



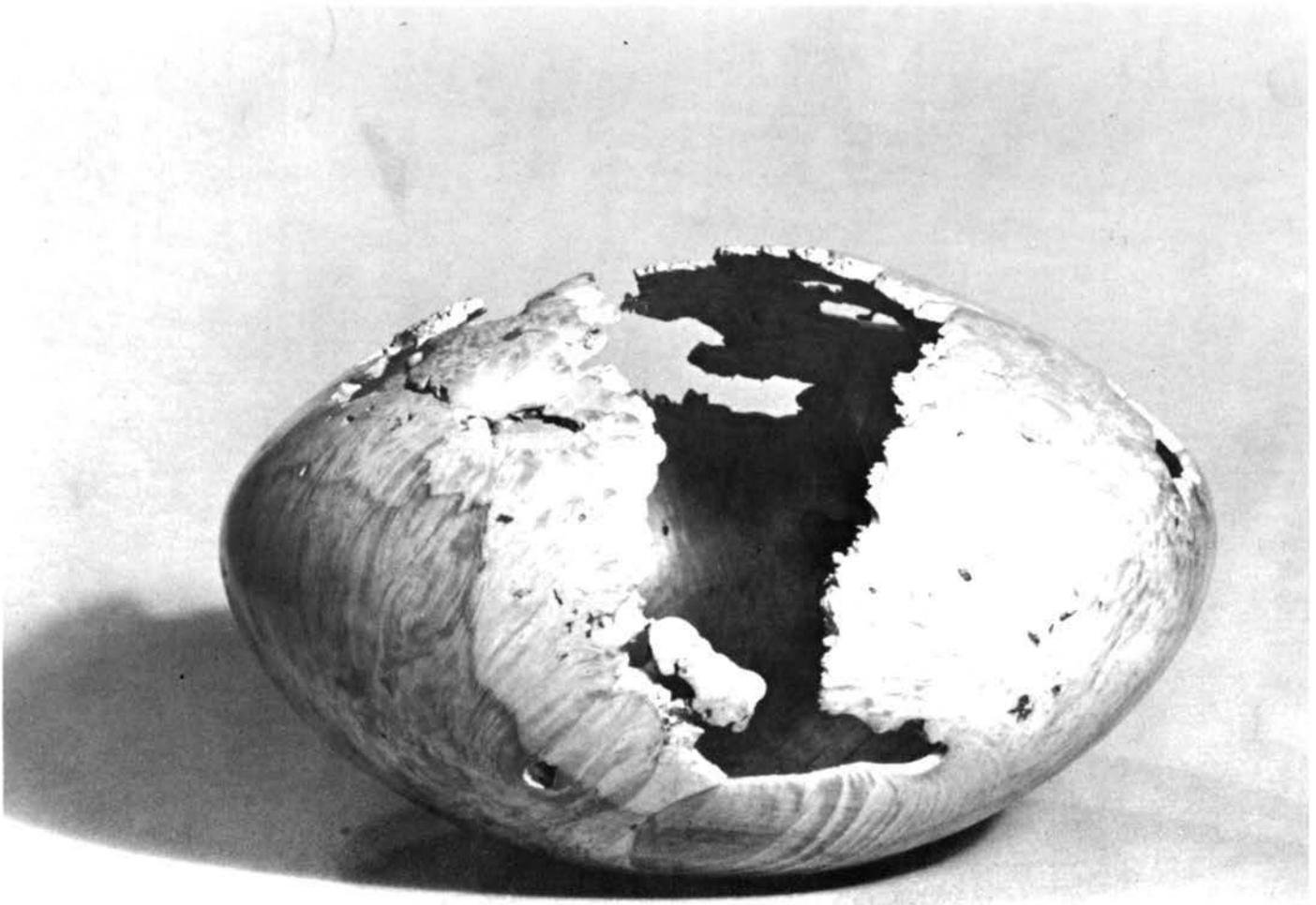
THE AMERICAN WOODTURNER

The Journal of The American Association of Woodturners

VOL.1 NO.1

SEPTEMBER 1986

\$5.00



Dedicated To Providing

- EDUCATION
- INFORMATION
- ORGANIZATION

Among Those Interested In Woodturning.

>> AN AUCTION <<

The bowl on our cover has been donated to AAW by David Ellsworth. It is the first piece to be auctioned as a method of raising money for educational projects benefiting AAW members.

Over the years, we plan to hold other auctions and sales where all our members can contribute to our education fund.

David felt strongly that it was very important to lead this "Special Funds" fundraising by contributing an important piece. In the Journal's Christmas issue, turned objects from other Board Members will be available.

WHAT IS THIS PIECE?

David's piece is box elder burl, 9" in diameter and 6" high. He made it in 1982. It is the same color -- and turned from the same series -- as the bowl featured in Bud Jacobson's book, page 23 (upper). Three exquisite vessels in this series are also shown in Katherine Pearson's American Crafts: A Sourcebook for the Home, page 186.

HOW DO I BID?

Send in your name, address, phone number and the amount of your bid. On the outside of the envelope write "Ellsworth Bid". All bids must be received in writing by October 15th. We will open the bids on October 16th. We will then notify the highest bidder and arrange payment. Also, we now take Visa and MasterCard.

IN CLOSING.

As the need for educational resources grows, we will expand the concept of auctions to the entire membership. We hope that you will all participate as this opportunity unfolds.

Now: Ladies and gentlemen, don't be shy. Step right up to the table... What am I bid for this fine work?

WOODTURNING: THE MODERN MOVEMENT

It used to be that one of the prerequisites for being a woodturner was to have taken, at some point in the distant past, a course called "woodshop". This course was taught by someone called a woodshop teacher who was usually a very pleasant fellow, except that he had a tendency to bark a lot. The duty of the woodshop student was to create as much hell and disruption as possible without decapitating himself or his fellow classmates with flying objects. The duty of the woodshop teacher was to intercept these projectiles with his hands bared, while constantly reminding himself that life does exist beyond the age of sixteen.

Please note that I have made no reference to the female woodshop student, nor have I located any substantial documentation that would indicate that woodturning has ever been anything but a totally male sport. Fortunately for all of us, times have changed. Unfortunately for all of us, the woodshop class has changed very little in the 28 years since I first discovered the lathe. In fact, my 14 year old step-son now has the privilege of making the exact same projects that I made, while a full set of Fine Woodworking magazines gather dust in a near-by corner of the room.

Now that I am a bonafide parent with a certain amount of experience in my craft, I find that I am constantly searching for

answers to the questions which bring balance and understanding to my field. We who are involved in the developments of the art and craft of woodturning have observed, like the growth of our children, the stages of birth and puberty and are now confronting that tumultuous period called adolescence.

With 3000 years of recorded history in woodturning, one would think that our lineage is secure, that our roots are well established, and that history could look at the current state of our development as being within the context of a "natural flow". In fact, this "flow" does exist and can be seen in a wealth of documentation recorded in testaments, drawings, and in the architecture from throughout the world. But it is rare to find the actual artifacts of this history beyond a couple of centuries because woodturnings were made to satisfy the demands of culture -- created, that is, and then discarded. Probably the finest of these discards is a Celtic bowl dating from the sixth century B.C., which was recovered from a peat bog by Julius Naue in the late 1880s. Modern turners will be pleased to know that it had a free ring turned about its base. Like the potter's wheel and the bow drill, the lathe is a primitive tool which has changed little over time, even with the addition of the motor and other refinements from the Industrial Revolution. But what in-



PRESIDENT'S PAGE, CONTINUED

terests me most about the evolution of the lathe beyond the turning of bowls, is spindles. Spindles which have been assembled into a chair, a bed, a balustrade, the elements of facades of buildings, a candle holder, a bobbin for thread, a bat for swinging, a form to be cast into iron -- all are secondary elements to the primary objects for which they were being designed, and all fall within the realm of function. The Celtic bowl, although functional by nature, was found buried within a bronze burial vessel -- obviously "placed", not thrown into the hands of an unknown future. If so precious, was it not also a "decorative object"?

As we view the objects being produced on the lathe today, we see an enormous leap in conceptual development from the roots of function to contemporary, decorative, non-utilitarian, even sculptural forms. What we do not see are the multitude of objects made by spindle turners and bowl makers in the small workshops and private industries which exist throughout the country. Are they less important, made with poorer skills, or have they just been overlooked -- excluded from the media "vogue" -- in our rush to compete in the current arts and crafts movement? With 3000 years of history, where is the link between the roots of our past and the decorative objects of today which would explain

such a radical change in barely more than a decade?

There are several reasons why woodturning dragged its heels while other craft disciplines excelled in their acceptance into the world of the decorative arts. Primary among these was the influence of academia. By the mid-1950s, university art departments had been offering course work and studio space to ceramics and glass, while woodturning remained within the walls of secondary schools and in basement workshops throughout the land. As a result, the objects of these other media were being picked apart at their aesthetic seams by sculptors and painters who had been rediscovering creative potential and mastering new techniques for decades. While they were searching for the "meaning of the object", woodturners were fighting among themselves trying to justify the use of the scraper or the gouge. I am not saying here that well designed objects of art or craft only come from those with an academic art background, or that to become a good designer one must pursue an academic art career. But, without this type of exposure, the potential for the advancement of woodturning into the arena of the decorative arts has been like an unbalanced equation... a hit-or-miss situation. Fortunately, with the work of James Prestini, the other side of this equation began to evolve.



PRESIDENT'S PAGE, CONTINUED

Prestini came to woodturning in the late 1930s as a designer and an advocate of the "Bauhaus tradition". His impact on contemporary woodturning is of utmost importance -- not only because he advanced an acceptance of the material of wood through the purity of his forms, and that his forms could stand in silhouette without the need of color and grain -- but also because he allowed us to speak about woodturning with a new language. It was a language of the heart as well as the eye. Of equal importance is that these were neither sculptural forms nor performances for the ideals of "high art". Indeed, these were bowls and trays and containers and cups and..., the very link needed to reflect the traditions of the past, but which used the "language of looking" as its moment of inspiration. It is this language that helped woodturners evolve into the present, for it was a tool of vision, like any other tool, which had previously gone unused.

When I look at contemporary woodturning, I see movement. It is a movement of discovery -- people investing the time and energy to rediscover a past which, although historic, has only recently come into view. It is a movement of experimentation -- as was Albert LeCoff's first turning symposium in 1976, when someone had said, "It can't be done"; but it was. It is a movement of curiosity -- where the young and the old

and the "types" from the mountains and the cities have filled the workshops in craft schools on three continents. It is a movement of innocence -- for it is the craftsman selling his first bowl who becomes the professional; and when he sells two, an artist is born. It is a movement of risk -- for in their pursuit of aesthetic developments, innovators have also challenged the limits of technique and are constantly on the borders of disaster. Most of all, it is a movement of people who, not unlike any other art or craft at any time in history, are discovering themselves with a total investment of the moment.

In the past five years, woodturners have made extraordinary advancement in concept, quality, and communication; and have been rewarded accordingly in public exhibitions and in private collections of considerable prestige. But in the pursuit of a truly "mature" art form, woodturners are realizing that their most valued commodity is not the work itself, but the value of time -- time to develop and learn and to reflect, and to evolve with an underlying current of personal integrity as the primary foundation for individual goals.

We live in an era where the divisions between "art" and "craft" have worn preciously thin, as if it were the duty of the modern movement to punch holes in this time honored veil. It is our





PRESIDENT'S PAGE, CONCLUDED

duty, for this "veil" is not a barrier, but a membrane which is in a constant state of evolution. Woodturning is part of this change and if we seem to be testing the waters, it is because we now have a balance worthy of being tested.

This article was reprinted with permission of Brookfield Quarterly.

ABOUT THE AUTHOR

Woodturner and teacher David Ellsworth (member # 00007) has been at the forefront of the American woodturning movement during the past decade. He is the first and current President of AAW.



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WOODTURNERS'



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TIPS AND TECHNIQUES

CORRECTING DISTORTION

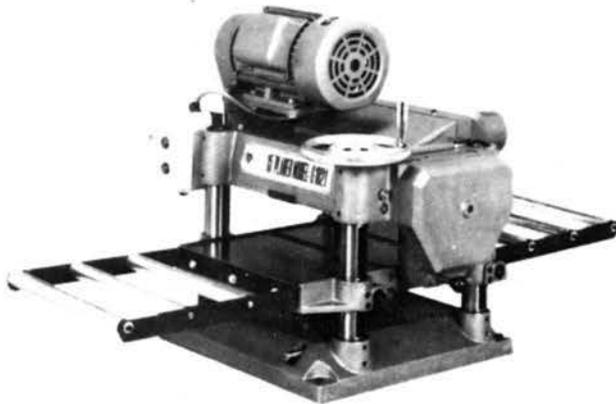
BY KIP POWERS

After finish turning an 8" sycamore bowl that had been roughed from green wood and aged for 3 1/2 months to a moderately thin (about 3/32") wall, I decided to wet sand as a final step. The piece distorted - not enough for an attractive "free form" look, just enough to look bad! I was able to correct the problem

by re-dampening the wood, putting a hard backed book across the rim and gallon jug of water on top of the book, a total weight of about 10 lbs. On standing overnight, the piece re-gained its original shape. I don't know how universal a "fix" this trick might be, but it would seem worth a try to save a few hours work from the scrap heap or fireplace.

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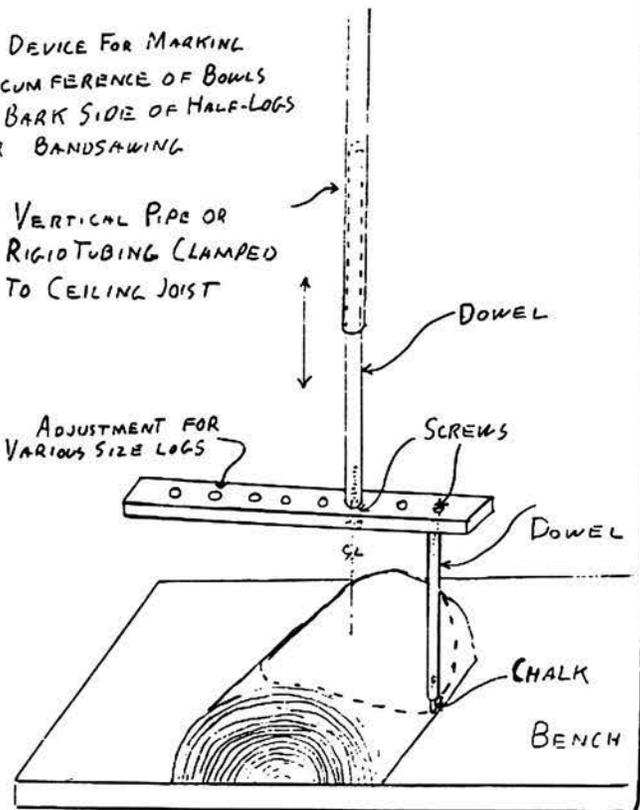
BY GORDON WARREN

Here is a sketch of a quickie device that I dreamed up to solve the problem of drawing a true circle on the half cylinder of a green bowl blank.

A DEVICE FOR MARKING
CIRCUMFERENCE OF BOWLS
ON BARK SIDE OF HALF-LOGS
FOR BANDSAWING

VERTICAL PIPE OR
RIGID TUBING CLAMPED
TO CEILING JOIST

ADJUSTMENT FOR
VARIOUS SIZE LOGS



REVIEWS

PAGE EDITOR: PETE HUTCHINSON

Editor's Note: The "Review" section is an integral part of your Journal. This section will include book and video reviews in addition to school and workshop reviews.

We encourage all members to submit reviews, and we will also solicit reviews. Reviews should be in one of two forms: a short 200-word assessment of a book or work, concisely describing content, or a longer analysis (1,000 words or less) delving into the work in a more detailed manner. Please avoid reviewing the works of friends and subjects about which you have strong personal biases.

This installment of the "Review" is timely because I have just finished a week-long course at Arrowmont and have included a review of it. Next edition, we are planning to review The Practical Wood Turner by F. Pain, and Hand or Simple Turning by J. J. Holtzapffel.

OBJET D'ART

The Arrowmont Crafts School is nestled in the foothills of the Great Smoky Mountains. It is a school for artistic expression. Founded at the turn of the century by a sorority, Pi Beta Phi, Arrowmont has developed into an extensive accredited art institution, reviving dying crafts and expanding new art forms. The list of classes is most impressive: Papermaking, Ceramics, Fabrics, Quilting, Blacksmithing, and Woodturn-

ing. This summer many woodturning classes were offered, including "Woodturning and Design" by Leo Doyle.

Leo is an art history professor from the University of California at San Bernardino; specializing in woodturning as an art form. Leo is an intelligent, charming, and intriguing artist and teacher as well as an accomplished turner specializing in a slicing-scrape cut. His pieces are one-of-a-kind, beautifully designed, compelling, almost futuristic turned objects d'art that display an air of whimsy about them.

The course is structured around an informal classroom setting. Small projects are assigned and critiqued everyday. Through constant critiques, Leo is able to impress upon us the importance both of form and function. It is Leo's tenet that the "end justifies the means," even if you are using a chain saw. Consequently, design, rather than turning technique is stressed. Turning can be taught, but style and artistic expression arise from within. Leo is a master at extracting creativity from the students. As an example of how to pursue form, he suggests maintaining a scrap book of shapes, styles, and objects or keeping a small notebook of expressive ideas as most can not stand at the lathe and create freeform. Attitude is important to art expression and much can be



REVIEWS, CONCLUDED

hidden by a timorous approach. As might be expected, Leo encourages experimentation with form and function.

During his workshop, Leo arranged for two production woodturners, Clay Compton and Jay Weber, to present lectures and demonstrations. Each has over 50 years of turning experience and have been commercially active in the fair circuits for years. Compton produced a goblet (one of 50,000 he has produced) in a matter of minutes. Weber demonstrated tool manipulation and production of tight-fitting container lids. Every evening, one or two slide shows were presented by members of the Arrowmont faculty, affording everyone a chance to experience other art forms.

As with any course offering, it takes time to iron out the details. Arrowmont is a well equipped shop with at least twelve lathes, mostly Generals and Union Graduates fitted with various faceplates and screw centers. However, Jacob's and three-jaw chucks and wood are not available. The shop is not air conditioned so a fan is a must. Also, lamps for each lathe would be helpful as well as shelves or storage areas around the lathes. These are minor but helpful points. Bring wood, chucks, and any extras you might need and prepare yourself for an excellent learning experience.

Arrowmont is striving to be the hub of woodturning instruction and art exploration for this country. The school is well on its way to achieving this goal

by supplying excellent facilities, superb instructors, and pleasant surroundings. Doyle is an excellent instructor and effective in stimulating the creativity in students. Next year he will present a two week course geared toward woodturned furniture making. I stongly recommend this course at Arrowmont, as Arrowmont plants an arrow in the heart of the woodturner in all of us.

ABOUT THE AUTHOR

Pete Hutchinson (member # 01069) is a geologist and avid woodturner. If you would like to submit a review or have suggestions for the Review section, contact him at:
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FROM THE TRENCHES

PAGE EDITOR: DICK GERARD

The underlying purposes for this section are three-fold: one, to provide an outlet for sharing information from local groups regarding program ideas, fund raising projects, membership drives, etc. Two, to provide a forum for personal statements from our members about turning, certain turners, the growth and development of turning, turning as Art vs. Craft, etc. And three, to feature profiles of turners who have a story to tell, whether that story is serious or humorous, academic or otherwise. Readers are urged to send any and all material that you feel is pertinent for inclusion in this section to Dick Gerard, 7410 Railway Ct., Indianapolis, IN., 46256. We are also looking for an appropriate name for this section. If you have any ideas, or if you like the current title, please let us know! We will try to settle on a name by the next issue of THE AMERICAN WOODTURNER.

TURNING AND THE ZEN EXPERIENCE

For this first formal issue of the Journal of AAW, I will summarize my experience at the first National Woodturning Symposium, that was held last October, 1985, at Arrowmont School of Arts and Crafts, Gatlinberg, TN. I am proud to be one of the prime movers in getting AAW off the ground by assisting in the steering committee which led to the election of the Board of Directors. Though not elected to the board, I

have promised (threatened) to remain active in AAW any way.

I attended the first National Woodturning Conference at Arrowmont with three goals in mind: first, to immerse myself in the techniques and aesthetics of the leading edge of today's woodturning; second, to form a woodturners Association (or at least to establish an informal network of personal contacts); and third, to make friends with other participants.

My first goal was realized beyond my wildest dreams. I marvelled at David Ellsworth's blind turning. I stood in rapt attention while watching Del Stubbs turn so thin that the material became almost plastic in its malleability. I awakened to wood's fiber-like characteristics watching Mark Lindquist perform on the largest lathe I had ever seen. I saw new potentials of scale, design and treatment while observing and listening to Alan Stirt, David Hogbin, Ed Moulthrop, and Rude Osolnik. Yet, through all the diversity of treatment, all the individual philosophies of art and craft, through all the levels of expertise, I experienced the Zen attitude of "oneness and nothingness". We are one in our devotion to wood and woodturning. We are nothing without wood in all its aspects, whether those aspects are the source of problems or solutions. Our dedication and singleness of purpose have elevated woodturning from orphan-



TRENCHES, CONCLUDED

craft status to a recognized art form. As I re-examine Arrowmont, I am aware of the loss of self, the beginning of the no-state of Zen, where object, action and artist become one. And yet, if we continue to operate isolated from one another, we rob ourselves of those delicious sparks of interaction that so often prod us to quantum leaps of achievement.

And as for my second goal ...well, the fact that you are reading this Journal is proof that that goal was realized. And making friends, my third goal, was also successful. I now count among my woodturning friends all those with ties to Arrowmont. I am especially proud to count among my new friends Mike and Pam St.Clair (Australia), Ray Key (England), Michael O'Donnell (Scotland), Liam O'Neill (Ireland), Bob Rubel (Texas), Dan Kvitka (Oregon), and all the others who contributed to the rich ambiance of Arrowmont. And of course, all those involved with AAW, like David Ellsworth, Alan Stirt, Albert LeCoff and Dale Nish, to name a few.

As a direct result of Arrowmont and the formation of AAW, I have moved to a whole new awareness of woodturning. The potentials and possibilities are bounded only by our own limitations. I may never achieve the acclaim and renown of an Ellsworth, a Moulthrop, a Stubbs or a

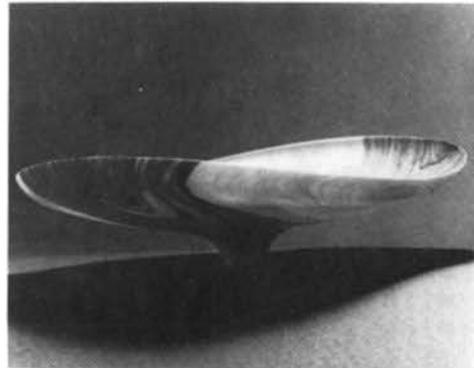
Stocksdale but you can bet your best bowl gouge that I'll try. I will become the very best Gerard that I can be. I will continue to respect wood and woodturning in all its diversity. My addiction has no cure nor limits. Nor would I wish it any other way.

ABOUT THE AUTHOR

Dick Gerard (member # 0013) is a dedicated woodturner who does lectures and demonstrations in his studio - workshop.

4th National Lathe Turned Objects Exhibition

August 30 through September 30



Olive Bowl by Del Stubbs

Turners wishing to submit work for next years show or who want to be considered for ongoing exhibition should contact Clyde Jones at the address below.

HIGHLIGHT

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CALENDAR OF WOODTURNING EVENTS

(ENTRIES ARE ALPHABETICAL: NOTE THE YEARS)

ALFRED UNIVERSITY, The Woodturners' Conference 86 (See advertisement in this issue.) Contact: Roger Barnes at Cryder Creek Woodturning Supplies, 101 Commercial Ave., Whitesville, NY 14897 or call: (607) 356-3303.

Nov. 1, 1986 This conference will cover a wide range of topics from Tool Sharpening to Wood Finishes to Principles of Design.

BROOKFIELD CRAFT CENTER. Address: P. O. Box 122 Brookfield CT 06804 or call (203) 775-4526

Sept. 13-14, 1986 Alan Stirt
Sept. 27-28, 1986 David Ellsworth
Sept. 15-16, 1986 Clead Christiansen

2nd NEW ZEALAND WIDE WOODTURNERS SEMINAR. Contact: Ken Sager P. O. Box 152 Putaruru, NZ

Mar. 14-16, 1987 This seminar will have demonstrations, lectures and "hands on" workshops.

3rd NATIONAL WOOD CONFERENCE - Australia. A conference is scheduled to be held at the Australian Nat'l Univ. Contact: Robert C. Thomas P. O. Box 1411 Woden A.C.T. 2606 Australia

Nov. 27-Dec. 3, 1987 Start planning your vacation now and attend this woodcraft conference.

SEA-FAIR IN FLORIDA. They have a series of weekend Arts and Crafts exhibitions. Contact: Bruce M. Nagler SEAFAIR P. O. Box 121 Dania, FL 33004 or call (305) 922-5600.

Oct. 17-19, 1986 Oktoberfest
Nov. 14-16, 1986 Wine Harvest

SEATTLE AREA TURNING SEMINAR. Demonstrations and slide shows with some "hands on". Contact: Bonnie Klein 6514 115th Place S.E. Renton, WA 98056 or call (206) 226-5937. Location is uncertain.

Nov. 14-16, 1986 Liam O'Neill of Ireland and Richard Raffan of Australia will be featured

WOODWORKING ASSOCIATION OF NORTH AMERICA. These shows are open to serious craftsmen, professional woodworkers, and do-it-yourselfers. For more information, contact WANA, PO Box 706, Plymouth, NH 03264 or call (603) 536-3876.

Sept. 26-28, 1986 New York Show, Sheraton Hotel and Towers in Stamford, CT
Oct. 17-19, 1986 Chicago Show, O'Hare Expo Center
Nov. 21-23, 1986 North Carolina Show, Charlotte Civic Center

QUESTIONS AND ANSWERS

Question: When working pocked, split, or worm-eaten wood for decorative or hollow bowls, it is sometimes very difficult to keep the fluted gouge from "dancing" as the cut progresses from the outer margins toward the center of the swing. This "dancing" is probably due to the unevenness of the wood. Sharpening the gouge seems to help some, but the problem is not eliminated. What else can I do to minimize or stop the "chatter?"

Answer from Alan Stirt:
 First, I want to make it clear that I do not have a lot of experience with "pocked, split, or worm-eaten wood." However, I do have lots of experience with chatter, and here are some of the ways that I deal with it:

1. As mentioned, sharpening the tool can help because you need less pressure on the wood to cut.

2. Try bringing the tool-rest as close to the work as possible. I've had various curved and straight rests made to fit inside my bowls. The less the tool overhangs the rest, the less chatter.

3. Play with the angle of the gouge. Try rolling it more towards the end of the cut. Experiment with the bevel rubbing during the entire cut, or by shear-scraping towards the end of the cut. I often use the gouge in an almost scraping position in the bottom of a bowl.

4. Try using a different speed, either higher or lower.

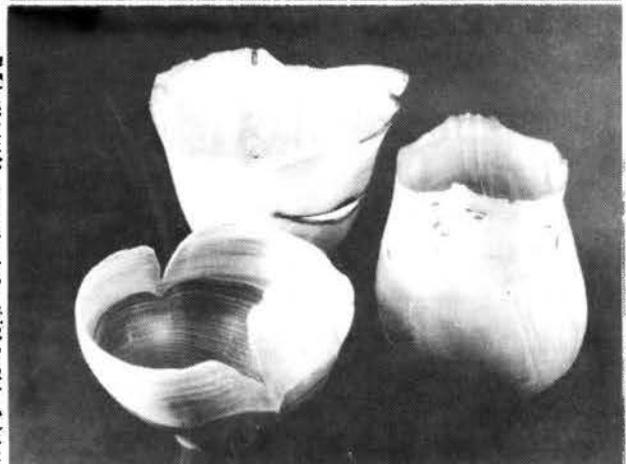
5. Use a heavier and longer tool. The further from the rest you're working, the more solid the tool should be, and the more leverage you need.

6. Try a heavy scraping tool.

7. If none of this works or you don't want to try these methods, you can try my final resort and scream or yell at the bowl. It probably won't help with the chatter marks but may help you feel better as you sand off the blemishes.

 We welcome your questions! Send them to Cliff Schroeder at 763 South St.; Owatonna, MN 55060. He will route them to our panel of experts for responses and we will print them in forthcoming issues.

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MAZERS OF MEAD

Recently, Pamela Spence, of the American Mead Association contacted us to see if we knew of any woodturners who make the traditional drinking vessel for mead, called a "mazer".

During the Middle Ages, honey wine was drunk from broad based wooden bowls that often had an enamelled or engraved medallion inside and sometimes highly ornamented covers. The mazers were generally made from maple and were often carved or gilded on the outside.

The AMA is planning an article in their newsletter on mazers and would like to include information about any present day mazer makers. So, if you make mazers, or would like to try to make one, or one hundred, contact:

Pamela J. Spence
American Mead Assoc.
4236 Fry Road
Ostrander, OH 43061

KEEPING IN TOUCH...

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POSTAGE

Yes, there were some complaints about how long it took to get the first newsletter to your front door. As it turns out, it can take up to 3 weeks to move a piece of mail from Texas to New York with Bulk Rate (2nd Class) postage.

On the other hand...if we upgrade to 1st class postage it costs 31 cents more to ship each issue of **THE AMERICAN WOODTURNER**. 31 cents times 1,000 issues, times 4 mailings a year equals \$1,240.00!! That is the equivalent of 850 blueberry crumb yum-yum donuts that no one gets to eat or 500 movies on your VCR that you never saw. How about the annual fees of 80 AAW members - just to hasten delivery. Be patient folks, we're conserving your dollars.

AMERICAN CRAFTS MUSEUM UNVEILS NEW HQ

Susan Harkavy, with the American Crafts Council, would like all AAW members to know that on October 26th their new museum will open in midtown Manhattan, across the street from the Museum of Modern Art.

The opening show will be: Craft Today: Poetry of the Physical. For more information, contact Susan Harkavy; Public Relations Office; American Craft Museum; 40 West 53rd St. New York, New York, 10019 (212) 956-3717.

THE STORY BEHIND OUR LOGO

In last June's Newsletter, we announced that Carolyn Kinloch-Winkler (Member no. 313) had won our contest for the AAW logo. Then, we said that we would formally unveil it in the first issue of our Journal. Now, you have all had a chance to see it on our cover.

I asked Carolyn to write and tell us something about how she developed the logo. This is what she wrote:

"First, the circle seemed obvious for a woodturners' association. Next, I considered a variety of tools, but the gouge seemed to make the most consistent curls, and I wanted a curl inside the circle. I chose for the focus the act of turning rather than a turned object, because I saw the purpose of the organization to be the sharing of practical and artistic information between all types of woodturners, and not necessarily the sale of turned objects in the art market. With all that in mind, I tried to keep it simple. And voila -- what you see is what I got!"

Thanks, Carolyn. We think you did a GREAT job.

SPECIAL SKILLS WANTED

We in AAW want to begin writing brief hand-books featuring "tricks of the trade" and useful techniques. These works can run between 1,000-2,000 words. Pictures or drawings would be particularly welcome. Interested? Please write to us.

LOCAL CHAPTERS START

We have the beginnings of AAW chapters in six areas: Bucks County, PA; Cleveland, OH; Fresno, CA; and Dallas, Austin, and San Antonio, Texas. If you are not already in touch with us about forming a local chapter and are interested in forming one, write to us. We have an information packet we can send you.

ABOUT WOOD

PAGE EDITOR: CASIMER GRABOWSKI

Greetings, fellow woodturners. I am Cas Grabowski, editor of your wood column. This column will feature contributed articles on uncommon as well as common woods. These will emphasize turning and finishing characteristics, availability, and cost, as well as how to look for and evaluate found wood.

I live in Miami, Florida, which is a superb place for a woodturner to be located. Ours is a sub-tropical climate in which many Caribbean hardwoods such as lignum vitae, acacia, Cuban mahogany, sea grape, tamarind, and mahoe grow wild. In addition to these, a tremendous variety of trees have been introduced from Central and South America, Asia, Africa, and Australia. Pruning is very important with a twelve month growing season, and if one is on the alert, a diverse selection of wood can be collected. Miami is also the port of entry for Latin American hardwoods, consequently, these are also readily available.

TWO MAHOGANIES

The local wood most highly prized by the South Florida woodworkers is Cuban mahogany (Swietenia mahagoni). This is the hardest and heaviest of the mahoganies, but nevertheless, in common with other members of this diverse group, it is a wood with excellent working characteristics. The "Fine Hardwoods Selectorama" says that it is ideal turnery wood, close-grained, fine textured and a rich reddish brown color. It also takes an excellent lustrous finish. Cuban mahogany, in common with its cousin from

Honduras, has an unusually low coefficient of shrinkage. Consequently, the wood seasons well and even large logs will dry without checking. That is the good news. The bad news is that it is no longer commercially available. This was the choice mahogany of fine furniture manufacturers in Europe from the 18th until the early 20th century. The chief source of this wood was Cuba, and inevitably the supply from this island was depleted. Finally, in 1946, Cuba banned its export. The supplies from the Dominican Republic, Haiti, and Jamaica suffered a similar history. But, this tree is still common and it seeds itself in the Florida Keys. It is widely cultivated in Miami and other parts of South Florida because it is a really beautiful foliage tree. So, if you have the opportunity to obtain some of this wood - which we call "Florida mahogany" - try it. I guarantee you'll like it.

The dwindling supply of Cuban mahogany led woodworkers to shift more attention to Honduras mahogany (Swietenia macrophylla), which comes from Central America, Peru, and Brazil. This wood is still readily available, inexpensive, and it does come in large sizes. Don't be turned off from it because it is a common hardwood. It is a beautiful wood, very easy to turn and also takes a good finish. Though a lot of it is reasonably straight-grained, some is nicely figured and occasionally, breathtakingly beautiful (see e.g. the article on "Quilted Ma-

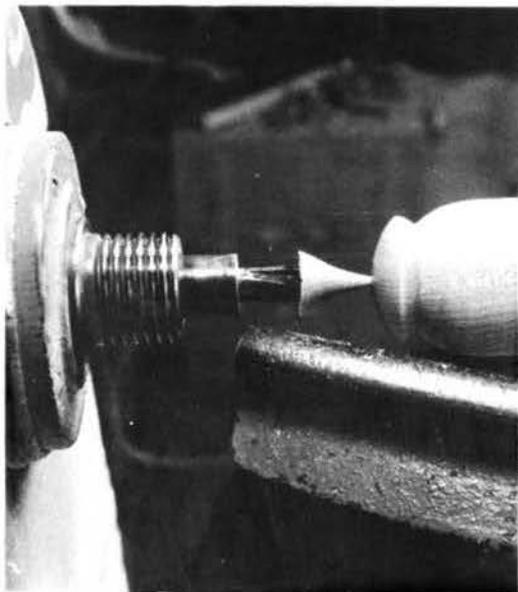
PROJECT PAGE

GETTING A HANDLE ON YOUR TOOLS

PAGE EDITOR: RUS HURT

As page editor of the Project section of our journal, I found myself facing a fast approaching deadline and so many fantastic "project" possibilities at hand to both "select" and "edit", that I didn't know where to start. Therefore, in our first official issue of the Journal, I thought it appropriate to start with something that most members could find helpful.

A rather basic and useful project for all levels of woodturners involves turning your own handles for gouges and scrapers. Next only to having a finely sharpened tool edge, is having a tool handle that fits your hand. Turning your own handles allows you to custom fit the diameter and shape of the handle. The result can be a comfortable well-balanced tool, not to mention the pleasure of saving a few bucks.

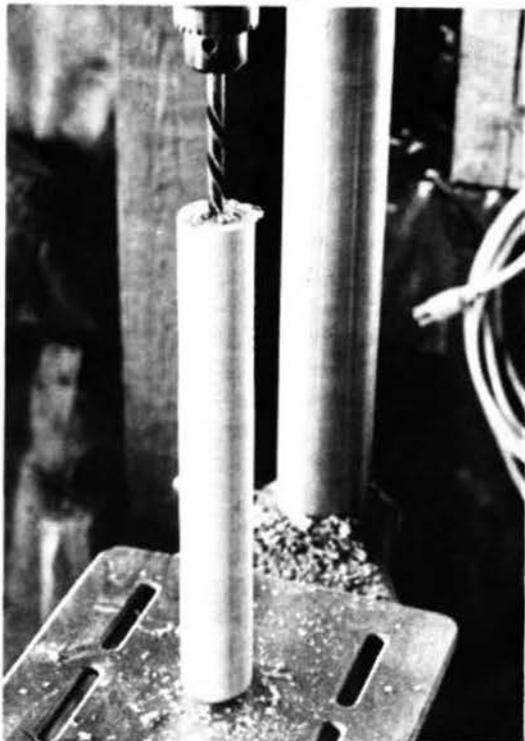


I look at my turning tools as practical instruments. The handles are an extension of the cutting edge which holds the steel and gives stability during the cutting process. Handles need not be fancy in design or of exotic wood, but they must stand up to the abuse I dish out. Store-bought handles and fancy handles of exotic woods may look wonderful on the rack, but I have found their diameter to be too small for day long use. The exotic ones are nice to look at, but hard to justify using, especially, the way I do. Being slender and of slight build, I invariably end up using the handle of my tools to give my tool rest that little extra tightening it needs to keep from slipping. Since I am neither very macho nor masochistic, I don't care for bruising my hands by using them as mallets. Releasing a securely tightened tool rest with one's hand can do just that, as you may well have found. Using the handle of a tool does a fine job without any significant damage to the tool rest or to the tool, and it definitely saves on the hands.

I make my handles about as long as my forearm, or as long as the suitable wood I happen to have around. In reality, my handles range from 10 inches to 24 inches. The longer handles are for special tools (i.e. bent tools) where stability and leverage are



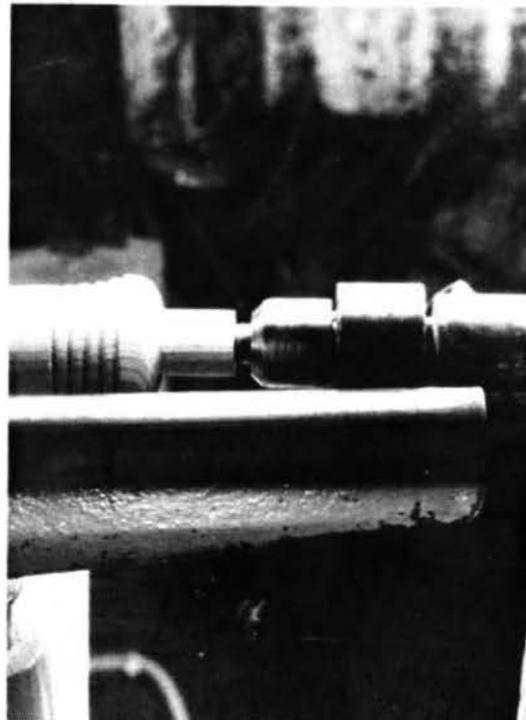
needed. I have used hardwoods such as hard maple, white oak, red oak, ironwood, and cherry with satisfactory results. Any wood relatively hard and dense would work well. Generally, the heavier or larger the tool, the longer the handle. My average handle length is 13 inches. The diameter where I grasp the tool is $1 \frac{3}{8}$ inches, tapering smaller or larger from that point. I leave the surface with a tool finish and apply no sealer.



On several handles, I have used a fluted parting tool to produce small beads to give the handle a good grip. On extra-long handles, I use a roughing gouge and make a rather fast cut down the length of the tool leaving a series of small tool ridges giving a textured surface for a good grip.

I start by rough-turning a $1 \frac{3}{4}$ inch blank between centers. I turn a $\frac{3}{4}$ " to 1" long spigot the size of my drive center, (approx.

1"), at the headstock end. At the same end, I shape a ball-like or rounded end blending into the spigot. Taking the piece from the lathe to the drill press, I place the spigot end in the hole of my drill press table. The rounded end of the blank seats itself in the counter-sink of the hole. I visually line up the center of the blank in line with the tip of the drill bit. I choose a drill bit that is a hair smaller than the shank of the tool steel I wish to mount. I proceed to bore to the maximum depth the drill bit will allow (approx. 4 inches). Remounting the blank between centers using a revolving center, I use whichever tip allows me to support the bored end on center. Occasionally, I have used the tapered surface of the center holder to support larger diameter holes. In this manner, I know my handle is turned on the same axis in which the hole was bored. I then turn and shape the handles to what feels good in my hand.



PROJECT, CONCLUDED

Finally, I turn the tail-stock end of the handle for the ferrule. The ferrule I cut from a length of copper water tubing to a length of approximately 1". The ferrule diameter should be at least 1/4" larger than the shank of the tool. I turn down the blank to a spigot just barely allowing the ferrule to start itself. (It is helpful to file off the burr left from cutting the pipe before tapping it in place.) I turn the length of the spigot a little longer than the length of the ferrule. I then change drive centers from the standard center to a 3/8" mini center, and turn off the spigot at the head stock end to a little nubbin. I remove the handle from the lathe and pop off the nubbin. Next, I tap the ferrule into place and sand down the protruding spigot, (if any), to the edge of the ferrule. I measure the depth of my hole in the handle and transfer that depth to the shank of the steel. With ferrule in place, the steel

started as to how I want it positioned in regard to the grain, I strike the butt of the handle with several sharp blows of a mallet. The slightly undersized hole and the tightly fitting ferrule generally do an adequate job of securing the steel in the handle. Checking the depth mark on the tool steel indicates how far the shank sets in the handle. A final pinning of the ferrule with a center punch puts the last touch on this easy project. Now, just think how well all the future projects appearing on this page will go, now that we have a handle on things!

ABOUT THE AUTHOR

Rus Hurt (member #3) is a busy woodturner and is also Secretary of the Board of Directors of AAW. Rus is anxious to review your articles on projects. Please send them directly to him at: Box 116 Falgg River Road; Port Wing, WI 54865.

ABOUT WOOD, CONCLUDED

hogany" in Fine Woodworking, #54, Sept/Oct 1985). Importers in Miami sell mahogany in wholesale quantities for as little as \$1.75 a board foot, and retail it for \$3.00 a board foot. That is on a par with good pine. Furthermore, large stock is always on hand, 6"x6", 8"x8", 6x12", 22"x2", etc. and these come in 8 and 16 foot lengths.

Now, send your wood stories to me. The articles can be long or short, can be about turning characteristics of your favorite wood, wood

treating or collecting experiences, or anything else that you think a fellow woodturner might find interesting, whether a full-time professional or a part-time amateur. Send them to:

Casimer T. Grabowski
19705 SW 134 Ave.
Miami, FL 33177

ABOUT THE AUTHOR

Cas Grabowski (member #256) is a Professor of Biology at the University of Miami.

THE COLLECTOR'S CORNER

PAGE EDITOR: YOSH SUGIYAMA

What is a collector? Is it an individual who takes a reasoned, systematic approach to collecting? Or is it someone who simply goes out and collects a bunch of things to suit their fancy? It's easy to conclude that only the former would have any chance of accumulating a collection of any value. Likewise, one might expect the latter to end up with just a heap of unrelated things. But sometimes, that person does in fact, end up with a very creditable collection. Why?

What motivates collectors to collect? What's the selection process? Is it due to a scholarly interest, the innate beauty of the object, its intrinsic value? Or is it more complex than that? Is it in response to some basic instinct, some indefinable attraction that causes one to select one object over another? And what are the qualities of a superior collection?

Now, I realize that all this sounds like a lot of highfalutin' stuff and I don't know the answers to the above. In preparing this introductory article, I found some clues by speaking with several people who would look at the topic of collecting from different vantage points. Bob Rubel, a new collector, says he's interested in wood and how

different turners handle the shape and form of their turnings. David Ellsworth, woodturner, feels that the primary purpose of the turner is not to simply sell an object to a person, but to help that person understand the creative process and the fine points of craftsmanship. Ray Leier, owner of Del Mano Gallery, says that to help a collector, he needs that person to define a sense of direction for the collection and for him to have a feel for why the person wants to develop it. It's only after these things have been revealed, he says, can he begin to help the collector in terms of the level of quality, the artist(s), and cost.

So, ask a seemingly simple question, get a lot of different answers. In the months ahead, I'll be talking with a wide variety of collectors, turners, and gallery owners. Like everyone else in this issue, I'm literally starting out with a blank sheet of paper and I'd like to ask for your help. If you have suggestions as to individuals I might contact, ideas on different aspects of collecting that you think should be explored, please write me directly (Yosh Sugiyama 6141 Highland Circle, Redding, CA 96001) or in care of this journal.

SAFETY IN THE SHOP

PAGE EDITOR: ALAN STIRT

NOISE EXPOSURE -- GETTING HURT WITHOUT PAIN

BY DAVID LIPSCOMB

For future articles, and to foster awareness on safety, we'd like to gather information on injuries sustained while using a lathe. The more we know about the hazards of our art the better we'll be able to deal with them. We'd appreciate hearing from you about any injuries you have received while turning and any well substantiated news of injury to others. Once sufficient information is collected we'll let you know what our readers report and explore ways of minimizing these hazards. Please send your submissions to me at Box 116, Flagg River Rd., Port Wing, WI 54865. Thank you, Alan Stirt.

Most of us know what it is like to allow our fingers to overlap a wood piece a tad too much when we are working it on a sander. Right away, searing of the skin by the sanding belt causes us to back off. Or, if a chip flies into an eye, we blink and bat our eyes until the piece is removed. When a gouge catches in spalted stock, that chunk flying from the lathe that plunges into the ribcage area gives us clear notice that something has gone wrong. We rely on painful experiences to keep us "safety conscious". Not only do we attempt to avoid injury because we don't like pain, but we also respect our hands, eyes and the rest of our body because they are vital to the quality of life.

Sometimes, I feel that the ear and hearing are the Rodney Dangerfields of the safety camp -- they "don't get no respect." Maybe this is because injury to the ear by noise is insidious. The area of the ear that is usually injured by noise overexposure -- the inner ear -- has no pain receptors. Injury to this part of the body does not result in any discomfort. Therefore, it is necessary to be aware of other danger signs of noise overexposure:

1. With high level sound (e.g. running a shop vac during sanding operations), if another person has to yell at you from a close distance to make you understand, the noise level is dangerously high;

2. If your ears ring after some type of noise exposure (e.g. two hours of hacking away at green stock with a chain saw), you are being told that the noise was too much for your ears to safely withstand; and

3. If, when leaving your shop, your own voice and the voices of others sound like your head is in a barrel, your hearing has been temporarily "shifted" by the exposure. Repetitious exposures that shift your hearing ability downward will cause a permanent impairment. Therefore, we should avoid such exposures when possible.

We don't always realize how much our ears and hearing contribute to our life. A few of the dazzling features of the ear are listed below to foster a greater appreciation of the ear and hearing in the hope that you will take appropriate measures to ensure that you don't injure your hearing while engaging in high noise activities:

..hearing is our most important learning and social sense;

.. the inner ear is almost completely developed in the baby after the third month of pregnancy;

..there are about 16,000 irreplaceable sensory cells in the inner ear on each side of your head;

..about 30,000 nerve fibers leave each ear to wind their way to the brain carrying messages about your sound environment;

..each one of those nerve fibers may stimulate as many as 618,000 cells in the brain resulting in a multitude of message patterns.

In anatomy classes at the University of Tennessee, my students sometimes resent having to learn the details of this complex sensory system, but if we did not have such a sophisticated hearing sense, we would still be communicating with each other in some primitive series of squeaks, squawks, grunts and whistles.

My intent is to alert you to the values and marvels of the hearing sense and to

convince you it is worth protecting. Hearing protective equipment is now excellent, inexpensive and widely available. Most hardware stores and equipment suppliers have noise-reducing ear muffs or ear plugs available. Don't rely on cotton wads in your ears -- they are valueless as a sound barrier. If your supplier does not stock hearing protectors, look in the Yellow Pages under "Safety." Safety equipment suppliers have a wide variety of devices. For short-term use, try either ear muffs or canal caps. But if you are going to be in the woods with your chain saw all day, use inserted ear plugs. They are more comfortable over longer periods.

This brief article was prepared to compliment a fine piece that appeared in the July/August (1986) issue of Fine Woodworking. Details are found there about common woodworking noise levels, the ear, how we hear, and how we can protect our hearing from noise. The ear is important -- protect it from the ravages of noise exposure.

ABOUT THE AUTHOR

Dave Lipscomb (member #7) is usually a Professor of Audiology at the University of Tennessee. At other times, he serves as the Director of his department's Noise Research Laboratory, as a Board Member of AAW, and as Chairman of AAW's publications committee. Oh yes, he is a turner, too -- in his spare time.



A NOTE OF THANKS



As the volunteer administrator of AAW, I want to take a moment to stand back and say "thank you" to all 690 of our members -- and especially to the 148 of you who have also shared this dream by becoming Founding Members at a higher membership rate.

As you all realize, organizations of this type usually can't be sustained by members' dues alone. But thanks to our broad base of supporting Founding Members, we are alive and well.

I would like to draw your attention to the larger advertisements in our Journal. While we do not sell advertising space, we do print the advertisements of our Business Supporting Members as our way of thanking them for their support. And speaking for the organizational side of the association, I surely do thank them.

I apologize to any of our newest members who are not listed because you became Founding Members after we went to press. We will update this list in the Christmas issue.

Cordially,

Bob Rubel

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THE AMERICAN WOODTURNER

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.

The American Woodturner is published quarterly by the AAW. Regular membership rates are \$45 for turners and \$50 for business. Supporting memberships are \$100 and \$250, respectively. Patron membership is \$1,000. Send dues and address changes to: AAW P.O. Box 982, San Marcos, TX 78667 (512) 396-8689.

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WOOD AND TOOL EXCHANGE (FOR SALE OR TRADE)

WOOD

Wanted - 2 1/2 + hardwoods. Contact: William J. Holland, 2482 Hepplewhite Dr., York, PA 17404.

Wanted: Washington D. C. and Baltimore green wood users with chain saws interested in sharing attractive found trees.

Contact Phil Brown, 12200 Wynmore Lane, Bowie, MD 20715, or call [301]262-8597.

Northern hardwood burls: many sizes, shapes, and species. Contact: David Mather, Tuckaway Timber Co., Lyme, NH 03768 or call [603] 795-4534.

Turning blanks for sale: fiddleback, stump, or crotch Walnut; fiddleback, stump or spalted Pecan; quartersawn and spalted Sycamore; spalted Red Oak; Bois'd Arc; Mesquite burl; Mulberry burl; Ash crotch 2" to 24" diameter. Bandsawn and waxed on request. Contact: Mark Potter, P. O. Box 973, Columbus, TX 78934 or call [409] 732-8263.

For sale or trade: Mesquite, bolts [logs] and flitch cut; air dried and ends sealed. Contact: Wayne Lewis, 4302 Timberhill, San Antonio, TX 78238 or call [512] 684-6089.

Exotic hardwood cutoffs: pieces large enough for small turnings of tool handles, bud vases, cups, animal carvings etc. Five lbs. for \$6, FOB, Sunrise, FL. Also, small odds and ends for jewelry items, i.e. cufflinks, earrings, pendants, etc. \$1 per lb [5 lb minimum] FOB, Sunrise, FL. Please check with your local post office for the shipping cost. Add 1 lb. for packing materials. Contact: Harrison Neustadt, 6480 NW 24th Court, Sunrise, FL 33313.

For Sale - 35 year collection rare fancy woods. Many wide boards. Figured cherry, ash, sheddua, cocobolo, Indian rosewood, Brazilian rosewood, walnut, quilted maple and many more. Appointment only. Contact: Paul Killinger, 4309 Butler Circle, Boulder, CO. 80303, [SASE] or call [303]499-2648.

Would like to trade or purchase small pieces of rare wood for turning pencils. Size needed 5 1/2 x 3/4 x 3/4 or multiples of the same. Contact: Roger Bouchard, 820 Regent Ave., Clearwater, FL 33546.

Trade: mastadon ivory [similar to modern elephant] for N. American figured hardwood bowl blanks, Contact: Buz Blum, Box 732, Palmer, Alaska 99645, or call [907]745-4445, [four hours difference from E. Coast]

MACHINERY

For sale or trade: Myford ML8C, slow speed motor, 4 step pulley, 3 jaw chuck, various faceplates and tailstock centers. Contact: Wayne Lewis, 4302 Timberhill, San Antonio, TX 78238 or call [512] 684-6089.

For sale or trade: New Elu Biscuit jointer & groover; \$350 or wood, tools, equipment. Contact: George Troy Hurlburt, RR 2 Box 32A, Galva, KS 67443 or call [316] 654-3802.

MACHINERY CONTINUED

Shopsmith router arm, with 1 1/2 hp router, bits and patterns. Contact Wayne Lewis, 4302 Timberhill, San Antonio, TX 78238 or call (512) 684-6089.

Wood lathe for sale. Delta 11" gap bed, stand, 1/2 hp capacitor start. New in carton, \$425. Contact: D. M. Daw, 856 S. Stratton Dr., Florence, SC 29501 or call (803) 667-0146.

OTHER

20 Lathe Lessons: Xerox copies of woodturning lessons 1 thru 20 at 50 cents each, \$8.00 per set, postpaid. A must for beginners or pro. These well written and illustrated articles appeared in the National Carvers Review and the Mallet when I was Staff Editor and Associated Editor of these magazines. Send SASE for complete list of titles. Contact: Harrison Neustadt, 6480 NW 24th Court, Sunrise, FL 33313.

Soul of a Tree. I do custom woodturning: chairs, stools and tables. Designed to enhance the beauty of wood itself. Contact: Rickey Noel Mitchell, (209) 221-7840.

BOOKS FOR SALE: Send for the most complete listing of books relating to woodturning. 10% off to members of AAW. Contact: Norman A. Larson, 5426 Hwy. 246, Lompoc, CA 93436. Telephone (805)735-2095 evenings.

I am looking for information regarding an Oliver Shop #8893 with an 8' 0" bed and 3 hp motor. How old is it? If you know, contact: David Behm at Mountain Woodworking Co., Old Mtn. Rd., Northwood, NH 03261.

INSTRUCTION OFFERED

Teaching beginning to advanced turning -- green turning, rechucking, etc. Contact: Livingston's Wood Creations, P.O. Box 3097, Pinedale, CA 93650 or call: Shop (209) 435-0297 or Home (209) 431-4124.

Studio for Woodcraft: John Sainsbury offers woodturning courses - elementary and advanced - two days and upwards. Tailored to meet individual's needs. Classes all year round. Write for brochure: John Sainsbury, 1 Lichfield Dr. Brixham, S. Devon, TQ5 8DL, U.K.

Woodturning Instructor: For the beginner or advanced. Both practical and artistic techniques taught by a working professional in an established shop. Send for information, Mark Knudsen, 1100 E. County Line Road, Des Moines, Iowa 50320, or call (515)285-6112.

WANT TO RUN AN AD?

DO YOU WANT TO PLACE A FREE CLASSIFIED AD?

In our December issue of the Journal we will again be offering free classified advertising for our members. If you have some message run on these pages, please write to us with the specific wording.

DEADLINE: OCTOBER 27

AAW COMMITTEES IN ACTION

CONFERENCE COMMITTEE

ALBERT LECOFF, CHAIRMAN

We are working on several projects, so mark your calendars.

I. First AAW Symposium: 1987

This symposium is tentatively planned for the summer of 1987 in California. It will feature lectures, slide shows, panel discussions, demonstrations, and hands-on workshops. Various topics will be discussed, such as off-the-lathe furniture, containers, textured, spindle, and production turnings, finishes, working with wood movement, poly-chromatic turnings, and so forth. An exhibit of turnings will be arranged for work submitted by instructors and participants.

II. AAW International Symposium, 1988

This symposium is planned to be in Philadelphia, in September, 1988. AAW members and international demonstrators and lecturers will be featured.

III. International Turned Objects Show (ITOS)

This major exhibition will open in Philadelphia during our 1988 International Symposium. The City of Philadelphia is co-sponsoring this show. It will be held at the Port of History Museum for a three month period in their 10,000 square foot gallery. This show will include both juried and invited items. We will publish a catalog, and also hope that this show will tour the U.S., Canada, Europe, and Australia.

IV. Directory of Instructors

We are still in the process of collecting relevant information concerning those of you who are interested in serving as wood-turning instructors and demonstrators. If you are interested in being included in this **Directory** and have not yet filled out our information form, please write to our San Marcos office and ask them to send it to you.

A final note: details about all these events will be published in this Journal as they develop. If you want to participate in any aspect of these projects, please contact me. Your individual comments and assistance will be most appreciated.

Albert LeCoff, vice president, AAW; chairman, conference committee; 42 West Washington Lane, Philadelphia, PA 19144.

A NOTE FROM

HEADQUARTERS

Thanks, thanks, thanks, to all our writers and page editors. We had so much material for our first Journal that we expanded it to 28 rather than the planned 24 pages. And we still have some articles left over. The Board and I really appreciate your enthusiasm and participation. **Keep it up!**

A NOTE FROM THE EDITOR

I cannot resist the temptation to express my heartfelt appreciation to a host of people who have made this effort one of the most rewarding of my life. Dave Ellsworth with his excellent leadership has set the tone for the quality of this publication. Bob Rubel has extended countless hours, giving freely of his talent to make AAW a viable organization. Bob, as Managing Editor, is the one responsible for this publication being so attractive and getting it off the ground so well. The section editors all willingly accepted the responsibilities of the editorship. We are fortunate to have so many skilled and motivated

people on whom to draw. The list of volunteers to help with our publications now has grown to over 60 souls. But there is room for more assistance if you are interested in lending your talents by whatever means you can offer. Primarily, we need contributions of articles, tips, questions, etc. Let us serve your interests and needs in woodturning by letting us know what those interests and needs are.

Dave Lipscomb
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7200 Donna Ln.
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