is to have you send Bob Rubel a list of those in your area (with zip codes please) and he will send them literature on the AAW. Bob will send a copy of your list to me, too.

If you have a local chapter, invite them to come and demonstrate some of the things they do best. Ask if they would like to write for this new page. Perhaps they would like to write a short article describing their business or an interesting project they have worked on. Tell them production turning will be on display at the AAW symposium in Lexington, (right, Ernie?) and there may be a speed-turning competition to enter.

Production turners are not high gloss people and they may feel a bit intimidated or unsure of themselves around the "gallery crowds." But for the strength of the trade and the organization, the two groups must be blended. Interaction, cross-training and a community spirit need to be fostered. Production turners' skills need to be recognized and cultivated. If done so appropriately, they will join us in great numbers and we will all benefit tremendously. Production and artistic woodturners have a great deal to offer each other. Let's do what we can to make the Association one that helps them help each other. ☺

## **WORKS OFF THE LATHE: OLD AND NEW FACES,** Curated by Albert LeCoff, Philadelphia, PA and organized by Craft Alliance, 6640 Delmar, St. Louis, Missouri 63130

**July 5 -August 8, 1987**

William Hunter  
Giles Gilson  
Michael Hosaluk  
Frank Cummings  
Mike Shuler  
Bruce Mitchell  
Todd Hoyer  
Stephen Paulsen  
Mark Sfirri  
Stephen Loar  
Michael Mode  
R.W. (Bob) Kraus  
Michael N. Graham  
Michael Broly  
Robert Sterba  
Liz and Michael O'Donnell  
Lynne Hull  
Christopher Weiland  
Charles Crowley  
Leo Doyle  
John Nigh  
Stoney Lamar  
Wayne Raab  
Ed Moulthrop  
Philip Moulthrop  
David Ellsworth  
Al Stirt  
Michelle S. Holzapfel  
Dale Chase  
Frank Knox  
Bud Latven  
Addie Draper  
Mark Lindquist  
Melvin Lindquist  
Fletcher Cox  
Michael Chinn  
Merryll Saylan  
Hap Sakwa  
Don Kelly  
Peter Handler  
Barbara Sattersfield  
Dennis Stewart  
Aspy J. Khambatta  
Robert Leung  
Bob Stocksdale  
Jon Brooks  
Skip Johnson  
Rude Osolnik  
Dale Nish  
Wendell Castle  
John J. Straka  
Edward Bosley  
Joanne Shima

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**A Tribute to John Megin,**

*by Mark Sfirri*

John Megin was from Yardly, PA. He went to Bucks County Community College (in the school of Business). While there, he studied woodturning under Palmer Sharpless and David Ellsworth. He was living just outside of Boulder, CO where he supported himself as a turner. He died a year ago. His parents, Mr. and Mrs. Arthur Megin, contacted me and arranged to have a large quantity of turning blanks donated to the Bucks County Community College.

This year, from March 6-26, the College put on an exhibit of woodturnings. Twenty-three of the works were John's. I just thought that some of our members would want to know.

**In Memorium...**

Janice Carlisi was one of my students last summer at Penland School in North Carolina. Bright, vital, she had travelled from Denver to share this two-week event with the lathe. Jan had come for a purpose and not without considerable experience as she drew her bowls with the gouge instead of a pencil. As Archie said with nervous laughter, "I never saw a woman at

the lathe." He had now, and his gratitude emerged with a sensitive, forever friendship that was shared equally by us all.

The friendship lives on, but Jan does not. From that first brief moment of discovery, and through twelve intense days of looking and listening and doing, ten people learned to move together as equals in a wonderful process of learning and growth. Jan was not a 'name' in the Field, she was just herself — a student and a teacher and an enormous part of us all.

There is no accurate measure of this loss beyond that which is very personal to her family and friends...those who shared in her moments of life. But there is a measure of spirit in which we can all share — the spirit of learning. With the help of her close friend in Colorado, Lin Harden, the AAW has established the "Janice Carlisi Scholarship Fund." All the proceeds will be distributed through the AAW for "students of the lathe" in the form of workshop tuition at leading craft schools throughout the country.

Please make checks payable to: American Association of Woodturners. Note on each check — "Janice Carlisi Scholarship Fund." Mail checks to:

Lin Harden  
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My personal thanks,  
David Ellsworth



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(from left) David Sachs, Director, School of Craft & Design, Milsaps College; Dan Overly, Director of Development, School of Craft & Design, Milsaps College, Jackson, MS; Claire Verstagen, Exec Asst, Arrowmont School for Crafts, Gatlinburg, TN; Sandra Blain, Director, Arrowmont School; at American Craft Council's national conference for craft educators held February 6-9, New York City.

## Report on the ACC Conference "Sharing Resources"

Albert LeCoff

"Sharing Resources," a conference sponsored by the American Craft Council and held February 6-9, 1987, was attended by 37 directors from some of the top craft schools in the country. During the four-day weekend there were discussions and insights on topics such as Marketing and Promotion, Management Issues, Recruitment and Audience Development, and Tax Reform and Charitable Giving.

Most who attended agreed that communication within and outside the organization was vital to the marketing and promotion of the organization. It was suggested that to work with different levels of people one should focus on a wide segment of the market. Get the community involved, form large committees. This last point, about forming large committees, is important, for it helps to get the work out to a larger number of people and also shares the burdens and responsibilities. They also urged us to issue press releases on all important activities.

Keep your board and membership informed. This is crucial when it comes to management issues. Listen to your board and give them recognition, love, and affection. Consider using the barter system when paying, hiring personnel, and purchasing services.

In recruitment and audience development, it is vital to cultivate your future participants. Go into the schools, other organizations, the public and educate them about your field. Use advertising, slide shows lectures, videos of your programs, and tours of your facility to help develop future membership.

Tax reform and charitable giving was another important area that was discussed. The future of all our organizations are af-

ected by these two important issues. Programs in individual gift-giving (both during one's life and after one dies) were discussed. The National Endowment for the Arts has available many outright and matching grants. One must take a close look into the various types of grants and categories of eligibility for which to apply for monies.

Thanks to the American Craft Council for sponsoring this conference. It shows that they are interested in reaching out and assisting craft schools to become more aware of each other. This, in turn, will have a direct effect on individual artists/craftsmen in this country. ☺



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continued from p. 2

turnings is growing, as is the need to develop new sales opportunities other than on the Islands. Hawaiian turners do feel somewhat isolated, for U.S. citizenship does not reduce the miles between their turning workshops and the galleries and classrooms found in the Continental U.S. Hopefully, mainland galleries will provide the initiative exhibitions and open a 'pipeline' for those who seek the mainland market, and further expose the exceptionally beautiful work being done in the Islands.

This list is anything but complete. Germany, Nepal, New Zealand, Ethiopia, Japan, Sweden...the list seems endless and a humbling indication of what we have yet to learn about this Field. It is more than just the countries, of course. It is the people themselves, no different than American turners, who are feeling this 'passion for making' — this new sense of pride in the work that they do on the lathe. And like American turners, there are many questions: "How do I get started?", "How can I learn more?", "Is this any good?" And then, as always, comes the big one... "What is it worth?"

In future issues, I will explore these questions in depth with particular emphasis on the turner who is just getting started. ☺

### Fifth National Lathe Turned Objects Show August 8-30, 1987

We invite woodturners with high standards to contact us about exhibiting. For entry forms and information contact Clyde Jones at address below.



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Ron Kent, Page Editor

### Pricing your Work

Don't you HATE setting prices on your work? It's difficult enough having to part with a nice piece, but almost physically painful to have to *price it*. You've got to come up with a number that compromises between vanity and humility, greed and fear, selfishness and generosity. Oh, yes, and at least a small dose of practicality.

I'm sure you've seen the standard discussions of the subject. How to figure overhead, time, materials, etc. I hope you've read and understood them. I'm going to talk about other, less orthodox aspects of setting your price. See if these ideas make sense to you.

**1. WHAT IS IT WORTH?** Years ago I sought employment in California's highly competitive engineering marketplace. "How much are you worth?" a Lockheed executive asked me. "I don't know," I replied, "but I do know what Aerojet has offered to pay me." The same principle applies in the marketplace for crafts. Value is relative, not intrinsic. The very concept of "value" is meaningless until you add another factor: To whom?

Our work, then has at least two distinct measures of value.

1. How much is it worth to us, the makers.
2. How much is it worth to some potential buyer.

Only when the two coincide can a transaction occur. No one but you can decide what each piece is worth to you, and of course you won't sell it for any less than that. Sometimes we learn, however, that it isn't worth that much to anyone else. When that happens, and if your original valuation (to your self) was accurate, you are about to become a Collector — of your own work.

Some of us, at this stage, find that maybe we were a mite high in our original valuation. My suggestion: Be realistic from the start. It is more advantageous to raise than to lower prices.

I have realized that, except for a few rare and special pieces, my own finished work is worth very little to me, if I keep it. My personal value was realized in the challenges and satisfactions of the making. Thus when I discuss value, I implicitly think in terms of what other people might pay to own it. When I donate or make a gift of a bowl, I consider **REALISTICALLY** what someone else would pay for that bowl, then recognize that I'm giving up this much in the giving.

These are three special refinements to the concept of what-someone-else-will-pay: (1) that other people might pay yet more; (2) we might have to wait longer to find those other people; and (3) there will be a smaller number of these people. These considerations give rise to the major axiom of marketing:

If your work sells faster than you can make it, your price is too low.

**Corollary:** If your work sells slower than you make it, your price is too high.

In future issues I'll enlarge upon these concepts, try to answer your questions, and describe money-oriented matters from my own experience. ☺

# Letters To The Editor

Well! We get dozens of letters in every week — but some may also interest our readers. They are variously addressed to Bob Rubel, Administrator of AAW, Dan Kvitka, Editor-in-Chief of the Journal, or David Ellsworth, President of AAW. Feel free to write.

Dear Editor:

I would like to see an article in the Journal on various ways to dampen or reduce vibration in a wood lathe. vibration poses problems for many woodturners, and I think that many would welcome an article on the subject.

I am a professional woodturner, and frequently rough turn wet, heavy bowl blanks. I use a General 260 lathe.

I am a member of the Seattle, WA chapter of AAW and am in charge of planning programs for our monthly meetings. I plan to schedule a discussion on lathe vibration and possible solutions at the club meeting in the near future.

I think that you are doing a great job with the Journal. Keep it up.

Sincerely,  
Wally Dickerman  
2126 169th N.E.  
Bellevue WA 98008

[Editor's reply: To AAW members reading Wally's letter. If you feel that you have any tips or suggestions to make that we can turn in to an article, please send them to R.W. (Bob) Krauss, our Technical Tips editor at P.O. Box 96, Dinosaur, CO 81610.]

Dear Alan Stirt, Woodturner :

I just received the AAW drawing prize, your magnificent fluted butternut bowl. What a beautiful piece of work, and from an unusually nice butternut blank of greater size than we see commonly around here.

I sat on the couch, turning the bowl over and over in my hands, running my fingers across and up and down the flutes, feeling the interior texture, sensing the weight in general, admiring the run of grain. My god, I love it.

To know that it was turned by you, one of America's renowned turners, just about overwhelms me.

My next door neighbor, Ken Kurz, tells me he took a course with you last year (if I remember correctly). I got him started on a Sears lathe...and just provided him with blanks of apple, sassafras, and pine last weekend...

Again, my profound admiration for your grand craftsmanship and artistry.

Sincerely,  
Robert F. Heltman  
84 Gallows Hill Road  
West Redding, CT 06896

Continued on p. 20

## TURNED WOOD '87

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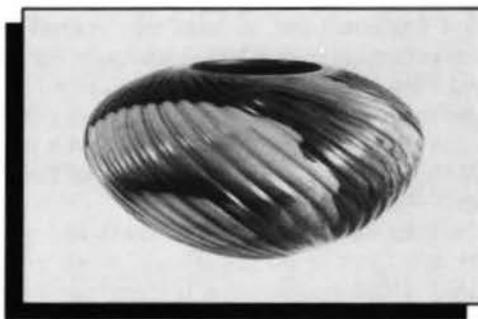
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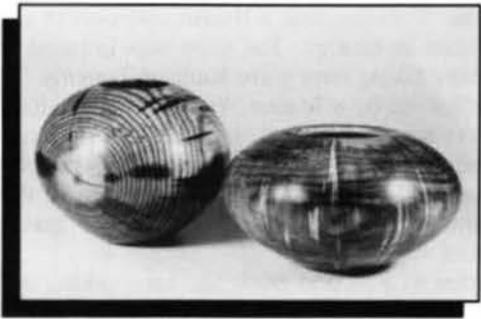
RON KENT

6"x12"



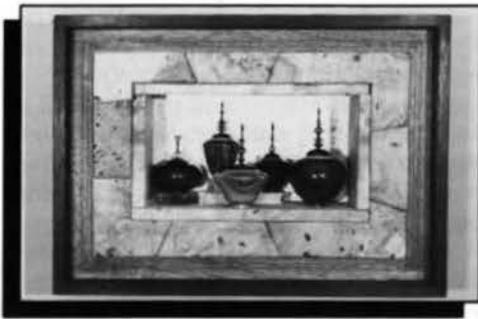
BILL HUNTER

5"x9"



PHILIP MOULTHROUP

10 1/2"x12 1/2", 8"x14"



STEVE PAULSEN

9"x12"

SLIDE LECTURES  
ALBERT LeCOFF  
WILLIAM HUNTER

DEMONSTRATION  
LEO DOYLE

Merryll Saylan, Page Editor

## An Interview with Gail Redman



A few years back, I did research into the role women played in the Arts and Crafts movement. The Victorian era, the Arts and Crafts, its connection to our recent crafts movement has always fascinated me; to learn that women did woodworking and woodturning over a 100 years ago is very gratifying. When David Ellsworth, President's Page (Sept. 86) mentions with tongue in cheek that he had not located any documentation "that woodturning has ever been anything but a totally male sport", I had my subject and first interview for the American Woodturner.

The roles of women in the growth and development of the "Arts and Crafts Movement" was more involved than I had realized. I had realized that the arts movement, itself, was a reaction to the Industrial Revolution, to the differences between products made by hand or by machine, between quality and individuality versus quantity and uniformity. Art and beauty was thought to be a solution, tame the machine by applying design to its products. Schools of art and design were started; clubs, guilds, exhibitions proliferated.

During this period, women gained social recognition, status, or security through marriage. Ruskin thought women and the home represented peace and shelter. William Morris believed women enjoyed looking lovely, having children, and managing a home skillfully. It was considered wrong for women to work; work was considered disgraceful. But England had a population crisis. *The Art Journal* said women outnumbered men by a million, creating a group of "destitute gentlewomen" who were incapable of making a living. The work they did must be "suitable" and not be crass. It was "acceptable" to be a teacher or a governess; art became a "suitable" occupation. Women flocked to the new art and design schools. They became involved in the clubs and guilds. Art education became popular for women

even if they did not need money because it was thought it would give them discipline, patience, and obedience. One association, the Home Arts & Industry, trained artisans with the goal to encourage the growth of handicraft and to raise the standards of taste. It sponsored annual exhibitions where Charles Voysey displayed furniture designs along side those of the Hon. Mabel de Gray.

In the United States, women were thought better off and were discouraged from education and career. We did not have the population problems of England. Handicrafts became a popular outlet for women. The ideal of design and industry was similar to England, resulting in the flourishing of art and design schools. Woodworking — woodcarving in particular — was on the curricula for women. *The American Architect and Building News*, in a review of the Women's Pavilion at the World's Centennial, 1877, "the question was naturally asked, 'Have women turned cabinet-makers?' It could be answered in the affirmative, for several of these pieces were entirely made by women." The woodcarving program in the School of Design in Cincinnati in the 1870s, played a big part in the Movement. The Master, Henry Fry, felt that women's hands are better "fitted for the development of the beautiful in art."

*The Art Journal*, 1861. "In the lowest classes, it [employment] has already been solved. There, the necessity of earning their own bread is so apparent from their earliest years that women accept their lot with patience, and are able and willing to work at whatever offers itself. Rejecting nothing, and being competent to most things, they fear nothing, except it be illness and that only because it incapacitates them from their daily labor." Manufacturers did not object to the wider employment of women in all kinds of work or the same kind of suitability required for the "gentlewomen." One manufacturer said, "Why object, women work for lower wages than men." In a census report of England in mid-century, over 4,000 women were employed in the woodworking trades: 2500 women were in the fields of cabinetmaking, chairmaking and upholstery. There were over 100 turners with fields such as umbrella makers, walking sticks, and parasols employing over 500.

One woman, Esther Tonkins, was a British entrepreneur and artisan. She specialized in turnery. The shop was licensed in her name in 1805 after taking over from Richard Tonkins. To license a shop, one had to be a Master. Her shop specialized in finished products to supply building carpenters and furniture makers. With this brief history — designed to connect the past with the present, I should like to introduce the subject of this interview. Gail Redman runs a shop in San Francisco that is quite similar to that of Ester Tonkins.

Gail Redman started as a second grade teacher working in a tough neighborhood with a lot of stress. She took a high school evening woodshop class to relax, and started turning. She remained in these evening classes for three years. She quit teaching and traveled in Southeast Asia for 9 months. On her travels she studied woodcarving in Indonesia. A friend had emigrated to New Zealand and let her know that she could

probably get a woodturning job there, so she moved to Auckland in 1974.

She got a job with Matloe Woodturning under Master Dave Wilcox. He came from a long line of English woodturners. Gail told them she had turned at night for three years but she lacked shop experience. They liked her, kept her on and trained her. When you start as an apprentice, you start by sanding, then move up to roughing out, then to the simpler mass produced items. The firm specialized in very traditional items: parts for furniture, such as coat stands. Gail remembers turning what seemed like thousands of salt and pepper shakers. She remained there for 15 months before returning to San Francisco where she got a job with Haas Wood & Ivory Works, one of the city's oldest firms. Victor Lauteri was the Master in the shop and took Gail under his wing. Victor spoke very little English so Gail enrolled in night school to learn Italian.

In 1977, Gail decided to open her own business, a rather humble beginning in a large garage. She had brought back tools and a lathe from New Zealand. The lathe was the last one built by a machinist before he retired, and is still her favorite. A friend of Gail's helped her set up the shop, but since he could only work on the bed for the lathe on the weekends, Gail could not turn. She spent a few months "pounding the pavement" going to every contractor and architect known to do Victorian work as well as to furniture makers. She would cruise the streets and walk construction sites. This approach was so unusual that many of these people did their best to help her and to refer work to her.

In 1984, Gail hired a woodturner, Grant Jacobs, from New Zealand. He had gone through the four year apprenticeship program, and Gail's old Master tested him before she hired and sponsored Grant in the U.S.

The work that comes out of the shop varies from week to week, but the bread and butter items are balusters, corner blocks, and table legs. She's turned juggles for jugglers, lots of drawer knobs, and some rosewood drumsticks. Her favorite jobs are the "mystery jobs;" items for inventors who never let on how they're really to be used.

Gail has a number of lathes. One has an 8 1/2 foot capacity, so she is often able to turn columns — particularly with the current popularity of Post Modern design. Gail is able to complete most balusters in 12 minutes or so, including the time for marking, turning, and sanding. She has been known to do them in 8 minutes. Corner blocks take about 3-4 minutes, complete. Posts and caps, 5 1/2 feet by 6 feet, take about 30 minutes. Grant can turn about 96 blocks a day and about 4 balusters an hour. As with us all, the pace of her workshop is strongly affected by the coming and going of customers, and by frequent phone calls.

In "The Art of Woodturning" show at the American Craft Museum, 1983, Gail had a whole balustrade there, consisting of newel post, a whole row of balusters, and handrail, plus a series of rosettes and finials. She is also a member of Artistic License in San Francisco, a Guild of highly skilled artisans

trained in Victorian architectural and decorative art, and restoration. She also did a lot of work for Preservation Park in Oakland. Gail is married and has an adorable 9 month old little girl. It was rather enjoyable seeing Gail in coveralls when pregnant — and still turning. ☺

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# Questions & Answers

Cliff Schroeder, Page Editor

We welcome your questions. Send them to Cliff at 763 South St., Owatonna, MN 55060 and he will see that they are routed to our panel of experts for a response that will then be printed in The Journal.

**Question by Mrs. W. Williams, Santa Rosa, CA:** At a woodturning demonstration, I watched a piece of spalted walnut wood being worked. In addition to the definite lines of the wood itself were areas where the wood had split and had been filled. The demonstrator said that he had used an epoxy. The stores sell a lot of different types of epoxy, and as a beginning woodturner, I wonder just which epoxy should be used for a filled area such as this. It appeared dark, like the lines of the figured part of the wood, but wider.

**Answer by Del Stubbs:** I have not worked much with epoxy. I've noticed that the five minute type yellows with age and either cracks or stays soft and moves in or out of it's depression, both related to wood movement. I think using a high percentage of wood shavings or dust rather than pure epoxy will give it the needed resilience to surrounding wood movement.

**Question from Hugh Foster, Manitowoc, WI:** What tools should I buy if I'm just starting out and have a limited budget.

**Answer from Ernie Conover, Parkman, OH:** The tools you buy depend largely on the type of turning you do. First, I don't believe in sets. Sets are almost always carbon steel and contain tools that you will probably never use. The same money spent for high quality open stock tools will yield fewer tools but much greater satisfaction in the long run.

I insist on high speed steel (HSS). Although it does hold an edge longer, its main advantage is its ability to maintain temper at high working temperatures. For a woodturner, grinding is a ubiquitous task. You can turn HSS cherry red on the grinder with no effect on the temper.

To start spindle turning, you really need only three tools. A 1/2" spindle gouge (ground to a fingernail), a 3/4" to 1" skew, and a parting tool. A 3/8" or 1/2" round scraper is also nice to have and is also great for faceplate work.

For faceplate work generally — and especially for bowl turning — you will need a 1/2" deep fluted bowl gouge. The Henry Taylor Co. calls this tool a Super Flute. A large 1" or 1-1/4" dome scraper rounds out the basic set. You can add to your set as your needs and skills develop.

**Question by Hugh Foster, Manitowoc, WI:** Discuss practical woodturning chucks for the home shop.

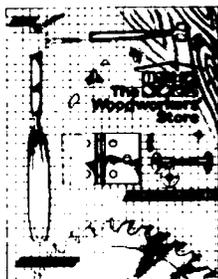
**Answer from Ernie Conover, Parkman, OH:** I have a hard time with chucks. Other than a three jaw engineer's chuck, I don't own one. I don't think the so-called "combination chucks" will do anything better or faster than can be done by using common faceplate chucks or even a simple wood chuck. Virtually anything can be held with a wood chuck. The simplest wood chuck is a cup chuck. A wood billet is screwed to a face plate. A pocket is scraped in the billet with about a two-degree taper to the walls. The mouth of the chuck should equal the diameter of the work. The work is simply forced into the chuck with a mallet. A little chalk helps the holding ability.

A variation of the cup chuck is used for turning the bottom of bowls. A plywood or fiberboard disk is mounted on a faceplate. A groove is then scraped the diameter of the bowl rim. The tricky part is that the groove has to be a press fit with the bowl rim for it to work right. A tail stock can be used to advantage if the fit is a bit sloppy.

Another great wood chuck for holding hollow work is a mandrel. This can be made by drilling a block of wood mounted on a faceplate and gluing a dowel in it. The dowel is then turned to the inside diameter of the work. It is usually best to put a very slight taper to the madrel so that the work jams on it. Sorry to discourage the hardware but I am a traditionalist. ☺

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# Local Chapter News

Palmer Sharpless, Page Editor

We now have five Chapters either almost or actually "up and running." These are: North Coast Woodturners (Akron, OH), Seattle Chapter, Minnesota Woodturners' Association, Bucks County (PA), and Mid Cal Woodturners (Clovis, CA). Here is what we are hearing from them.

North Coast Woodturners, has sent us their latest newsletter. They report that Dave Hout is the President, Gary Lansinger is the Vice-President, Bruce Lance is Secretary, and Ray Brandon is Treasurer. They are based out of Akron, OH and have about 36 members. In their March newsletter, they congratulated Joe Hermann for having his article "Natural Top Wooden Bowls" accepted by Fine Woodworking. We second their sentiments. They also note that Dave Hout and Stan Stary, Sr. had works accepted in the Houston Exhibition of Hollow and Turned Vessels.

Gary Lansinger just sent us another letter. In it, he discusses their club's plans for the Lexington Symposium. They are planning to arrange for a block of rooms, and possibly a bus to take the club down to Kentucky. If others in the area want to link up with them.

Our second fully approved chapter is based out of Seattle, WA. This is what they have written to us.

The middle of last summer a few woodturners wanted to start a chapter, but we were not certain how to get the word out. They decided to have a turning symposium, and get the word out as best they could. They assumed that the people that would come to this symposium would also be interested in forming a chapter of AAW.

We were fortunate to have Liam O'Neill of Ireland and Richard Raffan of Australia accept our invitations. What we were shooting for was a limit of 50 people to our Friday, Saturday, Sunday symposium, and eight people each of the three days to our hands-on instruction by Richard Raffan. We met our limit in each case. This all occurred from November 12 to 17, 1986.

We are also very fortunate to have the ongoing cooperation and help of the Northwest Gallery of Fine Woodworking in Seattle, and the facilities of the Overlake School, a fine private school in the area that has a shop with eight lathes, plus an abundance of meeting rooms.

Eight months later, we find ourselves the Second Official Chapter of AAW with 52 paid members.

We would like to extend an invitation to all those turners out there that like to demonstrate and/or teach to let our president (Denver Ulery, 20301 N.W. 108th, Redmond WA 98053 (206) 868-5442) know when you are coming through Seattle. We would enjoy meeting you and learning from you.

Thank you.

Rany Mackenzie  
Secretary of Seattle Chapter of AAW

Our third Chapter is the Minnesota Woodturners' Association (MWA). The MWA is an organization of artists and craftspeople whose goal is to provide educational opportunities for themselves as well as educate the public about wood objects turned on a lathe. The Association held its first meeting on January 26, 1987 at The Woodturners' Store; a good turnout was welcomed by the organizer, Mary Redig.

The Minnesota Woodturners' Association is pleased to announce the upcoming workshop to be presented by Master Woodturner Liam O'Neill of Ireland. This event will be held June 5-6 at Fine Woodworking Company and will be accompanied by a show and sale at The Grand Avenue Frame and Gallery from June 1 through July 5.

For more information, please contact MWA at PO Box 26065, Shoreview, MN 55126

The Mid Cal Woodturners Association in Clovis, CA just sent in their By-laws. It shows that Bill Livingston is the president, Rick Johnson is VP/secretary, and Jeff Otto is treasurer. This chapters has 23 initial members, and covers Fresno, Madera, Tulare, Kings, and Kern Counties.

For more information, please contact Bill at 12309 E. Los Altos, Clovis CA 93612 (209)299-0538.

Jon Alley in Newtown PA reports that they have the Bucks County Woodturners up and running, but still have to get their formal papers in to the AAW Board of Directors.

## Other local chapter notes....

From Dave Skinner in Chesterfield (St. Louis) MO... "We are attempting to start an Affiliate Chapter with the St. Louis Woodworkers Guild of which I am also a member. At the Woodworkers Show, held in St. Louis this past weekend, we gave out AAW applications and talked to many people who seemed to have an interest in woodturning. We also had a display of our turned items. Some 6,000 people attended the show, and we have great hopes this effort will increase our numbers."

From Richard Davis, San Diego County CA... "I am trying to hold an AAW turning show July 18-19. If there are other AAW members in this area who want to help me get this organized, please let me know. (619) 765-1908."

From Don Mitchell, Glendale AZ... "I have five people committed for organizing. Hope to have something going by the first of June."

From Thomas Klapheke, Ft. Wayne IN... He sent us in a note indicating that he was working to establish the Northeast Indiana Chapter of AAW. Anyone in that area who is interested might contact him at: 2401 Florida Dr, Ft. Wayne 46805 (219) 429-5092.

From Hans Ludwigsen in Bartow FL... His note says that he has a tentative commitment from nine people to form the "Woodturners of Polk County" chapter of AAW. If this interests you, contact him at PO Box 1246 Bartow 33830.

Three other members report that they are in the process of starting local chapters. John Lindell from Corpus Christi, TX; Bruce Shaughnessy from Portland OR; and Gary Adams from Hardy, VA.



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# Ornamental Turning

Richard Miller, Page Editor

If members have any questions that they would like to ask about ornamental turning, or have experiences that they would like to share or articles that they would like published in The Journal, please write to Richard Miller at: 1661 S. Research Loop, Tuscon, AZ 85710, (602) 722-0800.

## Ornamental Lathe

Ray Lawler, who designed his new ornamental turning lathe, took a different tack than did Walter Balliet. Lawler decided that he would mass-produce his lathe if there was enough interest — enough response to feelers he put out. There was and the initial models are being built at this very moment.

This lathe differs from the Holtzapffel in some major respects although Lawler's ultimate goal was to retain the original capabilities while adding some advantages stemming from modern technology. Uppermost in Lawler's mind was the installation of a lead screw clear across the front of the lathe. This, he felt, would increase there length of pieces that could be worked without valuable time being spent in setting up the lathe repeatedly. Motorization was also a must.

Other capabilities of the original Holtzapffel lathe which have been retained are gears with the same number of teeth for spiral work and a curvilinear apparatus for spiraling and tracing, which, with the aid of the lead screw, can be worked the full length of the lathe.

When we talked recently to Ray Lawler in Raytown, Mo., we discovered that he had seriously considered eliminating the overhead assembly, but decided against such a move after conducting a series of experiments. The system he installed finally is most efficient, and a decided improvement over the original device. He incorporated a weighted take-up pulley to maintain belt tension as the carriage moves along the bed.

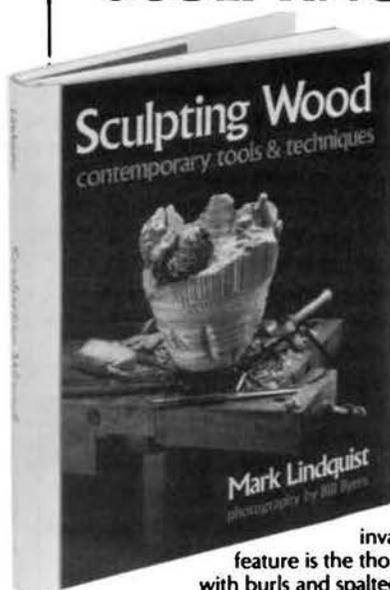
Lawler chose not to retain the Holtzapffel "tool box" opting to redesign it completely.

His carriage is similar to those on modern metal turning lathes. However, he has incorporated devices on it that endow it with added lateral flexibility. The slide rest can be manipulated so as to turn spherical objects. The toolholder is an original design that accepts a universal cutting frame, an eccentric cutting frame, and a drilling frame. He supplies a set of H.S. steel cutters, 1/4 inch and 3/8 inch square. Lawler did away with the odd-ball thread on the spindle nose (the 9.45 TPI which plagued so many Holtzapffel owners when they tried to fit a modern chuck). He used a 1.25 inch diameter and a 1 inch 8 TPI nose with roller bearings front and back. The main stepped pulley on the headstock is bronze rather than the soft brass with which the original lathes were fitted. This means that there is less scratching of the indexing pin is positioned.

full 8 inches over the carriage. Distance between centers is 38 inches. Additional changes from the original include a 180-tooth worm gear for slow motion drive and he used indexing holes in increments of 96, 112, 120, 144 and 192.

Shipping of the first Lawler's lathes is scheduled for January, 1987. Contact information: Lawler Gear Corp. 10220 East 65th Street, Raytown, MO 64133 (815) 356-4504. 

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Like most woodturners, I am familiar with the majority of shop hazards — things like wearing eye protection, ear protection, dust protection and keeping the floor reasonably clean to prevent falls, using sharp tools, etc. But something I recently discovered makes me think that maybe we should examine the “shop” itself — the walls and ceiling and floors.

My wife and I purchased our current house 2 years ago. At that time, I asked that the builder prepare the 2-car garage as a shop. I paid extra to have the garage/shop heated and air conditioned. The garage/shop was also supposed to be “ready to paint.” My plan was to close on the house, say on Friday, and have the moving-in scheduled for the next Monday or Tuesday. That way, I could get to the garage/shop and have it all painted with no interference. The walls and ceiling were not my main concern. In fact, at that time, I was more concerned about the floor than anything else. I had heard that concrete dust could become a real problem. That problem could be minimized, if not eliminated, by applying a couple of coats of any number of various concrete sealer/paint products. This would also prevent the floor from being stained or discolored from the inevitable spills, drips, and sundry “accidents.”

Well, we did close on Friday — but we also moved in on Friday! When I went to inspect my shop-to-be, I discovered that most of the joint tape and compound had been applied so thickly that the compound had cracked and chipped as it dried. The movers were remarkably uninterested in waiting for me to apply the planned two coats of paint, so we opted to just move-in!

The shop was used as a temporary holding area for boxes and boxes of stuff. Then, as we unpacked, the shop was just used to hold empty boxes. Nearly two weeks later, we were mostly finished unpacking. The overly massive, over-engineered benches and cabinets I designed and built were in place, shelving was attached to the walls and the garage door opener was installed.

All of this happened Labor Day weekend, 1984. July of 1986, I suddenly decided to paint as much of the garage/shop as I could reasonably get to. Of course, the garage floor has already accumulated its share of drips, spills, splatters assorted oils, and stains. I vacuumed everything, including the walls and ceilings. Then I painted. I concentrated on the “shop” area first. Then, as long as the paint held out, I painted the rest of the ceiling and walls. I applied three coats of an oil-base, pure white glossy enamel.

Since the paint went up, I have noticed some very interesting results, some more predictable than others. The most predictable result was the marked decrease in the dust. Evidently, bare dry-wall contributes to the dust problem, whereas the paint seals the dust in. Dust and shavings no longer stick to the walls and ceilings like they used to. Instead they stick to the floor, where they belong. I can see better, I can breath better, and I am discovering that I can work longer hours with less fatigue. But the biggest change has been in me. Now that the “shop” had gained a semi-civilized appearance I take the extra few minutes each time I work in the shop to sweep up the dust and shavings. I also find myself getting a lot more organized. All of these

small items have added up to one big benefit; a cleaner, brighter, healthier and safer shop.

Sincerely,  
Dick Gerard



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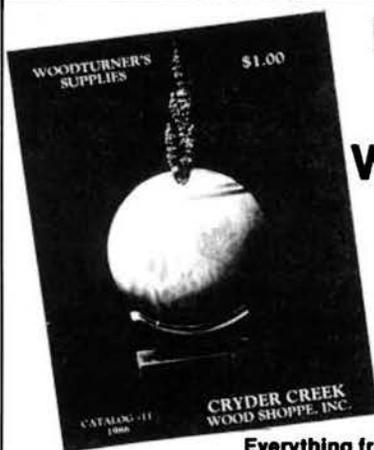
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## Letters To The Editor

*Continued from p. 11*

*(Editor's note: The following letter was quite long; we have excerpted sections. Also, we have not altered the syntax, as it is lovely the way it was written.)*

Dear Mr. Rubel:

...I have applied to the AAW...as a Founding Individual. I do enjoy to read two issues...delivered to date. I restarted my hobby from 1980 after nearly 20 years of sleeping (glacial ?) period. Since then I have been hungry to collect any possible useful information available for my wood working hobby....

...As you might know well, traditional Japanese bowl turning is poorly alive as being called "Kiji-shi". I devote [spend ed] some funds for the Kijishi Association, but I have not yet opportunity to learn their technique directly at their workshop. The turning tools of Kijishi are different to some extent from current European and/or American tools. I also apply to membership of Japan DIY club which is mainly consisting of the hobbyists using hand tools. Power tools except portable circular saw, jig saw, sander, and drill are not popular among the hobbyists, presumably because of small house size in average and of embarrassing noise to give troubles to neighbors. I shall be, however, pleased to transfer any message of AAW to our DIY club.

Yours sincerely,  
Dr. F.K. Anan  
25 Nakazato-cho  
Shinjuku-ku  
Tokyo 162 Japan

Dear Mr. Rubel:

I have just received my first copy of American Woodturner. I am delighted with the intent of your organization and with the content of the Journal. Best of luck in all your endeavors.

Yours Sincerely,  
Dennis Jutzi  
RR 1  
Troy, Ontario  
Canada LOR 2B0

Dear Bob,

Please find the checks enclosed for my membership renewal and the other items specified on your return form. My heartfelt thanks to you and all the others who have given so much to our organization. I hope you all find a place in woodturner's heaven for your efforts.

Happy Turning,  
Toby Winkler

**Register Now  
For the First  
Annual AAW Symposium**

Peter Hutchinson, Page Editor

## The "Vessels and Forms" Exhibition By Liam O'Neill

*NOTE: The Vessels and Forms exhibition, conceived, curated, and completely managed by Pete Hutchinson, grew from regional beginnings to a national conclusion. In its course, it generated about \$2,500 for AAW, which was added to our Education Fund. Liam O'Neill was in Houston recently from his home in County Clare, Ireland. He was asked to review this exhibition as a professional woodturner with some distance from the American scene. This is what he wrote.*

The conception, organizing and curating of the show was done by local AAW member Pete Hutchinson, who mustered the help of friends and acquaintances to put on a very good event.

Pete is very committed to AAW, and felt that the show should achieve these aims: to raise money for AAW's education fund, to give Houstonians a chance to experience the work of America's top woodturners, and to give emerging talent a chance to show their work.

He was very fortunate to obtain the use of exhibition space on the first floor of the 1600 Smith building in downtown Houston. The space has many windows that admits copious natural light, high ceilings, and unobtrusive, natural polished stone walls that complimented the works.

The show did not set out to be an event of great national importance, but it almost became just that. It includes the work of many of the best known U.S. turners. I particularly liked Bill Hunter's piece "Mesa Flower" in Vera wood, and Michael Broly's very fine space age piece "Mother/Daughter-Hunter/Prey".

I felt that some of the Top invited people did not put in their best work, and the exhibition lost something as a result. I believe that the leaders of the movement should always give their best in these situations to pull the standards of newer people up with them.

It was exciting to see some of the emerging talent put their best foot forward. I was particularly impressed by the work of James Johnson, Allen Ritzman, Mike Peterson, and Steve Loar. The intricacy of construction of Max Krimmel's laminated piece "Magahomaplenny" was amazing.

Lack of space prevents me from naming other favorites, but I must pay special tribute to the lady turners. Virginia Dotson's piece in spalted curly wood was very fine, Robyn Horn's Jarrah Vessel has a classic form, and Rita Stochosky has some beautiful paper knives and crochet hooks, and some miniature vases less than 1/2" tall with classic proportions and shape.

I have to say that there was a plethora of hollow vessels in the show, and while most were well done on the outside, some were appallingly turned on the inside. The jury may have been too polite in a few cases. Its better to have fewer pieces and better standards. I know that the show was juried on slides, but

provision should be made for dropping work of inferior quality when the show is assembled, as slides can be deceptive. A good slide can cause bad work to be chosen just as a bad one can fail good work.

There were very few functional pieces. This seems to indicate that the movement is still almost exclusively caught up in the decorative art side of woodturning. I look forward to the day when the market for woodturning will expand to include well designed utility items that people can use to invest ceremony and richness into their everyday lives. Overall it was a good show, and achieved its aims. The AAW education fund is richer monetarily, and Houston is richer artistically. Lets hope that the Association has a few more people as dedicated and as brave as Pete Hutchinson. (Reviewed by Liam O'Neill) 



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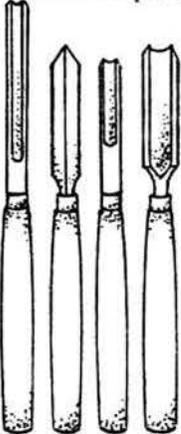
Would each of you mind taking a few moments to look in your local phone books for WOODTURNERS or for cabinet makers that might have lathes? If you would kindly send that information to us, we will send them an AAW brochure. Thanks.

### Have A Spare?

Our AAW office needs a "folder-inserter" machine. These are the snazzy little pieces that takes a sheet of paper, folds it in thirds and inserts it into an envelope. Boy, are they expensive. As we grow, and grow, and grow, this need will become increasingly strong. I wonder whether any of our members know of a business that might be interested in donating one or have one that could be purchased "reasonably." For leads, call our office. Thanks.

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### Congratulations Are In Order:

First, we are delighted to join others congratulating Sam Rosenfeld to the Board of Directors of the American Crafts Council in New York. Mr. Rosenfeld, a Washington, D.C.-based developer and devoted collector of fine art and craft, is a Founding Patron member of AAW.

Second, we have found out that Mark Sfirri has received a \$2,500 fellowship in crafts for 1987 from the Pennsylvania Council of the Arts. This is for his lathe-turned objects and furniture. Our warmest congratulations! Members may be interested in knowing that Mark is an Associate Professor in the Fine Woodworking Program at Bucks county Community College.

### Rocks and Hard Places

*David Ellsworth*

No, it was not a misprint, and ... Yes, we greatly regret that the dates of our First Annual AAW Symposium, October 1-3, also fall on Yom Kippur, the holiest of all Jewish holidays. How do these things happen?

Well, when you have your first organized gathering — a national symposium — you try to find a part of the country where the greatest percentage of your members can attend. Here, Lexington, Kentucky is the right location. Then you find a conference center that can accommodate the needs of 500 people without having them feel like sardines. Again, the Lexington Center is perfect. But when our organization is only a year old, and conference centers require a year-and-a-half to book a space, you realize the impact of Murphy's Law and you take the dates that are available. Unfortunately, the alternative was NOT HAVING the symposium at all.

As President of AAW, part of my job is to see that things like this don't happen. When they do happen, I feel the weight of responsibility both personally and professionally — victim of circumstance, or not. To our Jewish members, please accept my sincere apology and rest assured that for future events, we will make every effort to avoid coming between such rocks and hard places. ☺

Sincerely,

David Ellsworth  
President - AAW  
Fox Creek R.D. 3  
Quakertown, PA 18951