



HEAR YE! HEAR YE!

ALL ABOUT THE

February 4, 1998 Meeting and Other Things Newsletter

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Minutes from the February 4, 1998 Meeting

Rich Johnson called the meeting to order at 7:15 p.m..

Show and Tell: Art Anderson started the "show and tell" portion by confessing that he talks to the wood. No comments please. He showed a bowl that, at first, he considered ugly. Following the advice of Jim Laflin, Art put shellac and stain on it and it became acceptable. Art's wife said, "too bad it doesn't have a foot." Being a dutiful husband, Art carved a foot on it and the bowl became beautiful. As my red-headed Italian wife has taught me, "Mia Moglie Ha Sempre Ragione" - My wife always knows best.

Ron Newcomb showed some cotton gloves that he got at an Industrial wholesale hose for 10 cents each. He reminded us that if you use gloves you won't get finger prints when you polish your works with the Beall system.

Loran Courpet displayed a handy tool box that can be used to both hold and transport gouges. It is a lidded truck tool box about 10 x 30 x 5" made of hard plastic. It's made by Sears and he found it for sale at Orchard Supply for \$7.99; normal price is about \$13..

Staff Reports:

President (Rich Johnson) - Reminded us that we get a lot of benefits from joining the AAW, including the best woodturning magazine available. Please see Rich to get a subscription form.

Rich also reminded us of the forthcoming Home and Garden Show on March 13, 14, & 15. Rich will supply the booth and shelves. Bring your stuff and sell. We still need volunteers to work in the booth. A list of those that have volunteered is attached on Page 12 of this newsletter. Rich will send Lou an E-Mail of how to mark and sell your items. This E-Mail is reproduced on page 10 of this newsletter. To keep Robert Sakauye (Ways and Means Committee Chairman) happy, the SVW club will receive 10 percent of all money collected.

Program Chairman (Ace Foster) - We will have the representative from Powermatic demoing the Powermatic lathe at our March meeting. Although the Powermatic rep is not a turner himself, he will let us use the lathe, So bring something mounted on a faceplate and let us test the machine and our skills.

Treasurer (Jay Mueller) - We just sent the AAW our \$75 payment for the 1998 insurance. After that payment we have \$565 in the treasury. To continue to receive your SVW newsletter you must be an SVW member. Those that have not renewed their membership by March 4, 1998, will not receive further newsletters until they become members again.

Secretary (Lou Gonzalez) - He was too busy taking notes to have anything to say.

Newsletter Editor (Lou Gonzalez) - In response to requests, Lou said that the next newsletter would contain a membership roster with addresses, phone numbers, and E-Mail addresses. Such data is included in this newsletter on page 14.

Committee Reports:

Apparel (Dave Thompson) - Dave brought some of the hats that members have ordered but not yet bought. If you ordered a hat and have not yet paid for it, please see Dave and get your hat. Dave's wife, Jackie, has started to make our club's aprons. Dave will bring a couple of the prototypes to next month's meeting.

Rules (Loran Courpet) - "The apparel guy and I have found this task not be as easy as we had hoped." However, Loran will have something to show at the next meeting.

Ways and Means (Robert Sakauye) - If you have some wood that you would like to give the club for a raffle, please bring the wood to our next meeting. If we have enough wood we will raffle it off and the proceeds will go to the club's treasury and you will have a hidden treasure.

Program: Sharpening your Gouges by Bob Morelli.

Bob started the program by showing us various types of gouges and the way in which they are shaped and ground. He had mock-ups made of foam that helped to illustrate the differences among shapes of fingernail, scrapper, and bowl gouges. Using his variation of the Glaser Grinding Fixture, Bob proceeded to actually sharpened some gouges. Bob distributed a paper (6 pages) which discussed the different steels used and how different gouges are sharpened.

With the kind permission of Jeff Loughridge, the President of the West Bay Area Woodturner's Society, I have included the write-up on the Glaser Gouge Grinding Fixture that was in the April 1997 edition of WBAWS' newsletter. Bob and Jeff put in a lot of effort into that article

You can find a copy of the article about the Glaser jig as a separate attachment to this newsletter.

SPECIAL REPORT!!! In an effort to get our club better known in the woodworking community. we submitted this Ad to the Woodworker's Newsletter.



SVW is a local chapter of the American Association of Woodturners. Novice through experienced woodturners are invited to join us as we explore the art and craft of lathe turned objects. We meet at CB Tool, 90 Karina Ct., San Jose, CA on the first Wednesday of the month at 7 p.m. A different program is presented each month. For detailed information call Lou Gonzalez at 408-736-8383(day)/650-588-0928(evening).

Lou Gonzalez and Anne Glynn (the publisher of the Woodworker's Network) reached a mutually beneficial agreement. SVW would not have to pay for the Ad if Lou would write a monthly article for the Woodworker's Network. Lou agreed. Therefore, SVW will have a free ad, and Lou's By-Line will read

Lou Gonzalez
Silicon Valley Woodturners

The Ad and the by-line will give SVW a lot of publicity - hopefully good publicity if Lou writes good articles. Everyone is asked to help Lou by giving him suggestions about subjects. If you can't do that, prayers will be gracefully accepted.

A NOTE ON AVAILABLE DRIFTWOOD:

Subject: Driftwood

Date: Mon, 23 Feb 1998 12:12:16 EST

From: <AceFoster@aol.com>

To: rjohnson@pacbell.mobile.com, pci1@concentric.net, ll.pritchard@sdrc.com, larrylang@writeme.com

There was talk the other day about collecting driftwood off the beach after these storms we've been having. Here's the drill, according to the SC Sentinel. Collecting is allowed on Twin Lakes, Seabright, New Brighton, Seacliff and Rio del Mar beaches, during daylight hours, Monday thru Friday. Permits are free from state park HQ at 600 Ocean St. The season runs thru 21 May. Permits are not required for amounts less than 50 pounds. Chainsaws are allowed.

E-Mail data from Ace Foster.

The following article is the second in a series of three articles featuring the Mexican Lathe. These stories are based on the lathe that Jesus Morales brought from Mexico,

along with the Cocobolo wood. The final article will appear in next month's newsletter.

Dancing with the Crazy Woman

After many years of waiting, Raul Hernandez was once again dancing with his first love. It was a macabre dance accompanied to the background tunes of my workshop. In the middle of the room, Raul swayed; the woman turned, twirled, and shrieked. Known throughout Mexico as La Loca, this crazy woman had finally come to California.

As I waited for my turn to dance with her, I studied her curves, her rhythm, her inexhaustible energy. Would I be up to the task? Could I grab her belt and twirled her without getting my hand slapped? Could I do as well with her as I could with my old faithful lathe? Yes, it's all about a lathe. A Mexican style lathe whose headstock drive mechanism is quite different from that of my trustworthy Delta lathe.

If you read last month's article, you will recall that my friend Jesus Morales had his Mexican lathe shipped to Tijuana in a suitcase. There, he and I picked it up and brought it across the border to San Jose. On January 31, a rainy day, at 3:31 p.m., Jesus, his cousin Raul, and I opened the suitcase and took out the disassembled lathe.

Each of my two new friends had been woodturners in Mexico for over 20 years. As they started to assemble the lathe, they reminisced about their years as woodturners in Mexico. As children they worked in the Morales family woodturning business in the small village of Paracho, high in the hills of the state of Michoacan. The workshop consisted, as it still does today, of a huge room with a 5 horsepower motor driving a 20 foot shaft along the top of the room. This rotating shaft provided power to five lathes through a series of flat belts. It was the children's job to respond to a woodturner's command and move the belts from one pulley to an adjacent pulley on a lathe's headstock. They grabbed the belt and, with the motor running, moved the belt over to the next step pulley. If they grabbed the belt too hard, or held on to it for too long, they would be lifted up into the air and could break their fingers.

The lathe took shape.

First, the headstock is composed of two wooden pieces with a hollow in each to accept a bearing for the metal spindle. These two pieces look something like this:

cut-out for bearing

hole for spindle

Cut-outs for wood
rails that support the
Headstock pieces.

There are three wooden step pulleys attached to the headstock spindle. Right next to the smallest diameter step pulley is a freely rotating pulley called La Loca. If you shift the belt to La Loca, La Loca simply turns without turning the lathe's spindle. In this way the lathe operator can examine the work-piece without stopping the motor. It's basically a manual clutch.

The pulley system on the headstock, and the way the spur-drive attaches to the headstock spindle are different than what we find in our North American lathes.

The spindle is mounted between the two headstock wooden pieces. Attached to the spindle are the two bearings and a set of wooden pulleys. One set of wood pulleys is fixed to the spindle and turns the spindle, while one pulley, La Loca, is free to rotate about the spindle.

Bearing

Bearing

Three pulleys shaped from one piece of Madrone and fixed to the spindle so when they turn the spindle turns.

A pulley that rotates freely about the spindle. It's called "La Loca" - the crazy woman.

The pulleys are shaped like small whiskey barrels so that the flat belt that connects them to the motor will ride on the center of the selected step pulley. The pulley on the motor shaft is also shaped like a small whiskey barrel.

The tail-stock is just a big block of wood with a metal point attached to the top pointing towards the headstock. It looks something like this:

Dead center made from a bolt and glued to a channel on top of the tailstock block.

Square cavity about 3" x 3" x 1" deep that holds wax. The operator periodically puts wax on the tip of the dead center to reduce the friction between the center and the workpiece.

Square block of wood, about 10" x 10" x 10" with a stem or leg that rides on the wood rails - all made from one piece of wood.

We set up two sawhorses with 2 x 4's across them. Onto these boards we mounted the headstock and tailstock. They were kept in place with wooden wedges that were driven into place with a wooden mallet. To move the tailstock, you just knock out a wedge, move the tailstock and push in the wedge to lock the tailstock in place. It is really quite simple.

There were still two parts left - the motor and the tool rest.

The tool rest is simplicity itself. It is just a piece of wood, in this case, a 3 foot long 2 x 4 which rests on the mounting rails and is held in place on the floor with the operator's foot. The gouge is rested on top of this vertical 2 x 4. To make a wider tool rest, they just attach a cross member to the top of the 2 x 4. The next job was to get the motor working.

I had an old 1725 rpm 3/4 horsepower motor that I gave them. On my Delta lathe they roughly turned a piece of walnut four inches in diameter by five inches long.

Now they needed to drill a hole into the pulley that was slightly smaller than the shaft of the motor. I didn't have a spade bit that was the right size, so they ground down an old one that I was ready to throw away. If it were up to me I would just have gone to Orchard and bought a new bit, if I could have found the right size. their make-do attitude reminded me of the way my father would utilize everything he had in his workshop - but that's another story.

Back to our intrepid duo. then they drilled a hole, slightly smaller than the diameter of the motor's shaft, half way into the walnut. Next they pounded the walnut block onto the motor's shaft. When it was tightly attached, they started up the motor, and with a gouge made from a car's spring Raul turned and balanced the walnut pulley. It also looked like a small whiskey barrel.

The lathe started to take shape.

The motor is placed about three feet away from the headstock and sits on a table at about the same height as the headstock.

The operator reaches over the headstock to move the belt.

Flat cowhide belt about 2 inches wide

Spindle

As I inspected the lathe, it became obvious that the headstock spindle did not have a Morse Taper to accept a spur drive. The spindle had an internal thread into which a threaded spur drive would be inserted. Their spur drive was made from a metric bolt with the top of the bolt ground with four spurs.

Internally Threaded Spindle

It was now time to try out the lathe. Jesus and Raul went through some arcane contest to determine who would be the first one to try the lathe. Raul won. He said that he was the older and had been away from woodturning the least amount of time. I think that he was just bigger.

The motor hummed. Raul swayed and talked to the La Loca. The crazy woman welcomed him home.

More is Better A new shipment of Cocobolo wood has arrived from Mexico. Jesus Morales drove to Los Angeles and received a shipment of big quarter logs about 2-3 foot long. Please contact Jesus at the next meeting if you are interested in these new pieces.

March President's Challenge: None

HOME & GARDEN SHOW MARCH 13, 14, 15: Just a few more weeks before the big event. We have a booth assigned to us - Booth 946. Here is an area map.

Discount admission coupons will be distributed at the March meeting at CB Tool.

At the meeting we will take a list of those members who plan to exhibit/sell at the show. We should have enough room to handle all the items that our members want to sell. Remember it's a three day show, so bring your best and finest.

Please read the next article to see how you should identified your "for sale" work.

Work Identification & Booth Operations The following guidelines were received from Rich Johnson.

I have a few things I would like share with you if you are going to sell your products at the upcoming Home & Garden show.

*First of all, I feel each Artist should have some kind of system that will Identify your pieces from another Artist. I have learned from past sales, people & friends and Gallery Operations that each piece MUST be **identified**. I identify my pieces with my **NAME**, as I want every one to know I made the piece they are lookin' at. I then put on my own **Inventory Number**. I keep a log of what pieces have been made over the years. The next thing for me is the **DATE**. This is the date when the piece is completely finished and entered into my log. Most of the people want to know when you made this piece. This has become most important if the piece is goin' in a COLLECTION. If I know the information I then put the **Wood Type** on. Every one will ask "what type of wood is that?" This is just the way I choose to identify my pieces.*

I am using this as an example to show you one possibility.

The next thing is Pricing. To sell, you must tell your customer how much you want for your piece. This subject is probably the most difficult of all parts of this hobby. I might share a couple of my thoughts with you. I turn because I WANT to. I turn because I ENJOY it. I turn because I WANT to share my work. Therefore I am willing to SELL my work. Now once in a while I might do a piece that my family might want. But for the most part "SELL IT!" is always up front and personal. With all that said "How to Price?" I find I can make pieces that on average will sell for \$50-\$75. That is the range I "kinda" work towards. Now some pieces will be exceptions, better wood, better quality, just a better piece, so it must be priced accordingly. On the other hand, some pieces just are not worth \$50 and a small adjustment must be made. Each Piece must be priced. I put a small sticker on the bottom of the foot with the price I have come up with. This will become easier with experience. By the way don't forget to enter the price in your log thatyou Keep.... Right! (?)

Let's talk a little about how I have my booth set up. I have always shared my booth with someone. It first started with Bob M. and Michelle, the latest has been Jay. I really can't think of any rules to speak of. The most forefront of all is to enjoy, have fun and use

common sense. When you deal with the PUBLIC you must be very aware. Some times in the middle of a sale I kinda put myself in their shoes as if I were the customer. That way it might be easier to understand why they are asking that. (Some of the questions will really surprise you).

*The lay out of the booth is quite simple; I have it as open as I can, to encourage people to come in. I put a carpet on the floor, and that helps their comfort zone. I use open shelves to encourage handling of the pieces. (REMEMBER if they break it, thsy bought it! They all know and understand that fact.) They need to touch and feel the piece, let 'em, help 'em, and please share the beauty of the piece with THEM. Hopefully it will go to their home into their collection of mFine Art and that piece will have your name on it. You will find that most of the sale will be a shariong thing. That is important to really undersatand. We are talking BEAUTY here, **NOT** it shoulda' been sanded more! I have a couple of special tables in the booth. One goes up front for the passers-bye (place tops and craft items here to catch their eye). The other lit'le table goes in the back. That table is where we do Business. We have to collect \$\$\$ and wrap their treasures, so in the back has worked out best. Speaking of wrapping, I usually place their piece in one of our bags, wrap, and careful;ly tuck it in the best I can. I then take that bundle and put it inside of another bag, then hand them the handles. I also share a business card with nthem; rather its another Artist or my own, they get a CARD! (I have had many repeat customers because of my cards or brochure.*

That's the basics, now a lit'le about operation. We must remain professional in the booth at all times. We are there to sell, DO NOT CLOWN AROUND IN THE BOOTH. Write down each sale, be sure to include the Artist, the Inv. #, the Description, the Price and your name.

The SVW is willing to sell any members pieces providing the pieces are identified and priced. Each artist is responsible for their pieces, including delivery and pickup. Make arrangements to help your buddy if they can't go to the show.

This is considered a Big Show; it is three days LONG! That is a lot of time to man (or woman) the booth. We need stock, product, pieces items to put out. The Items should be items from your "shop" not your garage. (There is a difference.) This is not a GARAGE SALE.

As an artist you might want to bring a photo album to share with your customers. Sometimes they ask how did you do that? Or, what is a lathe? What does your Studio look like? The public is a curious lot. As an artist we must find a way to share our world of creativity.

Please bring your own bags to give to the customer with your pieces in it. I do not have enough bags for everyone. If you need bags I think you can find some at the local packaging store. Please do not use your leftover grocery bags. They are not strong enough and they look terrible. I carry many supplies for the booth because I never know what might be needed. Some examples are: Band-Aids, tape, pen, pencil, paper, tablet, tie-wraps, small wooden blocks, screw drivers, knife, gum, candy, lifesavers, butterscotch drops, diet 7-up and a calculator just to name a few. A tax chart would also be nice, I'll have to work on that one.

I know there is much more to share, but I am sure you will agree that "time on the Ice" will

be the best knowledge for you. Remember to have fun enjoy the world of "SHARE" the money is kinda nice too.

Booth Area

MAN-THE-BOOTH ROSTER: These are the commitments that we have as of February 24. Other volunteers would be greatly appreciated to reduce the load on those that have already signed-up.

Booth Set-up: Dave Thompson, Rich Johnson, and Lou Gonzalez on Friday Morning.

Friday March 13

Dave Thompson	Rich Johnson	Lou Gonzalez	noon - 2
Dave Thompson	Rich Johnson	Lou Gonzalez	2 - 4
Loran Courpet	Rich Johnson		4 - 6
Loran Courpet	Rich Johnson		6 - 8

Saturday March 14

Rich Dege	Robert Sakauye	Rich Johnson	10 - noon
Lou Gonzalez	Robert Sakauye	Rich Johnson	noon - 2
Lou Gonzalez	Robert Sakauye	Loran Courpet	2 - 4
Lou Gonzalez	Robert Sakauye	Loran Courpet	4 - 6
Lou Gonzalez	Jesus Valdez		6 - 8

Sunday March 15

Jesus Morales	Lou Gonzalez		10 - noon
Jesus Morales	Gary Petretti	Lou Gonzalez	noon - 2
Jay Mueller	Rich Johnson		2 - 4
Jay Mueller	Rich Johnson		4 - 6

Additional help would be gratefully appreciated.

THE MARCH MEETING: *Our meeting at CB Tool, 90 Karina Court, San Jose, CA on March 4 starts at 7 PM. Bring your own chair.*

SVW members can advertise in the SVW newsletter, free of charge, woodworking items they have for sale or related services they offer.



***Silicon Valley Woodturners
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3088 Brandywine Dr.
San Jose, CA 95121***

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