



OHIO VALLEY WOODTURNERS GUILD

April 2018

WWW.OVWG.ORG

A Chapter of the American Association of Woodturners

www.woodturner.org

Graeme Priddle April 21, 2018



Graeme Priddle has over 20 years experience in the wood working field, best known for his sculptural turnings/carvings reflecting his life and environments in Northland, New Zealand. He has won numerous awards for his work, which has been exhibited widely in New Zealand, UK, Japan, Taiwan, France,

Germany, U.S.A and Canada.

He is very active in the wood turning world and commits his time and talent to many creative endeavours. He has served on the committee of the New Zealand National Association of Woodturners for five years as well as being instrumental in establishing the New Zealand 'CollaborationNZ' Conferences in 1998.

Graeme has demonstrated and taught for numerous woodworking and woodturning groups and at many woodworking events throughout the world.

Graeme was born in Lower Hutt, New Zealand in 1960. He moved to Northland in 1986 while working for Telecom as a radio technician. He took voluntary severance in 1989 after twelve years service and started woodturning in 1990.

"I have always felt a natural affinity with wood and after twelve years working as radio technician I felt the need to do something more creative with my life. I am mainly self taught with a lot of advice and inspiration from many other woodturners. In my first four years or so of turning the emphasis was on using very decorative timber and applying simple form so as not to overshadow the natural beauty of the timber. While this is still a dominant factor in some of my work I now spend more time on creating pieces where my design is the dominant factor and using timber and other materials sympathetic with my designs. These pieces tell stories about who I am, where I am and the things in life that I am most passionate about.

Major influences in my designs come from my natural surroundings, especially the sea and coastal environments, dreams and life experiences."



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

President's Letter



As I write this letter I am sitting on the balcony of a condo on Hilton Head Island in South Carolina. It is nice and sunny with the temperature in the mid 70's. The azaleas are already past their prime blooming period and the golf balls are flying. As you can imagine, the scene is far different from this morning in the Cincinnati area where a friend informed me that there was a dusting of snow. Fortunately for you, the weather in your area is just what you need to encourage you to stay in your shop and get some turning done.

Believe it or not April is already here and in spite of income taxes being due, the month has much to offer with respect to woodturning. I encourage you to take a look at the Event Calendar and identify various activities that you might want to participate in. As usual there are many Open Shops where you can come to develop your turning skills under the watchful eye of an Open Shop Coordinator. A class is being offered on inlay techniques for box lids. There are two Introduction to Woodturning and the OVWG classes for new members along with youth turning classes, and meetings of the pyrography interest group. If you want to participate in any of these activities registration is required. If it turns out that you are not going to be able to attend please let the coordinator/instructor know.

The highlight of the month is our meeting on April 21, where we will have Graeme Priddle of New Zealand (more recently of Ashville, NC) as our demonstrator. Graeme is known nationally and internationally for his unique work. See the descriptions on the OVWG website (www.ovwg.org). You can learn more about him at his website (www.graemepriddle.com). He is a regular demonstrator at the annual AAW Symposium as well as at regional symposia and chapter meetings. He (with his wife Melissa) will also be conducting a one day hands-on class (April 22) and a three-day class on April 23-25. We are expecting a large turnout for his Saturday demonstration so you may want to come early to get a good seat. We also expect his classes to fill quickly - register early to insure a space. This is an opportunity to take a class with one of the best in the business without leaving home.

Each year in April we hold elections for OVWG officers. This year the positions to be voted on are Vice President for Facilities and Equipment, Treasurer, and Secretary. Ron Hanssen and Kurt Foglesong, occupants of the first two positions, are running for re-election. Kathy O'Connell has been nominated by the Nomination Committee to run for Secretary. Others may be nominated from the floor prior to the elections. This is another important reason for you to attend our meeting on April 21, so that you can have a say in electing the leadership of your Guild.

In closing I urge you to mark your calendar and join us on April 21, for a great meeting.

Jerry Warner, President

Educational Opportunities

Plan on taking advantage of the many opportunities to learn from a professional woodturner right here in our Learning Center - Apr 22, Graeme Priddle Hands-On - Apr 23-25, Graeme Priddle three day class - May 20, Harvey Meyer, Hands On - May 21-23, Harvey Meyer three day class

Upcoming/Ongoing Events

Apr 21, 2018	Professional Demonstration - Graeme Priddle - graemepriddle.com
Apr 23-25, 2018	Graeme Priddle - Three Day Class
May 19, 2018	Professional Demonstration - Harvey Meyer - harveymeyer.com
May 21-23, 2018	Harvey Meyer - Three Day Class
Jun 16, 2018	Zeller Memorial Picnic



Appalachian Festival

May 11-13, 2018



OVWG will once again be participating in the Appalachian Festival conducted at Coney Island. Put it on your calendar and start preparing to take part in this great community outreach program.

Please contact Mary Carol Meinken or David Wright if you are interested in having a booth or helping out with demonstrations.

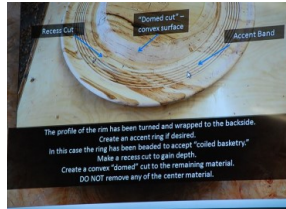
ELECTIONS

Elections will be held at the April meeting for three Board Member positions. The three positions are: Vice President of Facilities and Equipment, Treasurer and Secretary. The incumbents for Vice President of Facilities and Equipment and Treasurer are seeking re-election. The nominee for Secretary is Kathy O'Connell. Nominations may be made from the floor for any of the positions.

Things of Note

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

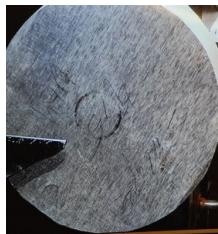
At our March meeting, John Keeton explained in detail how to turn one of his signature style offset platters. He started the day with a slide show which illustrated the process that he follows in turning his pieces. Unlike many other slide shows which only show completed pieces, his slides showed and highlighted the steps involved. Each slide had captions and examples of what was being done.



During his demonstration he talked about and showed each step in the process. He emphasized that if you do not like hand sanding, then this is not a project that you want to undertake and after having taken his class, I can vouch for his comments, but the end result is worth the time you have to invest.

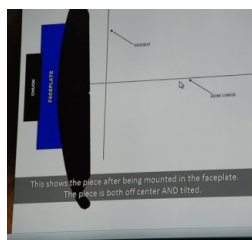
Rather than write out the process he went through during the demonstration, for this article I am going to provide a step by step list of how to turn an offset platter using John's procedure, so here we go.....

1. Establish recess on both sides of the blank. If using a straight jaw chuck, the recess can be drilled. If using a chuck with dovetail jaws, the recess needs to be cut with a slanted side.



2. True up surfaces. Only need to do small area of front since it will be turned away later.

3. Dome the back of the blank. A smooth curve is needed that will fit into the faceplate. Do not cut away area around the recess. Test fit the faceplate to make sure the rim of the faceplate touches the blank all the way around as you move it over the surface of the curve.



4. Clean up rim area so that it

is round.

5. Reverse blank and mount in chuck. Bring up the tailstock.

6. Create rim design as desired. Design should create depth – NOT a flat rim.



7. Start creating the first dome. Cut from both sides.

You will have a concave curve on the outside and a convex curve (dome) on the inside. Clean up and sand this area now as area will flex as wood is removed later.

8. Remove blank from lathe and mount faceplate. Remount blank, bringing up tailstock. Align blank with grain running vertically.



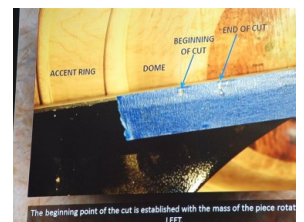
Loosen tailstock and drop the blank down and again bring up tailstock. Put a piece of tape on the toolrest and mark where the cuts will start and stop.

Reposition blank if needed to get the cuts aligned to create the pattern desired. Once the position is determined, do not move the toolrest with the marks on the tape.

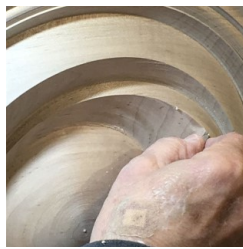
9. Once the desired position is attained, draw a line on the blank outlining the location of the faceplate.

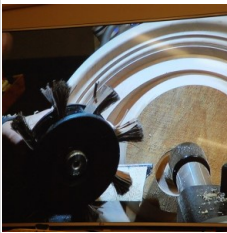
10. Remove faceplate and blank from lathe and attach faceplate to the blank with screws. John used 1 ¼ drywall screws since the tailstock will in place for most of the turning.

11. Start cutting, working from inside the marks and working out. Work out and down, cutting from both sides. Stop often to check progress.



12. Once cut is complete, clean up surface with scrapers and sandpaper. John uses small hand scrapers he got at stewmac.com. Area must be hand sanded. (If you prefer to have a slope with steps, cut the first one with a



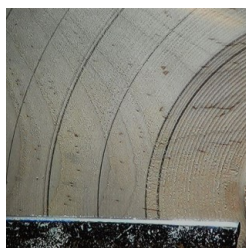
 parting tool. Others can be done with a scraper once space is created. John sanded the steps with a Sand-a-Flex sander to soften the edges)

13. Round dome to desired shape but do not destroy the recess area. Most of the wood on the dome will be removed later.

14. Remove blank from lathe and take off faceplate.

15. Mount into front recess to work on the back.

16. Remove the wood to eliminate screw holes and establish a foot (base) area. A new recess will be cut in the base later. Stay aware of the depth of the grooves on the front when removing wood on the back. The base should be approximately $\frac{1}{3}$ of the diameter of the platter. (We did a 4" base). Undercut base surface so platter will set on the rim of the base.



17. Cut a flat slope from the edge of the base to the rim of the platter. Divide the slope into fourths to establish the sections of the ogee curve to be done.

18. Cut down at the edge of the base to a depth which will be the bottom of the bead portion of the ogee curve.

19. Starting at the line (first $\frac{1}{4}$ mark), which will be the top of the bead portion of the ogee curve, create a bead. The sides (bottom) of the bead will end at the bottom of the cut you made at the edge of the base and at the second line ($\frac{1}{2}$

mark). Leave the first line showing as a reference point while you are creating the bead.

20. Scoop out the cove portion of the ogee curve (the area between the second ($\frac{1}{2}$) and fourth lines. The bottom of the cove will be at the third ($\frac{3}{4}$) line. Again be aware of the depth of the grooves on the front of the platter.



21. Clean up the bottom and sand.

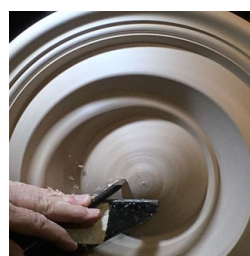
22. Cut a new recess on the base.

23. Embellish the base as desired.

24. Remove blank from chuck, reverse and mount into the new bottom recess.

25. Place tape on toolrest and mark starting and stopping points as before.

26. Cut down from both sides, starting inside the lines and working out. You will create a concave curve on the outside



and a dome (convex curve) on the inside. Work down to create the groove. Make shallow cuts at first to make sure the position of the groove is where it needs to be. You can deepen the cut later if needed.

Once groove is completed, dome the center. This is the area which may be embellished later so shape to fit your embellishment plans.

27. Use scrapers and sandpaper to clean up surface.

28. Apply finish and embellish as desired. John showed several methods of adding embellishments.

Refer to the Photo Albums section of the website for additional photos.

Kiln for Drying Wood

by Larry Zubke

To speed up the drying process and improve the odds of successfully preserving wood blanks, I built a drying kiln. A kiln provides a stable environment by maintaining a consistent temperature and humidity. For research, I spoke to woodturners in my local club and also found articles on the Internet. I discovered that there are no hard-and-fast rules for building a kiln, so I took several ideas and combined them into something that would work for me.

A small chest freezer that had quit working began the project. The metal walls with insulation between them help retain heat, making this kiln economical to run, even in wintertime. For safety, I installed a hasp and padlock on the door.

I removed the compressor and mounted casters on one side to stand the freezer up so it can move around easily. The vertical positioning of the door allows easy access. An upright freezer or refrigerator might work better, but this unit takes up less space.

I installed open-wire shelves to support the green wood and to allow air to move freely within the kiln. A watertight light fixture with two 60-watt incandescent lightbulbs mounted on the base of the freezer provides the heat source. A thin sheet metal plate sits over the bulbs to protect them from dripping water. The metal also retains heat from the bulbs, slowly releasing it after the power is off.

A greenhouse thermostat with a remote sensor monitors and regulates the temperature inside the kiln by automatically turning the bulbs on or off so that a consistent temperature is maintained. I drilled four ½" (13mm) holes in the bottom of the freezer below the lightbulbs and four matching holes in the upper rear wall. Heat convection from the bulbs draws outside air into the freezer through the bottom holes. Warm humid air exits the freezer through the top holes.

After my first batch of wood was dry, I decided to install a 5" (13cm) fan, salvaged from computer equipment. This fan runs all the time and helps circulate the air, which speeds up the drying process. Without the fan, the first batch of wood took approximately seven weeks to dry. The second batch took only five weeks.



Mounted on the left hand side of the kiln are the controls, power switch and outlet as well as the greenhouse controller. Note the padlock for safety.



A fan is mounted underneath the wire shelf



The light bulbs are mounted on the back of the kiln near the bottom. A sheet of metal covers the bulbs and the holes are drilled through the bottom of the freezer.



The sensor for the greenhouse controller is mounted to the ceiling inside of the kiln. The four holes drilled through the back wall of the freezer can be seen.

I generally start by setting the temperature at 80°F (27°C) for the first week. At week two, I increase the temperature to 85°F (29°C). The third week, I raise the temperature to 90°F (32°C) and leave it there until the wood is dry.

During the first few weeks, the humidity is 70 to 80 percent, so the air exiting the kiln often condenses on the outside of the holes. As the drying process progresses, the humidity continues to drop. The time it takes for the blanks to finish drying depends upon: the time of year the tree was cut; wood species; diameter; rough-turned wall thickness; storage-environment temperature; and humidity.

To measure the wood's dryness, I weigh the largest and thickest blanks with a digital fishing scale and write the weight and date on each blank. At first, I check the blanks monthly, and then weekly as the weight loss begins to slow. When the blanks stop losing weight (moisture), they can be finish turned.



Note the weights and dates for the blank.

TOTAL EXPERIENCE 
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Use the link below to access AAW's video tip – **Trent Bosch on dyeing wood**

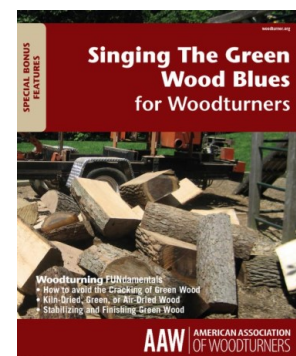
[Video Link](#)



MORE ON GREEN WOOD, DRYING PROCESSES...

The AAW would like to remind you that they have a Woodturning FUNdamentals special edition digital book, "Singing the Green Wood Blues," available to AAW members **FREE** of charge. The book offers the following features:

- **Singing the Green Wood Blues** by Janice Levi
- **Turning Green Wood** by Sam Angelo
- **How to Dry Wood: A Beginner's Guide** by Dr. Seri Robinson
- **Wood: Kiln-Dried, Green, or Air-Dried?** by Joshua Friend
- **The Sawmill Project** by Joshua Friend
- **Stabilizing Wood: An Alchemist's Guide** by Don McIvor
- **As the Wood Turns A Light-Hearted Look** by Gary A. Kaplan
- **Turning the Pith out of Wood** by William L. Stephenson, Jr.
- **Finishing Green Wood** by Luke Mann
- **Free Sources for Wood** by David Schell



March Show and Tell



Meet the Board Member Turner

Name: Ron Hanssen

Occupation: Semi-retired

Part of town you live in: Hebron, Kentucky

How many years have you been turning? 8 years

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

What is your favorite item(s) to turn? Bowls, Hollow Forms and the next challenge I turn, whatever it may be.

What is your favorite wood and why? Maple I like the versatility of the wood and grain structure. You can texture, stain and burn it. Maple sands and takes finish very well.

Do you have a favorite turning tool? ½ inch bowl gouge, if I could only have one tool.

Who/What was your greatest teacher/influence? Autrey Parker and Keith Bundy

Favorite professional turner you would like to see demonstrate: Eli Avisera

When you look at your turnings, what do you see? I look at the form and final finish and ask myself, what I could do to improve on the next piece. Then I hear this voice, "10 more minutes of sanding and it would have been a nice piece". OK Autrey, enough already.

What was your happiest turning moment? When I realized I was riding the bevel watching the ribbons flying off at Autrey's and saw him grinning. Five seconds later the big catch happened and we had a good laugh together.

In addition to woodturning, what other crafts/hobbies do you enjoy? Remote Control Airplanes, Fishing, Target Shooting and the Outdoors.


Where do you see the world of woodturning going? The Art has no boundaries. I see other forms of Art creativity combining of all different media's. I envision an interesting hobby, if it progresses as in the past 8 years.

Something you would not have known about me: I flew single engine aircraft. I lost my nerve flying when I moved to Alaska, with the mountains and weather changes. Reality is, I could not justify the cost, but was able to get right seat time in a Dehavilland Twin Otter, Beech Craft 99 and Swearingen Metroliner .

Anything we forgot to ask you? When can we get together to do some turning?

Past Job History: Airport Customer Service Agent, SAWRS Airport Weather Observer, Airport Station Manager and Airport Customer Service Trainer.





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

Meetings

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

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