

# *American Woodturner*

*The Journal of The American Association of Woodturners*

Volume 3 Number 2 December 1988 \$5.00

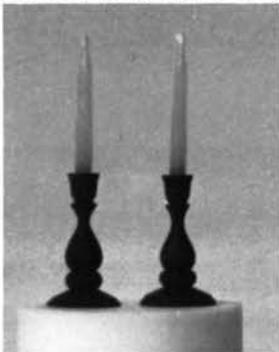


Dedicated To Providing  
Education, Information, and Organization  
Among Those Interested in Woodturning

## More Activities For Members

### Here's Who Won!

We are pleased now to announce the winners of the Education Fund's first two projects, the candle holder and the egg cup. See More Activities For Members at right for information about current projects.



#### 1. Candle Holder

First Place: Red Hollenbach, Livermore, CA  
Second Place: David Irion, Hobbs, NM  
Honorable Mention: Richard Davis, Julian, CA  
Betty Scarpino, Indianapolis, IN



#### 2. Egg Cup

First Place: Robert Giesy, Columbus, OH  
Second Place: Arthur Duell, Fayetteville, AR  
Honorable Mention: Carl Marnatti, Pittsburg, PA

In the last three issues, we announced our *Call for Papers* (carrying a \$250 honorarium). This *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.)

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

1. In each issue of *The Journal* we will name an object to be turned. Last issue it was a *Rattle*, this issue it is a *Lidded Container*.

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 December *Journal*, your application must be received by January 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 December issue, the form is a lidded container. Winners will be announced in the June *Journal*.)

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

### Topic: Lidded Container

#### 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. grain alignment)
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 February 1, 1988.

## Announcements

### A Bus Station Bathroom Wall?!

Well, our massive public awareness campaign must be paying off at last. I only wish I knew whom to thank. Anyway, AAW is pleased now to welcome Michael Mocho as a member. Michael found our address in a most peculiar place. No further comments.

# 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.

*American Woodturner* is published quarterly by the American Association of Woodturners. Regular membership rates are \$20 for individuals and \$50 for businesses. Supporting memberships are \$100 and \$250, respectively. Patron memberships are \$1,000 and \$1,500 respectively.

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NOTE: AAW does not endorse any product featured or advertised in this *Journal*.

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## Contents

AAW Structure	DJ2
Educational News	C2
President's Page	2
Letters To The Editor	3
Turning Laminated Bowls and Vases	4
Nominations	8
Second Annual Symposium	10
Selling In The Craft Fair Circuit	12
Reviews	13
First Annual Auction	14
Local Chapter News	16
Questions and Answers	17
Calendar	18
Congratulations Corner	19
Potpourri	20
Thanks, Thanks, Thanks	C3
Wood and Tool Exchange	DJ3
Individual Instruction	DJ3
Ballot	DJ4
Order Form	DJ4



#### On The Cover

"Vase," by Bob Armstrong  
12" High, 11" Diameter,  
Walnut/Ash/Padauk. See page 4.



# President's Page

David Ellsworth, Page Editor

Philadelphia is known as the "city of brotherly love," and it certainly lived up to its reputation this past September. Woodturners came from around the world to attend the AAW's Second Annual Symposium, and to participate in the opening of Albert LeCoff's *International Turned Objects Show (ITOS)* at the Port of History Museum. Adding to the momentum was the opening of two gallery shows, one for Philip Moulthrop held at the Swan Gallery on 18th Street, and a group show of seventeen turners at the Snyderman Gallery on South Street. "Inspiration" was the word of the week, and the field of woodturning had never received such grand attention on such a broad level. As one woman said, "I've had so much fun, I'll never let my husband come to one of these events by himself again."

Prior to the Symposium, the AAW Board of Directors held its annual meeting for two days at my home in Bucks County. Here are some highlights of the topics we discussed.

1. Establishment of the Daphne Osolnik Memorial Endowment Fund. The interest on monies from this fund will be used for scholarships to our members.

2. We welcomed Pete Hutchinson as our new Editor-in-Chief, and discussed a number of ways we can improve the Journal, including expanding the Journal size to include more articles that address our member's needs. As you might imagine, our hobbyist members say that we give too much attention to the professional turner, and the professionals say that we give too much to the grass-roots. Well, by adding more articles in *all* areas, maybe we can satisfy more of what our readers want.

3. Creation of a "nominating committee" to screen applications of those who wish to become future Board members. Committee members will be selected from all geographical areas and will rotate before each election. Again, interested members submit a brief biography and a 'paragraph of intent'. Based on committee recommendations to the Board, we will publish these paragraphs in the Journal. Members will then vote for their selections. *PLEASE* remember! You can nominate yourself, but you must write the main office and let us know you're interested!!!

4. The AAW will continue to have a National Symposium every year, criss-crossing the country to reach more of our members with these important events. To do that, we are now asking our Local Chapters to submit bids to "host" the National Symposium. In addition, we will help Local Chapters to sponsor "Regional Symposiums" to be held in the same year as the National, but at a different time and geographical location.

5. Monographs: A series of monographs will be produced on video tape covering every *technical* process and application we can think of. Details of subjects and the method of distribution will come later. Stay tuned.

Our Symposium opened on Thursday morning with a slide lecture by Mark Lindquist—a retrospective look at his life and how his work has influenced the woodturning field. Participants then progressed to several large rooms to enjoy the first day of demonstrations with Ray Key, Dale Nish, Bob

Stocksdale and Del Stubbs. Additional rooms were set up where members who were not 'official' demonstrators could give presentations and show slides. These presentations were received with great interest as many had never demonstrated before. Michael Mode literally "stopped" his turnings (and the crowd) with his use of a strobe light, and was asked to come back the second day to prove that it actually did happen. He did, and it does.

The Trade Show got off to a rocky start because many of the lathes didn't arrive until Thursday morning—Philadelphia street construction, no doubt. But everything was in full swing by noon to the great pleasure of all. A full array of hand tools and machinery was available, as well as tons of beautiful woods from burls to the exotics. Most found their way to the trunks of cars and vans as the weekend progressed. With over 250 participants in attendance, sales were healthy. Some manufacturing companies were noticeably absent, but considering the volume of equipment and tools that did sell, I expect they will be present at our next event.

The Instant Gallery was another highlight that was loaded with turnings by the participants. What we saw was both amazing and truly wonderful. One can't help but be impressed by the quality of execution and design that has occurred over the past few years. There were a good number of collectors in the crowd and, to no one's surprise, many sales were made. The work was just too good to pass up.

Saturday, again, was packed with events beginning with a panel discussion with four of the grand masters of all time: Mel Lindquist, Rude Osolnik, James Prestini and Bob Stocksdale. Listening to these four men was like hearing history unfold before us and one must wonder when any of us will have this unique experience again?

More demonstrations, more sales at the trade show, some last looks at the Instant Gallery, lunch, and then came the Auction—the proceeds of which go to our newly-formed Daphne Osolnik Memorial Fund. *ELECTRIC!* That's the only word I can think of to accurately describe this event. Our woodturner-auctioneer from West Virginia, Bob Flemming, was in rare form and managed to squeeze the ink off of every greenback in the house. What a man! Dick Gerard and I presented the objects to the crowd which included tools, jigs, turning blocks of every type and size, a full set of Russ Zimmerman's newsletters, Fine Woodworking Magazine issues 1-39 (still in their wrapper), and a fabulous assortment of woodturnings from the unknown to the well known. With humor and purpose, Bob teased, taunted and tantalized until the last object was sold. Total: \$7,880.00!!! Life is good when everyone is a winner.

We tied things up that evening with a buffet dinner at the Port of History Museum and a splendid viewing of the International Turned Objects Show. What can I say? This is simply the most magnificent collection of turned objects that has ever been assembled! Individually, each piece makes a statement

*continued on page 16*

# Letters To The Editor

Dear AAW,

I'm still in a state of pleasant shock after receiving your call on July 23rd notifying me that I was to be the recipient of the set of Rude Osolnik tools through the AAW's March Educational Fund drawing.

I received the tools the following week and what a magnificent set of chisels! I would like to express my thanks to AAW for making this possible, and I will also express appreciation to Craft Supplies, U.S.A. for their support of AAW activities.

I plan to show the set to the members of our local chapter AAW meeting this month and I'm really looking forward to using this fine set for years to come. Again, my thanks.

Sincerely,

Bill Porterfield  
Oklahoma City, OK

Dear AAW:

As one of the 1988 scholarship recipients, I want to thank the Board, and really all the members of the Association, for the gift. I was fortunate enough to spend a week at the Conover School in Ohio in the advanced workshop of Rude Osolnik and Dave Hout. The atmosphere was friendly and supportive, and I know that I was given one specific cutting demonstration three times, one-on-one, before I really began to understand. That kind of attention sent me home with new skills and the confidence that I could diagnose what was wrong when that special cut wasn't going well. There was also such a wealth of information on materials and techniques that I'm sure that the true fruits of my experience will only be seen over the course of years.

Admittedly, I've had a fair number of pieces exhibited. But like most of us, I am primarily self-taught, so that my bowls were well done—but were also the result of a limited repertoire of: a) scraping, and b) lost and lots of sanding. Only since Christmas had I been working at cutting with a bowl gouge. The workshop with Rude greatly expanded and refined those basic skills. I can assure you that there was (and still is) lots to learn. I learned a lot about working with the wood, rather than *against* it. So, not only is my turning better and faster now, it has actually started to be FUN!

Again, thank you! It was a treat.

Steve Loar  
Warsaw, NY

Dear AAW:

Congrats on the magazine, you're doing a great job. A comment—vol. 2, no. 4 second paragraph under "More Activities for Members. Designing and Turning a Small Project. Here's the skivvy:" I figured I was going to design some turned underwear. Now that would have been a real challenge. Reading on, I found it was an egg cup, so I think I'll pass.

Regards,

Skip Johnson  
Stoughton, WI

[Thanks, Skip. You know, I have never seen that word in print. Oral tradition, and such. Aargh, but thanks. Bob Rubel]

Dear AAW:

In answer to Charles M. Lasher's queries in the June issue of this Journal:

1. I dry green wood roughed out by burying it in the shavings removed in the process of roughing it, or by placing the pieces in brown grocery bags that are then sealed with masking tape. These processes slows and controls the release of moisture from the wood.
2. To remove (not prevent) end-grain tool marks inside a bowl, get a Merit Abrasive Disc #RR 30 M. This is three inches in diameter, and it is flexible enough to be pushed into the bowl.

With the piece turning on the lathe and the disc turning in your electric drill, you get a lot of sanding accomplished in a short period of time.

The sanding discs come in assorted grits.

Turning is a large part of my life and I am not a master.

Ollie Atkinson  
Goodies in Wood  
Pioneer, CA



CHARLES  
KEGLEY  
FEATURED  
ARTIST  
December 1-31

Honduran Mahogany 19" X 8"

PETER  
PETROCHKO  
FEATURED  
ARTIST  
January 1-31



Spalted Crimson Maple 16" X 13"



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# Turning Laminated Bowls and Vases

Turning laminated bowls and vases as a hobby has developed for several reasons. The cost of materials is small, there are unlimited variations of designs and styles, many woodworking skills are used, and the hobby justifies owning a great shop.

I describe the processes and techniques for laminating, tools used and why, and problems that I have encountered. Though I work without diagrams or use a few rough sketches, I recommend that you start with a layout of your work.

## Glues

Aliphatic resin (yellow glue) is my choice of glue. It works well and is easy to use.

## Woods

These days I work with exotic as well as common hardwoods such as walnut, ash, and cherry. In general, the exotic woods are used in the designs and for accents. Almost any wood can be used and I have made some very interesting bowls from common fir plywood. Since only small pieces are required, scraps and odd size pieces of wood can be used. I recommend that the wood you start with be large enough to run through a planer if available. When the wood is planed to the same thickness, it facilitates the laminating process. Most of the wood I use is 4/4 as it's easy to obtain and less costly.

## Basic Construction

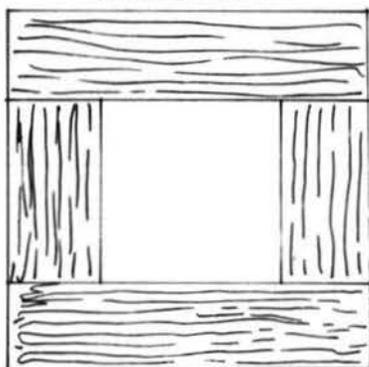
The basic construction technique is to start with a solid bottom and laminate up in layers, one layer at a time. My approach works best if the dimensions are square. For example, a bowl with a finished outside diameter of 10" requires about an 11" square. This basic construction is the basis for laminating bowls with designs which I describe later. I would also note that very nice bowls/vases can be done by this technique without incorporating designs, as shown in the group photo.

Each layer is made up of four pieces which form an outside square with an open center as shown in *Drawing A*. It is

critical that the inside edges of the long pieces are straight and at 90 degrees to their flat surfaces. It is also critical that the ends of the short pieces are straight and at 90 degrees to their flat surfaces. Both short pieces must be the same length. One advantage to this approach is that almost no end grain is exposed in the finished bowl.

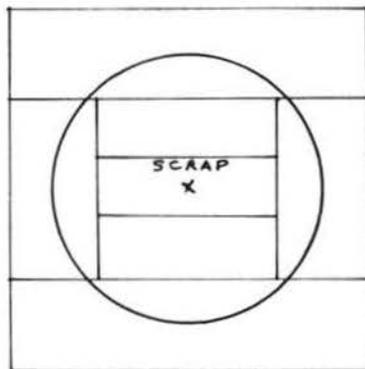
I use a planer to surface the wood prior to starting, and I use a table saw for cutting the pieces. My saw is equipped with a Beismeyer rip fence, and I use 10" x 50T combination carbide blades because these techniques require both rip and crosscuts. A good quality combination blade gives both rip and cross cuts that are very acceptable for gluing and eliminates the need for changing blades. Cut the insides of the four pieces so that when glued together the inside is an open circle. To do this, cut a piece of scrap wood the same length as the short pieces. Place the four pieces together on a flat surface to form a square. Place the scrap piece in the center and use two bar clamps to hold the pieces together. Locate the center of the square and draw a circle on the inside area of the four pieces as shown in *Drawing B*. Remove the clamps and cut along the circle lines on the four pieces as shown in *Drawing C*. I use a band saw because it's fast, easy, and safe.

**DRAWING "A" BASIC FOUR-PIECE CONSTRUCTION**



**DRAWING "B"**

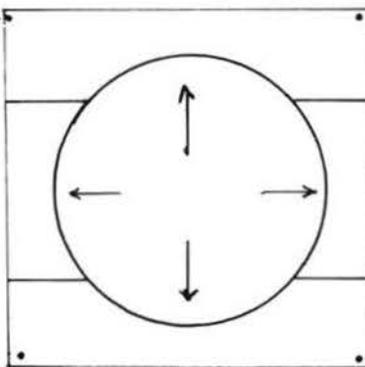
LOCATE THE CENTER & SCRIBE THE INSIDE SECTION TO BE CUT OUT



**DRAWING "C"**

CUT OUT THE INSIDE OF EACH PIECE

nail hole



By Bob Armstrong



Cutting the inside to a circle reduces the amount of turning necessary on the inside of the bowl, reduces the bowl's weight, and gives a better balance to the bowl. The inside of the bowl can be cut into the general shape of the finished bowl by varying the diameter of the inner circle from layer to layer.

The four pieces can now be glued to the bottom of the bowl. The bottom is a solid square of the same size. Place the four pieces on the bottom as they are to be glued and draw a line along the inside circle. Remove the pieces and apply glue. Drill a small hole at the outside corners of one of the long pieces, then align the long piece on the bottom and nail through the holes to the bottom or lower layer. This is a great help in maintaining alignment during clamping.

Apply glue to the ends of the short pieces and to the long pieces where they join the short pieces. The layer is now clamped down to the bottom and across so that the four pieces are fitted together. I use adjustable bar clamps and start by clamping the side with the nails to the bottom, then across the four pieces at the ends, and then clamp the pieces to the bottom. I use four to six clamps per side, depending on the size of the bowl. After the glue has set, remove the clamps and finish the top of the layer so that it is smooth and flat. The next layer can then be glued in the same manner. It is best to alternate the long sides of the layer so that a long piece overlaps the joints on the layer below. See *Drawing D*.

#### DRAWING "D" ALTERNATE SIDES TO OVERLAP JOINTS



After the sides are built up to a desired height, say 4" to 7", draw a circle on the bottom and cut into a cylinder. A band saw is preferable for this operation. Note that the corners with the nails are now gone.

The face plate can be attached directly to the bottom or by a block that is glued to the bottom. Turn the cylinder true and the outside to the general shape of the finished work. Start at

the top and turn both the inside and outside to the finished shape. The walls of the cylinder may not be very thick and will flex when turning. The problem is greater at the top of the bowl, resulting in chatter and jump. I get my best results using sharp hollow ground scrapers and taking light cuts. Small pieces tend to tear out where the end grain joins the side grain of the long pieces. This problem will be greater on the inside, and again, taking light cuts helps. Most of the bowls I turn are between 9" and 12" in diameter, and I find the best speeds to be between 750 rpm's to 1400 rpm's.

#### Laminating Designs

Laminate the designs into the four sides that make up the square. Designs can be laminated into one or all four sides and more than one design can be incorporated into a single side. The designs appear on both the outside and inside walls of the bowl, as seen in the photo. The tall vase photo is an example of two designs in one side. Laminate the designs into a layer prior to gluing onto the bowl. These layers are 3" or more high. A key consideration in selecting a design(s) is the shape of the bowl and how its arc will effect the design. The only limits are your imagination and skill. A simple design such as the thunderbird shown in the photo is done in the following manner.

#### Tools Used

I use a table saw for cutting all the angles. Most of the angle cuts are done by tilting the blade, others by setting the angle on the T square. I attach a piece of wood to the front of my T square of a length that is flush with the blade from either the right or left side. I glue 80 grit sandpaper to the front of the T square face. Work can be clamped to the T square and the sandpaper prevents slipping.

I use two 14" Delta/Rockwell band saws. I replaced the 1/2 HP motors with heavy duty 1 HP motors which improves the saws' performance when cutting thick hardwoods. Both saws are equipped with rip fences to which I added faces that are about 3" high and are shimmed so that they are 90 degrees to the table top. I position the fences between the blade and the column as I find it is much easier to set up the cut. One saw has 3/8" 10T blade and one has 3/4" 10T or 12T blade. In many designs a large number of very small pieces are used and glued end to end. These I cut on the saw with the 3/8" blade. I also cut the curves on this saw. The end grain joints off of the saw are acceptable for gluing or are dressed by sanding. The key reasons for using the band saw are safety and ease of use. Many pieces are resawed to a thickness as small as 1/8"; for these cuts I use the saw with the 3/4" blade. The work is then finished prior to gluing. I use light duty adjustable bar clamps for most clamping operations. In general, the more clamps you have, the better, and I suggest fifteen or more 6" and/or 12" clamps.

## Thunderbird

Start with 4/4 wood 2-1/2" to 3" wide.

### Step 1—The Tail

On the table saw cut pieces 1, 2, and 3 and assemble as shown on the drawing. The overall length of the tail section should equal the side of the bowl square. I use small "C" clamps to hold the joints in alignment when clamp pressure is applied to the ends using adjustable bar clamps. Glue all three pieces in one operation.

### Step 2—The Body

The body should be 1" to 1-1/4" high. On the table saw cut pieces 4, 5, and 6 as shown in the drawing. Clamping and gluing are the same as described for the tail section.

### Step 3—The Wings, Part 1

Glue a 1/4" thick piece to the top of the body as shown.

### Step 4—The Wings, Part 2

On the table saw cut a 12 degree to 20 degree angle and glue 3/4" pieces 8 and 9 to the cut as shown.

### Step 5—The Wings, Part 3

On the table saw cut the outside edges of the wing at an angle greater than the inside edge. I like to cut the outside angle twice that on the inside. Glue on pieces 10 and 11 as shown. The overall length of the body/wing section should equal the side of the bowl square.

### Step 6—The Head, Part 1

On the table saw cut a 35 degree angle and glue pieces 12 and 13 as shown. Use 3/4" thick material.

### Step 7—The Head, Part 2

On the band saw cut the head (resaw) about 2/3 of the way up from the bottom. Shift the top piece to the right and glue to the bottom piece, as shown.

### Step 8—The Head, Part 3

On the table saw cut a 35 degree angle and glue piece 14 as shown. The overall length of the head section should be the same as the body and tail.

### Step 9—Assemble the Head, Body, and Tail

It is critical that the joint between the tail and the body be exactly the same size. If your saw joints are not the same size, you can sand the small piece until it matches the other.

More than one design can be incorporated into each side of the square; however, be aware that the arc of the bowl affects the design. I turn all manner of designs such as quail, roadrunners, geometric figures, etc. Let your imagination have free reign!

### Step 1 the TAIL



### Step 2 the BODY



### Step 3 the WINGS—Part 1



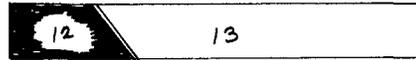
### Step 4 the WINGS—Part 2



### Step 5 the WINGS—Part 3



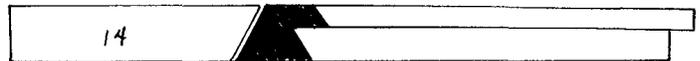
### Step 6 the HEAD—Part 1



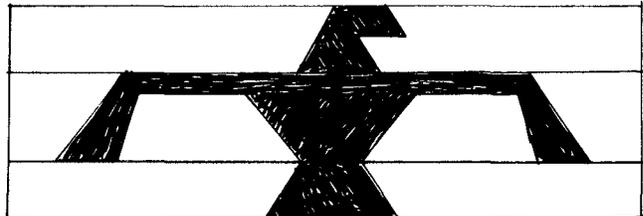
### Step 7 the HEAD—Part 2



### Step 8 the HEAD—Part 3



### Step 9 assemble the HEAD, BODY, & TAIL



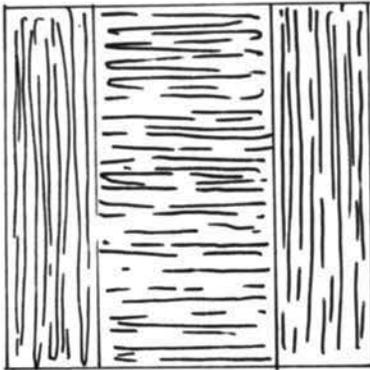
## Turning Tall Vases

I turn vases up to 14" high, most of which have small top openings. To turn a tall vase with a small top, first I turn the bottom section as described. Fine sand the inside as you work each section; you may be unable to reach into the vessel for sanding if left until the last. Layers may be added one or two at a time. Layers are made by gluing the four sections together, cutting into a circle, and then gluing the section to the top of

the vase. I use a box frame with a screw clamp and always leave the face plate attached. When gluing, turn the vase upside down so that glue does not drip inside. As the vase gets taller, the amount of chatter and jump resulting from flex of the sides increases. I recommend that the upper layers be solid and that the tail stock be used to support the work while turning.

The upper layers can be made by gluing three pieces together to obtain the same laminated patterns as the lower section of the vase. See *Drawing E*.

**DRAWING "E"**



Turn the outside and the inside to shape with the tail stock in place, leaving a small amount of material at the bottom of the layer. I use a parting tool to cut through the bottom of the layer. Care should be taken not to let the center fall into the vase. Fine sand the inside as the layers are added. Fine sand the outside when the last layer has been added and the tail stock is in place.

A typical bowl with four or five designs takes me about 50 hours to complete. Your first one may well take longer. I encourage you to try these techniques, create your own designs, and enjoy the compliments you will receive. 



# Gallery B

## Representing The Turnings of

Archie Hartkopf  
Clay Foster  
Dennis Elliot  
Dick Gerard  
John Smith  
Robert Rosand  
Ron Kent  
Richard Burchard  
Tony Bilello  
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# It's Time To Vote

The following statements have been submitted by ten of our members who have volunteered to run for the three vacant seats on the Board of Directors. Please read these statements carefully and vote for the THREE individuals you feel are best qualified to represent your interests on the Board of your organization. Candidates will be selected by the highest number of votes and the winners will be announced in the March issue of the *American Woodturner*.

## **Roger L. Barnes**

Alfred, NY

### *Statement:*

Now as our organization enters its fourth year of activities, I believe it is time to evaluate the goals and purposes of the AAW. If we are to thrive into the 1990's we must reach out to a greater number of woodturners. The needs and concerns of production turners, woodturning hobbyists, students and other groups of turners must be addressed in order that they come to feel they have a part of AAW.

To these ends I bring an understanding of promotion and advertising, as well as organizational and business skills. My credits include past management of Cryder Creek Wood Shoppe, the 1986 Turning Conference at Alfred University, and many years as a production turner.

## **Nick Cook**

Canton, GA

### *Biography:*

My educational experiences in wood turning primarily involve workshops with noted master turners: Ellsworth, Hogbin, Lindquist, O'Neill, Osolnik, and Stubbs. My work has been accepted in over 25 craft exhibitions in the southeastern region of the U.S. I am a member of several craft organizations including; The American Craft Council, Southeastern Center for Contemporary Arts, Piedmont Craftsmen Guild, Woodworkers Guild of Georgia, DeKalb Council for the Arts, Cherokee Arts Council and the American Association of Woodturners.

### *Statement:*

I feel that my experience in woodturning, combined with a background in manufacturing, sales and marketing qualify me as a candidate for the Board of Directors of AAW. I am a founding member of AAW, and have supported the organization since its beginning. As a speaker, demonstrator and teacher, I travel throught the country working with various groups and organizations promoting the AAW.

## **Ronald E. Kent**

Honolulu, Hawaii

### *Biography:*

BSME, UCLA, 1957. Partner: Kent/Qualtrough Investment Services. President, Leahi Tax-Free Income Trust. Advisory Board Member of Hawaii Jewish Federation. My turnings have been exhibited at the American Craft Museum's "The Art of Woodturning" show, New York City, 1983, and the Renwick Gallery of the Smithsonian Institution, Washington D.C., 1986, as part of the Jacobson Collection of Turned-

Wood Bowls. I also have pieces in the Metropolitan Museum of Art, New York; Museum of Fine Art, Boston; Vatican Museum, Vatican City; Los Angeles Institute of Contemporary Art, Los Angeles, and the Renwick Gallery of the Smithsonian Institution, Washington, D.C.

### *Statement:*

Yes, I would like to run for a Board position of AAW. Woodturning has been my hobby and avocation since about 1970. I have pieces in major museums and sell regularly through fine galleries around the country. I like to refer to myself more as an artist than a craftsman, but that is another (long) story all by itself.

Professionally, I am a stockbroker and president of a small mutual fund. Ancillary activities include lecturing, radio talk-show host, and financial columnist. I have been director and three-times past president of Association of Honolulu Artists, Director of Hawaii Jewish Welfare Fund, and I actively participate in various offices of professional and community organizations.

## **Bonnie Klein**

Renton, WA

### *Statement:*

I've had a passion for wood and woodworking from a very young age, probably because my father was a builder. I enjoy working with my hands and my interest in wood turning has grown steadily since I discovered the lathe about 14 years ago. I've travelled extensively and attended woodworking conferences in Utah at BYU for the past four years, also seminars in Lexington, Philadelphia, Australia, Ireland and Great Britain. I've been president of the Eastside Miniaturists for over three years, and a member of the Northwest Guild of Woodworkers for five years. I've been a founding member and held office in the Seattle Chapter of AAW since the beginning.

Travelling to Australia and Great Britain has given me the opportunity to meet many woodturners around the world and given me the chance to gather materials for a book I plan to write. I've also been a demonstrator of miniature turnings at seminars in Australia, Great Britain and the US. Since January, I have been marketing a small woodturning lathe that I designed and have been developing over the past couple of years. As well as doing small-scale woodturning, I teach classes out of my shop as well as the Overlake School, where our AAW chapter meetings are held.

Woodturning in its many facets is an all-inclusive passion at the present and will continue to be so for quite a long while. It would be a great honor to have my nomination considered by the membership of the AAW. I welcome the opportunity to share my enthusiasm for the craft as well as share in the needs of the AAW.

## **Alan Lacer**

Norman, OK

### *Biography:*

I have been an active turner since 1976. Woodturning comprises about 75% of my working time and about 40% of my income. I also work two days per week for Paxton Lumber as a consultant. Each year I average about 10-15 turning

demonstrations and about 10 days of hands-on instruction to classes of 10-12 participants. Recently I was hired by Powermatic to demonstrate their lathe at the Atlanta International Woodworking Fair. I initiated the Central Oklahoma Chapter of AAW and am currently the president of this group. My education includes a B.A. and M.A. in philosophy from the University of Oklahoma.

*Statement:*

My reasons for wishing to be on the Board of AAW are several. First, I would like to see more emphasis placed on the following: regional mini-conferences, "circuit riding" workshops (especially passing through the central areas of the U.S.), woodturning retreats (intense, hands-on opportunities, less structured than conferences). Next, I would seek more involvement from turning shops, woodworking teachers, and turners around the country who feel indifferent or alienated from our organization. Lastly, to build on the momentum of establishing local chapters—which from my own experiences, has the best chance of getting woodturning out of the closet and into the mainstream. I would also like to see an effort towards inter-chapter activities.

**Philip C. Moulthrop**

Marietta, GA

*Biography:*

I would like to submit my name for nomination as a Board member of the American Association of Woodturners. I currently live in Marietta, Georgia where I have spent the past 15 years. I am an attorney and work about 2 days a week handling security bond claims. The remainder of the week days and evenings are used for wood turning in my home studio.

*Statement:*

I have been turning professionally for approximately 9 years, and am very interested in seeing woodturning promoted to the public. I feel that through its symposiums, educational and promotional programs, the AAW can continue to educate the public and provide support and information to turners and lay people alike. I feel that my background in law, business and wood turning would be an asset to the organization. I would couple this with my own personal desire to see the AAW continue to grow and provide a public service.

**Merryl Saylan**

Berkeley, CA

*Statement:*

When I looked at the possibility of being on the AAW Board, I considered the time and work involved, my qualifications, and what I could bring to the organization. I have always cared about woodturning and I've been involved with the AAW for some time. As the Interview Page Editor, I've enjoyed the contact with other members and the exchange of ideas and information.

I've been turning for about fourteen years and exhibiting my work for twelve. I've taught both design and woodworking. I was totally responsible for the first woodturning conference in California, at the California College of Arts and Crafts in Oakland. I believe my energy and ideas will be an asset for

the AAW. I would welcome the chance to be on the Board. Thanks.

**Dr. Cliff Schroeder**

Traverse City, MI

*Statement:*

I am a grass-roots, hobbyist woodturner of moderate skills. I attended the Arrowmont Woodturning Conference in 1985, and I served on the ad hoc committee that established AAW. I am a Supporting Member. I am also a member of the Northwestern Michigan Chapter. My skills and experience are as follows: 1) Administrator, public mental health agency - 15 years. 2) Experience working with state legislators, county commissioners, boards of directors. 3) Established state-wide private endowment program. 4) Teaching: adult education, college, graduate school. 5) Wrote newspaper columns for 2 1/2 years.

GOALS IF ELECTED: 1) Explore new sources and expand financial base of AAW. 2) Encourage and increase membership among women turners. 3) Expand training opportunities for non-professional turners. 4) Vigorous advocacy of the needs and wishes of all non-professional wood turners.

**Palmer Sharpless** (seeking re-election to 2nd term)

Newtown, PA

*Statement:*

My work within the AAW has been with starting our Local Chapters. With 27 existing chapters, and at least six well on their way, I feel we have had success. My own work centers around spindle turning, and thus, I represent a special segment of our Association: those whose work is production oriented, architectural in direction, and traditional in design. With these factors in mind, I will continue to function in the best interests of our members. I have a very special interest in locating, gathering, and drawing these production turners into our association.

**Robert Street**

Aberdeen, WA

*Statement:*

I am an architect in Aberdeen, Washington and have served on the Governor's Advisory Board for historic preservation, and as a corporate director of the American Institute of Architects, the Aberdeen Federal Savings and Loan, and the Aberdeen Rotary Club. I am currently serving on the Community Hospital Board of Directors. I have been involved in turning wood for many years and some may even remember my "ghost goblet" from the Gallery of Turned Objects show in 1981. I have been very involved in the woodturning movement and have attended the Arrowmont Conference (1985), both AAW Symposia in Lexington (1987) and Philadelphia (1988).

In the short time since the dedicated group of wood turners met at Arrowmont to form the AAW, life for the rest of us has been filled with exciting events. I am thankful for those who have had the vision to make AAW spring to life, and would be most honored to serve as the Board of Directors to help further the cause of this fine organization.

# Second Annual Symposium

Philadelphia  
September 1



*Ray Key shapes a bowl form.*



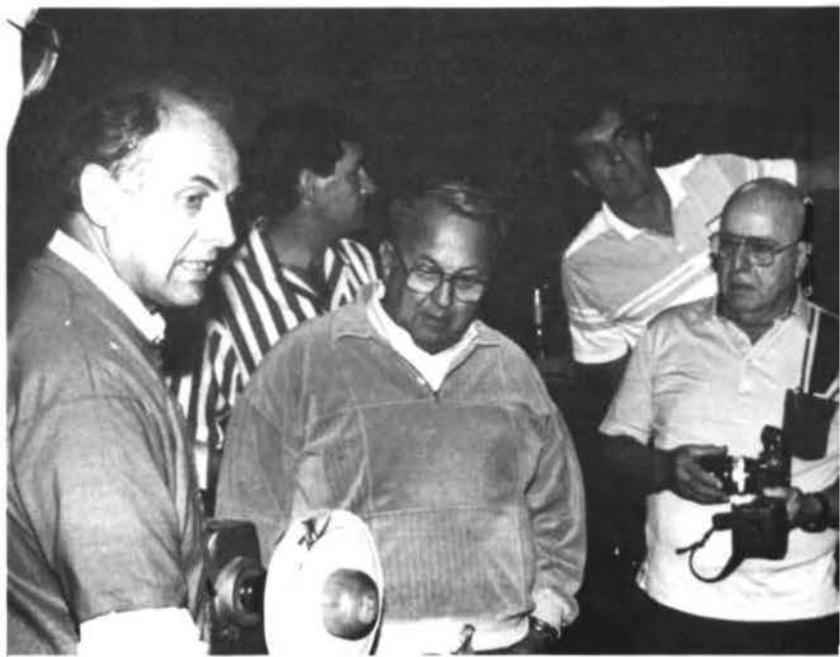
*Wilmer Senft demonstrates turning miniatures.*

*Ernie Conover (right) describes lathe features to Mel and Mark Lindquist.*



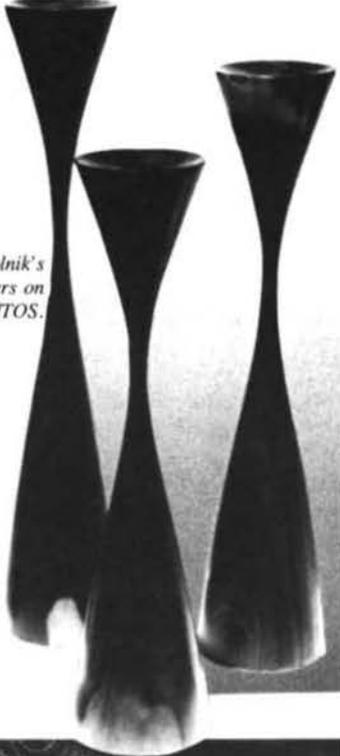
*Dennis Stewart uses his prosthetic-like hollowing tool.*

*Woodturners evaluate Ray Key's methods.*



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*Rude Osolnik's  
candle holders on  
display at ITOS.*



*Dale Nish enjoys a  
participant's  
question.*



*Bonnie Klein sharpening a miniature gouge.*



*Del Stubbs outlines  
sharpening  
techniques.*

*The Godfathers of  
the turning world,  
Rude Osolnik (left)  
and James Prestini.*



# Selling in the Craft Fair Circuit

by Dick Girard

Getting accepted into the art and craft fairs is an exercise in self-marketing, humility, and character building. Most shows require that you go through the dreaded JURY PROCESS. This means that applicants must submit slides of their work, and usually, one slide of their overall display. This is accompanied, of course, by a check for the jury fee, and often a second check for the booth fee. Generally, if you are not accepted, the booth fee will be returned, but the jury fee is generally non-refundable. Jury fees run anywhere from \$5 to \$50 and booth fees from \$75 to several hundred dollars.

Once you have sent your slides one of three things will happen:

1. You were accepted.
2. You were not accepted, but you are on the alternate list in case someone cancels.
3. You were not accepted.

If you were accepted, great! If you are in category 2, you must make a decision. Namely, do you wait, hoping that someone will cancel; or do you try for another show somewhere else knowing your booth fee will still be in limbo until after the event. For the moment, let us assume that you decide to wait and then get accepted.

Finally, you did not make it. If you are feeling bad, don't. That is the wrong attitude to take. They did not reject you personally! Don't be so hard on yourself, at least not yet. Many things may contribute to non-selection:

1. The jurors may have been unfamiliar with turning and did not know how to evaluate your work.
2. Your work was good, but your slides were terrible.
3. Your work is bad.

If the first number applies, there is but one recourse . . . keep trying. Try different shows and different geographic areas. Some parts of the country are more familiar with the recent explosive growth in turning than are other areas.

If the second number fits, get help. Consider the plight of the jury. They sit in a darkened room viewing slides submitted by hundreds of applicants. Slides that are technically flawed (out of focus, poorly lit, poorly composed, too busy, etc.) are not going to succeed. Either take a course in photography, or arrange for your slides to be taken by a professional photographer. Or, find a photographer who will trade photographic services for turnings. Another possibility is to contact your local photography club and arrange for amateur shooting.

Finally, most of us would deny that the reason we were not accepted is the quality of our work. However, we must be realistic. If we want to grow and progress, we must be our own worst critic. Only then can we honestly say that rejection of our work is based on something other than subjective standards. With this honesty towards quality, we must also accept the fact that not all of us have the same degree of talent. We may aspire to be leaders in our field, but we may lack the necessary ingredients to achieve the dream. However, do not lose hope. There is still a vast market there that can and will accommodate good quality and design. It takes a great deal

of effort to find one's place in any endeavor, but finding that niche is its own reward. Also, some of us will never be anything other than average and there is nothing wrong with that.

So, you have been accepted. Great! Do you have enough inventory? Are you prepared to travel considerable distances on the small chance of selling a few pieces (or none at all)? Are you prepared to sleep away from home and to forego many of the creature comforts we all take for granted? Very few shows are air conditioned. Portable bathroom facilities are more the rule than the exception. The show may also be cancelled. Are your prices realistic? Are you prepared for a potential customer to handle your product, then walk away without buying anything. Jury rejection is one thing, but market rejection is a cold, hard reality. If your work does not sell anywhere, maybe it is time for a reevaluation of your work, prices, techniques, style, design, and booth display. Some of us just can not deal directly with the buying public.

If you are really lucky, you made enough to pay for the booth fee, jury fee, travel and lodging expenses and the cost of wood. Was it a successful show? Maybe, maybe not. Did you count the value of your time? How much did you earn while travelling to the show, setting up the display, and manning the booth during show hours? How many pieces could you have made during that time at home? What other sources of revenue did you forego to attend the show? Have you factored in the cost of the display, your labor in making the objects, electricity, shop supplies, sales tax, merchants license, insurance, finishing supplies, sandpaper, turning tools? For those turner/sellers who are "doing it for fun," these items may not be important. However, if you really want to find but how much it costs to do a show, all these items must be part of your equation. All in all, you will discover that selling through art and craft shows means selling at a loss. Grim news, but true.

Apparently, there is really no valid reason to do these shows, what with all the uncertainties about acceptance, the opportunities for ego-deflation, the sheer hard work and expense once accepted, and the competition from other media as well as other turners. Why then do so many artists and craftsmen undertake this lifestyle? First, many are not aware of the bitter economics until they have spent many thousands of dollars and many years in the struggle. Second, art and craft shows are part of the growth experience. If you persevere, have a good product, are conscious of change in public attitudes, are sensitive to the economy as a whole, are very frugal, and learn from your mistakes, you may yet see the day when the buying public will make it all worthwhile. Third, there are other rewards besides money, although they are subjective and personal and can not be quantified. These include contact with the artists, public, and exhibitors. Most exhibitors are more than willing to share experiences, to show you how to market better, to tell you of shows to avoid as well as shows that are great, and to give you an honest assessment of your chances of succeeding. Finally, it is a great excuse to travel. ☺

*Fine Woodworking on Spindle Turning*. Edited by John Kelsey, The Taunton Press, Newtown, Connecticut 06470, 1987, 90pp., \$7.95.

*Fine Woodworking on Faceplate Turning*. Edited by John Kelsey, The Taunton Press, Newtown, Connecticut 06470, 1987, 106 pp., \$7.95.

In the late 1970's, woodworkers were delighted with the publication of the first issue of *Fine Woodworking*. Since then, *Fine Woodworking* has proved to the world that it is the most versatile and contemporary journal on woodworking. Part of this stalwart periodical is the strong emphasis on and dedication to woodturning. *Fine Woodworking* has compiled over 10 years worth of articles, notes, and letters to the editors into two excellent volumes, *Fine Woodworking on Faceplate Turning* and *Fine Woodworking on Spindle Turning*.

*Fine Woodworking on Faceplate Turning* consists of 42 articles with the lead piece addressing the 1981 Woodturning Symposium. This Symposium focused the attention of turners and the art community, and elevated woodturning to a dynamic art form. This book also contains articles from some of the masters of turnery, such as Stocksdale, Ellsworth, Osolnik, Nish, and Lindquist. The strength of the text is that all of these important artists' ideas are compiled into an accessible format. For example, Doyle's classic paper on design is reprinted from some long-lost and dog-eared issue. This volume is an important reference for both the technical and the esthetic material.

*Fine Woodworking on Spindle Turning* on the other hand addresses work turned between centers. This compendium of 39 articles is just as informative as *Face Plate Turning*. However, it contains several enigmatic articles; for example, the articles describing how to taper legs with a jointer or, worse, how to turn without a lathe. (Considering that the lathe is a time-saving tool, why would anyone spend that kind of time and energy on a product that looks lathe-turned?) Despite these interesting inclusions, the text contains some of the best material printed about turning between centers. Among them, Child details the sharpening and use of gouges and Darlow describes the sharpening and use of the skew chisel. *Face Plate Turning* is the companion volume to *Spindle Turning* and together they adequately fill a void in the study of woodturning.

Although both texts stand alone, together they present an impressive and cohesive treatment of turnery. There is enough diverse and abstract information in both texts to satisfy even the most sagacious of individuals. *Fine Woodworking* is to be commended for its support of woodturning and the production of these well-edited books. If, for *Fine Woodworking*, the next 10 years are only half as productive as the last, we will experience an exciting decade. (Reviewed By Peter J. Hutchinson)

*The Zimmerman Wood Turning Letter*. By Russ Zimmerman, RFD 3, Box 242, Putney, Vermont 05346, 1983-1986, approx. \$9.00 per year, \$30.00 set of 12, 268 pp.

How many ways can a bead be turned? Three, four; how

about seven! Yes, there are seven different ways of turning beads. This fact intrigued Russ Zimmerman, a woodturning instructor from Vermont, who found that most books stress only the one cutting technique of the author. He also found that his students were confused about how to cut wood even after reading several books. So in 1983, he published the first of a dozen of *The Zimmerman Wood Turning Letter*. The *Letter* explains in intricate detail the problems encountered with turning and how to mitigate them.

The *Letters* are divided into 4 units which correspond to the year of the publication. 1983, the first year, introduces the uses of the various gouges for both spindle work and bowls. 1984 concentrates on the skew chisel and a clever sharpening jig. It is this year that Zimmerman details the seven ways to create a bead. In 1985, the concentration is toward sanding and finishing, and 1986 concludes with 2 projects. The projects, a ladderback chair and a peppermill, are designed to tie together all the important points in the preceding issues.

The *Letter* is the last word on the "How and Why" of cutting wood written in a chatty laid-back format. Although slightly disorganized, this work is fairly well edited and not at all overpriced. The *Letter* may not have color pictures or fancy diagrams, but the detailed descriptions and line drawings accurately portray woodturning as it should be done. (Reviewed By Peter J. Hutchinson)

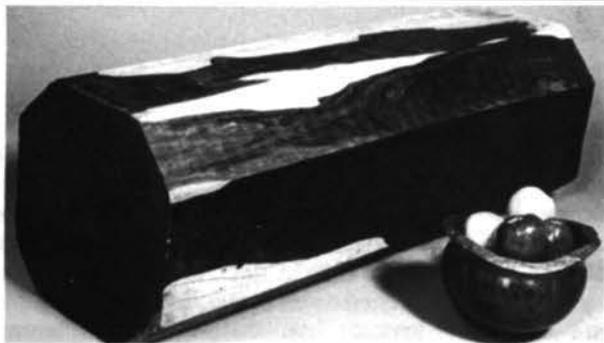
*Design for Industrial Arts*. By W.R. Forkner, College of Technology, University of Houston, Houston, Texas 77004, 1980, 100 pp., \$10.00.

Consider the egg. In all its simplicity, it receives universal recognition as a pleasing shape. The reason for the accolade is that the egg manifests both the curve of force and the golden mean in a unique package. Designers, over the years, have discovered rules and elements for producing appealing shapes and products. W.R. Forkner, a University of Houston Professor, has produced a text on design for the industrial arts student and more specifically for the turner.

*Design for Industrial Arts* is divided into 12 learning units. The first six units consider sketching, lettering, balance, function and proportion. The final units, offset from the former by a midterm exam, discuss the laws of design, curve of force, color and turning design. The strength of this text rests upon Forkner's thorough treatment of turning design. The author demonstrates many of the design laws for turning including the use of translational connectors or breaks to relieve the monotony of repeated curves. Breaks are classic architectural elements and an understanding of their function is essential to effective woodturning design.

*Design for Industrial Arts* is well organized and informative but suffers from inadequate editing. This weakness, however, is easily overlooked since it is an inexpensive author-published college text. Over fifty years have passed since W.H. Varnum's classic text, *Industrial Art Design*, was published, and Forkner's text is a refreshing treatment of this otherwise overlooked subject. (Reviewed By Peter J. Hutchinson)

# First Annual AAW Mail Auction



In the March '88 issue of *The Journal*, we ran a notice concerning the possibility of having a mail auction, to enable members to bid on and purchase wood blanks they might not otherwise be able to find, as well as to raise money for the education fund. The response was a bit meager. However, after presenting the idea to attendees at our Symposium at Philadelphia in October, a majority of the attending members approved this project and we took off running in order to make the December *Journal* deadlines. We apologize to anyone who would have wished to donate wood but who did not get the chance. If this trial run of the auction goes well enough, we expect that it will become an annual event. If so, then next year, in the September *Journal*, we would announce the Second Annual Mail Auction in which everyone will have a chance to participate in donating items.

At the Symposium, Mitch Talcove from Tropical Exotic Hardwoods of Carlsbad, CA became so enthusiastic about this auction for our Education Fund, that he volunteered to donate this incredible cocobolo log. A special thanks to him as well as to the many AAW members who have been so generous in contributing wood to get us started. If you wish to bid on any of the donated items, read the instructions and use the bid form found on the back cover.

The following items were donated to AAW for the FIRST ANNUAL AAW MAIL AUCTION by generous members. In order to participate in bidding for any of these items, read the following instructions.

**ALL BIDS MUST BE RECEIVED BY DECEMBER 31, 1988.** Notices will be sent to all successful bidders by January 16, 1989. The winning bidder shall mail a check (in U.S. funds and payable to AAW) to the auctioneer. The donor will be notified of payment and will ship the item(s) to the winning bidder. The bidder will then pay the donor for shipping costs upon receipt of the item(s). The donor's name is given after the description of each item.

Identify the item you wish to bid on by number and name of the wood.

Submit a minimum and maximum bid on each item. If only one bid is received, the bidder will receive the item for his minimum bid. If two or more bids are received for the same item, the highest bidder will receive the item for \$1 more than the next highest bidder. Example:

Bidder No. 1: Minimum \$6; Maximum \$8.50

Bidder No. 2: Minimum \$5; Maximum \$9.50

Bidder No. 3: Minimum \$7; Maximum \$12.50

Result: Bidder No. 3 buys the item for \$10.50

Tie bids: The first bid received takes the item. Minimum bid is \$5.00.

Shipping costs: THE SUCCESSFUL BIDDER MUST PAY SHIPPING COSTS TO THE DONOR. Our donors are very generous people. Please don't take advantage of them.

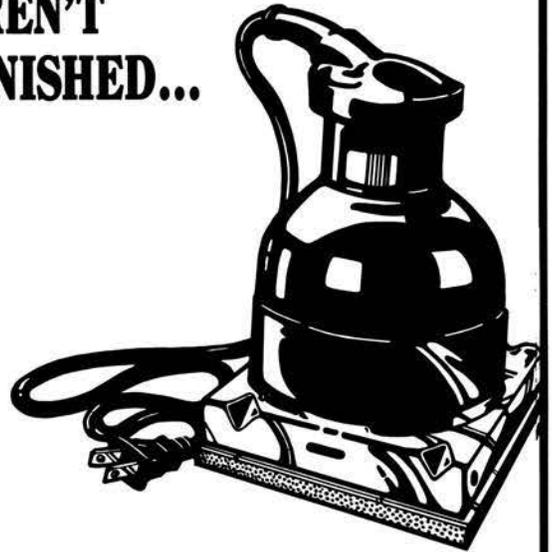
**MAIL YOUR BIDS TO: ROBYN HORN 7801 WESTWOOD AVENUE, LITTLE ROCK, ARKANSAS 72204.**

You will note that a few items have published bids by the auctioneer (Robyn Horn). The auctioneer is permitted to place personal bids when the list is first published.

1. **Cocobolo log**, 13"x13"x37" long, reds with black streaks, some sapwood, pith with small hole, Mitch Talcove, Tropical Exotic Hardwoods. (Shown in photo at left).
2. **African Blackwood**, 3"x3"x3" block, Dale Chase.
3. **Fiddleback Maple**, 11"x11"x5" bowl blank, Wally Dickerman.
4. **Curly Walnut**, 10"x13"x9" thick with natural surface top, dried with some checking, Robyn Horn.
5. **Redwood Root burl**, 11"x11"x4" thick block, black swirl figure, Robyn Horn.
6. **Maple burl**, 10"x10"x10" block, spalted, Robyn Horn.
7. **Maple burl**, 12"x10 1/2"x13" with natural surface top, spalted, Robyn Horn.
8. **Fiddleback Maple**, 7 1/2"x7 1/2"x5" thick block, Robyn Horn.
9. **Fiddleback Maple**, 7 1/4"x7 1/4"x4 1/4" block, Robyn Horn.
10. **Hard Maple**, 8 1/4"x8 1/4"x3 1/2" bowl blank, Robyn Horn.
11. **Black Ash**, 9"x9"x3" thick bowl blank, Robyn Horn.
12. **Maple burl**, 14"x14"x14" Unlevel natural top, only 8" high on one side, spalted, Robyn Horn.
13. **Maple burl**, 10"x12"x7" spalted block, Robyn Horn.
14. **Bois d'arc**, 16"x3"x2 3/4" thick, quartersawn, air dried, no checks, 10 lbs., Clay Foster.
15. **Bois d'arc**, 16"x3"x2 3/4" thick, quartersawn, air dried, no checks, 4 3/4 lbs., Clay Foster.
16. **Broadleaf Maple burl**, 9 1/2"x9 1/2"x9 1/2" with natural edge top, nice figure, Ed Bosley.
17. **Broadleaf Maple burl**, 11 1/2"x11 1/2"x6" block, nice figure, Ed Bosley.
18. **Cocobolo**, 11"x11"x2 1/4" sapwood on 2 sides, Ed Bosley.
19. **Koa**, 10"x10"x6" round, Mark Potter.
20. **Black Walnut stump**, 10"x10"x6" good figure, Mark Potter.
21. **Black Walnut stump**, 10"x10"x6" good figure, Mark Potter.
22. **Figured Claro Walnut**, 8"x12"x5 1/4", David Ellsworth.
23. **Kingwood**, 24"x5"x2" thick, Bill Hunter.
24. **Tulipwood**, 24"x4"x1 3/4" thick, Bill Hunter.
25. **Quilted Big Leaf Maple**, 16"x16"x2 1/2" reds, yellows, browns. Dry, Randle Hardwoods, Stephen Roberts.
26. **Big Leaf Maple burl**, 10"x10"x12" birdseye figure, natural edge, lite spalting, dry, Randle Hardwoods, Stephen Roberts.
27. **Fiddleback Redheart Maple**, 12"x12"x3 3/4", One Good Turn, Wayne Knutson.
28. **Figured Maple**, 7"x7"x4 1/4", One Good Turn, Wayne Knutson.
29. **Myrtlewood**, 11"x11"x3 1/2" very good color, One Good Turn, Wayne Knutson.
30. **Madagascar Rosewood**, 2"x2"x24" long, One Good Turn, Wayne Knutson.
31. **Vinhatico (Brazilian Goldiwood)** 14"x14"x2", One Good Turn, Wayne Knutson.
32. **East Indian Rosewood**, 2"x2"x15" long, One Good Turn, Wayne Knutson.
33. **Snakewood**, 1 1/2"x1 1/2"x12" long, One Good Turn, Wayne Knutson.
34. **Claro Walnut burl**, 8"x8"x4" Very nice, One Good Turn, Wayne Knutson.
35. **Partridgewood**, 8 1/2"x8 1/2"x2" Light brown with black streaks, Mary Redig.
36. **Pacific Yew**, 11"x11"x5" 1/2 log with few birdseye clusters,

- small checks 1" deep from bark, part dry, Eureka Hardwoods, Guy Helmuth.
37. **Claro Walnut stump with burl clusters**, 10"x10"x4" green, Eureka Hardwoods, Guy Helmuth.
  38. **Monterey Cypress**, 11"x11"x4" 1/2 log crotch green, Eureka Hardwoods, Guy Helmuth.
  39. **Dogwood (PA)**, 4"dia.x18" dry 4 years, clear log, Palmer Sharpless.
  40. **Walnut (PA)**, 15"dia.x1 1/8" rough, 3 years air dried, crotch, Palmer Sharpless.
  41. **Olive (Israel)**, 10"dia.x6" half log, 5 years dry, Palmer Sharpless.
  42. **Holly (MD)**, 3"dia.x6" long, dry, clear log section, Palmer Sharpless.
  43. **Yew (PA)**, 3"dia.x5" log section, good color, some shake, Palmer Sharpless.
  44. **Red Maple burl**, 11"x11"x22" thick, dormant bud, color varies from pink to blue gray, green with natural edge, Stoney Lamar (Auctioneer's bid \$20.00).
  45. **Red Maple burl**, 8"x12"x23" thick, dormant bud, color varies from pink to blue gray, green with natural edge, Stoney Lamar. (Auctioneer's bid \$20.00)
  46. **Maple burl**, 6 1/4"x6 1/4 "x3 3/4" block, Bud Latven.
  47. **Maple burl**, 7"x7"x3 1/4" block, Bud Latven.
  48. **Maple burl**, 7 3/4"x7 3/4"x3 3/4" block, Bud Latven.
  49. **Tulipwood**, 4 3/4"x4 3/4"x3" block, Bud Latven.
  50. **Cocobolo**, 5"x5"x2 1/2" block, Bud Latven.
  51. **Curly Walnut**, 7"x14"x3" thick block, Bud Latven.
  52. **Two day woodturning course** with Dana Curtis, Curtis Woodcraft Supply Co. (Room and board excluded).
  53. **Ironwood**, 14"x7 1/2" 4" thick, 1/3 log section, dry and hard, Todd Hoyer.
  54. **Big Leaf Maple burl**, 12"x12"x6" with natural surface on top, green, Michael Peterson.
  55. **Myrtlewood burl**, 16"x16"x4" exhibition grade, Darrel Nish, Craft Supplies.
  56. **Mtn. Laurel Root burl**, 6" to 10" irregular shape, beautiful color, figure, good for weed pots, miniatures, David Sengel.
  57. **Mtn. Laurel Root burl** 6" to 10" irregular shape, beautiful color, figure, good for weed pots, David Sengel.
  58. **Mtn. Laurel Root burl**, 6" to 10" irregular shape, beautiful color and figure, good for weed pots, David Sengel.
  59. **Mtn. Laurel Root burl**, 6" to 10" irregular shape, beautiful color, figure, good for weed pots, David Sengel. (Auctioneer's bid \$10.00)
  60. **Cocobolo**, 12"x12"x4" dark orange with black lines, Dan Kvitka.
  61. **Figured Tasmanian Musk**, 8"x8"x6 1/2" gold, brown, and gray with curly compression fiddleback, Jim Heusinger, Berea Hardwoods. (Auctioneer's bid \$20.00)
  62. **Almond**, 9"x9"x4", William Livingston.
  63. **Olive**, 10"x10"x5", William Livingston.
  64. **Claro Walnut**, 16"x16"x6" thick, stump figure, Scot Wineland, Wineland Walnut.
  65. **Claro Walnut**, 14"x14"x6" thick, solid fiddleback, Scot Wineland, Wineland Walnut.
  66. **English Walnut/Claro Walnut graft**, 12"x12"x4" thick, Scot Wineland, Wineland Walnut.

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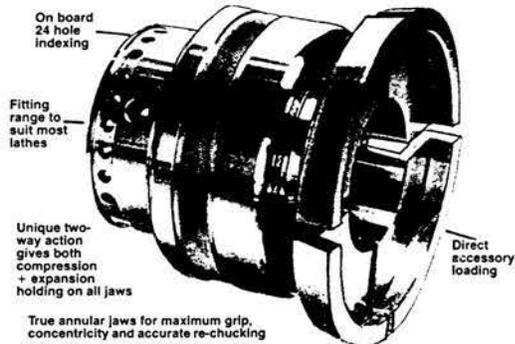


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## Local Chapter News

Palmer Sharpless, Page Editor

The monthly "Local Chapter Newsletter" was initiated at the First Annual Symposium, October 1987. The goal was to fill the gap in time between the quarterly Journals with information of special or timely interest to the local chapters.

The Tennessee Chapter produced a very successful local workshop/symposium at the Appalachian Center for the Arts near Smithville, TN. The three day event featured techniques, tools, and design and was very rewarding. Congratulations to Charley Alvis, president of the chapter, and the other organizers for producing a great event.

Bucks County Chapter raised well over \$100 for AAW Education Fund through several fund-raising auctions at their meetings. They are, also, negotiating with the director of the new James Michener Art Center in Doylestown, Mrs. Buki, for a turning show this year.

The West Coast Florida, South Florida and Central New England Chapters have been very active by sponsoring shows in conjunction with local art centers.

Local businesses, Force in Pennsylvania and Paxton Lumber in Texas and Oklahoma, are helping several of our new chapters by offering their facilities for meetings.

Our chapter structure is growing and gaining experience through the newsletters. The "Local Chapter Newsletter" will continue to support the chapters in the future, please submit all information to Palmer Sharpless.

## President's Page

*continued from page 2*

that reflects the unique talent, personality and intent of its creator. Collectively, it is an exhibition of diverse objects that hangs together with conviction and purpose. The catalogue of this show is just beautiful, with exquisite photographs presented in a well organized balance of both color and black and white. The ITOS stands as an element of pride for the entire field and all who are involved. Congratulations to Albert and everyone behind the scenes who have worked so hard to make this exhibition such a tremendous success.

## Announcements

### You Write, We Edit

The Editors of this *Journal* wish to make it clear that we will be happy to edit your writings. Many folks tell us that they are thinking about writing articles but are feeling a bit shy because they think that they don't write well. On the other hand, we have other AAW members who say that they don't know what to write about, but have years of editing experience and are willing to help. Let's get you two groups together. If you want to write, DO IT. We'll make sure that it ends up looking GREAT! Please discuss any topic ideas with the appropriate page editor. All editors are listed inside the dust jacket to this *Journal*. Come on in, the water's warm.

## Questions & Answers

Cliff Schroeder, Page Editor

**Question:** I love to use "Hot Stuff" but it is so expensive. Any chance you know a place to get some for less money?

**Answer by Dave Hout:** Those of you who use "Hot Stuff" products should check your local model airplane stores or some of the modeling magazines for lower prices on this product. Most of our suppliers offer this product at around \$10 for a two ounce bottle.

**Question:** I have used various finishes for bowls that need to be "food safe." Oils such as corn and sunflower I sometimes find too dull. Behlen's Salad Bowl finish has too high a gloss. Is there some way to reduce that to more of a satin finish? Are there other products with a satin finish?

**Answer by David Ellsworth:** Getting that "perfect" finish has always been a tough one for woodworkers, particularly when it comes to "food safe" applications. Mineral oil and vegetable oils have always been preferred, although they do require frequent application and never achieve that satin effect you speak of here. However, have you tried Watco Danish Oil? Ron Kent, from Honolulu, recently sent me a pamphlet from Watco which states that Danish Oil is "food safe" and inert when polymerize for 30 days. Jack Straka, also from Hawaii, uses Danish Oil on all of his salad bowls and his satin finishes are quite stunning. For further information write: Watco/Dennis Corp., 1756 22nd St., Santa Monica, CA 90404 or call (213) 870-4781. 

### Tips & Techniques

1. I have recently tried everything from bleach to steel wool to remove the stain from my hands when working woods such as walnut, mesquite, padouk, etc. I finally found a quick, effective stain-remover; lemon juice, either bottled or fresh. It works.
2. When working with mesquite wood, save the shavings and the next time you cook out over charcoal, get a double pleasure from your lathe. Dampen the shavings slightly and sprinkle them over the charcoal (or briquettes on a gas grill). You will get instant mesquite smoke. Repeating the process will do wonderful things for the flavor of your finished meal.
3. I like the Kutzall burrs for my high speed grinder, but had problems with the resins in some woods building up to the point where the burr was useless. I found that my wife's oven cleaner does a nice job of cleaning the burr. Just soak it for about 15 minutes and rinse with fresh water. Caution: don't soak it too long or the burr, itself, may become damaged. That stuff is strong! And be sure to wear rubber gloves and safety goggles when spraying it onto the burr.

—S. Gary Roberts

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## Potpourri

Pamela J. Spence

Thank you for your inquiry regarding mazers, the traditional drinking vessels for mead. Since mazers were made for many centuries, they went through numerous changes and modifications. The following is brief survey which should serve as a starting place for making mazers.

Originally, mazers were made entirely of wood—primarily maple (the word "mazer" is a Middle English work related to "maple"; Icelandic mosurr means "maple tree"). Later, the wooden goblets came to be ornamented with silver.

The mazer was originally a large bowl used as a "grace cup" to drink communally from the same bowl as a sign of fellowship. Small individual drinking bowls came into use later. These bowls, at some point, were mounted on a silver base and finally evolved as stemmed bowls or goblets.

In the Middle ages, when mazers were often decorated with silver, they went through three distinct stages:

14th Century—deep bowls with plain silver bands

15th Century—bowls become more shallow

Elizabethan—metal straps connect the banded rim to the foot.

Also mentioned are mazers (833 A.D.) that have a "boss" of metal placed in the center of the bowl—presumably to protect the weakest part of the wood. This became known as the "print" and it was usually ornamented by engraving or enamelling.

The traditional finish was probably beeswax, as indicated by Theocritus: ". . . I'll give you a fine great mazer . . . well scoured with sweet beeswax . . ."

To use this finish, Fine Woodworking's Jim Cummins suggested using a hot air gun to heat the beeswax and keep it flowing around the surface. Work the wax into the surface and polish until clean.

The disadvantage of this method is that the wax must be reapplied periodically. The appeal of using this traditional finish, however, is that the finish is intimately connected with the use—the drinking of honey wine.

Alternately, Cummins suggests using a salad bowl finish (varnish or turpentine base) or polyurethane. However, for polyurethane to be effective, you must apply three coats; this produces a glossy, plastic finish, and may detract from the appearance of the goblet.

The American Mead Association is not in a position to market mazers at the present time. We will however, maintain a list of mazer makers and make the information available to our members (our membership includes beekeepers, home winemakers, commercial wineries and suppliers). Subject to our approval, any mazers donated to the association will be used (with credit) in our display at festivals and speaking engagements.

It is our stated purpose to promote the "production, consumption, and appreciation of mead." And what better way to appreciate mead than in a fine wooden mazer.

Please keep us informed as to the progress of the AAW. We will be publishing an article about mazers in our winter newsletter and anticipate a great deal of interest in this subject. ☺