

Woodchuck Chatter



Volume 2, Issue 10

Special points of interest:

- Photos of Last Meeting
- Random Shots: Balance!
- Woodchuck News
- What's Coming Up

October 12, 2005

Meeting on October 20

Once again, we will have Dick Montague helping us develop skills useful for making toys. The subject is particularly timely as November's call for turners is to produce wooden toys to restock the Good Humor Wagon in the Fletcher Allen Pediatric Wing. The wagon was made by Bob Bouvier and carries toys for the

kids who are patients there. Once a toy is given to a child, it must be replaced with another on the cart.

Dick takes great pleasure in making folk toys and in teaching turning. One technique he will demonstrate is texturing. Dick invites all of us to name a technique we are interested in.

Give him a buzz before the meeting so he can prepare. He also invites us to bring in items showing techniques we would like to share.

He will be demonstrating at the Albany symposium, coming up soon.

Inside this issue:

| | |
|------------------------|---|
| Woodchuck Board Info. | 2 |
| Random Shots | 2 |
| Bob On Pricing/Selling | 2 |
| AAW News | 3 |
| News From Away | 3 |
| Demo Schedule | 4 |
| Ted's Turn | 4 |
| Woodchuck Tip | 4 |
| Board Minutes | 6 |
| Loan Policy | 8 |

Secretary's Report September 15, 2005

22 members present
Ted gave out updated



Woodchuck handbooks and members lists. If you don't have the new member's list contact Ted.

The Katonis (spelling?) burls are still in process. Ted is waiting to hear back from him. More later as it develops.

Two letters have come in acknowledging our pens. Another 100 kits have been ordered for what we hope will be the last deployment.

There is a board meeting scheduled at Ted's for October

5th. Pot luck dinner at 6:00. Meeting at 7:00. Dessert served in perfect ice cream bowls served at meeting's end (only kidding Ted!). All are welcome. Please RSVP to Ted.

AAW dues are now \$40 and they're throwing in a sharpening DVD to make it less painful.

November 11th & 12th the League of New Hampshire Craftsmen will be hosting their open studio weekend.

Next meeting scheduled for October 20th and the election of officers is on the agenda. The Secretary's position will be open.

- Raffle:
- Black cherry burls
 - Hard and sugar maple blanks
 - Spruce burl
 - Ash
 - 2 turning magazines
 - \$15 gift certificate

Hav: His 1st commis-



sion – a cherry bowl

Paul Willard: Inside out



Show & Tell:

(Continued on page 5)

Random Shots

Woodchuck Chatter

Woodchuck Turners of Northern Vermont

Board of Directors

President: Ralph Tursini
PO Box 224
Underhill Center, VT 05490
802-899-6863
Tursini@pshift.com

Vice— President: Bob Martin
36 Calais Rd.
Worcester, VT 05682
802-223-7475
martrlm@ yahoo.com

Secretary: Joe Barry
46 Pleasant St.
Randolph, VT 05060
802-728-3753
Jbarry@Giffordmed.org

Treasurer: Ted Fink
PO Box 850
Shelburne, VT 05482
802-985-2923
Finkhaus@together.net

Member-At-Large & Newsletter
Editor: Arny Spahn
Assistant Editor & Proof Reader:
Cil Spahn
1620 Hebard Hill Rd.
802-728-4799
aspahn@adelphia.net

Meeting Co-coordinator:
Craig Hall
823 Westman Rd.
Cambridge, VT
802-644-5344
craighall@hotmail.com

Woodchuck Chatter will be published monthly. Deadline for submissions is the 7th of the month. Please E-mail all submissions to the Editor in text or Word format. Visuals can be submitted as JPEG or TIFF.

Are you in balance? Do you do things for all the reasons you should? Do you work happy or grudgingly? I don't think we were put on this planet to grind our lives away. I don't think we got here just for our own pleasure, either. I think that the ideal life produces something useful for others and supplies our own needs for our minds and bodies.

Sometimes, it's my attitude which needs adjustment. I need to understand what the benefits of what I'm doing are. Taking on a task should include knowing why I'm doing it, why it's needed, and what good comes of it.

Just going downstairs and making sawdust is therapy for me. Coming upstairs with a useful piece, well-made and well-finished, satisfies a certain part of me. Giving it or selling it to someone who appreciates it fills another part of the need. Sometimes, I justify myself by saying that the exercise was good practice, that I'm developing my skills.

This has been one hell of a year. Mother Nature has given us a hard time. New England has had extremes of wet and dry, cold and hot. Hurricanes have lambasted the Gulf and East Coasts. The Tsunami in Asia has been followed up recently with a staggering death toll from an earthquake in Pakistan/Afghanistan. Last weekend, the remnant of a tropical storm gave us a soaking and flooded parts of southern Vermont and New Hampshire. Now, the docs are warning us about a probable flu pandemic worse than the killer flu of 1918, which killed many more people than World War I.

There are continuing worries about terror attacks, fuel costs, global warming, and a constant barrage of appeals to help cure cancer.

If we let all of the above overwhelm us, we'd all be locked up in Waterbury, which only has room for 48, and they are trying to close it down. So, concentrate on your craft and choose your own concerns. Choose your charities. Choose

your problems and their solutions. Work on balancing your life with your work, your worries, and your fun.

One path to reducing worries is to know that what you make and sell is worth what you put into it. Review what Bob gave us at the last meeting.

Here's his reading list on the subject.

Make Your Woodworking Pay For Itself: Jack Neff; ISBN 1558704183

Woodworker's Guide To Pricing Your Work: Dan Ramsey, \$21.99; ISBN 1558705813

The Basic Guide To Pricing Your Craftwork: James Dillehay, \$12.95; ISBN 0962992321

How To Show and Sell Your Crafts: Kathryn Caputo, \$18.99; ISBN 1558704477

The Woodworker's Visual Guide To Pricing Your Work: Kerry Pierce; ISBN 1558705074

Time for my therapy session.

Arny

Bob Bouvier Talks About Pricing.

Pricing Your Work

Bob Bouvier gave an excellent presentation on pricing work. How much is your work worth to the customer? What will the customer be willing to pay for your work? Can you pay for your costs and make a profit? Will you satisfy your needs by selling a few pieces at a high price or a lot of pieces at a low price?

Here are 3 ways of pricing:

1. Time to make X rate + cost of material = price. This does not account for your investment in tools and skill.

2. Materials + labor cost + overhead + profit = price. This requires a study of your actual costs, in effect, forming a busi-



ness plan.

3. Materials X 300% to 500% = price. This only works if you are using high-cost raw material.

In any case, you need to keep records of the cost of raw

material, time spent, and in case #2, fixed costs (electricity, rent or mortgage, capital investment amortized, etc.) and variable costs.

If you are woodturning as your prime source of income, it is imperative that you have a handle on these costs. If you are woodturning as an income-producing hobby, this could be more of a burden than it is worth.

Keeping records:

To make yourself profitable, it is important to record all expenses related to production. Keep a loose-leaf book with a page for each project. Jot down the cost of the raw material and

(Continued on page 7)

During this time of tragedy, the AAW has established an Emergency Relief Fund to which Chapters and individuals can make tax-deductible donations. The purpose of this Emergency Relief Fund is to aid AAW chapters and individual AAW members affected by tragic events. A special committee will be established to receive special emergency relief grant applications and to distribute grants from the funds available. If enough money is raised, this fund can help AAW chapters and individual AAW members involved with not only this current tragedy, but future events as well.

Each AAW chapter is encouraged to "pass the hat" or come up with its own fund raising effort to gather money for this worthwhile cause. Please send checks made payable to AAW-Emergency Relief Fund to 222 Landmark Center, 75 W. Fifth St., St. Paul, MN 55102 or donations by credit card can be made by calling the AAW office at 651-484-9094. Do not send cash.

Woodturners are known for their sharing and generous spirit. We share ideas, our time, and our

knowledge freely to help each other. Now it is time to really help a fellow member in need. Each individual AAW member is encouraged to make a generous contribution to this fund. If you are a professional turner, you may want to select a piece of your work and send the amount of money that you would realize from its sale.

Victims of this current disaster are spread all over the country, in shelters, staying with relatives or friends, or considering permanent relocation. If any are in your area, please open your chapter's welcoming arms to these displaced AAW members as guests at your meetings or as new members. Also ask these affected members to contact their chapter president back home to let them know where they are, how they can be reached and what their status is.

This fund is designed to help our chapters and AAW members in a time of need. Please do what you can and please forward this message to your chapter members.
Thanks.
John Hill - Chairman of AAW

Chapters and Membership Committee
Johnrhill@charter.net
828-645-6633

Message from the AAW President

I want to extend my heart felt thanks to all of the AAW chapters and their members for supporting the AAW. Much was accomplished this past year in our ongoing mission of education and awareness of woodturning. New and existing programs for members, from youth to professionals, continue to flourish within the AAW.

October brings our election for board members, as well as our membership renewal. I hope that each member carefully reads the candidate statements in the American Woodturner, and votes for the persons that best represent their concerns.

You can renew your membership online, at www.woodturner.org or with the form in the AAW Journal.

Since sharpening is a key skill to woodturning, we are mailing the AAW's most popular DVD on sharpening tools (\$24.95 value) free to every new or renewing member along with their membership resource directory. We feel this is just another great reason to join AAW. We look forward to offering turners the best services and programs available in woodturning today and into the future.

If you are new to woodturning and haven't checked out all of the reasons to join AAW, give our website www.woodturner.org or our AAW Journal a look. If you're a current member, you know the value of your organization, and I'm sure you are looking forward to another great year of camaraderie, articles, and exciting programs.

Warmest regards,

Phil Brennon
AAW President
philb@northlink.com

News From Away

Dear Friends,

Happy autumn! Here's one more great workshop I hadn't listed in our summer newsletter: Join us at UVM's Jericho Research Forest to learn to identify trees and their wood, led by Roy Whitmore, Professor Emeritus of Forestry. You'll find full details below. Please contact me if you're interested in attending!

Warmly,

Sandra Murphy,

Director of Education

INTRODUCTION TO THE TREES AND WOODS OF JERICHO RESEARCH FOREST

Date: Saturday, October 15, 2005

Time: 9:00 a.m. - noon

Location: Jericho Research Forest, 127 Tarbox Rd. Jericho, VT (Directions below)

Instructor: Roy Whitmore, UVM Professor Emeritus of Forestry

Cost: \$20

Is it hickory or hardhack? Join Roy Whitmore to learn how to identify both the living trees in the forest and the wood they yield.

Directions:

Jericho Research Forest

From the I-89 exit at Richmond head west very briefly on Route 2 under the Interstate. Turn right on the River Road (Route 117) and almost immediately right again on Governor Peck Road. Head up Governor Peck about 1.5 miles and turn left on Tarbox Road. Go about a mile to Jericho Research Forest sign. Turn left and head to the end of road.

Vermont Family Forests
PO Box 254
Bristol, VT 05443

802-453-7728
fax 802-453-7729
info@familyforests.org
www.familyforests.org

Desert Woodturning Symposium

The following web link is the registration form for the Desert Woodturning Roundup Symposium to be held February 18 and 19, 2006 in Mesa, Arizona.

<http://www.desertwoodturningroundup.com>

We invite all woodturners to attend this symposium. There will be 10 nationally and internationally known turners at this 2-day event. We will have an instant gallery, vendors, raffle, hands-on, banquet, demos, lectures and great Arizona weather. To help offset early expenses, we ask if you could please send in your registration made out to Arizona Woodturners association as soon as possible. Thank you, Sean Troy

In House Demos:

October 20: Dick Montague demonstrates techniques; chatter work & audience requests—by phone & in advance, please.

Elections.

Note: The position of Secretary will be open. We would like someone with recording skills to volunteer.

November 15th: Ted & Ralph; “Shapely Bottoms”. Bring turned toys for the Good Humor Wagon.

January: Wood Bee at Ralph’s in Cambridge.

February: Spindle turning, possibly with Jon Segal of N.H.

March: Bowl sanding with Ralph.

April: TBA

May: A Visit With Michael Mode

Ted’s Turn

Originality

"I used to make original snowmen, but it was time consuming, hard work; so I said 'heck this is crazy'. Now I crank out crude imitations of what is already popular!

It takes no time or thought and most people don't care about the difference anyway. And what good is originality if you can't crank it out?"

Calvin

Calvin and Hobbes by Bill Waterson

A great deal of discussion has taken place recently about copying the work of others. So where does originality come from anyway? Should we never copy others?

How do we become creative in our woodturning?

These are not easy questions to answer and there is no single correct answer. From my own experience I have taken the approach of making every other woodturner my teacher by merely acknowledging that every other woodturner knows something that I don't. So, yes, in my learning I have copied the work of others and in so doing learned new techniques and forms of expression in turning. Thus I have become more skilled and that was the intent of other turners sharing their knowledge with me. What is really necessary however is to put the work of others, our readings, observations of nature, images seen, ideas received into the cauldron of our own imaginations and let all these bits of data fuse, break apart and reform

until a new idea is born. This process often takes months or even years but if you keep supplying the process with new information the likelihood of new idea is more likely to take shape.

For me this has happened when my daughter-in-law mentioned that a small wooden bowl I had sent her was being used to eat ice cream because it was the only bowl that allowed her hand to remain warm. From that, the idea of the Ultimate Ice Cream Bowl was born.

Another time my mother picked up a very small bowl at the Granville Bowl Mill retail store and commented I should turn her such a bowl to hold all the pills she takes at supper-time so they don't roll off the table onto the floor. The result: the idea of the lilac pill bowl saw the light of day.

In another instance, after a lidded box demo by Ralph Turnsini and my own initial attempts at same the thought came to me, as I was eating my daily pear at lunchtime, "why not make a lidded box in the shape of a pear?". (I subsequently discovered this was not a really original idea but it further demonstrated the effectiveness of the process.)

The take home message here (besides: listen to the women in your life) is that the prepared mind can recognize and run with a new idea. So listen, read, observe and create.

Ted Fink

Tips From The Wise Woodchuck

I became dissatisfied with the finish on my last group of pens. I thought I did everything right, but the surface still was not sensuous to the touch. I had sealed with Superglue, sanded to 1000 grit, and finished with woodturners' finish. I decided to try one more step. I own a pair of 3" bowl-burnishing buffs, one loaded with Tripoli. I attached the Tripoli buff to my drill gun and turned the lathe and drill on for a few seconds,

buffing away at the pen blanks still on the mandrel. I used the buff counter-rotating to the lathe to increase the speed of buffing.

Viola! A super smooth finish! I then used my usual soft Carnauba wax for a final buff.

-Arny

(Continued from page 1)



orna-

ments, afzella pen.

Ted: Lidded boxes. pears of myrtle;



apples of apple; with stems.



Oak display shelves



Suitcase/display case

Ralph: Blister maple nest of 3 live edge bowls.



Presentation: Bob Bouvier on pricing your work.

Treasurer's Report

Correction: The food for the annual August picnic cost \$84 not the \$80 indicated in the last issue.

Chapter monies:

| | |
|-----------------|--------------|
| Balance forward | \$2182.89 |
| expenses | 0 |
| income (raffle) | <u>36.00</u> |
| Balance | \$2218.89 |

Pens Project

| | |
|---------------------|---------------|
| Balance forward | \$394.62 |
| Expenses (100 kits) | <u>175.00</u> |
| Balance | 219.62 |

Bankbook balance \$2438.51

Ted Fink

<http://www.woodturningcenter.org/links.html>
<http://www.woodcentral.com/>
<http://www.woodturningonline.com/>
<http://www.cnew.org/> (Central New England Woodturners)

<http://www.woodturnerscatalog.com/>
<http://www.packardwoodworks.com/>
<http://www.tools-for-woodworking.com/> (Highland Hardware)
<http://www.pennstateindustries.com/>

Board Meeting, Oct. 5

The board met on Wednesday October 5th at Ted Fink's house (Die Finkhaus?) A pot luck dinner was served with a generous main entrée of BBQ chicken provided by Ted and Jan. After the Woodchuck appetites were sated the meeting began at 7:00.

Present were: Ralph Tursini, Ted Fink, Bob Martin, Joe Barry, Cil & Arny Spahn, and John Brislin.

Topics were as follows:

Library purchases were discussed. Despite the cries for VHS from the chapter Ludites, we decided to purchase DVDs in the future and see if Randy Ramsden can make VHS copies for those members still wedded to their 8-track copies of the White Album. Ted is to do an e-mail poll of the membership soliciting their suggestions for purchases. We decided to purchase Bonnie Klien's bandsaw "Boxes and Turning"; the 3 disk set of the Overland Park symposium; 2 ways to turn a bowl; Allen Lacer's 2 skew methods videos; and the Ellsworth bowl gouge video. Ted is to purchase from AAW, if possible, and from Craft Supplies if not. Bill Rowley had volunteered to serve as Librarian and organize the collection. If he is unable to get to it we will need a Librarian.

The club secretary's position is open for the annual election at the next meeting. No nominations were made and there has been no interest expressed by any other member. Be there or be elected!

Donations for Katrina relief were discussed. The options were to either the AAWs Katrina fund or to the Craftsman's Emergency Relief Fund (CERF). We voted to donate \$50 to CERF. Additionally, we also voted to give our annual gift of \$50 to the Turning Center in Philadelphia.

Club equipment use was discussed. We now have a lathe, chucks, tent and grinder. Questions have come up about a policy for borrowing the club's equipment. Ralph and Joe are to work on a draft policy to clarify all the issues. For the time being the policy will be to reserve the lathe with Ted. Only club members can borrow the lathe until the board has received and accepted the policies. The addition of a demo camera and TV was discussed and Ted Vietje will be consulted since he has been doing the big show demos.

An area of concern was that only 1 of 18 new members attended the picnic. The board resolved to try to make sure new members felt welcome next year and encourage their attendance.

The mobility of the club lathe is an issue. The muddy ground at the Shelburne Festival was a challenge. Ralph reported that the mobility committee consisting of him, Craig, and Brad, had not completed their work and that the lathe will be easier to move when they finish. A lamp with a magnetic base will be purchased by Ted for the lathe. The need for a 25 foot 10 gage extension cord along with a ground fault and 3-prong splitter was raised. The possibility of buying a smaller demo lathe was broached and will be brought to the membership.

For future activities we discussed:

The possibility of a "masterclass" possibly open to the public. We will ask Brad to investigate and make suggestions for possible demonstrators.

A weekend work bee in which we buy a bunch of logs and saw it up into turning blanks at a substantial savings to members. Ralph says we can buy cherry logs for \$0.50 – 1.00 / board foot. The Peter Katonis burls

probably won't happen until mid-Winter.

Meetings in other shops. As always, space is the issue. Travel is also an issue for some members who already travel an hour or more to meetings. We remain open to the idea on an occasional basis.

The tentative demo schedule is:

October 20: Dick with his bowl lathe or how Woodbury's turns their bowls on their unique equipment.

November 15th: Ted & Ralph. "Shapely Bottoms"

Due date for contributions to the Good Humor Wagon at Fletcher Allen Hospital. Tops and other small turned toys are appropriate.

December: No Meeting

January: Possible wood bee at Ralph's shop on a Saturday. Tree to table demo?

February: Spindle turning. Possibly Jon Segal from New Hampshire?

March: Bowl sanding with Ralph. Possible sanding methods roundtable

April: TBA

May: The annual Michael Mode demo

Where we want to be in 5 years was discussed. One proposal was that we should sponsor an annual symposium or weekend seminars of well-known turners on the lecture demo circuit.

Next Board meeting will be the 4th Wednesday in March at Arny & Cil's in Randolph

Joe Barry, Secretary

This Space Could Be Yours!!

The Board established a Corporate Membership. For \$50 a year, a supplier can have full membership in WTNV PLUS an ad space like this each issue. All we need is a logo, and some items of interest. You may send "Chatter" new items each month. Current readership is 40+, all interested in working wood. "Chatter" is flexible in page count and nothing gets crowded out. Contact Ted Fink for further info.

Bob Bouvier Continued

(Continued from page 2)

the number of hours worked. Keep a record of what expendables you used on the project – 2 pieces of sandpaper, a pint of shellac, a dab of wax, etc. When you have established what an average job of various types takes, you will have a good idea of how to price most of your work for a profit. This will also help you give quotes for custom work.

Here are some of the components of labor costs:

- Your hourly wage (yourself, employees)
- Employment taxes.
- Health benefits.
- Retirement benefits.
- Cost of uniforms & other benefits.

When you set a rate for yourself you should consider the level of your creativity, originality, your knowledge, and your level of skill.

The list of overhead costs includes taxes, debt load, utilities, telephone, depreciation on tools and facility, banking expenses such as Mastercard and checking charges, all office expenses, license fees, and insurance.

Establishing Your Profit:

The conventional wisdom is that your profit margin should be no less than you can get with a wise investment, typically 10%-20%. This is on top of all known costs.

Shop Rate: Most successful shops have a rate of \$30-\$55 per hour. Compound your rate after examining these factors: Profit objectives, materials cost, labor costs, and overhead costs.

All the above includes the hard-headed, cost-based method of arriving at a profit from manufacturing. What follows is a discussion of an intuitive approach to pricing which is suited to an artisanal philosophy.

Strategic pricing:

Pricing just below an even number looks like a bargain. \$29.95 sells faster than \$30. If your price comes out to between \$11-\$50, round to the nearest \$1. If your price comes between \$50-\$100, round to the nearest \$5.

For \$100-\$250, round to the nearest \$10, and above \$250, round to the nearest \$50. So, price at \$49.95, not \$50. Price at \$99.95, not \$100. Price at \$190.95, not \$200.

Here's the famous YECH pricing method: You, the Economy, the Competition, and your Hunger.

You: set your price according to the price of labor, material, overhead, and profit.

The Economy: Multiply by a factor according to the local economy. Is the econ-

omy good or bad? Do the customers have discretionary income? Is unemployment high or low? Consider selling elsewhere with a better economical profile.

The Competition: Case the competition as to what they show, (quality, design), what they sell for, and if it sells fast or slow. Gauge their costs and decide if you can compete and make a profit. **WARNING:** Pricing your products to beat the competition is a good idea, but make sure to cover your costs!! If not, find a product or market where there is less competition and a better opportunity for you to earn a profit at what you enjoy doing.

Your Hunger: If you are hungry, and need an income, you might offer discounts or other incentives to sell. If you are NOT hungry, price your project at a premium. When dealing with customers asking for commissioned items, beware of the PITA factor – the proverbial Pain In The Ass. Be prepared to demand an increment for the PITA factor and for any changes to the original agreement. It's a very wise move to create a contract laying out all the known factors like type of material, size, design. Of course, make sure that it's signed. Take a note from the L.L. Bean philosophy; First, always satisfy the customer. Second, always build in enough margin so you can afford remakes.

Price Vs. Volume:

Should you go for higher prices and lower volume or try to sell more at a lower price? Once again, the YECH test:

You – Would you prefer high volume or high profit margin?

Economy – Does your market prefer high quality or low price?

Competition – Does yours sell price or quality?

Hunger – Which will best pay your expenses?

How to Sell Value Over Price

1. Your best opportunities for profitability are to sell on value rather than price. Vermont has a reputation for high quality, exclusive products. We are shifting to a global economy. Everyone can sell everything everywhere if the factors are right.

2. More consumers want products that have their own personality and are willing to pay for it. **THEY WANT VALUE!**

What a decorative wooden box costs you to make is really irrelevant to the buyer. The real issue is: What is the box worth to the buyer? How much will this buyer give you for the benefits that this box gives him/her? The answer is: that depends on how many of the benefits the buyer can see

and value. It's your job as an artisan to help the buyer see the value of your projects.

Selling the Artistic Value

First you need to know its utility value (what a factory piece would cost) and also its craft value. Sell THE OBJECT – not its price.

Salesmanship

Craftspeople don't actually sell the woodworking product. They help potential customers learn why they will benefit from buying this product. Simply talking with people about what you do, why, and how it will benefit them is the best form of salesmanship. Stick to your pricing! No Freebies!! You can give a little extra. In Louisiana, they call it lagniappe. Rather than getting into a pricing war, offer extra service, free shipping, honor out-of-area check or credit cards. Art is not simply your product but also your service and how you present yourself.

Another part of salesmanship includes presentation and information. Successful woodworkers know not only how to price their work but also how to show it so customers can see its value. The actual work is its best sales piece. Good photos of larger pieces save space and inventory. Show your work in use. Customers will buy what they can see or visualize, and it's a rare customer who has enough imagination to visualize.

Other sales tools are post cards, business cards, and brochures. Thanks to digital photography and desk-to-press printing, high quality pieces can be quickly produced in usable quantities at reasonable prices. The Internet is becoming the best sales tool. Get a good web designer/host and keep your website updated. An out-of-date website is worse than useless.

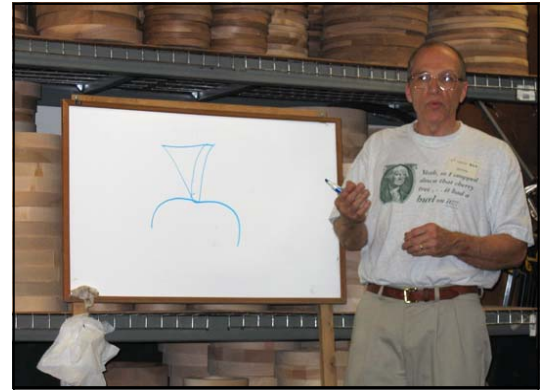
Develop a Reputation for Quality

Quality is the prime characteristic of excellence. Quality is **not** perfection, but it should be aesthetic and functional. Being a quality woodworker doesn't necessarily mean that others will see the quality that is put into the job. Quality is not an absolute but a standard. You establish your own standard and in order to sell your product, that standard must meet the standard established by the buyer.

How do you promote your standard of quality? Define your attitude toward your work and make sure it's known. Show only work of the standard you have adopted. Choose a slogan which defines your attitude, and use it on labels, business cards, and everywhere you use the printed word. Choose a business name and logo which reflects your quality standard.

Woodchuck Turners of
Northern Vermont
An associated chapter
of
American Association of
Woodturners

Publisher:
Arny Spahn
1620 Hebard Hill Rd.
Randolph, VT



Turning the stem is easy with a surgeon's touch.

This Space For Mailing Label

Policy On Borrowing The Club Lathe and Tent

This is the policy which was formulated at the October 2004 Board meeting. It was first printed in the October 2004 Woodchuck Chatter.

The primary goal in buying these tools is to have good equipment available so we can demonstrate in public, thereby attracting new members and recruiting would-be turners.

All members in good standing (paid up dues) are eligible to borrow the equipment primarily for

demonstration purposes. We may borrow the equipment for ONE WEEK at a time. The Treasurer is responsible for knowing where the equipment is at any time; therefore the borrower is responsible to sign the equipment out—by phone or in person— and back in.

The lathe and its parts are a unit. Don't ask to borrow only the chuck or other parts.

The borrower is responsible for transporting the equipment to and from its storage location. The borrower is responsible for returning the equipment in excellent

condition with all its parts intact.

The borrower is responsible for any liability rising from the use of the equipment.

Only club members may operate our lathe to avoid litigation by untrained turners.

The Chapter has first dibs on all equipment so that we can show our stuff at public events.