



Contains August 2019 Minutes

September, 2019

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
August 14, 2019**

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

*****Note*****

**Buckeye Woodturners Meeting
North Coast Woodturners
August 14, 2019**

*Respectfully submitted,
Mark Stransky*

President Tom Nellis welcomed all to the August 10, 2019 meeting of the Buckeye Woodworkers and Woodturners. The meeting was held in Brecksville, Ohio at the meeting location of the North Coast Woodturners. There were 36 members and guests in attendance. Today's demonstrator will be professional woodturner Keith Gotschall from Salida, Colorado.

Tom gave a brief update on the upcoming demonstrations.

September 7: Tom Olichew will give a demo on turning a 3-legged stool.

October 12: Joe Herrmann on a topic to be determined.

November 9: Professional turner Jim Echter will

demonstrate spindle turning and the use of a skew chisel.

December 7: Making Christmas ornaments. The demonstrator still needs to be determined. There will also be a hands-on session on making Christmas ornaments after the meeting. There will be a sign-up sheet at next month's meeting for those interested.

Tom reminded everyone that the September and December meetings will be held on the first Saturday of the month instead of the second Saturday due to schedule changes at the North Coast Woodturners. Since there are many members that are members of both clubs, those members will be able to attend both meetings in those months.

Tom stated that the money allocated for professional demonstrators needs to be replenished. Dave Wells made a motion to transfer funds into the demonstrator allocation, seconded by Bill Gougler. After discussion the motion was voted on and passed unanimously.

Tom let everyone know that future afternoon hands on turning sessions not presented by a professional turner do not need to be on the topic presented at the general meeting. He asked that members suggest topics that could be in a turning session so that the Executive Board could schedule additional hands on sessions.

Tom is also looking for suggestions on demonstrations for 2020. He encouraged all members to let him know what they would like to see and he would try to set up the demonstrations.

There are still four club owned Nova lathes with stands for sale. Anyone interested should contact any officer. The cost is \$300 for each. Tom also noted that two of the new Rikon lathes have had problems with the motors. Rikon was contacted and informed the club that they had received a batch of troublesome motors. Rikon has sent replacement motors and con-

trol modules to the club to replace under warranty.

Tom announced that due to lack of participation the BWWT (Stransky) Challenge was being put on hold. This was an opportunity where the club provided wood for ten turners to turn anything desired with the supplied wood. All entries were then returned to the club for judging by the members. Winners were awarded gift cards to Hartville Hardware.

Vice-President Brent Wells thanked all who volunteered for the Camp Y-Noah summer camper woodturning sessions. He asked all who volunteered to stand and be recognized. Richard Rohr, Kevin Dalton, Bill Gougler, Dirk Falther and Gary Langenderfer all were present and recognized. The Camp Y-Noah summer camper woodturning sessions are one small way that the club pays back the camp for the use of our meeting site and storage of the equipment. All members are encouraged to volunteer for this worthwhile activity in future years.

Brent also recognized member Dave Wells for his birthday.

Dirk Falther gave the members an update on club finances including the results of the club fund raising auction last month.

Tom announced that Jack Boggio has volunteered to be a club advisor effective today. Jack is filling the position created when Mark Stransky accepted the secretary position. He also announced that Ray Marr has the new woodturning smocks with names and BWWT logos embroidered and can be picked up during today's meeting.

Tom let everyone know that the December meeting will include a silent auction fund raiser. Any donations of wood turnings would be appreciated. This is a great opportunity to have a great piece of art turned by one of our members to give as a Christmas gift or to add to your collection.

Tom announced that member Les Morgan's wife recently passed away. Thoughts and prayers go out to Les and his daughter Holly.

Ron Tomasch let everyone know that there was one opening available for the hands-on session with Keith Gotschall that will be held at Ron's shop. Ron also has raffle tickets available for a wood turned hat that was made by Mike Trucco from the Columbus woodturning club during a demo at the Lake Erie Woodturners. Cost is \$5.00 per ticket with a maximum of 100 tickets to be sold.

George Raeder let everyone know that today was the day to get entry numbers for the Wayne Center for the Arts Woodturning exhibition. All pieces to be entered must be dropped off at the September 7 meeting. There will be a presentation and opening reception at the Wayne Center for the Arts on September 19 from 6:00 to 8:00 when winners will be announced and awards presented. The show is scheduled to end on October 12. All pieces not sold at the show will be returned to the artist at the November club meeting. First place winners from last year's show are not eligible to enter their winning category this year. Those artists are Bob Stone (decorated platters), Dave Wells (plain platters) and Jack Boggio (decorated bowls).

The business meeting was then adjourned for the Keith Gotschall demonstration.

Turning Wooden Bowls Keith Gotschall August 14, 2019

*Respectfully submitted,
Mark Stransky*

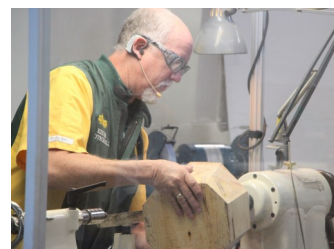
Keith Gotschall is from Salida, Colorado, a town west of Colorado Springs. Today he will demonstrate a closed form bowl, an open form bowl, a large rimmed bowl, a lidded bowl, an offset bowl and a "secret" salt shaker.

The tools that Keith will use today are:

- A Vicmarc chuck and wood screw
- 1/2" bowl gouge
- 3/8" bowl gouge
- 1/2" bowl bottom bowl gouge
- 3/8" spindle gouge
- Diamond parting tool
- 1" skew
- 1/2" skew
- Curved 3/4" scraper

Keith followed the same basic procedure for starting to turn all of his bowls.

He started by tightening his screw chuck into his chuck. He cautioned to be sure that the head of the screw is secured behind the chuck jaws. He then used a 1/2" bowl gouge to rough turn the blank round and form the dovetail tenon. When rough turning it is best to take small cuts until the blank is rounded off. It is best to flatten the bottom of the blank with a pull cut. As the blank gets closer to round, increase the lathe speed to get a cleaner cut.



As far as design of the bowl is concerned, it is ok to base the shape on some of the details in the wood. However, it may be necessary to waste some of the wood details in order to get a shape that is pleasing to you.

Keith used a 1/2" spindle gouge to make the bottom dovetail detail. He advised to be sure that the dovetail has sharp corners to properly seat to the chuck jaws.

After he was close to the shape that he liked, he used a 3/8" bowl gouge with the lathe at a higher speed to smooth out the bowl. After this is done, he would then sand the outside of the bowl up through the grits.

Keith then reversed the bowl in the chuck to that he could begin coring out the bowl. It is best to ensure that the bowl is bearing on the face of the chuck and is properly tightened. Before starting to core out the bowl he used the 1/2" bowl gouge to clean up the top surface of the bowl.

Turning the closed form bowl

The close form bowl is defined as having the opening of the bowl curve in toward the inside of the bowl so that the opening is smaller than the overall diameter of the bowl. Keith started by putting a slight round on the rim. He then started hollowing with the 1/2" bowl gouge by plunging in to the center and then working to the outer surface. When he was satisfied with the shape of the inside of the bowl, he used the 3/8" bowl gouge to cut to the final wall thickness. Keith noted that if you are having trouble with torn grain on a bowl you should use a freshly sharpened tool and either speed up the lathe or reduce the rate of feed of the tool to the wood surface.

When Keith was satisfied with the inside shape of the bowl, he used the 1/2" bowl bottom bowl gouge to finish the interior surface. This gouge is ground



to a very steep angle with the right side of the flute longer than the left side. This tool allows you to cut across the bottom of the bowl with the right flute



used as a scraper and the left flute used to smooth the transition from the side to the bottom. After he has completed the bowl this far, he then would finish sand the inside of the bowl up through the grits.

When he is finished turning the bowl, he then re-mounts the bowl to remove the bottom tenon. This mounting can be done in a variety of ways depending on the size, shape and wood that the bowl is made of. He uses a jam chuck, vacuum chuck or any suitable method to securely hold the bowl to remove the tenon.

Turning the open form bowl without a rim

The open form bowl is defined as having the opening



of the bowl curve toward the outer edge of the bowl.

These types of bowls can be made with or without a rim.

After cutting, shaping and sanding the outside of the bowl, Keith reversed the

bowl and mounted it in the chuck and hollowed out the inside of the bowl

using the same method as the closed form bowl.

After he has completed the bowl this far, he then would finish sand the inside of the bowl up through the grits.

At this point he would remount the bowl and remove the bottom tenon.



Turning the open form bowl with a rim



Keith turned this bowl very similar to the open form bowl except that he added the large rim on the top edge of the bowl. When adding the rim, he added a bead detail on the inside edge of the rim

and an offset surface on the outer edge of the rim to make the rim appear thinner than it actually was.



Turning the lidded bowl

Keith mounted the blank for the lid on the screw chuck and then used the 3/8" bowl gouge to true up the outside diameter and flatten the face. He then added the tenon on the bottom surface to mount to the chuck later.

Keith then mounted the blank for the base on the screw chuck. He used the 3/8" bowl gouge to true up the outside diameter and make it 1/2" smaller than the diameter of the lid. He then cut the entire bottom of the base so that it was concave about 1/8". After that he

cut a groove wide enough for the chuck jaws to expand into that was about $\frac{5}{32}$ " deep and then used a scraper to put an undercut where the jaws would mount. At this point he added decorative beads to the bottom area inside the chuck groove to enhance the appearance of the bottom.



After the bottom was complete, he added a bead to the bottom edge of the base and then used a $\frac{3}{8}$ " spindle gouge to put a slightly concave curve on the side of the base. The outside surface of the base is now ready to be sanded up through the grits.

After sanding, reverse mount the base on the chuck to hollow it out. Use a $\frac{1}{2}$ " bowl gouge to true up the face and add a slight taper to the edge of the

base so the lid has a good surface to set on. The base should then be hollowed the same as would be done on a bowl but with straight sides and a flat bottom if desired. Use a slightly curved $\frac{3}{4}$ " scraper to smooth out any irregular surfaces in the bottom of the base. Be careful not to make the side walls any less than about $\frac{3}{8}$ " thick. At this point, use a $\frac{3}{8}$ " bowl gouge to finish the side walls of the base and then sand the inside of the base up through the grits.

It is now time to finish the lid. Mount it on the chuck using the tenon. Use a $\frac{1}{2}$ " bowl gouge to true up the bottom. Measure the I.D. of the bowl with dividers and transfer this measurement to the inside of the lid. Cut the outside edge of the lid to the inside the bowl mark on the lid. Check the fit of the bowl on the lid and make sure there is enough clearance so that when the lid goes out of round that it still fits without being too loose. Use a $\frac{1}{2}$ " bowl gouge to shape the inside of the lid and remove the hole from the screw chuck. Use the $\frac{1}{2}$ " scraper and skew to cut a recess with an undercut in the lid to fit the chuck. Use a $\frac{3}{8}$ " bowl gouge to finish and decorate the inside of the lid. The inside of the lid is now ready to be sanded up through the grits.



Reverse mount the lid on the chuck in the recess. Cut and shape the outside of the lid with a $\frac{3}{8}$ " bowl gouge leaving enough material for a knob. Remember to make sure to use a push cut downhill to reduce the likelihood of torn grain. Use a $\frac{3}{8}$ " spindle gouge to shape and detail the knob. Follow that with using a skew chisel to slightly dish out the lid around the knob and add a shadow line around the knob. The outside of the lid is now ready to be sanded up through the grits.

Turning the offset bowl

When turning an offset bowl, first drill two holes for the screw chuck in one side of the blank. The first hole should be in the center of the blank and the second offset in the direction of the grain.

Keep in mind that the rim will be 2X the offset and the larger the offset the larger the rim will be. For Keith's demonstration, he made the offset about $\frac{3}{4}$ ".

Mount the blank to the screw

chuck in the center hole. Use a $\frac{3}{8}$ " bowl gouge to true up the side of the blank and add a small bead along



what will be the top edge of the bowl. Remove some of the side of the bowl to show the bead. Cut a recess in the face about $\frac{1}{8}$ " deep and undercut it to mount the chuck jaws.

Reverse mount the blank in the chuck. Use a $\frac{3}{8}$ " bowl gouge to very lightly true up the face of the

blank. Make sure that the face of the blank is as flat as possible so when remounting on the screw chuck the blank is not sitting crooked. Use a $\frac{3}{8}$ " spindle gouge to make v-grooves about $\frac{3}{8}$ " or $\frac{1}{2}$ " apart for beads all across the top. Keith then cut all the beads, first cutting all of one side of the beads and then cutting all of the other side of the beads. Keith then used a thin piece of purpleheart to burn grooves between all of the beads to make them stand out. At this point the beads and face of the bowl should be sanded through the grits taking care not to distort the beads.

Reverse mount the blank on the screw chuck in the offset hole and bring the tail stock up for support. Slow down the lathe to reduce the vibration from the offset blank. Use a $\frac{1}{2}$ " bowl gouge to cut the outer wall to form the rim of the bowl. The rim thickness should be in proportion to the size of the bowl. As the rim is formed the lathe speed can be increased as the blank



becomes more balanced. Use a 3/8" bowl gouge to cut the sidewall so that the rim on the bottom stops at the edge of the first bead on the top surface. Use this gouge to true up the bottom surface of the rim. At this point sand the bottom surface of the rim up through the grits while the lathe is not running. At this point, remove the tailstock and true up the bottom surface of the bowl so that it is slightly concave. This will remove the chuck recess. Cut a new chuck recess on the offset center with the 1/2" scraper and 1/2" skew. Add any desired decoration to the bottom and then sand the bottom up through the grits.

Reverse mount the blank on the screw chuck in the new chuck recess. Use a 3/8" bowl gouge to hollow out the bowl. When you are satisfied with the shape of the bowl, finish the sides and bottom of the bowl with the 1/2" bowl bottom bowl gouge. Use a skew to make a slight recess at the edge of the bowl to make the bowl edge blend in with the offset beads. Use the thin piece of purpleheart to burn this groove so that it appears similar to the burned grooves on the beads. The bowl is now ready to be sanded up through the grits.

Turning the secret salt shaker

(The notes below were published in American Woodturner, June 2011)

I call this project a saltum: sal for salt and turn because it is turned. Years ago, I came across the idea made in ceramic and adapted the design for wood. I have been making and demonstrating saltums since 1999.

To use, the shaker is filled through the bottom hole and turned over; a vigorous shake up and down dispenses the contents out the same hole. The shaker can be passed around the table without spilling—a side-to-side motion will not dispense what's inside. There are no holes on top and the hole on the bottom is covered when the dispenser is sitting upright, so the ambient moisture is less likely to affect the contents.

The design of saltums is limitless, as long as the interior shape is followed. The size is optional as well, but I find that the dimensions discussed work well. A large container tends to be clumsy and takes up too much room on the table; too small and frequent refilling is required. The shaker I show is a basic design that illustrates the concept well, and it is a good starting point for a first attempt. The only specialty tool needed is a thin pointed spindle gouge for making the final cuts into the funnel, but even that cut can be simplified if necessary.

Wood selection

I suggest using fine-grained, kiln dried wood. Begin with a blank that is approximately 3" (75 mm) square and 6" (150 mm) long. I recommend fine-grain wood to keep seasonings from possibly leaking out and perhaps there is less moisture exchange with close-

grained wood. Dry wood is important so that salt will not absorb moisture from wet wood, which would lead to clumping; there is really no way to open this shaker up once it has been glued together.

Mount the wood

Mount the block and rough turn to a cylinder. Make a clean cut on the ends and turn a small tenon on each end. Using a four-jaw chuck, remount the cylinder onto the lathe and true it if necessary. Part the block roughly in half (Photo 1), leaving about 3" (75 mm) in the chuck (the body of the shaker). Clean the end with a skew chisel, cutting to the middle. Make a bead at both ends and reduce the main diameter of the block by a .1" (6 mm) (Photo 2). This will be finish-turned later, but it helps to have a rough idea of wall thickness when you are in the hollowing stage.

Photo 1



After turning to a cylinder, turn spigots on both ends, and part in half.

Photo 2



Clean up the endgrain and shape a bead at the bottom. Reduce the diameter of the body so that the bead will be raised.

Hollow the body

Hollowing the interior space can be accomplished with a back-hollowing cut, by scraping, or using a Forstner bit. I prefer employing the highly efficient back-hollowing technique. First, drill a hole that leaves about 1/2" (13 mm) of wood at the bottom. Drill this hole with a 3/8" (10 mm) drill bit mounted in a Jacobs chuck (Photo 3), or use a 3/8" spindle gouge if you are familiar with plunging a gouge directly into the wood to drill a hole.

To hollow the interior using the back hollowing technique, position the toolrest across the endgrain, hold your gouge with the bevel rubbing, flute closed at three o'clock. Enter the hole, and with bevel rubbing, drop the handle, bringing the top flute into contact with the wood, cutting ribbons of wood away. Open a shallow 3/8" (10 mm) deep hole about 1" (25 mm) in diameter (Photo 4). Return to the middle and this time with the back of the tool rubbing make a cut to the top, going deeper in and peeling away toward the far wall as you drop the handle. Continue in, using the back of the tool as a mock bevel that rubs, cutting ribbons of wood rather than scraping dust (Photo 5).

This is a technique that many turners have trouble with, so here are a couple of hints. First, you need to leave that initial 1" (25 mm) opening as you cut deeper. It provides a fulcrum for the tool, necessary for going in deeper and to counter the forces that might break the side of the shaker. Second, after those initial cuts, as you hollow out in more of a bell shape, the back of your gouge is acting like the bevel, bearing against the wood and keeping the tool from catching and jumping back. You are using the gouge to cut through fibers instead of scraping them; it is an efficient way of hollowing. If your tool is heating up or burning the wood at the opening, then you are turning at too high a speed and/or not quite cutting with the tool's edge. Correctly done, your gouge is cutting upside down.

When you have reached full depth, remove the outer fulcrum area with a couple of scraping cuts, using the lower wing of the spindle gouge or a scraper (Photo 6). This should leave a hollowed interior that has a rounded bottom. Be careful not to remove too much wood.

Photo 3



Drill a hole that is $\frac{3}{8}$ " (10 mm) in diameter to help establish the inside cavity and make hollowing easier.

Photo 4



Open a hole to approximately 1" (25 mm) in diameter.

Photo 5



Enlarge and deepen the cavity using a back-hollowing cut. Rub the back of the gouge on the smaller opening. The flute should be at about three o'clock, with the top cutting edge engaging the wood between one and two o'clock.

Photo 6



Once depth is reached, use gouge to scrape off the 1" (25 mm) opening.

The objective is to leave a smooth, parallel-sided cavity that has a concave bottom (which will become

the top of the salturn). A square-sided cavity with a flat bottom will not work as well. There has to be a concavity for the salt to rise into when shaken. If you are having trouble getting that last little pip out of the center, try to come up from underneath with a round-nosed scraper, then cut to the left side (Photo 7). With a freshly raised burr on your scraper, it should be easy to find the pip and feel it cut away. Leave the wall about $\frac{1}{4}$ " to $\frac{3}{8}$ " (6 mm to 10 mm) thick. Don't make the walls too thin; this is a utility item and it should be sturdy without being too heavy.

Once you have a parallel-sided cavity with a concave bottom, cut a squared rebate in the open end (Photo 8). Use a square-end scraper or a skew chisel on its side. A $\frac{3}{16}$ " (4.8 mm) square notch is about right. The rebate is for holding the funnel tightly, so it is an important step to make the rebate parallel sided. Use internal calipers to check, as you would to make a box lid (Photo 9). If cut cleanly, the inside surfaces will not need to be sanded.

Photo 7



Use a round-nose scraper to smooth sides and to create a convex bottom. The sides of the lid should be parallel and roughly $\frac{3}{8}$ " (10 mm) thick.

Photo 8



Turn a rebate. Use a scraper or a skew chisel.

Photo 9



Use inside calipers to check that the notch is square sided. This is important, so take your time.

Mark the wood for jaw orientation (for accurate re-mounting later), remove it from the chuck, and set it aside.

Forming the funnel

Mount the other piece parted off earlier. This will be the funnel section (the bottom of the salturn), and its length needs to end up about two-thirds the depth of the interior cavity of the body. If it is too long, then you won't be able to pour much salt into the shaker. Conversely, if it is too short, too much salt will get in and it will spill out of the hole.

Clean up the endgrain. Start to make the funnel shape, keeping an eye on the length. A parabola shape, rather than a straight-sided cone, will hold slightly more salt inside and, it is an elegant shape (Photo 10).

Fit the body of the shaker onto the funnel, just like a box lid is fitted (Photo 11). Start with a rough idea of size, and cut a small incline. See if the bottom step fits. If not, cut the angled section down flat, and make another slight cone. As the body begins to fit, cut the flat to this size. Be careful; this fit is crucial and needs to be tight. Take your time. Keep in mind that you are getting the measurement from the outside of the rebate and not from the interior of the lid.

Shape the funnel into a smooth curve, leaving $\frac{3}{8}$ " (10 mm) diameter at the tip. The tip can be left square or slightly rounded. Resist the urge to make it concave; this will leave you with a shaker that will dispense salt too aggressively.

When the funnel is shaped and the base fits tightly to the body, if necessary, cut the height of the funnel to make sure its length is two-thirds the depth of the interior of the body. Part the funnel off from the waste, leaving a bit more length than needed to fill the rebate (Photo 12). This extra length will be removed in the next stage.

Photo 10



Shape the funnel. The tip should be approximately $\frac{3}{8}$ " (10 mm) in diameter.

Photo 11



Fit the body to the funnel.

Photo 12



Part off the funnel.

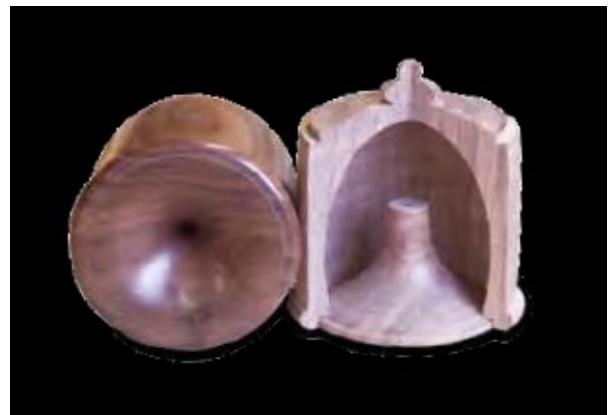
Photo 13



Remount body into the chuck and insert the funnel into the body. Make sure it is seated completely into the notch and that the fit is tight. Clean up the bottom.

Re-chuck the body of the shaker, gripping the same tenon using the previously noted jaw orientation. Insert the funnel securely into the body, making sure it seats all the way down into the rebate. Clean off the end (Photo 13). With the bevel rubbing on the exterior bottom bead, it will be easy to start cutting the funnel to make a flat bottom.

Start to hollow the inside of the funnel (Photo 14). This is where the salt will be sifted into the interior cavity, so if the funnel is deep rather than shallow it will aid in filling and keep the salt from feeling too heavy. But of course, do not cut completely through the wall of the funnel.



A cutaway of the salturn.

When you have cut as far as you can with a traditional spindle gouge, use a small, acutely pointed spindle gouge to advance the interior of the funnel to a point (Photo 15). When using this tool get the bevel rubbing and use the point to cut. Cutting to the exact center with this pointed tool is important; an offcenter cut can leave a nib that is hard to remove. Once you have gone as far as possible with this tool, use a small drill bit to cut completely through the funnel tip. A $\frac{1}{8}$ " (3 mm) hole is usually sufficient for salt. I use a $\frac{9}{64}$ " (3.5 mm) or even $\frac{5}{32}$ " (3.9 mm) drill bit if I am making a peppershaker. Hold the bit in a Jacobs chuck (Photo 16), or simply hold it with a pair of pliers. Either way,

Photo 14



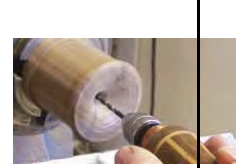
Turn funnel flush with bottom of shaker body, then start to curve the cut into the center.

Photo 15



A small sharply pointed spindle gouge will help turn the small opening into the funnel spout.

Photo 16



Drill a hole through the funnel spout.

advance the bit carefully, clearing the waste often.

Finish the bottom

Now that the hole is through the tip of the funnel, sand the bottom, and wax or finish as desired. I don't finish the inside; there's really no need to do so. On the outside I often use oil and wax, which can be applied on the lathe quickly. Upkeep is simple—the shakers live in my kitchen and it is easy to wipe on a little oil from time to time to keep the wood looking good.

With a rubber-tipped air nozzle give a short blast into the funnel, popping it out of the body (Photo 17). Alternately, take a long screw and turn it into the funnel half a turn and use it to pull the funnel out. Be careful not to break the tip of the funnel!

Remount and finish the body

Remove the body and reverse chuck it onto the main cavity. If you don't have jaws that will accommodate the opening, use a piece of scrap wood to make a jam-fit chuck. Turn a tenon to fit into the opening in the body (Photo 18). Turn the outside of the form, making whatever decoration you desire. Sand and finish.

Remove the body from the lathe and clean the inside of dust. Apply a small dab of glue and seat the funnel, taking care to match up the grain (Photo 19).

Photo 17



Use a rubber-tipped air nozzle—a quick blast will unseat the funnel.

Photo 18



Rechuck the body of the shaker. Use either long chuck jaws or a jam-fit chuck. Shape the body, sand, and finish.

Photo 19



Glue the funnel into the body.

Gluing the funnel in place is important, as my mother-in-law found out: The salt must have pulled moisture from the wood causing a poor fit, the bottom fell out, and salt piled onto her chair as she was setting the table...then, she sat on the funnel!

Fill the shaker by pouring salt into the funnel, and lightly shake the container to sift the salt down. When full, turn the shaker over to sit it upright. A quick shake, up and down, will dispense salt out the bottom. The salt, which is now resting between the funnel and the body of the shaker, rises to the top on the upswing. The particles crash into each other in the dome, and a small amount comes out the hole in the funnel on the downward motion. It works better than you might think.

Design potential

The shaker shown is basic: simple beads for decoration, simple shape overall. There is, however, vast opportunity for experimentation and self-expression. The mechanism that makes this piece work is the relationship between the funnel and the domed cavity. Though unwieldy, this concept could work if the shaker was the size of a bucket, or as small as a thimble.

Here are some considerations: How many shakes does it take before the shaker needs to be filled? How large is it on the table? How heavy can it be before it feels like a brick? How long a stroke does it take to get the salt to the top of the dome? Consider these questions while designing. The hole in the funnel can be changed for different needs, but be careful—too much seasoning expelled with each shake can ruin food. I would also be careful about making the container too tall. Although it might look neat to have a matched set of salt and peppermill, if you have to shake the salt more than a couple inches to make it work properly I doubt it would see much use.

Even so, I have made taller shakers. They have a longer funnel, making up the base of the shaker, but the funnel's tip protrudes into the domed cavity that all-important two-thirds of the way. This has proved a workable design. I have also made spherical objects, almost like river stones. They have a pleasant feel and are not heavy. I can imagine much more elaborate shakers, with pierced outer skins, or collaborations with other artists: a nut and bolt, an apple with a bite taken out, or a see-through shaker made of acrylic. Be inventive and see what you can create.



Calendar of Events

PLEASE NOTE

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

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

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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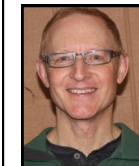
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