



CALGARY WOODTURNERS GUILD NEWSLETTER

September 6, 2016

Issue 63, September 2016

Plagiarism and Tops

Editorial	Page 2
The Last Meeting	Pages 2 - 5
Presentations:	
Plagiarism	Page 3
Tops	Pages 4 - 5
Instant Gallery	Pages 5 - 9
Meeting Locations	Page 10
About Us	Page 11
SSWG Woodturning Symposium by Kai Muenzer	Page 12
CWT Meeting Discussion on Plagiarism by Norm Olsen	Pages 13 - 14



<----- A "Tom Thumb Finger Top.



From the Editor

Welcome Back Everyone. I hope everyone had a productive summer of turning, or whatever relaxing activities you like to do in the summer. Now it is time to get back into the regular routine. Kids are back in school, summer vacations over, leaves are starting to turn colors, and we all settle back down into our fall/winter routines.

Our last meeting prompted some interesting and thought provoking discussions. I've tried to capture some of what was talked about, as well as the dual demos happening at the same time!

Enjoy the current newsletter, and don't forget the challenges. They are all for good causes.

Doug



At precisely 7:00 PM CWT time Norm called the meeting to order.

WELCOME

First order of business of course was to welcome our guests, Steve, Lyle, and a fellow from Grand Prairie (sorry, I did not get his name).

MEETING VOLUNTEERS

Norm asked for people to volunteer to help with set-up and take down after the meetings.

We usually have some help with set-up, but often it is left to Norm, Doug and Terry to clean up afterwards and put everything away. Terry generously donates the space at Black Forest Wood Company for the meetings. It's not right that Terry has to stay and cleanup after us as well. Please stay an extra 10 minutes and help put the chairs away, sweep up from the demos, etc. If a few people stay, it doesn't take long. Many hands make light work. Thanks in advance for helping out.

NON-PROFIT SOCIETY STATUS

Greg Dahl confirmed that we have registered and qualified as a non-profit society for another year. Thanks Greg for taking care of all of this legal/accounting/audit stuff for us.

RAFFLE AND 50/50 DRAW

Greg Dahl announced that he would be handling the raffle and 50/50 draw this meeting as Dave Beeman is away on vacation.

NEXT SAWDUST SESSION

Albert Daniels announced the next sawdust session would be on September 17th.

DISPLAY CABINET PIECES

Joe Van Keulen asked the members to bring pieces for the display cabinets to the next meeting. The guild has 4 display cabinets to showcase pieces turned by members of the guild. They are located at Lee Valley Tools, Busy Bee Tools, KMS Tools, and Canadian Woodworker. The pieces are rotated approximately every 3 months, and will therefore be gone for a year (you will get them back). Joe will have your name and phone number with your work if you want to sell it, if not there will be a not for sale sign. We have lots of talent amongst us, so lets show what our guild can do.

SPRUCE MEADOWS SHOW AND SALE

Kai Muenzer informed us that the date for the Spruce Meadows show and sale are November 18-21, November 25-27, and December 2-4. We will need volunteers to help set up our booth, take it down at the end of the show, and of course to man the booth during the show. About 6-8 people are needed each weekend, so start thinking

now about any shifts you want to help out at.

Also start working on what items you want to have for sale at the booth. For planning purposes, Kai would like to know how many, and what size and type of pieces you will be putting into the booth by November 4th. The pieces and entry form should be prepackaged and dropped off by November 11th. Kai will present further details closer to the show date.

Don't forget the challenge to make 100 tops for the sale. All proceeds are donated to the food bank.

PRESENTATIONS

PLAGIARISM by NORM OLSEN and TERRY GOLBECK

Norm attended the AAW Symposium in June in Atlanta. While there Norm attended a conference regarding Plagiarism, and how it relates to wood turning.

Plagiarism is defined as:

"The practice of taking someone else's work or ideas and passing them off as one's own".

Norm then led a discussion regarding plagiarism, what it is and what it is not.

To summarize the discussion;

Articles and classes are there to teach techniques. They do not give you the right to copy the projects and then try to pass off a piece or idea as your own.

If you copy a piece for your own use, that is fine, but you cross the line when you try to sell it as your own design.

Give credit where credit is due.

Don't profit from other peoples idea and designs unless you have their permission.

You need to find your own inspiration, not copy others.

Plagiarism Synonyms:

- copying
- infringement of copyright
- piracy
- theft
- stealing
- fraud

Norm showed an example of a piece that had clearly been copied from Douglas Fisher, and then listed for sale on the copier's website as their own, complete with description of the piece and now they came up with it.

Example: Douglas Fisher



When challenged by Douglas Fisher they wrote the following apology"

"Dear Douglas Fisher, I sincerely apologize for copying your artwork. I have taken it off my website. I apologize for not responding to your email. I noticed your artwork in the turning magazine and then bought your book (Moment in Time). I was so captivated by your work I tried to carve your pieces. I carved 2 of your pieces. I will not copy your artwork in the future. I appreciate you informing me of my infractions. I am truly sorry for any anguish I have caused you. I truly appreciate your artwork and again please accept my apology."

The presentation ended with the following suggested

ETHICAL GUIDELINES FOR MAKING ITEMS

- Copying is a means of learning and is acceptable for ones own learning process and for ones own private use.

(continued on next page)

(Continuation of Ethical Guidelines for Making Items)

- If what you are making closely resembles someone else's work and it goes beyond your private use, for example a gift, then it is appropriate to identify whom you were influenced by.
- The main ethical issue is how you represent yourself through your work in a competition or for sale. If the item is made for entry into a competition or for sale then it is absolutely not acceptable to plagiarize someone else's work.

The write-up Norm did on Plagiarism for the meeting is on pages 13 and 14 of this newsletter.

----- MID-MEETING BREAK -----

TOPS by DON JAMES, CHARLIE WILLETTS, AND WILF TALBOT

(and Mike Swendsen by invitation)

Don James Top Turning Demo

Don started his demo by putting a block of wood in the chuck of the lathe, supported the other end with the tailstock, and turned the tailstock end round with a roughing gouge. He then turned the block around so the round end was in the chuck, and turned the rest of the block round. Don then turned the point of the top with a bowl gouge, but left a bit of wood so the tailstock could continue to support the piece. Then taking a parting tool, Don removed some of the block of wood on the side that would become the shaft (handle).



While there was still lots of support, Don used a chatter tool and knurlers to create some design, and gave the piece a light sand. Don likes the lathe to be running fast, the faster the better. The faster the lathe is running, the better a chatter tool works. After parting off the tailstock support and defining the point, Don finished turning the shaft. Don like the shaft to be a little less than 1/4 of an inch for a nice feeling handle that will allow you to create a good spin.

Don added some color to the top with some gold metallic paint that he pushed into the chatter marks with a cloth, and then some Sharpie/Felt tip markers. He slows the lathe down for this so he does not "melt" the end of the markers. Then he added some Salad Master Wax, and then parted the top off.

Charlie Willetts Top Turning Demo

Charlie had a piece of wood that was already turned into a cylinder, so he just had to mount the wood in the chuck.

Charlie only uses a 1/2 bowl gouge in turning his top. Like Don, he started by turning the point, leaving a tiny bit supported by the tail stock.

After defining the point part of the top, Charlie started to turn a shaft, but then turned a second point and flat part so he had a double layer top.



Charlie used a Wagner knurling tool to give the top some texture, and then undercut the two disc parts. He then paired off the point, and finished turning the shaft.

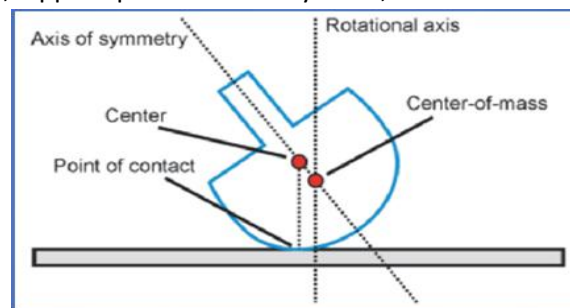
Charlie did some final chattering, and then used Some felt pens to add some color. Interestingly enough, Charlie did not slow down the lathe when adding color with the felt pens.

Charlie then paired off his top, and gave it a test spin on the corner of the workbench. It spun just fine.

TOPS by DON JAMES, CHARLIE WILLETTS, AND WILF TALBOT(continued)

Not content with just one top each, Don then chucked up another piece of wood, and with Charlie they proceeded to turn another top, but this one with a captured ring on the shaft. Actually I think it was more Don showing Charlie how to make a captured ring top as Don claimed "Shaft Captured Ring Top Rights" and with a huge grin on his face warned against plagiarism of the design.

While Don and Charlie were turning their captured ring top Wilf Talbot gave a presentation on what makes a good top spin, and records for spinning tops. Wilf talked about Physics, Materials, Density, Angular Momentum, Speed, Resistance/Friction, the Shape of the Point (V U or O), the Center of Mass, Tippe tops and how they work, Wood Tops, Lambda Top, Japanese tops, and that Ashrita Furman (USA) spun a Korean wooden top for 7 hours, 1 minutes, 14 seconds, before its rim made contact with the ground at The Madd Fun Arcade, Brooklyn, New York, on November 18, 2006. He had a 15 slide power point presentation with pictures, and the diagram to the right that explained how/why a Tippe Top works



But wait - there was more...!

Just to add to the excitement and to have a true three ring presentation (credit to Barnum and Bailey for the three ring Circus idea) Mike Swendsen produced a large tippe top that he spin with a string, as well as a string thrown top. The large tippe top was successfully spun on the table saw at the back of the room (the tippe top tipped over to spin on it's shaft), while the thrown top was spun at the front on the floor in front of the lathe.

It was all *tremendously exciting* , but not conducive to good note taking. All I can say, is *you should have been there* , and early to get a good seat.

----- 0 -----

The AAW has an educational article called "Turners are Tops!" on tops that is meant as a gift for renewing or starting an AAW membership. As the article is meant as a AAW gift, it has not been included with this newsletter, but a copy of the article will be added to our library and will be available to all members as a library item by the October meeting.

----- 0 -----

Greg Dahl (with help from many) did the raffle and several pieces of wood went with members to new homes. Barry Johnson won \$100 in the 50/50 draw.

The meeting closed, and there were many helpful hands to help clean up. Thank you to all that stayed and helped.

The End of the Meeting

Instant Gallery





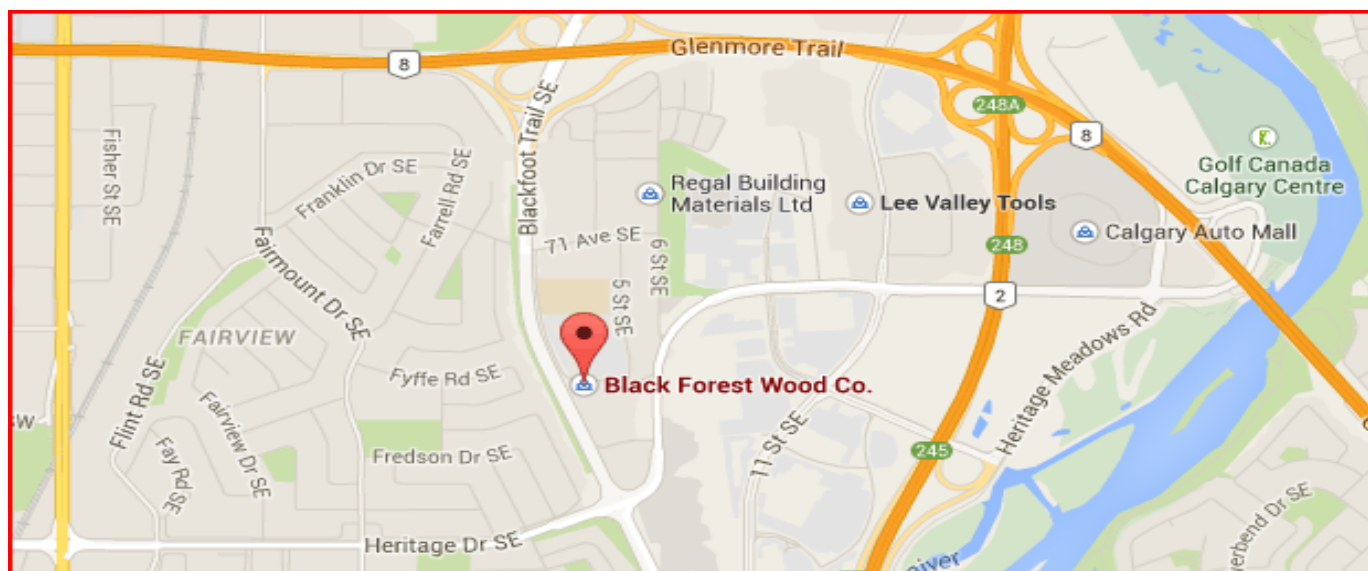






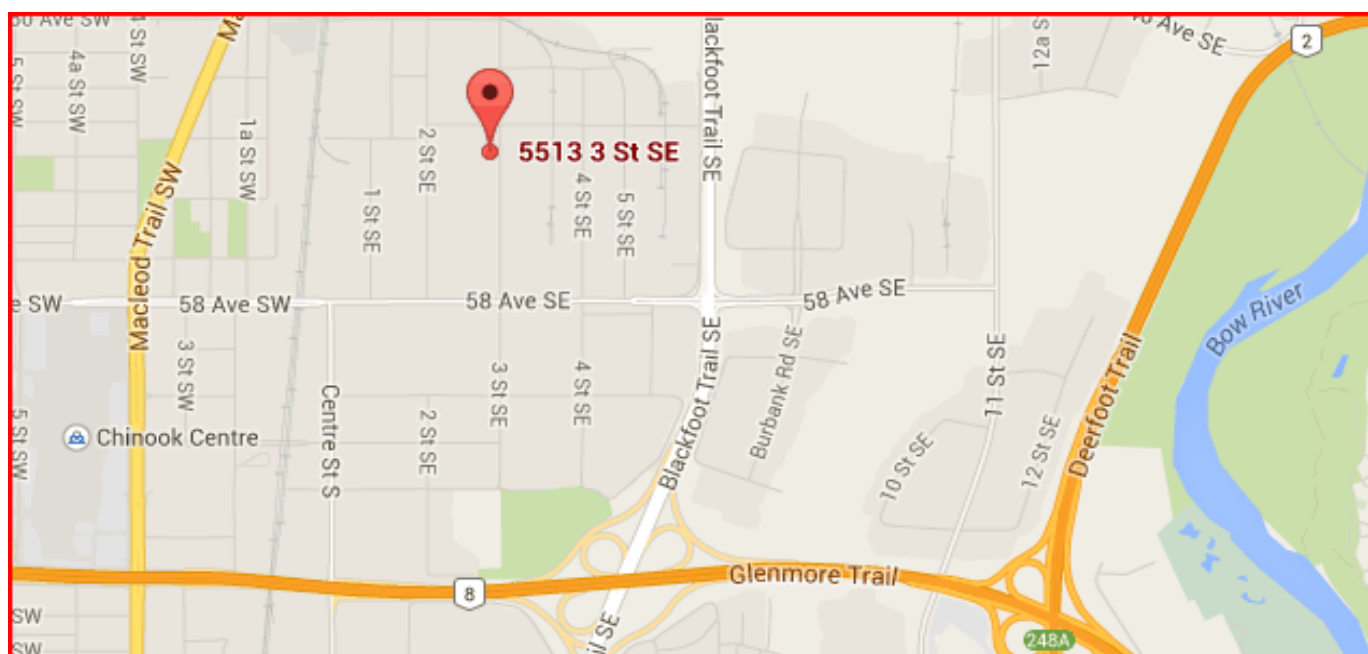
Guild Meetings

The Calgary Woodturners Guild meets at Black Forest Wood Company (603, 77 Ave SE, Calgary) the first Tuesday of each month at 7:00 PM except for July and August. Visitors are always welcome.



Sawdust Sessions

Sawdust sessions are held at the Calgary Drop-In Woodwork Shop (5513 3 Street SE). Come turn and talk wood with your fellow guild members, learn or try something new. There are always people available to answer questions and give help, and lathes to turn projects on. Visitors are always welcome, and lunch is available for \$5.00 for those who work up an appetite and want to stay.



About the Guild...

GUILD PURPOSE

To promote the art and craft of Woodturning in a way that expands the knowledge, safe practice, and enjoyment of woodturning, thereby benefitting both members and also the community

FOR THE MEMBERS:

- To provide all members with a method of regularly exchanging ideas and experience in woodturning
- To promote safety in woodturning
- To benefit from group size in acquiring published resources & materials

FOR THE COMMUNITY

- To bring an awareness of woodturning to the general public
- To provide charitable benefits to the community

MEETINGS

The guild meets on the first Tuesday each month (except July and August) at 7:00 PM at Black Forest Wood Co., Bay 7, 603 - 77 Avenue SE, Calgary, AB. Visitors are welcome

MAILING ADDRESS

Calgary Woodturners Guild
c/o Black Forest Wood Company
Bay 7, 603 - 77th Avenue SE
Calgary, AB, Canada
T2H 2B9

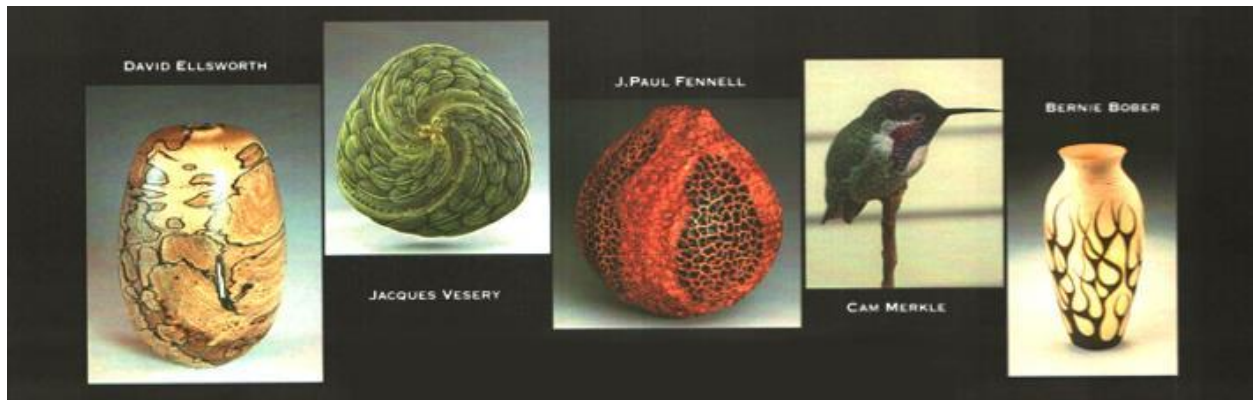
MEMBERSHIP DUES

Annual Dues - \$30.00 with Email, otherwise \$35.00
Dues paid on a calendar year basis

WEBSITE www.calgarywoodturners.com

CLUB OFFICERS AND DIRECTORS

President:	Norm Olsen
Vice President:	Garry Goddard
Treasurer:	Greg Dahl
Secretary:	Doug Drury
Director - Website Administrator:	Sherry Willetts
Director - Program Manager:	Terry Golbeck
Director - Sawdust Session coordinator:	Ken Kindjerski
Director - Sawdust Session coordinator:	Albert Daniels
Auditors:	
Bar-B-Que (Annual):	Albert Daniels
Charitable Co-ordinator	Dwayne Sims
Librarian:	Carl Smith
Membership Records:	Carl Smith
Newsletter	Doug Drury
Photographer:	Vacant
Programs:	Terry Golbeck
Public Displays:	Joe Van Keulen
Raffles:	Dave Beeman
School Liason:	Jim Jones
Spruce Meadows Sale:	Kai Muenzer
Webmaster:	Sherry Willetts
Members at Large:	Jim Leslie, Vern Steinbrecker



[SSWG woodturning Symposium in Regina - back in July](#)

Almost 100 participants took the opportunity to get personal with international turners David Ellsworth, Paul Fennell and Jacques Vesery, world carving champion Cam Merkle and local artists Bernie Bober, Chris Nakoneshny, and Paul Omilon. You could choose between 4 sessions and there was ample of great food or coffee or an interesting gallery to visit between the 7 rotations on the July 22 weekend. David E. remains one of my favorite demonstrators with his depth of woodturning experience and his ability to teach his more than 40 yearlong passion. In his hollowing session he showed how to control the 3 feet long (!) tools with the right hand whilst riding the lathe bed. Whilst David is looking to enhance irregularities by various methods, Jacques V. would almost disregard a piece with a knot. Jacques focusses on the form of a vessel whilst turning before the 'real work' starts with various embellishing techniques like carving, burning and painting. He highlighted the importance to scale textural elements to the size of the vessel as well as to the varying diameters of the shape of a vessel. Many were impressed by his efficient 'power' burning method projecting the organic designs with a continuous flame through the tip. Paul F. revealed how he projects some of his famous relief designs on to the teardrop vessels utilizing the lathe indexing in combination with various shapes along the axis of the lathe. He stressed the one has to be passionate about the work, instead of counting hours – as a response to reoccurring questions to the time spend on his carvings(!). Whilst David E. let the wood drive the design, Cam M. demonstrated his approach beginning with a prior, clear idea – based on pictures, drawings etc. as a driver for his work. Through various carving and painting methods he meticulously textures mainly bird elements on hollow forms, that closely matches nature. Andy Lockhart and me got hooked and ordered a whole bunch of carving and painting items from razertip.com, Cam's manufacturing and distribution company. The symposium closed by an exciting auction entertained by a professional auctioneer, bringing several thousand dollars to the South Saskatchewan Woodturners Guild. An event well worth attending – the next one comes in 2 years.

Kai Muenzer

Calgary Woodturners Guild

September 2016 Meeting Discussion on Plagiarism

While I was in Atlanta at the AAW Woodturning Symposium in June, I attended a panel discussion on ***'Influences, Copying, and Plagiarism: Blurred lines between influences and replication'*** with David Ellsworth, J. Paul Fennell, Curt Theobald and Dr. Jeffrey Bernstein. The first three are all very well known professional wood turners and Dr. Bernstein is a member and past president of the 'Collectors of Wood Art' organization.

The topic intrigued me after speaking to Steven Kennard at the AAW Symposium in Phoenix a few years ago. He had told me that he had learned that someone copied several pieces of his work and submitted them to a juried exhibition in a museum. He won first prize for design and execution and the photographs of his work as well as the announcement about his winning were in the AAW magazine. Several people contacted him (one to congratulate him as they thought that Steven had won for his work, it was so similar) and others who were concerned.

The panel discussion wasn't as well attended as I would have thought but the lively conversation made up for the poor attendance. David started off the discussion with a story of education and how students are taught that plagiarizing someone else's work is wrong and usually students are quickly discovered and dealt with when attempting to pass off the stolen words as their own.

Curt echoed a similar experience to the one Steven had. He had a student in one of his classes make an exact copy of one of the vessels in the class and enter it into a competition. He wrote Curt of his first prize win but received an unexpected response that this was plagiarism and he should find his own direction, rather than copying someone else's work. He wrote back very embarrassed and promised never to do it again.

Jeffrey talked of two experiences at the Baltimore American Craft Council Craft Show. He walked into a booth and said 'WOW'. The artist thought he was impressed with his work. Instead, Jeffrey relayed that the 'WOW' was because the work copied three other artists: John Jordan, Michael Mode, and Phil English, the latter two were actually also exhibiting in that same craft show. The artist did downplay his comments, but the message got through that what he was doing was not acceptable. There was another artist who had work very similar to Binh Pho. Not knowing who Jeffrey was, the artist started telling him about the work. Subsequently, Jeffrey asked him when had he taken a course with Binh Pho. His jaw dropped and he turned all red and noted that he did take a course with him. Most of his designs at that time were copies (not as good) and without the narratives that makes Binh's vessels special.

Some during the panel discussion, voiced opinions that copying is a form of flattery. How can wood turners expect not to be copied when they write articles or teach classes on how to exactly duplicate an object? All of the panelists agreed that the intent from the classes or printed articles was to teach the techniques. Copying to learn was acceptable.

The question quickly came up as to when a piece of work is plagiarized. Again, the consensus was that as soon as you sign your name to the copied piece and portray it as your original work or offer it for sale, you have traveled down the wrong path.

I attended one of Curt's seminars after the panel discussion and noticed that his slide show encouraged the notion of being inspired and not copying. Later, he told me that he teaches a specifically designed project to guide students through a process of learning and built in (by him) challenges. This instruction will give them the knowledge to solve other problems that will likely come up when they are at home in their own shop. Often in a workshop setting students will have some problems or failure. This is the perfect time for something to go wrong!! A mistake has been made, now how do we fix it? That is the perfect situation to be in as a student and instructor. We messed up, so where do we go from here. It has been said we learn from our mistakes. How true this concept is! Curt's goal is to have them make the project bowl THEN make what inspires them, not what he or another person has created. I would be curious to know where the person that copied Curt Theobald or Steven Kennard's work got their inspiration.

I remember, very well when our own Terry Golbeck turned a very thin, tall stand with a small cup on top, several years ago. He told the story of his *inspiration* that one day he imagined certain foods could become an extreme rarity and the ripe cherry that sat in the polished cup on top of the millimeter thin column was a presentation to an honoured dinner guest.

David Ellsworth would have a challenge trying to copyright his thin-walled hollow forms but he has a style that is unique and recognizable. Steven Kennard has an excellent video on his website where he speaks of the orchard of trees that no longer exist – he uses his memory as *inspiration* for the designs on some of his boxes, as shown at the right. Curt Theobald's *inspiration* comes from his personal life and family interactions using delicate construction techniques; many of these are explained in detail on his website. J. Paul Fennel talks about his *inspiration* and its progression on his website for his intricately turned and carved wooden forms.

While it would be onerous to pursue any form of legal litigation, I believe we all have a moral obligation to not copy or plagiarize someone else's work for our personal gain, whether monetary or the glory of a prize and avoid the embarrassment of the teacher or our peers catching us.

