



# OHIO VALLEY WOODTURNERS

April 2016

[WWW.OVWG.ORG](http://WWW.OVWG.ORG)

A Chapter of the American Association of Woodturners

[www.woodturner.org](http://www.woodturner.org)

**Liam O'Neill**

**April 16, 2016**



Forty two years ago Liam O'Neill began work as an apprentice woodturner under John Shiel at Bagenalstown. He then worked for nearly eleven years setting up and managing the woodturning section of Retos, the rehabilitation facility for hand-capped adults established at Shannon, Co. Clare. During this time, he attended courses in advanced woodturning, led by internationally known creative woodturners such as the Americans David

Ellsworth and Bob Stocksdaile. He was influential in setting up the Irish Woodturners Guild. He made a significant contribution to woodturning with the introduction of the Irish Grind style of gouge, which he authored in the 80's. His first major "convert" to this unique style of gouge was David Ellsworth.

In 1983, he won First Prize in the Royal Dublin Society's Craft Competition (Wood Turning Section). In 1984, he was awarded the Dr. Muriel Gahan Scholarship to the U.S.A. to travel and study with leading American Woodturners. Since 1992 Liam O'Neill has worked from his own Studio at Spiddal, Co. Galway.

The development of woodturning techniques has always been important to Liam. As creative ideas develop, technical rethinking becomes necessary. By September 1997, he had designed and built a huge outdoor lathe to make large vessels for outdoor sculptures.

In the last few years Liam has worked on wood sculptures which are purely figurative. He returned to the teaching circuit in 2003 and now tours the US twice a year. You may see more of his work on his website

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

# President's Letter



Spring is finally here and with it comes many opportunities for involvement in woodturning activities. This is a time when wood is usually more available than at any other time of the year so I encourage you to take advantage of its abundance from tree trimmers and other sources. It is also a time when the OVWG is invited to demonstrate at numerous events. Examples include Farbach-Werner Nature Preserve, World Culture Weekend at the Cincinnati Museum Center, the Appalachian Festival, and others (see the Event Calendar). To participate in one or more of these events you need to be on the approved demonstrator list of the Guild - a necessity due to insurance requirements. If you are not on this list and would like to be, contact me about the necessary qualifications for being added.

Our professional turner for April is Liam O'Neill who comes from near Galway, Ireland. While he is not very well known in this area, he is well respected throughout Ireland for his woodturning and large, exterior sculptural pieces. You may learn more about him on the OVWG website ([www.ovwg.org](http://www.ovwg.org)) or at his website ([liamoneill.com](http://liamoneill.com)). His demonstration on Saturday, April 16, is sure to be an eye opening event. You can also register for his hands-on class and/or three-day class by going to the Event Calendar on the OVWG website. The detailed description of each event (including tools needed) is provided there. Don't be distressed if you don't have all of the tools suggested - many are available for loan in the Learning Center.

We have two important events coming up during May where you get to vote. The first is the election of officers - Vice President of Facilities and Equipment, Treasurer, and Secretary. The Nomination Committee (chaired by John Albachten) will present you with a slate of candidates to be voted on during the monthly meeting in May. If you are interested in running for one of these positions please contact John ([albachj@ucmail.uc.edu](mailto:albachj@ucmail.uc.edu)) at your earliest convenience. The second item to be voted on is a revision of the By-laws of the OVWG. You will receive a copy of the proposed revision as an e-mail within the next few days with a brief description of the revisions being made. Please read them over and come to the meeting in May prepared to cast your vote either for or against.

Summer has traditionally been a slow period for the Guild with no monthly meetings scheduled for July or August. This will still be the case for the summer of 2016, however, we do have one change that we think some of you might find of interest - the addition of three-day classes in the Learning Center. We plan to bring in one or two top tier turners to conduct classes that you might not be able to take otherwise. One person, John Jordan, is already committed and will be here on August 12-14 (Friday-Sunday). He will concentrate on the turning of hollow forms - including instruction on the selection of wood, orientation of wood, and other pertinent aspects of hollow form turning. As time permits he will also provide coverage of surface enhancements of various types. We hope to have another class available in July but don't have that nailed down yet.

The Kennedy Heights Art Center has selected the OVWG to provide an exhibition of our work in the Gallery during the months of August and September. This display will begin with an opening night gala with many people invited to come and view our work. We will provide you with more details as the date approaches, but one thing you should know is that we will have a jury process for selecting the work to be on display. I hope you will start to think about what work you will want to submit to this selection process. After all this is the Guild's big opportunity to impress the arts community with the quality of our work.

During the past several monthly meetings we have not given a lot of attention to "Show and Tell". This is mostly my fault since I forgot about it once or twice and we skipped it once in order to give our demonstrator as much time as possible. The Board and I have discussed this and think that "Show and Tell" as we did it in the past is very worthwhile. It gives us a chance to see what other

members are doing, we hear of new techniques being used, and we are often stimulated by try new things. So, starting with the April meeting I ask you to bring something exciting for "Show and Tell" and be prepared to tell us about it.

In closing I want to leave you with a brief mention of a new event that we are considering for this fall. While there is much work to be done to make it happen, we are exploring the possibility of having a "Fall Auction". If this works out it may become an annual event. Stay tuned for more details to come.

## Upcoming/Ongoing Events

Apr 16, 2016	Liam O'Neill <a href="http://www.liamoneill.com/">http://www.liamoneill.com/</a>
Apr 17, 2016	Liam O'Neill - Hands-On Class
Apr 20-22, 2016	Liam O'Neill - Three day class
Apr 23-24, 2016	World Culture Weekend at the Museum Center
May 6-8, 2016	Appalachian Festival at Coney Island
May 21, 2016	Pat Matranga <a href="http://matrangadesigns.com/">matrangadesigns.com/</a>
Jun 18, 2016	Zeller Memorial Picnic and Contest
Aug 12-14, 2016	John Jordan - Three day class
Sep 15-17, 2016	Woodworking in America
Sep 17, 2016	Turnfest 2016
Oct 15, 2016	Jimmy Clewes <a href="http://www.jimmyclewes.com/">http://www.jimmyclewes.com/</a>
Oct 17-19, 2016	Jimmy Clewes - Three day class
Nov 19, 2016	Dennis Paullus

## Beads of Courage Contest

*The contest for the June meeting is to make a Beads of Courage box. Following the contest the boxes will be donated to Children's Hospital. Box dimensions should be 6" (5 min) in diameter and 5" (4 min) tall with a loose fitting lid. The words "Beads of Courage" (or one of the ceramic logos) needs to be incorporated into the design.*

## 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](mailto: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 demos 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 Jerry Warner.

# Betty Scarpino Demonstration

by David Wright

Betty Scarpino started her presentation with a bit of her history and how she got into woodturning. The incorporation of her background in sculpture has been the inspiration of many creative and beautiful pieces. Betty shared several slides of pictures of her work and provided explanations as to how they were made. Pictures of many of her slides can be found on the website in the Photo Albums section.

Following the introduction of her work, Betty proceeded to demonstrate the process of adding texture to the surface by cutting small grooves using the skew chisel. She first prepared a disk and smoothed off the surface. She defined the area where she would be doing the texture and made sure it was smooth. The borders that define the area not only add visual impact, they serve as a "barrier" to any liquid effect which may be added to the textured area. Betty used a skew chisel, with an acute angle, to cut the grooves. The sharp point of the skew is actually scraping the wood as the point is inserted into the wood. The grooves are spaced far enough apart so that the grooves are actually flat on top. If they were close and pointed, there would be more chipping and tear out. She explained that different types of wood holds grooves better than other and have less chipping. She prefers to use air dried wood versus kiln dried.



To add accent or to draw attention to an area, one of the techniques Betty uses is to bleach the wood. This is done using two part (A and B) wood bleach. There is an article in the June 1996 edition of the American Woodturner on bleaching which Betty wrote. The bleach does not care what it bleaches so be careful when using the bleach. If doing a larger area, be sure to wear gloves. For small areas



she uses a cotton swab to apply the bleach. Betty mixes equal parts of parts A and B together and applies it to the area to be bleached. She normally applies three coats of the bleach in order to achieve the desired color but this can vary depending on the type of wood being bleached. The bleach can be neutralized with vinegar but she seldom does this anymore. She starts the bleaching application in the middle of the area and works to the sides, being careful to keep the bleach confined to the work area. The grooves which defined the area she did previously, help to keep the bleach from flowing out of the bleach area but some end grain wood will draw the bleach across the groove so care must be exercised. Once the desired level of bleaching is attained, finish can be applied to the area after it has dried thoroughly, with a few exceptions.



Next Betty proceeded to turn an egg shaped piece which would be used later to demonstrate the use of liming wax. She put the blank between centers and turned it down to round. She leaves a tenon area on each end to avoid having indentations from the points of the centers. She turned the piece to the egg shape, making sure to have a clean smooth surface since the dye will highlight any scratches, flat spots or tear out. An egg does not have flat spots so it is important to have continuous curves. Once the shape is refined down to the small tenons on each end she cut off the tenons and sanded both ends smooth. Betty uses a sanding mandrel mounted in the drill press to do the sanding. The spongy pad on the mandrel conforms to the rounded surface. She recommends a product called Grip-A-Disc which comes from England. Betty starts with 60 grit and works through 240. Once the egg is sanded smooth it is ready to be dyed. Before dying,





make sure you have a place to set the dyed egg to dry. Betty uses a home-made stand which consists of three nail driven into a scrap piece of wood to create a triangular stand for the egg (see photo). The dye she used is a product from Behlen Solar-lux. It was called Blood Red and is an alcohol based dye. Any dye can be used but she likes the color of the Blood Red dye. She soaked the surface of the egg, using a small cloth piece and set it on the stand to dry. The next step was to apply a finish. Betty used Deft semi-glass clear lacquer spray. She applied several light coats of the finish making sure to rotate the egg around to get even coverage. If the egg is rough from the dying, it may be necessary to lightly steel wool it before applying the finish. Be sure to clean off any steel wool pieces before applying the finish and do not put on so much finish that there are no longer any grainy areas for the liming wax to fill in. After the finish is dry, it is now time to apply the Liming Wax. To protect your hands be sure to wear gloves when applying the wax. Take a small amount of the Liming Wax and rub



it all over the egg, filling in all the grainy areas with the wax. Betty wiped off the excess wax with a paper towel. The final step is to buff the egg with fine steel wool.

Before starting the next project, Betty displayed a couple of candle holders she had with her, one of which she proceeded to demonstrate how to make. She started with about a seven inch blank which she turned into a round disk by mounting between centers. Before mounting the disk, she drilled a small hole through the center of the blank so when mounted between centers it would be at a 90 degree angle to the lathe. She made sure the surface that would be the bottom was flat or slightly concave.



The top needs to be smooth and the edges rounded over. She marked the area which would be embellished, making sure there would be space to drill holes for the candles. She defined the band area and turned the disk to leave this area slightly proud and crowned. She used the skew chisel to cut a V groove on each side of the band.



This helps to highlight the area as well as function as a stop for the bleach which would be applied later. She used the tip of the skew to cut grooves into the area just as she had demonstrated at the start of her presentation. After the grooves were established, Betty decided how to orient the piece in preparation for cutting it apart. She drew the shape, making sure the grain would be best oriented for appearance and sanding. Using the band saw she followed the



line and cut the piece. She prefers a 3/8 inch blade with 6 teeth per inch (tpi). The piece was then ready for sanding but do not sand the groove band. The band would be bleached following the process described earlier and the piece sanded to final before applying a finish.

The final project that Betty demonstrated was the making of a pod shaped piece. This is done using a piece of green wood (whole log) without any knots or cracks. The piece can be mounted at the pith or on true center. She rounded the log



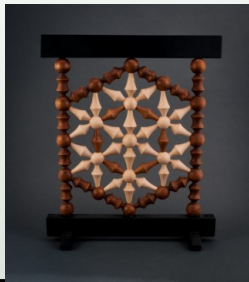
using a roughing gouge, leaving a tenon area on each end to help avoid cracking. She refined the form and put a band of grooves which were left proud. Since this is spindle turning on green



## February Show and Tell



Mason Ebony Bowl  
Mikle Pankion



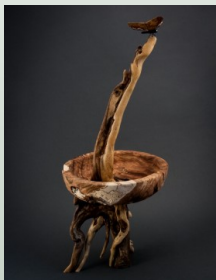
Cherry/ Beech Snowflake  
Robert C. Hendrickson



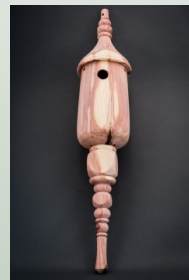
Beech Bowl  
John Shannon



Lidded Box  
Cynthia L. Cwi



Oak Burl  
Barry Todd



Cypress Ornament  
Vaughn Solomon



Natural Edge Bowls  
KC Kendall



Walnut Candy Bowl  
Gary Thompson



Plum Hollow Form  
Tom Cramer



Ambrosia Maple HF  
Tom Cramer



Tetrahemihexahedron  
Robert C. Hendrickson



Cherry and Walnut  
KC Kendall



Cherry & Walnut Bowls  
KC Kendall



Lacer Class Boxes  
Mary Carol Meinken



Poplar Burl & Ebony  
Barry Todd



Maple Hat  
Gerald Williams



Cherry Bowl  
John Shannon



Box Elder & Copper Lid  
David Morrical



Cherry Hat  
Gerald Williams



## February Show and Tell



Ambrosia Maple Box  
John Shannon



Paldoa Platter  
Mike Pankion



Hackberry Hat  
Charles Martin



Cherry & Blackwood  
John Shannon



Butter Nut Box  
David Scott



Epoxy Class  
Dan Marmer



Maple Pyrography  
Mike Ball



Flame Box Elder  
Jim Goethel



Redwood Burl & Ebony  
Dale Miner



Walnut Crotch Box  
Mike Pankion

**AAW's 30th Annual Int'l Symposium in Atlanta, Georgia**

**June 9-12, 2016**


**Atlanta Convention Center at AmericasMart**

## Appalachian Festival

The 47<sup>th</sup> Annual Appalachian Festival will be held on Mothers' Day weekend, May 6-8, 2016 at Coney Island! OVWG will be demonstrating woodturning to the public as well as offering turned items for sale. This is an excellent time to promote our art as well as interact with visitors and other turners. There is still space available if you want to sell items. We can always use extra people to demonstrate. If you are interested in participating in this year's event please contact:

Mary Carol Meinken at [marycarolmeinken@gmail.com](mailto:marycarolmeinken@gmail.com) or call 513-521-1517 or  
David Wright at [davidwright@fuse.net](mailto:davidwright@fuse.net) or call 513-805-8335





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### 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.