

Buckeye Woodworkers and Woodturners

The Official Newsletter of the Buckeye Woodworkers and Woodturners

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!!! Time & Day Change !!! May Meeting 9:30 am

The May meeting is on the 15th at 9:30 am at the Hart Design building in Hartville. The Hartville Design building is several blocks North of SR 619 on Market St (which is a few blocks West of Hartville Tool.) The address is 13163 Market. It is by a large metal Quonset hut. Hope to see you there.

President's Corner

Members,

I was contacted by the Junior League of Akron. It seems that as a fund raiser they did a complete re-decoration of a century home near Stan Hywett in Akron. They then conduct tours for a fee as a fund raiser. They have also found out that it is hard to get men to come to these things so they are trying to get something that is interesting to men. That is where we come in. They have asked us to set up and demonstrate at the house on Saturday, May29th. From 10:00am until 5:00pm. This all comes at no expense to the club or its members. We are able to sell our work on site as well. I would like at least three members to help out if possible. Please add you name to this list

and get it back to me as soon as possible. If you need anymore information please call me, 330-325-7517

Thanks

Fred Totts

BUCKEYE WOODWORKERS

AND TURNERS

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April 24, 2004

The regular meeting of BWT was called to order by Pres. Fred Totts at the Hart Design building on North Market street in Hartville Ohio. He gave an opening welcome to all members and asked that any new members stand and introduce themselves. Terry Brad from Richfield and Phil Brower from Stow, identified themselves. Pres. Totts encouraged them to return at future meetings.

There were 49 individuals present at the meeting.

Pres. Totts stated that Hartville Hardware had made numerous donations to the club for the raffle and that we would start selling raffle tickets at the beginning of the meeting so that we could have a continuous draw throughout the session. The total receipts from the raffle amounted to \$125.

This money was placed in our treasury for future use by the club.

Old business was addressed in that we were attempting to wrap up the filing of papers for 501-C-3, which is a designation for a non-profit organization. Martin Chapman, who is organizing the effort to file the proper papers, indicated that there will be a two step process. One step is to file the correct papers with the Sec. of State of Ohio and the second will be to file Federal papers with the IRS. What Mr. Chapman needed was a meeting location of BWT and then some individual names of members that could be placed on the official papers. As to the objectives of the club, he stated that they were similar to AAW, in that we were a charitable organization and that we were disseminating educational information on woodturning. Mr. Chapman stated that he wanted to meet afterwards with the executive committee to fill out the requested information.

Pres. Totts read off the winners of the attendance contest for 2003. They were Howard Lorson, 1st place, with a prize of \$25;

Tom Tuck, 2nd place, \$15; and 3rd place went to Gary Lansinger with a prize of \$10.

Membership points are awarded for attendance at the meetings, bringing in pieces to show, and giving demonstrations at the meetings. A new contest will be established for 2004.

The Pres. indicated that there were some additional AAW Journals available to those who did not get one this month. They can be picked up at the front table after the meeting.

The National Symposium for the AAW will be held in Orlando, Florida this year. All those who would like to expand their woodturning knowledge and can attend should do so. Applications to attend can be acquired after the meeting or members may look in the AAW magazine for application blanks.

Pres. Totts explained that the Hart Design business was attempting to expand their catalog by carrying more product lines. The implications to BWT would be that the current meeting place would be used to house more inventory and product line. This would result in our having to move to another location. Mr. Totts, in discussion with the manager Hart Design, found out that the move might be next month or even as late as next year. Primarily he cautioned that we should just sit tight until something happens and then we will deal with it when the time comes. He manager stated to Mr. Totts that it was important for him and Hartville Hardware to have BWT on location somewhere in the corporate enterprise. There would be a possibility of having use of one of the rooms at the Hartville Kitchen or maybe a location within the Hartville Hardware store complex. There will be ongoing discussions with management to find a satisfactory solution to our problem. Again Mr. Totts encouraged us to exercise patience in this matter and meeting locations will be worked out. Some members pointed out that we needed a regular meeting location with a regular time.....citing, it is tough on members to plan and arrange family activities around the meetings, when change is necessary. Mr. Totts stated that he certainly recognized the problem and that we were doing everything we could to solve it.

Lou Mineweaser, BWT treasurer, addressed the group to inform us that Lyle Jamieson, world famous woodturner and instructor from the state of Michigan, would be in attendance here in October to give us a two day demonstration on woodturning and the techniques that he has perfected. There will be no fee for BWT members for this two day event, due to the fact that the club will be paying for his expenses out of the treasury. Topics to be covered will be, cutting the log for use on the lathe, lathe tuneups, green wood turning, preventing catches, tool grinding and sharpening, slide shows, turning 'seed pots', turning hollow forms, use of laser lights in turning, and multi axis hollow forms. Members can locate more information about Lyle by going to his website at www.lylejamieson.com to locate his home page.

Lou also mentioned that he has acquired a magazine on woodworking by use of a CD. This can be used on your TV as well as in the computer. The magazine is called Woodworking At Home and sells for around \$9 per issue or \$29 for a yearly subscription. More information can be acquired at www.woodworkingathome.com for those who are interested.

Lou also mentioned that name tags are available at the front table for \$4 each. He also stated that he has the addresses for the dust collector bags with 5 micron or less. The company that sells them is American Fabric Filter, PO Box 7560, Wesley Chapel, Florida; 33543. He also has the address of Anchor Seal Co. with UC coatings....contact Lou for this information.

Joe Herrmann, the editor of Woodturning Design magazine, was introduced to the club. He mentioned that the next magazine was due out in May. He stated that he was always looking for good articles to publish and that members were to get in touch with him if they are interested in submitting their work. He indicated that they will always be trying to have an artists page to show off the work of woodturners. The inaugural issue featured George Raeder, a member of BWT and Northcoast as well as Joe Smith of Northcoast Woodturners. Joe also stated that individuals that want to subscribe or would like to contact him at the following website.....

www.woodturningdesign.com Subscriptions and further information about woodturning can be acquired there. Joe was congratulated by several members on the fine work that he has done in this magazine development.

Don Karr mentioned that the library was open for members to check out books, videos, and magazines. They were required to return them the following meeting.

Pres. Totts mentioned that the AAW needs more local club input. They need direction to plan the coming years of woodturning programs. Members were urged to look at their website at www.woodturner.org to see what is there and then make their suggestions to woodturning ideas. Gary Lansinger is on the Board of Directors and would also take any suggestions to the board for future planning. There is also a page on the AAW site where turners can place pictures of their work and therefore be displayed on the internet.

Tom Alexander stated that he needs someone to help him out on video taping the meetings when he is unable to attend. Bill Seabolt indicated that he would be happy to help out. We thank Bill for his sincere interest.

Members were encouraged to donate to the coffee and donut fund. This months donations brought in \$43.50 to cover the costs.

Hartville Hardware has 10% discount cards available to members. If you do not have one, then see Lou so that he can submit your name and the cards should be available at future meetings. These discounts are available for woodturning tools and accessories as well as exotic woods from the lumber yard.

Jim Arnett indicated that the display cases for our woodturning pieces were filled with unique woodturned art. This display was showing this month at the Barberton Library. He stated that the head librarian was very interested in how the pieces were made and what types of wood were used. The pieces that were offered for display would be returned to the members at the next months meeting.

Lou Mineweaser made a contribution of three ornaments to our Christmas tree project for this coming Christmas season. Other members were encouraged to make ornament contributions at the next meeting.

The BWT demonstration was given by George Raeder, a retired architect. The Concept of Form and Function in Art Design could be the title of his demo. George mentioned that when judging woodturned pieces, it is very easy to locate chip out and sanding marks in a piece, but very

difficult to see and locate design flaws. He indicated that it is very important to develop proportion and scale when turning a piece, rather than just turning into a block of wood and hope for the best. He said that he was very fortunate to be married to a woman for 47 years that had attended the Cleveland Museum of Art and was very astute at being able to identify proper form and artistic development in a piece. He developed the thought that there were two basic designs that needed to be taken into consideration. If the artist wanted to create a functional bowl or piece then it must have utilitarian design. Functional pieces are those where objects of interest will be placed into them, such as wrapped candy, M&M's, dried flowers, fruit or salad. Typically these pieces would have a wide open top, with a wide base. This would provide emphasis and access to the items placed in the bowl and also would provide a very stable base so that the piece would not tip over. The primary purpose of this piece would be considered to be very functional and utilitarian in holding the suggested items, whereas the concept of shape and form is secondary. The second shape to consider would be the enclosed forms where the concept of shape and form are very important. It is at this stage where one wants to pick up the piece and hold it, as well as identify the grain patterns in the wood. These pieces normally will have very narrow bottoms so as to lift the piece off the table and actually emphasize the body of the turning. George typically likes to turn his bases smaller than the opening of the enclosed piece.

George stated that when one moves from functional pieces to artistic form, then one has to move from shapes of the squat "U" and "V" shapes, as well as the inverted V design to shapes with curved bulbous bottoms and narrow openings or larger rounded diameters at the shoulders of the enclosed vessels to represent an enclosed vase design. Platters could also be considered a variation of this, simply because they are viewed from the top rather than viewed from the side. Normally, he likes to have a platter ratio of 1 to 8. In that ratio, he is striving for a 1 inch high platter to have an 8 inch diameter. He feels that this gives him the correct proportion to please the eye. He also indicated that there is a correlation between the rim size and platter bottom to provide a pleasing artistic design when viewed from the side.

In selecting the type of wood that one will use to turn a piece...George suggested that one should answer the question of what will the grain do for the piece? Here we have a philosophically coordinated effort between man and nature. Nature is providing the grain patterns in wood and man is attempting to utilize them to the design and display. He gave an example of using crotch wood from a tree where two branches intersect with a larger, lower single branch. If cut and prepared properly, it will reveal a very beautiful but thin grain pattern. George suggests that this could be used for a platter with the crotch or grain design located in the bottom of the platter and then the rim design from the surrounding grain material. Since the platter is viewed from the top, this would show off and highlight the beautiful grain in the best manner. Now in the case of a maple, walnut, or cherry burl, one has a thicker grain pattern and this would be best emphasized in a bowl or enclosed vessel of artistic shape. In this manner the grain pattern would be shown on the sides of the bowl when viewed. George showed a bowl of beautiful burl grain where the rim of the piece was of the more common grain pattern. One's eye immediately was focused on the sides of the piece where the fancy grain was on display. George said that he typically likes to turn the rough form into a smooth round shape and then look to see what the piece of wood will give him or where it will yield the best view. It is from that format that he will decide what final shape to make the piece. This truly is a coordinated effort between man and nature.

George stated that it is difficult to design and develop curves in the piece. He stressed that one should pick up a book by Bert Marsh on bowl design. He indicated that Bert is probably the most accomplished turner in developing bowl design. He has almost acquired the perfect proportions needed to become fine art. He also indicated that much has been done by the Egyptians, Chinese, and Japanese in perfect art design. They have been using these shapes for hundreds of years and have come as close to perfection as possible. George stressed that one should never attempt to develop perfect circle curves. He stated that straight lines and complete circles are boring. He also indicated that one should never design a bowl with the largest diameter of the piece to be exactly in the center of the bowl. This is not artistically appropriate. He said that one should place the widest diameter to be either higher or lower than the center of the piece with a narrow bottom. The arc of the bottom of the vessel should not go through the base of the piece in a visual manner. The curves of the piece should be free flowing throughout the piece and elliptical in nature. In other words he stressed that there should be a continuously changing curve or

continuously flowing design. Now, he asked a question and then posed an answer.....and that was, "Can this shape be taught?" , with the response being, "No, one needs to turn the piece and look at it to get the perfect shape desired". This creates unusual risk, in that one is turning the piece at a 90 degree position to the way that it will be viewed when completed. Someone asked him if he ever takes the piece off the lathe to look at the design and then remounts to finish the adjusted design. His response to that was that if one removes it from the lathe, then there will be an inherent problem of not being able to remount it in the exact position from which it was originally turned. This would create a rim wobble and out of round characteristics.

With rim design, George stressed that one should recognize that it is a changing dynamic in that it moves from the inside shape, to the rim, to the outside shape. He said that this could be a gradual adjustment to a definite change with a very defined rim design. This could be a rim with a wide shape to emphasize the rim versus the interior of a platter. On a vessel this might be a narrow neck design to offset the wider body of the piece. On a bowl, this rim could be a turned in rim to begin the form of an enclosed vessel or an outward shape to invite one to look into the center of the bowl. In one piece that he elevated for display, he had a rugged burl edge exposed on about 1/4 of the rim piece with the remaining parts of the bowl finished in a smooth fashion. George does not like to use carved or painted decorations or embellishments on his pieces...rather to let the wood grain and bowl design speak for itself. He stressed that one should use simple curved bowl shapes and let the beauty of the wood grain show.

He stated that you cannot improve a bad bowl design with decorations. He offered a bit of advice if one tries to carve some decorations in the top of a rimmed bowl. That advice suggested that one should lay out the rim in zones. Then one should pick a zone to start the carving. When finished with that zone, one should skip across the piece to the other side and do the second zone. A third zone could be 90 degrees to that and so on until the rim is completed. The purpose in doing this is that one can hide the inconsistencies in his carving as he goes from start to finish. George stressed that without fail, one's ability and skill will change from start to finish. If carving in a circle, then where they meet up will be a very obvious change in style. He will sign his name on the bottom of the base to show who the artist was. He uses a Woodwriter system, which is a woodburning unit rather than an ink pen.

He typically turns both wet wood and dry wood pieces of equal numbers. With wet wood, he will turn them to about 1 inch thick and if it is during the winter time, he will store them in his garage. When summer time comes and the garage gets too hot, he will transfer them to his basement where it is much cooler for the finish drying. After about a year, he will return the pieces to finished shapes. He buys most of his dry wood blanks from Berea Hardwoods as his source of exotic woods. He will buy his dry domestic woods from Doll Lumber in Southington, Ohio, which is located NE of Ravenna. His wet wood blanks are mostly from what he has cut or is available from local logging concerns.

George was asked if he sold any of his pieces. His remarks were that selling in a gallery is kind of interesting. He currently sells in three galleries. He said that typically they want from 40% to 50% of the selling price for their commission. They don't want maple or domestic hardwoods....because it is so common. They want unique pieces and usually of exotic woods. So therefore the cost of wood is very expensive. One may have \$40 to \$75 in a piece of wood before you even begin to start to turn. So he stated that if you sell a piece for \$150, most all of your share of the proceeds from the sale will go to the cost of the wood with little for your labor. A normal piece will take him from about 4 hours to 9 hours to complete. So he offered this formula for figuring out the price of his pieces....He stated that you have to figure the cost of the wood and multiply times 2 and then add that to the cost of your hourly rate times 2 in order to arrive at a cost to the gallery. He indicated that you are trying to cover your costs as well as the gallery commission. This results in a piece that will cost several hundred dollars and actually no one will buy it unless you are a big name turner with a national reputation. If you sell at craft shows, then you will get craft show prices. That will usually amount to \$35 per bowl. If you sell 10 bowls in a two day show, that would give you about \$350 in receipts. From that sales amount, you have to figure in the cost of the table, travel time, booth fee, raw materials, motel and food costs if it is an away trip. Again the economics is just not there. One has to sell their pieces in the \$300 range to make any money. His most successful attempts were to sell his pieces at his wife's home sales

show of art pieces where she invited him to participate. In that way he got rid of many of his "overflow" pieces.

The membership would like to thank George for a superb discussion on form and function in art design. This is a difficult topic to comprehend and a great deal of appreciation is extended to George for his time and effort to educate us on this subject.

Respectfully submitted
Jerry Schaible, BWT Sec.

Dues

The membership list will be altered to include only those members that have paid their \$20. If you have paid your dues and your newsletter stops, please let John Dilling or Howard Lorson know ASAP.

For Sale!

Craftsman Lathe, Model 10323070 plus tools, calipers, etc. for sale. Call for information. Maybe some wood involved.

Contact John Mioeuszski 330-659-9025

Grizzly wood lathe with stand, 14" swing, 12.25" over tool rest, 39.75" between centers, v.s. 0-3000 rpm, 1/2 hp, 110 V, 60Hz. Comes with #2 live center and spur centers, 6" faceplate and 12" tool rest.

\$185

Walt Nicholson 330-923-9171

Mark your calendars!

Lyle Jamison will be conducting a two day demonstration for Buckeye Woodworkers and Woodturners members on October 29 & 30! Both days are not the same content so you will want to attend both. Come to the April 24th meeting and learn the details!

Thanks.

Lou

October Demo

Don't forget to mark your calendars for the October 29 & 30 demo by Lyle Jamison. This demo is free to all members. Lyle will also be available for a full day one-on-one of personal turning instruction in your shop. Cost for this is \$250 and you must have a face shield, bowl gouge and sandpaper. Please see or call Treasurer Lou Mineweaser if you are interested.

Nametags

We have located a source for nametags (thanks to Mike Weinberg of Pelican Graphics). If you would like to order a nametag, please see Lou Mineweaser. Cost is \$4.00 payable on delivery.