Buckeye

WOODWORKERS & WOODTURNERS 1992

THE AMERICAN ASSOCIATION OF WOODTURNERS 19 86

Contains October 2018 Minutes

November, 2018

NO MEMBERS OR VISITORS SHALL ENTER OR EXIT THE CAMP VIA THE CHRISTMAN ROAD ENTRANCE. MEMBERS MUST ENTER AND EXIT FROM MT.PLEASANT ROAD.

BUCKEYE WOODWORKERS AND WOODTURNERS Oct 13, 2018

Anyone wishing to submit pictures for the newsletter please send them to the editor within two days of the meeting

*****Note*****

Buckeye Woodturners Meeting
Camp Y Noah
Oct. 13, 2018

Respectfully submitted,
Jerry Schaible

The meeting was opened by Pres. Dave Wells at 9:00 AM. He welcomed any new visitors to the meeting.

Pres. Wells indicated that today we will have a demo on Christmas ornaments that will be created by Jack Boggio. In Nov. we will have a demo by Joe Herrmann with the subject of the demo to be announced at a later date. There will also be a Turn and Learn session in the afternoon on how to make the Christmas ornaments that Jack Boggio described during the Oct. demo. There will be a slight cost for participation in this Turn and Learn session. If you are interested, you should contact Mark Stransky, treasurer, to place you name on the list. In December, Hoby will have a demo on Hollow Forms and the use of a camera in the turning process. In January 2019, we will have 3 woodturners describe how they turn a bowl. This should be of tremendous interest since there are different ways to turn a bowl. From February going forward in 2019, we are still in the planning stages and lining up speakers for assorted demonstrations.

Pres. Wells issued a big thank you to Ron Tomasch for planning to bring Johannes Michaelson to our club for his demonstration on how to turn a large cowboy hat. Needless to say, our club was astounded in how Johannes was able to take a very large and heavy piece of wet material and create a large hat. We were enthralled in how he developed his techniques and skills and was willing to share them with our club. Thanks again Ron for sharing him with us and providing lodging and meals for him, during his stay in NE Ohio.

George Raeder indicated that the Wooster Show for woodturning was a big success, but that we needed more participation from members of our club in submitting their turned items. The show ended this past weekend and the turned items will be returned at the next meeting. Thanks to all members who submitted a project.

It was noted that there was some wood donated to the Wooster show that was to be distributed to the members who participated. Those blanks were passed out to the members at the meeting.

Bill Stone stated that he was sorry that today we will not be having a video performance of the demonstration. He indicated that we do have three individuals who are responsible to oversee the video and taping of the demonstrations and meeting but in a rare occurrence, they had a previous commitment. Things will be up and running at the next meeting.

It was noted by Bill Stone that Bill Seabolt, a long time member of our club, had passed away recently. He

stated that there will be a big sale after the meeting today, where his tools and machines will be sold. Anyone interested in going to the sale can go to the house that is about a mile away from the camp after the meeting to make their purchases.

Mark Stransky, Treasurer, noted that membership dues of $25 are due now and through the end of Dec. 2018. Please fill out the membership forms and make sure that all the information is correct.

It was noted by Pres. Wells that there will be a Tool Sale at Hartville Hardware on Nov. 16, and 17. Our club will be demonstrating at the show and we will need demonstrators to turn items at the show. Please see Mark Stransky if you are interested in helping out. It should be mentioned that they usually have 20% off any turning items, tools, and supplies.

It should also be noted that there will be a Hartville Tool Sale for anything that you can get in one of their paper bags that they have available. The prices are usually 20% off the regular price. This bag sale will be on Oct. 29 – 30.

Pres. Wells indicated that we should have more members bring their projects in to the Show and Tell table. He suggested that they will be having a drawing each month for those who bring projects for the tables. Their names will be placed in a drawing for a $20 gift certificate. We need more participation from our members in this project.

A vote was taken to purchase the Powermatic lathe from the Bill Seabolt sale for our club. Bob Taylor made the motion and it was seconded by Bruce Minnich. The vote was unanimous that we make the purchase as a backup to our regular lathe that we have owned for many years.

It was noted that the woodturning smocks that various members purchased several months ago, will be shipped on Monday from England. More than 50 smocks were sold to both clubs, NCWT and Buckeye.

The month of October is usually when we nominate members to fill the offices needed to run the club. So for the calendar year of 2019, the following nominees have been selected…..for Vice Pres. the nominee will be Brent Wells. For Treasurer, it will be Dirk Falther. There were no nominations for Secretary. That will be filled in the coming weeks so that the election can be held.

The Monthly Raffle followed after the regular meeting was over.

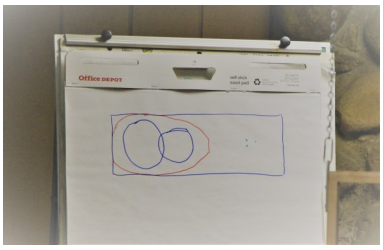
The Demo by Jack Boggio followed the raffle.

Hollow Ornaments
Jack Boggio
Oct. 13, 2018

Respectfully submitted,
Jerry Schaible

Jack Boggio introduced his turned ornaments demonstration by showing the membership several examples of his ornaments that he has made. He indicated that they were quite simple and easy to make if you follow the directions and suggestions. He first became interested in the style of ornaments from presentations on YouTube format. He basically stated that they were merely a round ball with a cap finial on the top and a longer finial on the bottom and then a bigger hole in the middle. Now this hole could be filled with several holiday style figurines or items that you would like to emphasize. Since Jack also carves wood, he indicated that you can make some carved figures to place in the larger open holes. Other items could be small fobs from key chains, like an Ohio State logo or other advertising. Other objects could be religious symbols, birds, small dogs or cats, miniature people with different career logos and many other things. Some of these could be small enough to hang on Christmas trees, other could be larger and hang by themselves for decorations. The ornaments themselves have four very thin corners that are turned off to give the ornament a rounded effect but with a closed top and bottom so that the small top finial and longer bottom thin finial, could be glued in position.

Jack started with a rectangle block of wood that was cut square lengthwise and about 5 or 6 inches long. The extra length gave room to place the blank in a scroll chuck to hold it in place while turning. Some dimensions were 3x3, 2x2, and even 2.75 x 2.75. Again, the length was about 5 or 6 inches long. Holes were then drilled on each side of the blank. The number of holes drilled on each side could be 1, 2, or even 3 holes, depending on the style one wishes to make. The holes were all drilled with a Forstner bit and accurately measured to be in the middle of each side. It probably would be a good suggestion to drill only one hole on each side for the first ornament that is to be made. Later when the learning curve has been acquired, then more holes could be aligned, up to 3 holes. Jack issued the following suggestions for the number of holes drilled in the blanks as follows….



1. .[3x3 blank, one 2 ½" hole on each side],

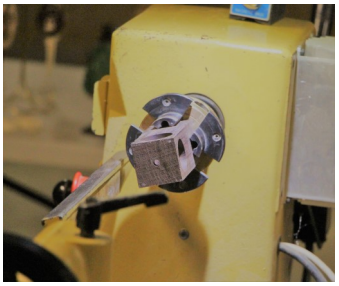
2. [2 x 2" blank, one 1 3/8" hole on each side], or

3. [2"x2" blank, two holes, 1 1/8" hole AND 1 3/8" hole on each side and overlap the 4 holes to have a complete single opening in each side],

4. [2.75 x 2.75 blank, two holes each side, 1 ¾" and 2 1/8" holes each side and overlap]

5. [2.75" x 2.75" blank, three holes on each side, 1 ¼", 1 5/8", and 1 ¼" on each side and overlap, with largest hole in the middle].

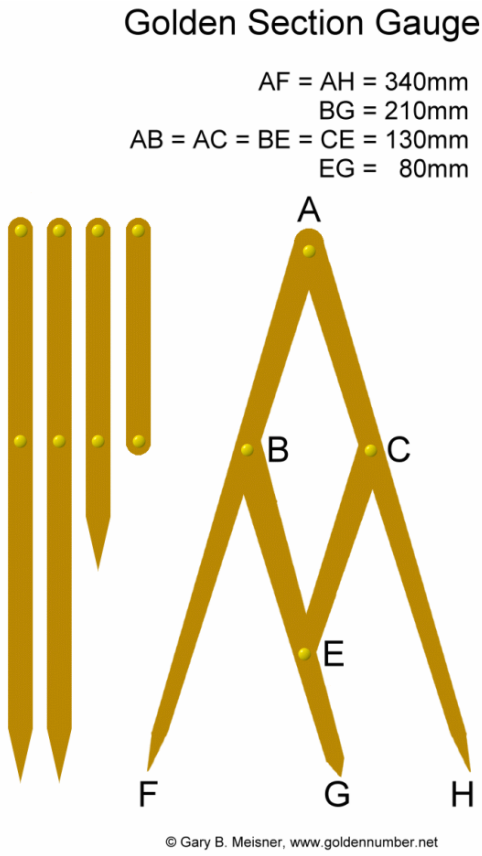
Jack mentioned that when the holes are drilled out, one has to respect that the remaining structure is very thin and fragile. One has to be very careful when turning the outer surface that you be very careful or it may blow out the thin corners. It should be noted that the characters and objects that can be used inside the opening should be about 2 to 2.5 inches tall to fit. Sometimes Jack said that he will use flocking material to cover the interior walls of the drilled openings. He said that he uses a drill press to drill all his holes. He said that he used a jig to make sure that he was drilling in the center of the blank so that the holes would come out correctly and accurately. He usually drills out several blocks or blanks at one time. He then will place the drilled out blank in a chuck and aligns it correctly so that it will turn true. He drills a ¼" hole in the bottom to seat the bottom finial in position when it is finished. He continues to drill up through the piece to make a drill hole in the top for the top finial cap. That way they are perfectly aligned so it will hang true. He now rounds over the bottom of the ornament so that the corners are turned off and shaped or sloped to the finial. He will then turn very carefully on the corners of the blank to make the exterior round. This is where he suggests to turn with extreme caution so that you do not get a catch and break out one of the fragile corners. He will usually leave a flat spot for the bottom finial and top cap finial to be seated correctly. He uses 80 grit sandpaper to sand off any and all ridges, that may have appeared due to the fragile turning process.



For the finials, Jack will use hard maple. He indicated that the wood is hard and will take fine detail when turned properly. He stated that Cindy Drozda makes some of the finest finials around and that one may Google her name and bring up the images of her thin finials as an example to follow. When you make the finials, Jack cautioned that the final result will look bigger on the ornament than they did while you were turning them. To make the finial, put the finial material all the way into the spigot chuck so that only a small amount of about a half an inch of wood is sticking out. Turn the lathe on about 1600 RPM. Turn the end tip of the finial. Then when finished, move up to the next half inch of material. Sand each step as you move up with fine sandpaper until the final step or length of finial has been reached. Use CA glue to attach it to the ornament

We would like to thank Jack for an exceptionally fine demonstration.

Golden Ratio Gauge



An analytical approach to
Finial Design By Cindy Drozda

Cindy Drozda's pieces soar with her exceptional finials. Cindy shares the steps she applies to produce her heavenly designs.

"Transitions separate the elements and provide the composition with a beginning and an ending. Like the punctuation in a piece of music, transitions control and direct the motion of the composition."

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I admit it, I do love finials. I love the way a finial completes the personality of a lidded vessel, then invites you to reach out and lift up the lid. In my eyes, a well-done finial is a pleasing and lively composition that adds another dimension to a piece.

As an artist, I love having the opportunity to express motion and energy through a finial, and I enjoy its technical challenge. By adding a finial to my vessel, I also get to indulge in my love of working in a small scale, even when I'm making a larger piece. Precise spindle work requires intense energy. There is little room for error, and the tiniest cut makes a huge difference in the finished piece. Planning the piece is critical; finial turning is not one of those projects where I want to "let the wood decide" what the finished piece will look like.

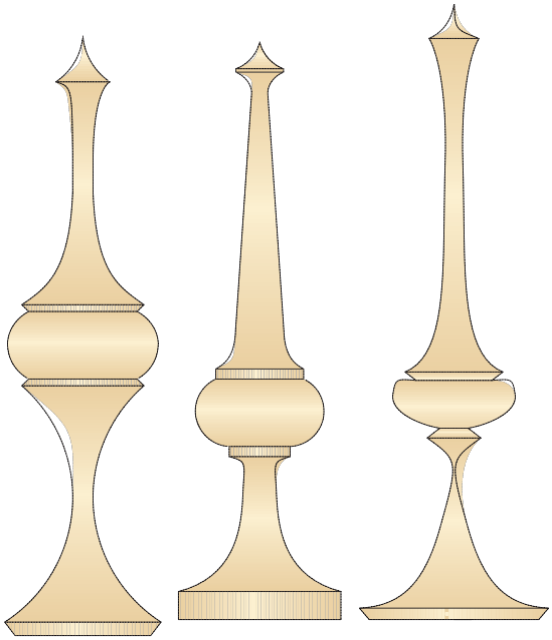
The goal of this article is to explore the process of analyzing forms and compositions. Using my philosophy on finial design as an example, I present a vocabulary for describing the positive and negative design aspects of a turning. To illustrate this philosophy, I have made an 11"-tall large-scale model of one of my favorite finials. Two more models in the same scale are examples of variations on this design that I consider to have missed the mark. Finial #3 is my vision of success; #1 and #2 are the variations.

Just to set things straight, I am not suggesting that my finial is the "best" finial design or that I know more about "the perfect finial" than anyone else. There is no such thing as "the perfect" shape, finial, or composition.

Line describes form

Woodturners often say that the form (shape) of a piece is the most important design feature. When I look at vessel and bowl forms, I see form as lines. The curve of a bowl, for example, is a single curved line. To me, this line expresses motion. The motion changes momentum and speed with the radius of the curve and the length of the line. What I refer to as the elements of a design are the composition sections where the motion of the line is interrupted, is stopped, or changes direction. An element is a form that stands alone. If we look at my finials, I consider the individual elements to be those separated by fillets or V-grooves. Combining elements in the proper proportions establishes the energy of the composition. I see my finial taking the motion of the top line of the vessel and continuing it upward so that it reaches for the sky. I want the finial to complete my vessel with a feeling of lightness and liveliness, as if it were dancing to music. To accomplish this, the elements are dramatically separated. Of course, this is not the only way to use finials—different designs might display different energy. My work expresses its unique combination of energy to evoke emotions. Another person's work might be saying something completely different and would use different elements in a different way, just as not all pieces of music sound alike. My hope is that members reading this article will understand how to verbalize what they are expressing in their own work. I believe that knowing the "why" of design success is important. It is not enough to say "I like it." In fact, to say simply "I like it" might only express a personal preference.

I want the ability to say “this is or is not a successful piece of artwork, and here’s why.” Being conscious of what is happening in my own and other artists’ work enables me to strive for success without relying only on trial and error. One exercise that I use is to make several examples of a design and look at them together. Taking time to just look and analyze often allows me to see what I would not have otherwise seen during the creative process. A real challenge for me is to look at work that I don’t personally care for and see it as a successful piece of artwork.



Finial 1 Finial 2 Finial 3

Traditional becomes contemporary

A spindle turner takes pride in creating perfectly symmetrical beads and coves and smooth, straight tapers. Each cove or bead element represents a portion of a circle with the radius remaining constant throughout. Finial #2 shows what my favorite finial design would look like if, keeping the same proportions as Finial #3, the elements were shaped like traditional spindle elements.
Finial #3 is my current favorite finial design. I have taken the traditional bead and made it asymmetrical, with the widest
diameter above the centerline. The coves are not constant radius coves. They are continually changing in radius as the motion initially accelerates, slows down to almost a stop, and then accelerates again to the top of the next fillet. The fillets are undercut to give them the drama and crispness of dance steps. By tweaking their proportions, the traditional spindle elements of beads, coves, tapers, and fillets are made into contemporary design elements.

Proportion expresses motion

In a symmetrically turned object, you can simplify the study of proportion into two dimensions. Each element of the design has a height and a diameter. An abstract design adds a third dimension, altering your perception of the object’s proportions.
I find it easier to understand proportions when looking at two dimensions, rather than three. With only height and diameter to plan for, I am able to draw my finial designs on graph paper before turning.
In Finial #1, I put my contemporary elements together in static proportions. I repeated the diameters, making the beads too bold while causing the coves to lose their dramatic dancing effect. The upper and lower cove elements were made too close to the same height, which stalled the upward motion of the finial. The overall effect is clunky when compared to Finial #3.
The Golden Mean, a ratio of 1:1.618 (often approximated as 1/3 : 2/3), has occurred in nature and in human-made objects and structures as far back as recorded history goes. When people are asked to pick the object they prefer, the one with proportions that comes close to the Golden Mean wins every time. Even when it is not perfectly measured out, we find that getting close to the Golden Mean is pleasing to the critical human eye.
In my experience, trying to have every element in a complex composition interact using Golden Mean proportions would have me tearing my hair out! Efforts to design a finial using a calculator can result in a static design. It is usually more visually exciting to incorporate Golden Mean proportions in only one or two relationships between elements. My view of the Golden Mean is that it is a place to start, not a strict set of rules to follow. When designing a finial, I like the results that I get when I try not to duplicate any of the dimensions within the piece. That’s as close as I get to a “rule to follow.”

Transitions are the punctuation

When motion is interrupted or redirected, I call that “transition.” Points like the joint between the lid and the vessel—where the piece contacts the surface it sits on—or the smooth change of direction in an ogee curve, are transitions in the piece. Transitions separate the elements and provide the composition with a beginning and an ending. Like the punctuation in a piece of music, transitions control and direct the motion of the composition.

A symphony in wood

An orchestral symphony is a blending of individual instruments, all playing their separate parts, into a composition that is much greater than the sum of those parts. This is the same way that I look at a painting or drawing composed of lines and
color.

A turned piece, in a similar manner, is a composition of shapes and textures with each element playing its part.
Every composer works in a different way, and a wide range of music appeals to a wide range of personal tastes. When we woodturners express our passions for life through our work, the result is artwork that enriches our culture.
When we all openly share our personal knowledge and feelings with the rest of the woodturning community, we grow further and at a much greater rate than we ever could on our own.
And now it's your turn ….

Cindy Drozda (cindyrozda.com) lives in Boulder, Colorado. Cindy will be one of the demonstrators at the Louisville symposium.

Calendar of Events

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

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BWWT Library Online Guide brought to you by the BWWT Club Librarians, Dirk Falther and Bob Hasenyager.
The online guide lists the books and videos that are available in our club library along with descriptions on the subject matter and other useful information. Follow the link below to check it out.

http://uh.cx/uVS1S

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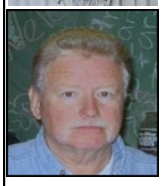

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