



Contains February 2012 Minutes

March 2012

**PLEASE NOTE  
BWWT MEETINGS ARE NOW HELD ON  
THE SECOND SATURDAY OF EACH  
MONTH BEGINNING AT 9:00 AM**

**PLEASE NOTE THAT THE  
MARCH DEMO WILL LAST  
PAST NOON. THERE WILL BE A  
SHORT LUNCH BREAK SO  
BRING A LUNCH IF DESIRED.**

**BUCKEYE WOODWORKING  
AND WOODTURNING  
February 11, 2012**

The BWWT meeting was opened by Pres. Bob Scharl at 9 AM. He welcomed all the members to the meeting on such a snowy day. There were approximately 56 members in attendance, including three visitors.

The first order of business was to inform the members that some new scroll jaws had been purchased for our Talon chucks. This was done so that it would make several of the chucks more adaptable to some of the turning that we have been doing. It was also noted by the president that we will be purchasing a spindle adapter of M33 to 1" x 8tpi, for the big Powermatic lathe that the club owns. The reason for doing this is that the threads of the Powermatic are not compatible for most of our woodturning demonstrators'

accessories. The common threads of most accessories used today, is the 1" x 8 tpi spindle design. This will give the demonstrators the opportunity to use their own scroll chucks and other accessories on the big lathe.

The executive committee was given the directive from the membership to do some research on the new insurance policy issued by AAW, the national woodturning organization. The committee reported back that the policy is for \$20,000 with a \$1000 deductible payment by the club. The annual premium will be \$250. A vote was not taken on this policy since the committee wanted to do more research to find out if vandalism, theft, and fire conditions are covered. It was also noted that we need a photo of all our lathes and machines for security purposes. The executive committee will be reporting back with further information.

Marty Chapman indicated that he will be passing around a list for members to sign if they want to participate in the Minerva Craft Demonstrations. This is being developed in the town of Minerva to actuate the development of crafts and allow the citizens the opportunity to see how things are made. The Wood Turn Off will be located on the sidewalk in front of the local stores. The main street or Rt. 183 in Minerva will be blocked off to traffic so that viewers, pedestrians, and local interested citizens will have freedom of movement throughout the display area. The date for the Wood Turn Off will be June 2<sup>nd</sup> of 2012. Demonstrators may bring any of their

current inventory to sell on that day with no commission fee needed. It can be displayed on the tables provided. Demonstrators are to bring their own lathe, tools, and accessories to use during their demonstrations. There will be awnings to protect the equipment and projects from inclement weather. Electricity will be provided by the city of Minerva or the local business establishments. It would be advisable to bring your own extension cords so that you can hook up the power. Anything that you turn that day can then be shown in the local Main Street Gallery during the following weekend. Anything that you sell during the reception will have a commission fee of 25% assigned. Lunch and other sundry items will be made available to the demonstrators. Contact Marty Chapman if you did not have an opportunity to sign the demonstrator sheet. There will be no entrance fee charged for participation in this event.

Pres. Scharl informed the members that the demo for March will be on kitless pens. The pro demonstrator is Dennis Cable from Sterling Heights, Michigan. He makes his own blanks and makes use of resins for the body of the pen.

In April, we will have Marilyn Campbell from Kincardine, Ontario, Canada to demonstrate the uniqueness of her turned work. She will demonstrate the concept of a band sawn platter, an inlaid platter, and split turned bowls. She will also present her concepts of decorations on turned work as well as piercing thin work. She will have three demonstrations on Sat. April, 14 and then two days of classes on Sunday and Monday. A fee of \$80 will be charged for each daily class. There will be a maximum of only 8 people per class. There will be no fee charged for the Sat. demonstration.

Several individuals indicated that they had wood for sale in their pickups or they were giving it away for free. The wood that was available was cherry, ash, walnut, and quilted maple. The individuals with the wood were

going to make themselves available at the end of the meeting.

The idea of a swap meet was brought up where tools could be exchanged. The Pres. stated that this topic would be taken up at the next exec. meeting in March.

There was a need to identify the woodturning interests of the club members so that demonstrations and events could be planned by the executive committee. Pres. Scharl created a Survey of Future Ideas for the members to consider. He indicated that he would be asking several of the questions at each meeting to get a feeling of club interest. The first couple of questions had to do with determining the skill level of the membership, the types of woodturning tools they had, and the listing of topical ideas that could be investigated for future demos. The total count was taken by several individuals and there will be a tabulation made at the executive meeting to provide direction for future demonstrations. We would like to thank the membership for their input as this will provide valuable information for future meetings.

A treasurers' report was given by Tom Nellis.

Respectfully submitted  
Jerry Schaible, Sec.

### **George Raeder Demo On Design / Artistic Forms February 11, 2012**



George Raeder, former architect and one who has experienced the joys of woodturning for many decades, gave an outstanding discussion of artistic form and shape. Initially he stated that bowls have been around for thousands of years. Virtually all of those bowls were used for utilitarian purposes, such as carrying water, grain, or food stuffs. Then during more modern times, the artistic form of bowls and platter began to show up. George then questioned, what is art? He stated that the meaning of art is different to different people. However, there is always room for improvement in style and form. When viewing artistic form there are many things that need to be considered, such as rim decoration, base size, curved forms and shapes, texture, color, wood species, and grain orientation. Changing any of these yields another art form or style. Many times it is difficult to visualize what the piece will look like while it is on the lathe. George suggested that one should take a little time to remove the piece from the lathe and position it vertically so that one can allow the eye to flow over the piece and look for desired form and shape. Prior to the 1950's and 1960's most of the woodturning that was done was in the form of spindle turning. These woodturnings would have been used for functional items such as spindles for chairs or railings. After the 50s, woodturners began to include knots, cracks, bark, and burls, into their pieces and they became more artistic in nature. This was brought about by Rudy Osolnik early on and then later by David Ellsworth. There was a cross between art and utilitarian design. Sometimes the rim, base, size, curve shapes, as well as other criteria, determine the difference between utilitarian and artistic form. Woodturners will insert their fingers under the rim to lift up the piece. They love to pick up a piece and feel, handle, touch and check out the bottom of the turned piece. They will notice the artistic style throughout the turning. They will evaluate what the creator was trying to accom-

plish. Some platters need to be used for food and drink. Therefore the rim is an important part of the shape so that one can hold the platter without losing the contents. The fingers need to slide under the rim while the platter is sitting on the table.

George indicated that where you cut the wood blank from the log segment, will determine what kind of grain pattern you will have in the finished piece. The question that needs to be asked is what are you trying to showcase in this piece? He said that his first bowls were great..... at the time that they were turned. After many years of having a trained eye for form and style, those pieces now look clunky. Proportion is extremely important when developing an artistic piece. Many times he will use the "Golden Rectangle" in laying out the work. The Golden Rectangle has a ratio of 1 to 1.62 in measurement. The "Golden Triangle" is determined by a five sided polygon with equal sides. Then draw lines connecting the opposite corners and the resultant triangle in the center will be the Golden Triangle. Balance is the equilibrium of the piece. Lift the bowl to see the shape of the rim, sides, and base. They must be in rhythm. Some pieces must have a focal point. Some have to have a contrasting grain pattern. Some need a wood of contrasting color. Some pieces need an important texture segment. But it is important to note that once the grain goes away, the shape will remain as the dominant feature. George indicated that one can make excellent use of a chain to get the idea of form and shape. He instructed the listeners to take the end of the chain in each hand and hold the chain at arms length. First hold the chain a few inches apart and you will get a very narrow style of correct form and shape. Then widen the hands, or ends of the chain, and the form and style will flatten out to replicate a shallow piece. In the viewing that is taking place, one can go through the shapes that represent a bowl to a platter. The line that flows through the piece should connect the rim, side of



bowl, and the base. The asymmetrical curve is more pleasing to the eye than the standard curve. The asymmetrical curve will add interest to the piece where as the symmetrical form may be somewhat boring. Some woodturners have bottoms that are too wide and clunky in appearance. One should produce pieces that have narrow bottoms and bases. If you look at the piece and it looks heavy then it can be heavy as to weight. If the piece looks light then it should be light in weight. A bead looks much better if it is within the flow of the piece and in line with the curvature of the sides. Coves are generally cut into the flow of the piece. When determining when a bead is used, it must be designed into the early planning stages of the shape. George revealed that he gets many of his turning ideas from TV, museums, company logos, ceramics and other art forms. He said that he does not necessarily copy a design but the viewing will trigger a shape or concept in his thinking that will eventually produce a form or shape that he is pleased with. When designing the base or foot, one needs to take into consideration that you will need to place the foot into the chuck in order to turn the rest of the piece. However the foot needs to flow into the overall shape and design of the turning. Many times the size of the chuck will dictate the size of the foot or base. The base should elevate the piece off the surface of the table. Fundamentally the base is used to hold the piece, but also to elevate it. It must be a function of the turned shape. The exterior of the piece should flow through the base. There should be a continuous flow through the base. An ogee shape is very pleasing to the eye. Small tiny bases may not be proper to the overall shape of the turning. Salad bowls need to have a base that is about  $\frac{1}{2}$  the diameter of the rim or you will tip over the bowl and lose the contents of the delicious salad. Artistic bottoms may have a base or foot that is  $\frac{1}{3}$  to  $\frac{1}{4}$  of the rim diameter. A tray needs to have a very wide base so that it is functional and not spill the contents. A bottom should have a  $\frac{3}{16}$ " re-

cess and no more. Always use dovetail jaws on the scroll chuck. The straight edged of some of the jaws that are currently out on the market will not hold the big pieces, such as a 20 inch platter and you will lose it in the process of turning it. Dovetail jaws can be purchased for most scroll chucks and then interchanged with the serrated jaws or straight edges. George also stated that one should sign your work in the bottom of the base with your full name, the species of the wood, and the date that the piece was turned. Do not use just initials because years down the road, no one will know who that person was. He uses a numbering system such as 0315. That means that the first two numbers represent the year date, such as 2003 and the no. 15 following the year date represents the number of the piece turned that year, therefore the 15<sup>th</sup> piece turned in 2003.

When turning on the lathe, one must use their body to create the turning. You will get a much more accurate flow of the form and shape. If your arms are not anchored and are away from your body as you are taking the cuts you will have a serious tendency to develop inaccurate flow through the turning. The body is more stable and you should anchor your arms to the side of your body when doing the turning. In creating the rim, one should understand that there is a difference between the rim on a platter as to the rim on the bowl. The bowl rim should slope in toward the inner part of the piece. Some bowl rims could be as wide as  $\frac{1}{3}$  of diameter of the bowl and still look very nice. The rim could also be undercut to give it some shadow and depth. Some platters could be very wide and used for texture or other art forms. The rim on a platter could be decorated with a bead or two or also with some coves to give it a different effect. However it should be noted that the addition of beads and coves just to demonstrate your skill level, may not be necessary if it damages the style of your piece. The interest in platters provides the opportunity for developing the rims. Platters have

to take the texturing process. Some of the surface decorations can be used to enhance the pieces. However it should be noted that they can be overdone and take away from the artistic form. Applications can be accomplished with Automach grinders, woodburning, Sorby texturing tools, Fordham carvers and grinders, and also gold leaf. However it should be stressed that adding or subtracting texturing is not needed if it destroys your shape or design. The interior of the piece should have a constant wall thickness throughout. Thin walls are nice but not necessary. They may appeal to other woodturners.

For a finish, George prefers a dull or semi-gloss surface application. He does not like a shiny finish which may cause a lot of reflection. He likes to use the oil finishes because it gives the dull appearance. He prefers the polyurethane gel finish from General Finishes. He will rub on very small amounts over the whole piece. He will usually put on about 6 coats before the piece is considered finished. Some of his pieces are never buffed. He has also uses a soaking oil where he will soak the whole piece to make it appear translucent and light will show through the piece. He makes his own finish from a formula of 4 parts Danish oil and 1 part turpentine. Then he gets a five gallon bucket and uses a plastic bag to hold the finish in the bucket. He adds sand to the outside of the plastic bag so that it will take up some of the void airspace and thereby reducing the amount of oil needed to submerge the piece. George does not like to use lacquer since it has a tendency to run and it also gives off a plastic look.

George indicated that the time spend to complete his projects is about 20% for rough turning the piece to the shape he desires, 30% to finish turn the project, and 50% for sanding and finishing. He usually starts at 120 grit and then moves through the grits until he gets to 600 grit. He will alternately

sand through the grits with hand sanding and power sanding. He will use this method so that the scratch patterns will cross each other and produce a very nice surface. He said that hand sanding will create sanding marks around the piece while the lathe is running. Then the power sanding with a drill and sanding pad will produce a scratch pattern that will cross the previous sanding method. He will watch the patterns to make sure that the previous scratch patterns are totally removed or he will continue until they are gone. The last sanding is when the lathe is off, he will take a very fine 600 grit paper and sand in the direction of the grain pattern.

George stated that he has probably created some 300 turnings in his lifetime. He never has come close to the "perfect" piece. He always finds reason to improve on the next piece. He said that it is imperative that you compare in your mind the quality of other shapes and then answer this question..."what makes this one better than another one".

With that attitude to your turnings, you will always get better.

Respectfully submitted,  
Jerry Schaible, sec.

**Calendar of Events****PLEASE NOTE**

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March, 2012.....Dennis Cabell from Sterling Heights, Michigan will demonstrate how to make "kitless" pens

April 2012..... Marilyn Campbell from Huron, Canada. Come of her work can be seen at her website

<http://www.marilyncampbell.ca/>

## **BWWT OFFICERS FOR 2011**

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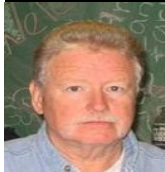
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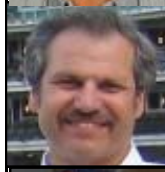
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