

June 2018

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A Chapter of the American Association of Woodturners

www.woodturner.org

Zeller Memorial Picnic June 16, 2018

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CONTEST -

Whatever will fit in
a 6 inch cube.

Zeller Memorial Picnic



CORNHOLE



Swap / Sell tools and wood



FOOD



Woodturning demonstrations...

Evendale Recreation Center
South Open Shelter

Check out the website Events Calendar for all upcoming activities at the Learning Center

President's Letter



June is upon us and with it comes the end of Turning Year 2017-18. We have one more monthly meeting scheduled for June 16 - the annual Zeller Memorial Picnic. This event is being held at the Evendale Recreation Center at the South Shelter. As in past years we will have a variety of activities going on. These include the June Contest (a turned piece that fits inside a 6" cube), demonstrations, games, member swap meet, lunch, etc. Most of all this is an opportunity to come out and socialize with other members. Nancy Bowman will be addressing the specifics in one of her "What's Up" columns (may be out before this newsletter) so be on the lookout.

The Strategic Plan, which we approved last year, went into effect on September 1, 2017. Along with it we introduced a new organizational chart which eliminated some positions from the Board and introduced new ones. We have spent the year implementing this new organization and trying to work out any bugs. One addition is that the new organization included the establishment of several permanent committees. I am pleased to say that these committees are now in place and most have been functioning during the year. Committees are a way of involving more members in the leadership of the Guild and by so doing help to spread out the work load. You can see the committees and their makeup by going to the OVWG website (www.ovwg.org). Once there click on **About Us**; from the drop-down menu click on **Management**. This will give you the list of committees - click on the arrow to the right to see the makeup of each. If you would like to join a committee feel free to contact the Chairperson or me about doing so. Working on a committee is a good way to get to know other members and contribute to the OVWG.

Planning is a continual process in the OVWG. In fact much of the planning for Turning Year 2018-19 is well under way. Nancy Bowman has already contracted with all of the professional demonstrators for the year; John Albachten is developing an annual schedule of skill building classes for members; and Bev Connelly has developed an annual plan for youth turning. Our goal is that by September 1, 2018, we will be able to provide you with a year-long (September 1, 2018 -August 31, 2019) calendar. This calendar will allow you to budget your time and your money for the classes/activities scheduled for the year.

As I mentioned in the President's Letter for May, we plan to schedule some home shop visits during the summer. Announcements of these events will be coming out soon so keep an eye on your email. Space will be limited based on the size of the shop concerned, so registration (free) will be required. If you have a shop that you would like to show off to fellow members and have not let John Albachten (john@agoodturn.com) know about it please contact him so that he can get it scheduled.

September and the start of the new turning year will be here before you know it. As in past years (2017 being an exception), we will start the year with "Turnfest" on September 15. Nancy Bowman is already planning for this event and has some new ideas that should make it very exciting. I urge you to keep an eye on your email over the summer and plan on participating.

While we do not have monthly meetings during the summer (July & August) there will be a lot of activity at the Learning Center. Of course, the usual schedule of Open Shops will continue along with several skill building classes. During the last week of June (25-29) Bev Connelly will be heading up a Youth Turning Summer Camp - part of the Kennedy Heights Art Center summer camp series. She is still in need of a couple of mentors so let her know if you can help. We also have one additional three-day class with Stephen Hatcher scheduled for August 17-19 (registration is open).

In closing I want to thank David Wright for his service as Secretary for the past 6 years. During this time he has done a great job with the publication of the Newsletter as well as with other secretarial duties. He will be continuing on the Board as Director of Community Involvement. I hope you will

thank David for all he has done. And, to all of you I want to express my thanks for the many contributions you have made to the OVWG during the year.

Jerry Warner
President

Upcoming/Ongoing Events

Jun 16, 2018	Zeller Memorial Picnic
Aug 17-19, 2018	Stephen Hatcher Three Day Class
Sep 15, 2018	Turnfest 2018
Oct 20, 2018	Jason Swanson - Professional Demonstrator
Oct 21, 2018	Jason Swanson - Hands On Class
Oct 22-24, 2018	Jason Swanson - Three Day Class

Educational Opportunities

Plan on taking advantage of the many opportunities to learn from a professional woodturner right here in our Learning Center - August 17-19, 2018 Stephen Hatcher 3 day class / October 21, 2018 Jason Swanson hands-on class / October 22-24, 2018 Jason Swanson 3 day class

JUNE CONTEST!!!

TURN ANYTHING THAT WILL FIT INTO A SIX INCH CUBE

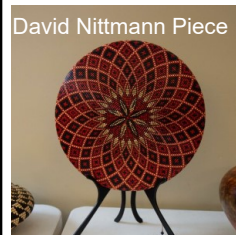
Things of Note

- OVWG name tags with a magnetic back are available for \$5 from member Chris Barrett. To get a name tag, send Chris an email at artisan022@icloud.com, telling him how you want your name to appear. He will have your name tag at a subsequent meeting.
- The OVWG now has **business cards** printed and available for members to be given out and posted at related wood turning businesses. The cards are available in the Learning Center.
- We continue to have opportunities to do demonstrations in many different locales. We have an "approved demonstrator" list that receives an email with a chance to volunteer for these events. If you would like to become a qualified demonstrator contact John Albachten, Director of Skill Development

The May meeting featured Harvey Meyer, who lives and works in Atlanta. He is a frequent demonstrator at regional



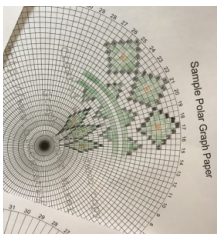
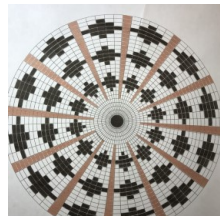
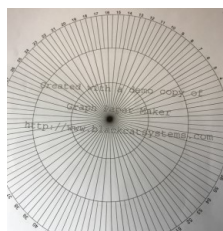
and national woodturning guilds and symposiums and teaches the art of Basket Illusion Woodturning. His demonstration focused on two different projects, illustrating the step-by-step process of creating a simple basket illusion platter and a



square platter with a beaded center dome using the same beading tool as the basket illusion project. Harvey credits David Nittmann with developing the first basket illusion creations and said he drew additional interest and inspiration from a Mr. Jim

Adkins. After mastering the process of turning platters he decided to take the process a step further and began turning hollow forms with the basket illusion pattern wrapped around the outside of the hollow forms.

Typically Harvey stated that for platters he uses hard maple, and for hollow forms he prefers Bradford pear. The process can begin with a turned and beaded platter to which a pattern



can be applied, or you can begin with a pattern that you find appealing and then turn the piece to match the pattern. Harvey says he finds it easier to turn the platter and then design a pattern to fit. Designing the pattern can be

easily accomplished by using a freeware program called Graph Paper Maker (blackcatsystems.com) or Inkscape (inkscape.org).

The blank he started with for the platter was 5/4 hard maple. The hard maple takes



the beads very well and has less tearout. After marking the center, he jammed the stock between the chuck (where he placed a piece of old mouse pad) and the tailstock and turned a small internal dovetail tenon on what will become the front of the platter. Reversing the stock with the tenon now firmly in the chuck jaws, he turned the dovetail tenon on the bottom of the platter. The outside was formed, leaving a small shoulder around the tenon. The surface must be cut smooth, with no tearout since he does not use sandpaper as the abrasive left in the wood dulls the beading tools. Forming the beads is accomplished by using two special purpose beading



tools made by D-way Tools (d-waytools.com). Harvey uses a 3/16" bead for the outer rim and a 1/8" beading tool for all other beads on the face and back of the platter. He cut the first bead a little in from the

outside, leaving a little extra stock for trimming later to blend the front and back outer bead. Using the beading tool is a matter of keeping the tip up about 45 degrees on center, tool rest as close as possible to the surface, and rocking the tool right to left until the bead is fully cut. Scoring and cutting the beads in small groups all the way across the surface will ensure even spacing. Pencil marks on the surface may help visualize cutting consistent beads across the surface.



Continue beading on the back until you reach very near the tenon. After all the beads are cut on the back, proceed to burn in the lines between the beads. The best method for burning the lines is to use Formica® sanded down to

0.015" thickness. He originally used paper back sandpaper but found the Formica works better and does not stink. Reverse the piece to turn down and bead the front side of the platter.

After squaring up the rim with the back profile, the 3/16" and first 1/8" beads are marked and the 3/16" one cut. The extra material on the rim is removed to form the 3/16" bead. Harvey uses a negative rake scraper to shape the



bead. The front of the platter is turned down in stages primarily to maintain as much stability on the outer edge as possible and prevent harmonic distortions created by the cutting tool. He worked in stages on the front, 3-5 beads at a time, and supported the back with a paper towel to dampen vibrations. Continue this process until you are near the center of the front. The center button



should be just less than $\frac{1}{2}$ ". It is important to remember to check the thickness at each stage and not to cut the face too thin or the beading process may cut all the way through!

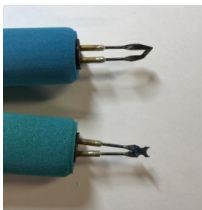
When the front of the platter is completed (cut and burned) reverse mount the workpiece to reduce the size, but not remove, the tenon on the bottom of the platter. Add a few more beads and burn the lines. The smaller tenon will be used to hold the workpiece for the indexing process.



Index the platter on the lathe using the shop made indexing jig. This is a vertical riser, temporarily attached to the lathe bed, and is used to "read" the indexing wheel you created to mark the same

number of divisions, front and back, corresponding to your design pattern. The index wheel is printed and then spray glued to a piece of $\frac{1}{4}$ " masonite with a hole in the center to fit over your headstock spindle. A spacer is desired between the index wheel and your chuck to allow clearance for drawing pencil lines on the back of the platter. At each index mark, using a pencil mounted in a L shaped support, draw straight pencil lines on the front and back to mark the divisions that will be burned in with the burning tool.

Harvey uses an Optima wood-burner with a specially made burning pen, but any basic burner



will work. The pen is made specifically for burning over the beads. Each pencil line over a bead is burned in to complete the basket illusion lines. The final step, if desired, is to create

the herringbone rim pattern. A center line is drawn on the very outer edge of the platter to split the larger outer bead in half. Alternating lines that overlap the center line are drawn approximately 45 degrees to the edge. The alternating lines are burned using a woodburning skew. After the lines are burned remove the outer pencil line using a kneadable eraser. The final step of turning is to once again reverse chuck the platter with the tenon end

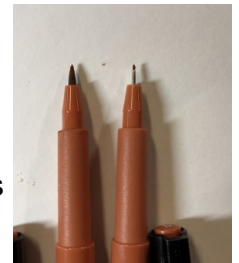


(bottom) facing the tail stock. Remove as much of the remaining tenon as possible and then cut off the stub with a flush cut saw. The burning process is very time consum-

ing. Harvey recommended working for periods of about 90 minutes or less for each sitting. Sit in a



comfortable chair with good lighting. The same holds true for coloring in the sections to match your pattern. Harvey uses two types of



india ink pens for coloring: a brush tip pens for coloring the large surface



areas of the individual beads, and a super-fine tip pen for coloring in the valleys near the burn lines. Before he starts adding color to the piece, he places a color dot in each bead that corresponds to the color to be applied to that bead. This helps

prevent putting color where it does not belong. A great deal of patience and care is required for the coloring portion of this project and it should not be rushed. Once the coloring is completed, the entire platter is spray finished with clear spray acrylic. Four coats is recommended.



Harvey has on his website (harveymeyer.com) links to this demonstration and has also written an article for the AAW Journal entitled "Basket Illusion Demystified" (October 2016, Vol 31, no. 5) and can be accessed on the AAW website.

The second project was a square turned bowl with a domed and beaded center. He started with an 8/4 square block (approx. 6-8 in.) making sure that the block is perfectly square. With the exact center marked, he jam-chucked the square between the tailstock and the four jaw chuck and cut an internal dovetail tenon representing the top or inside of the finished bowl. With the internal tenon cut, he reversed the piece to shape the bottom of the bowl. Keep in mind that the piece is square and you will be turning a lot of air, so be mindful of where the wood is so that your hand never crosses the plane of rotating wood. With the bottom of the bowl turned and the bottom tenon cut, the edges between the tips of the square should all be the same thickness. This will tell you that your piece is exactly centered.

Reverse chuck the bowl with the bottom now in the chuck. To form the front of the bowl, work in steps, starting from the wings toward the center. Thinning out the wings to start will offer greater stability and prevent harmonic interrupted cuts. As you cut more towards the center, the cuts will feel more solid, but you must always be mindful that the wings may not be fully visible as the piece is rotating, so use the tool rest to mark the

line that your fingers should not cross. Once the bowl wings are thinned to about $\frac{1}{4}$ ", you can start forming the dome in the center. The dome is about $\frac{1}{3}$ of the overall size and the height of the dome is less than the tips of the wings.

Once the dome is formed to your liking, you may start forming the beads. At the base of the dome, the d-way tool will not reach without being hit by the wings as the piece is turning. To overcome this, Harvey fashioned a custom bead tool from an old Benjamin's Best scraper and a round grinding stone. The specially made beading tool was used to cut the first two or three beads of the dome and then the tool rest could be positioned in far enough, at a good angle, to be able to use the D-way beading tool. The beads were scored, then cut all the way to the top of the dome in the same manner as the beading was done on the platter. Reverse chucking to remove the base tenon was all that was needed to complete the project.

Overall, this was a very informative, complete and comprehensive demonstration. All the resources needed to complete either project are listed below.

Resources

Graph Paper Maker: https://www.blackcatsystems.com/software/graph_paper_maker.html

Inkscape graphics program: <https://inkscape.org/en/>

D-way beading tools: <http://d-waytools.com/beading-tools/>

Woodburning patterns: <http://www.pinterest.com/>

India Ink dye markers: www.dickblick.com

Woodburning tools and accessories: <https://www.carvertools.com/>

Harvey Meyer Website and links to video demonstrations: <http://harveymeyer.com>



May Show and Tell



**Dick Manteuffel
Goldfield Burl**



**Mike Pankion
Hackberry & Yellow Ageat**



**Johnny Bowman
Walnut Beads of Courage**



**John Richey
Graeme Priddle Class**



**John Richey
Maple Bowl**



**Dennis Reed
Maple and Walnut Box**



**John Richey
Maple Bowl**



**Tom Walters
Elm Bowl**



**Robert Henrickson
Maple Offset Plate**



**Ralph McKee
Ash & Maple Ornaments**



**David Wright
Sapele Platter**



**Daniel Marmer
Pin Oak Vessel**



**Dennis Reed
Walnut & Maple Box**



**KC Kendall
Walnut Bowl**



**KC Kendall
Cherry Bowl**



**David Wright
Carved/Pained Maple**



**Robert Henrickson
Maple Offset Plate**



**Daniel Marmer
Box Elder / Pyrography**



**Mike Pankion
Nested Claro Walnut**

May Show and Tell



David Wright
Embellished Offset Plate



Dennis Reed
Walnut & Maple Box



Robert Henrickson
Maple Offset Plate



KC Kendall
Embellished Cherry Bowl

An Appalachian Festival Highlight, 2018

By: Gary C. Webster, Sr.

The OVWG has wrapped up another successful event with our annual participation in the Appalachian Festival at Coney Island. With the festival comes many opportunities to engage in conversation with old friends and new faces! I have met some very interesting people during my years of involvement with this event, and this year was no exception! Therefore, as has been my custom, I am once again sharing such an experience, hoping I have most of the details correct! While scanning the crowd, I noticed a young couple who seemed to be fascinated with the vintage treadle lathe I had on display in front of the gallery. She was particularly



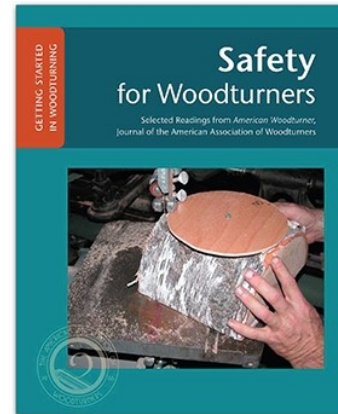
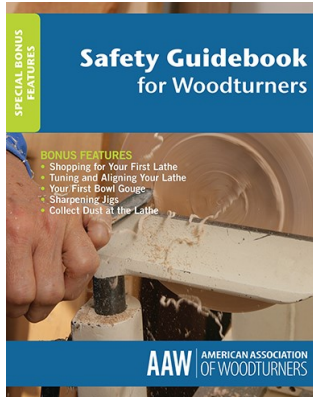
interested and I came to find out she has turned before. They were from Europe, Jamie from Scotland and Krista from Latvia! I was curious as to how they wound up here in the US, and especially at this festival. The response I got captivated me! They are avid cyclists and were on what I would describe as a "world tour"! Brief details of this journey: starting point, Scotland, on to Iceland, to Pittsburg, then off to the West Coast, down into Mexico, finishing up in Cincinnati! WOW! Of course this included some air travel, into Pittsburg at least. To prepare for this adventure, they worked hard and saved their money to finance the pursuit of their dream. From what I gathered from the conversation, there appears to be an organization in Cincinnati which facilitates cyclists who do this sort of riding. There was a gentleman from this group, David, who provided them with overnight accommodations during their brief stay in this area. David was transporting them to the airport, as they were flying back home within the next few days, but first they wanted to visit the festival and especially our woodturning exhibit! Once home, their goal is to work and save in preparation for the "next" journey! I gave them each a handcrafted pen as a parting gift and I wished them well. I hope to get an email update from them in the near future, which I will share. What a great adventure for them! I would have trouble riding a bike around my neighborhood!

Tips and Information from the AAW

Safety Information

Safe, effective use of a wood lathe requires study and knowledge of procedures for using this tool. Read, thoroughly understand, and follow the label warnings on the lathe and in the owner/operator's manual. Safety guidelines from an experienced instructor, video, or book are a good source of important safety procedures. Please work safely.

Safety for Woodturners: 64-page printed book. Build strong skills at the lathe while helping you learn best woodturning practices.



Safety Guidebook for Woodturners: Safe, effective use of a wood lathe requires study and knowledge of procedures. To avoid injury and make your turning experience as satisfying as possible, the AAW has prepared this complimentary booklet to help you understand and use safe practices.

Articles

Article from the June 2014 issue of *American Woodturner* journal, entitled, "**Safety Matters: From the Eye of a Survivor**," by Lynne Yamaguchi.

Assess Your Risk & Comparison of Kinetic Energy Values, from "**Safety Matters From the Eye of a Survivor**" by Lynne Yamaguchi, *American Woodturner*, June 2014, vol 29, no 3.



Meet the Board Member Turner

Name: David Wright

Occupation: Health Care Administration - retired.

Part of town you live in: West Chester, Ohio

How many years have you been turning? 8 years

How many years have you been a member of OVWG? 8years

What is your favorite item(s) to turn? Whatever the next professional demonstrator shows us. I enjoy hollow forms and have become known as the inside out turner but I do not have one item that is more of a favorite than the next one.

What is your favorite wood and why? Free - Cherry, I like the look and feel

Do you have a favorite turning tool? 3/8 inch spindle gouge

Who/What was your greatest teacher/influence? I learn something from each turner I encounter, both professional and local. I enjoy watching Dave Kratzer take a piece of wood, that many others would reject, and producing a unique and beautiful piece. Jimmy Clewes' tool control is fun to watch and I like watching Nick Agar create designs with the texturing tool. I thought Barbara Dill sort of demystified the process of multi-axis turning. So in summary, no single person is the "greatest" but together they have been very influential.

Favorite professional turner you would like to see demonstrate: We are so fortunate to have had many turners both at our meetings and symposiums it is hard to say but I guess I would like to see Nick Agar doing texturing.


When you look at your turnings, what do you see? Something different each time I turn something. I think it depends on the piece. Sometimes it's the finish but mostly I just like to see what I can bring out of the piece of wood I am working on.

In addition to woodturning, what other crafts/hobbies do you enjoy? I enjoy doing handyman work for people but I also like to try a variety of crafts where I can work with my hands. I have done coppersmithing, chair caning, slab clay work, carving, stained glass and a few other odds and ends.

Where do you see the world of woodturning going? I think it is swinging back like a pendulum. It has gone from basic turning to all sorts of embellishments and now seems to be going back a little more to the basics.

Something you would not have known about me: My background is in zoology, especially anatomy and physiology, so the fact that I have worked in a lab teaching anatomy using human cadavers would probably be on the top of the list.





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<p>Jerry Warner jw.warner455@gmail.com</p> <p>Ron Hanssen rcflyer1954@yahoo.com</p> <p>Nancy Bowman sgolf11@msn.com</p> <p>Kurt Foglesong jfoglesong@fuse.net</p> <p>David Wright davidwright@fuse.net</p>	<p>KC Kendall kckend@gmail.com</p> <p>Bev Connelly blcnclm@fuse.net</p> <p>John Albachten albachj@ucmail.uc.edu</p> <p>KC Kendall kckend@gmail.com</p> <p>David Wright davidwright@fuse.net</p> <p>Jack Gormley jgormley@fuse.net</p>	<p>Dave Morrical 513-771-5205</p> <p>John Albachten 513-325-9002</p> <p>Mary Carol Meinken 513-521-1517</p> <p>Dave Kratzer 513-290-9609</p> <p>Mike Ball 513-324-3148</p> <p>K.C. Kendall 513-755-8856</p> <p>Mike Pankion 513-777-5599</p> <p>David Wright 513-805-8335</p> <p>Gary Brackett 513-553-7474</p> <p>Johnny Bowman 937-239-1980</p> <p>Nancy Bowman 937-239-1980</p> <p>John Shannon 513-956-8873</p> <p>Lowell Converse 937-426-2646</p> <p>René Keyzer-André 937-277-4717</p> <p>Gary Vance 937-667-4520</p>	<p>Kurt Foglesong 859-356-3281</p> <p>Pete Kekel 859-653-3520</p> <p>Keith Bundy 859-781-5414</p> <p>Gerald Williams 812-689-6545</p>

Meetings

Demonstration meetings are generally held the third Saturday of the month (September through June) from 9:00am to 3:00pm. Registration and set up starts at 8:00am. Meeting cost (includes lunch) is \$15 for members and \$25 for nonmembers for all demonstrators. Attendees who are a member of another woodturning club will pay the OVWG member rate of \$15. First year membership dues of \$45 includes a wooden name badge. Subsequent year's dues are \$40. Use our secure website for all payments.

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