

OHIO VALLEY
WOODTURNERS GUILD

APRIL / MAY 2006—SPECIAL EDITION



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Michael Hosaluk of Saskatoon Saskatchewan, is one of Canada's most highly respected wood turners and he proved it to about 90 OVWG members attending his informative demonstration at the April club meeting. One interesting demonstration was how to make a ladle from a single piece of wood using a jam chuck. (above picture) He showed how to bend the handle using a wet rag and the microwave oven. We are sure to see a lot of ladles at the next meeting's "Show 'N Tell." Michael also had a lot of tools he brings in from a maker in Australia along with turning tools and handles that are manufactured by his son's company, Hosaluk Tools.

CLUB CALENDAR



Pepper Grinder by
Craig Wright

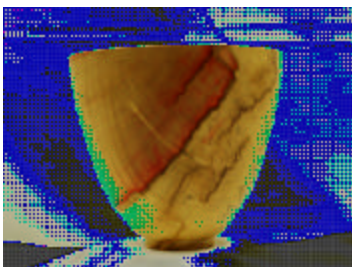
May

12th-14th
Appalachian Festival
Club Demo and Sale
Coney Island

20th
Club Meeting
Mark Gardner Demo
Northminster Church
Compton Road

21st
Hands-On Class with
Mark Gardner
Woodcraft Classroom
Fairfield OH

24th
Executive Committee
meeting



Vase by Ron Levi

JUNE

17th
Club Meeting
Jimmy Clewes Demo
Northminster Church
Compton Road

18th
Hands-on Jimmy Clewes
Woodcraft Classroom,
Fairfield

21st
Executive Committee
meeting

22nd–24th AAW
Symposium Louisville,
KY



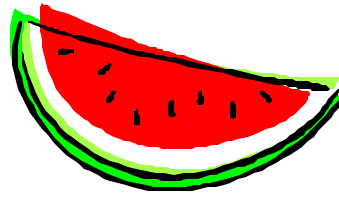
Wine bottle stoppers by
John Piazza



NEW MEMBERS

Steve Sprague
Milford, OH

Mike Simpson
New Richmond, OH



JULY

15th
Zeller Picnic & Club
Turning Contest
Symmes Township Park,
Loveland OH

19th
Executive Committee
meeting



Maple hollow form by
Joel Bossley



Identical spindles by
Lowell Converse

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PRESIDENT'S LETTER

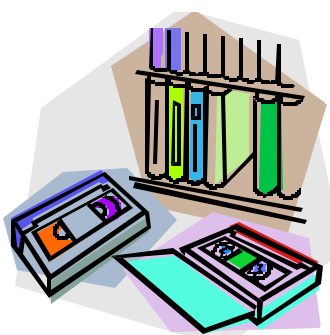


Here it is the end of April and things are looking pretty green, thank goodness. Sorry we missed a newsletter for March, but time was too tight to get one out. If you came to the April meeting you found out how talented and inventive Michael Hosaluk is. I think everyone really enjoyed Michael and learned some new techniques.

Mark Gardner is coming May 20 and will put on a good show for us. As you have heard before, Mark has pieces in quite a few galleries and is recognized as one of the better carvers around. I have a piece that Mark made 4-5 years ago with carved handles.

There is space available for his hands-on Sunday, May 21. See John Lannom if you are interested. The board has established the Zeller Memorial Scholarship Fund. This scholarship will be available to all paid-up members. It will provide a \$500 grant to attend a woodturning school or teacher of their choice. More details and how to apply will come out when everything is finalized. News items: The club will purchase another video camera to replace the older non-operable one. Anyone out there have expertise in fixing video cameras? We are going to auction off, at the next meeting, one of the TV's that we previously used at meetings and a Jet mini lathe with a stand that was donated by Donna Zeller. The September meeting will feature a tool and turning swap where unused or unwanted tools and turnings can be swapped or sold to other members. Turning 2007 is a go and several "pro turners" have already committed to coming even though it is 18 months away. The June Zeller Picnic will be held in July to make room for Jimmy Clewes demonstration. The contest theme for the "July" picnic will be to make a lamp. You may make an oil lamp, lamp with a candle, or an electrified lamp complete with turned wooden shade. What are the rules you ask? None. Just turn a lamp. Enough said. The club will provide metts, brats, hot dogs, burgers, buns, and condiments. Attendees will bring a covered dish. An event not to be missed. Keep turning round. David

NEW LIBRARIAN



Jim Nuchols has agreed to take over the job as club Video Librarian from Joe Keeler. Please be sure to tell Joe "thanks" for a great job and his many years in the position. Please help out the transition by returning tapes that are overdue. You may check out tapes for a one month period and only a \$20 refundable deposit is required. Tapes are due at the next club meeting after they have been checked out. If you have not signed up to check out instructional videos, please see Jim at the next meeting.

The Silver Fox says about "Time"

Take a lesson from the clock—it passes time by keeping its hands busy.

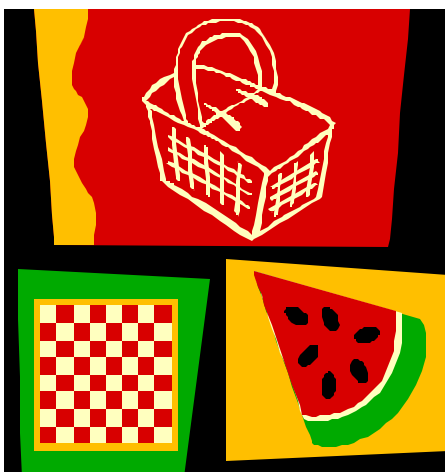
Instead of counting the days, make the days count.



ZELLER MEMORIAL SCHOLARSHIP

The board of directors at the April meeting gave the final approval to the formation of the Ohio Valley Woodturners Guild, Zeller Memorial Scholarship. The scholarship is in memory and honor of Dick and Donna Zeller for their endless dedication to wood turning and the OVWG. The scholarship is awarded to one OVWG member each year in the form of a grant up to \$500 to attend a woodturning school or a private class with an instructor of their choice. All OVWG members in good standing that submit an application will be eligible. The purpose of the scholarship program is for members to benefit from their own fundraising efforts and generous support of the guild and to provide educational opportunities that expand and enrich the entire woodturning community. The scholarship also provides a way that the newly learned skills may be shared with other members of the guild in the form of a report, newsletter article or demonstration within three months of the completed scholarship class. It offers an opportunity for members to attend classes or seminars that they otherwise might not be financially able to attend. Pete Kekel and John Albachten are heading a committee that will select and award the scholarship. The applications will be scored on ability, as well as the learning opportunity and of an applicant's ability to share the information gained with the rest of the club upon completion. Economic need may also be considered as a determining factor. See Pete or John for an application and more information.

JULY PICNIC & CONTEST



The annual OVWG Zeller picnic will be held July 15 this year due to the fact the club had the chance to have Jimmy Clewes demonstrate at a June meeting. The picnic, originally hosted by Dick and Donna Zeller at their house, will continue with the name but be held at Symmes Township Park in Loveland, Ohio. The club will provide hot dogs, brats, metts, hamburgers and drinks. All the membership attending should bring a covered dish to share that will compliment the main course. There will be plenty of time to get to know more of your fellow members. There will also be a contest held at the picnic this year and the board decided that to keep it simple and interesting the contest would be to make a lamp on the lathe. The rules for this contest are very simple. The first rule is, there are no rules. Make a lamp, any lamp that is electric, oil, holds a candle or any other you may dream up. There is no rules as to the type or shape of lamp you can make on your lathe. The second rule is do not ask about the rules, see rule number one. So it is that simple, make a lamp, any lamp, be creative and bring a side dish to share that goes with hamburgers and hot dogs and have a good time. See you at the picnic.

WHAT IS OHIO VALLEY WOODTURNERS ?

(Ed note—This is the second part of our “What is” series on the history of the Ohio Valley Woodturners Guild. This history of the club is submitted by member Gary Bracket)

The Tri State Chapter of the American Association of Woodturners held its first meeting Sept. 22, 1988 at Shopsmith in Forest Park Ohio. On 10/22/88, the first seven members were officially recorded on the books, and only one member, Ralph Easley, remains active today. All of the original members were Shopsmith owners, and consequently, many of the original meetings were held at their store. I joined in Feb. 1989, and was the only one without a Mark 5. As with most clubs in their infancy, we started slow, turning assigned projects and critiquing at the next meeting. In Feb 1989, our first demonstrator, Dick Gerard, from Indianapolis showed us how to turn a green wood bowl from Osage Orange. This meeting was the first exposure for most of us to turning green wood, and opened the doors to a whole new venue of experimentation and expression. Ted Denman, Otto Salsbury, and I attended our first national symposium that summer at Arrowmont College in Gatlinburg TN. All of the big names we had heard of were there, including Osolnik, Stubbs, Ellsworth, Lacer, etc with a wealth of knowledge to share. Armed with pictures, stories, and more info than we could absorb, we were eager to spread the news to the club members. Information about crazy glue, high speed tools, sharpening, and hollow turning was shared with the members, as were project ideas and design techniques. We were off and running, but like most new groups, suffered from lack of money. Our dues were ten dollars per year, and our only source of income. We had little success with auctions or other methods for increasing our treasury, and were unable to afford to bring in the professional turners for demonstration, or even start a tape library. Eventually the word spread, we began to grow, and our poverty status began to change, allowing us to invite big name turners to occasionally demo at our meetings. We still had to call members on the roster, however, to see if they were going to attend, and urge them to send their money early so we could pay our demonstrators, and not drain our treasury. Meetings in those days cost \$25-\$40 per member, without a lunch offered. Every two years the dynamics of the club changed as new officers were elected, and a series of new events were planned. However, the direction of the club remained constant; always offering education on woodturning, and fellowship among the troops. In 1994/95, we voted to change our name to The Ohio Valley Woodturners Guild to alleviate any confusion about our location, as tri state could allude to other parts of the country, as well as ours. This pleased the folks at AAW headquarters. As I reviewed many of the old newsletters to gain information for this article, I was amazed at the amount of contests we have had, the field trips we have taken, the turning demos by club members, and the professional demonstrators who have graced our group. Many of our new members learned of the club while we were demonstrating at one of many events including the traveling Woodworking shows, Summerfair, The Appalachian Festival, and a host of other events. I would be remiss if I didn't mention the incredible bi-annual symposiums, which we have held, thanks to the efforts of some past and present officers, and the help of many members. Our location, facilities, food, and lineup of presenters have been first class, and it's hard to imagine any regional symposium being any better. I have been to 11 national symposiums and highly recommend them, but doubt you will see any finer turners than we provide at Higher Ground.

(Continued on page 6 “What is . . .”)

TURNING 2007 DATES ANNOUNCED!

By Pete Kekel

Ha! And you thought it was too early to even think about another OVWG symposium. Well, the plans are being made right now to carry on what is becoming a great tradition. Turning 2007 will take place on October 12-14, 2007 and will be held at the Higher Ground Conference & Retreat Center in West Harrison, Indiana. Put this on your calendar and make plans to join one of the committees to help our club make this our best show yet. Contact Dave Morrical, John Lannom, Joe Keeler or Pete Kekel to get your volunteer assignments. Stay tuned for further developments . . .

MARK GARDNER HANDS-ON CLASS OPEN

Mark says that as long as he can remember he has always enjoyed working with his hands. As a teenager he worked in clay and mixed media. Woodworking was his father's hobby and when he was sixteen he enrolled in a Saturday woodworking class with him at the Ohio College of Applied Science. The class focused on the use of hand tools rather than machines in the building process. Mark found the use of chisels and planes calming and enjoyable. He started turning on his father's lathe one day when he wanted a short 3-legged stool for his room. He was hooked. In 1996 he received a scholarship to attend a class at Arrowmont School of Arts and Crafts with John Jordan. The class changed his life. Ever since that class, turning is what he has wanted to do. He has been back to Arrowmont many times to assist John Jordan's classes as well as teach his own. Sign up now for a personal one-on-one hands-on class with former OVWG member for an insight into Mark's turning and carving inspired by the painted surfaces of African shields and the beautifully detailed ceremonial war clubs of the Oceanic cultures. Call or email John Lannom to reserve your spot in this truly unique hands-on experience with Mark Gardner. You do not want to miss this one.

WHAT IS . . . ? (CONT.)

(continued from page 5) Our club has had its share of controversy over the years, but has always risen to the task and resolved any issues resulting in a strong organization with sound and dedicated leadership. It's easy to take for granted the quality meetings and facilities, yet not realize the amount of work that goes in to putting on each event. The solidarity of our guild is not accidental, but the result of hours of hard work and effort from our officers, past and present. Most recently two of our members were honored at the AAW National Symposium in Orlando FL. Pete Kekel for the best newsletter among all the AAW chapters, and John Wake for our excellent website. It's through efforts like this that our chapter has grown to the fine organization that we all enjoy. We have approximately two hundred members today and continue to share our knowledge and turning expertise through demos, our mentoring program and our club library of tapes. At the recommendation of management, and the lack of space in our newsletter, the rest of the story, will be in a future edition, including a synopsis of each president and events that took place during their time in office. I hope that I have shed some light on the early days of our organization, and that you are as proud of this group as I am.

HOME GROWN RE-VISITED



Each of the "Home Grown" demonstrators was asked to submit a brief written description of their part of the March meeting for the newsletter as a reminder of the steps included in their presentation. The articles are not meant to be a complete step by step instruction on the process demonstrated, but to be a written "magnifying glass" reminder of the process and act as a guide. The March "Home Grown" demonstration meeting was one of the best received meetings at the OVWG. All members that attended were complimentary of the demonstrators and the information that was passed. If you would like to see another "Home Grown" dem-

onstration meeting like this, please let President Dave Morrival or any of the board members know. Your input in the planning of next year's regular club meetings is needed. The following are the articles submitted by each demonstrator that submitted to the newsletter by the deadline. This should refresh your memory on the ideas presented when you prepare your next piece for a Show 'N Tell. Enjoy

DAVE MORRIVAL—PATINATING WAX

My demonstration was about using white patinating wax on Oak or Ash. I first turned a bowl out of Ash. The wood was freshly cut and dripping with water (sap) so I turned it to about 1" thick and let it dry for around 2-3 months. You have to have an even thickness all the way around the piece to prevent cracking. I have found that you can turn the bottom a little thinner to account for the added thickness of the tenon you put on the bottom to hold the piece in the chuck. After it was dry I turned to finished thickness and then sanded to around 320 grit. After the sanding I raised the grain by wiping the piece with a cloth soaked in water. The piece had to dry and then it was sanded again with 320 to 400. I then dyed the piece with a blue, water soluble, aniline dye. All of the aniline dyes are a bit pricey, around \$10 a pack. You might try Ritz dye (or Kroger brand) that your mother or grandmother used to dye clothing. It is a bunch cheaper, but I'm not sure of the results. Let the piece dry again and then spray it with lacquer, deft, or whatever clear coat you have available (lacquer or deft dry quickly). I like to spray because you might rub some of the dye off if you wipe or brush on a clear coat. After the finish coat is dry you rub the piece all over with the white patinating wax. The wax was rubbed into the grain and then the excess was wiped off with a clean rag. The wax remains in the pores of the wood to highlight the grain. I think you could substitute white shoe polish or even thinned white paint and get the same results. After the piece is completely dry spray it again to seal it.

RALPH TEDESCHI - ACRYLICS OR PRISMACOLOR

Purchase an 1/8 inch thick piece of "birch" plywood to practice on before you paint on a turned hollow form. This can be purchased at Michaels. Seal the wood with sanding sealer, let dry and then sand with 180 grit sand paper then 220 grit. Purchase ink pens (permanent black ink) with very thin and micro size tips (can be purchased at Michaels) and then decide upon the picture that you wish to paint. This can be a butterfly, a leaf, a bird, a seashell, a frog, etc. You can find all kinds of pictures on the internet (pay attention to copyright laws) or books in the library or in magazines. Make a colored copy of the picture you choose on a copy machine (make several copies of the things you want so you won't have to go back for additional copies). There are several ways to proceed from this point - trace the image onto the "birch" plywood using graphite paper (can also be purchased at Michaels) but do not use carbon paper as it has an oil base and may smear. Place the graphite paper on the wood, place the picture of the butterfly on top of the graphite paper. Use small strips of "painters tape", which is blue in color, to hold the graphite paper and the picture on top of it to the wood. Now trace the image. A second method is to use scissors, cut around the image of the butterfly, and place it on the wood. With a number two soft lead pencil, trace around the perimeter of the butterfly making sure to hold the image firmly so it doesn't move as you trace around it. A third method is to draw the image of the butterfly on the wood freehand. With a little practice on paper this not too difficult. Now with your thin tip permanent ink pen, trace over the pencil line you drew outlining the perimeter of the image. Now, color the wings of the butterfly (not the body that will be done later and is usually brown and black ink). This can be done quickly with Prisma-color ink pens or acrylic paints. I personally prefer acrylics because you can have many more gradations of color than with the Prismacolor pens. I recommend that you use pastel colors because the darker colors are too dark for my taste. It is possible to use a combination of these two methods. The Prismacolor dries almost immediately while the acrylics take a few minutes to dry. You can use a hair dryer to speed the drying of the acrylics. When using the acrylics, it is highly preferable to use as many as three, four or five light, diluted coats rather than one heavy coat. It is tempting to just use one heavy coat to cover the wood and get it over. I believe the results will be much less pleasing than if you use several light coats of different colors of the acrylics. This will allow you to get gradations of color that you could not achieve otherwise. There are books written on the use of acrylics and ink, which are most useful if you intend to try this method. Now, carefully examine the original colored photo and color in the black (there is a surprising amount of black in many butterflies). Again, practice, practice, practice are the magic words. Shadowing can be carried out using a micro pen and tapping it up and down. You can get amazing shadow effects. The darker shadows will have the dots closer together than the lighter shadows. Draw in the lines in the wings and around the perimeter of the wings. You must be very careful about the finish you use. If you use the wrong finish it may contain a solvent for the ink (not so permanent with certain solvents) and the ink will run all over the place. Tears at this time will not help. The procedure I use for finishing is a three part finish, which I first saw, described in an article by Andi Wolfe. I use three different Krylon sprays. The first is Krylon "Workable Fixatif" I actually use two very light spray coats just to make sure the ink doesn't run. This is followed by a coat of "Low Odor Clear Finish". The final finish is "UV Resistant Clear". By using light coats you will avoid drips and runs. Follow the directions on the cans and have fun!!

TERRY ELFERS—BOWL CARVING 101

It is important to restrain the bowl in some manner. It's easy to nail a couple of cleats to your workbench and press the bowl against them. Sand bags also work very well, as would a Trent Bosch style chuck holder. Malcolm Tibbetts suggested a few dabs of hot glue around the circumference. If it is a natural edge bowl, probably the best you can do is balance it on top of a ball. Assuming that your bowl is a hard wood, it is probably too hard for a knife and a mallet and gouge may split your bowl. Files, rifflers, and microplanes are excellent hand tools. The most versatile power tool might be the Dremel tool or its big brother, a Foredom style tool. The variety of burrs is incredible, various sizes of balls to small sanding disks. My latest preference is the Typhoon style of burr. Reciprocating tools are another good choice, especially for edge treatments. You can buy a dedicated tool, like Automach, or get an optional reciprocating hand piece for your Foredom. Small rotary tools, like Proxxon, or the Arbortech, remove a lot of wood in a hurry. A grinder fitted with a 4 ½" diameter sanding disk (36 grit) would quickly feather an edge. An air powered body saw makes very smooth cutouts in a bowl or vase. A nice bowl that cracks in the drying process is a good candidate for your first project. Try a cutout, edge treatment, or a geometric pattern to start. You can transfer a Xerox copy onto the wood by placing it face down on the bowl, wetting the paper with a xylene-based blender, and rubbing the print onto the wood with a credit card. Always be aware of grain direction. Good luck on your carving project, and remember, HAVE FUN.

MIKE GORDON - WEAVABLE VESSEL

Start by turning a bowl of even thickness with a suitable foot and completely finish the bowl. The vessel thickness must allow for the placement of dowels. Therefore, for hard woods, wall thickness must allow for the diameter of the dowel plus a minimum of 1/8 inches on each side of the dowel. To prevent tear out during drilling of softer woods increase the wall thickness to 3/16 inches on each side of the dowel. Now place 1 inch or larger blue removable painters tape neatly around the lip of the bowl so that half folds over the inside and half folds over the outside. Measure the diameter of the bowl and make a scrap piece of particle board, MDF or plywood into a square measuring the diameter of the bowl plus 8 inches per side. This piece will be used to orient the bowl during cutting in half and to accurately drill the dowel holes in each half. Next find the center of the waste board, use a compass to draw a circle slightly wider than the diameter of the bowl. Use a right angle to draw a perpendicular from each side to the center. Place the bowl rim side down evenly within the drawn circle. Orient the grain to one of the perpendiculars so that you will get the desired result when you cut the bowl in half. Use a hot glue gun and liberal amounts of glue around the entire rim of the bowl. Go up two thirds of the width of the tape. Do this step carefully.

CONSTRUCTION OF A WEAVABLE VESSEL

Next orient your waste block to the fence of a bandsaw [or tablesaw for shallow bowls] and cut the bowl in half. Sand the cut edge as needed, apply finish and let dry. Using the tip of the foot or a strategically placed groove as a reference point, determine the center point of the bowl as follows: Eyeball the center of the wall thickness as you take the caliper and adjust the opening by going back and forth from the reference points on each side of the foot. When the caliper is adjusted so that when one end is on the reference point on either side of the foot and the other side touches the same point you have determined an accurate center. With practice this is easy. Now push the point into the wood to mark this point. Without adjusting the calipers use the same setting to mark the center point of the other half of the bowl. This will always give you an odd number of dowels, which is important for weaving. Now use the compass, starting at the indentation, rotate the caliper up one side of the bowl, roughly staying in the center of the wall. When you are satisfied that you will end with an acceptable amount of wood past your last dowel hole check to see that if you repeat the process on the other side of the bowl you end with same amount of wood past the last dowel hole. Now, keeping the same caliper measurement start at the center hole, rotate caliper and push the point to make an indentation, continue rotating up the same side and then repeat for the other side with the same measurement, then repeat again with the same measurement on the other half of the bowl. You will need two machinist vises that will orient an object 90 degrees to a drill press table. Clamp the waste block in the vise. The waste block will be standing 90 degrees to the work top and the area to be drilled will be beneath the drill bit. I use small, high quality forstner bits. The work is supported so that when pressure is placed on the rim it will not move away. The rim is drilled to about a quarter of an inch. You do not need more depth. drill both halves. Determine the length of the dowels. Simple rule that keeps the piece balanced to the eye is to make the dowels = Radius + 2 times the depth of the holes. Slightly round the ends in a pencil sharpener. Take the two halves, still mounted on their scrap blocks and place them on a flat surface. I use a table saw or band saw and place one scrap board against the locked fence with the drill holes facing away from the fence. Place all the dowels into this piece, test fit the dowels by sliding the other half onto the previously placed dowels. This part can be tricky depending on how many dowels you have. While pressing down on the bowl halves I use a clamp from behind the fence to the far edge of the waste board and gently seat the dowels. I move the clamp as needed. I measure, with an inside calipers to be sure that the right, left and middle are equal to each other. Then break it apart and repeat the process to reassemble using sparing amounts of Titebond II. Gently remove the bowl from the board and remove the glue and painters tape. The weaving is easy and will be determined by what materials you choose to weave. Consult your local basket supply store to find out how to start, add to and finish a weaving. GOOD LUCK—It is easier to do than to read through the steps.

BRUCE GIBSON—WOOD BURNING

Wood burning is a simple way to add accents to your turned pieces. Several different burning techniques are available. One can use a blowtorch to darken thin edges, or to add darker hues or to blacken specific areas of the surface of a vessel. Key factors to keep in mind while using a blowtorch: (a) use a small flame to maintain control of the burn, (b) don't use more heat than necessary, otherwise the wood may crack, (c) imperfections or irregularities in the wood will alter the burn pattern around the defect, (d) never burn in a dirty shop (dry shavings can make a nasty fire). One can also burn crisp design lines in the surface of a spinning vessel using a piece of wire and friction. This is best done with the walls of the vessel still somewhat thick to help stabilize the burn area. The line is initiated by making a small groove with the tip of a skew to guide the wire during the burn. One end of the wire is held against the tool rest and the remaining length of wire runs over the top of the turning in the groove. The wire is then pulled into the groove with increasing pressure until burning begins. The faster the lathe speed, the faster the burn. I prefer multi-stranded picture wire for burning. Key factors: (a) never wrap the wire around your fingers (a catch could be disastrous!); wrap each end of the wire around a short piece of dowel instead; (b) the technique works best with dry wood. One can also add accents that have more detail using a wood burning pen. This technique permits one to impart freeform designs, pictures, textures, etc. to the wood surface. It can also be used to add fine detail to carvings, actually sculpting the wood with the burner tip (e.g. fine lines in feather patterns). A variable control box allows one to vary the amount of heat generated at the tip of the wood burning pen. There are many different brands of wood burners on the market and the pens come with either permanent tips or changeable tips. The permanent tipped pens will probably last longer, however replaceable tipped pens provide greater versatility at a lower cost. Many different shaped pen tips are available. Key factors: (a) burn lines are more uniform and better defined on fine-grained woods, like cherry or maple, as opposed to open-grained woods, like oak; (b) before touching a hot pen tip to the wood, there is a build-up of heat that needs to be dissipated by blowing briefly on the tip before touching the wood; if this isn't done the line or design will be more heavily burned at the start

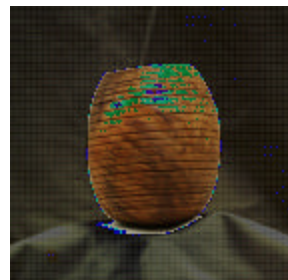
APRIL SHOW 'N TELL GALLERY



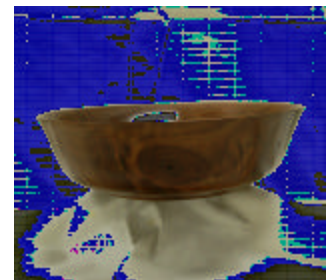
Christopher Ervin



John Brown



Bill Warden



Steve Skurow

WWW.OVWG.ORG

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13 1.5 hp 110 / 220v—20 & 10 fpm speed 3
knife cutter head for planing and molding.
Several years old but only seen light duty.

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