American Woodturner

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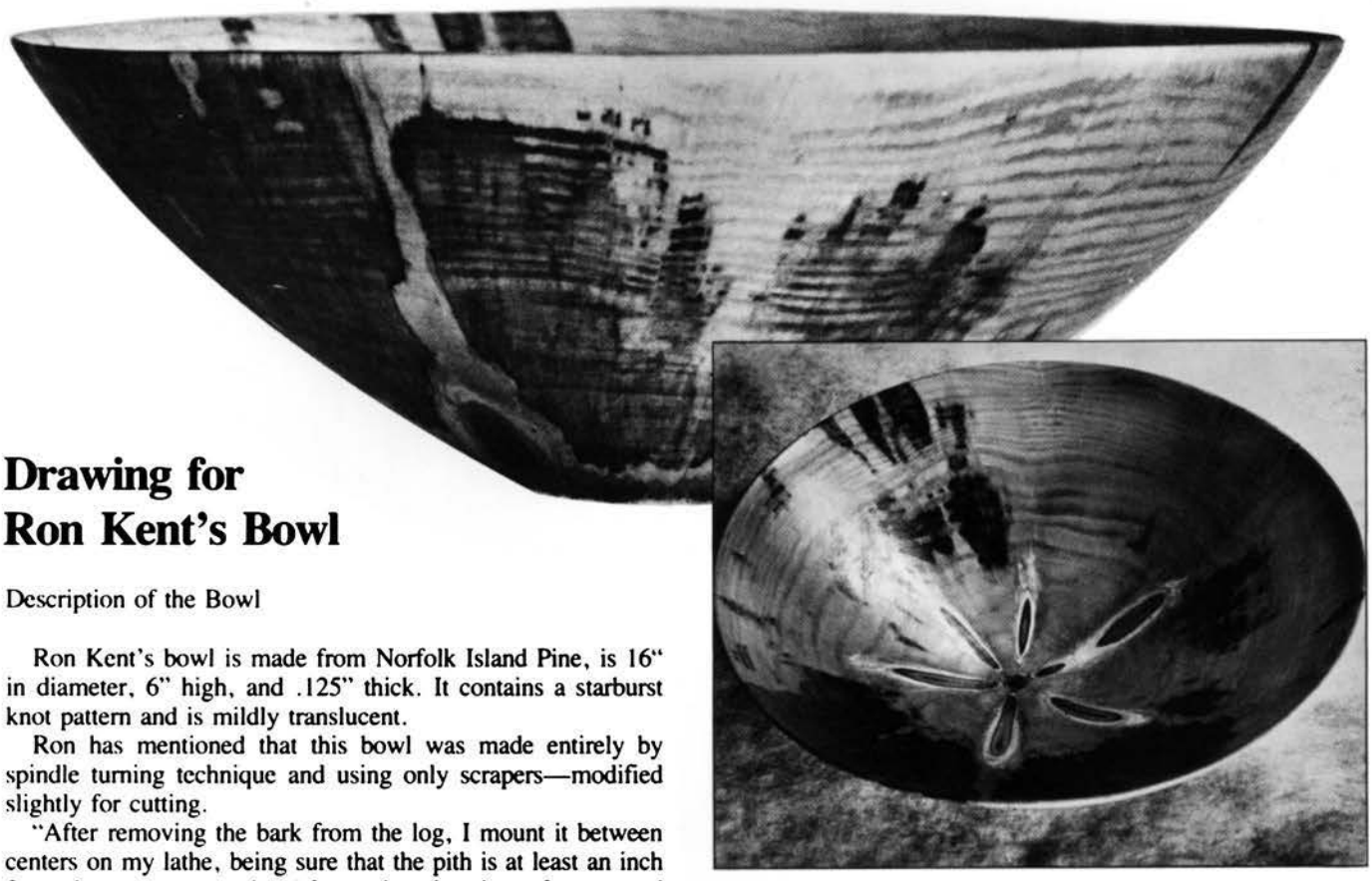
Dedicated To Providing
Education • Information • Organization
Among Those Interested In Woodturning



Drawing for Ron Kent's Bowl

Description of the Bowl

Ron Kent's bowl is made from Norfolk Island Pine, is 16" in diameter, 6" high, and .125" thick. It contains a starburst knot pattern and is mildly translucent.

Ron has mentioned that this bowl was made entirely by spindle turning technique and using only scrapers—modified slightly for cutting.

"After removing the bark from the log, I mount it between centers on my lathe, being sure that the pith is at least an inch from the transverse axis. After truing the circumference and ends, I shape the INSIDE of bowl, from the tailstock end.

"The knots are often a primary design element in my bowls, and I cut near the center until I encounter them. The challenge then is to make a shape that optimizes their beauty and interest. The inside is completed and sanded before I start on the outside.

"After the bowl comes off the lathe, I use hand tools to grind the stems from both sides, then spend up to six months oil-sanding and waxing.

"I hope that other people have as much pleasure and satisfaction owning these bowls as I get making them."

Thanks, Ron.

Now to the details.

The drawing for Ron's piece will be November 1, 1987. The winner will be notified immediately by phone.

In the last issue we promised to name the winners of Bill Hunter's vessel and the English-Isles turning tools. Here you are: David Mayfield of Ten Mile, TN held the first ticket drawn. He elected to receive Bill Hunter's featured turning. The second draw went to Anthony Urlakis from Janesville, WI. Our congratulations to them both. This drawing resulted in $900 being contributed to our Education Fund. Thanks, folks.

NOTE: There is still time to participate in the drawing for the big Delta lathe from the June issue: we won't be drawing for that one until our October conference in Lexington, KY. Let us know if you want tickets for it. See back dust cover.

American Woodturner

The Journal of The American Association of Woodturners

Volume 2 Number 1
September 1987

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

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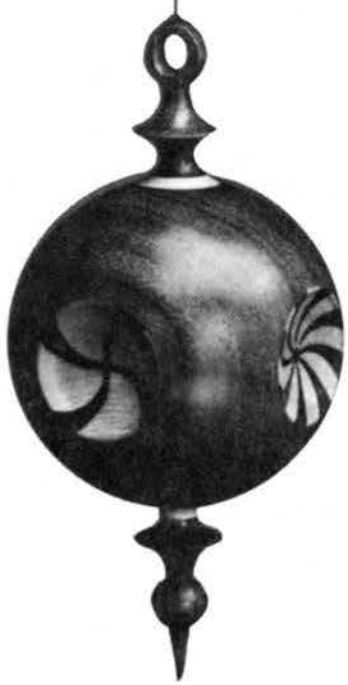


On The Cover

Dave Hardy's Christmastree Ornaments Made of dogwood with laminated inserts, the ornaments are turned to 1/16" thickness

President's Page

By David Ellsworth

The Passionate Woodturner Part II

For the senior citizen who has discovered the lathe and, just as often, a whole new purpose in life; for those of middle age whose focus now draws equally from the past as well as the future; for the young who have begun to hear the word "career" sneaking into their idle conversations; and now, for the teen who waits in the wings, absorbing it all: The Passionate Woodturner is a symbol for the desire to become more aware—both of our Field, and of ourselves.

Much of this awareness has come to us through the pages of woodturning books, articles in craft magazines, a multitude of turning workshops, and national and international seminars which cover all aspects of the turners art. And having taught close to 100 of these workshops over the past decade, I would be hard pressed not to see the changes that have occurred in our field.

Primary among these changes is the need to become more knowledgeable about the availability and usage of new tools and jigs. Turning has never been at a higher state of technology and if we are often referred to as tool and technique "junkies," there is certainly some justification for the term.

As well, industry manufacturers have often been slow to respond to the turners needs, mainly because they are only now finding out what those needs really are. To that end, turners are designing and building their own equipment. All over the world, innovators like Jim Thompson in Greenville, S.C., are responding with unique designs specific to our individual demands. And, of course, catalog companies like Craft Supplies USA, Conover Specialties, and Cryder Creek already offer a full range of supplies targeted specifically to the woodturner.

Next in this list is the impact that decorative objects have had upon our field. What is a "decorative object", anyway? Is it non-functional or non-utilitarian, a "vessel," a "container?" Is it sculptural or "one-of-a-kind?" Or is it just not a wooden bowl?

The term does not come from woodturning, of course, but has evolved from the field of the arts and crafts over the past several decades. It seems to be somewhat of a label, intended to define that gray area between what is more than craft, but slightly less than Art. I like to call it a "mid term" term, because it obviously requires further study.

Whatever you wish to call them, these images have now appeared on the pages of every book and craft publication available to us. For the majority of woodturners, books and magazines have become the major resource of inspiration for the "new" work that is being produced. As well, once an object has been photographed and published, it is not surprising to see its "children" popping up in every corner of the globe. So what once began as "image awareness" has now evolved into "image fertilization."

There are specific advantages to this new fertilization. Younger turners have become very receptive to the challenge of making these innovative designs, particularly because those of us who teach these skills are more than willing to share the experience of how they are made. Then, as skill levels mature, so does a new generation of turners begin to emerge with a whole new 'body of work'.

The cycle continues as these objects come into the sales arena—craft shows, galleries, and the like. As such, a broader sector of the general public becomes aware of these 'new wave' designs—people that might otherwise never have the opportunity to experience the work being done. The result of this increased exposure is often recorded with the statement: "I'll take it" instead of "What is it". It is a cycle that is exciting and prosperous for the turners everywhere—and beneficial for the clients, as well.

However, one problem with this new fertilization is that turners must now face the distinction between 'derivative' work—that which has resulted from an influence—and work that is simply a "copy" of another's designs. It is a question that has been raised in every workshop I have ever taught, but not one that is unique to the field of woodturning. I suspect it has existed ever since the "Art World" was invented.

What seems most important for turners who are just coming into the field is to encourage them to continue to develop these forms—and not just to make them, but to make them better! Not only are they an inspiration for developing one's eye for good design, but an instant challenge for learning new techniques. After all, we are trying to expand a greater knowledge of our field, not to restrict it!

At the same time, we need to look at our designs (any designs) as a source of inspiration wherein turners who are developing their skills will become encouraged not only to produce them, but to go beyond them in their search for a personal identity within this area.

If these concepts are upheld, "image fertilization" will not evolve into "image saturation," and the strength of the future of our field will remain intact—as it should—in the strength of the individuals who make it up.

Next...marketing: Not the do's and the don'ts, but the concepts and the misconceptions.

The Congratulations Corner

Exciting "stuff" keeps happening to our members, and so we decided to begin a section to tell others about it. If you see something about turners—or if something happens to you—please let us know. We'll share it with other members of our turning family.

Sam Maloof, left, trustee and Head of the ACC College of Fellows nominating committee, congratulates Ed Moulthrop, woodturner, and welcomes him to the ACC College of Fellows, 1987.

Ed Moulthrop Becomes ACC Fellow

On May 31st, I had the pleasure of attending the American Craft Council's Annual Award Ceremony, held at the Renwick Gallery in Washington, D.C.

Gold Medal awards, the highest award offered in the studio craft community, represent America's equivalent of Japan's living national treasures. Recipients included Lenore Tawney, fiber artist from New York City; Haystack Mountain School, Deer Isle, Maine; Contemporary Crafts Gallery, Portland, Oregon; The Corning Museum of Glass, Corning, New York; and Penland School, Penland, North Carolina.

Of particular interest to woodturners is that Ed Moulthrop, Atlanta, Georgia, was inducted into the American Craft Council College of Fellows. This honor is given to those craftspersons who have been professionally involved in the field for more than 25 years and who have served, in the words of ACC founder Aileen O. Webb, as "primary factors in craft education, literature or leadership." The only other woodturner to have been so honored is Bob Stocksdale, who was inducted into the College in 1978.

Congratulations to Ed, and to Bob, for their continued hard work and enduring leadership in the field.

D.E.

Pete Hutchinson Makes The Houston Post

On April 26, Pete received a good half-page of coverage showing some of his works and talking about the then-running Vessels and Forms exhibition. On behalf of all the membership, the Board wants to congratulate Pete on the "spread" and, at the same time, again congratulate him on the tremendous job he did putting that show together. Again, our thanks to Pete for the $2,267.30 that the show "made" that he contributed to AAW's education fund.

Don Kelly is Featured in Woodshop News

Don Kelly, owner of Blueberry Woodworks in Plainfield, MA received a full page of coverage in the May issue. He describes his first "baptism" by lilac shavings, through an estimated 7,000 hours of mistakes, to his current production work and one-or-a-kind sculptures. His works range from limited-production commissions to the works sold through galleries and craft shows. Congratulations on the article, Don.

Jim Iwerks Gets Big Spread

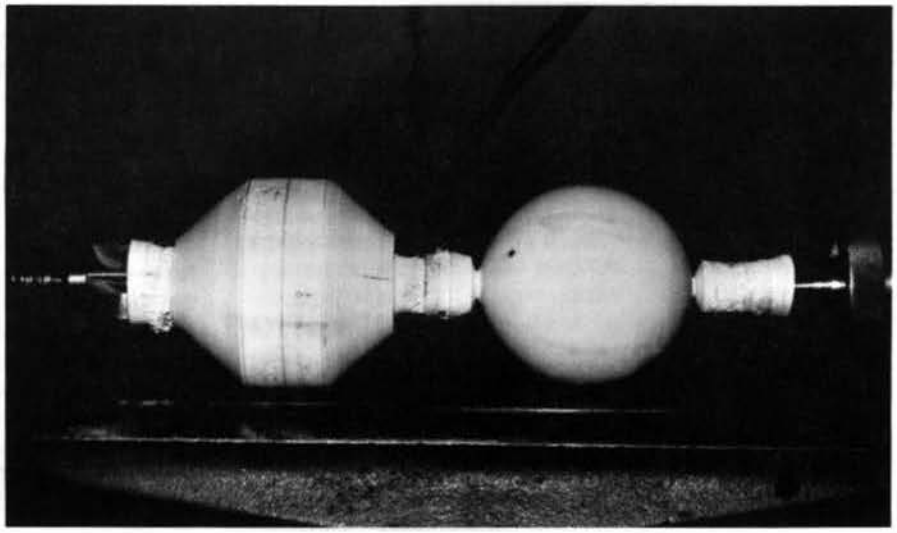
Sun Publications in Anniston, AL recently gave Jim Iwerks a full page of attention—and some great photographic coverage to go with it. Jim mentioned that while most people think of the products of a woodturner's hands as chair spindles and such, innovations in lathes and turning tools now "propels it into the realm of art." Jim tends to use local materials, especially burls. He even managed to sneak in a plug about AAW, noting that he is endeavoring to start a local chapter. Nice going, Jim.

A Tip of the Hat to Albert LeCoff

Albert LeCoff has been awarded a $1,000 grant from the Early American Industries Association of Winterthur, DE to document the tools and techniques of the 150-year-old John Grass Wood Turning Company of Philadelphia. This is the oldest existing woodturning company in the United States. Congratulations, Albert, and we look forward to reading a synopsis of your findings in the Journal.

By Dave Hardy

Christmastree Ornaments



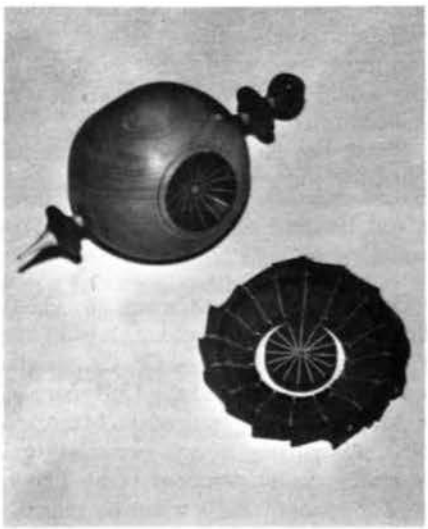
I'm a machinist by trade – semi-retired for the past five years. I work in my basement and have all the machinery needed for both metalwork and woodturning. Every Tuesday night my doors open up and people come from everywhere to turn wood. We don't use last names or talk about who does what in real life—we just turn wood, teaching each other as we go. I've always loved woodturning and wish more turners would make use of the machinists knowledge.

I'm also a member of the Bucks County Chapter of the AAW, and the idea for making these ornaments came from Palmer Sharpless, President of our chapter. Palmer gave us a project last year to make ornaments for the Holidays.

I remembered the old fashioned blown glass ornaments that you can't buy any more. That's why I thought of turning these hollow ornaments and making the walls so thin—1/16". To do that, it seemed easier to have more than one opening; I chose three. As I had to fill the three holes with something, I thought of laminating the discs and using them as inserts. Turning these inserts was a challenge at first, but no real problem with the right jig. I'll explain the jig shortly.

The more ornaments I made the more challenging these insert designs became. That's when I thought of curving and beveling the tapered laminations and that was a problem. I figured it out like a machinist would—with the use of a Bridgeport milling machine. Here's how it all works.

I begin with a solid turning square about 3" x 3", 7" long—usually a soft wood but you can use whatever you like. I like Padouk a lot. Some of these ornaments are out of Dogwood which grows in my area of Pennsylvania. I turn the square down to a cylinder and then turn that into two balls, making sure the



length matches the diameter. It's easier to do two at once because if you make a mistake you always have a spare. I mark the balls in the center (greatest diameter) with a pencil while the lathe is spinning, then divide this line into thirds to show me where the holes will go. Next, I cut off the posts at both ends and put the solid ball in my compression-ring chuck.

This chuck is like Jack Straka's in Hawaii—three threaded bolts with wing nuts and a donut-shaped ring to hold the ball in position. Once in position in the chuck, I drill a hole into the ball at one of the pencil marks. I then hollow a third of the inside with a curved roundnose like Mel Lindquist uses. Once I've drilled and hollowed the ball through all three holes, the inside is finished—thin and even.

The laminated inserts can be made up any way you want them. I use a tapered jig on the table saw to cut the pieces into triangles, then glue them all together on a flat surface. I then turn the inserts in a compression jig between centers to fit the holes in the ball. For the curved and beveled inserts I use the milling machine, first to cut the grooves and then to shape the pieces to fit into the grooves. Any design can be made to go into these holes, I just like working with the machines to create different patterns.

Once the discs are glued in place, the ball goes back into the compression-ring chuck. I center the disc, tighten the wing-nuts, and turn the disc to a concave shape. I finish sanding one disc at a time before going to the next.

The next step is to drill a 3/8" hole in the end of the ball where one of the original posts was located. This is where I glue in the finial. I put the finial into the 4-jaw chuck to sand the ornament and finish shaping the bottom. A three-jaw chuck can also be used but I like the extra surface contact of the four-jaw.

Finally, I remount the ball in the compression-ring chuck, center the rotation of the finial, and turn it down to whatever shape looks good. All my finish sanding is done with Scotch Brite pads, and then I use at least two coats of Supreme sanding sealer for the final finish—sanding between coats—and then followed with a hand rubbed wax.

The final result is a nice ornament—and one that is very light. When it spins it shows a different design from each of the inserts, and that makes them even more interesting for me. I'm real pleased to share these ideas with other members of the club because I know how nice a tree looks with hand-made ornaments on it.

Editor's Note: Should any AAW member want to contact Dave, he can be found at 2325 Diamond St., Sellersville, PA 18960.

Questions & Answers

Cliff Schroeder, Page Editor

Editor's Note: As I send out the questions sent to me, and edit the responses, I have come to realize one of the real strengths of our Association. This strength is the willingness and extra effort the "expert" and/or the professional turner is making to answer the questions sent to them. One authority, for example, took the time to call me long distance to clarify the question he received. He then proceeded to contact the questioner by mail and phone to make sure that he understood what was being asked of him. Then he drafted his reply.

An extreme example, perhaps, but representative of the willingness to share knowledge and skills with those of us not yet so far along in this field. How often does someone have available to them the know-how of the best professionals in an area—just for the asking?! Keep your questions coming, they will benefit us all.

Question by Mary Thouin of Cook, MN: Is it possible to make turned boxes of large diameter between 5" and 12", and not have the lid or box warp? I have tried kiln dried wood, turned wood with the grain running horizontally and vertically re-turned after warping. Nothing seems to work.

Answer by R.W. (Bob) Krauss: Yes, it is possible to make perfectly fitted lids. But it is hard. The problem of misfitting lids for lathe-turned boxes (lidded containers) — regardless of grain direction and size — has been a problem faced by box-turner for centuries.

When turning boxes of any size, box-turners seem to prefer vertically running grain. This is so for a number of reasons. First, in thin forms, roughouts will dry faster and more completely. Second, distortion will, by its very nature, be more even when the grain is running vertically. The combination of these two points leads us to a conclusion: pieces turned on vertically running grain can more easily be re-chucked for finishing.

Also, finished boxes having vertically running grain that have been dried correctly are less susceptible to movement due to daily humidity and temperature changes than are boxes designed with horizontally running grain.

Boxes designed with horizontally running grain can be kept from warping, but usually need to be re-turned and dried a second time, even after being dried well in their roughout stage. Larger boxes that are turned from thick roughouts will sometimes need a third re-turning, followed by additional drying before finishing.

Without knowing either your precise drying techniques or the species of wood that you are using, it is difficult to pinpoint your warping and wood movement problems. Also, it is somewhat hard to answer your question, as I don't know how much wood warping you personally find troublesome.

To achieve what I feel to be an excellent and lasting lid fit on 4"-8" diameter boxes, a roughout that one already feels to be dry and ready for finishing should be re-turned to within approximately 1/8" - 3/16" of its finished form. Approximately 3/16" - 1/4" of its finished form on boxes that will be 8"-12" in diameter. These re-turned roughouts are then placed for several days in a heated area (drying box) having plenty of air movement. I favor temperatures in the 130-150 degree range.

There are a number of ways a "drying box" can be made. During the summer, I use a solar kiln. This can be a plywood box of any size, covered with black felt roofing paper or with sheets of black plastic stapled to the top, sides, and front. Drill a few 2" holes around the box's bottom and top for air circulation, and place your re-turning candidates on "hardware cloth" mesh racks that are framed and supported inside your "drying box." During winter, I use an old refrigerator and a 150 watt light bulb for heat. (NOTE: a kiln "drying box" is for final drying only. The initial roughouts of green, wet-wood boxes should be dried slowly and carefully and in a similar manner as bowl roughouts from green wet wood.)

The point of this is that box roughs — particularly large ones — have to be brought down to their absolute Equal Moisture Content (EMC) level to hold the finished box's warpage and movement to tolerable limits. This, in my opinion, being not more than a few thousandths of an inch.

Finished boxes made from burl, laminated woods, or kiln-dried woods are less prone to move due to temperature or humidity fluctuations. But the real key to reducing wood movement — even in these more stable materials — lies in rigorous and thorough drying in the roughout and finishing stages. And even if you do all this correctly, you still may have problems. Even if the box is turned and finished correctly, if you live in a humid part of the country and then transport the vessel to a more arid area, it often faces a destiny of warpage, cracking, and misfiting lids. That's the challenge.

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?

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.

Dick Gerard, Page Editor

Symposium at Buck County Community College

Carl Desko

At a symposium on turning held on March 27-29 at the Bucks County Community College in Newtown, PA organized by Jon Alley, an inspiring program was presented that featured David Ellsworth, Sid Stone, Alan Stirt, Palmer Sharpless, and Irish turner, Liam O'Neill.

Liam demonstrated production techniques for bowl turning using side-ground deep fluted bowl gouges. He also demonstrated techniques for turning very thin-walled bowls from wet woods. One of the more interesting features of his demonstration was his technique for doing lidded boxes in spalted wood. To save the spalt lines and make them "match up" where the lid meets the body, he cut a small groove with a skew chisel and then used a hacksaw to part off the lid (Liam recommends using a jewelers saw as it is even thinner than a hack saw). After hollowing out the lid, a small piece of close-grained hardwood is inset into the body of the box instead of cutting a shoulder for the lid. The inside of the box is finished, and when put together one can hardly find the cut.

Al Stirt showed us techniques used to produce fluted bowls while Sid Stone demonstrated ways of turning very small boxes and small thin-walled, almost translucent, vessels. Sid wets the wood while turning and manipulates the tool with his right hand while supporting the turning with the fingers of his left hand. He places a bright light behind the spinning work, and actually looks through the wood to gauge how thin and even the walls are. Sid says he likes to do this type of turning on a hot day in the summer so that the spray of water from the turning cools him off. Right.

Albert LeCoff gave a slide show and discussed his plans for his new Wood Turning Center. He also gave us information on the upcoming International Turned Objects Show (ITOS) which opens in the fall of 1988.

Jack Shelly demonstrated the techniques he has developed in ring turning to turn out three-dimensional objects. The simplest way to explain this technique is to say that Jack shapes a ring so that when you cut out a segment of the ring and turn it sideways, you suddenly see the object he intended you to see. Jack has used this technique to turn reindeer with antlers, a sleigh, geese, flags that wave in the breeze, and even an entire carousel.

David Ellsworth gave us a slide show, and then demonstrated methods of turning thin-walled vessels. A number of people were able to try his technique under his watchful eye. He also showed us slides of his new lathe, designed and built by Jim Thompson. Imagine a lathe so big you can turn over 40 inches in diameter and stand between the ways with the headstock in front of you and the tailstock behind!!!

Palmer Sharpless gave a winning demonstration of spindle turning and a few of us were lucky enough to "suffer" under his tutelage on a treadle lathe. It is quite an experience to be standing on your right leg, pumping the treadle with your left leg, and trying to keep your balance as you use both hands to manipulate a gouge!! This is probably the easiest way to show someone that a sharp tool properly used is the best way to turn wood.

Dave Hardy showed a number of new (and some not so new) turners his "proper method" for sharpening tools.

Those who attended appreciate the efforts of Jon Alley in organizing this symposium to appeal to turners at all levels of experience. There was something to be learned by everyone form the novice to the "expert."

For those of you who missed this event this year, I strongly suggest you mark your calendars and reserve some time for next year's symposium.

On the Road Again (with Albert LeCoff)

Matthew Sinberg

Over the past 10 years Albert LeCoff and I have taken many fun road trips in quest of the woodturner: to visit him in his workshop, to tap his essence, to see—to learn—to share—to turn. Among the fine turners were Jake Brubaker, Paul Eshelman, Jack Hansen, Ray Huskie, Rude Osolnik, Jay Weber, Ed Moulthrop, Dave Ellsworth, Tom Nicosia, Robert Yorgey, and Palmer Sharpless. The latest trip with Albert brings us to Manhattan to the home and shop of the Master of the Holtzapffel Lathe, Frank Knox.

Frank and his lovely wife, Dorothy, live in a delightful terraced apartment near the United Nations building. The home is full of rare books, antiques, art works, and exquisite old furniture (much of which was made by Frank, himself). Scattered about and in cases are several score of Frank's incredible ornamental turnings.

Among the volumes of turning and woodworking books, Frank has an original set of the 5 volume Holtzapffel Classic Turning and Mechanical Manipulation which he rebound himself with leather backs and wooden covers (very tastefully).

Trying to describe Frank is no easy task. He's a stately gentleman of 85. Frank is well educated, well traveled, well read and quite versatile. His attitude might best be summed up by his own words, "I'm 85 years old, look 65, and feel 45."

He loves his craft and doesn't like to be away from it much. He's only had the Holtzapffel for 24 years and acknowledges there's lots more to learn. Frank's mind is almost as keen as the 650 cutters he has for his Holtzapffel. He and Dorothy (they have been married for 50 years) are as loving and happy a couple as one could ever hope to meet.

The lathe room down the hallway about 60 convenient feet is compact and orderly; clean, neat, and organized. Only about 12' x 16' (if that). The only other piece of major equipment is a Shopsmith. The walls are lined with an array of hand tools and some traditional turning tools—mostly scrapers. The wood supply is modest but very, very choice. Frank also uses quite a bit of Corian (DuPont) to simulate Ivory.

The accessories for the Holtzapffel dazzled my mind. An agglomeration of intricate brass and steel gadgets and gizmos that even the likes of Rube Goldberg can only fantasize about. These lathes are very rare, and Frank's is very complete. Made in 1853 it has an extra high (and rare) swing of 5 1/2 inches and an extra long (and rare) bed of about 3 1/2 feet. It is the only one in the world with such proportions. Most of the accessories have matching numbers—and appear to be unbelievably complicated.

Frank is totally self-taught and it's remarkable to think that he started at age 61 when most men are just putting their bodies and brains into retirement. Frank's philosophy and aim is to "keep on going and doing."

For those of you who haven't seen his new book, Ornamental Turnery, you should. It's an essential part of any turner's library. And if you write to Frank, he'll gladly send you an inscribed and autographed copy.

I was fortunate enough to come away with the last copy he had on hand, but I was even more fortunate to get one of Frank's first pieces. It's an old, cracked, lignum vitae goblet with some rather crude, imperfect decorations that he kept his pencils in. Frank didn't like it much and seemed glad to see it go—I only hope he knows how much I appreciate this piece of turning history. To me it's a symbol of the humble beginnings all turners experience. The contrast with his current work is astronomical. What mastery he's achieved! It's this pursuit of mastery, I think, that keeps us turning—that keeps us vital and excited.

What I felt most from the day with Frank is that growing old is going to be fun. I'm only getting started with turning (I've been at it some 10 years, now) and there's so much to look forward to. I saw the youthful enthusiasm in Frank's eyes and I've seen it in other turners.

There's something unique about turning. We're so lucky to be able to express our creativity through the lathe.

(From The Trenches continued on page 11)

Practical Finances

Ron Kent, Page Editor

Investing in Art

Some of us sell some of our work some of the time. (Thank Goodness!) Most of the people who buy our work do so because they love the warmth and beauty of wood, or the aesthetic pleasure of fine design. Some buy because they admire and respect fine craftsmanship.

There are a few collectors, however, who accumulate craft-art because they expect it to go up in value. They consider it an investment.

As a full-time professional stockbroker (in my "other" life) I often am asked about Art as an Investment. The question is usually rhetorical, since everybody knows that art—along with antiques and other collectables—is one of the best investments in the world.

Since everybody knows the answer, I won't say any more about it, but I will try to give some meaning to the *question*. First a little quiz. What do these things have in common: Stock, Bonds, Real Estate, T-Bills, Stamps, Gold, and antiques? Answer: they all are forms of investment, of course, and "Art" certainly belongs in the list. Therein lies the problem. The word "Investment" has come to include many things with widely varied financial attributes...so many and so varied that the word no longer has a useful meaning at all.

I'm going to help you better understand money and investment by suggesting a new definition for the word, plus a *second* complementary word to fill a gap in our vocabulary. These are private definitions, by the way. Don't expect other people to recognize the distinctions I am going to discuss, or even to realize that such distinction can be made, but this will greatly clarify your own understanding.

Let's you and I define an *Investment* as something we buy for benefits we receive *while we own it.* These benefits may be tangible finanical profits, or intangible emotional and spiritual values.

And a *Speculation* as something we buy for benefits we receive *when we sell it to somebody else.* This almost always is financial.

When we expect something to increase in value we are clearly in the realm of speculation. The increase in value does us no material good unless and until we sell.

Now that we've agreed on these definitions, let's take a new look at Art-As-An-Investment. As soon as the topic is raised, we start hearing how much such work has "gone up," and how much it is expected to "go up" in the future. Who, in discussing "Investment Art," talks about the pleasure we have in *owning* it? No one! Only how much it will go up.

By our new definition this makes it not an investment, but a speculation. Right?

This, to be sure, is word play. Well, whatever words you choose, the important thing is to recognize the two distinctly different viewpoints.

(Practical Finances continued on page 24)

Applications of Newtonian Physics in Annexation of Atypical Arboreal Configurations or How not to harvest a maple burl.

By Stephen H. Blenk

It is a Known Fact of Nature that the prettiest wood in the world will inevitably grow at the bottom of the local version of the grand canyon. In fact, once discovered by woodworkers, burls and the like have been known to transport themselves directly to the bottom of the nearest ravine. At least, it seems that way.

I had been watching a particularly pretty maple burl for about seven years, drooling each time I walked past it on the path to the house my sister rents. I could almost touch the incredible bowls I would turn from its spalted, bark occluded surfaces. Each time I sighed as I realized the the Landlord would never let me dig up the stump, mainly because it was the only thing holding the whole hill together. Oh, yeah. I forgot to mention the 'path' is about 90% vertical. (I tend to ignore cracks about my sister having legs like a mountain goat). Anyway, it was one of those things you know you'll never get a chance at.

Then my sister called and said that the hill decided to move in spite of the landlord. She said that ugly old piece of tree I was always mooning over was now sticking out of the side of the cliff (even she wasn't calling it a hill anymore). The landlord wanted it out, and did I want it?

I thought it over carefully for at least ten seconds, then grabbed my ropes and blocks and trusty (read mostly rusty) Stihl and threw them in the truck. I made my plans en route. There were two ways to do it — up about 5' to the top or down about 100" to Puget Sound. I figured up was the better bet, since the house was sort of in the way on the way down.

It turned out there was a little more of that burl in the side of the hill than I had thought — like about three cubic yards of it. Being an absolute fool, this only made me happier. I figured I would cut it up into chunks where it was and hoist them on a block using my pick-up and drafting my brother-in-law. It sounded good at the time.

I did the necessary rigging for the wood and me, using a double block on a boom over the cliff's edge. That way I could go up and down on one line, and the wood could go on the other. This actually worked for the majority of the burl. Of course, as I worked, the burl seemed to get bigger. Thus, the pieces got bigger as I got tired of playing human fly. Finally we were down to the last one. Well, maybe it should have been two. It was about my size, and I figured that since the ropes held me, they should hold this. I tied it off and waved the go-up signal, remembering to get out of the line of a downward moving object just in case I thought more of the rope's strength than the wood did.

The gear creaked, but it probably would have worked. The pickup was going, and it probably would have been just fine if the neighborhood tomcat had not elected to elude the local Doberman at just that point by jumping headlong through the open passenger window. The Doberman, not being well versed in the fact that only a certain number of teeth and claws should inhabit the cab of a Toyota at the same time, followed the cat in.

I guess my brother-in-law would not really be held accountable by the courts for what happened next, so I'll probably drop the law suit. The truck developed a fair resemblance to a rolling insane asylum. The burl underwent a startling increased in speed on its flight up the hill. It came up hard against the block, and the hoisting line snapped at the truck. This gave the wood the opportunity to respond to gravity, which it did. The line trailing behind fouled my hoisting line, and much to my surprise, as the burl went down, I went up. Rather quickly. Fortunately, the wood hit bottom before I hit top, thereby interrupting one of my better prayers. It took out the wall of the shower stall where my sister was currently doing whatever ladies do in the shower. It also broke itself into a somewhat smaller piece in the process. Before my sister could react to the presence of a wooden wrecking ball in her shower, it was gone. It seemed that the saw and I now weighed more than the wood. We passed one another with some inches to spare, while I attempted to figure out how to pacify my sister. Upon arriving at the now-demolished shower stall, I was attacked by my sister wielding a broken towel rack. I dropped the chainsaw to better defend myself, and barely had time to shout "goatlegs" before the now re-balanced burl hoisted me out of harm's way.

My brother-in-law, somewhat worse for the wear, managed to snag me on this trip up. He suggested that perhaps I should be satisfied with the wood I already had safe in the truck. I agreed, and at last check my sister had plants growing in the nooks and crannies of the burl wall of their shower.

I wonder if I should turn something for them from that burl anyway...

About the Author

Stephen Blenk is a professional woodturner who lives in Sequim, Washington.

R.W. (Bob) Krauss, Page Editor

Inside Sanding

Jim Thompson

Inside sanding can be a bear. It is one of the hardest and most time consuming jobs in bowl turning. I turn all my work wet, and this makes it almost impossible to sand. But there is hope.

First, I do not try to sand the inside of a vessel when the piece is on the lathe. I set it up to dry for a month or two. When it is dry, I break out the "super duper inside bowl sander."

It is an air drill with a swivel head, turns 5200 RPMs, and is small enough to get through a three-inch diameter bowl mouth.

The unit I use is made by Sioux Tools; the model number is L1480. It is approximately 9 inches long, one and one-half inches in diameter, and has a two and one-half inch swivel head. It is like a tube with a small short piece of pipe attached to the side of it. It will pivot so you can sand the bottom, side, and mouth by swiveling the short pipe. With this set up you can put the sandpaper flat on the wood; this will make it cut much better.

There are some problems with this tool; first is the cost, it ain't cheap! It will cost you almost $300.00.

Second, this particular size tool is out of production. But have no fear. I am collecting names of people who want them, and my Sioux distributor tells me that if I can get a few hundred orders lined up, they will make a limited-production run. So write or call me.

The last problem is air. It uses a lot, and you will have to have a five h.p. compressor to keep up with it. But all-in-all this tool works great! I have used mine for five years with no problems.

(You can contact Jim Thompson at: 1021 Miller Road, Greenville, SC 29607)

Blueboard Sanding Block

By Max Krimmel

Did you ever want a sanding block with a complimentary contour to the turning you are working on? My solution is blueboard, aka styboard, or concrete insulation, not the white styrofoam beadboard but the sturdy, twice the price bluestuff. In this part of the country you can usually get small pieces out of any construction site dumpster. In desperation, lumberyards do stock the stuff. Start with a chunk a convenient size for your hand, the sandpaper or the turning, then use double stick tape and tape a strip of 60 grit sandpaper to the turning, turn on the lathe, ease the chunk of blueboard into the turning and sandpaper and in seconds you have a sanding block shaped to that individual turning.

Burning Technique

When you turn Burr Oak on the lathe and have finished sanding it with steel wool, take a hand torch and keep passing over it about 4" to 6" from the piece until it is all black. Then sand the Burr Oak again with steel wool until the black is in grain only. Finish any way you choose. This technique offers a "different" finish if you haven't tried it before. (Robert Mulford, Kellogg, LA.)

Tips & Techniques

"The Hustler"

By Palmer Sharpless

While visiting a tool collector and precision model-maker in Ann Arbor, Michigan, I was recently shown a dusty, oily, collection of lathe tools he had bought from a retired woodturner. There were the usual stubby, smooth handled, well-used scrapers and gouges. The short chisels proved long history of use and abuse by someone "getting it out." Then there were long-handled heavy gouges for the big turnings and long reaches that have been a part of the old shops where all challenges were met and mostly conquered.

Mixed with all this were a few tools that reminded me of square-nosed shovels. They had straight, sturdy shanks and handles and turned-up edges along their whole length. "These," Don explained, "are hustlers." That sparked my curiosity for I had never seen nor heard of them anywhere before. We talked and handled the four or five sizes in the collection, raising questions about why they weren't around now. How had they escaped my notice all these years, what was their purpose? Don remembered a reprint of an old tool catalog that he could find, given time, that illustrated them and offered them for sale and he promised me a copy of it as soon as he could locate it. Our visit was all too short and other great tools in his collection soon drove the "Hustlers" from my immediate thoughts, but not for long. I left a little later with this new — to me — tool still lodged in my mind.

Not long after my return from our trip (the occasion was a talk to the Michigan Woodworkers Guild and a three-evening workshop for some of their members) I received the promised catalog and some pages from another. All sorts of lathe tools, with and without handles, and prices ranging from around 30 to 40 cents each advertised by Charles. A. Sterlinger and Co. of Detroit, Michigan. My guess is that it was printed in the early 1900s. Hustlers from 1/8" at $.50 to 1" at $1.25 were available as were tenoning tools and "sizers" to be used with them.

Reading in *Fine Woodworking* of Colorado Slim's (a former "hustler" according to him) technique in making pool cues brought this all back into focus. Did "Slim" know about the "Hustler"? Does he have one? If he does, can he tell us more about it? When he reads this article I hope he will answer these burning questions for me. Maybe others will know more about the "Hustler" and perhaps we can resurrect them to "hustle" in our shops again.

International Communique

Albert LeCoff, Page Editor

New Zealand Woodturners organize National Association

During the first New Zealand-wide woodturners seminar 1985 in Putaruru, Ken Segar recognized the desire for an association for woodturners. On November 29, 1986 a meeting of 15 people discussed the formation of such an organization. The National Association of Woodturners (New Zealand) Inc. was formed shortly afterward. At a meeting of the 27th of January officers were elected. Ken Segar, President; Tairongo Amoamo, Secretary/Treasurer; Bill Kelso, Vice President. A brain-storming session followed to formulate the goals of this newly formed organization. The desire to hold workshops/seminars, lectures, and hands-on workshops to "learn by doing" were all recognized as important events. They also recognized the need to exchange information between themselves and other organizations both nationally and internationally. To start things off, they formed their own publication called "Faceplate." The first issue of this publication is now out, and membership to the organization is open to all. Membership to the association gives you not only issues of "Faceplate" but a discount card to affiliated trade dealers. Further information of membership can be received by writing to: The National Association of Woodturners (NZ) Inc., 88 William Street, Petone, (Willington) New Zealand.

I read with great interest my first issue of "Faceplate." A 27-page pamphlet with articles including: tips and technical information on wood, a list of woodworking/woodturning guilds in the area, and events and conferences both in N.Z. and internationally.

Peter Hutchinson, Page Editor

Review of the "Turned Wood '87" exposition in Los Angeles

Po Shun Leong

If it were possible to retitle the "Turned Wood '87" exhibition presented at the del Mano Gallery in Los Angeles, it could quite aptly be called "Finely Tuned Wood '87". For, as in music, intriguing discords can coexist with notes of perfect harmony.

Opening on May 29, some thirty of the best American woodturners showed their work to an appreciative and well attended by-invitation-only audience. In a slide presentation, Albert LeCoff talked about the development of woodturning over the past years, from gentle unassuming pastimes to that of todays amazing feats of the seemingly-impossible.

The trend has obviously been that of more individual diversity of expression, busy at both ends of the spectrum. Today we experience a strong movement, especially in the design field, in favor of a recovery of certain values known from traditional cultures, particularly in architecture, art, and furniture. In recovering those concrete qualities lost in the solutions of radical functionalism of modern art, there has been concern to incorporate the language of historical motifs and a preoccupation to produce a piece whose final resting place can only be with a private collector.

Our landscape is not going to be shaped in some futuristic way, like science fiction novels. Structurally, our human environment has been built upon thousands of years. With all our many cultural differences, all our many changes and revolutions, our general perception of art objects will always be with us.

Johannes Michelsen's classical forms take a surprising turn. Despite their entertaining presence, they perform their function seriously. The incised frieze of elephants prancing around the dark surface of a well proportioned vessel seems to bridge time in a pleasing union between the sublime and the convivial.

The broken rims of Bruce Mitchell's "Hydra" for example—with a hint of incomplete molding around the edge—is a small detail that also provides a safe link from the past to the present. Yet this touch is entirely appropriate today.

Alan Stirt presented "Ceremonial Bowl," showing delicate and determined cuts on the outer rim radiating inwards, directing the eye to the rings in the wood. This piece can only come to life in the way it is illuminated. And light is the most elusive of design elements. It is also the most powerful; light controls perceptions, sets moods, and affects temperments. Breaking out of its supporting role, light can teach us a lesson or two about the power of elusiveness, transformation, and illusion.

A strong visual element such as the solid conical pyramid set within an otherwise weak and broken form can do wonders. Todd Hoyer's vessel gives us this combination as an act of the unexpected to a somewhat unimportant shape. Design students, take note.

Steve Paulson's appealing settings, which are framed and hung on the wall, present an obvious link to the past. Titled "Provisioned for Eternity: Chamber Fourteen In The Recently Exposed Complex" this work is made of twelve different contrasting woods and 23 kt gold, and contains miniature turned vessels and furniture. This work is something of a time capsule; the fragile forms in theatrical settings are highly seductive.

An implied form, or mood, can be more powerful than full exposure; this is why I was attracted to Michael Peterson's turnings of maple burl. With names like White Cloud, Sierra Blanca, and Arroyo, he provides us with a refreshing and sensitive look at burl turnings, a material which many turners have, to my mind, turned to exhaustion over the years. Although Michael's works are difficult to capture in a photograph, they seem to permit the "live" viewer a good deal of room for visual interpretation. The meditative experience gained from seeing these loosely defined surfaces and small jutting burl peaks is something of great value to look for. Similarly, Dan Kvitka's remarkably simple forms are also backdrops to the amazing mountain-like landscapes in the polished grain of Macassar ebony. He is one of the turners who has found the key to unlock and liberalize that gorgeous wood.

Of the quietly approachable pieces of the show, William Hunter's vessels attain serenity. The implication of the titles such as "Serpentine Dream" and "Approaching Storm" are natural reasons to describe his pieces. He is the master at creating movement by carving spirals around a form without smothering the grain. "Stirred, not shaken" as James Bond used to say.

"Lightening Bolts" by Michelle Holtzapffel is visually disturbing. The wood has been tortured into existence, gone at with apparent zeal. Another piece entitled "Humorous Friar Tuck" may be eye catching from a great distance, but on closer inspection, one is not amused by its harsh detailing and awkward proportions.

Bob Stocksdale and David Ellsworth have shown us that they can endure risky experimentation. They are obviously at ease with the material and are rewarded with pleasing and friendly forms. Neither innovative nor searching, they can still evoke without excitement.

Addie Draper and Bud Latven depart from the usual world of woodturning with a great deal of experimentation, working every part to the last detail. Their manipulation of material shows masterly skill in design. The works shown in this exhibition are different from their highly successful small laminated wood turnings. Incorporating the technique of air-brushing over "cosmic" forms and strangely applied details, the work has attained the level of being untouchable. The appearance of being smaller than one can imagine throws one off, but it is to their advantage. The surprise of the unexpected is a powerful tool. They may be considered as models of a larger picture yet to come and only collectors with foresight need apply.

On the scale of monumental pieces, Robert Sterba and Giles Gilson both use wood as a material to create forms over which many layers of lacquer are carefully applied. Gilson's "White on White" vase about 24" high has a perfect white pearlescent

opaque color with geometric patterns outlined in white. It is visually phenomenal, and as a finished piece, a triumph. Set on a high pedestal and aptly entitled "Thank you for not touching" beside its true title, emphasizes the state to which technique and aesthetic development has arrived. Pioneer architect Le Corbusier fifty years ago said that "a house is a machine for living in." He was wrongly interpreted. Just as vessels, once functional, need no longer serve the purpose of containing, the value in Gilson's work seems to me to be in the fact in that they are untouchable. The work is purely decorative and as designers we should be concerned over which is the best possible and most durable material to suit its execution.

Hap Sakwa's stumpy bowls are splattered with paint of many colors. They do not do justice to a talented craftsman whose work has shown great innovation and sensitivity to the material. This recent departure is not convincing.

Those who create laminated turnings sometimes have the tendency to overstress color and engage in the heavy-handed manipulation of different woods. Often this combination overdominates a good shape. I am happy to see that Mike Shuler's finely turned laminated bowls (that use only one kind of wood with very small segments placed in opposing grain directions) do not suffer either of these fates. These works are a good examples of necessary understatement. He has shown that one does not need to overload a laminated turning to prove one's virtuosity.

The humor in Dennis Stewart's small objects, some made with edible materials such as beet, yam, or Danish squash can be taken as a lesson. He has expanded a kind of appreciation of the turned object. Of the inedible pieces, the group of silver shapes of colorful stems of wood are wonderfully refreshing. Small, in this case, is beautiful.

Much of the variety found in contemporary turning cannot be attributed to the advances in tool and machine technology. The variety that we see comes from individuals striving to attain their own expression through the medium of turned objects. It is typical, today, that we make many kinds of soups out of similar ingredients. In woodworking—and surely in woodturning—good design is the basic recipe that overrides "mere technique." DESIGN is tool that we should apply to our work. Most wood turners in this exhibition have the fortunate advantage that they are also masters of design.

(Po Shun Leong, born in England, is an Architect and Furniture Designer. He resides in Southern California now where he maintains a studio for product and furniture design.)

Master Woodturners.
By Dale L. Nish,
Artisan Press, Utah, 1985
(217 pages) $17.95.

Master Woodturners is the third in a series of books by Nish, of which the first, *Creative Woodturning*, outlined the basics. The second, *Artistic Woodturning*, presents advanced concepts focusing on Nish's work. This third volume details the unique craftsmanship of nine of the best woodturners including Ellsworth's hollow vessels, Key's platters and domed boxes, Melvin Lindquist's spalted maple vases, and Raffan's transluscent bowls. Also, the tools and woods of artists are featured such as Mark Lindquist's burls, Moulthrop's cutting tools and large vessels, Osolnik's laminated plywood turnings, Stirt's carved fluting, and Straka's koa wood designs. Hundreds of indexed photographs create a step-by-step woodturning primer which is almost equivalent to watching a demonstration by the artist. This volume concludes with a gallery, mostly in color, of the work of these woodturners. *Master Woodturners* is a valuable addition to the library of any serious woodturner. (Reviewed by Richard Morton).

Contempory American Woodworkers
By Michael A. Stone
Gibbs M. Smith Company
Salt Lake City, Utah
1986, (163 pages), $29.95.

Michael Stone, in *Contemporary American Woodworkers*, concludes with an excellent observation: craft is art. Mr. Stone has chosen to concentrate on the work of ten of the top American craftsmen working in wood. It is a pleasant album, handsomely bound in red cloth, with many illustrations, both in black and white and color. Much to his credit, Mr. Stone details each craftsman's personal and artistic life, enabling readers to appreciate these important achievements against the backdrop of the personal life and hopes of the artist.

In looking at the creations of Wendell Castle or Sam Maloof, Mr. Stone's point that "art is a craft" is driven home. Here, one sees creations that are functional and that are art. A maple chair with an integral maple jacket (the kind you wear) slung over the side; a rocker so smooth and gentle it positively invites the reader to sit down.

Mr. Stone also dwells on the craftsman as engineer, both in George Nakashima's conoid chair (that leapfrogs a chair from a four-legged object to a two-legged object) and in Wharton Esherick's circular staircases (that seems to float with no apparent means of support).

While it is no surprise to see Tage Frid's work covered in the book, it is refreshing to see artists with less name recognition covered as well. Gary Knox-Bennett made it into the book. Gary is perhaps best known for his irreverent "Nail Cabinet" (he drove a 16 penny nail into a beautifully finished cabinet, hence the name). Mr. Bennett and Mr. Frid are unquestionably at opposite ends of the craft spectrum; one creates intricate joinery as technique while the other rebels against such precision to focus only upon the final product. Jeri Osgood and James Krenov are also displayed. Mr. Krenov has one stunningly beautiful photograph of a cabinet that seems to glow.

Bob Stocksdale, whose work is wholly woodturning, is, by the utilitarian definition, the one artist in the book. As always, Bob Stocksdale's bowls are beautifully conceived, executed, and finished.

Mr. Stone's book is a strong, pleasant work with few drawbacks. The introduction is a bit convoluted for my taste, and some of the illustrations look strangely dated. He also seems not to have included any female craftsmen, thus missing a significant segment of woodworkers. In all, though, *Contemporary American Woodworkers* is a book that any woodworker would want. It can serve as a working tool for ideas and techniques, or it can claim a rightful place on the coffee table. (Reviewed by Stephen A. Meyer)

The Practice of Woodturning
by Mike Darlow,
Chippendale, NSW, Australia,
(366 pages) 1985, $19.95.

Australia is proving to the world that the land "down under" is, in fact, the land "up over." The media, the arts, and the sciences from Australia are making a significant impact upon the world. *The Practice of Woodturning* by Mike Darlow relates a strong message from Australia by elevating woodturning from a craft to an art through a college-textbook style "why to" presentation instead of a "how to" approach. The "why to" format, however, fits comfortably within the text's nine chapters and gallery. Mike's scientific approach explains how and why wood is removed in three broad topics: introduction, turning theory, and spindle and faceplate turning.

The introductory section includes a glossary that clearly defines obscure 3-D and geometric terms, a biological classification and chemical analysis of trees, design theory, and an overview of the lathe. However, the strength of this book rests upon the excellent treatment of design. Mike Darlow introduces nine design guidelines that are essential for developing good form. The design guidelines are complemented by the numerous, clear figures that define molding profiles, curve nomenclature, and developing the column entasis. The introductory section concludes with a description of the lathe, an excellent summary of the evolution of the lathe, and a complete discussion of lathe accessories.

The second part, cutting theory, is detailed and complex, but clearly presented. The relationship of positive rake, sharpening and clearance angles for each turning tool illustrate why a tool can remove wood or dig in. Then grinding and honing the bevel to the proper angle ensures an effective cutting action. This novel approach clears up many problems beginners often have with woodturning.

The final section of the text discusses spindle, cupchuck, and faceplate turning. The spindle turning chapter is well organized and detailed, concentrating on skew- and gouge-turning techniques between centers. The standard cutting methods are well explained and clearly illustrated. Mike Darlow relates how to make and to use templates for multiple turnings and to turn a cabriole leg with a clubfoot and pad. Four graded exercises are included and utilize all the techniques presented. Compared with spindle turning, cupchuck turning is used when an item has to be turned and finished in the lathe. Mike presents the steps for cupchuck turning a knob, and egg cup, and a lidded box.

Spindle and cupchuck woodturning involve cutting wood parallel to the long grain whereas faceplate woodturning cuts wood normal to the long grain. Faceplate work warrants techniques and skills that help to overcome the endgrain exposure. Mike Darlow also presents bowl design in a flow diagram format and describes two tool cutting techniques, near-vertical and near-horizontal tool inclinations, to ease the novice through the turning of wood normal to the long grain. The methods are well displayed through diagrams that display the relationships between the work, the rest, and the tool, and the use of press-fit chucks to shape the base of bowls. Projects used to illustrate the techniques include a small detailed bowl, a ring, and a green-wood bowl.

A theoretical approach to a craft can be ineffective simply because the audience fears the text. However, this is simply not the situation in Mike Darlow's presentation, even though several of the diagrams and figures are strained into fitting the approach. The text is lucid, the figures are clear and accurate, and the pictures are sharply contrasted. America may have regained the America's Cup, but *The Practice of Woodturning* will capture our interest. (Reviewed by Peter J. Hutchinson).

(Reviews continued on page 24)

Merryll Saylan, Page Editor

Paul E. Killinger

When it was first announced that I was doing the Interview section, a number of people wrote to let me know about themselves or to recommend someone. One of the principal requests was to feature some of our lesser-known members. As you may recall, my first article had included some craft history. Thus, when Paul Killinger wrote and told me that he had been turning since the 1950s, it seemed appropriate to schedule the next article—this one—to include a little more history.

Last year, the American Crafts Museum celebrated its move to new space in New York City with a large opening exhibit. Thirty years ago, in 1956, the Museum of Contemporary Crafts opened its doors. In a review in Craft Horizons, the museum represented a beginning of an American Age of Art, a new vitality. Bob Stocksdale, Sam Maloof were in that opening exhibit of 1956, and so was Paul Killinger.

In 1957, the First Annual Conference of American Craftsmen took place with speakers Tage Frid, Wharton Esherick, Sam Maloof, and John May. In fact, May made door handles for the Contemporary Crafts Museum's opening. Last year we had a National Conference on Crafts in Oakland, California. At both conferences there was discussion about the distinctions between the fine arts, minor arts, and decorative arts, the need for better arts education, and—more generally, the role of the craftsman. Looking through Craft Horizons of the period, discussions seem similar. But it was a smaller market in the 50s, there were fewer galleries and a smaller number of craftspeople. The three main galleries advertising in Craft Horizons were Georg Jensen, American House, and Rabun's Studio, all in New York City. When I was furnishing my first house in th 50s; Jensen's meant the best; they carried Hans Wegner and Charles Eames. They were on 5th Avenue and had a whole floor of crafts. Paul sold to all three galleries. When I asked Paul how he made contact with the galleries he said, "I simply walked in with two heavy sample cases! In fact, at Jensen's, the buyer was out to lunch. I left my cases by her desk and came back later expecting to get thrown out!" Paul sold to them from 1953-1960.

Paul was primarily involved with the New England craft scene. The Worcester Art Museum had wonderful craft shows, the New Hampshire League was around and he sold to a gallery that he loved called the Upper Story in Cambridge, Massachusetts. Paul's wife Loretta worked at the gallery; the owner, Harry Howe, made jewelry; the store sold both craft and commercial work.

The Institute of Contemporary Art in Boston put out a quarterly survey of home furnishings, Current Design, featuring well designed work in crafts that was available commercially. John May was the featured wood artist displaying his turnings. Paul was also in one issue. May was one of the precursors that many of the turners such as Paul aspired to. Another influence that Paul mentioned was Cliff Perry of Perry's Knothole Shop. "I still remember some wonderful India Rosewood and African Padouk bowls in his shop window. At that time Cliff was working on some large Padouk bowls and he complained about how the wood cracked. He inspired me to begin at the lathe."

Paul started in 1950 "with a small 11-inch Delta lathe. After wearing out the bearings in 10 months, he bought a larger solid cast iron Blount lathe with a step bed. I have always tended toward turning practical pieces and once rejected the urgings of an agent who wanted thin, thin walls. A little thicker is more durable, I felt."

I asked Paul about the differences in the craft scene and about survival as a craftsman. He is concerned about the crafts field, today, as it appears to be more fashion, trend, and money oriented than in the recent past. "Survival today?? Few people still appreciate the care and detail involved in producing really good quality crafts. Most are unwilling to pay for the time involved. The competition is fierce these days and I'm very glad I don't have to live on it. I must confess that my woodturning was never a primary income, always a secondary one. In the 50s and early 60s, I had a good income from it, but it was still extra. (We built our leisure cabin in the mountains with wood-income money, but that was 25 years ago too!)".

Paul's primary career was as a Unitarian Minister, though he is now retired and turns full-time. As a minister, he had a very full career. He was involved with Planned Parenthood and American Civil Liberties Union and was a regular participant in both a radio and television weekly show discussing ethical, political, and social issues. Paul also had a hardwood business that he started in 1975 and sold just last year in Boulder, Colorado. He was also a sales representative for several American veneer manufacturers. He still exhibits his work and sells to galleries. A current love is the Boulder Arts and Crafts Co-op. His designs have received the Good Design Label from the Museum of Modern Art, and are featured in Design: Sources & Resources by L.B. Ballinger.

Paul Killinger concluded our meeting by observing, "When I hold a finished piece in my hands it speaks of many things to me. My own time and work is involved, of course. But beyond that, what I have made is something far more important. The piece shows a unique mixture of climate, soil, ecosystem, and accident. It speak to me of a place, a region of the earth, and forest that has produced the tree behind the piece I hold. Thus, over the years, my interest in woodturning has grown wider to include an interest in sensible forestry and a desire to preserve wild places. Without such concerns I believe hardwoods are an endangered species and our children will not enjoy their beauty."

About Wood

Casimer Grabowski, Page Editor

A Rose(wood) is a Rose(wood) is a Rose(wood)

What do Cocobolo, Brazilian rosewood, East Indian rosewood, Honduras rosewood, Grenadillo, Sisso, Kingwood, madagascar rosewood and African Blackwood have in common with each other, but do not share with African rosewood, Mayan rosewood, and Mexican rosewood?

Answer. The first group are true rosewoods, of the genus (a very closely related group of plants or animals) Dalbergia. They were given this name because the aroma of the wood resembles that of roses. The second group are not rosewoods, but merely trade on the glamorous reputation of this elegant group of woods.

There are about 180 different species of rosewood which are native to tropical America, Asia, and Africa. Brazilian rosewood (Dalbergia nigra) is a dark wood that comes in shades of chocolate to purple with fine black streaks and swirls. It was heavily favored by piano and furniture manufacturers. The inevitable consequence of this popularity was depletion of resources, exportation quotas, and scarcity. Forests of this tree are being replanted, but it will be a few years before this wood becomes generally available. The Indian rosewood, Dalbergia latifolia, comes from southern India and Ceylon. It is widely used in wall paneling as well as in furniture. The pattern tends to be more regular than that of Brazilian or Honduras rosewood. Honduras rosewood, Dalbergia stevensonni, is a beautiful wood with dark and light colored streaks and swirls, ranging in color from dark chocolate to medium brown to violet. It is still readily available, and sells in Miami for as little as $8 a board foot. Dalbergia tucarensis is another good rosewood form Central America. It is readily available and sells for as little as $6 a board foot. It is not, however, as dense as some of the others. Dalbergia sisso, known as sisso, is a medium brown with dark brown streaks. Though the pattern does not tend to be as wild as other rosewoods, it has a more compact structure than most, and is treasured in its original home, India, for delicately carved earrings. It has been introduced to Southern Florida and Puerto Rico and plantings are encouraged because it is a fine ornamental tree and because it, like all Dalbergias, is a legume (ie., it has nodules on the roots that contain nitrogen-fixing bacteria that enrich the soil).

Most of the hardwoods are very hard and dense, some are heavier than water. The harder varieties tend to be a bit brittle and do have a slight to moderate tendency to check. Despite their hardness, they are not very difficult woods to turn. However, do not try to muscle these woods quickly into shape. A heavy tool, a firm grip on it, and light cuts are best.

The better rosewoods take on a high natural polish. Bob Stocksdale, in an early issue of Fine Woodworking, said that the only suitable finish for these woods is no finish, but admitted to being distressed when someone with oily hands would pick up one of his "unfinished" bowls. Though is does seem to be a shame to work hard to put a finish on rosewood that, at best, can only match the brilliance of the unfinished wood, it is a practical necessity. If the wood is not too dark to begin with, I use a rub-on oil finish such as urethane oil. My preferred finish, however, is lacquer. I start with a thin wash coat of lacquer-based sanding sealer to soak into the wood, and follow this with one or more coats of undiluted sealer. These (along with sanding between coats, of course) are necessary to fill the pores—which sometimes can be quite prominent. I will finish with several spray coats of Deft and then polish on the lathe with fine steel wool. Finally, I rub it with a clean soft cloth. This is a time consuming treatment, to be sure, but a good piece of elegant wood deserves it.

Letters To The Editor

OOPS...I thought it didn't look right. Bob Hansen (Madison, WI) writes that, "On page 3 (of the June issue), concerning the questions about the use of the deep fluted gouge, I asked the questions. They were answered by Mr. Tom Laser from Carlisle, PA. He was extremely helpful and I'm progressing slowly, but safely." We on the Journal's staff regrets the error.

Gentlemen:

I have a 12X37 gap-bed metal lathe and need to get some woodworking centers for it. The head-stock has MT5/3 and tailstock has MT 3 sockets. Where can I obtain such centers?

Gene Roeschlein
5117 N. Hartman Dr.
Indianapolis, IN 46226

Dear AAW:

The Vessels and Forms exhibit was quite successful financially and artistically. Ninety artists submitted 95 pieces. Of these, 73 were for sale; 32 of them (44%) actually sold—at an average pirce of $320. The exhibit was able to contribute $2,267.30 to AAW's Education Fund. This amount, the $2,267.30, represents 62% of the monies received for overhead expenses; the bulk of the balance of the overhead charges were consumed by postage costs.

I know that in some small way, we have contributed to the betterment of the woodworking community, not only financially, but artistically. A special thank-you goes to all the artists and volunteers who contributed to the Vessels and Forms exhibit to make it so succussful.

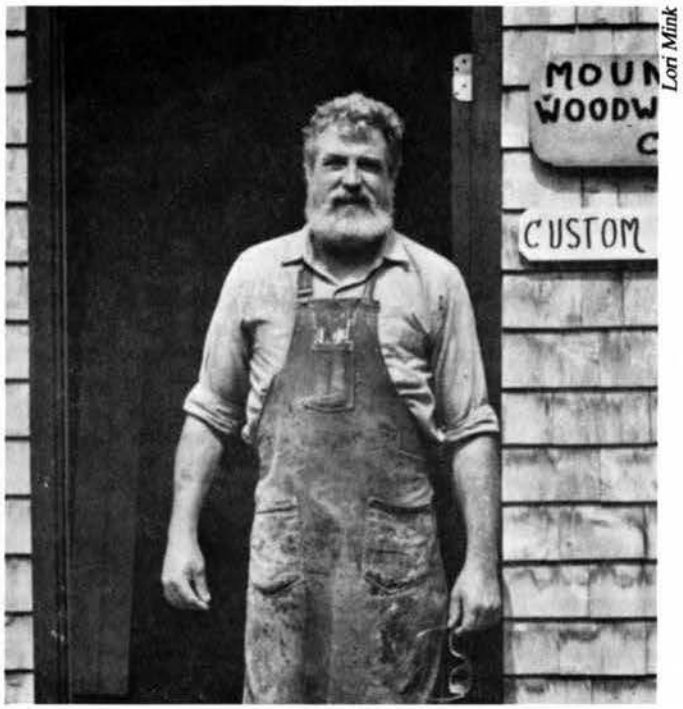
Cordially,
Peter Hutchinson,
Curator

Shawn Christman, Page Editor

The Production Shop

(Part 1 of a 2 part series)

By David Behm



Lori Mink

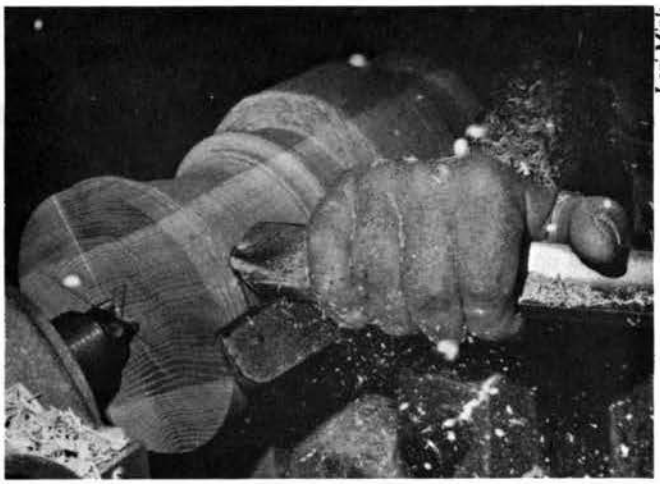
GENERAL CONSIDERATIONS

The working life of a custom hand-turner is a varied and interesting one. Every job is different, and the rigid specifications demanded by the customer are stimulating—to say the least. Running a business is at once rewarding, frustrating, and satisfying, especially when the account books are in the black. When one is first starting in business, executing the work is sometimes much easier than getting customers to come in the door. I found that using a direct-mail approach to a clearly defined audience helped me get started. We mailed specific flyers to architects, custom builders, lumber yards, restoration societies, antique dealers, furniture manufacturers, museums, professional associations, architectural millwork companies, woodworking shops, and turning mills. The response was slow at first, but after we landed a few jobs, the business grew by word of mouth.

It takes more than being a proficient woodturner to run a successful business. I had to develop skills that I didn't believe I had. For example, since customer relations are critical, efficiency in the shop becomes critical. These two items are tied together because customers want what they want when you promised it to them. And are adamant about it. Waffling on promises won't work when you have promised 50 balusters and a couple of newels for Wednesday and you find you can't possibly deliver them until Saturday, even if you work 28 hours a day.

And that brings us to a second skill that I had to acquire—the skill of ensuring qualilty control. All mistakes and work that does not please you must end up in the wood-burning stove. Never place a piece of work in a customer's hand unless you are entirely satisfied with it. The only thing you have to sell is superior craftsmanship; superior work can always demand a higher price. It has to, as it takes more time to produce it. Remember, good work is seldom cheap and cheap work is seldom good.

I often wonder how many production hand-turners are needed to fill the demand for accurately turned pieces. Sixty to seventy percent of my work is architectural in nature; furniture parts and specialty items make up the rest. As Northern New England is the center of the turning industry, it amazes me that only a handful of turners are currently making a living here. The rest is dominated by the automated mills with their Mattison and Backnife machines. To put a piece into production on a backnife machine for instance, takes a great deal of money. The knife costs anywhere from $80.00 to $120.00 per linear inch to make,



Lori Mink

and then they require a guarantee run of 500 to 1,000 pieces is required to start.

Nonetheless, the demand for hand turning exists in the architectural, restoration, and production endeavors. This is the high end of the market where a good price can be had for superior craftsmanship.

HOW MUCH DOES IT COST TO OPEN THE DOOR AT 7:00 A.M.?

A budget should be made to include accounting services, utilities, a dependable pick-up, advertising, service on debt, purchase of stock, shop supplies (glue, sandpaper, hardware, etc.), sharpening of saw blades and planer and jointer knives, office supplies, paper goods, postage, maintenance of building, insurance, equipment, household expenses, and any other expenses one has. The trick is to meet all these expenses through sales. When this is accomplished, you are well on your way to running a successful business—hopefully, at a profit.

The legitimacy of the business is important. The State of New Hampshire requires registration. The Federal Government requires accurate reporting of all transactions of currency and checks, although out here in the boondocks, it is sometimes possible to barter with other local people. Even though bartering involves only a miniscule amount of "trade," I am told that the IRS frowns on it. So be advised. I am lucky to have an honest, hard-working and organized companion to keep the books up-to-date and a helpful and accurate accountant who has taken an interest in my business. This has helped me over some rough spots, and enabled me to keep my hands busy with hard wood.

THE BOTTOM LINE

The bottom line is something like a many-faceted jewel. Pay the bills, stay solvent, and have a good time doing it. I never found anybody I could work for, so I work for myself. My father, a wise man, counselled me to find what I liked to do and then try to be the best at it. I certainly have found what I like, and I am trying to be the best.

Reviews

Bowl Turning with Del Stubbs
By Del Stubbs,
The Taunton Press,
Connecticut, 1985,
Video tape, 120 minutes, $39.95.

Imagine the beauty of dance, the joy of movement, the ease with which gossamer wood cuttings drift over your shoulder. *Bowl Turning with Del Stubbs* relates this sensation of comfort with turning wood. This country feeling is a refreshing contrast to our technocratic society and to the video medium in general. The slick, polished Hollywood presentation is thankfully absent. Emotive confidence occurs only through preparation.

Del Stubbs effectively prepares the viewer by demonstrating the important steps for sharpening, honing and using the tools, the chucks necessary for successful turning, and the steps involved in bowl turning. Instructions are given not only on how to install a clutch but also how to weight down the lathe in order to help dampen vibration. The secrets of bowl turning are unveiled even as the mysteries of form are revealed. For example, one technique that Del demonstrates shows how, by using a mirror against a curved line, it is possible to explore important aspects of the shape of a project. But this is just one sample of many where the video successfully shows the empathy that Del Stubbs has for the beauty of wood.

What is most exciting about this video, however, is that you can almost smell the wood as Del cuts it, and you can see the twinkle in his eye, like a child at Chrtistmas, as he lovingly shapes it. Yes, the video is slow in parts, the camera is less responsive to our needs, but society is growing weary of Hollywood hype. *Bowl Turning with del Stubbs* is not a video version of Eric Sloan's *Reverence for Wood* but I encourage you to rent or buy a copy and smell the wood as it floats over your shoulder. Then you will understand. (Review by Peter J. Hutchinson).

Practical Finances

It is also important to recognize the chain-letter nature of the motivation which I've called "Speculation."

Things don't just go up. In order for a thing to increase in value, some *person* must be willing to pay a higher price than you did. If he, too, is hoping to see it *go up* you are part of a macrocosmic pyramid plan.

It has happened before "Investment" (speculative!) Art went up and up in the prosperous roaring twenties.

And it still went up in the Depression Thirties. Up into the Attic.

Now back to the original question: Do I consider Art a good investment? You're darn right I do! How good? Each of us has to answer that for himself, because only you know how much enjoyment you will get out of *owning* it.

Do I consider Art a good *Speculation*? No. We're already too far along on that pyramid. The time to get into a chain letter is at the beginning, not when everyone else is talking about how great it has been.

Local Chapters Update

By Palmer Sharpless

There is a stirring in the country. Small groups are beginning to get together in Arkansas, Connecticut, Wisconsin, Florida, Kentucky, Tennessee, and central Ohio. Many have had initial meetings and have set up plans for the future. Most are surprised at how far they can draw woodturners to exchange ideas, show their work, and get fresh impetus for their ideas. With patience, effort on the part of the small groups, and time, many of these gatherings are going to become official chapters of AAW. We support them and wish them luck.