

NEXT MEETING
NOVEMBER 20

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ASSOCIATION OF REVOLUTIONARY TURNERS

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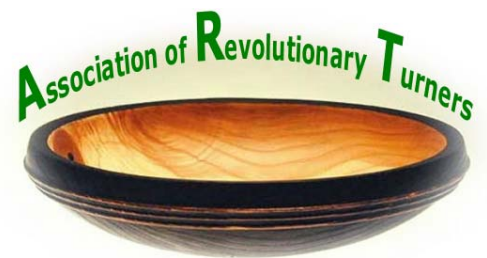
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PRESIDENT'S COLUMN

Another year has come and gone. Our club has grown considerably. The founding members and current officers are ready to turn over the reins to the next "generation" so they can lead the club to the next level. Elections will be held at our January meeting. As discussed (and approved) at our last meeting, all current officers (and original founding members) will be on the "Board of Directors" for an additional year. The purpose of this newly created body is to assist newly elected club officers and to offer any help needed to run the organization.

Since our usual meeting date in December falls on Christmas Day, we will be holding an open turning session on Friday December 26th from 3pm to 9pm in the workshop at Woodcraft. This was a success last year, so we're going to do it again this year. In addition, we will have a couple mini-lathes setup to turn pens. For a \$5 materials fee, all the requisite equipment and parts will be provided (including pre-drilled/glued/milled blanks) to allow you to turn a European Designer pen. Of course, instruction will be available if you need it.



SAFETY TIPS

- Always wear a face shield!!!
- Make sure your tailstock is LOCKED before turning on the lathe!!!
- When you have to chase your lathe around the room, you're turning speed is too high.

MEMBERSHIP HAS ITS PRIVILAGES...

CA Glue & Accelerator Available

Thin CA Glue	2oz	\$4.00
Medium CA Glue	2oz	\$4.00
Thick CA Glue	2oz	\$4.00
Black Medium CA Glue	2oz	\$6.00
Accelerator w/pump	2oz	\$3.00
Accelerator Refill	2oz	\$2.00
Anchorseal	1 gal	\$7.00

3" Velcro backed sandpaper discs
- 80 to 400 grit 10/pack

\$2.00

TURNER OF THE MONTH - WILL HUNT



If you have any questions about segmented turning, you might want to hurry and ask Will Hunt. As I just found out, Will is a resident alien from Canada, and his Green Card expires in 2009.

Way back when in High School in Montreal, Will remembers his first project in Manual Training class where he made a “crummy lamp”. Two years of this high school course gave him some basic grounding.

Later, practicing being a mechanical engineer by day and a furniture maker hobbyist on the weekends kept him out of trouble. If Will designed a piece of furniture that included a turned element, he would hire a professional turner to do that for him. Then as he approached retirement, he decided to expand his skills and purchased a lathe and several how-to-turn books.

His first efforts resulted in some “absolutely miserable crap”. Not to be dissuaded, he picked up Creative Woodturning by Dale Nish and took note of the chapter on segmented turning. Will figured that with his mechanical engineering background, he should be able to do that. It turns out he was.

Eventually Will became both good and prolific at creating segmented pieces. He especially enjoyed the precision required to create a quality piece. One can take a single design and find many, many permutations and different wood combinations to keep one entertained. Making the best choice affects the aesthetics of the final product. He found enough challenge and variety for a long term commitment to segmented bowl turning.

After saturating friends and family members with bowls, Will had to start selling.

In the beginning he would do open air craft shows. The advantage here was the instant feedback he got from presenting his own wares to the public.

This helped direct the choices of forms and finishes that Will has gravitated towards. Now, however, with production at about 120 finished pieces a year, Will has moved up to selective full-time gallery venues that will work for him. Artisan’s Way (Lexington), Cambridge Artists Cooperative, and Sharon Arts Center (Peterboro) all carry Will’s pieces on consignment.

In these environments Will’s starting price point is about \$150. This is significantly more than attendees of open air craft shows expect to spend. The exception to this are the more prestigious craft shows like Crafts in the Castle or Crafts Boston where a hefty entrance fee is charged. Fees for booths at these shows tend to run in the \$800 to \$1200 range which counter balances the monetary advantages of selling upper end wares. So for his upper end pieces, the galleries are the way to go.

Will notes that New Englanders are more reticent to spend a lot of money on fine work than in other parts of the country. He feels that New York, New- port, Atlanta, San Diego, San Francisco, Washington DC, and other major cities will yield much more for fine turning. New Englanders also prefer purchases that are functional as well as beautiful. He feels that it is important to identify appropriate galleries where he can get a fair price, and protect these galleries prices by selling at parallel prices if you use other outlets or sell direct. Sounds fair to me.

Will has found that by placing his pieces in a few very select galleries on a consignment basis works best for him. Consignment shops will pay a higher price than shops that buy pieces outright, but if his work does not sell in a particular shop, he can pull it out and seek a better location.

Also, over the years, a base of 15 or 20 private customers has accrued. When one of these folks need a quality gift, they know who to call. On a month-to-month basis, except for his wife’s “keepers”, there is no backlog of inventory gathering about the shop.

On the other hand, because of the necessity of

“ After saturating friends and family members with bowls, Will had to start selling. “



TURNER OF THE MONTH - WILL HUNT (CONT.)

building segmented bowls in stages, there will be many pieces coming along in various stages. The average cycle for a finished piece is 30 to 40 days. On a given day, all a particular piece may require is five minutes of attention. About 75% of the time needed to produce a segmented bowl is accomplished before the piece gets put on the lathe.

First the design has to be created or selected. Will used to lay out his designs on a drafting board measuring radii and outside diameters and other things that Will explained to me but went right over my head (which is one of the reasons I don't even considered doing segmented bowls myself.) Nowadays, Will uses a computer generated layout from a software package called Woodturner Pro.

Even with the aid of the computer program, Will recognizes that constructing segmented turning attracts a "special kind of idiot".

Once he has his layout to scale on paper, he takes his selection of woods to the Lexington Arts & Crafts Society where he uses the Woodworkers' Guild's jointer, planer, table saw and band saw to make precise little wooden pieces. These pieces go back to his home garage shop for careful placement and gluing up.

The time spent using the LACS equipment coincides with the time Will spends overseeing several lady wood turners on a bi-weekly basis. Years ago Will began teaching basic woodturning to a group of guys. Over time the guys dropped out or moved on. They were replaced by several ladies who have stuck it out and are now creating some very beautiful segmented pieces.

Still the engineer at heart, Will is ever trying new types of woods, experimenting with finishes and the affects of light, and leaving time to discover new designs. Every year, from January to April, Will develops new tricks. I think it is most commendable to actually schedule in a block of R & D time in what could otherwise be non-stop production of the mixing in of novel wood varieties and projects helps keep him fresh and creative. Some of the woods he has successfully used are sapele, chacte

koke, chacte viga, nara, Peruvian walnut, canary wood, and quilted and curly maples. These new woods must be systematically tested to see how they take work in combinations, take a finish or hold their color.

To get away from making bowls in his shop, Will is planning to go on a Woodturner Cruise in August. (See the difference?). He and his wife thoroughly enjoyed the last Woodturner Cruise they went on. The wives get to go on tours and go shopping at ports while the men stay on the boat and "put wood on the floor". Maybe not the kind of cruise that you would pick for, say, your honeymoon, but it does have quite a bit of appeal. I wonder if I could convince my husband to spend our vacation on one of these.

Bobbi Tornheim

" Even with the aid of the computer program, Will recognizes that constructing segmented turning attracts a "special kind of idiot. "



HOLIDAY SHOPPING GUIDE

by Peter Teubel

1. Go to a good woodworking store. If they sell anything that can be used in any room but the garage, basement, or shop, it's probably not a woodworking store. If you can't picture your significant-other walking in the door and going "Whoa!", it's probably not a woodworking store. If you walk in the door and can't smell sawdust, it definitely isn't a woodworking store. If most of the people working in the store are over 40 years old, it's probably an OK store. If there's a poster of the guy from New Yankee Workshop, American Woodshop, or the Woodwright's Shop, (you know those shows because he's never missed an episode), it's DEFINITELY a woodworking store. Check his bedside table. There are probably enough catalogs sitting there that it's causing the earth to wobble in rotation. See if you can find one of those stores.
2. Watch New Yankee Workshop on PBS. If Norm uses it, most woodworkers will want (need) at least 2. What ever it is, you might get several sizes.
3. If it's not in one of the primary colors (the 8 color box of Crayons), you can probably ignore it. Don't even consider anything in "designer" colors.
4. If it looks like it makes a lot of noise, buy it.
5. If you look at the picture on the box and can immediately think of 50 different ways to cause serious bodily damage, buy it. He's probably been wishing for one for years, whatever it is.
6. Remember the catalogs in rule 1? Look for the pages that are wrinkled. They've been drooled on and something (probably everything) on those pages is wanted enough that he's probably thinking of a way they can sneak it into the house without you finding out. If he unwraps something from those pages on Christmas, he'll probably cry.
7. Electric or hand tools. Sneak into the garage, basement, or shop. Don't touch anything. He knows where every speck of dust is and if anything is disturbed, he won't be able to function for a week. Look at the electrical outlets. If most of outlets are occupied, go for "tailed" tools - those are the ones that plug into the wall. If all are occupied, try to find cordless tools. If all the outlets are dusty, buy hand tools, especially something really sharp. Now carefully retrace your steps back out.
8. As for rule 7, if all the outlets are occupied with battery chargers for cordless tools, how about a gift certificate for an electrician. You can never have too much power. (Guys, a BIG grunt here!)
9. If "some assembly is required", buy it, but first check to see what tools are required to do the job. You may have to buy some of those too!
10. It doesn't matter if he already has one of whatever you get. Chances are, he probably needs another one or wants a bigger one or a longer one.
11. Don't shop at Sears for woodworking tools, his friends will point and make fun of him. Sears is OK for tools he can use on his truck.
12. While you're in his shop, look at the calendar on the wall. If the girl in the picture is holding tools, he'd like the big one. The tool, that is.
13. If you can remember your father having "a tool just like that", it's OK. Great tools stay around quite a while and it will be a good way for your father and his son-in-law to "bond".
14. If the box says "As seen on TV!", apply the Sears rule (rule 11). Even if it's useless, it can be used as a BFH or as a wheel chock.

“ If it looks like it makes a lot of noise, buy it. “

HOLIDAY SHOPPING GUIDE (CONT.)

15. On second thought, forget rule 14. If you see something where rule 14 applies, it's not a woodworking store.
16. If there's a picture on the box of anything but the tool, don't buy it. If it needs that much explanation, it's not a woodworking tool. The best tools have boxes with only words on it or, better yet, nothing but a shipping label so that the clerk has to open the box to verify what's in it.
17. Clamps. A woodworker can never have too many clamps and usually has too few. And don't worry about what kind of clamp. If you can squeeze something together with it, it will work. Also, see rule 2.
18. If it says Bosch, Milwaukee or Porter Cable it's OK. Same for Makita, Dewalt or Triton. If it says Sears, Skil, Black & Decker, or Mastercraft, while he'd still use it, don't ask him next year how it is because he's probably killed it.
19. If it weighs more than you and has more horsepower than you have children, it's probably acceptable.
20. If the salesman asks "would you like a spare set of blades for that?" The answer is "yes".
21. If batteries are not included, neither should the tool.



Cherry Burl
Derrick TePaske



Yew Root
Derrick TePaske



Black Pot
Derrick TePaske

“ If it weighs more than you and has more horsepower than you have children, it's probably acceptable. “



Cherry
Derrick TePaske



Pot with Dots
Derrick TePaske



Oak
Derrick TePaske

MEDIA LIBRARY

Current Video Inventory:

- * *Turning Wood with Richard Raffan*
- * *Turning Boxes with Richard Raffan*
- * *Turning Projects with Richard Raffan*
- * *Bowl Turning with Del Stubbs*
- * *Skill Building Projects with Mark St. Leger*
- * *Sharpening Fundamentals*
- * *Turning Projects from Scrap with Bob Rosand*
- * *Natural Lipped Bowls – Ken Bullock*
- * *Wooden Bowls on a Budget – Ken Bullock*
- * *Rude Osolnik – Dean of American Woodturners*
- * *David Ellsworth Tape #1*
- * *David Ellsworth Tape #3*
- * *David Ellsworth Tape T*
- * *Skew Chisel with Alan Lacer*
- * *Turning a Salt & Pepper Mill by Holtham*
- * *1996 AAW Symposium - Techniques*
- * *1997 AAW Symposium - Techniques*
- * *1998 AAW Symposium - Techniques Vol #2*
- * *1998 AAW Symposium - Techniques Vol #1*

- * *1999 AAW Symposium - Techniques Vol #1*
- * *Vessels of Illusion by Trent Bosch*
- * *From Tree to Table by Mike Mahoney*
- * *Woodturning Wizardry by David Springett*
- * *Woodturning - A Foundation Course*
- * *Mike Darlow DVD set*
-> Available on VHS tapes

Current Book Inventory:

- * *Woodturning - TIME/LIFE Book*
- * *The Fine Art of Small-Scale Woodturning*
- * *Fundamentals of Woodturning by Mike Darlow*
- * *Woodturning Methods by Mike Darlow*

“If anyone would like to donate any ORIGINAL videos (no copies), please contact any of the club’s officers.”

CLUB EVENTS

- * December 26, 3pm-9pm - Open turning workshop at the Woodcraft store in Woburn.

OCTOBER MEETING AGENDA

Remember to bring in some wood for the wood swap to help support the club!

6:30pm–7:00pm

Arrive early for some social time and please remember to park across the street at the Fleet ATM parking lot.

7:00pm–7:45pm

- * Club business
- * Announcements
- * Show & tell. Bring your pieces in for discussion

7:45pm to 8:00pm

Break

8:00pm–9:00pm

Demonstration: Segmented Turning by Steve Reznek

9:00pm-9:15pm

Break

9:15pm - 10:00pm

Wood Swap

NOTES FROM THE 'NET

Tips for Better Boiling

By Steve Russell

Since I first published my original boiling protocol a few years ago, I have met hundreds of turners who are boiling at my weekly demonstrations around the United States. In addition, I have received hundreds more emails from turners around the world who are successfully using my boiling protocol, to reduce the checking from drying in their green wood bowl/platter etc, roughouts.

While many turners call me "Dr. Boil" these days and are thrilled with the successful drying characteristics of their boiled pieces, I have also met and received emails from turners who have not achieved the same high level of success.

In each of these instances, the turner had allowed an error, or multiple errors, to be introduced into the boiling protocol which resulted in their less than successful outcome. Through this posting, I hope to clarify some issues on boiling and to remove counter-productive practices from your boiling procedures.

You must think of the boiling protocol as a formula, not a recipe! Ingredients or procedures can be easily substituted in recipes, but not in formulas! If you change one thing in a formula, you will get another outcome most of the time. Therefore, you must follow the protocol EXACTLY, or you will not achieve the success the protocol is capable of delivering.

Please let me say up front that I'm not on a crusade to get every turner to boil their bowls... I simply wish to disseminate the information to those who may wish to try the protocol, or increase the efficiency of their existing boiling program. If you do not wish to boil your bowls, by all means do not! You are the master of your corner of the universe, so your opinion is all that matters. If you think boiling is hog-wash, that's ok by me.

For the rest of you who are now boiling, or might like to try it, I offer the following tips to insure boiling success in your studio....

As a current update: I have now boiled more than

4,200 bowls/platters, representing 46 different species. My success rate remains the same - 96% to 98.5% or better of all boiled pieces dry with no cracks whatsoever. This overall success rate has been achieved by hundreds and hundreds of turners around the world in 21 countries with their local timbers as well.

The protocol does indeed work, but you must follow it exactly... If you decide to change the protocol and fail, please tell your friends that YOUR version of the protocol failed, not that the boiling protocol itself does not work. Nothing is perfect on this side of heaven, so you will have some failures with boiling, even when done correctly. However, when done correctly, these failures will average only 1.5% to 4% or less, per one hundred pieces, depending on the specific species.

- 1.) My basic boiling protocol requires 1 hour (60 minutes) of active medium (not a simmer) boiling for every 1" of wall thickness. That means you MUST measure your pieces to insure you are boiling for the correct time. Ignore any tennon/spigot thickness less than 3/4" and measure the belly, or side-wall of the bowls, or platters to determine the correct boiling cycle time required.
- 2.) There can be no downward variance in the one hour per inch of wall thickness rule - NONE. If you boil for less than one hour per inch of wall thickness, you will not achieve the well-documented success rate of 96% or better of boiled pieces, drying with no checking.
- 3.) If a batch of bowls/platters to be boiled includes mixed thickness walls, you MUST set your boil cycle time for the thickest piece in the batch! For example: If you batch contains 1.0", 1.25" 1.5" and 2.0" inch thick walls, you must set your boil cycle for the 2.0" wall (i.e. the pot would boil for 2 hours).
- 4.) Boiling longer than the protocol requires will not compromise the protocol (it will not help either), but boiling less than the required time

" ...many turners call me "Dr. Boil" these days and are thrilled with the successful drying characteristics of their boiled pieces..."

NOTES FROM THE 'NET (CONT.)

will insure failure. As a side note, I have over boiled one inch thick wall pieces for more than eight hours with no ill effects. Just make sure to not under boil!

5.) When placing bowls into the boiling water you **MUST** wait until the water returns to a boil, before starting your timing cycle. This is **CRITICAL!** The bowls/platters etc, **MUST** receive 60 minutes per inch of **ACTIVE BOIL!** Placing cold bowls into boiling water stops the boiling process. If you start your time cycle before the water returns to a boil, you will not be getting the required 60 minutes of active boil, per inch of wall thickness.

6.) All pieces to be boiled **MUST** be submerged in the boiling water for the protocol to work. You must prevent any timber with a specific gravity less than 1.0 from floating during the boiling cycle. This is easily accomplished by fashioning a concrete rebar, or equivalent wire grate inside the top of your boiling pot, which is slightly smaller than the diameter of the pot. By placing a sufficient weight on this grate, all pieces will be prevented from floating during the boiling cycle. If the pieces float during the boiling cycle, the protocol will not work!

7.) Whilst turning a batch of bowls for the boiling pot, insure that any turned pieces waiting their turn in the boil pot, do not dry in the open air prior to boiling. I use a plastic tarp to cover the pieces, or place them into a plastic trashcan with a tight fitting lid until there is enough to fill the pot. Boiling will **NOT** glue pre-existing cracks back together! If you place pieces into the boiling water that have pre-existing cracks, they will keep those cracks when dried. This is not a failure of the boiling protocol, as it will never glue pre-existing cracks back together.

8.) When you remove the bowls from the boiling water, you **MUST** protect the bowls from rapid drying of the surface fibers. My preferred method is to place the pieces onto the floor (my studio has a concrete floor which is covered with epoxy) in a cone, or pyramid shape with alternating rims and tennons. This is then covered with a cloth canvass tarp, or old bath towels. The boiled bowls **CANNOT** be left in the open air! They cannot be covered with anything that does not allow the water vapor to

escape.

At this point we're trying to remove any excess water so we can bag the boiled pieces without soaking the paper bag. If you do not have a cloth tarp, you can purchase old bath towels at places like Goodwill, or other charity resale shops for a few cents per towel. **DO NOT USE** tarps, or towels with holes in them unless you want to become very proficient at inlay techniques!

9.) The bowls are allowed to air dry for three days under the fabric cover, with an inverting cycle every day (top up one day, then bottom up, then top up again) for three days. At the conclusion of the three flip-flops, the bowls are removed from underneath the fabric cover and are placed into paper grocery bags. The boiled pieces remain in the paper bags until they reach equilibrium moisture content. Paper bagging is the best environment to dry the post-boiled pieces in for most people.

10.) The bowls can also be waxed and then dried in the open air, but I prefer to place them into the paper bags. It takes less time and keeps the cost of using the wax emulsion down. (The two main types of wax emulsions available include Anchorseal and Mobil Cer-M. Anchorseal is paraffin based colloidal solution for logs and lumber. It contains paraffin, water and a surfactant and is milky-white in appearance. Mobil-Cer M is a microcrystalline wax based coating. It contains microcrystalline wax, water and a surfactant and is also milky-white in appearance).

I'm nearly through experimenting with using Tyvek bags in lieu of the paper bags. Initial results look **VERY** good, however, I will not be ready to publish the Tyvek results for another few months. (Tyvek is a specialty film developed by Dupont that only allows moisture vapor transmission in one direction only and is used extensively as a house wrap prior to adding brick or siding).

Advantages of Bagging, Boiling and Summary Conclusions...

“ All pieces to be boiled **MUST be submerged in the boiling water for the protocol to work. “**

NOTES FROM THE 'NET (CONT.)

1.) The paper bag creates a microclimate inside the bag of higher moisture content than the outside ambient atmosphere. As the water vapor moves out of the bowl, it is prevented from rapid dissipation into the ambient atmosphere, because it must first pass through the Kraft paper bag barrier wall, which slows the process down a bit, vs. drying in the open air. In addition, the bag prevents any drafts from drying the exterior of the piece too quickly, preventing steep moisture gradients from forming.

2.) Why boil? On average, boiling will reduce checking in boiled pieces to 1.5% to 4.0% or less per hundred, depending on the species. This success rate is not only from my studio's efforts, but has also been achieved by hundreds and hundreds of turners around the world with their local species. At last count, more than 500 hundred turners in 21 countries are boiling their bowls using my original protocol. There are no doubt many more, but this is the amount I'm aware of currently.

3.) Boiling will decrease drying time on average of up to 50%. For example, if a non-boiled piece takes 6 months to air dry, a boiled piece of the same timber will typically reach EMC (equilibrium moisture content) in three months or less. EMC is defined as the point at which the moisture content in the timber is at equilibrium with the ambient atmosphere.

In the Houston, Texas area, that usually means bowls dried in unheated/non air-conditioned areas (such as the garage) will usually achieve a moisture content of 12%. If you wish it to dry lower than 12% in Houston, you will have to alter the drying environment, i.e. move the pieces into an area that is heated and/or air conditioned, or use another method. This will reduce the moisture content even further. You can find the average moisture content for your area on the Forest Products Laboratory website at <http://www.fpl.fs.fed.us/>.

4.) Boiling will reduce warp on average 5%. Although this is not significant, the protocol does produce an average reduction in associated warp of 5%.

5.) Unwanted guests in the bowls, i.e. worms, bugs and other critters with a face only a mother could love (and I have my doubts if even a mother could love a Mesquite grub worms face) are usually taken care of. That is they become soup, if you can find any remains that is.

Color Loss in Boiled Pieces

I'm frequently asked about color loss in boiled pieces. Having boiled more than 4,200 pieces, from 46 different species, I can well attest to the fact that I see no difference in core color loss in boiled pieces. There is in fact some leaching of the surface color (about 1/16" of an inch), but below that the color is normal. Remember we're boiling rough outs, usually with a wall thickness of at least 3/4" or 1" or more usually, so the trivial loss on the surface is irrelevant.

Remember that you will have to true the dried blank up to finish turn it anyway, so the 1/16" of color loss would have been turned away anyway during the truing/finish turning process. I have compared hundreds of pieces that were boiled vs. non-boiled pieces FROM THE SAME LOG and have found no color loss in the core of the wood.

I hope this helps you to achieve better success in your boiling program. As always, I remain available to assist you if you would like to contact me. Take care and all the best to you and yours!

Steven D. Russell
Eurowood Werks Woodturning Studio
The Woodlands, Texas

“ Having boiled more than 4,200 pieces, from 46 different species, I can well attest to the fact that I see no difference in core color loss in boiled pieces. “

NOTES FROM THE 'NET

Three Facets of Woodturned Art: An incomplete consideration.

by Lyn J. Mangiameli

Many of us approach wood turned art as creators, some of us are also collectors or regularly deal with collectors, and a few of us interact with the intermediaries between the creator and the collector the galleries, museums and craft fair organizers. I'm not an expert with respect to any of these facets of woodturned art, but I do find it interesting to consider the different contributions and perspectives that each of these groups have brought, and continue to bring, to the rise in stature and continued production of woodturnings intended as art. So in this brief survey, I'm going to offer some thoughts and describe some resources that have helped me increase my own understanding of and appreciation for these three interrelated aspects of woodturned art objects. The following thoughts are not fully developed, and the resources incomplete, but perhaps they may serve to generate a fully discussion of the topic.

The Creators:

This aspect, understandably, is the one wood turners have the most familiarity with. The definitive discussion of the pioneering turners is presented in the book *Woodturning in North America since 1930* [WTNA] which was published in 2001. This book is a history geared towards both turners and collectors alike. A briefer but nicely illustrated history of the early developers of woodturned art has been put forward by Kevin Wallace in the first of two articles he has done for the magazine *American Style* (Fall 2002, issue 30). This article is clearly written for the collector, but will be of equal interest to the turner. Both Wallace and WTNA describe the pioneers such as Prestini, Stocksedale, Osolnik, and the Lindquists, and both provide interesting little anecdotes and biographical tidbits about these and other trail blazing turners. There are also two books which specialize in providing brief biographical statements of the elder statesmen of woodturned

art (though the turners presented were contemporary at the time of the books first publication): *Master Woodturners* by Dale Nish, 1985; *The Art of Turned Wood Bowls: A Gallery of Contemporary Masters And More* by Edward Jacobson, 1985. Many of a later generation of turners have been well profiled in the books from the late photographer/turner Tony Boase: *Woodturning Masterclass* and *Bowl Turning Techniques Masterclass*. All of these give some limited insight into the motivations and lifestyles of those who seek to produce woodturned art.

Obviously, the creation of woodturned art is ongoing and expanding. Some of the best profiles of contemporary creators of woodturned art are found in the pages of the magazine *Woodwork*. *Woodwork* is a bimonthly slick paper magazine which describes itself as "A Magazine For All Woodworkers", but has a strong focus on the studio furniture movement and woodturning as art. The magazine has been around for a little over a decade, and about a third of the issues have had a profile of some woodturner and their work. Recent issues have profiled Kevin Wallace and his cutting edge turnings (April 2003, issue 80), Merryl Saylan (June 2002, issue 75), Michael Hosaluk (August 2001, issue 70), and Betty Scarpino (February 2000, issue 61), to name just a few. The magazine also has run an article by Kevin Wallace, "The Past and Future of Wood Art", (August 2002, issue 75) that both expands on and parallels his writings for *American Style*.

The Intermediaries:

The intermediaries are the galleries, museums and craft fairs. I think this is the group least understood by both the typical woodturner and the typical collector. These people are highly influential in determining which turners and thus what individual styles and pieces will be brought to the collectors' attention. To that extent, in many respects, they have at least as much power in defining what will be considered wood art, as either the creator or the collector. Wal-

"...few of us interact with the intermediaries between the creator and the collector the galleries, museums and craft fair organizers..."

NOTES FROM THE 'NET (CONT.)

lace does a good job of describing this in his article for Woodwork magazine listed earlier.

Though as much as a matter of historical curiosity as for current understanding, Wallace tells us of the early craft fairs (e.g., the American Craft Council's East Coast/West Coast 1978 exchange in San Francisco), and their role in exposing and fostering early wood artists. This role cannot be underestimated in any discussion of woodturned art. The craft fair was one of the principle means of achieving financial support for those wishing to create artistic turnings. East Coast events such as the Rhinebeck Craft Fair provided a venue for turners like the Lindquists, Giles Gilson and Al Stirt. The West Coast craft fair circuit similarly offered opportunities for turners like Dell Stubbs and William Hunter. One the other hand, juried craft fairs, like galleries, can serve as a significant filter of what work is brought to public attention.

Certain galleries were early to accept woodturnings as art, and along with others, continue to bring wood art to the public's attention. The del Mano gallery is one of the most well known, but Martha Connel's gallery in Atlanta is another of venerable standing. Martha, is particularly interested in the development of turners over their career, and a tour through her usually closed lower cabinets is like a walk through the modern history of turning. Other prominent galleries, though relative new comers, include the Patina Gallery in Santa Fe, the gallery Materia in Scottsdale, and the Duane Reed Gallery of Chicago and St. Louis. A good gallery not only selects work for display (and thus places their own stamp of approval on it), but educates the collector in the medium, the artist, and the style.

An interesting new twist on the traditional gallery is the rise of the internet gallery. While a number of woodturners have websites with photos of their work, some of which is priced for sale, an approach more similar to a traditional gallery is created in cyberspace by places like Guild.com. Guild.com presents the works of such familiar turners as Christian Burhard, Art Liestman and Binh Pho, which are offered for prices that you would associ-

ate with any traditional gallery.

It is amusing to read the introductory text of Edward Jacobson's book (listed earlier), where he tells the story of how he was one of the first to bring wood art (namely his private collection) to the attention of museum directors as he was entertaining them during their stay in his home town for a convention. Today, we have woodturned art well represented in The American Craft Museum in New York, the Arizona State University Nelson Fine Arts Center in Tempe, the Detroit Museum, the High Museum in Atlanta, the Mint Museum in Charlotte, The Renwick Gallery in Washington D.C., to name only a few, but as recently as 1981, such exhibits were virtually none existent. Though late in the intermediary chain, museums do much to determine which turners and what style of turnings come to public attention, and act as a significant confirmatory of the choices collectors have made.

More an auxiliary organization than an intermediary, there is also the Wood Turning Center established by Alfred LeCoff in 1986. Wallace, WTNA, and the Wood Turning Center's own books (e.g., the Challenge Series see my article at Andi Wolfe's website for their description) and periodical Turning Points, all describe LeCoff's successful efforts to guide and develop woodturning as an art form, and to organize symposia and exhibitions to foster that intent.

The Collectors:

Collectors are of obvious importance, for they make creation of woodturned art, financially viable not just in the present, but also with respect to the future. By the art they choose, they also play a role in defining what will and will not be considered desirable and valuable wood art. Many also assume the role of sharing their collections with others, by gifts to museums, sponsoring exhibitions, and providing the substance for books which may or may not be associated with exhibitions. Kevin Wallace, in the second of his two articles for American Style (Winter 2002-2003, issue 31) describes the significance of

“ An interesting new twist on the traditional gallery is the rise of the internet gallery. “

NOTES FROM THE 'NET (CONT.)

collectors, and acquaints those uninitiated with the type of people drawn to collecting. Wallace quotes David Ellsworth as saying "Collectors can influence an artist's work, as their purchases allow the continued exploration of a particular series or approach. In a sense, collectors take on the role of patron, enabling the artist's continued growth. And by providing validation and exposure for this relatively new art form, they have also have been responsible for new artists taking up the medium."

Prominent and influential collectors include Edward Jacobson (his book described earlier), Jane and Arthur Mason (*Turning Wood Into Art: The Jane and Arthur Mason Collection*, 2000) who credit seeing Jacobson's collection for sparking their interest, Robyn and John Horn who maintain a friendly rivalry with the Mason's Robyn being a noted wood artist as well (*Living With Form: the Horn Collection of Contemporary Crafts*), Bohlen (*The Fine Art of Wood: The Bohlen Collection*), Ron and Anita Wornick (*Expressions in Wood: Masterworks from the Wornick Collection*, 1996), and David and Ruth Waterbury. Sadly, one of the first and most loved of the major collectors, Irving Lipton, died not that long ago in 2001. Wallace also provides a nice brief profile of a less exalted but serious collector, Joe Seltzer, who has more than 600 turnings, many of them miniatures.

Collectors can also offer the opportunity to see the way they present their acquisitions within their own homes. Seeing turnings in a home setting (even though many of these homes bear little resemblance to the typical turner's home), can provide ideas not only about how turnings can be displayed to good advantage, but also it can provide ideas about designs one might wish to develop to fill a particular type of space, or compliment a specific style of setting. The second of Wallace's articles for *American Style* is almost entirely illustrated with photos of wood art in its daily surroundings. An earlier issue of *American Style* (Winter 2000-2001, issue 23) has an article on the collections (not just of wood) of Margaret Pennington, where we see turnings displayed about her mansion, including the

Mark Lindquist ground breaking wood sculpture, "Silent Witness #1/Oppenheimer."

One of the best ways to keep in touch with the activities of the most serious of wood art collectors is to visit the Collector's of Wood Art website: <http://www.collectorsofwoodart.org/> or attend one of their semiannual meetings that are often timed to coincide with the SOFA (Sculpture Objects, Functional Art) Expositions. This organization was spearheaded by Robyn Horn and has grown into an influential group which includes most of the collectors listed above. Its development as a group is clearly delineated in their newsletter (available at their website) and is summarized in the article "The Past and Future of Wood Art" Wallace wrote for *Woodwork* magazine (Vol. 56, August 2002). As Wallace notes, while the CWA's mission has been to expose and educate potential collectors to wood art, the influence of this largely well healed group of collectors cannot be underestimated. Coming to the attention of this group, and meeting with its approval can bring a prominence and financial reward to a turner that reap rewards for many years to come. The down side of this is that such a small number of people can have a powerful influence in determining what will be defined as successful and desirable wood art and indirectly determine what even established galleries will seek to present.

Before ending, these brief considerations, I can't resist pointing out Richard Raffan's acerbic critique of woodturned art, which masquerades as a review of the book *Wood Turning in North America* (*Woodwork*, Vol. 64, August 2002). In much the same spirit as his article well over a decade earlier ("Current Work in Turning: Do High Gallery Prices Make It Art" in *Fine Woodworking*, Nov. 1987, Vol 67), Raffan reveals his disdain for those who seek to promote their turnings as nonfunctional art. A brief quote can serve to represent Raffan's view: "We should begin to take a long hard look at what woodturners, lathe artists, wood-lathe artisans (call them

"...Raffan reveals his disdain for those who seek to promote their turnings as nonfunctional art."

NOTES FROM THE 'NET (CONT.)

what you will) have produced, especially if they wish to be taken seriously as Artists with a capital A. Consider also that much of what is promoted as art is best a technical achievement and no more than a mediocre decorative object which no amount of verbiage can elevate. Virtuosity for virtuosity's sake creates some impressive objects, but are they art? Very rarely." Raffan expands on these remarks, while taking several established turners to task. While I find his critique to reveal a rather narrow perspective if not being outright egocentric (which I suspect will be at least somewhat apparent to others who are familiar with Raffan's own history and style), it is a critique, something that is actually rather little found in the discussion of woodturning as art. Other areas of the arts have an established body of "art critics" but to my knowledge most evaluative commentary of woodturned objects has been in the form of (usually gentle) peer review. Perhaps when we have an active "fourth facet" of non-turners who regularly choose to critically discuss the merit of woodturned objects, we really will know that woodturned objects have reached a parity with other forms of artistic expression.

**" Virtuosity for
virtuosity's sake
creates some
impressive
objects, but are
they art? "**

MONTHLY SHOP TIPS

AirMate Battery Replacement

- Peter Teubel

I recently acquired an Air-Mate powered respirator. The only thing wrong with it was the fact that the battery was dead and a replacement would cost \$95 + shipping. With nothing to lose, I decided to take apart the battery pack. A sharp knife slit the cover and broke the glue line. To my surprise, the pack contained 3 "D" cell nickel-cadmium rechargeable batteries connected in series. That's easy. I simply bought 4 rechargeable "D" batteries (can't buy just 3) from RadioShack (nickel metal hydride instead of NiCads),

soldered them in series, popped them in the case (a tight fit for sure), and glued it back together. Not only did I save over \$60, but I also increased my run time by over 100%.

Tenon Length

- Ken Lindgren

For too long I thought pulling a piece partially or completely out of a chuck was due solely to my catches. I'm known for pieces that bounce off Plexiglas shields at demo's and catches at home that try to pull my arm out of it's socket.

Recently, I finally understood the importance of a proper

tenon in keeping a piece in a chuck. I've even gotten into the habit of inspecting the chuck marks on the tenon after the piece is removed after turning. Are they right up against the bottom of the piece? Are the imprints of each jaw clearly visible? If not, what's wrong with the tenon and how should I have turned it in the beginning?

Now that I'm a better tenoner (I think I just invented that word), the number of times I readjust a piece in a chuck has been cut by 50 - 75%.



Spalted Maple
Ken George

“ Send your tips to Peter Teubel for publication in our Monthly Shop Tips section! “

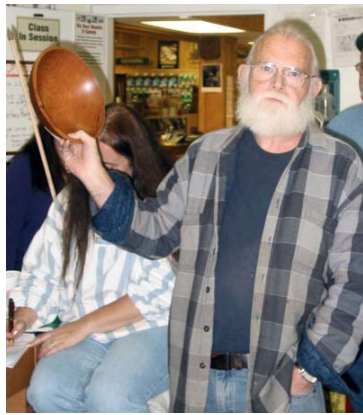
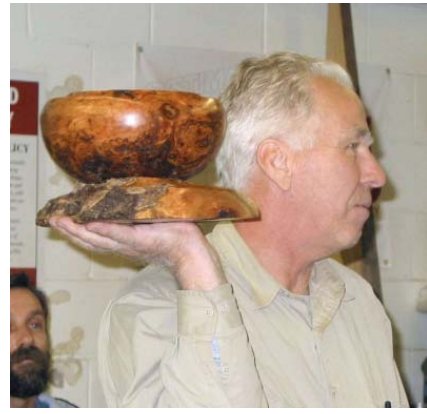
OTHER EVENTS

Peter Teubel will be teaching “The Art of Pen Turning” at the Woodcraft store in Woburn on Tuesday, December 16, 6pm–9pm. In addition to making a European designer pen in class, all students will take home 2 addition pen kits (complete with wood blanks), a set of pen bushings, and a complete set of pen turning tools. Cost is \$80.

Peter Teubel will be teaching “Mastering the Ellsworth Signature Gouge” at the Woodcraft store in Woburn, Sunday January 18, 9:30am - 4pm. This class will teach outside and inside roughing cuts, exterior 'shearing' cuts, interior finishing cuts, cutting and shaping the base, and how to enter the rim and cut to the center of the bowl in one pass. You will also learn smooth cutting of the rim of a natural topped bowl and details of sharpening with the Ellsworth Sharpening Jig. This is an intense HANDS-ON that will have you wondering how you got along without this unique tool.

OCTOBER SHOW & TELL

All photos courtesy of David Eaton



VENDOR NEWS

Jet Mini Lathe Deal

Woodcraft Store in Woburn

The Jet Mini lathe is on sale for \$199.99 (no further discounts apply). At that price, pick up two (they're small)! Availability may be limited because Jet is dumping them to make room for their new variable speed mini lathe.

A.R.T. MENTORING PROGRAM

Our Mentoring program is designed to help the novice as well as the intermediate turners in the club. Take advantage of the Mentors listed below. They've all agreed to spend a few hours with anyone to help the beginner get started or the intermediate to advance their skills. All it takes is a phone call to make an appointment.

Peter Teubel - Milford, MA
(508) 662-4932
pteubel@comcast.net

Mike Green - Lowell, MA
978-459-8308
mgreenburl@juno.com

Frank Movitz - Marblehead, MA
781-631-4411
gwpb@attbi.com

Derrick TePaske - Belmont, MA
617-489-0169
go.den@verizon.net

Steve Reznek - Concord, MA
978-287-4821
reznek@aol.com

Jack Grube - Londonderry, NH
603-432-4060
jackgrube@aol.com

Dietrich Kulze - Billerica, MA
978-663-5241
dk3@reuse.com

David Vaughn - Reading, MA
781-944-3389
janvaughn@comcast.net



“All it takes is a phone call to make an appointment.”

CLASSIFIEDS

Look! No Batteries Required...Ever Again! Batteryless, 110 VAC Powered Laser Pointer for those deep hollowing jobs. Plugs into any standard 110 VAC outlet. Use with deep hollowing systems such as the Jamieson, Kelton, Oneway, Pro-Forme, Dave Reeks, homemade, etc. varieties.

Price: \$25.00 each.

Get perfectly side ground edges on all your bowl gouges. Improved, easy to use gouge sharpening jigs. No matter what the sizes of your gouges, there is a sharpening jig to give you that perfectly ground edge. For use with the Wolverine or similar grinding aid. Three sizes to properly fit all gouges:

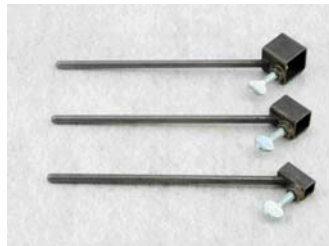
Size:	Prices:
Small (up to 3/8" dia.)	\$12.00 each
Medium (3/8" - 5/8" dia.)	\$12.00 each
Large (5/8"-7/8" dia.)	\$12.00 each
Set of all three:	\$30.00 (Save \$6.00)

Ultra-Thin Kerf Parting Tool. Blade is only 0.050" thin to give those wood saving and grain matching cuts. Overall length approximately 9-1/2" with comfortable handle for good control. Made from hardened High Speed Steel for a lasting edge and stiffness.

Price: \$20.00 each.



110 VAC Laser Pointer



Bowl Gouge Sharpening Jigs



Ultra-Thin Parting Tool

Please add \$5.00 Shipping and Handling to your order (no matter the number of items ordered being shipped to the same address at the same time).

To order, please make checks payable to Peter Toch and mail to:

Peter Toch
6565 Fairway View Trail
Roanoke, VA 24018

For questions or further information, please contact Peter Toch at (540) 774-4152 or ptoch@adelphia.net

* NOTE: These items are also available thru Mike Green at the monthly meetings.

**“ Classified ads
are free for
members . Just
send your ad to
Peter Teubel.”**

CLASSIFIED (CONT.)**VEGA Model 24 Bench Top Bowl Lathe with full 24" Swing**

- Reversible 3/4 HP, 110/220 VAC, Single phase Motor
- 8 Spindle Speeds, 200 rpm to 2900 rpm
- Spindle: 3/4" dia. Straight Shaft (no threads) with a 1/4" through hole for Vacuum Chucking
- Also a Spindle Adapter to 1"- 8 TPI
- Three 4-3/4" dia. Faceplates
- Two Tool Rests: 6" and 12"
- Excellent Condition (even has instructions!)

Price: \$325

Please contact Peter Toch at (540) 774-4152 or ptoch@adelphia.net

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Peter Teubel."**



Association of Revolutionary Turners

“ G E T I N V O L V E D ”

~ LEGAL STUFF ~

The Association of Revolutionary Turners (A.R.T.) was founded in 2001 to support the needs of woodturners in eastern Massachusetts. Its purpose is to provide education, information, and organization to those interested in woodturning. We meet on the 4th Thursday of every month at the Woodcraft Store in Woburn, MA. Memberships are on a calendar basis from January 1st through December 31st. Annual dues is \$20 per person.

President: Peter Teubel
(508) 662-4932
pteubel@comcast.net

Internal VP: Mike Green
(978) 459-8308
mgreenburl@juno.com

External VP: Dave Eaton
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Treasurer: Andy Osborne
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Secretary: Bobbi Tornheim
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Asst. Secretary: Sharon Green
(978) 459-8308
mgreenburl@juno.com

Librarian: Richard Vose
(978) 667-7589
rvose@netway.com

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2004 MEMBERSHIP DUES

Dues for 2004 is now due. Please have cash or check ready at the meeting. November is our last formal meeting of the year.

NOV 20 MEETING

- Segmented Turning demonstration by Steve Reznek
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