

<http://www.corridorturners.org/>

Next Meeting

The Next meeting of the Corridor Woodturners will be held at 6:30 PM on Thursday, October 13 at the Marion High School wood shop, 675 S. 15th St. Marion, Iowa

Jim West will present a program on dyeing and coloring.

If you have made a wig stand bring it to the meeting. We would like to get a final picture of all the makers.

Janice Levi two day demonstration November 17 and 18, 2018

Get your registrations in for the event. John Sandor will be accepting your registrations at the meeting or better yet go to the web page and download the flyer and fill in the form and bring it with you to the meeting with your check or cash or use your credit card, we now have the capability to do transactions with credit cards. This will be a great event. Currently there are 24 signed up and we would like to see at least 40. There will be a hands on class on Monday the 19th, at Tom and Stacy's shop and there are still a couple of spots open. Contact Tom Nehl at the meeting for information. Cost for the hands on session is \$100 and includes lunch.

Topics to be covered include:

finial design and technique, lidded box/bowl with finial, bowl/platter design/technique, Embellishing your work (paint, stain, dye, pyrography, piercing, whatever) .

Last Meeting

September's meeting was the annual picnic, nice weather, good food and fellowship made the event a great success. Tom Nehl won the challenge for trying something he had



never done. There were several who made wig stands.





Bruce Kruse

Message from the President

Have you completed your registration form to be in attendance during the Janice Levi Expert Turner Event – coordinated and hosted by the Corridor Woodturners? Saturday and Sunday - November 17th and 18th 2018, Janice Levi Expert Turner Event at the Diamond Suites at the CR Kernels Ballpark. \$75.00 for both days, food and beverage included. It is a great bargain!!!!

Time is of the essence, your participation/ attendance at this event is vital for the CWT to continue to coordinate future Expert Turning Seminars. At this point in time, we have 24 attendees. The CWT Board committed to this event based on a minimum attendance of 40 individuals. We are just 6 weeks out and at this point we will not break even.

All CWT Board Members are confident that Janice Levi will bring credible information/knowledge to light to all attendees.

Our goal is to fill the event, for the benefit of Janice Levi, The Kernels Ballpark and the CWT. If we can obtain 40 + attendees we should be assured we can sustain the ability to host similar future events. Janice Levi will conduct demonstrations / presentations on the following subjects: Final Design, Layout and technique – applicable to Christmas Ornaments as well as other turnings. Lidded Box/Bowl with Final Techniques to enhance the basic turning. Bowl/Platter Design and Techniques. Embellishing your Turnings!! Paint-Dye-Stain-Woodburning-Piercing and beyond.

Registration Form is accessible from the Home Page of the CWT Website www.corridorturners.org If you have any questions, do not hesitate to ask. John Sandor can accept your registration, Cash, Check or Credit Card payment.

The CWT Picnic was a success. Thanks to all who attended. Let's make the 2019 Picnic even better. Tom Nehl was the winner of the drawing for the Challenge Project. There was some fantastic work on display.

We look forward to Woodfest 2019. Thanks to Tom and Stacy Nehl for coordinating our booth as well as transporting all of the CWT lathes, tables, and shelves.

I want to thank every CWT Member who participated in the Wig Stand Program. We are wrapping up the formal request for donations of Wig Stands. In total, we had over 30 Stands turned by members. David Kesler has been graciously coordinating this project for the CWT through the American Cancer Society and Unity Point Healthcare. This is the final call for Wig Stands for 2018. We will review the need and look at 2019 for another Wig Stand project. Thank you for your efforts and commitment to this worthwhile cause!!!

I look forward to seeing everyone at our October Meeting, Thursday the 11th at the Marion High School Wood Shop.

Happy Turning, Bruce



Swamp Fox booth





Name - Wood - Finish - Category

Legend: AO=Antique Oil WOP=Wipe on Poly POM=Project of the month S&T=show and tell
 BLO= Boiled Linseed Oil SB= Salad Bowl finish FOG=Found on Ground



Hello to everyone,

I hope everyone is staying dry. To our members in Manchester I hope everyone is safe. Here we are, it is already October. Where has the year gone.

I just finished turning a small goblet and today received an email from AAW on the Evolution of a Goblet Design. So I thought I would share this with our members. I really enjoy turning goblets.



EVOLUTION OF A GOBLET DESIGN

Bill Ooms

The quest for the perfect goblet became a lesson in how to critique my own work. Often, I have not been pleased with transitions between the various parts of the goblets I have turned, so I designed a pleasing bulb, and then made multiple stems and bases to explore combinations. At each stage, I took photos and discussed the results with my brother and my wife. I soon realized there are no specific rules and others will make different choices. Experiment, make numerous goblets, and develop your own style.

Learn from others

My brother and I spent more than an hour looking at and discussing the merits of wood-turned goblets pictured on the Internet. We both agreed that Don Leyden's goblet with its two small beads at the top of the stem was well designed. We noted details such as the curve of the bead as it joined the stem, mirroring the curve at the bottom of the bulb to create a pleasing flow from the bulb into the top portion of the stem.

The bulb

I started with an image of a glass goblet and tweaked it using Photoshop. Satisfied with the design, I printed a full-scale copy of the final version and used it as a template to turn the bulb of the goblet.

I selected a piece of bloodwood and headed to the lathe to turn the

bulb's exterior shape. I added a band of silver around the rim. The band is W-shaped, like an accordion bellows, and is half-annealed to be springy, allowing expansion and contraction with the wood. The band is held in place by a retaining ring of wood of matching grain.

I hollowed the interior, re-mounted the piece onto a jam chuck, turned the exterior to its final shape, and cut a pattern using an ornamental lathe. I was happy with the bulb, so I proceeded to the design considerations for the stem and base. To allow trial assembly with various stems, the bottom of the bulb has a $\frac{3}{8}$ " tenon that will mate with a hole in the top of the stems.

Stem: Decorated or plain?

I am an ornamental turner, so there is always a temptation to decorate every part of a piece. That can, however, make the piece look too busy. I started with maple and cut a number of blanks, rough turned them, and drilled a hole in the top to match the bulb's tenon.

I tried three different stem designs: straight fluted, spiral fluted, and plain turned (*Photo 1*). The straight flutes did not seem to fit with the pattern on the bulb and the spiral flutes did not blend well with the bulb's facets. For this bulb, an unadorned stem worked best.

For the first two fluted stems, I turned their profiles separate from



Bill Ooms,
Ceremonial Goblet, 2013,
Bloodwood, African
blackwood, sterling
silver, $7\frac{1}{2}$ " x 3" dia
(19cm x 8cm dia)

FEATURE

the bulb and applied the ornamentation. When paired with the bulb, I realized the flow did not work well with the shape of the bulb. It would be best to design the stem while it was attached to the bulb. Rather than risk ruining the bloodwood bulb, I turned another bulb of the same shape out of scrap wood, and turned the third stem while it was attached to the bulb. It was much easier to achieve a pleasing transition (*Photo 2*).

Bulb-to-stem transition

I tried a number of different options for the top of the stem (*Photo 3*). The first has a 1"-diameter top. I did not like the bulk at the top; it was crowding too close to the ornamentation. The second stem was 0.9" at the top, which allowed room between the ornamentation and the beginning of the stem.

The third stem had the same shape as the second, plus the addition of ring features. I thought the features were too subtle, so I made them more pronounced on the fourth stem. Taking it one step further, the fifth stem had a 0.8" top and even more pronounced ring features. This last

one also had a delicate appearance I was aiming for.

Note that on the fourth and fifth stems, the bottom edges of the ring features follow the shape of the bottom of the bulb. Relatively minor details like this help achieve an attractive design.

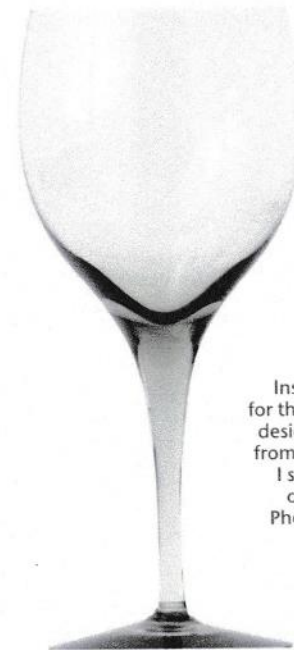
Dark or light?

It was easy to blacken one stem using a marker (*Photo 4*). I thought either would be a good choice, but I decided to stay with my original concept of African blackwood. Black is also elegant.

Getting down to the base

Again, I used maple for the three examples (*Photo 5*). In the photo, the joint between the stem and base is visible, but on the final design the joint will not show. All of the bases have the same diameter, which is approximately the same diameter as the silver on the rim. I liked the size of the base, so I did not experiment with diameter.

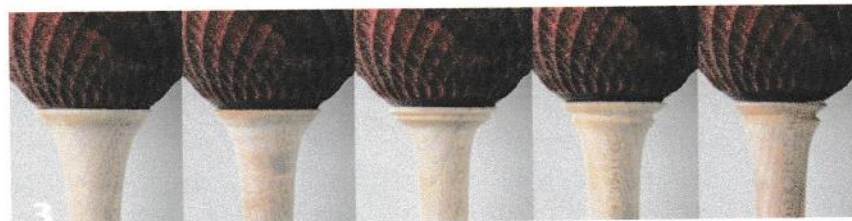
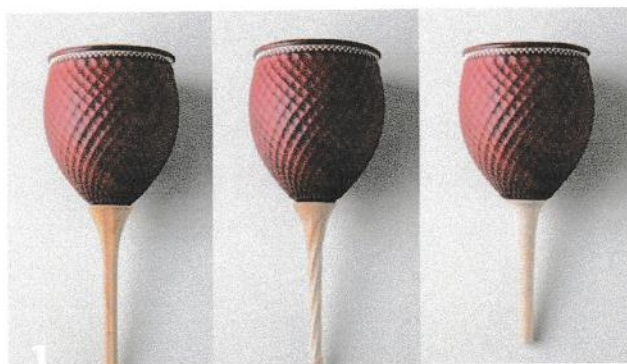
The first base (left in photo) has a pleasing curve between the stem and the base. The second is a bit shorter.



Inspiration for the goblet design came from a photo I stretched out using Photoshop.

The third base has the same profile as the second, with the addition of a feature to mirror the features at the top of the stem. Adding the feature, however, made the base too flat.

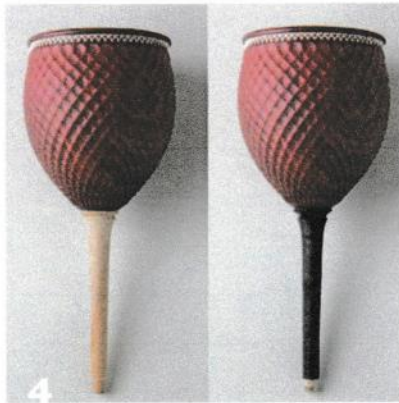
At this point, looking at the overall goblet, it appeared to be a blend of two different goblets. The plain base did not work well with the ornate ►



(1) Three options for surface design on the stem: straight flutes, spiral flutes, and plain.

(2) Matching the curvature of the stem to that of the bulb was easier with the bulb and stem attached.

(3) Options for the stem as it meets the bulb



4 I compared lighter wood versus darker wood for the stem.



5 Options for the base



6 I added ornamentation to the base and two touches of silver to the stem.

bulb. To make the parts compatible, I added ornamentation onto the base that echoed the pattern on the bulb (Photo 6).

I wanted a few more touches of silver, but I did not want to include too much sparkly ornamentation to the stem or base and cause a distraction. Two small bright touches would sufficiently complement the silver on the rim. I wrapped a bit of twisted silver wire around the stem at two points. The silver at the top of the stem, however, made it look like I was trying to hide the joint. In the end, I moved the silver down to the next groove.

At this point, it became apparent that having the narrow part of the stem at the lowest point of the stem did not look right, so I had the narrowest point about one-third of the way up on the final stem.

The final design

It was time to make the final stem and base out of blackwood, and I tweaked the design slightly, based on the prototypes. On the stem, I made the groove near the base a bit deeper so the silver would be recessed. That silver ring is at the joint between the stem and the base. In order to get the top silver ring in place, I added a small feature above

it, which is a separate piece like a washer.

Usually, we proceed through options that present themselves as our work evolves. Sometimes, however, it can help to see the options side by side in a series of pictures. A similar approach will work for designing finials for boxes and hollow forms and bases for bowls and vases.

Often, we see a final piece of work and think the artist just happened to have it all come together on the first try. This might be the case for a few exceptional people, but not for me. Most of my work is an evolution that includes many prototypes. Once you take the time to explore the possible variations on a design, those options become part of your toolbox to apply to the next piece of work. ■

Bill Ooms learned woodworking from his father. After a career as an engineer, Bill became a full-time woodworker. He works with rose engine and ornamental turning, which combines his woodturning skills with his math and engineering background. billooms.com.

Bill will be a demonstrator at the Phoenix symposium in June. His goblet will be in the POP invitational exhibit, "Ceremony," and will be auctioned off during the POP auction on Saturday, June 14.



Don Leydens, *Buckeye Goblet*, 2012, Buckeye burl, walnut, dye, 13½" × 4½" dia (34cm × 11cm)

For Sale

Have something for sale? Let the club members know about it here. Get the info to John Cox to be added to the next newsletter

Library Information

Do you use the literature library? What items would you like to see added, what would make it easier to use? See Gary Nosek and make your wishes known.

Dues Structure and Meeting Attendance Policy

Club dues are:

\$25.00 per year for an General membership.

\$30.00 per year for a Family membership

\$100.00 per year for a Supporting membership.

Dues are for the calendar year January 1 thru December 31 with a grace period ending at the close of the February meeting. New membership cards will be distributed at the March meeting.

Dues paid in September and later by NEW members will be considered in force for the rest of that calendar year plus the following calendar year.

Potential members may attend two meetings as a guest then must either join the club or pay 1/4 of the current general membership fee to attend a regular meeting.