



OHIO VALLEY WOODTURNERS GUILD

October 2017

WWW.OVWG.ORG

A Chapter of the American Association of Woodturners

www.woodturner.org

Turning 2017 October 13-15, 2017

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Banquet

Auctions

Food and Fellowship

TURNING·2017

OHIO VALLEY WOODTURNERS GUILD SYMPOSIUM

Instant Gallery

OCTOBER 13TH - 15TH, 2017
CINCINNATI, OHIO

Trade Show



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

President's Letter



As I write this letter we are one week away from the start of "Turning 2017", the Ohio Valley Woodturner Guild's biennial symposium. Under the leadership of John Albachten and KC Kendall a tremendous amount of planning and work have gone into making this an event that will not be soon forgotten. It is the combined efforts of many volunteers that makes the symposium a success. If you have been thinking of helping with this effort don't wait any longer. Now is the time to volunteer. To do so you can click on the "Contribute" button on the home page of the OVWG website (www.ovwg.org). This will give you a drop down menu with options to volunteer.

The high quality of the OVWG symposium is well known. Nationally and internationally known featured turners as well as outstanding guest turners are prepared to expose you to new turning experiences that will encourage you to expand your turning horizons. An outstanding slate of vendors will also be present to provide you with tools and supplies you might need for those new projects. If you are into collecting or you are thinking about starting a collection you will also have an opportunity to bid on some great new additions at the auction on Saturday evening. This is also a good way to get some gifts for the holidays that are likely to become family treasures. I look forward to seeing you there.

Due to the symposium, we do not have a monthly meeting scheduled for October. However, if you look at the event calendar you will see that the Learning Center is still scheduled for numerous open shop sessions and other activities. On November 18, (our last monthly meeting of the year) we have Janice Levi as our guest demonstrator. She will also be conducting a hands-on class on November 19, on turning ornaments and finials. This is a timely opportunity for you to learn how to turn beautiful ornaments which you can give to friends and family for the holidays. They will be greatly impressed by your turning skills. Registration for her class is already open so I encourage you to sign up soon.

A few days ago I sent an email to the membership outlining a new fee structure that was recently approved by the Board of Directors. This message fully describes the reasoning behind the Board's decision so I won't repeat that here. If you have not read it yet I encourage you to do so. One area that I forgot to address in the email was student membership. I apologize for this omission and want you to know that the fees for students under 25 years of age did not change - they remain at \$5 per year. To make sure everyone is aware of these changes I have included the details of the new fee structure below:

1. Annual Membership Dues (currently \$25; \$20 for AAW members).

- a. \$40 January 1, 2018 - December 31, 2019 (will include new members and renewals starting in October 2017).
- b. \$50 beginning January 1, 2020.
- c. \$5 for students under 25 years old - this did not change.
- d. There will not be a discount for AAW membership - everyone pays the same.

2. Monthly Meeting Fees (currently \$10 for members and \$15 for nonmembers when there is a professional demonstrator; \$5 for members and \$10 for nonmembers when there is a home-grown demonstrator).

- a. \$15 for members for all monthly meetings — professional and home-grown demonstrators.
- B. \$25 per meeting for non-members

c. Individuals who are members of another AAW chapter will pay \$15 or member fees.

3. Other Event Fees:

- a. Open Shop - Free
- b. Special Interest Groups - Free
- c. Orientation to OVWG and the Learning Center – Free
- d. One day hands-on classes by professionals - \$125
- e. Three day classes by professionals - \$375
- f. Passive Classes (demonstrations in the Learning Center) - \$5
- g. Turn and Learn Series - \$25 per session plus materials
- h. One off “Make and Take” Classes - \$25 plus materials

Please feel free to contact me or any other Board member if you have questions about these changes.

In closing I want to encourage any who have not planned to attend the symposium to give it further consideration. This is a great opportunity to observe some outstanding turning and to exchange ideas with other turners. Also bring some of your work along for the Instant Gallery. Others will be impressed.

Jerry Warner, President

Upcoming/Ongoing Events

Oct 13-15, 2017	Turning 2017
Nov 18, 2017	Janice Levi - janicelevi.com
Jan 20, 2018	Home Grown Demonstration
Feb 17, 2018	Jennifer Shirley
Mar 17, 2018	John Keeton

JANUARY CONTEST

Turn a piece using a standard 8 foot 2 X 4. You may use as little or all of the 2 X 4. The piece must have been turned for the January 2018 contest.

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 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.

Tips and Information from the AAW

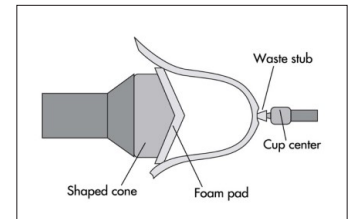
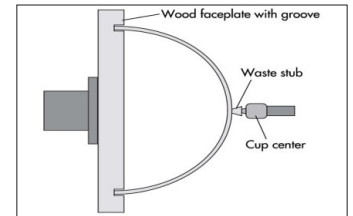
The Jam Chuck

by Peter M. Smith

This is the simplest device for reverse chucking: it is a wooden disk with a groove turned into it to match the diameter of the bowl. The bowl is reversed onto the disk and held in the groove by a snug fit, the groove serving also to center the bowl. The tailstock is brought up to help keep the piece in place. At low revolutions and with light cuts, the foot is shaped, leaving a small stub at the tailstock point. (See Figure 1.) This stub will finally be chiseled off and the spot sanded to blend in.

The wooden disk can be held via faceplate or screw chuck. It can be any material – plywood is just fine. One jam chuck disk is used per bowl, so you end up with a pile of disks on various diameters, but they can be reused with smaller-diameter bowls.

The tailstock support also works for irregular – or natural-edged bowls, when a foam-padded cone is used inside the bowl to jam against . (See Figure 2.) The cone is readily made from scrap wood to match the unique size and shape of the bowl; at its simplest it is the waste block left behind when the bowl is parted off. This approach is pretty straight-forward and works well.



Better Success with Jam-Chucking

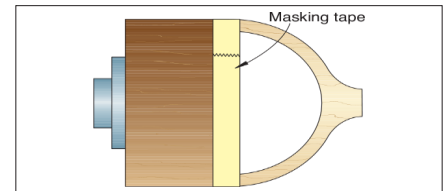
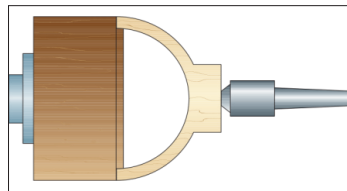
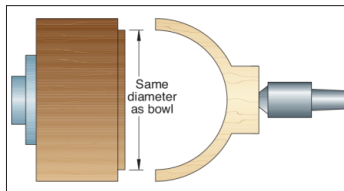
by Chris Wright

I've helped a few woodworkers who have had problems when turning with a jam chuck. This three-step process might help you be more successful.

Step 1: Turn a jam chuck with a small tenon that fits inside the bowl. Turn the outside diameter of the jam chuck so the diameter matches the outside diameter of the bowl.

Step 2: Fit the bowl over the tenon and apply pressure with the tailstock. For added security and antislip protection, wrap the joint between the bowl and jam chuck with masking tape.

Step 3: With the foot turned, leave the masking tape in place but back off the tailstock. Slow the lathe speed and turn away the nub. When removing the nub, use light cuts that apply pressure toward the center of the form and toward the headstock. Then sand the bottom.



TOTAL EXPERIENCE
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Use the link below to access AAW's video tip about grinder repair featuring Glenn Lucas.

[Video Link](#)

AAW Opportunities:

AAW Annual Member Exhibition - **Dia*Log** - deadline February 15, 2018

POP Exhibition - **Out of the Woods - Traditional Form Revisited** - deadline January 1, 2018

Pop Artist Showcase - Opportunity - deadline December 1, 2017

2018 Educational Opportunity Grants - deadline December 31, 2017

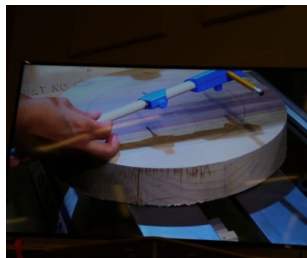
Visit the AAW website for more information and application procedures.

The September meeting featured Tennessee native Kimberly Winkle who lives and works east of Nashville. Kimberly, who was trained in furniture design, ceramics, and art; creates furniture and objects using wood, wood turnings, sculpture, and paint. Her work displays a balance of form, color and surface pattern that blend the shapes and figure of ceramic forms into furniture pieces and sculptures with high contrast colors and surface drawings. Her website portfolio is an amazing display of her creativity and style that she is highly recognized for.

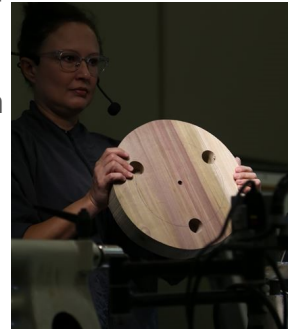
Her project for our demonstration was a simple, 3-legged stool with variations in the spindle and top designs intended to highlight and accentuate the surface decorations that were to be added later in the demonstration (milk-paint). Her presentation of turning the legs and stool top, mixed with lots of good tips and information, made for an enjoyable and worthwhile monthly meeting.



Stock preparation After a brief primer on stock selection, she described her choice of kiln-dried lumber (Poplar) because first, it is dimensionally stable: meaning that it will not shrink or distort in shape after it is turned, it is relatively plentiful in supply, easy to turn, and inexpensive. Starting with the top that was rough cut round (approx. 12" diameter) on the band saw and was surfaced on one side. She used a pair of dividers to mark the center hole for the worm screw, and draw a circle from the center out to 2" from the outer edge of the disc (approx. 8" circle). Without changing the compass setting, she then chose a starting point at a random point on the circle that was drawn and marked out equally spaced lines around the circumference arriving back at the starting point. If all the points were connected with straight lines,



it would form a perfect hexagon within the circle. A quick and easy way to mark three spots for the holes (mortises) without having to do the math. Next she used a 1 1/4" forstner bit to drill the mortise holes at a 15 degree angle relative to the bottom side of the stool (105 degrees relative to the floor) on three of the six points marked out previously. She brought her own angle base jig which can be constructed of MDF, or you could just use a "V" shaped jig on a drill press that has a table tilt capability. After drilling the mortise holes to 1 1/4" depth and drilling out the hole for the worm screw, she began her demo of spindle turning the legs.



Spindle turning the legs Again starting with 8/4 poplar for the legs, cut square, she marked the centers and used a spur drive and live center to mount the piece. She brought the piece into round with a spindle roughing gouge and then illustrated her method of making a repeatable template for turning each of the three spindles. Begin by sketching a full sized drawing of the desired contours of the legs (12"), divide the drawing in half down the centerline, and cutting the drawing in half down the centerline. Next, cut away the leg from the paper drawing which will leave a "negative" of the leg. In other words, a template of the material that is to be removed. The paper negative can then be glued to a hard substrate such as 1/8" Masonite or rigid posterboard. As material is removed from the blank, the template can be used to check progress.



Pattern for candle holder
Process same for legs

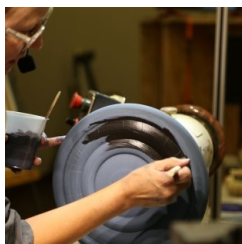
One of the keys to successful replication is marking the blank after roughing it out, with marks that represent the high points of a bead, curve, cove, or point with a pencil while the piece is turning to use as a reference while material removal is in progress. A key step in this project is turning the tenons to fit exactly the holes that were drilled in the top. A pair of outside dividers can be set using the same 1 ¼" forstner bit as a reference for accurately sizing the tenons. Once the tenon was sized correctly and test fit into the mortise, she began shaping the leg using a 5/8" bowl gouge ground to a long, fingernail point with a somewhat higher angle grind than a standard bowl gouge. She stated that the longer point allows her to do all of the details of the legs with just one tool. Her demonstration illustrated her method of cutting beads with a sharp point between the beads using this tool. She placed particular emphasis on tool control to form the leg by cutting, and not scraping the wood as the sharp edge of the tool itself will leave a clean, smooth finish that requires little or no sanding.



Turning the Top With all the legs turned and test fit into the mortises, she then mounted the disc blank onto the screw center in the four jaw chuck with emphasis placed on ensuring that the screw was correctly seated in the chuck. When bringing the disc into round she provided an important safety note that the roughing gouge should never be used in faceplate turning. It could catch the workpiece, split the blank, bend the tool shank, or injure the operator. Tips on rounding the blank included working from the outside of the blank towards the center to avoid tearout. Using her custom ground 5/8"



bowl gouge, she chose to turn a "dome" in the center, and a series of beads around the outer edged of the seat to follow the design features that have already been incorporated into the legs to give the overall piece some sense of unity in



the design. After shaping the dome and forming the beads, she demonstrated the use of the gouge to make a shear cut in an effort to remove what little areas of tearout that remained. The bottom of the stool seat was then rounded over to blend to top and underside to finish the seat.

After the lunch break, she did a short demonstration of turning one of her candlesticks from 16/4 poplar blanks to further illustrate the use of her preferred gouge in doing spindle work. Once again incorporating beads and coves. She then turned to finishing the piece with Milk Paint using a "Jen-Poly" brand of foam brush. The are



available online for about 15 cents each in case quantity, 1", 2", and 3" brush sizes). Case quantity is determined by the size of the brush. (see sources below).

Milk Paint Milk paint is a nontoxic water-based paint. It can be made from milk and lime, generally with pigments added for color. In other recipes, Borax is mixed with milk's casein protein in order to activate the casein and as a preservative. Milk paint has been used for thousands of years. It is extremely durable, often lasting for hundreds of years if protected from the elements. It is made of all-natural ingredients, and is very safe and non-toxic once applied. Milk Paint is commonly sold in the powder form, which is a combination of casein (a protein commonly found in mammalian milk, making up 80% of the proteins in cow's milk and between 20% and 45% of the proteins in human milk) and lime. Once water is added, the lime activates the casein and yields a durable but caustic paint, that can only be used on porous surfaces. This is why Kimberly recommended the use of a dust mask when mixing the powered form.

Milk paint made from the borax casein recipe, keeps for six months or more, if sealed very tightly to retain the moisture. With time, however, the casein binder will break down, and loses its functionality as paint. Once lime casein milk paint has been mixed, it must be used within a day, or a little longer if refrigerated. It is mixed one-part powder to one-part water.

After applying 3 coats of blue milk paint to the candlestick, she then applied a finish layer of black which, after drying, was sanded lightly to reveal some of the blue layer below. This layering effect gave the piece an antique "rich" look to the piece but the milk paint when dry, had an overall dull luster to it. She said that the way to bring out more luster was



through the process of burnishing the finish with 0000 steel wool. Once the piece was burnished, she still recommended using a protective top coat. Since the milk paint is water based, you should avoid using a water based topcoat or spray



lacquer. Some suggestions included Watco Danish Oil Finish, Waterlox, wipe on poly and Zinsser Spray Shellac or simply a coat of wax applied and burnished on the lathe. On the candlestick, she used black shoe polish. For the rest of the demonstration, she finished the stool top and legs in a similar fashion as the candlestick discussing variations in the use of color and the capability to achieve a wide spectrum of color variations by mixing colors.

Sources

Milk Paint: www.milkpaint.com

Poly Brushes: "Jen-Poly" brand, available in case quantity at www.homedepot.com

Kimberly Winkle website and portfolio: <http://kimberlywinkle.com/section/317544-Woodturning.html>

Show and Tell



Bowl
Steve Trauthwein



Bowl of Bowls
Dick Manteuffel



Turned Laminated Items
David Wright



NE Legged Bowl
Paul Harkins



Maple NE Bowl
Tom Cramer



Salt & Pepper Grinders
KC Kendall



Maple Hollow Form
Cliff Goosman



Cherry Lidded Box
Johnny Bowman

Educational Opportunities

Plan on taking advantage of the many opportunities to learn from a professional woodturner right here in our Learning Center - Nov 19, Hands-on with Janice Levi

Show and Tell



Koa Bowl
Mike Pankion



Cedar Vase
Cliff Goosman



Maple and Walnut
Robert Henrickson



Multi Stave Grinder
KC Kendall



Maple Hat
Paul Harkins



Walnut Lidded Box
Johnny Bowman



Ebony Bowl
Lowell Converse



Pyrography Items
Mary Carol Meinken



Honey Locust Bowl
Steve Trauthwein



Walnut Lidded Box
Johnny Bowman



Plum Stump Vase
Gary Gault



Cherry NE Footed Bowl
Jerry Warner



Trophy For Golf Group
KC Kendall



Embellished Vase
Nancy Bowman



Cliff Goosman



Salt & Pepper Grinders
KC Kendall



Indonesian Burl
Dick Manteuffel



Dyed Maple Bowl
Tom Cramer



Dyed Box Elder Bowl
Tom Cramer



Colored Bowl
Nancy Bowman

Meet the Turner

Name: Keith Bundy

Occupation: Currently unemployed

Part of town you live in: Northern Kentucky

How many years have you been turning? 25 years

How many years have you been a member of OVWG? 19 years



What is your favorite item(s) to turn? I have always enjoyed turning boxes. Lately I have become interested in multi-axis turning.

What is your favorite wood and why? It's hard to pick just one kind of wood, but, I guess the Australian burls would be my favorite. They are hard and dense and can be a little tough to turn, but, they have great colors and figure.

Do you have a favorite turning tool? I love the skew for spindle work. My 3/8" bowl gouge. A negative rake scraper for working Australian burl.

Who/What was your greatest teacher/influence? Richard Raffan has been my greatest influence for turning in general. Nick Cook, Graeme Priddle and Nick Agar have all taught me so much and influenced me in ways I would have never imagined. Jim Burrows has not only influenced and taught me things, but, encouraged me and kept me moving forward when I felt stuck. Thanks Jim.

Favorite professional turner you would like to see demonstrate: I have been fortunate see many great turners over the years, some several times, so it would hard to pick just one.

What was your happiest turning moment? Teaching and demonstrating have provided my happiest moments in woodturning.

When you look at your turnings, what do you see? Improvement in technique, improvement in form. Change in the look and style of my turnings. Change in the tools and grinds I use. Progression not only in ability, but, into different types of turning. I am firmly rooted in the craft, making useful and hopefully beautiful pieces, but, find myself moving slowly into the artistic realm of turning. I also see the fun, the relaxation, the anxiety, the fear, and the meaning that has gone into my pieces. To take a phrase from Jerry Garcia, "What a long, strange trip it's been."

In addition to woodturning, what other crafts/hobbies do you enjoy? I have enjoyed photography since I was a teenager and of late have been trying to become much better at it.

Where do you see the world of woodturning going? I believe woodturners will continue to push the limits. The lathe is being used to make elements of a piece instead of the whole piece. Ways of coloring, texturing, carving and other embellishments are going to continue to evolve. New techniques will come into play. Along with all of that the craft of woodturning is alive and well remains strong.

Something you would not have known about me: Nothing really. I'm pretty much what you see is what you get.



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Ohio Valley Woodturners Guild

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Director of Skill Development:
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Director of Marketing
513-304-3735

Steve Shanesy
sshanesy@gmail.com

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
	Dave Kratzer	513-290-9609
Highland County	Nancy Bowman	937-239-1980
Loveland:	John Lannom	513-683-3129
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
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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, (starting in January 2018 - includes lunch) is \$15 for members and \$25 for nonmembers for all demonstrators. Attendees who are a member of another woodturning club will pay our member rate of \$15. Annual membership dues are \$40 for the first year (includes name badge) and \$40 for renewal, payable upon joining.