



# OHIO VALLEY WOODTURNERS

June 2016

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

A Chapter of the American Association of Woodturners

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

**Zeller Memorial Picnic**

**June 18, 2016**

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**Bring a dish to  
share with  
friends!!!**

**Come and join in  
the fun at**

*Zeller  
Memorial  
Picnic*

*and contest*



*Located at the Symmes  
Township Park*

**Don't forget to do a little spring cleaning and bring those  
excess tools and wood to sell, trade or just give away.....**

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

## President's Letter



With temperatures in the 80's and the humidity often equal we have a clear indication that summer has arrived. Working outside quickly brings on a lot of sweating and a reminder that it makes much more sense to go inside where it is cool and do some turning. Of course it is often necessary to do a little sweating to get the wood cut and ready for turning.

While June is our last scheduled monthly meeting until September there are a variety of activities planned for the Learning Center during the summer months. Summer is usually a time of reduced activity for the Guild and this year is no exception. However, a look at the Event Calendar on our website will give you a quick overview of several interesting happenings planned for the month of June. July and August will be similar. I hope that you will take advantage of these opportunities to use the Learning Center and to improve your woodturning skills. The open shops come with experienced volunteers who will be able to help you with new efforts or suggest ways in which you might be able to make improvements on projects that are routine to you.

Our monthly meeting for June 18, will be the Zeller Memorial Picnic and Contest at Symmes Township Park. John Jackobs has placed the details on the Home Page of the OVWG website ([www.ovwg.org](http://www.ovwg.org)). Several members will be demonstrating their turning skills on a variety of projects. This is great opportunity to learn new techniques that you can take back to your shop and try. If you haven't done so already there is still time to make a Beads of Courage Box for the contest (see details on the website). Lunch will be provided by the Guild, but feel free to bring a dish that you would like to share with friends. This is also an opportunity to bring tools, wood, etc. that you would like to get rid of by selling, trading, or giving to other members.

June is also the month when the American Association of Woodturners conducts its annual Symposium. This year's event is in Atlanta and is scheduled for June 9-12, 2016. This is an opportunity to see many of the best woodturners in the world doing demonstrations of their work. If you want to learn more about what is planned check out the AAW website at [www.woodturner.org](http://www.woodturner.org). While it is too late for you to plan on making the trip this year you might want to give consideration to next year's Symposium in Kansas City.

With the Learning Center now available to us on a year round basis, we are able to try new things. With that in mind I want remind you that John Jordan will be conducting a three-day class on August 12-14, 2016. This is not associated with a monthly meeting and will be available only to those who register for the course - a full three days of instruction for only \$375.00. We have scheduled it on a Friday, Saturday, and Sunday so that those who are employed will only have to take one day of vacation to attend. While most seasoned turners are familiar with John and his work, I realize that some of those new to turning may not be. Therefore, I encourage you to take a look at his website at [www.johnjordanwoodturning.com/](http://www.johnjordanwoodturning.com/). John is best known for his distinctly shaped hollow forms and for the enhancements on the surfaces of these pieces. If you are new to the turning of hollow forms or need some help with problems this should be a great opportunity to learn from one of the best. Class size is limited so I encourage you to register on-line at the earliest opportunity. If you need assistance with registration contact John Jackobs ([j.jackobs@gmail.com](mailto:j.jackobs@gmail.com)) or me at ([jwarner45@twc.com](mailto:jwarner45@twc.com)). John Jordan will have hollowing tools to sell that you can see on his website.

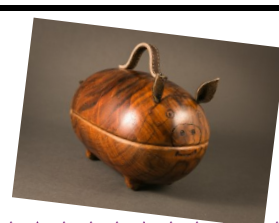
In the May 23, edition of KC's notice about Learning Center happenings he mentioned that members of the OVWG will have an opportunity to place work on display in the Kennedy Heights Art Center's Gallery during the months of August and September. July 20 is the deadline for members to submit up to 3 items for consideration. Pieces on display may be sold but will not be removed from the Gallery until the end of September when the show closes. I hope you will take advantage of this opportunity to show your work to the public.

As I close I want to congratulate David Wright and Kurt Foglesong for their re-election to another two year term as Secretary and Treasurer respectively. Ron Hanssen is also to be congratulated for his election to the position of Vice President of Facilities and Equipment. Please join me in thanking each of them for their service to the Guild.

Jerry Warner, President

## Upcoming/Ongoing Events

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 \$5 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.

Pat started off her demonstration with a brief introduction to woodturning and a discussion of the basics and ended it with a primer on some marketing concepts. She provided a short slide show with pictures of some of her work, emphasizing the use of comp wood which is bent to provide form and flow to many of her pieces.

She uses the bowl gouge for a majority of her work and described three primary cuts and demonstrated how they are done. For the removal of wood she uses the bowl gouge in lieu of the roughing gouge. She described it as a jib, jib, jib process where the bowl gouge is pushed into the blank to remove wood quickly. The second bowl gouge cut she demonstrated was the sheer cut which provides a clean cut at high speed. The last bowl gouge cut shown was the basic bowl gouge cut which involved pushing the tool along the blank with the flute opened about half way. This removed wood quickly and also left a fairly smooth surface. Pat also talked about the use of the skew to make V cuts, planing cuts and how to roll a bead with the short point of the skew. Lastly she used the spindle gouge to demonstrate how to do beads and coves.

Once she completed her demonstration on the use of cutting tools and the cuts she uses, Pat proceeded to start turning items. The first item she completed was a drawer pull. She had some blanks which were made from glued up pieces of highly grained wood. The grain orientation was varied which made for a very interesting pattern. She had drilled the blank and put in a threaded insert. For a mandrel Pat had cut the head off of a machine bolt of the same size as the insert. She mounted the blank on the mandrel, rounded it off using her bowl gouge. She shaped the blank into a typical drawer pull design and cut off the end with a skew. She sanded the pull through the grits, buffed it with EEE and finished the piece with Shellawax. The varied grain gave the pull a very unique appearance and the shape can be anything desired.

The second project Pat demonstrated was the making of a light or fan pull. The blank had a hole drilled through to match the size of her mandrel, which was a steel rod cut to length. A larger hole was drilled in one end to allow for the larger section of the fan chain to recess in. The blank

was pushed onto the mandrel, fitting tightly. The blank was rounded and the ends cleaned up. She shaped the piece using beads and coves but it can be shaped as desired and a wire can be used to burn lines to add features. Once the piece was turned she sanded and finished using the same process as the drawer pull and inserted the chain.



Next Pat demonstrated the making of a bottle stopper. She started with a blank about 2 inches long and 1 ½ inches in diameter. A hole is drilled in one end to a depth which will accommodate the threaded portion of the bottle stopper. Threads were then added to the drilled



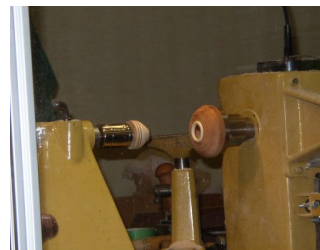
hole using a tap. The blank was then mounted onto the mandrel and turned in the same manner as were the drawer pull and fan pull. Again the shape and design are up to the individual thus allowing the turner to be creative in the process. The completed bottle stopper was finished as before. To show that this is not a complicated project to do, Pat completed a second bottle stopper with a different shape.

Since many of Pat's designs use curved or shaped wood, she explained and demonstrated the use of compressed (comp) wood. This is wood which has been compressed using extreme pressure. Comp wood is available to order online by going to [www.puretimber.com](http://www.puretimber.com). Most of the wood Pat uses is approximately ¼ inch thick so she often orders it precut to this size. The wood can be ordered in varying sizes and cut as desired. To bend the wood, Pat uses a jig which consists of a sheet of thick wood which had a disk attached for the comp wood to be shaped around. She uses several different jigs, each with a different size disk, since this is the point around which the piece is shaped. There are several holes drilled into the board which allows wooden pegs to be inserted to hold the wood as it is bent into shape. The blank is sanded and shaped prior to starting the bending process. The prepared blank is bent around the disk, using the wood pegs to hold it as the process progresses. The bending must be done slowly and with constant pressure to avoid cracking or breaking the wood. Once the final shape is

obtained, the piece needs to be left in the jig for several weeks to dry. If it is taken out too early it will not retain its shape. The shapes that can be achieved are only limited by the individual and the jig used. The process of bending the comp wood is a prime example of the quote Pat often uses – “Repetition produces Perfection”.



Next Pat moved on to a more complicated demonstration, the making of a sphere without the use of a jig. This is done by turning the piece on three different axes. She started by mounting a blank between centers and rounding it into a cylinder. She trued up the ends using a peeling cut with a skew. She measured the diameter of the cylinder and transferred the measurement to the cylinder lengthwise. She put marks as to the location of the middle and also quarter marks. Using the ends marks, she cut the cylinder to length using a parting tool, leaving a tenon on each end. Pat started the shaping process by cutting the ends, starting at the  $\frac{1}{4}$  marks, off at about a 45 degree angle. Her next cut was at about  $22 \frac{1}{2}$  degrees. Now that the basic shape was established Pat started the rounding process by basically turning a large bead. She used a sheering cut to clean up the surface but did not remove the center line mark on the blank. The tenons were cut down and the piece removed from the lathe. The two lathe centers were removed and replaced by jamb chucks which had been made with white “O” rings attached. The “O” rings provided grip and since they were



white did not mar the surface of the sphere. The blank was mounted in the jamb chuck using the center line to align with the lathe bed. You may have to move it around a few times to get it oriented properly. Once oriented, the tenon stubs are knocked off and the blank turned to remove ghost images. It works best to place a dark background piece behind the blank so that the “ghosts” are easier to see. The piece is again cleaned up using a sheer cut and a center line marked with a pencil. The blank is now moved to

the third axis which is found by extending the lines from the first center line to intersect with the new center line. The piece is mounted between the “O” ring centers and cleaned up using sheer cuts. Pat uses her fingers as a gauge to determine if there are bumps that need to be removed. The sphere is now ready for sanding starting with around 150 grit. The piece should be moved around between the centers as you sand.

For her final demonstration, Pat turned a platter. The same process can be used to make a bowl, depending on the thickness of the blank that you start with. Pat uses a face plate for platter and bowl turning. The blank is mounted on the lathe, trued up and the corners “knocked off”. After cleaning up the rough shape, she removed the tail stock in order to prepare the bottom for mounting. Pat prefers to use a tenon when making a bowl and a recess for a platter since she likes to have a “foot” on her bowls. She cut a recess using a parting tool, after checking the size of the chuck she would be using. She cleaned out the recess and then started working on the shape/curve of the bottom of the platter. Pat likes to leave a band on the rim but the shape is an individual preference. She smoothed up the face of the blank to help with the size and shape of the rim band and did a slight undercut to add definition. Detail can be added to the rim or it can be left as turned. The outside was then sanded and before removing the face plate, Pat checked the fit of the chuck into the recess. The face plate was removed and the blank mounted on the chuck. Pat then moved on to hollowing out the inside of the piece. If you want to add design/detail to the rim, it should be done before the mass of the wood is removed from the platter. The wood mass will provide more stability to the piece and hold the rim area steadier. The platter was then hollowed out to the desired shape, sanded and was ready for finishing.

To wrap up the day, Pat provided an Excel spreadsheet presentation designed to help determine what items should be priced at in order to cover costs and make a profit. This is essential if you are trying to make a living in this, or any, profession. One thing that is nice about using a spreadsheet, such as Excel, is that you can go back and make adjustments to determine what needs to be changed in order to make a profit on a project.

# April Show and Tell



Maple Bowl  
Gary Thompson



Cherry Milk Paint  
Ralph McKee



Paduak Vase  
Gary Terberg



Cherry Milk Paint  
Ralph McKee



Maple Bowl  
Dick Manteuffel



Spalted Maple  
Mike Pankion



Walnut Box  
Gale Bigham



Maple & Purpleheart  
Jim Susco



Walnut Bowl  
John Shannon



Ash Vase  
John Richey



Box  
John Shannon



Cherry Bowl  
Jerry Warner



Iron Wood & Ebony  
Barry Todd



Okviro Platter  
Mike Pankion



Carved Maple Bowl  
David Wright



Walnut Crotch & Holly  
Barry Todd



Bottle Stoppers  
Gary Thompson



Platter  
Gary Thompson



Hard Maple  
Jack Brown



Spalted Maple  
Mike Pankion



Walnut Candle Stands  
David Wright



Pepper Grinders  
David Scott

## Show and Tell



Miscellaneous Boxes  
Charles Martin



Curly Ambrosia Maple  
Brandon James



Flame Box Elder  
Jim Goethel



Curly Ambrosia Maple  
Brandon James



Cedar Bowl  
Dick Manteuffel



Cherry Bowl  
Dick Manteuffel



Carved Maple Bowl  
David Wright



Walnut & Poplar Boxes  
Jim Susco



Maple Bowl  
Jerry Warner



Maple Bowl  
John Shannon



Copper Leaf Oak Vase  
Gary Terberg



Walnut Bowl in a Bowl  
Jerry Warner



Have you been wondering why they have all that scaffolding around the Kennedy Heights Cultural Center? This is a rendering of a mural that will be painted on the outside wall. Our studio is located at the far right.

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

**June 9-12, 2016**

**Atlanta Convention Center at AmericasMart**



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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.