

Revolutions

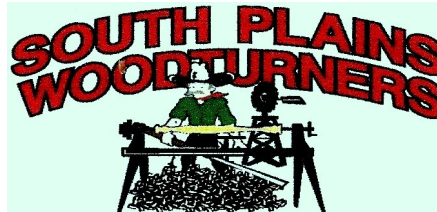
Vol. 5

No. 2

February 2010



NEWSLETTER FOR THE



Lubbock, Texas

Tom Farrell Reveals His Ornament Techniques

If we had to pay Tom what he is worth, we would have to raise the dues!

At the February meeting we enjoyed a production, not just a demonstration. First, Tom showed us how to manufacture on the lathe mated inside-outside aluminum templates of any size for use in producing hollow spheres. The next rabbit out of Farrell's hat, an enclosed ball chuck that matches the aluminum inside or disk template. He showed us how to use the templates in turning the light and beautiful spheres that serve as the the center of the Christmas ornament. Pulling everything together, Tom incised the circular forms onto the sphere mounted in the ball chuck.

The templates Tom made were aluminum, but his handouts suggested that other thin and rigid materials could also be produced, such as wood or plastic. Cutting the templates is a little complex. One needs a disk template for gaging the inside of the hollow sphere and a larger disk for measuring the inside of the ball chuck. The outside template which establishes the outside of the sphere is the same diameter as the disk that measures the inside of the ball chuck. That way the ball fits neatly into the ball chuck.

Cutting disks from aluminum in theory could be hazardous. Farrell, however, fixed the aluminum to the block with screws. No. 6 or 8 panhead sheetmetal screws will serve. He puts one screw in the center, which will hold the disk when it is cut free, and four equally spaced in a radius about halfway between the circumference of the disk and the edge of the aluminum.



Contents	
President's Letter	2
John Horn Demo	2
Featured SWAT 2010 Demos	3
February Gallery	4
Turned Art at Museum of Texas	
Tech	5
Tech Corner	6
John Horn's Reference Materials	6
John Horn's Visual Aids	7
John Horn's Handout	8
Our Corporate Members	9

In many ways the ball chuck was the most fascinating thing about the demo, but your editor just has a thing about jigs and other gizmos. Tom makes the body of the ball chuck from a wood blank that is turned from a piece of hardwood that is at least 2 ½ inches thick and 5 ½ inches wide.

After truing the face and sides, he attaches a ¾ inch piece of hardwood with an equal diameter to the base by two-sided tape to the face. Tom hold this piece additionally with the tail stock. Six equidistant pilot holes are marked and drilled along a 4 inch circle marked with a compass on the face of the piece. For those without indexing lathes, Tom points out how using a compass set to the radius of the circle, 2 inches, will measure six equal segments along the diameter of the circle. The questions about this suggested many are not familiar with the process.

See Ornament on Page 3

Revolutions

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 and The Southwest Association of Turners.

Direct any questions or comments about **Revolutions** to the editor:

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Vice President Harris Announces Demonstration Schedule

Jim has been working hard to secure demonstrators for the club. His tentative schedule runs through July:

- April Hands-on Session like January 2010
- May Tool Sharpening by Keith Hughes
- June To be scheduled
- July *Things that go Bump in the Shop* and Variable Frequency Drives by Bryce Ellis and Glenn Williamson

Lots of us are old retired coots, but some work some Saturdays. This way one may plan for attending a meeting that fits into a work schedule. A word of caution, however, Keith Hughes is an air traffic controller whose plans frequently get interrupted by his work. He will do a great demonstration, but it may be rescheduled.

John Horn is Coming to Town

Six students signed up for John Horn's Open Vessel classes to be conducted at Target Sheet Metal in the Woodshop on March 6th.

Horn will be presenting *Taming the Skew* to the club during the March meeting earlier the same day. John is our first demonstrator to come from beyond West Texas.

Our own fine members and our friends from the Comanche Trails club have brought all our demo's in the past. So John Horn's coming is a cardinal event for the club.

John sent us his handouts. They are included in this issue of **Revolutions** for you to (print out if you get the newsletter by email) bring to the meeting. They are on pages 7 and 8. His syllabus and links are on page 6.

Let's have standing room only at the March meeting to welcome John. If you want more and varied demo's, let Jim Harris know.

President's Letter

I hope everybody has their lathes up and running and chips flying because we have a busy February and March ahead of us. If you haven't already completed a piece or pieces for exhibition at the Tornado Gallery then it's time to get busy.

The fun will start with the delivery of our turnings to the Tornado Gallery Tuesday March 2 and Wednesday March 3 between 9AM and 5PM. We need volunteers to be at the gallery and AAW member volunteers to do some turning and demonstrating during open hours. Please contact Charles Swift if you have any questions or are willing to volunteer.

Along with the Tornado Gallery exhibit March 6 will have a featured demonstrator John Horn. The demonstration will be the Taming of the Skew. After lunch will be the bowl turning hands on that is already at capacity. Come early to the demo and get a good seat.

Ray Hughes

Next Club Meeting

March 6

At Target Sheet Metal
In the wood shop

South Loop 289 (see map on page 9)

John Horn:
Demonstrator

Taming the Skew

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

Three New Members

Welcome to three new members: Chad Wilson, Scott Michaels and Jim Estes.

Max Sageser was a visitor at the February meeting. Max, we hope to see you back again.

We had other visitors but I did not get their names. Sorry, Hope you come back again.

Revolutions

Featured SWAT Demo's

Since SWAT has moved their symposium to August in Waco, **Revolutions** begins this month with a look at some of the feature demonstrators scheduled for SWAT, with some work by Mike Jackofsky and Molly Winton.

Mike Jackofsky focuses on hollow vessels, and natural edge is his specialty. Hailing from San Diego, CA, where he is a member of the San Diego Woodturners and The Furniture Society.



Dissatisfied with the hollow tools available, Mike has created his own tools in conjunction with Hunter, featuring square stock, adjustable angles and a negative rake. These are available through Craft Supplies USA, and these tools can be seen at http://www.youtube.com/watch?v=du0ifM_sfAo.



Mike will also be demonstrating in Hartford at the AAW Symposium June 18-20. He regularly demo's at Craft Supply in Provo, UT. In July, Jackofsky will be teaching at the Marc Adams School of Woodturning.

At left is a 15" X 12" mesquite vessel.



At left is a 10" X 8" Box Elder hollow vessel.

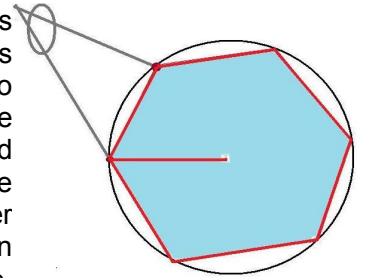
At right Jackofsky's Box Elder 10" X 8" hollow form



Ornament (Continued from Page 1)

For dividing a circle into other equal parts <http://www.weborix.com/index.php> is suggested. It is an odd but interesting site.

Thus prepared, Tom turns the sphere from two pieces of wood. He hollows each to fit the inside template he has prepared with a round nosed scraper. Gluing the two hollow pieces together gives Tom a round void in the center of the work piece.



He marks the void by measuring from the glue line each way. After cutting a small tenon at each end. Putting these between centers, Tom shapes the sphere using a small bowl gouge. He is guided by the outside template in establishing the thickness of the walls. Finally, Tom drills a hole through each tenon, and then he saws the tenons from the sphere.

The sphere is then mounted in the ball chuck which is mounted in a four-jaw chuck and centered with the tail stock onto previously marked dimples in the surface of the sphere. Each dimple become the center of concentric circles inscribed with a tool used to chase male threads.



Tom colors and finishes the spheres, attaching a long and short finial in the two drilled holes. The finished product is gorgeous.

Molly Winton is another left coast woodturner. Living in Edmonds, WA, a small city located on the western shore of Puget Sound, Molly describes herself as a part-time turner, working only after the demands of family are sated.

Molly was a demonstrator at AAW in Albuquerque last summer, exhibiting her pyrographic and texturing techniques. She says of herself, "...brief exploration in pottery introduced me to the importance of form and design, the foundation to any embellishment of my turning, be it branding, pyrography, coloring, texturing or carving.

See Molly Winton Coming to SWAT on page 4

Revolutions

Molly Winton coming to SWAT (from Page 3)

I endeavor to make wood pieces that pursue excellence of form and beg to be picked up and caressed. Not being able to leave well enough alone, I began exploring what I could do to my work off the lathe. As a result I began burning, branding, and carving my pieces. What joy!"



At left is Winton's *Caballos Ascendentes*.

Her wood choices vary depending upon the totality of the piece. Where the wood remains exposed, she looks

for "highly dramatic" wood, bigleaf maple burl or California buckeye burl. A piece of camphor burl, seen below, "...was so stunning I couldn't cover it with black at all. I needed the wood to really be exposed."

Winton's piece recently sold at the *Be our Guest* exhibit at the Ohio Craft Museum.



When Molly intends to dye or cover her surface wood, she chooses a "very straight grained, nondescript wood."

Rauli, a South American wood with color like mahogany and some characteristics of beech, worked well for Winton. She found and consumed an 8" X 8" X 5' piece in a Portland specialty lumber store.



Two from the dark side of Molly Winton are *Caballos Negros Tall* and *Caballos Negros Scalloped Rim*.



February Gallery



Kay Agnew's first segment bowl features rosewood, oak, poplar, Walnut and ash.



Vicki Oglesby ventures into lidded boxes.



At left, Mike Chambers' restoration of the blue guitar.

Rendy Drounette's twisted hollow vessels are right.



Larry Rogers' Elm Burl with Brazilian Rosewood finial at left



At right Larry's beautiful segment piece. Mesquite rings encompass maple and walnut segments over a lacewood base.

See Gallery on page 5

Molly likes turning black or native cherry. Friends in Maine and Virginia send her cherry. She mostly uses domestic woods because "Exotics are too expensive, and the oily ones don't burn/brand well."



For hollowing, Winton prefers free tools, but she has invested in captive tools as well. For her miniature work, she uses home made allen wrench hollowers.

The picture of Molly Winton appeared in *Woodturning Design* and is used with their permission. Visit Molly's interesting website at <http://www.turningmaven.com/>.

Safety Note: David Turner reported how a face shield saved the Turner schnoz and face when a chunk hurled itself from the work piece. Goggles or safety glasses would not have prevented injury. **Turn Safely!**

Gallery (from Page 4)



Anthony Viglicky's Ring holder at left.

Three lidded boxes and two segmented bowls by Harrell Ellis



Dick Markham displayed his take on an architectural construct at left. His inedible, but very interesting *Fuzzyrooms* (above) are delivered by the case.



Jim Bob Burgoon's segmented bowl with cruciform design suggested by *Wood Magazine* April 1989. Maple, walnut and blood wood make up the serrated cruciform sides. The rings are rosewood and mahogany forms the base.

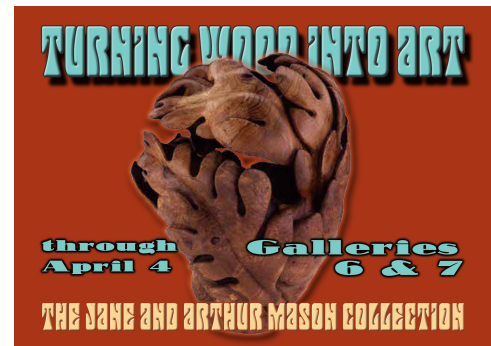
Like Vicki, Mike Oglesby ventured into miniature boxes, Mike's little is just bigger than everyone else's.



Randy Thorne brought in a natural edge red oak bowl below and to the right, His lidded box is mahogany. The segmented piece is constructed with maple, holly and walnut onto a base of leopardwood.



Gary Rigdon displayed a very nice segmented bowl, but he left before I could get a picture. Sorry, Gary.



Museum of Texas Tech
Features the Mason Collection
Through April 4

Museum Hours: Tuesday-Saturday 10 am to 5 pm

Thursday 10 am to 8:30 pm

Sunday 1 to 5 pm

The Jane and Arthur Mason Collection, a traveling exhibit from the Mint Museum of Craft + Design will continue at the Museum of Texas Tech through April 5.

Forty artists representing some the finest woodturning of the Twentieth Century are assembled in the Mason Collection. Accumulated with the assistance of the AAW, the Mason traveling collection returns to the South Plains with some changes from its previous showing.

The traveling collection boasts nearly sixty pieces by over thirty artists.

The collection was acquired with five themes in mind

The first theme considered in the Mason Collection is *design*. Inherent in this theme is the question of how well the artist utilizes the wood with all its variety of pattern and grain, the voids worked by outside forces in the tree's life and, finally, appropriate and imaginative use of the wood.

The workpiece serves the woodturner as canvas serves the artist. *Material Esthetics* is a theme that considers the textures and patterns found in wood.

Throughout the Mason Collection, *process and image*, are thematic constants. Process is a theme that never answers questions, but asks questions along a natural plane. At one pole the novice asks, "How did the artist do that?" From the opposite pole, the initiate asks, "How did the artist do it so well?"

See Museum Page 6

Revolutions

Museum (Continued from Page 5)

Storytelling serves as a theme almost always in woodturning. Whether the artist is invoking the golden mean or the tree is showing off its worm holes, the process presents action no less than a well plotted short story.

The fifth and final theme of the Mason Collection is *Tree life*. For years before the artist worked a piece and long before the sawyer prized and felled it, the tree passed through life, acquiring energy from the sun and drawing nutrients up with water from the soil. Whole ecosystems of life pecked at, gnawed on, and chewed into the tree. Their actions no less violent than the turner at the lathe just surely slower. Woodturners never begin with *tabula rasa*. Turned art reflects the life of the tree as much as the creativity and skill of the artist.

John Horn's Reference Material

Books:

[Turning Wood with Richard Raffan](#)
[Turning Projects by Richard Raffan](#)
[The Fundamentals of Woodturning by Mike Darlow](#)
[Practical Woodturner by F. Pain](#)
Woodturning Notes by Allan Batty (Available only from www.woodturnerscatalog.com)
800-551-8876 [A must have book on sharpening grinds]

Video/DVD:

[The Skew Chisel with Alan Lacer, The Dark Side and the Sweet Side \[Highly recommended\]](#)
[The Son of Skew with Alan Lacer – Challenge Projects for a Skew Duet](#)
[Allan Batty's Masterclass, The Definitive Work on The Skew Chisel](#)
[Turning Wood with Richard Raffan \(companion to book above\)](#)
[Turning Video I \(Techniques \[Spindle\] and Projects\) by Bonnie Klein](#)
Bonnie Klein
17910 SE 110th S.
Renton, WA 98498
Phone: 425-226-5937 work
[The Practice of Woodturning by Mike Darlow \(a 4 video set now on 2 DVDs\) \[OUTSTANDING VIDEO\]](#)

Internet Sites:

http://www.turningtools.co.uk/pdf_files/pdfbook/pdfbook.html On line woodturning book
<http://www.woodworking.co.uk/Technical/Beginners/beginners.html>Whole book of instructions

Contact me at: John Horn, 7524 Red Oak St., North Richland Hills, TX 76182

E-mail johnhorn@flash.net Phone: 817-485-7397

In recent issues the corner has discussed foundation level issues about woodturner. This

tecx
CORNER



issue will present another voice on fundamental turning skill sets while also plugging the newest additions to the club's library, the videos from SWAT 2009 demos, *The Six Fundamental Woodturning Cuts*, Stuart Batty.

Batty, who represents the traditions of formal woodturning education, apprenticeship, teaches six basic cuts at the lathe. Two are straight cuts: parallel cuts such as rounding a square spindle piece to round and oblique cuts away from parallel as in cutting a pommel. The other four, curved cuts are simply: left and right concave (coves) and left and right convex (beads)

Stuart begins his demo, talking about the tasks for each hand.

The right hand is 100% involved in control. Straight cuts should be made by the right hand controlling the push or pull of the tool towards or away from the axis of the piece. The right hand also lifts or drops the tool handle in relation to the tool rest. In making curved cuts the right hand may swing the tool through the curve. The last function for the right hand, twisting the tool to achieve the best cutting position.

The left hand, Batty warns, is no friend when used outside its four purposes, suggesting it be written in red ink. Those four purposes are 1) adding weight to the tool to prevent chatter, 2) positioning the tool on the rest and into the wood, 3) preventing skid and 4) squeezing the tool at the end of a cut to prevent its movement into the chuck or off the tool rest.

Batty's Demo contain a great deal of information. Check it out.

Segmented Turners See This!

If you are planning to make some segmented pieces, see Jim Bob Burgoon. He purchased a pallet of various hardwoods perfect for segment assembly. These range from teak to walnut. Maple to ash. He has some hickory, Brazilian mesquite and acacia. There are others, too.

The lengths and widths vary. Jim Bob will sell these for \$0.50 per foot. What deal!

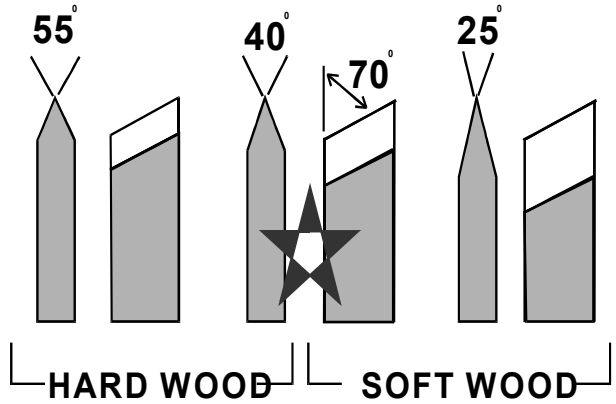
Call Jim Bob at 783-9071

Kent Sheppard of SRS Tools, one of the club's corporate members recently explained a very creative idea to *Fine Wood Working*. It is a spiral ended wooden mallet. See the first part of it at <http://www.finewoodworking.com/item/24640/spiral-end-mallet>

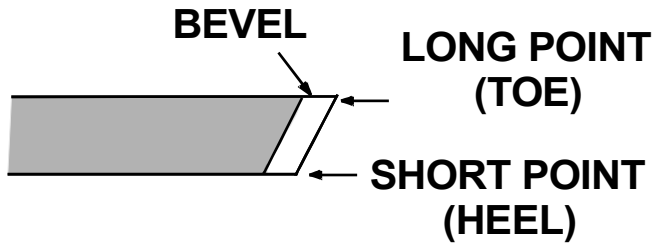
Looks great Kent. Can't wait to see the rest.

T A M I
T H E S

SHARPENING



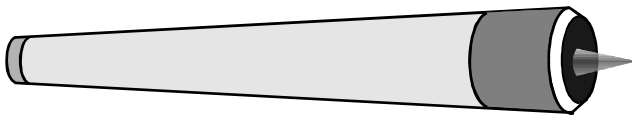
PARTS OF THE SKEW



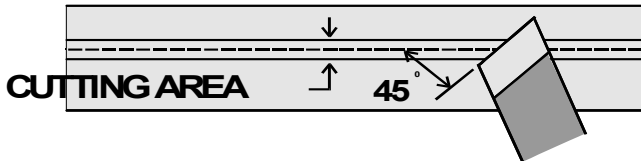
ROUGHING TO A CYLINDER



DEAD CENTER



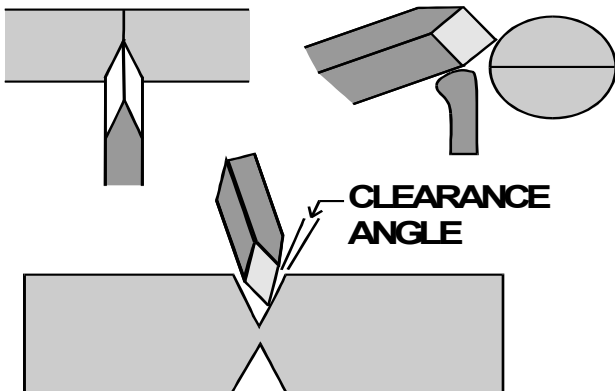
PLANING CUT



SHOULDER



V CUT



POMMEL



BEAD



Taming the Skew With John Horn

- I. **Parts of the Skew**
 - a. Long point (or toe)
 - b. Short point (or heel)
- II. **Preparing the Lathe**
 - a. File the tool rest with mill file to remove nicks
 - b. Use Dead Center as slip clutch for up to 4 or 5 inch diameter material
- III. **Sharpening**
 - a. Bevel length 1 ½ times the thickness of the steel or 40 degrees
 - b. Angle of cutting area to the shaft - 70 degrees

Cuts with the Skew

- I. **Planing Cut ***
- II. **V Cut ***
- III. **Peeling Cut *** *Easiest cuts and most essential
- IV. **Shoulder Cut**
- V. **Pommel Cut**
- VI. **Parting Off Cut**
- VII. **Rolling or Beading Cut**
- VIII. **Roughing Cut**

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Page 5

Map for Meeting Location

