



OHIO VALLEY WOODTURNERS

June 2015

WWW.OVWG.ORG

A Chapter of the American Association of Woodturners

www.woodturner.org

Zeller Memorial Picnic June 20, 2015

Program support for our Visiting Artist Series is provided by ArtsWave
www.theartswave.org



Join us for a
day of fun,
demonstrations
and of course
good food

Zeller Memorial Picnic and Contest

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Reminder

New location for the picnic.

It will be held at the Highland Hills Park in Fort Thomas, KY. For directions go to the Events Calendar on the website and click on the Google map icon. It is just a few miles from Cincinnati.

More information on page 11 of the Newsletter.

Contest Theme: Beads of Courage Box which will be donated to the cancer program at the Cincinnati Children's Hospital and Medical Center.

President's Letter



Our traditional picnic and contest are coming up on June 20th. This will happen in a new venue, a shelter in Highland Hills Park, Fort Thomas, KY. It is a beautiful location, and I encourage everyone to find their way to join us for this event. For directions, go to the website, click on the calendar, and then click on the June 20 picnic entry. There you'll find a link to MapQuest that will guide you to the location. Again, it is a beautiful place and I'm sure you will find it worth the trip.

The contest is to make a Beads of Courage box. As a reminder, it should be essentially a bowl with a lid. The bowl section should be around 4 to 6 inches in diameter, and about three or so inches tall. The lid should fit loosely so that it can be removed with one hand. There should be a knob like finial that children with small hands can easily grasp. Somewhere on the box you should somehow inscribe the words "beads of courage". After the meeting, David Wright will take the boxes to the Cincinnati Children's Hospital.

Other than a turn and learn session in August, we have not planned any summer workshops. Many of us will be busy getting ready to open the Learning Center. If you would like to host a workshop, please let me or Jerry Warner know. We can help you set it up on the website, define the hours and the number of attendees allowed. Options for workshops include doing a demo, making a tool, simply touring your workshop, or anything else that you might have in mind.

We are planning to be able to open the Learning Center on August 1, and to have a grand opening event for our September meeting. Construction is well underway and should be complete in early to mid June. Our lease starts on July 1 and we plan to put some sort of finish on the floor in the first couple of days.

A team of about 22 members has begun planning to build the lathe benches according to the design developed by Dave Kratzer. They will probably procure and prepare materials between now and July 1, and then assemble the benches in the Learning Center. We also have a lot of cabinets, countertops and other donated tools that we will move into the Learning Center during July.

This is my last letter as president of the guild. In September, Jerry Warner will take over as president, and chief newsletter writer. I have really enjoyed the opportunity to be president of the guild over the past four years. It has given me a chance to meet and interact with so many members, which I may not have done as much of, just coming to monthly meetings.

Being part of the board and helping to operate the group is a great experience. It is fun to get to know and work with the other board members. Getting involved in this way enabled me to appreciate the tremendous contributions that previous board members have made over the years. The structure and organization of our guild are very strong. I encourage you to find ways to get involved in the operation of the group. It is both fun and rewarding.

Thanks to each of you for your involvement, feedback, and support as I've tried to do a good job leading this group over the past four years. I'm excited about the future direction of the group, particularly with the Learning Center about to get started. I plan to stay involved and work hard to make that part of our guild successful.

KC Kendall, President

Upcoming/Ongoing Events

Jun 20, 2015	Zeller Memorial Picnic - Highland Hills Park, Ft Thomas, KY
Jun 25-28, 2015	AAW Symposium, Pittsburgh, PA
Jul 2015	Learning Center Preparation Work
Aug 1, 2015	Learning Center Opens
Aug 15, 2015	Turn and Learn / Learning Center Grand Opening
Sep 19, 2015	Turnfest 2015
Oct 9-11, 2015	Turning 2015 Symposium
Nov 21, 2015	Todd Hoyer youtube video
Dec 5, 2015	Holiday Banquet, Contest and Gift Exchange

AAW Donations

OVWG is scheduled to donate 15 pens and 25 bowls to the AAW to be auctioned off at the AAW Symposium in Pittsburgh. The proceeds of these auctions will be used for a charity selected by the Pittsburgh woodturners chapter. Contact Mike Pankion for more information.

New Members

Please join us in welcoming our latest members. Joining recently we have:

Mark Reitz

Paula Hawthorne

Vickie Lockridge

Ronald Bryant

Things of Note

- OVWG name tags with a magnetic back are available for \$4 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. Contact KC Kendall for a supply.
- We continue to have opportunities to do demo's in many different locales. We have an "approved demonstrator" list that receives an email with a chance to volunteer for demo events. If you would like to be on the approved demonstrator list, please contact KC Kendall.

Mark Gardner demonstrated making his signature hollow form, which is easier than having to do the work through a small hole in the top of the form.

Mark gave an educational, detailed demonstration, with lots of helpful tips and ideas for wood turners of all levels of skill. Accordingly, our description of his demonstration will be quite detailed in order to capture the benefit of his tips and ideas.

Preparing the blank

- Mark used a spindle roughing gouge to round the piece of fresh red maple, running the lathe at about



1500 RPM. Regularly tighten up the tailstock when doing this as pressure and vibration can cause it to loosen. Keep the tool rest up close to the blank, slightly below centerline. Cutting above the centerline, Mark would rub the bevel against the wood, slowly raising the tool handle until the cut begins. He uses the big muscles of his legs, with the tool handle down by his side, against his body, to move back-and-forth, making a smooth cut.

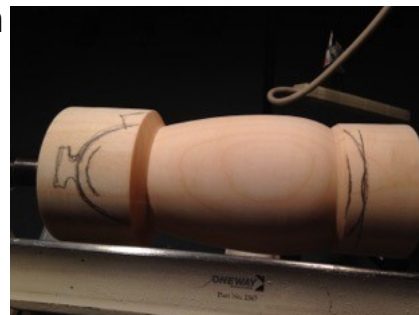
When selecting and mounting the blank, keep the grain as parallel to the axis as possible so that the grain will line up later, after cutting the piece in half for hollowing. The blank should be slightly longer than the desired length of the final piece.

Make a tenon on each end of the blank, Mark used a 1/2 inch bowl gouge to square up the end and make the tenon. The bowl gouge makes a cleaner cut than a parting tool. The shoulder area of the tenon must be flat or slightly concave and the tenon must be square or slightly dovetailed to ensure a strong grip by the chuck.

Initial shaping - With the intended top of the vessel at the headstock end, mark where you want the handle section of the whole form to be with a pencil line. Begin to shape from the bottom of the handle towards the bottom of the piece. He used a spindle gouge and a bowl gouge to shape the bottom of the handle, with the slope of the body coming up from the bottom of the handle. He actually cuts "uphill", as the pull or peeling cut works more easily to shape this section of the piece.

Continue toward the bottom, roughly defining the overall shape. Make the bottom slightly heavy, like a heavy egg shape. Don't take the bottom cut all the way in toward the center, leaving enough material to provide support while hollowing.

Defining the top shape - With the top and bottom limits of the handle defined, draw a projection of the curve from the base up through to the top of the vessel. Draw a line showing both where you want to stop hollowing the top, and where



you want to stop hollowing the top, and where the actual outside top will be. Do the same at the bottom.

Cutting in half - The next step is to cut the vessel into two sections. The best place to do this is at the point of biggest diameter. This makes it easiest to maintain the exterior profile, after making the mortise and tenon, and avoids issue of unequal drying. Another option is to cut the vessel in half at the point where the bottom of the handle meets the body.

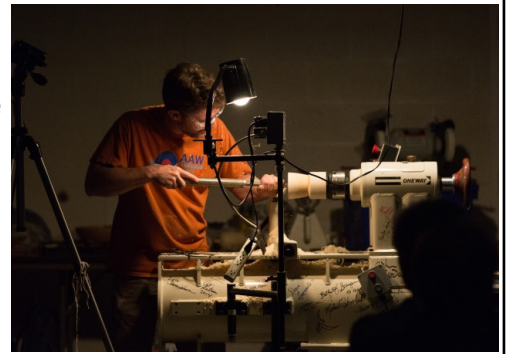
Use a thin parting tool to cut the shape in half. He used a machinist's cut off blade which is 1/16th of an inch thick and makes a handle for it. Slightly open up the inside of the cut without making the entry point any wider. Leave 1/2-3/4 of an inch of wood in the center and use a Japanese saw to finish cutting the piece in half.



Making the mortise and tenon, and hollowing - Mount the top section in the chuck and make a light cut across the face to clean up any cut grain and make the face flat. Use a 3/8" spindle gouge for this with the flute at 3 o'clock and the tool rest at 90° to the centerline of the piece. Check with a steel ruler to be sure the edges are flat.

To form the mortise, use any one of a number of different types of scrapers. With a standard square end scraper, sharpen the end and the left side. Set the scraper in the center and pull across the

end grain to form the mortise. The wall of the mortise must be 90° to the base of the mortise. The wall of the mortise should be approximately 3/16 to 1/4 of an inch thick. Another way of measuring is that the mortise should be about one half of the finished wall thickness.



To start hollowing, first drill a hole using a 3/8 inch drill bit to set the target depth. Mark the target depth on the drill bit with tape. Check this versus the line you drew on the outside of the blank to illustrate where you wanted the bottom of the hollowing to be.

To do the actual hollowing, there are a number of different systems to use. Using a John Jordan type system, Mark used his left hand as a pivot on the tool rest and pushed the end of the handle away from his body. With a series of cuts, he opened up the center to full depth then came back and hollowed to final wall thickness. He set calipers to the target finished wall thickness of 1/4" to 5/16" and worked from the rim toward the bottom to get to the final wall thickness, finishing about 1/2 inch at a time. With each section, he made 3 to 4 cuts removing the majority of wood and then did a light draw cut to smooth it out. It is important to have thin and consistent wall thickness so that the piece will dry without cracking. Once finished hollowing the bottom, take it off the lathe and put it in a paper bag so that it doesn't crack or change shape.

Mount the bottom portion in the chuck, cleanup and flatten the face. Using a straight leg divider, measure the inside edges of the mortise and mark that dimension on the top of the piece in the chuck. Using a parting tool, cut a very small tenon to get the fit right with as little depth as possible. Checking the fit regularly, make the tenon the proper length to hit the shoulder of the mortise. The faces of the mortise and shoulder of the tenon should fit flat against each other, with the walls fitting tight as well. Use a spindle gouge to true up the shoulder area of the tenon to get a flat surface.

Put the two halves of the piece together and check the fit. Draw lines or "witness mark" across the joint to make it easier to align the pieces later so that the grain matches. Now perform the hollowing of the bottom section in the same way as you did with the top.

Gluing Up - After hollowing the bottom section, do the final dry fit of the two pieces with the tailstock in place to hold them together. If it is satisfactory, take the pieces apart and apply a bead of medium thickness CA glue to the outside top corner of the tenon. Mark anchors his hand holding the glue on the tool rest and rotates the piece toward him to apply the glue. Use the tailstock to clamp the two pieces together and use shavings to wipe off any glue on the outside.

Shaping the Outside - The bottom of the piece is now held in the chuck jaws and the top of the piece is at the tailstock end. Establish the top of the piece. Use a parting tool to cut into the waste area and turn away the waste material, leaving enough material for the handle sec-

tion. Use a small bowl gouge or spindle gouge to make the cone shape of the top leading to the handle section.

Use a shear scraping cut to finish the cone shape below the handle section. Define the handle section and cut in above the handle, making the curve of the top above the handle to flow from the curve of the bottom. The top and bottom surfaces of the handle should be perpendicular to the curved surface of the form. The outside of the handle follows the shape of the curve of the piece. Work the shape of the top, continuing the curve from the base, using a spindle gouge with pull cuts to shape the top. Get the profile of the top right before making the neck.

Use a 1/8 inch spindle gouge to make the flute for the neck. Turn off the waste spigot and make a dimple in the top. Remove the tailstock and use a small gouge to drill a hole in the top and flare the opening. Open up the top outside of the hole with a scraping cut. Mark uses a small, homemade hollowing tool to finish the inside of the hole in the top. It is a 1/4" inch rod with a 1/8" cutter glued in the end.

To finish the bottom, first draw a line to define the outside of the base. Using a parting tool, cut partway in to the waste section. Finish the shape of the bottom using a bowl or spindle gouge as appropriate. The curve of the bottom should resemble the large end of an egg shape, with a flat section so that the piece will sit without falling over. Sand the outside before parting it off. Mark showed how you can use compressed air to blow the water out of the wood by blowing air into the inside of the piece. Blow water off of the surface as well. Remove piece from the

chuck and prepare a jam chuck for re-mounting. Make sure tenon on jam chuck fits snugly in the neck but not too tight. Hold the piece in place with the tailstock and remove the waste from the bottom with light cuts, making a slight concave shape in the center. Leave a small spigot so that you can remount the piece later after it dries to do the surface embellishment.

Surface embellishment - Mark offered a number of approaches to surface embellishment. Since there is typically a seam where the two pieces fit together, you can put a V groove in the seam and then put another V groove on either side of the seam. Then carve patterns inside the bands. You can also do V grooves up and down the entire piece and then alternately wire brush and/or carve inside each band.

Another approach is to use the tool rest as a base to draw a grid of vertical lines up and down the piece. Try to have an even number of spaces if you want a "left and right" pattern. And odd number of spaces is okay if you have a repetitive pattern. Take it off the lathe and lay out a spiral connecting opposite corners running up the piece. Then draw a pattern in one square of the grid and repeat it.

You can make one grid on top of another grid. Use the squares, or pick up on the triangles, or pick up on a zigzag horizontal band and do something different in each band. For inspiration, Mark looks at African Art, oceanic art, first Nations art, South Western and Central American Art, Middle Eastern Islamic mosaics, Fibonacci curves, MC Escher, and others.

Mark also may saw or cut the gridlines, or

engrave inside the grid without carving the gridlines. He may draw arches or bubbles and fill them in randomly and engrave or carve or paint and then carve, or carve and then paint and then sand the surface. He also uses a wire brush while the piece is on the lathe at less than 500 RPM. When using the wire brush, lightly hold it against the surface to establish grooves and then gradually increase pressure. You can sharpen the wire brush on the grinding wheel. After using the wire brush, you can paint and then sand the surface up to 220 grit.

Engravers - One options for an engraver is the Dremel engraver with a carbide tip. Just draw designs as this embosses the wood. You must hold it perpendicular to the wood, and it is rather heavy and gets hot. A better option is a pneumatic engraver made by Sioux which you can find in the Enco catalog for about \$90. The tip hammers at about 10,000 strokes per minute. You need to watch out since the front exhaust of this pen does spew oil, so, put a paper towel under the O-ring until that stops.

Carving - There are multiple brands of detail carvers. Ryobi made a good one but is not making it anymore. Look on eBay to find one. Proxon makes one for about \$200 and Automach makes one for about \$300. Flexcut makes very good carving blades. Mark uses a V chisel for carving to get a nice straight line. Another option is a Foredom that does both reciprocal and rotating motions. You can get a flex shaft that makes it easy to work. A source for carving tools is Treeline.

To sharpen the bits, Flexcut sells a stropping block to hone the flutes and bevels.

Mark made his own sharpening system out of three layers of MDF attached to a dedicated faceplate. The first two layers are screwed and glued together and the third layer is bolted. Make profiles in the edges of the MDF to match the bits. Use a radius corner to fit the inside of shallow bits. Charge the MDF with stainless steel buffing compound. Hone both the flute and the bevel. You can buy a handle to go with the Flexcut bits to make a palm chisel. With the bits, be sure to hone the radius on the outside.

Dies and finishes and paint - One option for coloring is leather dye. Mark uses Fibings USMC black die which is alcohol alcohol-based and dries very fast and doesn't raise the grain. Transtint dyes are good. Jimmy clues likes Chestnut dyes. Use a cheap brush to apply the dyes and wear nitrile gloves.

After dying the surface, spray on 3-4 coats of Krylon matte acrylic lacquer. Buff with 400 steel wool and a soft brass brush. You can get this from Rio Grande jewelers supply. Buff the piece after the final coat of finish.

Old-fashioned Milk Paint from Klingspore is another nice finish. Store dry in a con-

tainer like a mason jar. Mix only what you need to use with water to the consistency of cream, as it only lasts a day once mixed. You can dilute it down to do a "wash". You can also add other water-based paints to the milk paint for color variety. One coat is usually enough except when putting light colored paint over dark wood. Don't seal the wood first. Over the milk paint, spray on an acrylic finish or, on a functional piece, use a mixture of walnut oil and beeswax.

Cutting out the handles - On the top of the handle section, lay out where you want the handles to be, and the section that will be cut out. Use a Japanese saw to cut in the sides of the handle. Then saw away the waste area by nibbling at it a little bit at a time with the Japanese saw. Using a very sharp standard bench chisel, pare down the saw marks so that the remaining thickness of the neck ring is consistent. You can use a flex cut flat chisel to further pair down the neck ring, getting rid of any scratches and tool marks. This will be the finished surface. Shape the handle with a flexcut knife. Make V beads around the top and bottom of the handle. You can carve the handle before texturing and embellishing the surface of the piece.



Housekeeping Help



We need your assistance in cleaning up the area following our monthly meetings. With enough help it will only take a few minutes of your time.



We particularly request that anyone who brings items in for sale make sure that the area they use is cleaned up before they leave.



May Show and Tell



Sycamore Pitcher
Nancy Bowman



Bottle Stoppers
John Shannon



Sycamore Inside/Out
David Wright



NE Osage Orange Bowl
Jerry Warner



Sycamore Hollow Form
Nancy Bowman



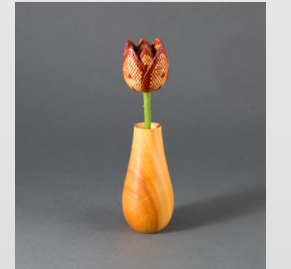
Box Elder Hollow Form
Jerry Warner



Spalted Maple Bowl
Dick Manteuffel



Cherry NE Bowl
Peter Sinnotto



Segmented Flower
Ray Feltz



Pens
Jim Susco



Hollow Form
Dave Kratzer



Multi-axis Bat
David Wright



Beads of Courage Box
Steve Trauthwein



Walnut Bowl
Robert L. Tuemler



Cherry NE Bowl
Peter Sinnotto







Maple Bowl
Robert L. Tuemler



Maple NE Bowl
Jerry Warner

TURNING 2015




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October 9-11, 2015

Ohio Valley Woodturners Guild


Featured Demonstrators




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Jackofsky**




**Chris
Ramsey**




**Neil
Scobie**



**Mark
St. Leger**





**Malcolm
Tibbetts**



**Derek
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More information and registration: www.OVWG.org



AAW NEWS

Turners Without Borders: Donate tools to be used in areas throughout the world to aid in the teaching of woodturning. Recently training has taken place in Haiti, the Dominican Republic and Puerto Rico. Check the AAW website for more information.

Women in Turning: Last year, at the Phoenix symposium, a group of women met to discuss forming a virtual chapter of the AAW and now it is a reality. For their first activity they are collaborating to create an egg crate full of turned wooden eggs. The crate and eggs will be sold at the Educational Opportunity Grant (EOG) auction in Pittsburgh and the proceeds will be split between the EOG program and helping to fund a future WIT symposium at Arrowmont.

ZELLER MEMORIAL PICNIC AND CONTEST

The primary focus of this meeting will be our semiannual turning contest. The topic will be a "Beads of Courage" box. Members will vote for winners in 3 classes: Beginner, Advanced, and Master. We encourage you to let your imagination run wild and enter the competition. If you are relatively new to turning this is a good opportunity to challenge yourself and venture into new territory. If you are an experienced turner we look forward to seeing what your years of experience and skills are able to produce. Don't come to the contest empty handed!

There will be opportunities for you to see fellow members demonstrating some of their favorite turning techniques. Several mini lathes will be in operation and you will be provided a chance to try your hand at techniques being demonstrated. If you are a relatively inexperienced turner this is a good opportunity for you to learn some techniques that you can try once you get home. Demonstrators will include John Shannon - boxes; Mike Pankion - platters, bowls, mini cowboy hat; Jim Susco - pen turning; Arn Ward - small multi-axis pieces, spheres. There will be an open lathe where you can try your hand with the help of a mentor (bring your own wood if possible). This is also a good time to get some help with tool sharpening (bring your tools if interested).

A picnic lunch and drinks will be provided. Bring a side dish to share. We will also vote for the best side dish. Remember that this is a social activity for woodturners and it would be a good time to bring a friend. Your non-turning guest(s) will have an opportunity to see how you spend your time when you are hidden away in your shop.



Thanks to the efforts of many members (and especially Gary Webster and Mary Carol Meinken) of the Ohio Valley Woodturners Guild, we had another very successful Appalachian Festival. This year the weather turned



strated on both the electric vintage pole and treadle. There were several adven-



turesome visitors who took a turn at trying their hand (and feet) on the vintage lathes. The crowds enjoyed the chance to watch our demonstrators as well as the opportunity to check out the many pieces that were available for purchase.



cooperated and the people out to observe the process of woodturning being demonstrated on mini-lathes as well as the lathes.





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OVWG Mentors

Do you need help getting started or working out a problem? Call any of the names listed below. As always, there is **NO CHARGE** to members of the Ohio Valley Woodturners Guild. We love to share our woodturning passion. Call us, we want to help you.

Central:	Dave Morrical	513-771-5205
	John Albachten	513-325-9002
	Mary Carol Meinken	513-521-1517
Loveland:	John Lannom	513-683-3129
	Dave Kratzer	513-290-9609
North Side:	K.C. Kendall	513-755-8856
West Chester:	Mike Pankion	513-777-5599
East Side:	Gary Brackett	513-553-7474
Dayton:	Jim Burrowes	937-371-9426
	Lowell Converse	937-426-2646
	René Keyzer-André	937-277-4717
	Gary Vance	

Tipp City		
Kentucky:		
Kenton Cnty:	Pete Kekel	859-653-3520
Campbell Cnty:	Keith Bundy	859-781-5414
Indiana:		

Southeast:	Gerald Williams	812-689-6545
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Contact: KC Kendall, Mentoring Chairperson, with any changes or if you'd like to join these talented volunteers.

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 \$10 for members and \$15 for nonmembers when there is a professional demonstrator and \$5 for members and \$10 for nonmembers for "home grown" demonstrators. Annual membership dues are \$25 (\$20 for AAW members) payable upon joining.