



April 2019

Meeting Info

Our next meeting is on May 8th.

Dick Anderson and Bob Smith will be demonstrating Tools for Hollow Forms from conventional hollowing tools to tool stabilizers and laser/video assisted hollowing

See you there!

Membership and Financial

We now have 30 members in the PVWA and several more who have expressed an interest in joining.

Financially, the club is doing well with just over \$3000 in the bank. Our goal is to have enough in reserve that if we outgrow Bob's shop we could survive the move to a larger space.

Club Challenge

Last month's challenge was a winged bowl and we had some great work done by our club members. See the photos later in this newsletter.

The May Club Challenge is to turn a number 2 Morse taper glue block to use for turning a Tagua Nut. This is an opportunity to use your skew chisel, which was demonstrated in the March meeting. Then the challenge is to attach the Tagua Nut to the glue block in a manner that best represents your proposal for turning a project of your choice. Dick showed a hollow form as an example of what could be done. This is also an opportunity to experience turning one type of material as an alternative to wood. Since Tagua Nuts are relatively small you may need to consider the turning tools you have and/or need to accomplish your project.

Bring your challenge pieces each month for the monthly drawing and a chance at the annual drawing at the end of the year.

President's Message

Dick Anderson

CRITIQUES:

Critique Defined: A critique can be simply defined as an assessment, given by a qualified person, on the good qualities and those qualities that do not fit within rules of form, proportion and finish in a creative piece. But then, what constitutes a 'qualified person'? We all have our preference on what constitutes pleasing art. For example; some people like modern and abstract art while others don't. As it is said: "Art is in the eye of the beholder". Since we all have personal likes and dislikes with respect to art then a critique must not become a mere personal opinion. Artistic woodturning often represents what the artist sees, experiences, feels, or their thoughts on any particular subject. In critiquing a woodturning or wood sculpture, the critique must not be based on what the person giving the critique likes or does not like, but on the principles of form, proportion, finish, and primary and secondary focal points.

A critique is not a judgement of an individual or their ability to produce a woodturning. It is constructive comments on a piece based on an understanding and knowledge of the principles underlying form and design. It seems that all too often in our societies there is an inclination to criticize another person's methods, opinions, attitudes and works --- that is to find fault. The old saying that: "Sticks and stones may break my bones, but word will never hurt me", is absolutely false. I have heard hurtful critiques and even heard of a beginning woodturner giving up woodturning, because of a negative, insensitive critique. A vicious tongue crushes the spirit. No critique should ever do that. The premise we must start with is that a critique of woodturnings is not fault finding.

Purpose of a critique: Make a critique come down to a self-exploration by having the turner (artisan) provide an explanation of what his/her intent and thinking was when they produced the piece, and what they learned and would do different. The purpose is to give the turner an opportunity to:

1. Expand their ideas and woodturning possibilities; did what they make represent their original thoughts and design?
2. Explain their use of form, proportion, finish, and focal points in their design.
3. Explore ways by which the original design might be altered or modified to achieve a more pleasing result.
4. Improve the design and execution of a woodturning by understanding the factors that determine quality.

The predominant factors that determine quality in a woodturning are:

1. Form – the basic shape, proportion (golden mean, ogee, curves), continuity of lines, balance, feel (weight, curves, smoothness), rim (crisp and clear), consistent thickness, smooth transitions.
2. Design: focal point, intent, relationships (between dominate, sub-dominate and subordinate elements), appropriateness of materials.
3. Style: how various elements fit together in a cohesive and compatible manner to make a completed work.
4. Finish: tool marks, sanding, tear out, surface coating defects associated with dyes, lacquer or varnish (is finish appropriate for wood grain), and consistency of covering material (defect free varnish, oil, shellac, lacquer, wax).

President's Message (continued)

Do critiques improve the craft? Yes and No. I have listened to club members critique their other club members works and believe some were more harmful than beneficial. In many instances the person giving the critique is not qualified or does not give an honest critique out of fear of hurting the artist.

People that merely want their ego massaged and thus do not get an honest opinion are doomed to continue their bad habits and not learn what needs to be done to progress and improve their work. Those that critique woodturnings on this basis do the individual woodturner and the woodturning profession a disservice. The turner, hearing only positive comments and not the deficiencies in form and finish will not be getting an informed assessment on what constitutes an aesthetically pleasing work in the general public's eye. And their poor-quality work will continue to influence the public impression of woodturning as a craft and not art. If a turner continues to practice bad form and finish, this practice will become permanent in work. But then, those people who are satisfied with producing that level of work will not progress.

Conversely, the woodturner who wants to honestly improve his/her skills and creativity and is willing to accept having deficiencies pointed out along with the good features should offer his/her work for critique. I like quality critiques from caring people. Occasionally I will ask individuals privately to critique my turnings, but only if I am personally satisfied with the piece and believe it warrants an independent analysis of what could be done better and/or different to improve the next piece. Those who critique my work understand this and I have confidence in and welcome their opinion.

Good critiques can be educational to the entire club membership and can indirectly, subtly and subconsciously generate improvement and progress. The question that each individual must answer for themselves: do you want to progress to the next level, or, are you satisfied continuing your current woodturning activity. If you have achieved your woodturning goal then there is nothing wrong with maintaining the status quo pleasure of your hobby.

A critique can be done with sensitivity while conveying the information needed for the turner to make the next piece better. Jim Christiansen has published an excellent write up in *American Woodturner* and in *Woodworker West* providing a check list for reviewing and critiquing a woodturning. Also, Marilyn Campbell wrote, "The Elements & Principles of Design", published in the *Woodturners Guild of Ontario*. All woodturners should avail themselves of these articles and learn the material well. To do so will provide them the tools to better assess their own work and to do quality critiques.

Frequently, comments are offered on turnings shown by photographs posted on the Wood Central and other internet sites. Obviously, these comments are of limited value since they are made on a 2-dimensional representation of a 3-dimensional object. Also, a hands-on and up-close inspection of the piece is impossible. Using photographs, transferring them to the computer, and transferring them over the internet introduces distortion, changes in color, and other differences from the original piece. Thus, those asking for a critique on an internet posting should clearly understand they are getting a limited and not a complete assessment of their work. Never-the-less comments over the internet can have some value in helping a turner understand what constitutes good form, design and finish. The broader benefit of these internet discussions is the

President's Message (continued)

exchange of information on tools, products, how to do this and that, good and bad experiences, and the general camaraderie among friends with like interests.

Fear: In the book "Art and Fear", by David Bayles and Ted Overland, they state, "Fears fall into two families: fears about yourself, and fears about your reception by others. In a general way, fears about yourself prevent you from doing your *best* work. While fears about your reception by others prevent you from doing your *own* work." In woodturning you need to become proficient in the proper use of cutting tools and their presentation to the wood. At the same time, you need to learn and apply the principles of good form. Both technique (tool control) and applying good form should be learned together. Design, then, is the addition of embellishments (texture, color, etc.) to the turning and follows creating the intended form.

We all have some concern that our turning will not come out as we expect. Wood is not a stable medium as is photographic and painting media. Wood moves as it takes on or releases moisture and as it relieves internal stress. This movement may be insignificant and not affect the turning, or it may be substantial and completely change the original form and design intent or destroy the piece. Turning mistakes will happen and surprises will appear in the wood. What matters is how you are able to handle these uncertainties. Of course, the firewood pile is always available, but that is a drastic approach for expensive, exotic or choice figured wood.

Conclusion:

1. A critique is not a judgement of an individual or their ability.
2. The critique should provide suggestions for the beginner/novice woodturner to better understand what makes a woodturning pleasing to look at and feel, based on principles of form and design.
3. A critique must be done with good intent, clear purpose and well-defined guidelines or standards.
4. Acceptance and approval of our work is the power others hold over our woodturnings and our interest in having our work critiqued. The market is our greatest critique.
5. Woodturners have a support system in the American Association of Woodturners and the personal contact within their local club. When viewing photos or actual woodturnings, don't try to compare yours with those made by other turners. View and mentally analyze them using the basic principles of what make the turning look good and attracts your attention.
6. If you don't want your woodturning critiqued, then do a self-analysis of your work asking yourself what could be done different.

Demo on Segmented Turning

By Dennis Duehren

At the April meeting, Dennis showed us his techniques for doing segmented turning and some of his work.

Great Job, Dennis!

The video is on the PVWA web page (www.pvwa.club)



Club Challenge
Winged Bowls





NAME CROMPTON
WOOD 2x6



NAME Tracy Casselman

WOOD Yellow Birch



NAME DICK ANDERSON
WOOD TOP MAPLE
BOTTOM BROWN MALLEE



Name Wes Pilley
Wood Apple + Aluminium



NAME BOB SMITH

WOOD POPLAR



Name KENT DURST
Wood WALNUT / MAPLE



DIETER'S
CANDY
DISH



NAME DAN BEVILACQUA

WOOD Alder bowl - Poplar lid



NAME NATHAN TEMPERLEY

WOOD JAMAICAN EBONY



NAME DANIEL BARNBY

WOOD MAPLE



NAME W. A. Thompson

WOOD Maple & Baltic Birch Plywood



 ← Maple + Walnut
Sagebrush →
NAME DENNIS
WOOD _____





NAME Dan Hillam

WOOD Ash



NAME

Matt Ebner

WOOD

Apple + Birch