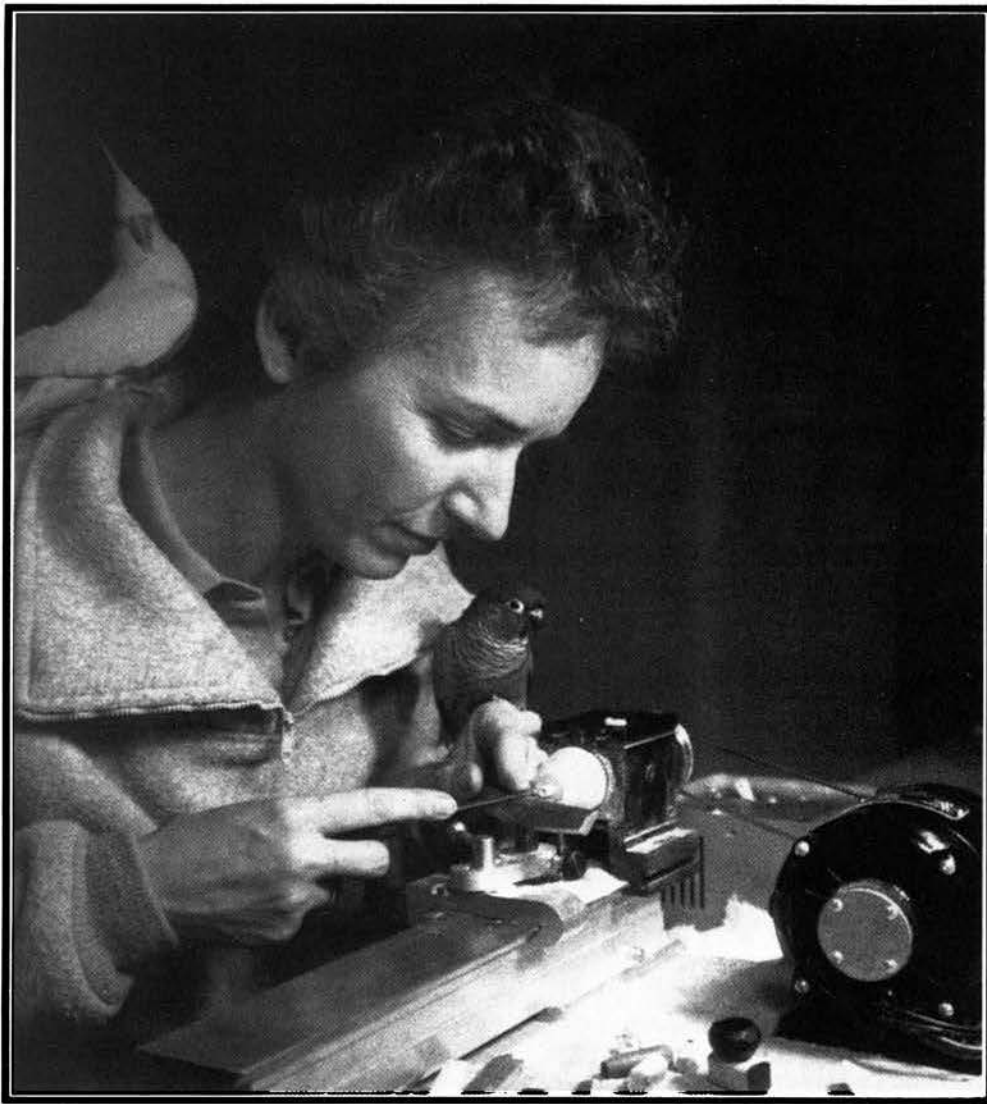


# *American Woodturner*

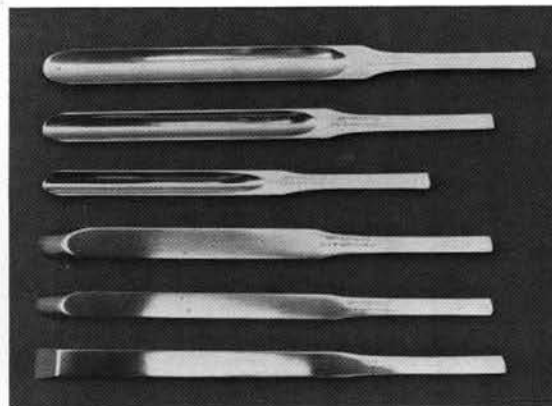
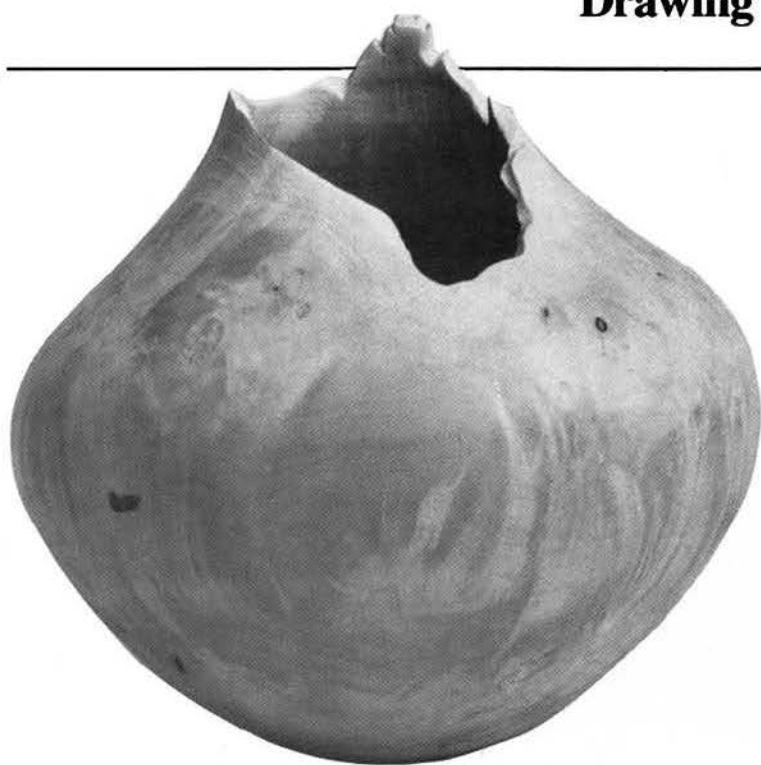
*The Journal of The American Association of Woodturners*

Volume 2 Number 3 March 1988 \$5.00



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

## Drawing for Michael Peterson's Vessel and Rude Osolnik's Chisels



Our special thanks to Michael Peterson and Craft Supplies U.S.A. for donating works for this issue's drawing. As in the past, the person whose ticket is first drawn will have first choice as to which item they receive.

**Michael's Vessel.** This piece is 6" x 6" and has a 1/8" wall thickness. Turned from green Western Maple Burl, it features a sandblasted collar about 1/2" wide that follows the natural contour of the burl's edge. This surface treatment creates a nice textural contrast to the polished surface. Michael has finished it with a clear paste wax in order to avoid adding any coloring to the light wood. It was turned in December, 1987, and is representative of his Southwest Landscape Series.

Michael writes: "I seek my inspiration from the natural history of the Western environment. The landscapes, culture, and spirit existing within these elements serve as the foundation for my work."

Michael says that he is excited about lathe work because it allows him the opportunity to approach material, form, and imagination with immediacy and spontaneity. He adds: "I hope the drawing is successful; I am pleased to contribute to this cause." Thanks, Michael.

**Rude Osolnik's Chisels:** Rude Osolnik is "Mr. Wood-

turner" in America. He's been actively involved in all aspects of woodturning for nearly 50 years. Basically self-taught, he made many of his own tools and adapted others to specialized uses. Craft Supplies U.S.A. contracted with an English tool manufacturer to reproduce the various Osolnik tools in M2 high speed tool steel, hardened to a rockwell of 62-64. The Rude Osolnik tools will be a welcome addition to any woodturners workshop. This set has been Donated by Craft Supplies U.S.A., and includes: 1/2" & 5/8" Round Point Chisel; 5/8" Square Point Chisel; 1/2", 5/8", & 3/4" Gouge. Value: \$149.95.

Again, thanks to you both for giving of yourselves for our education fund's drawing.

Now to the details.

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. Again, we will send you five tickets for a \$20 contribution. The order form is on the inserted envelope in *The Journal*. As before, we will return half of your ticket so that you know that we have received your contribution. You need not 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.

## A Word About the Winner of Ron Kent's Bowl

Boy, do we have a story! We drew the ticket for the winner of Ron Kent's bowl and Robert Heltman of West Redding, CT could hardly believe it. He said that he had previously won Al Stirt's vessel. Most graciously, he declined Ron's work and let us draw again. We are sending Robert one of the new Rude Osolnik tools as a "thank you."

The next draw went to Bob Hansen of Madison, WI. We had a little trouble getting in touch, but when we finally made contact we found that we had one very happy member!

Congratulations to Bob and thanks, again, to Ron Kent for such a substantial contribution to AAW's Education Fund.

# American Woodturner

The Journal of The  
American Association  
of Woodturners

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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*"Decanter," turned miniature by Bonnie Klein. The work's custom-made glass case (at right) measures 1 1/2 inches tall.*

## On The Cover

Artist Bonnie Klein turning one of her miniature works. A modified lathe, which she designed, helps scale down the delicate process.

## Rejection

I remember my first serious encounter with the feelings of rejection. It was in 1962 at my high school Senior Prom. The girl I had asked to the dance lived in a neighboring city and in my excitement and anticipation of the evening, I arrived to pick her up a little earlier than she expected—about an hour early!

Another solid taste of rejection came in 1983 when I was juried out of both the Philadelphia *and* the Washington Craft Shows. Since I had just completed an FM promotional broadcast for the Philadelphia show, I assumed I was a shoe-in. Now, I felt like the brunt of a major conspiracy.

Creative people thrive on images and I can't think of another image that conjures up more personal feelings, negative feelings, than the word *rejection*. For the person who has never participated in a major craft show, the anxiety of getting accepted is enormous—probably worse than the pressure of preparing his work for the show itself. And for those who have done these shows for many years, the anxiety from *not* getting accepted goes well beyond economic pressure—professional and peer pressures are involved, as well. In these situations, anxiety seems to be a natural bi-product of the creative process itself.

But notice in my previous example that I use the phrase, "I was rejected," instead of, "my *work* was rejected." Because our work is a natural extension of ourselves, it is easy for creative people to transpose the meanings within the phrase. It also seems to be human nature to place the emphasis of rejection on ourselves, instead of on the actual objects that were rejected. After all, if I had submitted slides of myself instead of my turnings...well, you understand.

Fortunately, these feeling of rejection are shared by us all and for that reason they become an interesting topic. Of course, the real topic is how to overcome these negative feelings, climb back on the horse (so to speak) and get to work.

For craftspersons in all media, the two primary sources of acceptance and rejection come from submitting applications of our work to juried craft shows, craft stores and galleries. These sales outlets are an obvious economic lure, and they carry strong overtones of professional credibility as well. To the emerging craftsperson they can also be shrouded in mystery, probably because we aren't always aware of *how* these institutions function. Here, then, are some thoughts on the jury process, and some tips on gallery applications which may help us gain a better understanding of how the 'system' works.

### The Jury

The purpose of the jury is to try to select the best of what is presented during the screening of slides and, whenever possible, to create some form of *balance* to the exhibition based on what is viewed on the screen. Ideally, the jury selects work that is well crafted and original in design, and rejects work that is strictly derivative or copied from someone else's designs. They also look for new and exciting work that challenges current standards within the different media fields.

The most obvious reason for being rejected from a juried

show is that the work submitted just doesn't stand up to the competition. For example, in a highly ranked show like the A.C.E.'s West Springfield (Massachusetts), over 2,500 craftspersons apply for about 500 booth spaces each year! As such, if ten woodturners are submitting and nine of them have natural edged burl bowls, the chances of all nine being accepted is almost zero! If your application is turned down, it may be because of stiff competition.

Another common reason for rejection comes from bad slides. Jurors don't expect craftspeople to be professional photographers, but they do expect to see what they are voting on. This subject will be dealt with in more detail in future issues, but suffice it to say that a good slide is clear, totally in focus, and *unadorned* by the distractions of fancy backgrounds or multi-colored lights. Most of all, a good slide is *descriptive* of the work being shown.

Another factor is the juror's themselves. Jurors are selected because they have many years of experience looking at crafted objects in all media, not just woodturning. One misconception is that jurors always accept the work of people that they already know, in other words, their friends. Not so! Sure, the work of one's friends does often come up on the screen. But today's standards for professionalism have become so high that the friend's work *and* the quality of their slides had better be damn good or they won't make the cut.

These are just some of the basic parameters of the jury system. Granted, the system isn't perfect. No system can be. But it is constantly in the process of growth and, at the moment, is the best system we have.

### The Gallery

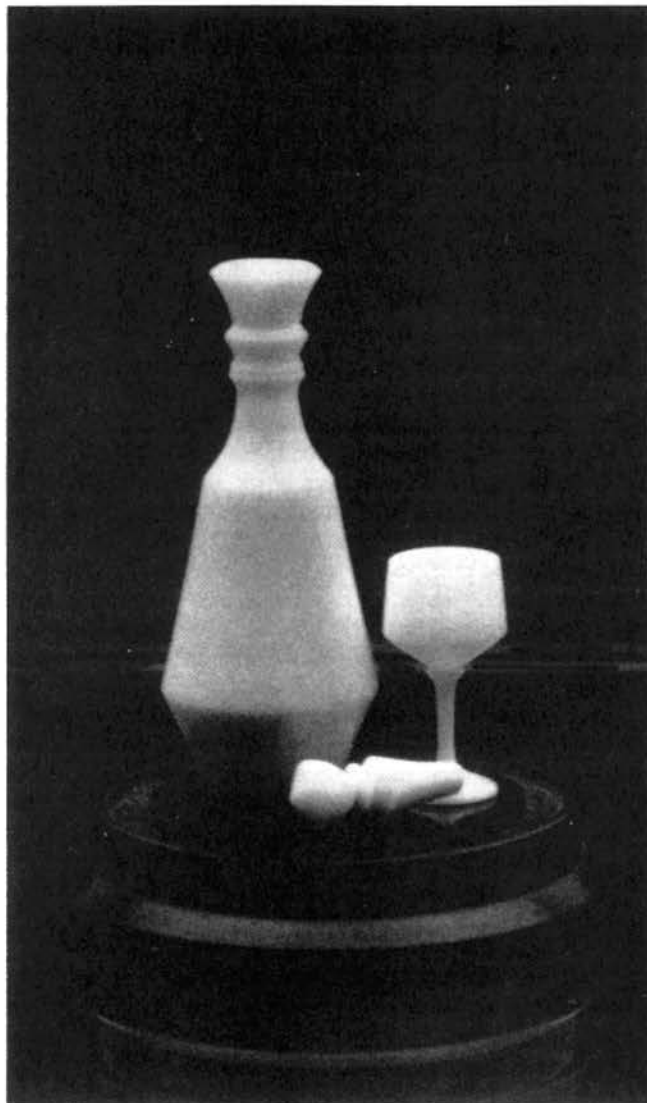
Submitting work to galleries has become another major concern for woodturners. Galleries are always looking for new talent and are quite willing to display the work of unknown craftspersons on the same shelves with that of the better known craft makers. So, our problem is not one of exposure, but the lack of experience in presenting our work in the first place. Having consulted with a number of gallery owners, here is a short list of "absolutes" regarding our presentations:

1. Slides should be submitted in a clear plastic sheet, not in a box where they can be dropped, damaged or lost.
2. Write on each slide your name, date the object was completed, type of wood, dimensions in inches, and a title (if the object has one). A more complete description can then be typed on a separate sheet, if necessary.
3. Never send original slides—only duplicates. Keep the originals on file so that you never lose this personal record of your work.
4. Include a brief, two-page resume and any other materials that describe your background.
5. Include a self-addressed, stamped, envelope (SASE) for return of your materials—even if you do get accepted.

*continued on page 14*

## An Evening With Bonnie Klein

By Brenda Miller



***"The whole experience  
is proportionately  
scaled down."***

"You'll have to pardon the dust," Bonnie Klein says lightly as we walk into the workshop/basement of her Newport Hills, WA, home. "I've been turning alabaster, and it leaves this fine white dust over everything." She laughs and runs her index finger over one of the lathes standing there, and it leaves a clear path along the metal. White chunks of alabaster are piled on one table. Next to them are small pieces of bone she has rough cut for some new pieces. A faint acrid smell from the bone-turning still lingers in the air. Bonnie has just returned from two long days of demonstrating at the Seattle Woodworking Show, and she is worn out, but it seems she is never too tired to talk about what she loves—the fine craft of turning miniatures.

She smiles a clear, bright smile, and runs one hand through her short brown hair. The alabaster piece, she explains, is for a box competition at the Northwest Gallery of Fine Woodworking in Seattle. The only rule is that the piece has to be crafted of wood and one other material. She has turned an alabaster apple, using Koa wood for stem and leaf (both were also turned). "It turned out great!" she exclaims, then adds a little sheepishly, "at least I think so."

We start back upstairs. Bonnie is wearing her turned-wood earrings, which dangle like smooth, warm crescent moons. "I wanted to make something that didn't look like turned posts hanging from my ears," she said. She came upon this design almost accidentally, and it is now one of her top-selling items in galleries and bazaars. She also sells quite a few miniature scoops and cork tops. Bonnie shows me some exquisite tiny goblets displayed under custom-made glass domes, but this type of piece, she says, gets lost in the galleries amid the bigger forms. Her pieces are tiny! She did bring several of these displayed goblets to AAW's First National Woodturning Symposium in Lexington, however, and sold them all. Bonnie shows me her signature on the bottom of a diminutive vessel she turned from a Tagua Palm Ivory nut; the logo is a tiny acorn, stamped onto the piece with a carved nail.

"I chose the acorn because it is a seed, the start of something," she says. Bonnie still considers herself very much a beginner woodturner, though she has been interested in the craft for about 12 years, and turning seriously for the last 5 years. She has been president of a miniatures club for the last 3 years, and was one of several instrumental in forming the Greater Seattle Chapter of the American Association of Woodturners.

Bonnie sits down at the tabletop lathe she has set up on her kitchen counter. This lathe, which she builds and sells, was the focus of much enthusiastic attention at the Seattle Woodworking Show this weekend. "Every time someone came by to look at it, they said, 'Where can I get a lathe like that?' I couldn't have asked for better exposure." She developed this particular lathe because she was frustrated with the Dremmel lathe she had been using. "It's just not a precision machine," she explains. "The tail stock and head stock don't line up exactly and it's impossible to turn something smooth."





***"I chose the acorn  
because it is a seed,  
the start of something."***

Bonnie and a friend designed a new movable tool rest, then she assembled this compact lathe for her own use. She demonstrates the machine at miniature shows, woodworking stores, "anywhere they'll let me," she laughs. "I've been marketing a lathe from Anker Manufacturing of Oregon for about 5 years and one from California for 2 years, and only recently have started to market my own version which is for wood-turning," she says.

"This lathe is good for kids and people who are just starting out," she says. "For under \$300 you can get a lathe, the chucks, and a good set of tools." She is excited about the prospect of making the lathe available for shut-ins or handicapped people. "It would be an ideal thing for people who can sit at a desk and who enjoy working with their hands."

On the lathe this evening, Bonnie is in the process of turning a tiny acorn box. She has started by screwing a piece of pine onto the lathe spindle as a waste block, then glueing on a 5/8" square piece of African Blackwood which will be the acorn cap. She has hollowed out and sanded the inside, then turned and shaped the outside to a point until the wood came off the lathe naturally. She is now ready to turn and finish this top point by fitting the cap on a 1/2" square piece of Ivorywood she has glued to the waste block and rough-turned for the bottom of the box.

Ivorywood is a fine-grained white wood Bonnie found in Australia last year. "If I'd realized how good it was, I would have bought several more pieces of it," she says as she fits the dark cap snugly onto the wood. Her Conure bird, Peek, flies onto her shoulder and peers at the lathe, occasionally nipping Bonnie's ear or pulling on the stem of her magnifying glasses. "I should call him Chips or Sawdust," Bonnie laughs, moving her head away from the little beak. "He hangs off my smock while I'm turning. He's absolutely fearless."

Popcorn, the cockatiel, keeps his distance for now and watches through the wires of the cage. The cat, Scooter, rolls onto her back on the rug and slowly blinks her big blue eyes. Everyone is assembled. She may proceed.

She flips on the lathe, and begins burnishing the top lid with the back of her fingernail. "Blackwood has a real deep luster to it," she says. "My favorite woods for miniatures are Ivorywood or this Blackwood because the grain is so fine and it works so well."

The lid is complete. She sets it aside and prepares to hollow out the inside of the acorn bottom. Bonnie uses Sorby tools which are made out of high-speed steel. "I used to make my tools out of cement nails and chainsaw files," she says. "I like these much better." The 1/4" and 1/8" gouges and the 1/4" skew are the basic tools she uses, wielding the 1/4" gouge almost like a drill bit to hollow out the small box. She doesn't make the walls too thin because they need to have some strength to them. She rolls up some 220 grade sandpaper into a stiff tube and uses it like a tool for getting into edges and corners inaccessible to the gouge.

The work appears delicate and fragile, but Bonnie says she

does not concern herself too much about making mistakes. "You could have a catch, or your tool could dig in, and it could be much more disastrous on this scale," she explains as she finishes up the inside. "But using a smaller gouge, the dig-in would be relative, too. But I am taking more care, the cuts are lighter. The whole experience is proportionately....," she pauses, "well, *scaled down*," and she looks up suddenly and laughs as Peek flutters into her teacup for a quick drink.

Bonnie begins to turn the outside of the box, being careful not to take it down too much in size since it is already fitted to the size of the lid. She shapes and pares down the bottom to a point by using a skew chisel.

"The skew is a tool that a lot of woodturners are afraid of," she explains as she shapes the small acorn bottom. "They'll go to a scraper, they'll go to a gouge, they'll go to almost anything to avoid using it. It's real easy to catch an edge and have a dig-in."

"I decided I was going to learn how to use the skew chisel. So I forced myself to build the skills with it. It's really been worth it. If I was to do this with a gouge, it wouldn't be so easy to get a nice smooth line."

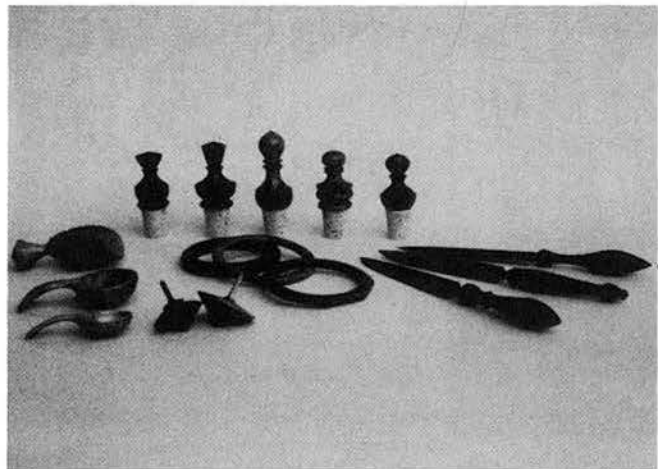
She learned most of her skew technique from Richard Raffan, an Australian woodturner whose work she greatly admires. "One of his exercises is making the spinning top. They're made almost entirely with a skew. His favorite trick is to demonstrate them at a show. He can make one in less than 60 seconds," she says.

Bonnie spent five months in Australia with Raffan before returning to Washington last March. It was then she decided to sell her business of making orthodontic removable appliances and try woodturning and teaching full time. She will be going back to Australia next June, this time as a demonstrator at their National Woodturning Conference in Brisbane. She admits to feeling a little nervous about the event. "I'm sure they've never had a woman demonstrator before," she says, but bias against women is not something she normally encounters in her work.

"I've never experienced someone not taking me seriously, and if it happens it probably goes right over my head. My father took me seriously from the time I was a little tiny kid, and I've always taken classes where I'm the only woman. I'm just used to it."

"I think some women are so defensive against bias that they might invite it. I'm not real sensitive to it. Also, I think my enthusiasm for the whole craft comes through and they see that I'm serious."

Her enthusiasm for woodworking began when she was very young. Bonnie and her sister grew up without a television in the house, and their mother spent hours looking for creative projects and accumulating the materials for them. "If we showed an interest in anything—weaving, enameling, wood-burning—she would accumulate what was necessary to do that. As a result, we're both very good with our hands," she explains as the wood she's turning takes on a distinct acorn



***Bonnie learned most  
of her skew technique  
from Australian woodturner  
Richard Raffan.***



***The acorn is perfect....  
A slight discoloration  
in the blond wood  
streaks the slope of the nut,  
giving it a natural authenticity.***

shape. Her father transferred to her an innate love for the look and feel of woods.

"My father was a builder, and I've *always* loved wood. From the time I was old enough to pick up a block and draw a line on it, I could take it to my dad and say, 'Would you cut this here?'"

"He was so good about it. He would never question my judgment. I have a little wooden doll, a funny little doll with the face drawn in. I can remember asking him to cut those pieces on the saw, and he did it right on the lines that I drew. He didn't doubt that was the way it should be."

With the outside bottom complete, she makes a jam-fit chuck on the waste block so that she can turn and finish the bottom point. Both Peek and Popcorn are now strutting amid the tools and fine blond shavings on the kitchen counter. Bonnie grabs hold of Peek, laughing, and puts him under her smock where he wriggles his way to the top and pokes out his green little head. Smiling, Bonnie bends over the lathe and puts the final touches to the point of the tiny wooden acorn.

"What I would like to do," she says, "is put together about six lathes and tool sets and offer to teach classes to 4-H, Boy Scouts, Girl Scouts. There was a fellow I was talking to at the show today; he teaches kindergarten through sixth grade, and he invited me to teach a class. He teaches English as a second language, so the students don't speak English very well. It would be a real challenge, I think, but it's something they can see and try and they'd also be picking up some new words. I would absolutely *love it!*"

She also wants to write a book of projects for the miniature lathe. Judging from the enthusiasm her small lathe generated at the show this weekend, there is a large market for such a book. "Project books are quite appealing," she says. "I sat down the other day, and I could list 20 projects off the bat without even thinking about it."

The only problem is time. Between preparing for shows (she is putting on a joint show with her mother's oil paintings next weekend, and there is a bazaar in Bellevue next month) and producing sellable pieces for galleries ("The Northwest Gallery of Fine Woodworking is begging for earrings"), she also needs to find time for teaching, preparing for meetings of the miniatures club, building full-size lathes at Overlake School with other members of the Woodturning Association, and marketing her tabletop lathe. "I can't imagine being bored," she says, smiling.

She takes off her magnifying glasses and fits the dark wood cap on the smooth, tiny acorn box. Pleased with the snug fit, she hands the box to me. "You can keep that one," she says, and gets up, reaching out an arm for Peek.

The acorn is perfect. I turn it over and over in my palm, fascinated with the simple, true design, the tiny points at the top and bottom. A slight discoloration in the blond wood has streaked the slope of the nut, giving it a natural authenticity. I close my fingers over the acorn and feel a warmth in my hand. The warmth of a seed growing. The start of something big. ☺



# From The Trenches

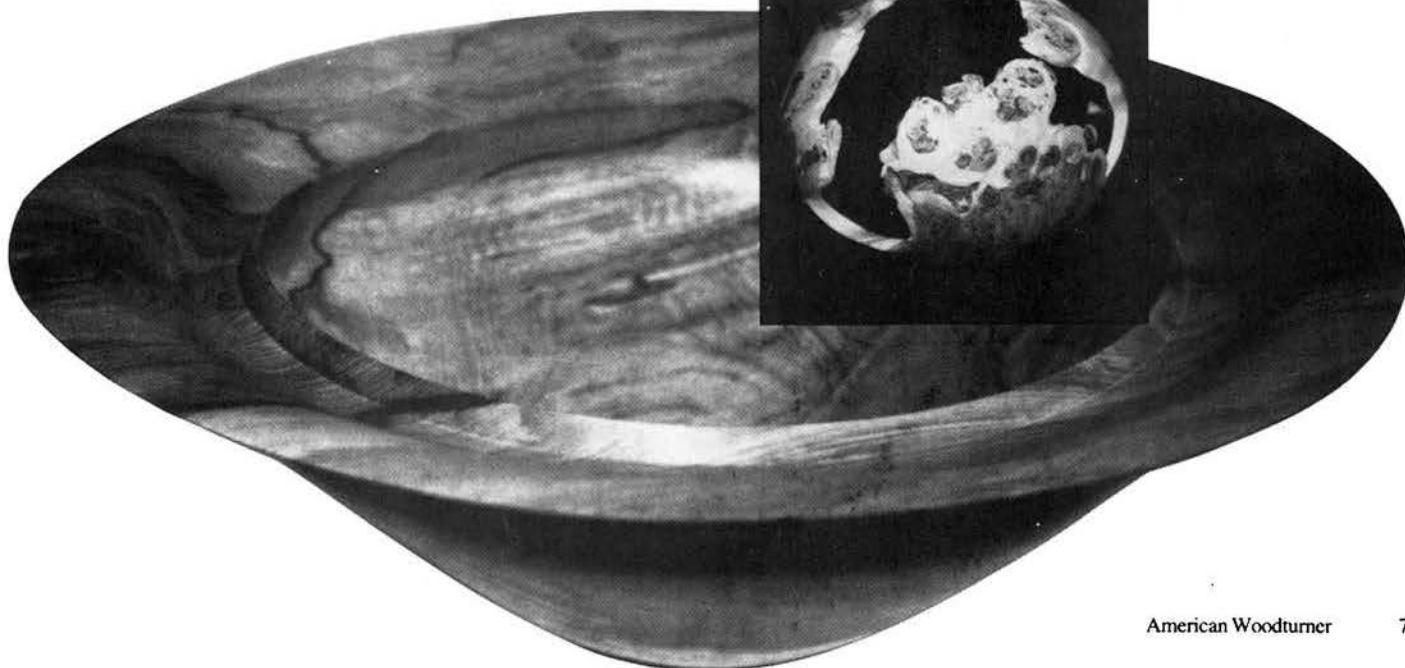
Dick Gerard, Page Editor

## Back From Oz

AAW board member Dick Gerard and his wife Nancy traveled to Australia for 3 1/2 weeks in Nov.-Dec. 1987 representing AAW at Australia's 3rd National Wood Conference, "Appreciating Wood." The Conference and Exhibition ran from 28 Nov.-6 Dec 1987, at the Australian National University, Canberra Australia. The conference convenor was Mike St. Clair. The official opening of the wood exhibit was by Professor E.P. Bachelard. The Governor-General, his excellency Sir Ninian Stephen, opened the conference and gave an outstanding talk concerning the need for a balanced approach to management and preservation of the world's timber resources.

The conference included outstanding slide shows and discussions by Sue Wraight, Michael O'Donnell, Geoff Hannah, Silvio Apponyi, Merv Gray, and Vic Wood.

The wood exhibition, some of which is pictured here, included furniture, sculpture, musical instruments, wood carving, and turning wood. The conference was an outstanding success. The real highlight of the trip was meeting genuine, unpretentious, and totally pleasant people ... the Australians. If you have ever wanted to visit the Land of Oz, go for it. To all my new friends in Oz, "GOOD ON YO', MATE!" ☺



# Local Chapter News

Palmer Sharpless, Page Editor

With the number of groups forming around the country and with the wealth of workshops, symposia, and craft center offerings we certainly are seeing the benefits and results of our new and strongly growing organization. Everyone has started with hesitation, saying to themselves "Why me?" and "Are there others who are also really interested in learning and developing lathe skills and knowledge?" In every case I know of, the groups have been enjoying success and growth.

Roger Bouchard, President of the Florida West Coast Woodturners, has sent a three-column newspaper account of his turning involvement and invitation to others to join the group. Tony Bilello in Little Rock, AR not only started strong with turning shows and demonstrations but is meeting monthly with a growing group of enthusiastic turners. We have two groups forming up in parts of Michigan, another one getting started in another part of Ohio. New Jersey is starting up and there is word of a group in Arlington, TX, and a Western Pennsylvania group near Indiana State College. I am getting two woodturners together in Colorado Springs, CO and hope they can get a group started there.

The monthly Newsletter (Local Chapter News) is well under way, and is being sent out to all who have started chapters, group organizers and the AAW board, so that we have an effective monthly contact in addition to the quarterly *Journal*. The Newsletter isn't intended to be a scholarly tome, but a means of being in touch more often and passing on information of interest to groups and officers. If any member has something that warrants this contact, please get it to me early in the month so I can have it ready to share.

Palmer M. Sharpless  
Local Chapter Chairman

P.S. Late Flash! We have just received word that Sacramento, CA has formed a chapter. It is called Nor-Cal Woodturners. More on this next issue. ☺

## Announcements

### Re: Call for Papers

Come on, members, we need your participation! Last issue we announced a Call for Papers for monograph (p. 18). To date, we only have confirmed offers for two topics:

1. Victorian Childs Rocking Chair
2. Headstock and Tailstock Jigs, A Compendium.

Please examine your own technical prowess on a lathe and ask yourself whether you have anything to offer to others. If you are too busy to write out the text, consider tape recording it and giving it to someone locally to transcribe. We can edit. Send your ideas and proposals to our main office: PO Box 982, San Marcos TX 78667. Closing dates for accepting topics for this round will be July 1, 1988.

# Educational News

Bill Hunter, Page Editor

## More Activities For Members

In the December issue we announced our *Call for Papers* (carrying a \$250 honorarium) and a renewal of our Scholarship program.

The *Call for Papers* remains open, and we encourage each of you to consider sharing your expertise with other AAW members by writing articles. (By the way, we can edit, what we need are the ideas and photos or line drawings.)

This round of Scholarship Applications must be into us no later than April 1.

NOW! We have come up with a *new challenge*. Designing and turning a small project. Here's the skivvy:

1. In each issue of *The Journal* for at least the next four issues we will name an object to be turned. This issue it is a *Candle Holder*

2. Members wishing to compete for the winning awards will submit a one-page application following the guidelines listed below.

3. Each application must be submitted within two months of the date of the issue of *The Journal* in which it was announced and must be accompanied by either a slide or print of the object. (That is, since this is a March *Journal*, your application must be received by May 1.)

4. There will be two top levels. First prize is (\$50); second prize is (\$30); and an undetermined number of Honorable Mentions. 5. The winning pieces will be sent briefly to AAW, so we can photograph them.

6. The winners will be announced—and their works displayed—in the issue appearing six months from the date of *The Journal* in which the form was announced. (e.g. In this March issue, the form is a candle holder. Winners will be announced in the September *Journal*.)

7. Applications and slides/prints should be mailed to: Leo Doyle, 378 W. 53rd St., San Bernardino, CA 92407.

### Topic: Candle Holder Application Format

As appropriate, please describe or discuss the following:

1. Type of wood(s) used and initial dimensions.
2. Final dimensions, including wall thickness, if applicable.
3. Green or dry?
4. Jigs or setups.
5. Approximate lathe speeds used.
6. Sanding grits.
7. Finishes.
8. Special design considerations (e.g. fire safety)
9. Reasons for selecting this design.
10. Problems encountered.
11. Special instructions:
  - a. include your name, address, phone
  - b. include print or slide of the work
  - c. mail to: Leo Doyle, 378 W. 53rd St., San Bernardino, CA 92407
  - d. Due May 1, 1988.

## for Impractical People

THE WORLD AS WE KNOW IT OFFICIALLY CHANGED ON OCTOBER 19, 1987. Not really, of course. The actual truth is that the change started a long time earlier and happened much more slowly. The stock market crash of October 19 only brought the whole thing into focus. It also brought a cold dash of reality to the financial fantasyland that many people have come to confuse with the real world.

October 19, 1987—"Meltdown Monday." People are discussing it everywhere we go and much of what they are saying is blatant baloney. In this column I'm going to examine three of the most common misconceptions.

*"If I just sit tight the market eventually will recover, as it always has."*

True. Indisputably true. But *eventually* can take a long time. It lasted twenty-five years after 1929, and many individual stocks never made it. To paraphrase John Maynard Keynes, *eventually* we'll all be dead.

*"As long as I don't sell, I haven't lost any money."*

True again... as far as it goes. The big question here is not whether you've lost or how much. The important question is how best to use the values you still have left. In many cases you are better off realizing your losses and moving the money to a different investment or out of the market entirely. I have a firm rule for decisions like this: *"If you wouldn't BUY it, don't keep it."*

*"I'm not affected because I don't own any stock."*

Not true. My own opinion is that the shock waves will affect all of us, and for a long time to come. I expect it to be felt most heavily in real estate values, but from there to spread throughout our financial and social milieu.

Here, indeed, is where the true significance of the market slide will lie. Let me give you an oversimplified scenario: Tom owns a small restaurant. He also owns stock and mutual funds, and he felt pretty rich because they had gone up so much in the past few years.

On Monday afternoon, October 19, Tom's portfolio was worth 25% less than it had been Monday morning. He didn't feel so rich anymore, so he decided not to buy the new Mercedes.

The Mercedes dealer's portfolio had slipped as well, and he lost a lot of car sales. So he canceled his vacation.

The travel agent didn't buy a new suit.

The clothing store owner didn't go out to dinner at Tom's restaurant.

Pessimism thus becomes a self-fulfilling prophecy. It is none the less real for all that. No less real, in fact, than the prosperity and inflation that earlier had been created in much the same way.

That's the *bad* news, but it is not by any means the whole story. There is a lot of good news, also, though it is a lot less conspicuous. You've got to look behind the headlines and beyond the superficial gloom.

There are ways to protect yourself and your money and even ways to benefit, provided that you realistically recognize the situation as it is. We will explore and explain those in future columns.

The world as we know it officially changed on October 19, 1987. There is a whole new world of opportunity for those who are willing to recognize the change. Next issue we will consider how this directly affects the artist/craftsperson, the affluent collector, the gallery owner... and the ordinary citizen.



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## Shop Safety

Al Stirt, Page Editor

### Sawdust—Nuisance and Hazard

By Paul Korbach

It IS a nuisance. It gets on clothes and in the hair. It dribbles off on the just-cleaned rug. It has to be disposed of. An apron, a painter's cap, a rug at the exit of the shop (non-skid, of course) and a broom works most of the nuisance. But when is it a hazard? When is it enough of a risk to do something about?

Impaired vision, slipping and falling, explosion risk, and finally, last but far from least, breathing/contact risks come to mind as very real hazards in the woodworker's shop.

First, and easiest to deal with, is dust-clouded vision. Intent on the piece in the lathe, you fail to notice that your glasses or face shield are almost covered over with dust. Like most safety concerns, being aware of all that is going on—not just the form of the piece—works the problem. All you have to do is stop and clean the glasses or the shield.

Second, there is the slip/fall hazard. This is a very real threat. A chip or knot or screw hidden in the debris on the floor will act just like a ball bearing under your foot. You wouldn't consider for a moment working in a shop with the floor covered with ball bearings, yet many of us work in shops with deep layers of sawdust, shavings, chips, and nice little round cutoffs. Why take unnecessary, easily eliminated risks? A non-safety reason for keeping the floor clean is that a clean floor enables you to find dropped objects. How many times have you dropped that one-of-a-kind screw into the floor litter? Personally, I like to enter a clean shop in the morning. It helps start the day right. Also, by forming the habit of allocating time at the end of the day to replace tools and clean up the area, I am sweeping when I am most tired, not working at a machine.

The next hazard is explosion. Just because you don't know someone who's had one, don't believe it doesn't happen. It is a very real risk. Good ventilation is the key. Vacuum systems help, but also introduce the risk of duct explosion through concentration of the dust. If you use nonmetallic ducting, it must contain a well grounded wire. Static charge can build up a high enough electric charge to give an igniting spark. *Wood* magazine (June 1987, pages 48-51) includes a dust collector design. *Fine Woodworking* (#52, 1985, page 42) shows a low-cost dust collector.

Finally, a most serious and very often overlooked hazard: the breathing/contact problem. The following is quoted from the Forest Products Laboratory, U.S. Department of Agriculture, One Gifford Pinchot Drive, Madison, WI 53705. It is from the introduction to a six-page study of the health-related aspects of toxic woods.

"Breathing particles of any kind is potentially harmful. Regulatory agencies have established limits to the amount of dust to which workers in various industries can be exposed.

"Effects of wood dust vary greatly with species. There are reports of dermatitis and allergic reactions.... Some tropical woods contain more of the extractives responsible for allergic and other reactions than do the woods common to this country.



There have been reports of cancer affecting industrial workers after long exposure to wood dust."

*Fine Woodworking* has a series of articles on wood-related health hazards in their book, *Fine Woodworking in the Small Shop*, Taunton Press, copyright 1985 by Taunton Press, Inc., P.O. Box 355, Newtown, CT 06470. The following is reprinted with permission.

"... In addition, the NIOSH report mentions that many researchers have found that the normal functions of the mucous membranes in the nose, throat and lungs were impaired in workers exposed to wood dust for more than ten years.

"... Although risk of cancer for exposure to wood does appear to be low for most woodcrafters, the incidence of other forms of respiratory illness is high. The condition is usually transient and produces coughing, wheezing and tightness of the chest. Frequently, however, long-term exposure produces 'fogged lungs' on X-ray and a type of occupational asthma that can be virtually permanent.

"Redwood dust, for example, is the cause of sequoiosis, an acute illness that resembles pneumonia. It usually appears within a few hours after exposure, and its symptoms are shortness of breath, bronchio-constriction, dry coughing, chills, sweating, fever, and general malaise. Repeated episodes of this ailment can cause permanent scarring of lung tissue. Wood dust from another tree, the Western or Canadian red cedar, causes similar symptoms that can develop into asthma, or rhinitis, an inflammation of the nasal passages.

"... Another source of respiratory difficulties is the mold and fungus that grow in damp areas of the shop, particularly in piles of sawdust. Mold has also been known to cause serious reactions in skin and fingernails after continuous exposure."

The article goes on to point out that dust from hand sanding exceeds recommended dust levels by about three times, and a belt sander by about 30 times.

Again, why take an easily avoidable risk? You may not know for ten years that you are being sensitized, and then it is too late. In researching this article, I found several references to people who can no longer even enter a wood shop due to sensitization. Ventilate, even if the shop gets warm or cold. Vacuum, sweep, and above all, wear a mask—at least when you sand and clean up. The nose is a very good filter for the larger particles. Don't let that give you false confidence. It is the small particles that do the damage. In an unventilated room the particles are airborne for hours. Also, don't forget the sandpaper debris and grindstone dust.

Finally, from the same *Fine Woodworking* article, the table shown below lists some of the main toxic woods.

#### Toxic Woods

This list includes woods that are known to cause allergic, toxic, infectious or respiratory reactions. Although researchers

point out that not everyone is sensitive to these woods, they warn that woodworkers should be particularly cautious when sanding or milling them. The category "respiratory ailments" includes bronchial disorders, asthma, rhinitis and mucosal

*continued on page 24*

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## President's Page

*President's Page continued from page 2*

In addition, most galleries appreciate 8x10 glossy black & white photos of our work—color if you have them. Since galleries rarely have the facilities or the time to project slides, this gives them a much better understanding of what you make. If you intend to have these photos used for advertising, it may help to photograph your work in both vertical and horizontal formats. This gives the gallery the option of using them in several types of advertising situations.

One excellent way to approach a gallery is through a personal interview. Don't just drop in, make an appointment! After all, galleries are in the same business that we are. Unscheduled interruptions are just as disruptive in the gallery where the work is sold, as they are in the workshop where the work is made.

Rejection from a gallery usually happens for two reasons. Either the work is not yet mature enough for gallery representation, or the gallery and your work are not compatible. In other words, the quality of your work may be fine, but you may have applied to the wrong gallery. Don't be afraid to ask the gallery owner if your work actually 'fits' into their type

*continued on page 16*

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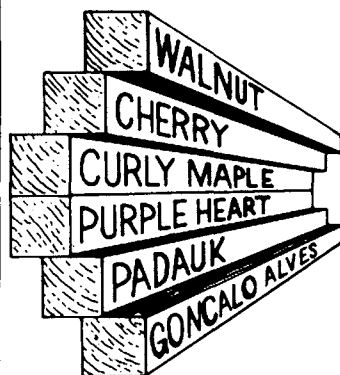
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## Congratulations Corner

### Clead Christiansen Opens Gallery

Congratulations are in order for Clead Christiansen for opening The Turning Post Studio and Gallery in Ogden, UT. His gallery will serve the Northern Utah area with custom wood-turning ranging from toys and gifts in his gift shop to structural posts and columns, etc. Clead Christiansen and Harold Evans will be conducting turning classes throughout the year, with the addition, from time to time, of various other talented instructors. See our calendar pages for their spring class schedule.

### Nice Writeup, Michelle

Michelle Holzapfel and her husband, David, received a nice spread in the November issue of *Woodshop News*. The article described this well-deserved leap to New York City gallery-dom. Michelle is well known to AAW members, as she was the subject of last issue's interview. Congratulations to you both on the national attention you are receiving.

### James Poppell Makes the Temple Telegram

James Poppell was chosen as one of only 28 Central Texas artists to have one or more of their works on display at the Art Center in Waco. The writeup appeared on December 6 and went on to mention that James was to show his works titled "Mesa" and "Walking Bowl II."

### Roger Bouchard Forms a Chapter

...and gets the St. Petersburg Times to publicize it on the front page of the North County section along with a GREAT photo of Roger behind some 24 of his works. I particularly appreciated Roger's reasons for turning wood—reducing stress while preserving beautiful wood—for those are the same reasons that I turn wood.

*President's Page continued from page 14*

of gallery display—what they like to show. It's quite possible that your work might be better represented in another location, and you have a perfect right to ask the gallery owner where else you might apply.

In the long run, I think that the rewards of being accepted come from being well prepared, both in the quality of our presentations and in the growing maturity of the objects we make. These two factors are part of a time-honored relationship whose strength has been measured over many decades. After all, having our work accepted is part of our future. Having it rejected is always part of our past.

## Supplier's Side

Roger Barnes, Page Editor

### The Thompson Turning Tool

The swing tip tool used by turners who make the deep hollow vessels, features replaceable tips. The angle of the tool tip can be changed to fit the particular turning situation. Tips are made of high speed steel that contains up to 10% cobalt for longer wear and better resiliency to heat build-up.

The tool handle can be extended to reach deep into the work piece, a great advantage over other tools of this type. The tool comes in three sizes. See chart below.

SIZE	BIT SIZE	LENGTH	LENGTH EXT.	WEIGHT	COST
3/4"	3/16"	30"	50"	6 lbs.	\$80.00
7/8"	3/16" or 1/4"	34"	60"	9 lbs.	\$90.00
1"	3/16" or 1/4"	34"	60"	12 lbs.	\$100.00

Source of Supply: This turning tool is a product of Thompson Tools, 1021 Miller Road, Greenville, South Carolina 29607 (803) 288-1309.

### Precision Collet Chuck

The newest chuck in the "Precision" line is designed by Nick Davidson. This chuck accepts two sizes of spigot collets, 1" and 1 1/2". The collet is machined from a single piece of steel to ensure accuracy and precision.

This chuck is most useful in turning small vessels and plates. As it holds the wood by compression, the work piece must have a pretuned 1" or 1 1/2" tenon for mounting in the chuck. If you already own a precision chuck, you will be happy to hear that the pin chuck and screw chuck will adapt to this chuck.

This chuck may be obtained from Cryder Creek Wood Shoppe or from Craft Supplies U.S.A.

Chuck plus 1" and 1 1/2" spigot—\$119.95.

Accessory pack: center boss, 3/4 pin chuck, and 3/8" screw chucks (chucks also fit precision multi-chuck)—\$39.95.

### Dustblocker—The Woodturners' Apron

Woodturning is a dusty, dirty business. The chips and wood dust produced while turning tend to come back toward the turner. *The Dustblocker Apron*, a product of National Decks, Box 1125, Alfred, NY 14802, was designed to keep the debris of woodturning out of your clothing.

The turtle-neck design is secured in the back by three strips of velcro, allowing the apron to be adjusted for a snug fit no matter what the neck size. The apron body is of a strong heavy nylon material (the same material used to make knapsacks and gym bags) that resists abrasion and is water resistant. The apron ties in back at the waist.

If you're annoyed by scratchy chips getting down your shirt, you'll find this apron a comfortable alternative to other protective wear.

Source of Supply: *The Dustblocker Apron* is available from: Woodcraft Supply, Woburn, MA; Cryder Creek Wood Shoppe, Inc. or from Dandelion Designs.



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## Letters To The Editor

Dear Bob,

In response to R.E. McMillin's letter of 9/8/87—Please refer to FWW article in Nov/Dec 1983 "Disc Sander Sculptures Spirals". Simply use a different layout pattern for your barber pole.

Regards,  
Bill Hunter

Dear Editor:

Finally, the bevel rubs! What a great difference it makes when you use the gouge the way it should be used.

I have been turning now for six years. In that time of self-instruction, I have "scraped" a lot of bowls and have felt pretty good about my end products. However, as many readers probably know so well, those end products were the result of much sanding over many tear-outs. In learning to turn a bowl properly with a gouge, I have read woodturning books by Dale Nish, Richard Raffan and others, watched Del Stubbs' and Richard Raffan's tapes, tried to decipher Russ Zimmerman's diagrams on exactly how to swing the gouge handle and roll the gouge over, and even watched David Ellsworth for an hour at the Renwick Gallery. But still I got chatter, tearout, dig-ins and busted bowls when I tried to use the gouge properly—especially on the *inside* of a bowl where I have really never had enough nerve to thrust the gouge with any confidence.

If any readers can identify with my experience (and I suspect there are many), let me tell you of my good news. It was a two-day workshop where eleven of us worked hands-on with a master—Liam O'Neill from Shannon, Ireland. Thanks to AAW, through which Sidney Stone of McLean, Virginia got my name for possible interest in the workshop, I spent the best two days of my six years on the lathe. Not until you have that professional touch to physically guide your hands into position, to help you to get the gouge to enter the wood properly and then to help you to *glide* the gouge through the wood with the bevel properly rubbing, will you have much success, unless you are lucky or extremely persistent. As Liam says, you're not born with this ability—you have to learn it. And for me there is no substitute for hands-on help. When it's done right, you know it. Liam's method was using only his left hand and standing on the opposite side of the lathe! But then, as he said, he has been doing it full-time for more than twenty years.

I hope my enthusiasm for the benefit of one-on-one instruction has come through. Sidney Stone told me what a difference it would make. I hoped it would, and it certainly did! I have a long way to go to be close to satisfied with my performance using the proper technique, but at least now I have felt it being done properly, and oh what a feeling it is! Thanks Liam. Thanks Sidney. Thanks AAW. You all made it possible.

Cordially,  
Bill Hardy  
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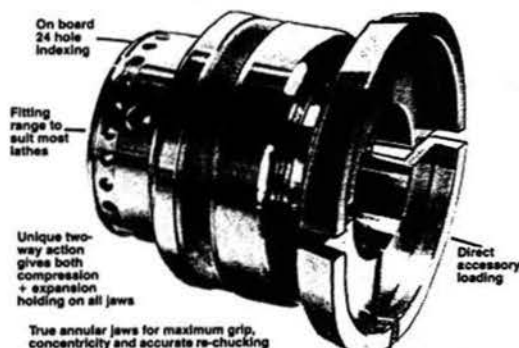
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# Questions & Answers

Cliff Schroeder, Page Editor

**Question by Burt Dahl from Smithville, TN:** Rude Osolnik turns stone or alabaster or some such material. What exactly is the material used? How does he mount it on the lathe? Which tools does he use for roughing and shaping it? Does he sand or abrade it in any way? Any quirks or other information we should know?



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**Answer by Rude Osolnik:** The material I use is alabaster or soapstone. Either one of these turn without too much difficulty.

To fasten them on the lathe for turning, glue a 1" or 7/8" surface, using either a plastic resin glue or "Hot Stuff," mounting it on to the faceplate.

As to tools, I found the best one to use is a 1/4 x 1/4 metal turning bit welded or inserted into a 1/2" square cold-rolled steel bar about 12" long, using an Allen set-screw to hold the bit into the 1/2" steel bar.

In turning, you will find you may run into ferris metal particles in the stone. These can be removed, and you can proceed to turn and finish the work about the same as you would a piece of wood.

If there are fine checks in the alabaster or soapstone, you can use the "Hot Stuff" or instant glue to bond these fissures. ☺

*Shop Safety continued from page 13*

irritations; "skin and eye allergies" include contact dermatitis, conjunctivitis, itching and rashes.

### Respiratory ailments

#### Skin and eye allergies

Arbor vitae (*Thuja standishii*)  
Ayan (*Distemonanthus benthamianus*)  
Blackwood, African (*Dalbergia melanoxylon*)  
Boxwood, Knysna (*Gonioma kamassi*)  
Cashew (*Anacardium occidentale*)  
Cedar, Western red (*Thuja plicata*)  
Cocobolo (*Dalbergia retusa*)  
Cocus (*Brya chenus*)  
Dahoma (*Piptadeniastrum africanum*)  
Ebony (*Diospyros*)  
Greenheart (*Ocotea rodiaei*)  
Guarea (*Guarea thompsonii*)  
Ipe or lapacho (*Tabebuia ipe*)  
Iroko (*Chlorophora excelsa*)  
Katon (*Sandoricum indicum*)  
Mahogany, African (*Khaya ivorensis*)  
Mahogany, American (*Swietenia macrophylla*)  
Makore (*Tieghemella heckelii*)  
Mansonia (*Mansonia altissima*)  
Obeche (*Triplochiton scleroxylon*)  
Opepe (*Nauclea trilesii*)  
Peroba rosa (*Aspidosperma peroba*)  
Peroba, white (*Paratecoma peroba*)  
Ramin (*Gonystylus bancanus*)  
Rosewood, Brazilian (*Dalbergia nigra*)  
Rosewood, East Indian (*Dalbergia latifolia*)  
Satinwood, Ceylon (*Chloroxylon swietenia*)  
Satinwood, West Indian (*Fagara flava*)  
Sequoia Redwood (*Sequoia sempervirens*)  
Sneezewood (*Ptaeroxylon obliquum*)  
Stavewood (*Dysoxylum muelleri*)  
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Teak (*Tectona grandis*)  
Wenge (*Milletia laurentii*)

This information has been taken from:

National Institute of Occupational Safety and Health

International Labor Organization Encyclopedia of Occupational Safety and Health

Sculpture in Wood by Jack C. Rich, Da Capo Press, New York, 1977.

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