

American Woodturner

The Journal of The American Association of Woodturners

Volume 2 Number 4 June 1988 \$5.00



Dedicated to Providing
Education / Information
Organization
Among Those Interested
in Woodturning

Shopsmith Donates Mark V Lathe to Education Fund!!



For the second year in a row, we are able to offer a lathe as the gift for the winning ticket drawn to benefit our education fund. Our most grateful thanks to Shopsmith for this contribution.

The Mark V is a portable stationary tool that is easily moved about the shop. The system consists of a power plant that develops about two horsepower with fingertip speed control. It is a complete woodworking system. The Mark V is a 34" lathe, 12" disc sander, 10" table saw, vertical drill press and horizontal boring machine. It can also power a Shopsmith

scroll saw, band saw, belt sander, jointer, 12" planer, and a complete line of additional accessories for sharpening. Shopsmith also has an efficient dust collection system.

Power Tool Woodworking For Everyone notes that the turning capacities and features of the Mark V lathe have some impressive capabilities. It has a swing of 8 1/4" so that you can turn stock up to 16 1/2" in diameter. The quill lever holds the stock in place between centers, thus allowing speedy mounting and removal. This quill incorporates a double-bearing design that reduces a tremendous amount of stock vibration. The tool rest is 8" long and swivels a full 360 degrees. It adjusts up or down easily with a height adjustment lever and sideways by sliding the carriage along the way tubes. Quick-release lever allow you to make these transitions rapidly. The speed dial provides fingertip adjustment from initial turning through finished sanding. The tailstock has an eccentric mount to aid in turning tapers.

The Mark V can further be equipped with a steady rest for spindle work, a lathe duplicator and a sharpening guide. All these additional tools are integrated to create a very advanced lathe system. New developments in different styles of tool rests will be available in the early part of 1989.

Now to the details.

As before, in exchange for each voluntary contribution to the Education Fund—that we would like to suggest would be \$5—we will send you a ticket. Again, we will send you five tickets for a \$20 contribution. The order form is on the back dust cover of *The Journal*. As before, we will return half of your ticket so that you know that we have received your contribution. You need not keep the ticket. We will have put your membership number both on the ticket that we send you and on its mate, the one we put in the drawing box.

Letter from Charles Stiff

Dear AAW Members:

I would like to thank AAW for giving me a chance to win the Delta DL-40 wood lathe.

It came to my farm about November 1, 1987 on an eighteen wheeler. We had to use a loader to unload it as it weighed over 500 lbs. The freight was \$197 which Delta International paid for. I would like to thank them for this.

I did not have a chance to use the lathe much at the end of November. It is a dream to use. Its like moving up from a Pinto to a Cadillac.

I like the out board tool rest. I have used it to make some 20" platters. I will try making some 24" platters this winter. I like the speed selection of 300 to 2200 RPM, also the reverse speed of 300 to 1000 RPM. I think the RPMs seems slower than the 1000 RPM readout. I use reverse for sanding and light reverse cutting on some cross grain wood which works fairly well most of the time. I like the slow starting and the weight of the machine. It is a little top heavy when starting to turn larger bowls. This makes it a little unbalanced. I plan to bolt it to the floor.

I like the locking handles on the tail stock. I think the locking handles on the tool rest could be made differently. They are a little awkward sometimes. The microprocessor control panel is nice when you are using the out board tool rest. When I use it on the inside head stock it gets full of chips and dust. When it is used on the tail stock end I have the tendency to hit the on-off switch. I have been thinking about moving the control station to the middle of the lathe which would eliminate this problem. I like the indexing mechanism; I have not used it yet. The spindle lock is really nice to use. I think the motor run switch should be red, not blue. Also, the power on-off switch is a little too big. These are some of the experiences that I have had using the DL-40 wood lathe.

I am not complaining, but telling a story about using it. No way would I part with it.

Once again, I thank you,
Charles Stiff

American Woodturner

The Journal of The
American Association
of Woodturners

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

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Turning concentric bowls, a set of stackable companion pieces that share a common center, is an exacting process requiring patience and skill. The finished sets are beautiful and functional. See page 4.

On The Cover

Using the technique of plunge cutting, Dennis Stewart fashions three concentric bowls out of one bowl blank.



President's Page

David Ellsworth, Page Editor

Come September

Philadelphia in September. Our '88 Symposium and the "International Turned Objects Show" are just around the corner. It is also a good time to recall all the other events that have brought us to this point: the Lexington Symposium in '87, the Arrowmont Conference in '85, the American Craft Museum's "Art in Woodturning" in '83, and the Gallery of Turned Objects Show in '81.

The reason I bring this into focus now is that most of our 3,000 members were not around when I wrote about the origins of this organization in the first issue of *The American Woodturner*, June 1986. As such, it is quite likely that many of us have no idea *how* and *why* this organization was formed.

In a nut shell, the AAW grew out of the woodturning conference held at the Arrowmont School of Arts & Crafts in Gatlinburg, Tennessee, October 1985. The title of the conference was: "Woodturning: A Motion To The Future." The title of the exhibition was: "Woodturning: Vision And Concept." Two hundred and fifty woodturners saw these objects, looked at one another and said, "This is some serious stuff. Now,

where do we go from here?" Dick Gerard came armed with a questionnaire to help us figure out *how* we should proceed, Stephen Hogbin provided the theme for our future directions (Education, Information and Organization), and Bob Rubel stood up and volunteered to make it all work. Suddenly we had no reason *not* to become a reality. And so we did.

Before the Arrowmont event, woodturners had experienced a decade of workshops, symposia, conferences and exhibitions. But most had worked as independents and with no reason to think that we might be stronger as a group than we were as individuals. In effect, we had been feeding on ourselves for inspiration—growing with what I like to call the "vacuum effect." Obviously, the stage was set for something to happen and the first step was to discover what woodturners actually "needed" from this new organization.

Along with our need to remain financially secure, one of our greatest objectives has been to address the needs of both the amateur and the professional woodturner without creating a schism between them. Riding this fence has not been easy, but it's clear that craft organizations in other media have forgotten their grass roots members and suffered greatly for it. It is worth noting that in less than three years, the AAW has enlisted the *largest* membership of any craft media organization in the United States! Not bad, but there is still a world of work yet to be done.

Our Philadelphia Symposium this September will provide a platform for our members to share ideas, express their needs, and discover new ones. The International Turned Objects Show will be the stage for the most comprehensive and dynamic turning exhibition thus far. Together, these events represent a rare opportunity to experience the field of woodturning in its finest period of growth. Hope to see you there. ☺

Announcements

Notice to Members

In this issue we have only two announcements to members. First, remember that the next issue of the *Journal* will carry a "call for nominations" to the Board of Directors. You might be thinking about nominating someone or placing your own name in nomination. Read this section next issue for the details.

Second, just as the March issue of the *Journal* was going to press, the Board has created a new membership category. Noting that the gap between the Supporting and Patron levels was quite large, they authorized a category called **Benefactor**. Individuals contributing \$500 or businesses contributing \$750 now fit into this niche. This category was created to help raise funds to pay for our new computer equipment. Unless specifically excluded, for the next 12 months all monies received from members upgrading to a **Benefactor** will apply directly to our bank note of \$7,000. A membership upgrade form appears on the back dust cover of *The Journal*.

Gallery B

Representing The Turnings of

Archie Hartkopf
Clay Foster
Dennis Elliot
Dick Gerard
John Smith
Robert Rosand
Ron Kent
Richard Burchard
Tony Bilello
Walter Finch
Bill Folger
Dane Hobbs
Don Hart
John Jordan



Two, three, and five-day woodturning workshops
scheduled throughout the year.

GALLERY B

11121 N. Rodney Parham
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(501) 221-0266

Letters To The Editor

Dear Fellow Woodturners:

I am not going to rejoin your organization as I feel you are much too sophisticated for me. You are worrying about whether woodturning is an art or a craft. I just worry about how to make something I enjoy making and when it is finished someone will enjoy having it.

I am retired and woodturning is just a hobby. I seldom if ever sell any of my work.

Good luck with your organization.

Sincerely,

James F. Erwin

Dear Members of AAW:

Thank you for your welcome to AAW. I am a member of the Woodturners' Association of Western Australia which has a membership of over 440. Because of the great interest in woodturning in Australia, membership is growing slowly week by week. I believe there are 1 or 2 other small woodturning groups in country areas of Western Australia.

In the Eastern states of Australia (Queensland, New South Wales, South Australia, and Tasmania) woodturning has a large following and there are several groups in each state. Unfortunately we do not have a national group or association to coordinate all activities.

Our association is just two and a quarter years old and in the last 18 months we have had weeklong turning demonstrations and trading tables in five large shopping complexes or supermarkets. These events have proved very successful both in the promotion of the craft and in fund-raising.

Cordially,

Keith Johnson

Dear Mr. Kvitka,

When I want stock market commentary, I read the business pages in the newspaper. When I want to read about teenage rejection, I read Thomas Wolfe. (The now-dead writer also did us the favor of finishing his youthful accounts of rejection.) When I subscribe to the *Journal of the American Association of Woodturners*, I expect to read informative articles about woodturning instead of fillers. There is a place for a magazine such as yours. The kernels are there, but unfortunately, as far as I can see, kernels is all I'm going to get. I hope you will consider transforming the magazine into an informative, serious publication.

Yours Truly,

Thomas Day

A reply from the Journal's Editor-in-Chief.

Mr. Day brings up an excellent point. I want to assure him—and all AAW members—that the content of our Journal is overseen both by myself and by AAW's Board of Directors.

We admit that page limits for each issue of the Journal and the limit of four annual issues conspire to restrict the number and length of articles that we can reproduce. We also recognize that contributions of literary articles on any subject are rare in relation to those of a technical nature. Since all our articles are written by volunteers, it really comes down to this: we can select articles to print only from the material that our volunteers send us.

Yet we are constantly striving to find ways to prompt our members

to write useful articles. For example, our recent "Call For Papers" (see both the December, 1987 and the June, 1988 issues) is directed primarily to the technical level of woodturning. Soon we will expand that "call" to include articles on other areas of interest. We need to remember that AAW tries to represent all areas of woodturning through the articles presented in the Journal. That's a tough job for an organization that is constantly discovering what the needs of its members really are. In truth, the more vocal you become, the more responsive we can be to your needs.

If you're concerned about a subject, please let us know about it. You might be surprised how many other turners have the same concern. Again, the more we know, the more we grow! Thanks for your thoughtful letter. We're working on it.

Dan Kvitka

Dear Mr. Kvitka,

I was delighted to see Ron Kent's article (Practical Finance, March '88) and hope we see others. I applaud the Association in soliciting articles that let us see "the other side" of our fellow woodturners. We are from diverse backgrounds with a common love of turning.

I would like to see more articles of this nature from those who feel like sharing their background with us by showing us their "other-side" eh — so to speak.

Very truly,

S. Gary Roberts

President, Central Texas Woodturners

Dear Sir,

I always look forward to *The Journal* and thoroughly enjoy satisfying the never-ending hunger for turning news. I would encourage more articles on tips and techniques as well as technical information even if it is prepared by those with a commercial interest. It may be possible to create a series of questions and present them to various chapters, groups being formed, prominent individual members, manufacturers, and suppliers of goods or services to prepare a response. For example:

1. How do you dry green wood roughed out for a hollow vessel; used for spindle turning?
2. How do you prevent end grain tool marks inside a bowl?
3. Efficient use of the 3 jaw, Precision, and other chucks?
4. To hone or not to hone?
5. Etc., etc.

Keep up the good work!

Sincerely,

Charles M. Lasher



Turning a Concentric Bowl Set

By Dennis Stewart

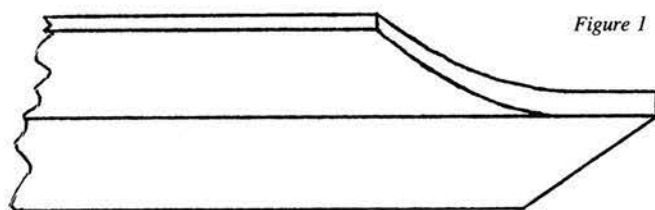
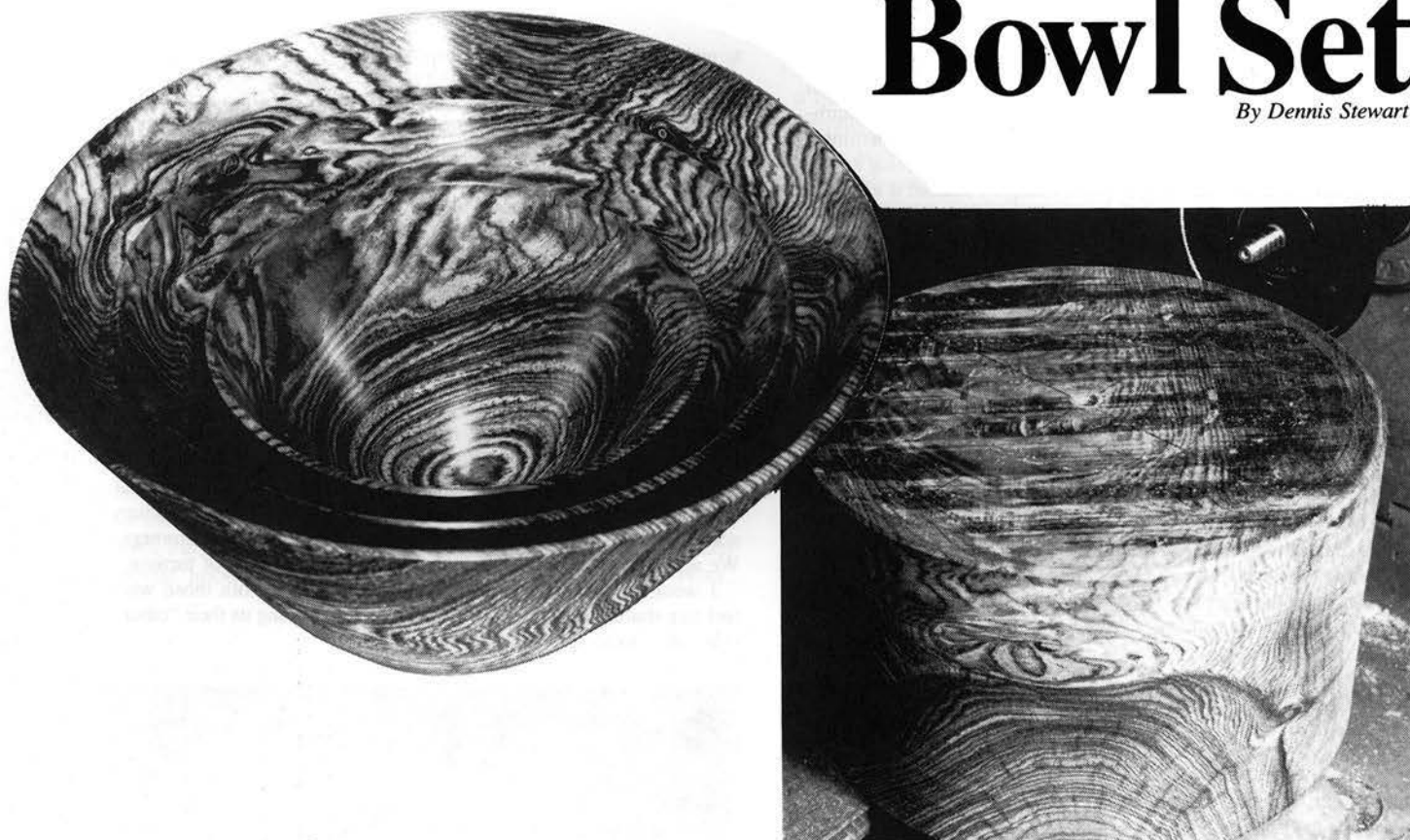


Figure 1

A concentric bowl set is a group of bowls that gets progressively smaller in size. Each bowl fits inside of the next larger bowl with a set of three bowls making a nice display. In this project we get all three bowls from one bowl blank. This saves both wood and time. It is also easier to make the bowls the right size and shape to fit well within each other.

The technique used to separate these bowls is plunge cutting. It requires a special plunging tool which can be made by regrinding an ordinary parting tool to the shape shown in Fig. 1. The rest of the process requires only basic tools, techniques, and equipment. You need a bowl blank no larger in diameter than 1 1/2 times the blade length of your plunging tool. A screw chuck, gap filling "Hot Stuff," and a live center make the job much easier, but are not essential.

Begin the project by preparing your bowl blank to be mounted on the screw chuck. A small faceplate, a pin chuck, or mounting between centers also works. Mount the blank on the lathe between the screw chuck and the tail stock. Rough shape the outside of the largest bowl with the bottom of the bowl toward the tail stock.

The best shape for these bowls is something close to a cone because we remove a cone from the inside of this bowl to make the next bowl. Leave the bottom a little bigger than you want the finished foot to be. This gives the bowl more support when you are working on the inside. True up the bottom

Editor's Note:
Many members have written and asked for articles on projects. In response to these requests, we asked Dennis Stewart to prepare this article. Delta International agreed to serve as the sponsor, and the AAW Board thanks them for both their interest and help with The Journal.



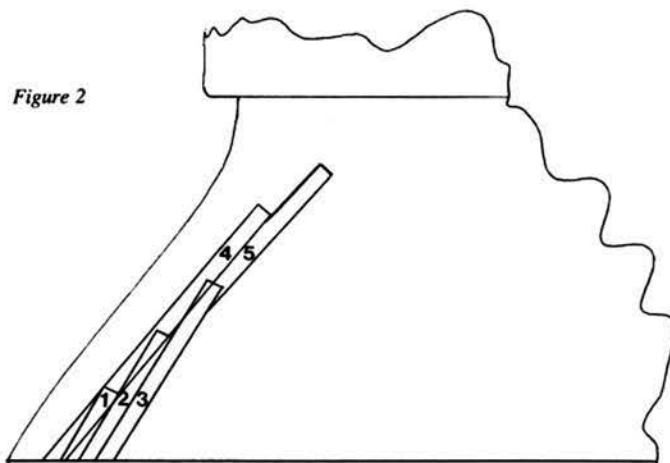
surface and make a small tenon protruding 1/8" to 1/4". The foot area is finished after the inside is completed.

Remove the bowl blank from the screw chuck and mount a 2" thick waste block about the diameter of the bowl's bottom. Measure the diameter of the tenon, and turn a hole in the waste block to fit the tenon. True up the surface of the waste block and make it slope toward the hole, so that the outside edge of the bowl's bottom makes contact when the tenon is inserted into the hole. A good fit is necessary to get the bowl blank centered and securely glued to the waste block. Apply gap filling glue to the bowl's bottom and tenon. Mount it on the waste block and rotate it to spread the glue. Use the tail stock to clamp it in place. Put wood dust or "Hot Shot" accelerator on the exposed glue joint so that you can be turning while the glue sets up.

With the large end of the bowl blank supported by the live center in the screw chuck hole, you can finish shaping the outside of the bowl except for the foot area. If you don't enjoy sanding, do some down-grain shear-scraping to remove bumps and end-grain tear out.

Now you can begin the plunge cutting by making a cut with your plunge-cutting tool about 1/4" from, and parallel to, the outside of the bowl. Put your tool rest about level with the center. Your plunging tool should be sloped down slightly toward the tip. The cutting edge should be level with the

Figure 2





center, especially as you get deeper into the cut. Hold the end of the handle firmly against your body with your right hand. With your left hand hold the blade down against the tool rest. Wear face protection because the chips fly into your face.

Make your first cut about 1/2" deep. Then remove the tool and make a second cut next to the first, making this cut 1/2" deeper than the first. Make a third cut next to the second, and make this cut 1/2" deeper than the second cut (see Fig. 2). Open up a passage wide enough to allow the tool room on each side to avoid rubbing. Never rub the tool against the thin wall of the bowl being formed. Continue to cut deeper making a series of stepped cuts allowing the wall of the bowl to get thicker toward the bottom. If the wood grain is running perpendicular to the lathe spindle, stop cutting when the diameter at the bottom of the cut is about 1/6th the diameter of the bowl's lip.

At this point you should be able to break out the cone by retracting the live center about 1/4" and tapping the cone with a mallet near the edge opposite the end grain. Another way to remove the cone is to insert a chisel all the way to the bottom of the cut and apply pressure against the edge of the cone. The best place to do this is on either end-grain side. Some woods may be difficult to split. You might have to make another cut to make the small end of the cone still smaller.



If the grain is running parallel to the spindle, cut the small end of the cone to a diameter of 1/2" to 1/4". Then with the live center tight, twist the cone to break it loose and remove it.

After removing the tail stock and cone, you can begin turning the wall of the bowl to the desired thickness. Finish the inside by shear-scraping and sanding.

Now you can shape the foot and sand the outside. Apply your preferred finish and part-off the bowl at the glue line. Hand finish the bottom or remount it to turn a recessed foot.

To make the second bowl, put the cone removed from the first bowl back on the screw chuck. Shape the outside, the bottom, and the tenon as you did before. Prepare the waste block and glue on the bowl blank. Repeat the whole process to complete the set of bowls.

Plunge cutting may seem a little scary at first, so you might want to practice on some scrap wood before attempting a set of bowls. Also, start on a small scale. The plunging tool made from a parting tool has its limitations. Longer tools are available when you are ready to move up in scale.

The plunge-cutting technique can also be used to cut a whole series of bowls the same size from a cylinder. You can also cut tapered rings which will stack up to make ring bowls. Once you master plunge cutting, you will find many uses for this technique.



More Activities For Members

In the December and March 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 skivvy:

1. In each issue of *The Journal*, for at least the next two issues, we will name an object to be turned. Last issue it was a *Candlestick*, this issue it is an *Egg Cup*.

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 *June Journal*, your application must be received by August 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 June issue, the form is an egg cup. Winners will be announced in the December *Journal*.)

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

Announcements

Re: Call for Papers

Come on, members, we need your participation! In the last two issues, we announced a *Call for Papers* for monograph. To date, we confirmed only six topics:

1. Victorian Childs Rocking Chair
2. Headstock and Tailstock Jigs, A Compendium.
3. Photographing Your Work.
4. Finishing Green Wood.
5. Segmented Turning
6. Turning Oval Bowls

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

Topic: Egg Cup 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
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 August 1, 1988.

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Michael Peterson

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The Mighty and the Tiny of Seattle

By Denver and Jean Ulery and Bonnie Klein



Bonnie and Denver met when she was in one of Denver's first turning classes. Becoming friends through symposia at Provo, Utah and as members of the Seattle chapter of AAW, they discovered they were both hoping to design a better lathe for their work. The difference was that Denver wanted to build a lathe with the stability and flexibility necessary for turning bowls from really large hunks of wood, while Bonnie was seeking a lathe more perfectly suited for miniature pieces. It was a partnership of the mighty and the tiny.

Bonnie worked many hours in the Overlake School shop in the early design and development of Denver's big bowl lathe, now known as the D/J Lathe (in fact, she bought the first one). Denver and Bonnie soon found themselves asking each other technical questions about their respective lathes, sharing many similar problems and completing their finished products at about the same time. So it made sense for them to share the stories of their quests for better lathes in this article, which comes in two parts: "Mighty" and "Tiny."

Denver and "The Mighty"

I have always been a do-it-yourself type of person. Things have always meant more to me if I designed and made them myself. In addition, they always seemed to work better. Once I got an idea, it was fun to develop and refine it to meet my needs.

My first exposure to woodturning was in high school during

the early 1940's. Since then, I had contemplated building my own lathe; one that could, if possible, be made from easy-to-get, inexpensive materials from the shelves of common supply houses.

In recent years my turning has centered mainly around the headstock with faceplates and chucks rather than spindle turning using the tailstock. Therefore it made sense to have a lathe where the main function and design was to do headstock work and then make adaptations for spindle turning, rather than vice versa which was the case with most of the lathes on which I had previously worked. I found that to turn a bowl on a spindle lathe, one had to work over the bed, straddle it, sit on it, bend over it, or work from the wrong side of the lathe where the on/off switch couldn't be reached. None of these methods really "turned" me on or seemed safe or comfortable. On top of that, the stability of most spindle lathes left much to be desired.

While in Hilo, Hawaii some years ago, I visited a turning shop (I've forgotten whose shop) and found the ideal solution: a large block of concrete with an arbor mounted on top for turning large bowls. The wheels in my head started "turning" immediately and on the plane home I started designing and making rough sketches of my "lathe-to-be."

As a teacher at Overlake School in the Seattle suburb of Redmond, I was involved in construction work at the school during the summers which included pouring concrete. I hur-

riedly assembled a form for the lathe just in case there was excess concrete left in one of the trucks after a pour. Sure enough, it happened one day and I had a concrete base.

The first arbor was made out of pillow blocks from a junkyard, an inch shaft, mounted on a piece of marine plywood fastened to the cement block. It didn't work well at all. About six tries later, and after much conversation with friends, experienced turners, and many phone calls, I ended up with 1 1/4" pillow blocks mounted on a 3/4" steel plate. The bearings were self-aligning, double row, spherical roller bearings where end play of the arbor could be eliminated through application of pressure between the bearings using the mounting plate as a reference. The arbor was 2" in diameter machined at one end with 1 1/4" threads for the faceplates and chunks and a 1 1/8" shaft at the other end for sheaves.

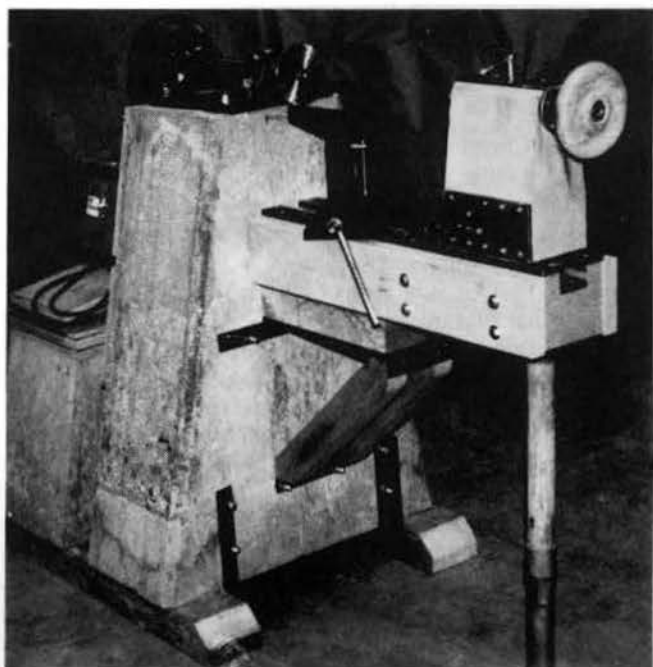
I didn't have a metal lathe, so I bought one for my machinist friend so he could make the arbor for me. By using an arbor with threads of 1 1/4" X 8 P.T.I., I was able to accommodate any attachments made for the General Lathe, since it had the same threads.

One problem was the 1 1/4" X 8 P.T.I. nuts made commercially were rather hard to find, but eventually I located a source. So by welding plates to these nuts, and with proper machining, I could make my own faceplates and screw centers cheaply and easily. It was a real turner's luxury to have all the faceplates I needed.

The next problem was with the motor mount. At first the motor was mounted on the back of the cement block. This introduced too much vibration, so a separate concrete base was made for the motor.

Proper motor speed was the next problem. I was going through all kinds of exercises with my calculator trying to get the proper arbor speed necessary for different jobs. Nothing seemed to work out quite right until one of my friends in the Seattle chapter of AAW introduced me to a DC motor and electronic controller. After several tries with different motors and controllers, I hit on a good combination. I used a 1 1/2 h.p. DC motor with 1700 RPM. Even though that gave me infinite speed control from zero to max, I found that to get the necessary torque for certain jobs I needed two sets of sheaves; one that would give me a maximum of 500 RPM and another range around 1100 RPM.

Also with one minor change of one pulley on the arbor, I could easily get a much higher range for spindle turning. Using the proper range for the proper job, I had no problems with torque. In fact, one of my friends was testing the lathe turning a large bowl and snapped off a big, deep-fluted chisel. Let me say again, on any particular range, I had complete speed control from zero to max, and for maximum torque the motor must be operated as close to its indicated speed as possible. The torque was there if the proper range was chosen.



Another useful advantage of a DC motor was the ease with which it could be reversed. By operating a single D.P.S.T. switch, the current could be reversed in armature and the motor direction reversed. Properly used with necessary precautions (taking two pipe wrenches to set the faceplate to the arbor), this was a very useful tool primarily in *minor/light* turning and some sanding operations. Still another advantage of the electronic controller was that it was very easy to wire-in a remote control switch. This switch could be located at any convenient place—overhead, on the front of the tool rest base, or even on your belt if you stood in one general location. This became a real safety feature and a convenience when it was necessary to frequently start and stop the lathe.

The next problem to be tackled was the tool rest base; to get a tool rest that was long enough to get where you needed to go with a large bowl, stable enough to do a good job turning, and easy to operate. Back to the junkyard again. I found some U-shaped reinforcing steel with a large enough opening to house a 1 1/4" eccentric shaft. I made it lever operated where the lever could be installed from either end of the 16" long tool rest base. If the handle was in the road at one end, it could be unscrewed and put at the other end. It did the job perfectly. Now I had a lathe weighing approximately 2,000 pounds with the stability to handle large, irregular bowls of up to 30" in diameter with proper adjustment of the tool rest base.

Once I had a bowl lathe that seemed to work well, I turned

my attention to a tailstock for spindle turning which could be attached easily and/or removed from the bowl lathe. At this writing, the tailstock parts are all designed and made and in the development and testing stages.

When I first started making the lathe, my whole idea was just to make a lathe for myself. However more and more turners in our local chapter became interested in it, liked what they saw, tried it out, and wanted one. This encouraged me to refine it even more.

Several noted turners have seen it and worked on it and have given constructive criticism and favorable comments about many of its features. The lathe has been used continuously in the classroom with middle school and high school students and in hands-on workshops sponsored by the Seattle chapter of AAW.

Bonnie and "The Tiny"

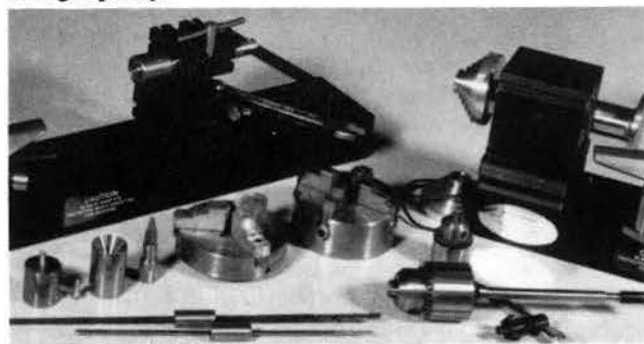
Fourteen Christmases ago, my family gave me a miniature woodturning lathe which was the beginning of an addiction that has only grown stronger over the years. As I was turning, I also became involved with the hobby of miniatures, elaborate doll houses, designing and building to scale and all that goes along with that. It was always the creating rather than the collecting that held my interest.

Six years ago at a miniature show, I met Anker and Carol Rasmussen of Anker Manufacturing. Their company produces a line of power tools for miniature work of which their duplicator lathe was my favorite. After acquiring their lathe and becoming proficient with it, I found myself demonstrating at shows and giving classes in turning as well as general woodworking in the miniature scale.

As a result of these experiences, I found my interest in full-scale woodturning renewed. I took some classes from Denver at Overlake School and attended woodturning conferences and workshops. During this time, I became a dealer for Anker's tools as well as for the Micro Lathe, a small metal turning lathe produced in California.

As I was gaining skills in full-sized turning, I kept trying to adapt those skills to the miniature lathe. But the lack of a proper tool rest was slowing me down. Ted Roubal, a friend of mind, made one for my Micro Lathe. It was great being able to use the tools on the small lathe in the same way as on my large one.

Making and finding good turning tools for miniatures was the next challenge. I have made fairly good tools from nails and files, but I would highly recommend the miniature high speed steel set made by Sorby, available from Craft Supplies of Provo. It is a good selection of tool shapes, as well as being of high quality.



With a proper tool rest and appropriately-sized tools, my enthusiasm for miniature turning really blossomed and seemed to be contagious. Increasing sales of the little lathes with the new tool rest definitely indicated a market was there for a quality miniature woodturning lathe. Recognizing this, and based on my experience in woodturning, I felt I had some valid ideas I wished to incorporate into a lathe of this type. Instead of continually trying to adapt to the restrictions of a miniature metal turning lathe, I wanted to design a lathe specifically for miniature woodturning. This led me back to Anker.

I knew what I wanted and Anker knew best how to build it. It was important to me that the operation of the tool rest be as simple as possible. The early tool rest worked well, but it required three adjustments every time it was moved. Although still utilizing the headstock and tailstock from the Micro Lathe, we designed a new bed and tool rest based on my ideas. I felt the tool rest should function in a manner similar to that of a full-scale lathe. The new design has two convenient and simple handles for the operation of the rest.

Being satisfied with the results achieved in the basic lathe, I am currently working on accessories which will increase its use and versatility. Since I found that the majority of my turning is done without the use of the tailstock, I am now working on designs for a variety of chucking systems and a short-bed version which would allow more freedom of tool movement, similar to that offered by a full-scale bowl lathe.

In the future, my plans include further development of miniature turning tools and instructional materials specifically for the miniature turner.

Information about parts and plans for either lathe is available by writing to Denver Ulery, 20301 N.E. 108th St., Redmond, WA 98053 or Bonnie Klein at 6514 115th Pl. S.E., Renton, WA 98056.

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Dick Gerard, take a bow!

Dick Gerard was featured in the March issue of Shopsmith's *Hands On*. The article was strong, and it included a GREAT pitch for AAW. Our sincere thanks. Dick is also breaking out of his "hobbyist" status; he reports that he is appearing in five shows this spring all around the country. Maybe he has found a second career!

Congratulations Corner

Is That a Moulthrop Bowl????

Orville Moody, receiving the 1988 Champion's Trophy from Bennett Bidwell, President of Chrysler Motors (sponsors of the Vintage Chrysler Invitational Golf Tournament). The Editors of this *Journal* are uncertain whether to congratulate Orville Moody for winning the championship or Ed Moulthrop for the high honor of having one of his pieces presented as the winning trophy. Nice coup, Ed.

Extensive Writeup, New Chapter

David Freundlich received a nice writeup in the *Miami Herald*. Readers could tell that David was given the time and opportunity to answer the questions fully. Good photos accompanied the piece. The article really highlighted the start of the local AAW chapter, and for this we also thank David.

Good Turner Accepted at Good Gallery

We are pleased to announce the acceptance of three pieces of James Poppell's to the Turned Message II in St. Paul, MN. They can be seen at the Grand Avenue Frame and Gallery through April.

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About Wood

Cas Grabowski, Page Editor

Tree Conservation in Central America

By Cas Grabowski

Tropical deforestation is a world-wide problem of concern for all of us, because it leads to extensive land degradation and can eventually cause global climactic changes. Population pressure and uncontrolled attempts to convert forests into agricultural land are the main causes of this problem, because tropical soils are fragile and usually do not withstand farming for more than a few years. But rapacious lumbering practices can also lead to depletion of desirable woods and deforestation. Consequently, I have heard some of our fellow woodturners express concern over contributing to this problem by using tropical woods.

I talked about this problem with my friend Russell Pollero, who owns a modest import business (Friendly Forest Products) dealing in select tropical hardwoods. His woods are imported mostly from Belize, a small Central American country located on the Yucatan peninsula, just south of Mexico. Russ is a savvy, conscientious person, a product of the 60s who does not place his orders from his desk in Miami but picks his wood directly from the lumbering sites.

Russ tells me that the British, between 1890 and the 1950s, practiced unlimited lumbering in Belize. This practice has led to the depletion of many pine and mahogany forests. These were extensively replanted 30 years ago; it will take another 20 years before these woods will be ready for any significant lumbering, but some trees are being culled now.

There are no systematic attempts to replant other hardwoods, but harvesting is strictly controlled so that natural renewal is maintained. A tree must be stamped by the forestry department before it can be cut down, and these lumbering approvals are usually given only to large, mature trees that are at least 100 feet apart. Young trees are meticulously nurtured.

Fortunately, the population of Belize is stable at a relatively low figure of about 150,000. There is no pressure to convert forests into agricultural land, and therefore these healthy, conservative lumbering practices will probably persist. This was not always so. There are indications that in pre-Columbian times this area supported a Mayan population of one to five million people. Deforestation was extensive, but lush tropical growth now covers these huge ancient cities, and this to show that natural reforestation is possible if given enough time.

Russ states that hardwood lumbering in Honduras and Guatemala is also controlled in a fashion comparable to that in Belize. He feels that he would not—could not—deal in wood that comes from areas where devastating lumbering practices are used. "Trees are a renewable resource. You can continue to take trees from a jungle so long as you don't take the jungle away from the trees."

I know that good lumbering practices are not always used around the world. But if we know where our wood is coming from, we don't need to feel guilty about converting that hunk of tropical hardwood into a bucketful of shavings—and a beautiful bowl.

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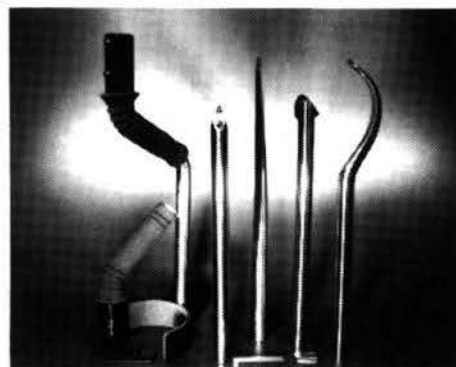
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From The Trenches

Dick Gerard, Page Editor

The First Time

Mitchell Haness

The lathe sat in the corner of my woodshop for a long time waiting for me to approach. For many months I worked around it, cutting wood, sketching the shapes from my mind's eye, tinkering, thinking. All the while I was aware of the machine's presence, my own reticence, and the lure of the wood. Finally, when those curved, symmetrical shapes had become too insistent simply to dream about and to draw, I knew the time had come to turn some wood.

I read everything I could get my hands on and studied every finished turning I could find — bowls in department stores, bud vases in friends' houses, stair case railings, you get the idea. Only then did I approach the lathe. Would the wood block tear free from the machine at the thousand revolutions per minute, battering me into insensibility? Would the turning chisel catch in the spinning wood and fly back into my neck? In the privacy of the woodshop my anxieties overwhelmed me as I acted out my bloody demise.

Tentatively, I placed the block of wood between the centers of the lathe. With a hum, the machine spun to life, the wood little more than a blur. Using a scraper, I reduced squares of wood into woodchips and was satisfied. When I had mastered the art of wood chipper, I turned small vases from fir. My

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efforts were childlike at best, the equivalent of stick figure drawing of people. Although I was pleased, I realized the true proficiency would come only when I mastered the skew and the gouge.

Experience demanded more sophisticated craftsmanship. So one day I mounted a piece of hardwood on the lathe, chose a 1" skew and prayed. I braced myself and moved the chisel into the wood. It was a smooth transfer of theory to application! The wood peeled off in long, paper-thin curlicues; I was elated. I turned that piece of wood to a nub. Then I began anew. A piece of maple, no more than five inches tall became my first vase. Its gentle curvature fit in the hand like a small breast, a shape from my own well of creativity. The joy I receive when I caress it is, to this day, a never ending source of inspiration and delight.

The Turned Message

By Willard Bondhus

Few people can live healthy lives without the pleasant elixir called "self-esteem." This is a tonic that cannot be bought. It must be "handmade" through honest effort. When a person spends many hours on a turning, can you blame him for spending twenty or thirty minutes just looking at the finished product? That big, satisfied grin on his face is the human expression of pride in a job well done. It beats man-made medicine by a mile.

The need for appreciation and praise by others is almost as strong. If this were not so, why would we display our works in prominent places around our homes, or even in public galleries? Why not in a box, or in the garage? We all love to hear the reactions of different people to our turnings, especially the favorable reactions.

Many people wish to show their appreciation for art and artists by displaying an object so that they can admire it at leisure and, naturally, share its beauty with friends who come to visit. This has a two-fold benefit: first, the artist has a tangible demonstration of the purchaser's admiration; and second, the artist now has a supporter who is willing to pay for his work — handy, if he likes to eat.

Such a display of artistic craftsmanship was recently to be seen at the Grand Avenue Frame and Gallery, St. Paul, Minnesota. The exhibit was entitled "The Turned Message" and it combined the efforts of nine dedicated craftspeople. I wouldn't attempt to say whose work was the most outstanding, for all nine were extraordinary. It would be impossible to fully describe the graceful forms or delicate shapes without actually seeing them.

"The Turned Message" is, indeed, that we DO have dedicated craftspersons capable of producing beautiful art objects on a turning lathe, which will give great pride both to the artist and the purchaser.

(Note: "The Turned Message" exhibit was on display at the Grand Avenue Frame and Gallery, 964 Grand Avenue, St. Paul, MN 55105. The participants were Liam O'Neill, John Berglund, Glen Elvig, Rus Hurt, Craig Lossing, Mary Redig, Mark Reschke, Rick Stoffels, and Mary Thouin.)



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International Communique

Albert LeCoff, Page Editor

By Cecil Jordan UK

The Brits have a reputation for being slow starters. This is ascribed variously to getting up late, apathy, or low cunning—maybe a mixture of all three. It comes as no surprise, therefore, to find that the Woodturners' Association of Great Britain is pretty well the last of such organizations to be formed.

A number of turners in Great Britain are in the forefront of the craft. They have a reputation for being technically very skilled, and in the case of ivory turning they rank among the best anywhere.

A few of the British woodturners visited other countries in recent years and noted how, in America in particular, practicing craftsmen come together for mutual support and exchange of ideas. Among these travelers are Ray Key, Richard Raffan and Mick O'Donnell. Raffan is based in Australia, O'Donnell in Scotland, and Key more centrally. Key's position geographically, and his enthusiasm, led to the first meeting of invited turners to discuss the formation of a Woodturners' Association. The participants invited were almost all professionals; that is to say, they earned their living from turning.

What became clear at once was that by far the great majority of turners were amateurs. On the whole, their techniques were

suspect, they needed advice on tools and equipment, and above all they needed a forum. This situation was partly taken care of through journals and magazines—one specialist.

The decision was made at this meeting to take soundings. The organizers were swamped with inquiries. The Crafts Council of Great Britain and a commercial firm of toolmakers each made generous and substantial funding available for the setting up of a Seminar. Without these funds the situation would have been quite different. A number of American turners expressed interest in becoming demonstrators for the Seminar: Moulthrop, Ellsworth, LeCoff. It looked as though it was coming together.

In all such organizations there has to be some kind of legality—a Constitution. The Steering Committee made it plain that they would like such a document to be as non-limiting as possible. Membership should be open to simply anyone who expressed an interest in turning and the membership fee should be as low as was thought reasonable so as to encourage students and those similarly placed to join. Of course it would be possible to have different membership categories and this may yet happen. The principle at the time was to get something workable off the ground and to change it as and when required. Cecil Jordan put some ideas on paper.

A Seminar was planned for August to be held at Loughborough College. The participant places available were filled at once and there was a substantial waiting list. The Seminar was to span late Friday, Saturday and Sunday. There were to be talks, demonstrations and slides. There were a number of invited exhibitors of turning in various materials and each participant was invited to bring some of his work.

August arrived and the whole affair went like clockwork. The catering worked, the bar worked, the organization worked, and—how the organizers worked! The Constitution was ratified, the exhibits were critiqued by Ellsworth with expertise and panache, experts on timber and on tools were on hand and the official photographer was on his knees!

So, there is now an Association of Turners of Great Britain and anyone can join. The Secretary is Hugh O'Neill and the Treasurer is Leonard Grantham (addresses below). The Aims of the Association include a Newsletter, Seminars, Exhibitions and Teaching; and all with a view to improving turning in its many varied forms.

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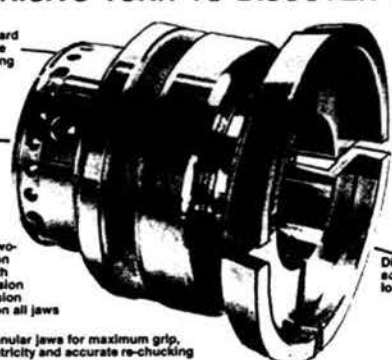
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