

**PLOWING THE GROUND / PLANTING THE SEEDS:  
Establishing the Woodturning Program  
at the Arrowmont School of Arts and Crafts**

**MELVIN AND MARK LINDQUIST**



**THE EARLY HISTORY AND DEVELOPMENT OF THE  
WOODTURNING PROGRAM AT THE  
ARROWMONT SCHOOL OF CRAFTS  
with photos and documentation**

**LINDQUIST STUDIOS**

**PLOWING THE GROUND/PLANTING THE SEEDS:** Establishing the woodturning program at the Arrowmont School of Arts and Crafts

By Mark and Melvin Lindquist (questions by Kathy Lindquist)

*(In 1995, Kathy Lindquist interviewed Mark and Mel to jog their memories, and took notes – following are excerpts from the conversations.)*

KL:

In June of 1980, Sandy Blain, director of the Arrowmont School of Arts and Crafts, in Gatlinburg, Tennessee, approached Mark Lindquist at the American Craft Council Northeast Region Craft Fair (Rhinebeck) in New York State, with the request of setting up and establishing a woodturning program to be added to the list of courses at the school. Sandy suggested that both Mel and Mark teach the first course and work together setting up the program. Mark would bring two lathes to the school, and the school would beg and borrow the rest to get the first session off the ground. The beginnings were a little shaky, but through Sandy Blain's determination and that of the business administrator Robert Skinner, the fledgling program began with simple plowing and planting. What grew out of it is apparent today, as woodturning programs and organizations flourish. Following are descriptions and anecdotes from both Mel and Mark about the details of the development and their memories of those special times.

KL:

Tell me about how the idea for the program developed. Who made the first contact?

MARK:

Sandy Blain first asked me to do the workshop at Arrowmont with the idea of developing an ongoing department or program in woodturning for Arrowmont. I had been Head of Woodworking at the Craft Center in Worcester, Massachusetts in 1978-79, and had begun a woodturning program at the Haystack Mountain School of Crafts in 1979. The Haystack beginnings taught me a few lessons: have good equipment, have plenty of materials, be prepared for students of ALL levels. Concerned about these problems, I questioned Sandy regarding her willingness to supply materials and equipment, and she immediately presented me with a compromise: they would consider buying some used equipment, if I would bring my own to help fill in, and they would seriously develop plans for upgrading the equipment and developing the program if the demand was forthcoming as a result of the workshops. Knowing that they would need several students to justify the expenses laid out for lathes, I was immediately concerned about the safety factors and the student to teacher ratio. Sandy agreed that Melvin and I would teach the course together, but we would be paid only a salary for one, plus travel expenses. I was excited about the opportunity, particularly as Sandy's energy was so focused and she was so sincere and committed. We agreed to the beginnings and Mel and I started putting things together.

KL:

What about you, Mel, what did you think about the idea?

MEL:

At first I was concerned about teaching at Arrowmont, because there wasn't going to be a good work space. And I was concerned that Mark would get too involved and be distracted from making work to sell to keep the wolf from the door. Gradually, Mark's enthusiasm began to rub off on me and I thought it might be fun to see the school and the Smoky Mountains.

Mark did most of the planning—we talked about what we would need, but mostly planned to take most everything from our studios anyway. When the time came for the trip, we loaded Mark's Dodge Maxi Van with lathes, sanders, grinders, turning tools, faceplates and just about everything you could think of. We were used to traveling together from having gone to a lot of craft fairs on the East Coast, including the ACC fairs. This was back when the ACC fairs were regional. We even did the East Coast, West Coast ACC Craft Fair exchanges in San Francisco, starting with the first in 1977. That was the year we met Dave Ellsworth from Boulder, Colorado—who was beginning to show his hollow vessels made of exotic woods. The trip went smoothly—it was something of an Odyssey traveling through the mountains with all that weight.

KL:

So what was the idea behind the teaching—the plan for the program?

MARK:

Preparing for the first session at Arrowmont was interesting. I didn't know how many students we would have, nor did Sandy. Because of the Woodturning Symposiums being put on by Albert and Alan LeCoff, interest was growing in woodturning, but it certainly hadn't "arrived" yet. I was intent upon creating a "Studio Woodturning" program similar to those offered in clay and glass, where the courses were focusing on contemporary approaches to craft, and not along traditional lines that had already been done, or that were a part of local heritage.

The clay, glass, and fiber movements had established a model for studio crafts, but there needed to be a melding of the traditional and experimental, which created problems similar to those the blacksmithing area had been experiencing. Often attitudes of purism ran rampant and the dogmatism that accompanied would seek to destroy discoveries along experimental lines. Take sanding for example—to use a body grinder on a piece at the lathe at that time could have been considered sacrilegious—these were the issues to deal with, the challenges which created the fun of it. Really, the idea of the course was to begin by introducing our (my and Mel's) philosophy of woodturning and sculpture without dwelling in the past. The idea was to hit the ground running. I had forty faceplates made up by my machinist friend and asked for several cords of firewood to be provided by Arrowmont for materials. I sent a materials list and was assured that any additional materials could be obtained locally.

**ARROWMONT SCHOOL 1981 SUMMER COURSE OFFERINGS BROCHURE**  
 (See bottom – first class offered by Mark and Melvin Lindquist)

**July 20 - 24 (one week)**

**Mary Frances Davidson**  
*Dyer/Spinner - Author, lecturer/workshop leader, studio artist, Gatlinburg, TN*

2254 Fiber Processes (2) UG  
 4254 Fiber Processes (2) UG-G

**Natural Dyeing:** Beginning to Advanced. Dyeing wool (yarn, fleece, tops) with roots, herbs and barks - chemicals and mordants used to alter natural colors. Foreign and native dye stuffs used.

**Lenore Davis**  
*Fiber Artist - self employed fiber artist, workshop leader, specializing in dyed dimensional forms, Newport, KY*

2284 Fabric Constructions (2) UG  
 4284 Fabric Constructions (2) UG-G

**Direct Dyeing, Fabric Sculpture:** Beginning to Advanced. Direct application of fiber reactive dyes to cottons - pattern drafting for dimensional stuffed forms - quilting techniques for relief - construction and finishing of pieces, including wall, dimensional and body forms.

**Ray George**  
*Artist, Drawing and Printmaking - Professor of Art, Illinois State University, Normal, IL*

2104 Drawing (2) UG  
 4104 Drawing (2) UG-G

**Drawing:** Beginning to Advanced. Emphasis of value in drawing dealing with structural and spatial composition - "approach" to drawing, conceptual and idea forming.

**Marc Goldring**  
*Leathersmith - Full time studio leather designer, South Acworth, NH*

2404 Sculpture (2) UG  
 4404 Sculpture (2) UG-G

**Leather Design:** Beginning to Advanced. An approach to working vegetable tanned leather using basic handworking techniques and innovative water-forming procedures. Non-traditional leather forms and design potential of the material will be emphasized.

**Catharine Hiersoux**  
*Studio Potter - Full time potter maintaining a gallery-shop at her studio, Berkeley, CA*

4954 Ceramic (2) UG-G

**Porcelain:** Intermediate to Advanced. Guide to the use of porcelain for thrown, utilitarian forms including construction techniques for making tall forms, large platters, two piece forms and glazing. Emphasis on form and surface development.

**Ray King**  
*Glass artist - Freelance artist, specializing in architectural projects, Philadelphia, PA*

4006 Special Topics (2) UG-G

**Glass Constructions:** Intermediate to Advanced. Exploring the use of new and traditional leaded glass techniques, to include drawing, creating models, working with glass and metals, lighting and presentation of work.

**Melvin Lindquist**

*Woodworker*

**Mark Lindquist**

*Woodturner/Sculptor*

*Self employed woodworkers specializing in spalted woodturning, Henniker, NH*

2404 Sculpture (2) UG  
 4404 Sculpture (2) UG-G

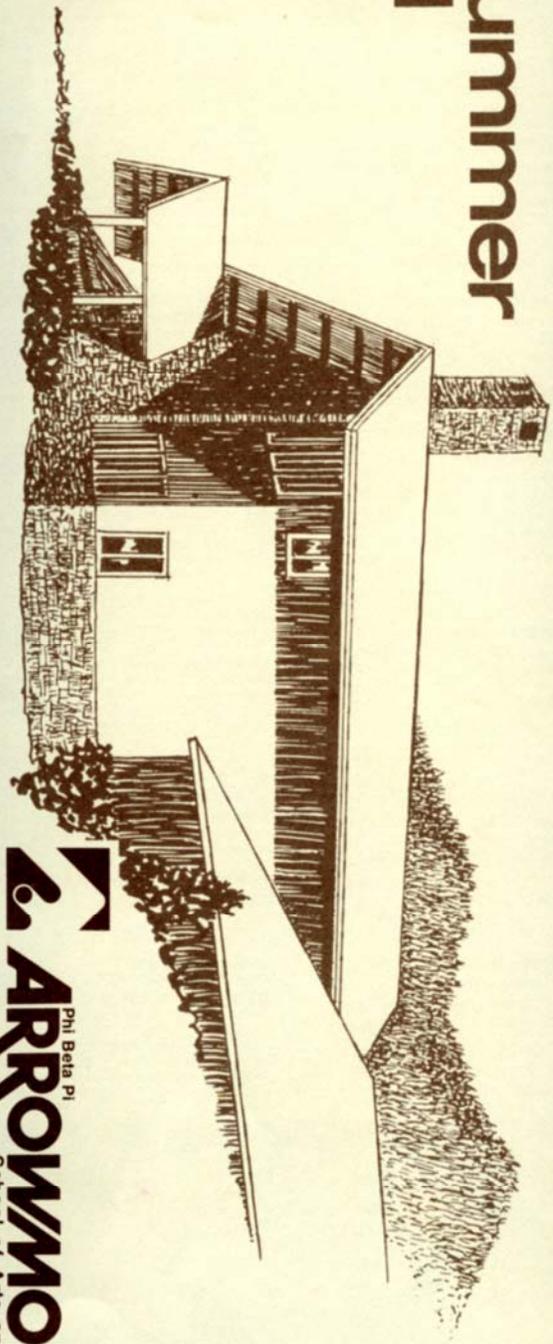
**Woodturning:** Beginning to Advanced. Exploration of techniques in making the bowl, vase and covered jar, from production to one of a kind. Emphasis on wood usage, form and proportion through blind boring, reverse boring, chucking alternatives and equilbrial abrasion.



ARROWMONT SCHOOL BROCHURE - SUMMER 1981

**'81  
 Summer**

  
 Phi Beta Pi  
**ARROWMONT**  
 School of Arts and Crafts



KL:

So what was it like arriving at Arrowmont for the first time? Were you impressed by the facility?

MARK:

We eventually reached Arrowmont late one evening about a day before the course was to begin. It was dark, and I really couldn't see what the place looked like. I remember being surprised by the lights on "the strip" coming through town, and noticing the wax museum....I had heard it would be hot, and coming from the north where we were used to the cool weather, and taking into consideration that Mel was getting on in years, and that we would be sharing a room in the upstairs of the Faculty Hall, I brought a small air conditioning window unit, in hopes of sneaking it into the "dorm" at night. As I was unloading the unit, a tall bear of a man approached, introduced himself as Bob Skinner, the Business Administrator of Arrowmont, and asked if he could help us with our "heavy things." We laughed about my plan to sneak the unit in and instantly we knew we had a friend.

MEL:

Bob gave us a great Arrowmont Welcome and invited us to a steak dinner cooked by Jan [Bob's wife and the director of the Arrowcraft Shop] and himself. We spent a delightful evening getting to know each other, talking about Arrowmont's wonderful programs and about wood in general, which happened to be a great love of the Skinners. Bob pledged that evening to do all he could professionally and personally to help get the program started on the right foot, and from that time forward Bob and Jan Skinner were a great help and force in making the studio woodturning program grow. They graciously opened their home to us to come and visit at any time, and really treated us both as family. The next morning, as we went to breakfast, Bob was there, all smiles, waiting to help us get set up. We walked over to the studio and began to unload.

Right from the beginning, I knew there were problems. Indoors, the space was tight and the floor was slanted, apparently to provide drainage for whatever the shed was used for prior to its conversion into a wood shop. There were benches, and tools—a nice planer and bandsaw, an OK table saw and a lonely abandoned lathe stuck in the corner. Outside, however was a great covered work area with plenty of good maple top work benches, good lighting and power. Mark and I both knew that, weather permitting, the course would have to be taught outdoors—the only workable space.

KL:

So, it's the first day of class—who's there and how does it go?

Mark:

Bob Skinner had gone over all the details with Mel and me through letters and phone calls about what all we needed, and what the priorities were. I had asked for ¼" bandsaw blades and he had to go out and get them along with a few other necessities. Students had helped set up the lathes the day before and some brought their own, and Bob had located and borrowed a few before we got there. We just set up shop like at home in front of the blackboard and started the "song and dance." The students were mostly inexperienced, so we began with the basics, lecturing at first about the lathes, safety, and the tools, with demonstrations mixed in. For the first day we worked mainly demonstrating and lecturing. The students just gobbled the information up, and were incredibly gracious and appreciative.

**MEL TEACHING – FIRST MARK AND MEL WOODTURNING SESSION AT ARROWMONT**  
(Photos by Mark Lindquist, 1981)



MEL:

I don't like to teach per se—I'd rather just work and talk. When I was manager of Quality Control at General Electric I hated teaching and would rather have been out on the floor working the machines myself rather than just talk about process. But these folks were so considerate of each other, laughed at nearly all my jokes and wrote down just about everything I said, that we just hit it off and had fun. The situation was great—outdoors with the breezes and all. The great thing about Arrowmont is that a lot of the folks are on vacation and that's exactly what they want to be doing—soaking up information and skills and having a relaxing, but stimulating and challenging time. They weren't all like that, but they were great as a whole. I'd turn a little while, talking, then sharpen a little and talk about that, then draw a shape on the blackboard, then go back to turning. Whenever I shut off the lathe, they'd all come running up to touch and feel the pieces and the tools.

MELVIN LINDQUIST TEACHING AT ARROWMONT- FIRST SESSION – Photos by Mark



MARK:

The next day, I had everyone cutting firewood. The idea was to get the students soaking wet like just jumping into it. Bob had gotten me two big piles of cordwood—one green and one dry. We cut the green fire wood (I did most of the chainsawing out of concern for safety, not knowing the individuals' level of competence), and most of the cutting by the class was done on the band saw. We all talked about it and mounted the pieces making cylinders all day. The students with turning experience were coaxed into seeing just how many perfectly turned cylinders they could make, improving their technique with each one. The beginners were allowed to go at their own rates. Gradually, I think we had most everyone understanding about the grain, orienting the wood for turning, and basic woodturning techniques.

KL:

Were there any “hot shots” - you know - accomplished turners?

MEL:

Back in those days, studio turning was new. Just about only people who didn't know how to turn came. Today, it's not uncommon for masters to show up in workshops just for new information or for the camaraderie of it. Back then, you usually had a lot of very curious people. There were a few guys—old timers who knew their way around the shop, but they had no sense of design. Frankly, in those days, Mark and I were very much more design oriented than process oriented. I liked to get to the form as quickly as possible and was an advocate of carbide tipped tools which worked great with spalted wood. I got a lot of carbide from GE and centered my techniques around high speed stock removal using scraping techniques. Today of course we all use gouges for the outsides, but back in those days we used scrapers and today, we nearly all use scrapers still in blind boring. And speaking of boring, some of them did get bored with my technical approach, so Mark took a sounding of the group and divided it into sections. About half the folks worked with me studying my blind boring techniques and the other half worked with Mark on a more sculptural approach. There were a few beginners who were more than content to just keep “practicing” and wanted to be left alone, and I remember there was one guy who just wanted to do his own thing and not be bothered. Gradually, Mark and I had them making pieces.

MARK:

My idea of teaching then was fairly regimented in the first stages. After a thorough introduction and orientation to the lathe and particularly lathe safety (and after initial warm-up exercises like making cylinders and simple shapes), I advocated the process of making simple forms—bowls or vases, then cutting them apart to study what had been done, using each cut up piece as a model to document the steps toward skills acquisition. After all, it was just firewood, and the ones that adhered to the discipline evolved with satisfactory results, but others were bent on taking home finished pieces to show off. I urged everyone to use the time to practice and submit to the critiquing process while we were there to correct mistakes. My rationale was that there would be plenty of time to make work at home, and that being the case, why not make it having accomplished a greater level of skill rather than making the same mistakes over and over. Well, it went over with most everyone, but there were some stubborn “summer campers” who wouldn't dare cut up their masterpieces. The ones who followed the drill actually began to look good at the lathe in just under a week. (What took them so long—huh?)

KL:

So when the second session of the first year was over, how did you feel about it all? What would you have done different?

MEL:

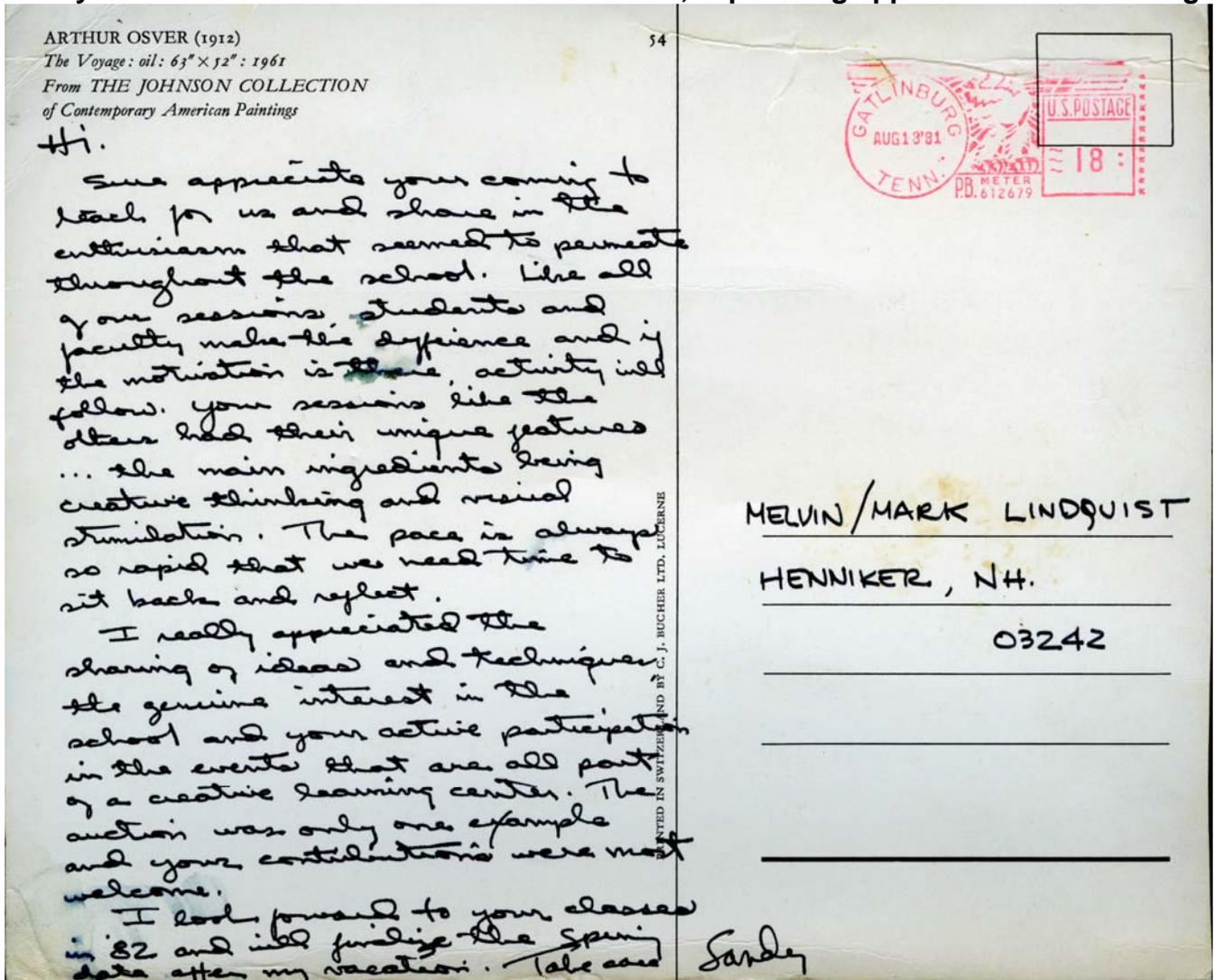
I felt great! By the time the sessions were over we began to get to know some of the folks pretty well and they treated us like family. We ate meals together and sat on the porch in the rockers outside the dining hall and just had a wonderful time. The atmosphere at Arrowmont was fantastic. With so many people in so many disciplines every one just had a ball talking about what everyone was doing. What a special place. I don't know if I'd have changed anything—back then our kind of teaching and the techniques we taught were pretty primitive compared to today's high tech stuff. We had a lot of fun then and we really appreciated the opportunity to get together with a few turners; there weren't very many of them around at that time. Folks just loved wood, clean mountain air, and good, easy work. I personally enjoyed it more than I can tell.

MARK:

As far as what I would have done differently, I guess I would have been a little bit better organized, with more equipment, and I would have liked a better working environment for managing the class. Having students scattered all around was a little scary. It would have been easier to have had them in specific groups for keeping an eye on them better. Although they provided an assistant, I would have had a much more experienced assistant, because the demands of a large class were tremendous. As it was, though, the whole thing went really pretty well.

During the entire stay at Arrowmont, Sandy Blain and Bob Skinner were extremely attentive and helpful. We had a lot of conversations about where the program could go. Bob was deeply interested in woodturning and he had a particular interest in the opportunity of becoming personally involved in the development of the turning studio. He would come over after dinner and learn to turn a little and with a big smile, say, that's neat! This is great! Sandy had not made any promises about the next year during the course, but hinted at it in her encouraging way, with statements like, "Well, be thinking about what you would like to see in the future," and "How much more equipment would we need to get things really going?" I began talking about the development of a serious commitment to the program and so did Bob, and then at the end of the sessions, so did Sandy when she asked us back to teach the next year.

**Sandy Blaine's Postcard to Mark and Melvin-1981, expressing appreciation for teaching**

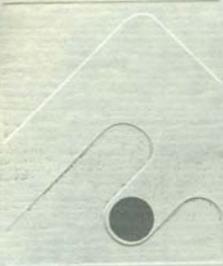


KL:

How was the decision made to continue on with the program?

MARK:

Sandy was very pleased with the results and wanted to continue on. After the session was over, she asked us to come back and to continue developing plans for expansion. I, of course, wanted to go full steam ahead. Sandy is extremely professional about development and proceeded forward with caution, but with momentum. We discussed possible directions for growth, and immediately prioritized equipment acquisition as the next step. I agreed to supply the school with two lathes, and came up with an overall philosophy for equipment. My idea was to gather lathes (by hook or by crook) of different kinds so that students would be exposed to different makes and models. I thought that not everyone would be able to afford a new Powermatic, or General, or whatever, and that more realistic for the beginner would be the opportunity of finding a used lathe. The lathes I provided were an older Delta complete with accessories and an old, converted pattern maker's lathe that I had refurbished. (I was into finding good heavy lathes and reconditioning them at that time). In November of 1981, I received a letter from Sandy stating that the Arrowmont Board of Governors had approved the request for equipment purchases. Needless to say, we were thrilled, because the Board had officially recognized the program and "the show was on the road." Bob Skinner managed to wrangle a donation of one of the borrowed lathes and continued to work on accession of equipment for the studio. I hated to let my two lathes go, but the summer workshops I was doing proved very taxing, and the woodturning program at Arrowmont was a much bigger kettle of fish to fry.



PI BETA PHI  
**ARROWMONT**  
School of Arts and Crafts

Box 567 • Gatlinburg, Tennessee 37738  
(615) 436-5860

November 12, 1981

Mark Lindquist  
Henniker, NH 03242

Dear Mark:

I am please to report that our Board of Governors met recently and approved my request for equipment purchases. This includes purchasing two lathes from you at \$1,000 each and face plates and centers for those two lathes plus our lathe for \$350.00 total. We are enclosing a check for \$2,350 to cover this equipment. Will you send Bob an invoice for this total amount?

I appreciate your concern for developing this area and we, in turn, will try each year to do our part by allocating money for equipment purchases. I must, however, be concerned with all media and thus our budgeted amount for equipment must be divided. As per our earlier discussion, you would be bringing two lathes and we will rent three or four to give us what is needed for the class.

If you have any questions please don't hesitate to call and discuss. Until then, "keep your fingers on the wood and out of the machinery".

Take care,

*Sandy Plavin*

SJB/b  
Encl.

*2 lathes @ 1000 -  
access for both  
lathes and faceplate 350 -  
for school lathe*

*Total 2,350*

ARROWMONT SCHOOL - SECOND YEAR, FIRST SESSION CLASS LIST

CLASS LIST

Melvin-Mark Lindquist/Woodturning July 12-16, 1982

David Olson  
Donnie Meetze  
Donald Cembella  
Carol Stanford  
Ron David  
Joseph Kurtz  
Melody Hertzog  
William Lamar  
Terry Kori  
Adolf Hartschlag  
Paul Mamiago  
Marie Charles

ARROWMONT SCHOOL - SECOND YEAR, SECOND SESSION CLASS LIST

July 19-23, 1982

Woodturning

Melvin/Mark Lindquist

1 *Mack*  
Kenneth Evans — NO B  
2 *PATSY*  
4 *4*  
Pasty Evans — AUDIT B  
Carol Stanford — AUDIT B  
3  
Joe Dickey — AUDIT B  
5  
Ray Jacobsen — NO B  
Harry Stuart (A) — B  
6  
Merry Harrison — *undergrad*  
11  
7 Paul Maniago — *undergrad*  
Paul J. Braun — *Audit* B  
*shopmate*

**William “Stoney” Lamar and Terry Kori, students in the first session of the second year became interns at Lindquist Studios subsequently. Both became assistants to Mark and Melvin.**

MEL:

Well, I was all for going back again. It seemed like a great vacation to me. Mark did all the paperwork and took care of the details. Also, I was glad to see the lathes Mark had rebuilt going to a good cause. The program was working, things were going along quite well, and it was a lot more fun going to Arrowmont knowing that the beginnings of a new program were established. It was really kind of exciting—something to look forward to for the summer. I have to admit that I was looking forward to sitting on the porch and listening to Ray George’s [another faculty member] really dumb jokes. Sitting on the porch on those white rockers was a favorite pastime for me.

KL:

Well, how about your initial concerns over money, Mel? And the commitment of time all this planning was taking?

MEL:

Gee, they really took care of us. Mark was doing a whole lot of above and beyond, if you know what I mean, but so were Sandy, and Bob and Jan Skinner. Sandy arranged for the purchase of a major work of Mark's for the permanent collection, and Bob and Jan began collecting our work. Without having to be too concerned about money, he could put more time into the development of the program. Actually I was surprised at how well it was all going. Mark's a lot like the Tennessee Mountain Men - "won't lead, won't follow, and can't be pushed." The Arrowmont influence had him though, and I'm very proud at what he accomplished. It would not have been, however, without Sandy's support and Bob and Jan Skinner "adopting" us into their family.

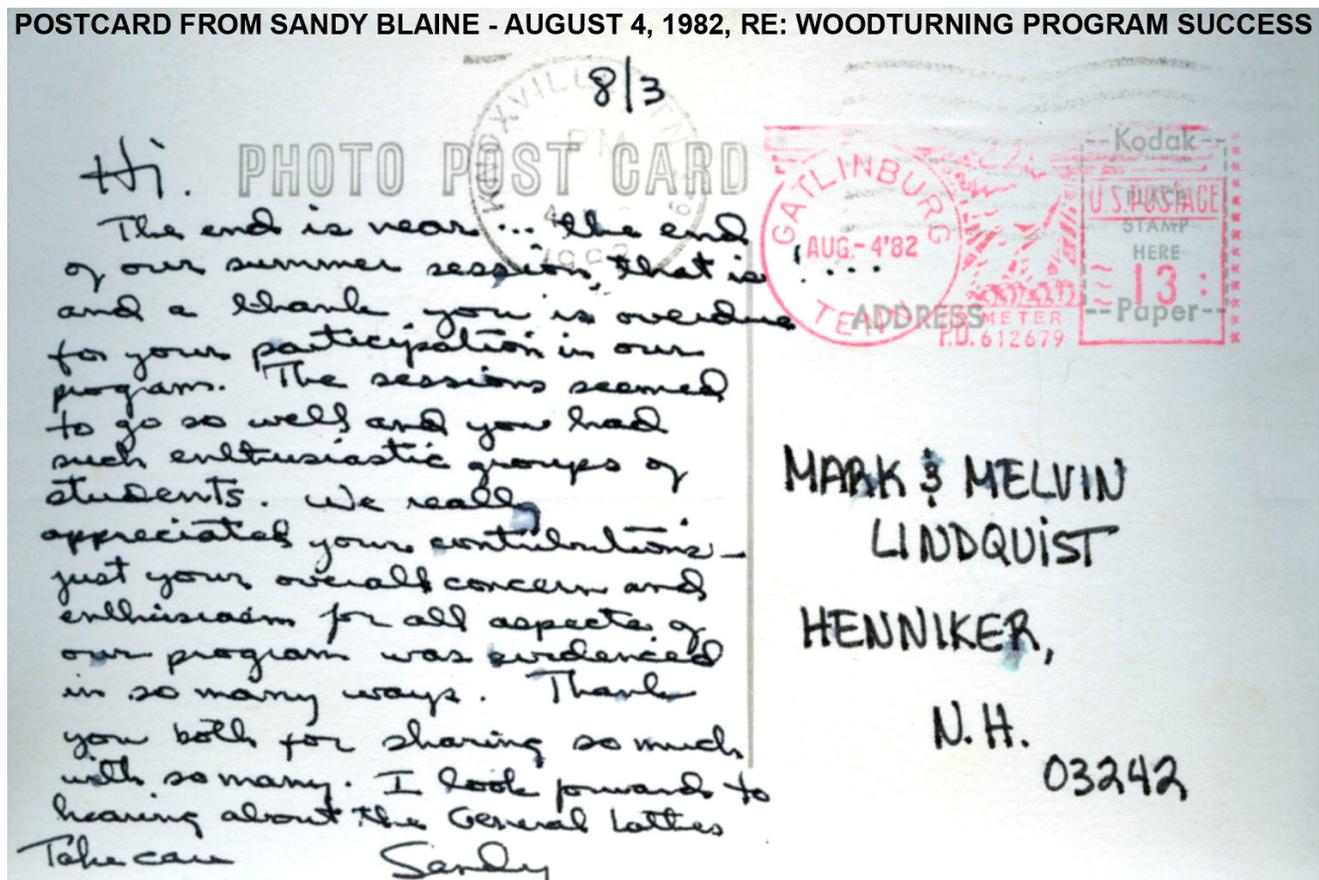
KL:

How did the second session go?

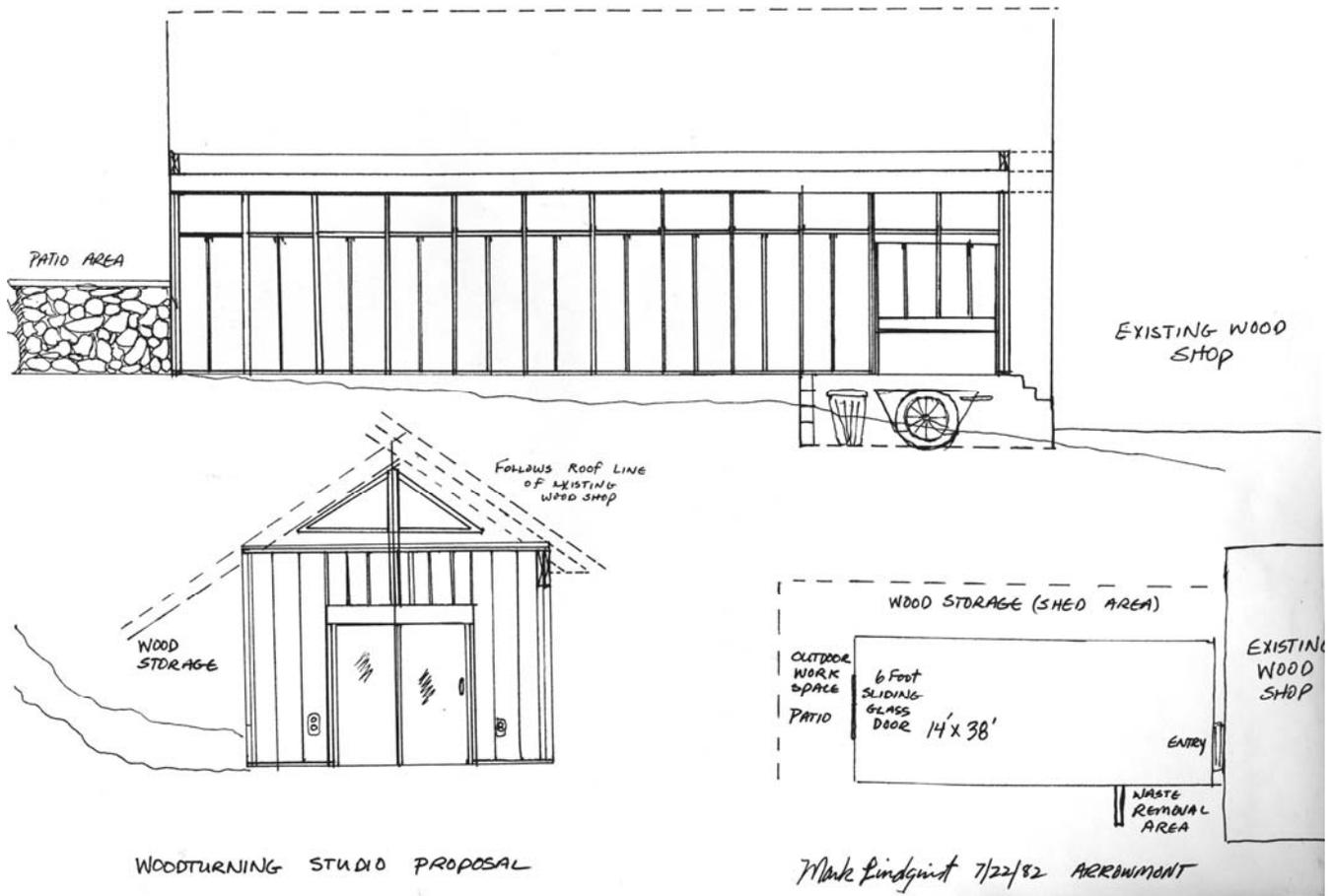
MARK:

Everything went well—we brought the equipment and continued with the program. I met several exciting students; two eventually became interns at our studio: Terry Kori and Stoney Lamar. The second session became a springboard for the program. Sandy began asking me about expansion and I came up with a plan to expand the existing woodshop to include a woodturning studio. I drew up the plans at Sandy's request and Bob Skinner and I worked together on thinking about it. At that time it was stretch to add on to a facility without specific funds, but due to Bob's and Sandy's efforts, they just forged ahead. I asked Sandy to consider getting some General lathes, knowing David Ellsworth would want that when he came on to teach, since that was the brand of equipment he used at that time. (From the beginning, I planned to suggest that David come on as the next instructor.)

POSTCARD FROM SANDY BLAINE - AUGUST 4, 1982, RE: WOODTURNING PROGRAM SUCCESS



**MARK LINDQUIST DRAWINGS FOR WOODTURNING STUDIO EXPANSION OF WOODSHOP**



WOODTURNING STUDIO PROPOSAL

Mark Lindquist 7/22/82 ARCHITECT

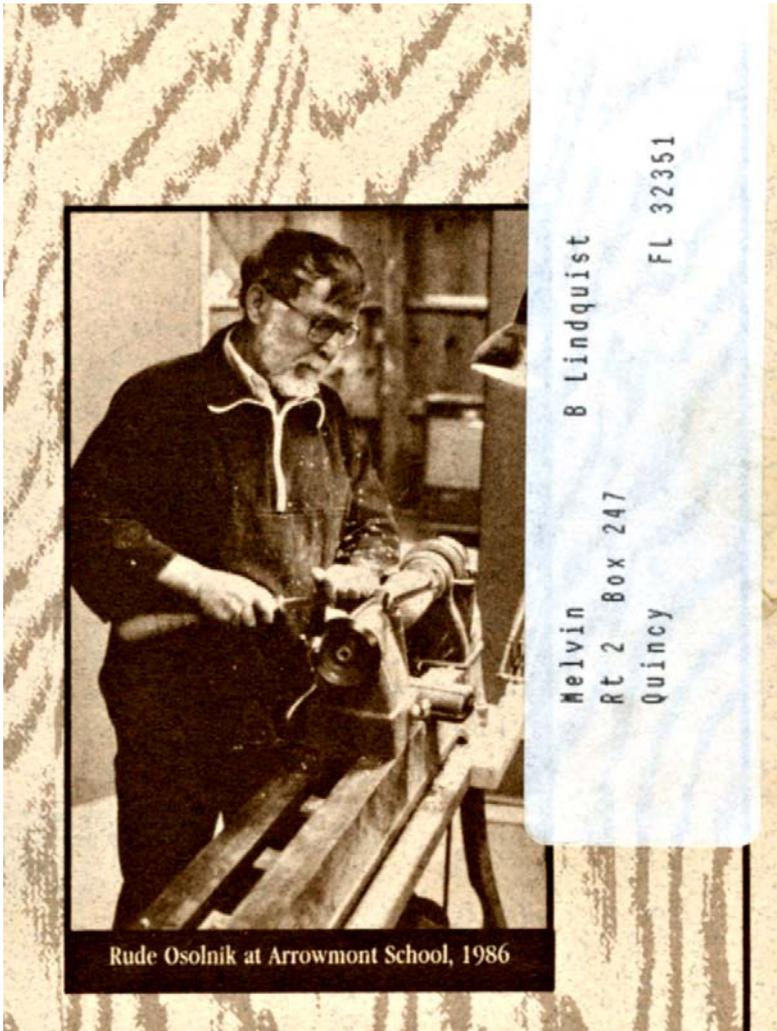
KL:

And were there future plans for the program?

MARK:

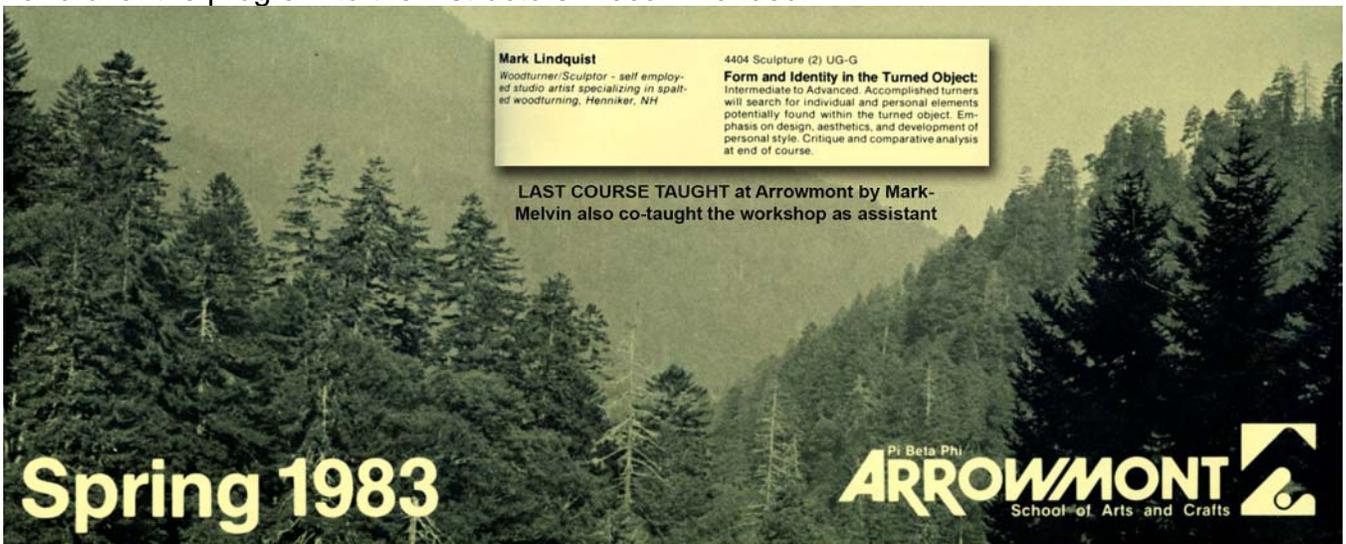
Sandy and I discussed the eventual evolution of the program, where we would like to see it go, etc., but mainly she was interested in bringing in new instructors and asked for my recommendations. My first recommendations were David Ellsworth, Dale Nish and Rude Osolnik, and I believe they all did teach there eventually. I asked Sandy about having a national conference and she thought it would be a great thing to do. We began making plans for the conference and started working on ideas. The plans for the program after the second session were for Sandy to bring in other instructors and to begin to incorporate other perspectives into plans for further development. I told her I thought David, Dale and Rude would be ideal for that. My exhibition schedule was ramping up and I wanted to dial back my teaching to concentrate on showing, so I was all in favor of passing the torch.

**RUDE OSOLNIK AT THE DELTA LATHE, TEACHING AT ARROWMONT IN 1986  
(Cover of Arrowmont Brochure)**



**MARK:**

My last session was in spring of 1983 and it went very well. By then I was ready for Sandy to hand over the program to the instructors I recommended.



Letter from Sandra Blaine to Mark regarding the overall results of the Woodturning Program

ARROWMONT  
School of Arts and Crafts  
Box 567 • Gatlinburg, Tennessee 37738  
(615) 436-5860

September 25, 1984

Mark Lindquist  
Patch Road  
Henniker, NH 03242

Dear Mark:

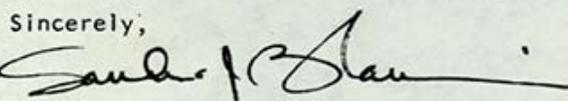
A long overdue thank you for all of the contributions you have made to Arrowmont School of Arts and Crafts. As a faculty member, consultant and creative stimulant, your interest in the School is nationally noted. Arrowmont is a school where creativity and intensity are stressed, where students and faculty meet and exchange ideas with other artists in an atmosphere of support and respect. This experience has always been enhanced through your teaching.

The woodturning program at Arrowmont was given impetus through your leadership. From a small ill-equipped studio to the new structural addition with heavy duty professional lathes, the current wood program includes six turning classes a year in addition to its construction sessions. I not only appreciate your willingness to assist in designing the space for the studio renovation but your assistance in discussing wood equipment and accessories. We now have a facility where technique, idea development and aesthetic sensitivity are stressed. Be assured, that your name is mentioned in regard to our strong lathe program.

Your commitment to the arts and most significantly through your accomplishments in moving the woodturned object from a craft to an art form are internationally significant. Your record of invitational and juried exhibitions, the inclusion in major publications and your forthcoming book give credence to the strength of your wood sculpture.

And, most recently, I do appreciate your assistance with the October, 1985 national wood conference and exhibition. Knowing your willingness to serve as a consultant has made my position of facilitator much easier.

I know that you will continue to serve with commitment to the arts and most importantly to the woodturning movement in this country. I appreciate all of your contributions to Arrowmont ... many, many thanks.

Sincerely,  
  
Sandra J. Blain  
Director

KL:

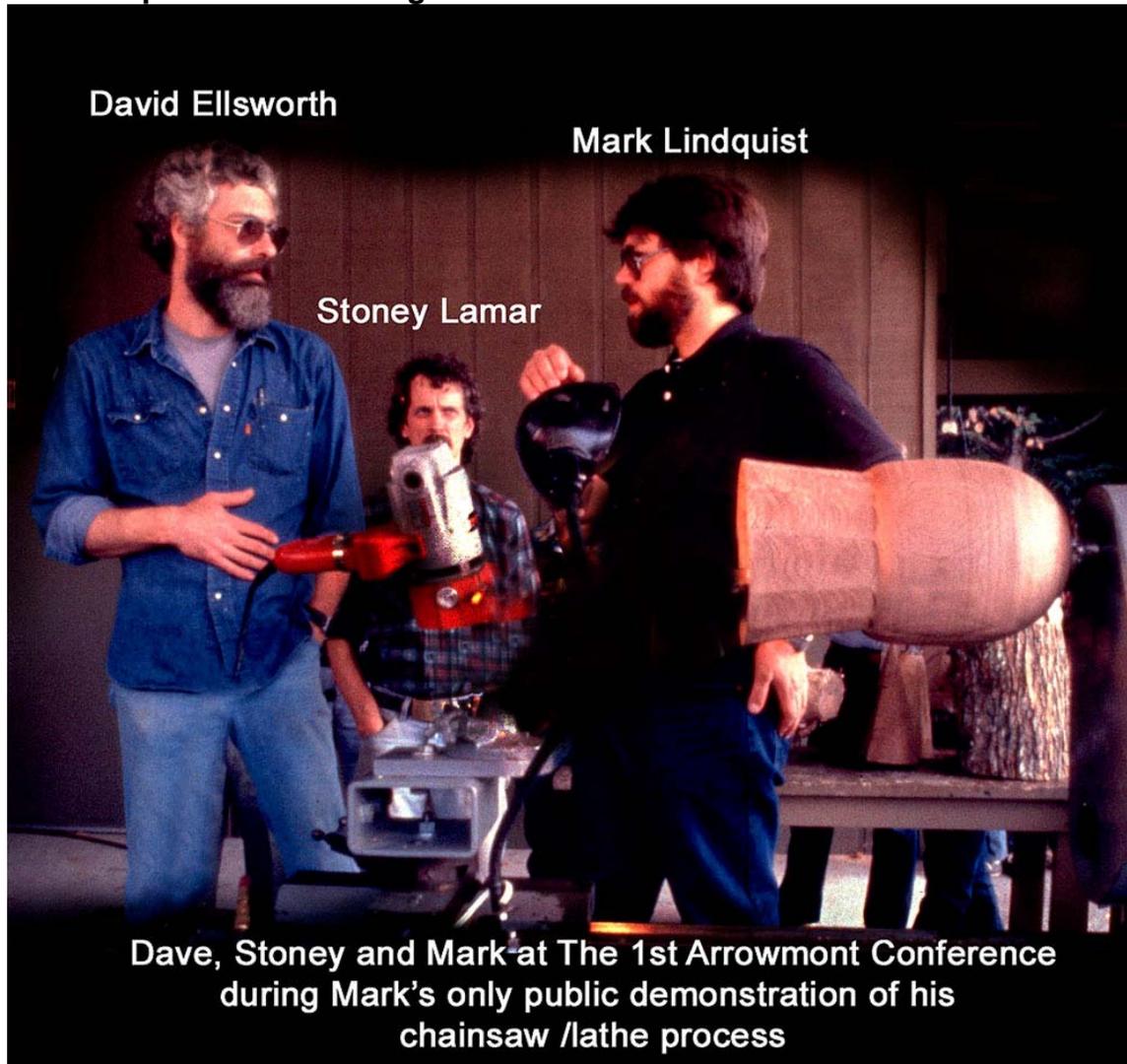
So what happened; was there a conference?

MARK:

(Laughs), well yeah, I guess the rest is history. Unfortunately, I had a life changing accident in January of 1985 and was pretty much a basket case but didn't know it yet...

I asked Sandy if she would contact David to work on the conference, and for the most part David did take over. I stayed involved on several levels; mainly I helped organize the first awards program which recognized the pioneers of the movement, and David Ellsworth and I commissioned Al Stirt to make plates, and I arranged to have them laser engraved. Also, I sat on the jury, along with Michael Monroe, to select the work for the exhibit. In addition, I traveled to Arrowmont with my pattern maker's lathe and demonstrated my chainsaw lathe turning techniques. Mel helped me, as did Stoney Lamar, studio assistant, and David Ellsworth, long time friend and colleague, to present the concept of live tooling, something new at that time.

**This is a photo taken during the demonstration.**



KL:

So how was the conference—how did it go?

MARK:

The conference was fantastic—so much happened, particularly of note the beginning of the AAW the national organization that Bob Rubel helped to create. I participated in the first meeting to establish the organization. That year Lindquist Studios became the first corporate sponsor, creating a sponsorship category which did not yet exist. The AAW was formed and many, many developments came out of the conference, something immeasurable.

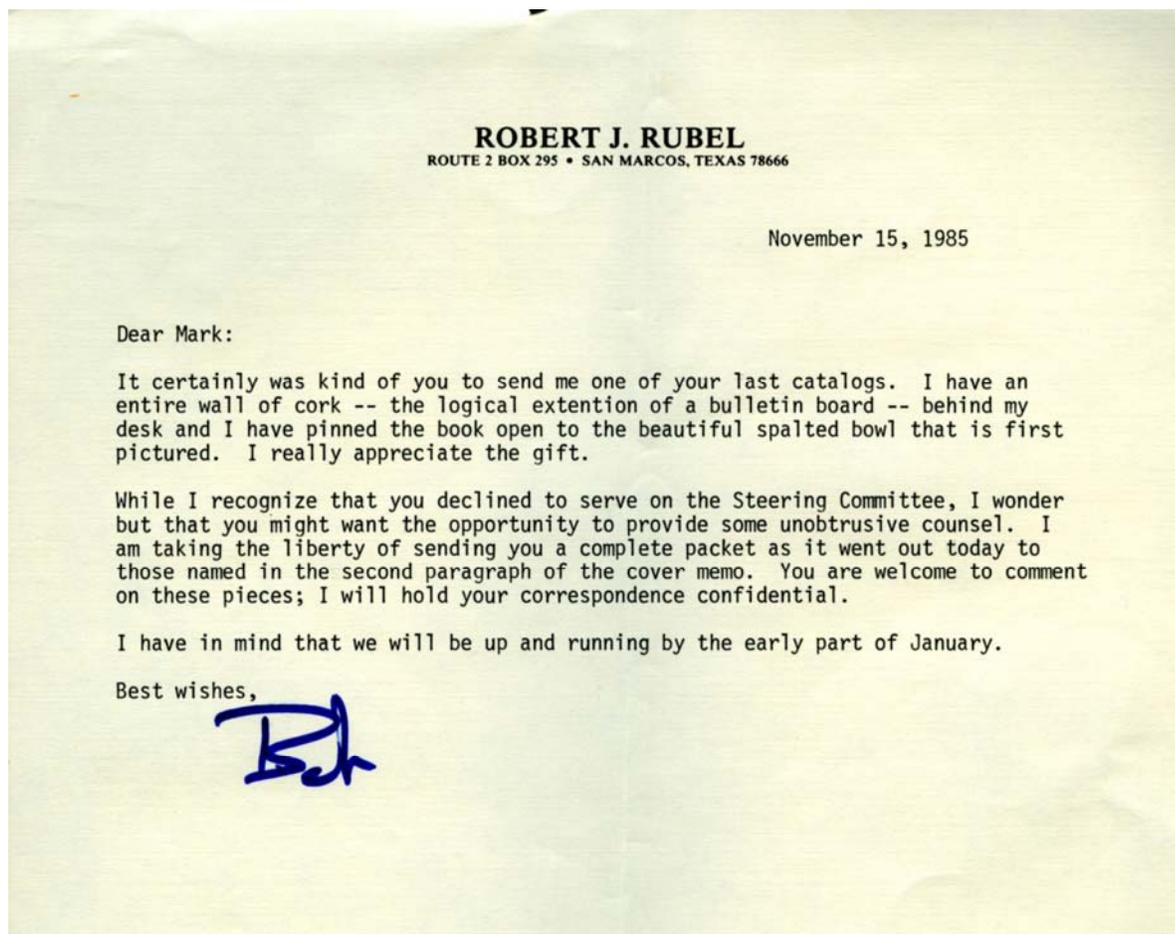
Mel and I felt very proud to have been the ones chosen to start the formal woodturning program at Arrowmont. One of the students from the second session, Stoney Lamar, went on to help develop the major woodturning studio as it is at this point. And of course, the AAW went on to become the major world force that it is for woodturning.

KL:

So Mark, what exactly was your involvement in the development of AAW?

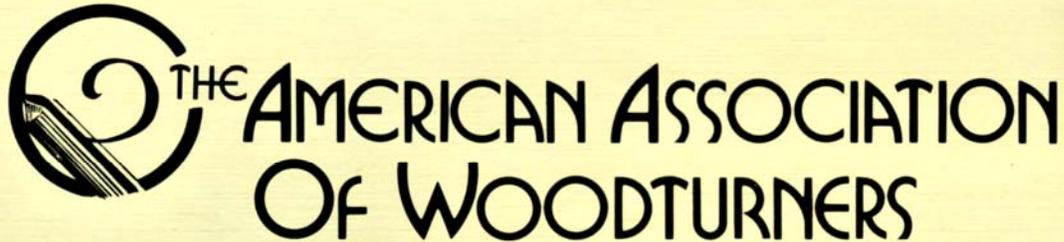
MARK:

Well, I did help in the formation of the organization. Although I was asked to participate more formally, I felt, because the symptoms from the accident I had were getting worse and there were other complications in my life at the time, that it would be better not to be involved as an officer of the AAW.



I talked at length with Bob giving him my thoughts and ideas, and we had a lot of fun discussing things. I was amazed at his energy and enthusiasm. I thought he should go after corporate sponsorship and that the organization would need a category on that level. So that's what we did.

**LETTER FROM BOB RUBEL RE: CORPORATE SPONSOR CATEGORY**



October 27, 1986

Mark Lindquist  
Patch Road  
Henniker NH 03242

Dear Mark:

Welcome aboard as the first Founding Business Patron member of AAW.

I would like to thank you for pointing out to me that we did not have this category of membership and in helping me think through its development. It is certainly a treat to have you as our first member in that category.

I share your hope and expectation that other businesses will share your vision and participate in AAW at this new level.

Now, on to some mechanics.

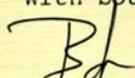
First, your membership will run for one full year from the date of your check.

Second, you are welcome to spread your payments out to match your convenience. If you pay \$500 now, for example, you might then pay \$75 per month until the total is paid out. You might find that next year, your membership for 1987-88 comes due slightly before the final payout on this massive contribution.

Third, we have guaranteed you three full pages of free advertising in our Journal. One page you already gave to Davis Publishers, and I have the camera-ready artwork in my offices. You are thus left with two full pages, and I recognize your interest in spreading those out over a number of issues. If it will help you, I am sure that noone would object to taking them in 1/4 page cuts for two years. Of course, this is utterly at your discretion.

Fourth, and finally, your business name will hereafter be: "Lindquist Studios, New Hampshire and Florida. This name will always appear in listings of our Founding Members.

With bounteous thanks,

  
Bob Rubel  
Administrator

P.O. BOX 982 ■ SAN MARCOS, TEXAS 78667 ■ 512/396-8689

## Certificate of Membership

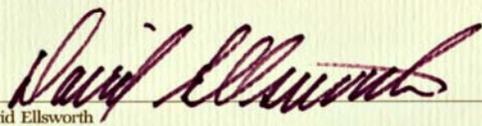
*American Association of Woodturners*

*is honored to have*

*Lindquist Studios*

*as a Patron Member*

The American Association of Woodturners is a non-profit corporation dedicated to the advancement of woodturning. Its fundamental purposes are to provide education, information and organization for those interested in woodturning.

  
David Ellsworth  
President



Then I went on to bring new corporate sponsors into the organization. Several of my clients who had been buying my work came into the organization at that time.

I was pleased, along with Mel, to have been instrumental in the development of this organization which grew out of our efforts to conceptualize and develop the woodturning program at Arrowmont.



# THE AMERICAN ASSOCIATION OF WOODTURNERS

January 20, 1987

Edward Rosenthal  
Warner Communications  
75 Rockefeller Plaza  
New York, NY 10019

Dear Mr. Rosenthal:

The other day, Mark Lindquist and I were speaking about our new Association and the tremendous growth and acceptance it seems to be enjoying. I mentioned that in only ten months we have grown to over 1,550 members and that over 17% of those members are at our "support" level of \$100 or more. It was at about that point that Mark suggested that I write you. He thinks that you would be interested in the AAW.

Mark mentioned your genuine interest in wood, and of the help that you and Warner Communications have given many organizations over the years. He also recalled the time that you sponsored the show of American woodcarvers at the Rockefeller Center.

It was at about this stage in the conversation that we began to wonder together whether you as an individual and Warner Communications as a company might be interested in becoming a part of our new and dynamic association. I am aware that you (and your friend Nathan Ancell) both have substantial art collections.

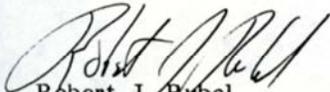
When Mr. Ancell joined AAW some six months ago, he joined at what was then our highest membership level, that of a Founding Business Member. Since then, we have added a Patron level. We now have the categories of "Individual Founding Patron" at \$1,000 and "Business Founding Patron" at \$1,500. Four people are in the first group, and Mark, himself — who was instrumental in creating that membership category — in the second.

The honorific "Founding" is being applied to members joining at our SUPPORT or PATRON levels in our first full year of operation. That lasts through February of 1987.

Mark thought that I should write to you with two questions. First, to ask whether you have a personal interest in helping to support our association; and second, whether Warner Communications would be interested in showing corporate support.

If you have questions about our association, its membership, or our long-range goals, I would be pleased to discuss them with you.

Cordially,

  
Robert J. Rubel  
Volunteer Administrator

P.O. BOX 982 ■ SAN MARCOS, TEXAS 78667 ■ 512/396-8689