

Jennifer Shirley February 17, 2018



Jennifer Shirley has been working with wood for 20 years and woodturning for 18. Her work has been shown in several national exhibits, national and international publications and is in many private collections. She is a frequent demonstrator at regional and national woodturning guilds and symposiums and teaches at many craft schools around the country. Her love of making turned objects feeds her passion for teaching others the art and craft of woodturning.

Like many of us, Jennifer got into woodworking for very practical reasons, at least at first. "It all started in 1993, the year my son was born. I bought a 1925 bungalow that needed repairs, so I bought a chop saw and went at it. I did floors, trim, and whatever else needed to be done. Along the way, I added more tools as I needed them. I took an adult education class in woodworking at the local high school in 1996, and that is where I was introduced to the lathe.



The objects that I make are reflections of things that I encounter in daily life. Patterns, textures, forms and even music that I am attracted to seem to appear in and inform my work. Using narrative and telling stories with the things that I make is becoming more and more important to me. The stories of our lives are what connect us all and the narrative side of my work is a never ending world of things waiting to be made. My exploration and the adventure of finding new and interesting techniques to deliver the

work keep it an exciting challenge to create satisfying objects. The wood and the lathe are just the vehicles that I use to make the things that I make.

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President's Letter



January was a good example of what winter can be in the Cincinnati area, but we survived it with very little snow. February has so far been a little warmer, but we need to remember that the average low temperature of the month is 23 degrees and on this date (February 4) the low in 1996 was 11 degrees below zero. So, what does this mean to you? The answer is simple, stay in your shop and get some turning done or come to the LC if your shop is not heated or properly equipped.

January was a good month for the Guild. Our monthly meeting featured two outstanding demonstrations by OVWG members David Wright and John Glessner. David's demonstration of how to do inside-outside turnings made the process look easy and will hopefully inspire many members to give it a try. John showed us how to take simple turnings and turn them into treasured pieces through the use of epoxy clay with pressed in designs. We are indeed fortunate to have members with skills such as these in our midst.

The Strategic Plan and new organization went into effect on September 1, 2017. Transition to this new organization has been a major effort of the Board in recent months. It has resulted in some new positions and the elimination of others. One prominent position that was eliminated was that of Learning Center Director held by KC Kendall. Oversight of the Learning Center (LC) has now been placed under the Learning Center Leadership Team - Nancy Bowman (VP of Programming) as chair with Ron Hanssen (VP of Facilities & Equipment); John Albachten (Director of Skill Development); and KC Kendall (Director of New Member Development). The responsibility for day-to-day operation of the Learning Center is now in the job description of the VP of Facilities and Equipment - Ron Hanssen. Ron is fully responsible for recruiting, organizing, and scheduling Open Shop Coordinators as well as up-keep of equipment and facilities. Contact him with any questions you have concerning the operation off the LC.

While it is important that you understand this organizational change, I would be remiss if I didn't recognize the contributions that KC has made to the establishment of the LC. His efforts included equipping the facility, establishing introductory classes and "Turn and Learn" Classes, arranging classes on special topics, organizing events such as "Pens for the Troops", establishing and managing Open Shops, and doing anything else necessary to ensure a smooth operation. His vision and efforts have resulted in an outstanding facility that serves the needs of our members and is the envy of all non OVWG woodturners who see it.

During January, the Board was successful in completing the development of a budget which will guide Guild expenditures for 2018. We have placed the final budget on the OVWG website for members to see. To find it go to www.ovwg.org and sign in. Then you should click on the **Learning** button. From the drop down menu click on **Documents**. Once you see the list of document folders, scroll down to the folder on **Finances**. Click on this to get another drop down menu where the last item is the **2018 Budget**. You can then click on this to see the budget that has been developed for the year. At the top of the sheet you will also see other tabs: LC Income Outlook; Programming 2018; Equipment & AV; and Community Relations. You can check each of these to get an idea of the reasoning behind the budget. If you have questions about anything you see there feel free to contact me or one of the other Board members.

During the budget development process the Board agreed on several items that we felt should be purchased sooner rather than later. The first of these was a new large lathe (a Laguna 2436) for the LC. This lathe is now in place and available for member use during open shops. The budget includes funding for another lathe to be purchased later in the year. We have also purchased a Blackmagic Design: Atem TV Studio HD switcher which will significantly improve our AV capability during monthly meetings. You can see this in action during the February meeting. Another purchase that will be made in the near future is a computer for the LC. This will initially be used for the collection and manipulation of data related to registration and attendance at LC events. Other uses are also being explored.

The schedule for the LC during February is extremely busy with 14 Open Shops, 2 Introduction to Woodturning classes, 2 Turn & Learn Classes, a hands-on class, and several other meetings. If you are not taking advantage of this facility I hope you will re-examine ways that you might use to.

In closing I want to remind you of our monthly meeting on Saturday, February 17, 2018, at 9:00 a.m. in the meeting room of the Lindner Annex of the Kennedy Heights Arts Center. Our professional turner, Jennifer Shirley, will be demonstrating surface embellishments that will include texturing, burning, application of acrylic mediums, adding color, using stencils and making designs while the piece is on the lathe. She will also be doing a hands-on class on Sunday, February, 18, where you will be making hammered copper lidded containers and then embellishing them using techniques learned at the demonstration on Saturday. There are only three spaces left in the class so if you plan to register it would be wise to not delay. Check the OVWG website (www.ovwg.org) home page to learn more about her.

I look forward to seeing you on February 17.

Jerry Warner, President

Upcoming/Ongoing Events

Feb 17, 2018	Jennifer Shirley
Mar 3-4, 2018	Robin Costelle - Two Day Class
Mar 17, 2018	John Keeton - johnkeeton.com
Apr 21, 2018	Graeme Priddle - graemepriidle.com
May 19, 2018	Harvey Meyer - harveymeyer.com
Jun 16, 2018	Zeller Memorial Picnic

Educational Opportunities

Plan on taking advantage of the many opportunities to learn from a professional woodturner right here in our Learning Center - Feb 18, Jennifer Shirley Hands-on Class - Mar 3-4, Robin Costelle two day class - Apr 23-25, Graeme Priddle three day class - May 21-23, Harvey Meyer three day class



Use the link below to access AAW's video tip - "How to Turn a Yo-Yo," featuring Richard Dlugo
[Video Link](#)

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.

January's meeting featured two of our own members, David Wright and John Glessner, who shared their experience and knowledge with Inside/Out Turning and the use of Epoxy Class to embellish woodturnings.

David started off the day talking about and showing examples of pieces that can be turned using the Inside/Out process. He explained that the process can be as simple as using only two pieces of wood to create a spindle with an opening in the middle or as complex as using six diamond shaped pieces to create sculptural style turnings. For more information on the turning diamonds process, David referenced two AAW articles by Peter Exton found in the February 2010 and December 2012 issue of the AAW magazine.



No matter the number of pieces used and the shape of the pieces, David stressed the importance of blank preparation. The pieces to be used must be cut precisely or they will not fit together well in the final piece. Care should also be observed if using pieces of wood with a lot of grain pattern to make sure the pattern shows up the way you want it once the pieces are turned around for assembly.

To demonstrate the Inside/Out process, David turned an ornament using four square pieces of wood. Again he stressed that the pieces must be square and of equal size. David used pieces that were around an inch and diameter. The length of pieces needed will depend on the style of ornament you plan on turning. To do one with a long finial, the blank would need to be long enough to incorporate the finial and have wood to make a tenon. The four pieces were put



together with a drop of CA glue on each end, creating a square bundle of the four pieces. The ends should be trued up and the exact center marked. For safety, the pieces need to be wrapped with

strapping tape. As an alternative, you can use longer pieces and glue the four pieces together with wood glue and cut the glue joint off rather than prying the pieces apart after the first cut is completed.

David used a half moon shaped template to mark the size and location for the cove cut which would end up being the inside shape of the ornament. He indicated that he normally leaves about an quarter inch of wood. The location of the planned cove should be far enough down to have room for a tenon and finial on the top of the ornament and leave enough wood for a bottom finial. As an alternative, the finials can be cut separately and attached to the globe shape.



The bundle is mounted between centers to cut the cove. David used a Steb style drive center since it makes contact across all the pieces. If a four prong drive is used, care must be exercised to make sure the prongs are not located on the joints between the pieces. David used a spindle gouge to cut the cove, starting in the middle and working out. A sharp tool and fast speed help to make the cutting easier. Care must be used to avoid knocking the corners off since this will



become the center of the ornament once the pieces are turned around. To clean up the cove, David switched to a round EWT tool. Any sanding must be done at this time since the area will not be accessible

once the pieces are rotated. David provided a tip on sanding to avoid rounding off the corners. He used the hard rubber core and sanding sleeve from a spindle sander to smooth out the cove. By placing the sanding sleeve down into the cove and applying even pressure to the sides of the cove, the area can be sanded without knocking off the corners, which can occur when sanding interrupted cut areas.



The four pieces were then separated using a chisel. The point of the chisel is placed on the joint and tapped to start the separation. Since the area where the cove is located is small and weak, David stressed that care should be exercised when separating the pieces to avoid any breakage. The separated pieces were then rotated and glued together with wood glue. If a decoration such as a tree or snowman is going to be inserted, a mortise must be cut before all four pieces are glued together. When gluing the pieces David recommends working on a flat surface and being careful to make sure the pieces are lined up to create a well oriented cove.



After the glue is dried the ends were squared up and the centers marked.



The blank was mounted between centers and a tenon turned on what would be the top of the ornament. The blank was then mounted in a chuck and the tail stock brought up the help in aligning the piece in the chuck. Minimal pressure should be used on the tail stock due to the thin area in the globe area.



The piece was then shaped, starting on the finial area and working back toward the globe. The outside of the globe was cut to match the inside shape. The area around the globe was sanded with the direction of the grain to smooth the thin area around the globe openings. The top finial was shaped and the piece parted off.



David uses spray lacquer as a finish since he is able to spray both the inside and outside at the same time. A small hole is



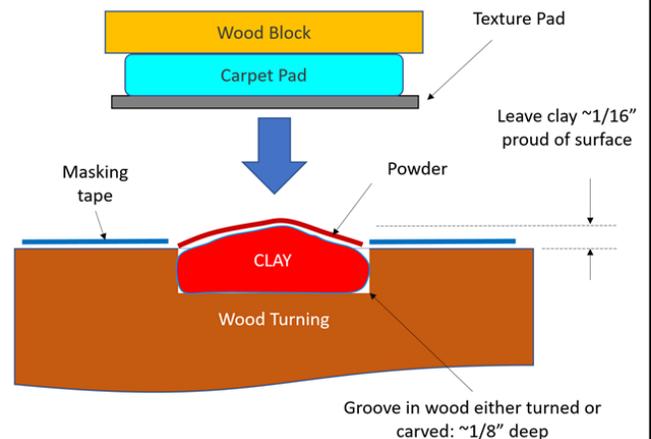
drilled in the top finial to add a hook for hanging.



Embellishing and Adding Texture using Epoxy Clay

John demonstrated a new embellishing technique for inlaying into woodturnings. It uses epoxy clay that is coated with decorative powder that is then textured. Epoxy clay is a two part putty that cures at room temperature in about 24 hours. It dries to a very hard surface and adheres to wood well. It can be turned, carved, sanded and painted after curing, but the real advantage of the clay is that it can be decorated and textured BEFORE curing, when it's soft and easy to manipulate. John demonstrated this technique on several small bowls.

The general approach is to start with a turning of any shape. Then you turn (or carve) a shallow groove into the piece to accept the clay. The clay is then mixed (equal parts A & B) and pushed into the groove. You then rub powder onto the surface. The texture is added by pressing silicone rubber texture pads into the clay to transfer the pattern from the pad to the clay. Then you let it cure for a day to get a hard surface. John showed how this can be done easily in minutes, versus hours if you tried to carve these textures.



An additional enhancement is to take a small amount of powder and rub it on your finger. Then you can gently rub it into the high spots of the clay texture using a very light finger touch. This creates highlights of a different color.

The clay and powder are available to buy in many different colors and the silicone texture pads come in hundreds of varieties. They are available in everything from random patterns,

to florals and geometric designs. This creates an almost infinite variety of affects that you can create.

One of the challenges of the texturing the clay was how you handle inlaying grooves that are larger than the texture pads you have. John demonstrated how to blend patterns together to solve this. He also showed how to inlay the clay in multiple steps letting each individual section cure between steps.



Pressing texture pad into clay



Adding highlights

John showed that the techniques described here are straightforward and don't require a huge learning curve or large investment in tools and equipment.



Finished Hollow Form vase



Platter inlaid with Epoxy Clay

Sources of Supply:

Epoxy Clay: Apoxie Sculpt from Aves Studio (<https://www.avesstudio.com>).

Powder: Alumilite product called Alumidust (<http://www.alumilite.com>).

Texture pads: Available at Cool Tools which is a jewelry site (<http://www.cooltools.us>).

OVWG Scholarship Program

Go to the website or refer to email announcement for details. Applications are due 2/20/18

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.



Novice



Advanced



Master

And the winners are.....

Contest Pieces

1st



Kevin Miller

Best In Show

2nd



Beverly Connelly

3rd



Tom Dresch

HM



Larry Rutledge

Novice Class



Robert Chambers



Lynn Trump

Advanced Class

1st



John Richey

2nd



Ron Cruze

1st



Johnny Bowman

2nd



Nancy Bowman

Master Class

3rd



John Glessner

HM



Jerry Warner

January Show and Tell



John Peter



John Peter



John Peter



Thomas Dresch



John Peter



John Shannon



Johnny Bowman



Alan Tapp



John Shannon



Kevin Miller



Mike Pankion



John Shannon



Jerry Warner



Don Roden



David Wright



Don Roden



John Glessner



Gary Slater



Nancy Bowman



Gary Gault



John Shannon



John Shannon



Gary Vance



Mike Pankion



Johnny Bowman



David Wright



John Jackobs



John Peter



Dick Manteuffel



John Glessner



John Shannon



John Shannon



David Wright



Collaborative Piece



Mike Pankion



Jerry Warner



John Glessner



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OVWG Board of Directors

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Past President: 513-755-8856	KC Kendall kckendall@cinci.rr.com
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Appointed Positions

Director of Youth Turning: 513-321-2804	Bev Connelly blcnclm@fuse.net
Director of Skill Development: 513-325-9002	John Albachten albachj@ucmail.uc.edu
Director of New Member Development: 513-755-8856	KC Kendall kckendall@cinci.rr.com
Director of Community Development: 859-331-1977	Tom Dresch woodworkertom55@aol.com
Director of Marketing 513-678-4518	Jack Gormley jgormley@fuse.net

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
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	Lowell Converse	937-426-2646
	René Keyzer-André	937-277-4717
	Gary Vance	937-667-4520
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Kentucky:		
N. Kentucky	Kurt Foglesong	859-356-3281
Kenton Cnty:	Pete Kekel	859-653-3520
Campbell Cnty:	Keith Bundy	859-781-5414
Indiana:		
Southeast:	Gerald Williams	812-689-6545

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 \$45 for the first year (includes name badge) and \$40 for renewal, payable upon joining.