

Revolutions

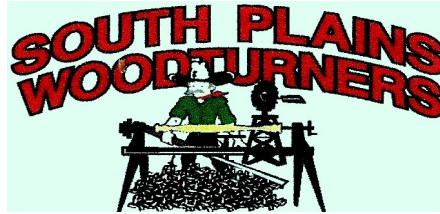
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NEWSLETTER FOR THE



Lubbock, Texas

Brief Business Meeting Confirms New Bylaws

Members present at the April meeting voted to adopt the proposed bylaws sent to members previously.

The new bylaws establish a three tiered membership: General Members, Affiliated member (AAW members) and Corporate Members (who may or may not be AAW members.)

The club will have a new officer, a board member at large, after the elections at the May meeting. This officer shall be expected to serve a two-year term, helping to smooth any changes in the board during yearly elections.

A last change in the new bylaws established a manner to end the club, in the event that became necessary, so as to meet tax requirements.

The vote was affirmed without objection.

President Hughes also told the membership that dues will be increased to \$ 30 for the next year to cover increased costs.

Hands-On Session Follows Voting

After the business meeting, members joined in hands-on turning using the club's powermatic, the Oglesbys' Oliver and the portable lathes brought by David Turner, Jim Bob Burgoon and David Hoehns.

The meeting was marked by the absence of Mike Oglesby who is recovering from double knee surgery. Get well, soon Mike. We all missed you. We want to see you turning those washtubs you make again.

Continued See Hand-On Page 6

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April Gallery

The first items in the Show and Tell Gallery are from Larry Rogers who open segmented work is the envy of us all. In the foreground (below) Larry's graceful open segmented vase was created from maple, jatoba and bubinga. Lacquer competes the vase. This like all of Roger's pieces were finished in March of this year. His staved barrel, seen at the right in the picture was assembled from jatoba, birds-eye maple and bubinga.



The lidded box at left is made from walnut and mesquite. After working a lacquer sanding sealer into the piece, Larry finished it off with Watco® Oil. At far left (above) the open segmented bowl with finial lid was devised with maple, wenge, ebony, cardinal and tulipwood. It has been finished with lacquer.

(Continued See Gallery Page 3)

Show the Colors

Long and Short
Sleeve

Monogrammed
\$ 38

See Charles Swift

All Sizes Available



Revolutions © is the newsletter for the South Plains Woodturners, an organization dedicated to promoting the craft and art of woodturning. *Revolutions* is published each month at Lubbock, TX.

The South Plains Woodturners is affiliated with The American Association of Woodturners, The Southwest Association of Turners and The Lubbock Art Alliance.

Please direct any questions or comments about **Revolutions** to the editor:

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Southwest Woodturners Joins Lubbock Art Alliance

For a variety of reasons the club has joined the Lubbock Art Alliance. Membership ensures our ability to obtain more favorable display area as members get a 10" X 20" area at the Arts Festival, allowing for sale and demonstration. Members may participate in professional development workshops. The Alliance will publicize our events and expand our profile in the community.

Revolutions will provide additional information in future issues.

Next Club Meeting

May 1st

At Target Sheet Metal
In the wood shop

South Loop 289 (see map on page 9)

Election of Officers

*Demo: Tool Sharpening by
Keith Hughes*

Meeting starts at 10:00, but come early. Help make the coffee and visit with other turners.

President's Letter

Thanks to all who assisted with the Arts Festival booth April 15-18. Special thanks to Jim Harris and David Hoehns for coordinating these efforts while many of the board were occupied with previous engagements.

The board is currently working on establishing a mentor program to offer one on one instruction in basic and advanced skills. Because of scheduling and other factors we think that this is the best alternative for instructing woodturning skills. Stay tuned as we develop this program further.

The Nominating Committee, headed by past president Larry Rogers, has presented this list of nominees that has been approved by the board for your consideration. These members are members in good standing of both the South Plains Woodturners and the American Association of Woodturners and as such are eligible to serve. They have all expressed a willingness and desire to serve on the board and will be presented for your approval by vote at the May 1st meeting.

Nominees

- Jim Harris – President
- Mike Chambers - 1st Vice President
- Tom Farrell - Treasurer
- Secretary – David Turner
- Board Member at Large – Bo Bowman

Continuing Board Members

- Ray Hughes – Past President
- Mike Oglesby – 2nd Vice President
- Non-Voting Board Members
- Bob Harbaugh – Founding President Emeritus
- David Hoehns – Newsletter Editor
- Glenn Williamson – Raffle Director

The most obvious missing individual in this list is Charles Swift. Charles has faithfully served the club since its inception as Secretary and Secretary/Treasurer. Charles attained the corporate members that helped to found and grow the club and has been a tireless promoter of the club and woodturning in general. Charles has single handedly brought more new members to our doors than almost all others combined. We wouldn't be the club we are today without Charles and by extension the rest of our founding board. Charles has offered to help the club in the future in any way that he can and I know that the board will take the opportunity to use him as a valuable resource in promoting the club. I would like you to join with me in thanking Charles for all that he has done for the South Plains Woodturners.

Next Board Meeting

May 11th

At Target Sheet Metal

Gallery (From Page 1)

Buddy Compton brought in three mesquite snowment with paint and scarf. The cute little guys have a satin lacquer finish. These were turned and completed in March 2010.



Below Buddy reprises Bob Stockdale's form in a natural and a cut edge bowl. Each is bowl finished with a satin lacquer. Both

have been inlaid with turquoise but the picture fails to dis-

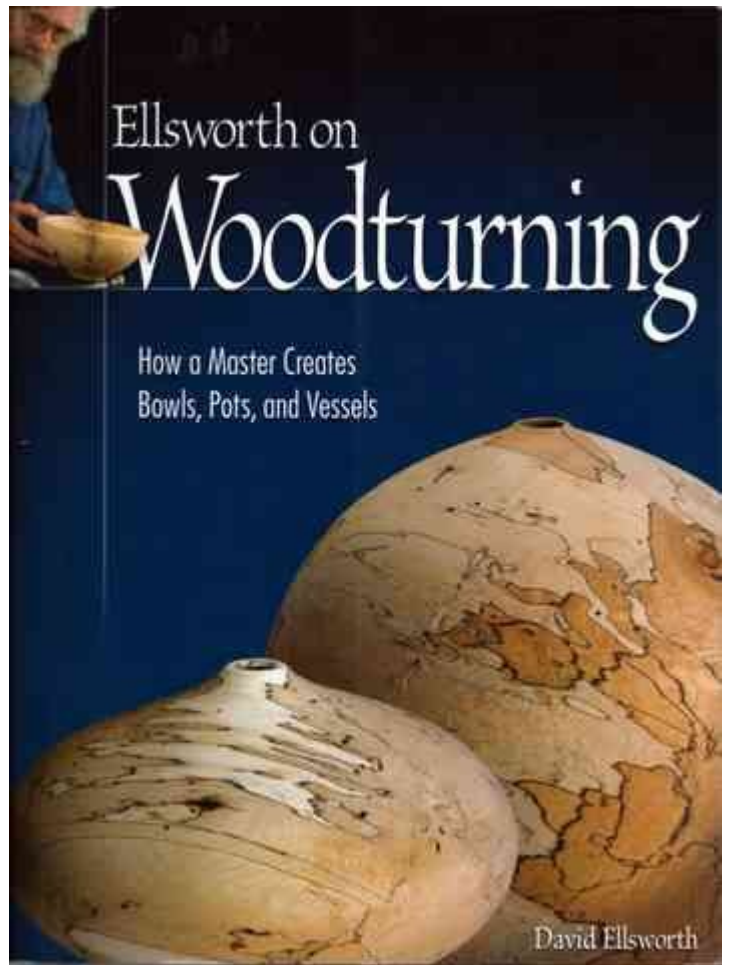


Bob Herman who has been absent lately due to *daddy-do* and other activities on the Gulf Coast brought in a mahogany four-cornered bowl he finished of in December of last year. He still has most of his fingers. I counted them.



See Gallery Page 5

Review of



David Ellsworth's Book may be taken as what it says it is, "How a Master Creates Bowls, etc."

While this is not a foundation course, it should be read by every new turner because Ellsworth's perspective is from a man with so much experience turning and so many years thinking about turning. Do not wait to share his rich knowledge of the field.

What are the pitfalls facing the new turner? First may be that we always spend too much money on tools we must try to learn. As we gain experience, we find we bought the wrong tools or tools we will seldom use. David Ellsworth describes himself as a low-tech guy, and he spends the first chapters in his book explaining not only how the tools work but also how to make one's own tools. He obviously does not describe how to make a gouge, but he does tell his reader how to sharpen one for its intended use.

The novice will not appreciate all the book. They will not understand how potent Ellsworth's comment is when he writes, "... after Ed Moulthrop explained to me..."

The name dropping (and I don't mean that in a bad way) continues when David quotes Mark Lindquist from a 2001 lecture saying "the most important technological achievement in woodturning since the mid-1980's has been the that we've finally learned how to attach the wood to the lathe."

Continued See Master Page 5

Clay Foster to Return to SWAT

Back in 2006 Clay Foster demonstrated “2 Piece Hollow Vessels with Small Opening” and “Multi Axis Turning Techniques” at SWAT. The 2010 edition of SWAT will see Clay Foster presenting two demonstrations, “Multiple Axis Vessel and” “On the Surface.” In between Foster has been demonstrating around the country, even around the world.



The artist is shown (at left) turning a mult-axis hollowform during a demonstration for Central Ohio Woodturner in April 2009. The image has been copied with permission of Andi Wolfe from her blog at <http://andiwolfe.blogspot.com/>.

This ambassador of creative turning skills and concepts is a native Texan, growing up in Austin, but one suspects (when lives in Lubbock) that he got away as fast as he could. Home now for Clay Foster is Krum, North by Northwest of Denton.

A founding member of AAW, Clay served as vice-president of the organization. His work helps complete many collections throughout the world, made in a distinctive and recognizable style. Foster's work has been likened to “...Ancient arti-

facts discovered in a came...”, *Masters:Woodturning: Major Works by Leading Artists*, Suzanne J. E. Tourtilot, et.al., editors.

The above quotation accompanied a picture of a totemic piece in another of Foster's styles, one might imagine an anthropologist finding a relic resembling *Wobble 2*, show here (at right) by courtesy of the artist. Foster will demonstrate work similar to *Wobble 2* in the session, “Multiple Axis Vessel.”

The other session, “On the Surface” will see Clay demonstrating “Low tech and low cost surface decoration techniques...” One medium Foster has successfully combined with turned objects is eggshell surface enhancement.

Dave Kratzer in “The Art of the Turned Bowl—Clay Foster (Instructor & Mentor)” traces how the demonstrator/artist glued eggshell with yellow glue, sanded and filled cracks with Liquitex® modeling paste. The web link to Kratzer's monograph on Foster's class is too long for linking here, but it may be Googled®. Kratzer is a member of Ohio Valley Woodturners.



Eggshell 4 shown at left with permission of Clay Foster.

Another Foster techniques, show in *Fineline 2*, again courtesy of the artist, which utilizes ink rolled onto a masked-off surface. The form suggests South-western pottery, a seed pot, and the surface asks a fundamental question. Is it black on white or white on black?

Concentrate on the surface and the mind almost animates the play between black and white.

A final method Clay Foster utilizes and teaches involves mud and fire.

In an untitled handout on the Montgomery County Woodturners website, the anonymous author calls Fosters method, “negative pyrography”. This technique uses mud to mask portions of the surface before charring with a flame somewhat in the manner a lithographer leaves a waxy tar on a surface before etching with acid.



At left is image of some of Clay's paraphernalia, used with permission of Andi Wolfe.

Mark your dance card at SWAT for Clay Foster's demos. Sources say he puts on a great show.



Master (from Page 3)

David Ellsworth has worked with and studied many who have brought the woodturning field to where it is. *Ellsworth on Woodturning* is his way of sharing this with us no matter where we perch on the limb of woodturning experience.

Chapter 1: Working with Green Wood and Dry Wood

Ellsworth tells his reader that “..wood moves.” He maintains that is the universal law of woodturning which must be born in mind regardless of the intended purpose for the piece. He cites the example of a piece of veneer all crinkly and irregular because the force of the wood has moved its 1/64 inch thickness as it dried. Then, imagine Ellsworth says , the same force in wood at two inches thick.

Chapter 2: Managing Materials

He writes about the characteristics of wood and how to preserve one's materials. The one questionable statement Ellsworth makes is about using beer to actuate or speed up spalting. A statement that probably can not be supported in a scientific way.

He completes this chapter with a cogent description of the three type of burls: classic, onion and root.

Chapter 3: Why Turning Tools Work

In this insightful chapter the author compares a skew to a razor and the scraper to a splitting maul. He discusses what he call “Mechanics of Sharp”, calling the gouge a compromise between skews and scrapers.

Ellsworth describes cutting as occurring when the blade edge is raised when it come in contact with the wood. Scraping, on the other hand, is when the blade meets the wood at a 90° angle.

In this chapter the author also describes the various tools. This was where he described how he learned from Ed Moulthrop about lowering the cutting edge to reduce vibration with a parting tool.

The hollowing tool section make the book worth the cost. Ellsworth lists and explains six principles of how hollowing tools work. He clearly asserts that a 65° grind is the safest and most effective grind on hollowing tools.

Chapter 4: Making tools and Tool Handles

For anyone with a bent to make tools and jigs, this chapter will be their favorite. It explains in simple steps how to make hollowing tools for pieces ranging from the miniature to the huge.

Chapter 5: Sharpening

The author shares how his thinking changed about sharpening jigs over time.

Chapter 6: Chucks, Glue Blocks and Face Plates

This chapter contains little new information to an experienced turner, but wil definitely aid the newcomer. All should read it as it is a concisely written handling of the topic.

See Design (Page 7)

Gallery (From Page 3)

Freddy Hicks presented three mixed meda tops.



The top at left was turned from African blackwood, Corian®, acrylic and brass. Freddy completed it January 14th. In the Center is a top made from Corian®, mopani, acrylic, brass and African blackwood. It was finished February 10th. On the right is Hick's more recent top, April 1st. He assembled walnut, maple, brass, acrylic, ebony and African blackwood.



One suspects Bo Bowman dreams about bats. Perhaps all of Levelland is dreaming about bats. Bo reported a judge there turned over a hundred bats for the Babe Ruth World Series later this year. He brought a few completed bats showing the lettering.

Randy Thorne's spalting hackberry and red oak bowls.



See Thorne Page 6

Thorne (from Page 5)

Randy turned the red oak bowl, finishing it in March. He coated the bow with glossy deft® spray. The natural edge spalted hackberry bowl, shown in greater detail below was completed in April, also finish with glossy spray.



Loy Cornett, a relatively new club member, displayed four nice pieces.



At left (above) is a mostly heartwood mesquite bowl finished with oil resin. The light piece to the left, an enclosed ring holder has been turned from blonde wood and finished with Hut® Wax. Two vessels at right are from mesquite and finished with oil resin. All Loy's display pieces were completed in March.

Hands-On (from Page 1)



Jim Burgoon mentors Jemina Mills during the hands-on session.

Visitors

In the last couple of issues visitors have not been recognized. Here are at least some of the visitors. Randy Woods, Harvey Landers, Jr., Tony Barnard and Tyler Beard. Hope to see you at the club again.

New Members

Finally, Mikki Gonzales has joined the club. Welcome, Mikki.

Call for Mentors

A topic of discussion at the April Board of Director's meeting was mentoring. The Directors decided that one-on-one mentoring produces more skilled woodturners than hands-on meetings.

While the club may have occasional hands-on sessions in the future, a solid mentoring program will provide two important outcomes. One result is expanding our members skill and ability. The other, perhaps as important, is many member whose skills and ability would make them excellent demonstrators but who choose, for personal reason, not to demonstrate in front of a group may contribute as mentors.

A mentor does not have to be a great talent. Many of you are mentoring others now and have for years. Offer your skills to newer or less experienced members. You may mentor at your shop or theirs.

At the May meeting we will have a sign-up sheet. Take a few minutes to volunteer to mentor others in a skill or a process you feel comfortable doing. Bowls, boxes, finials and other spindle work, multi-axis work, tool making, jig making-whatever. You have skills that will benefit others.

Arts Festival a Huge Success



Ron Lowe made his first open bowl form as a demo at the Arts Festival. Ron has a lot of courage and is an excellent new turner.

Ninety-nine people signed up for the newsletter. Unfortunately, only ninety-one appeared to be valid email address.

Still a lot of new people to share in our love for the art and the craft of woodturning.

This was the first time work was offered for sale at the Arts Festival. Members sold over \$900 in pieces during the three day affair. Only a few of you had work for sale.



Chapter 7: Design

In this chapter Ellsworth reveals more of Ellsworth than perhaps elsewhere in the book. He marks 1977 as a watershed year in his career despite and not because of a failed marriage. It was then he began making hollow forms.

He credits Mark Linquist as a powerful influence during his maturation as an artist. This chapter never attempts to be a how-to portrayal of design. But David offers his reader ways to think about design.

Chapter 8: The Body

The reader may be tempted to skip over this chapter, but don't. Ellsworth writes about a turner needing to exercise and keep fit.

Chapter 9: Turning an Open Bowl with a Cut Trim

This is a great how-to chapter. One suspects all but another master turner will benefit from reading and *rereading* this chapter.

Ellsworth positions his reader at the lathe, gouge in hand. The illustrations depict how David holds his gouge and where he holds it. The thinking offered in this chapter is essential for the new turner whether they choose to copy David Ellsworth or not. An experienced turner should read and compare their own techniques. Even if one never changes their technique, David offers all a pattern on which to hang your process thinking. This writer would be excited to read about the turner who is so skilled they never need think about their process.

Chapter 10: Turning an Open Bow with a Natural Edge

Here the author extends the previous chapter into natural edge pieces. This is another great how-to chapter.

Chapter 11: Turning the exterior of a Hollow Form

Ellsworth tells his reader that turning hollow forms is his most fulfilling activity. One suggests several readings of this chapter. It contains much. It is a little complicated, but with work it appears to be an excellent how-to work.

Chapter 12: Turning the Interior of a Hollow Form

This is the companion to the previous chapter. As in it, David brings much technical information about hollowing a form. Here again study and rereading will benefit the reader. As noted earlier, David Ellsworth is most satisfied with hollowing. Everyone appreciates his hollow forms as well. Here is the master describing the acme of his skill and techniques.

Chapter 13: Turning Spirit Forms

The two previous chapters lead naturally to this. The forms are micro hollow forms. Those who enjoy small turning this chapter offers a great help. For those who insist on turning washtubs, the spirit form is great practice.

Chapter 14: Jam Chucks & Vacuum Chucks

Here, David offers an excellent how-to explanation for manufacturing and using vacuum chucks.

Chapter 15: Sanding

David Ellsworth offers some excellent thoughts on sanding wood forms.

Chapter 16: Finishing

The author discuss various types of finishes and treatment. He cautions about using wax finish on pieces that will sit with little attention such as in museums. Wax will eventually mold. This was the first time this writer had learned of this fact. All in all Chapter 16 contains excellent information.

Chapter 17: Drying Green Wood Vessels

This last chapter contains little not found elsewhere, but it is a nice compendium about green wood. For the new turner, this is a must read. For everyone else this contains the least new information, but that does not lessen the quality of the writing.

Ellsworth presents an appendage on teaching which should be read by anyone who demonstrates or teaches wood turning. One could make a nice check list to measure one's lesson plan or even school against.

This writer has been reading and rereading *Ellsworth on Woodturning* off and on since January. Having finished now a report on the book, I still look at it on the desk feeling *I really need to get into this book*. This may result from the fact that while David Ellsworth offers so much how-to information, he also serves up David Ellsworth at times. Even if one has no interest or experience in woodturning, this book offers an insight into the mind of the artist like no other.

To everyone who receives email: The Hughes Demo handouts for May 1 will be sent to you. Please copy and bring them.

Revolutions

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