

# Woodchuck Chatter

The Newsletter of Woodchuck Turners of Northern Vermont

An Affiliate of American Association of Woodturners

Website: [WWW.WOODCHUCKSVT.org](http://WWW.WOODCHUCKSVT.org)



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April 13, 2017

## April Meeting, 4/19/2017

Directions to Rosato Woodturning, Nick's shop and the site of our meetings: From Route 89 north bound take Exit 15. Take a left off exit onto East Allen Street. Continue into the center of Winooski. At the traffic circle follow route 7 toward Burlington. At the bottom of the traffic circle, before the bridge turn right onto West Canal Street. Donny's Pizza is on the corner of Route 7 and West Canal Street. Stay straight and you will see the shop on the left, about 1/4 mile. From Route 89 south bound take exit 16. Take right off exit onto route 7 toward Winooski. At the center of Winooski you will enter a traffic circle, stay straight down the hill toward Burlington. Turn right onto West Canal Street before the bridge. Donny's Pizza is on the corner of West Canal Street. Stay straight and you will see the shop on the left, about 1/4

mile.

This month Mike Glod, noted for small hollow turnings with beautiful finishes, will show us how he does small hollow turnings. Come a little early for good conversation and side-notes to our ongoing discussions of technique, etc.



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## March Meeting—Harvie Porter

Woodchuck Turners of Northern VT  
March 22, 2017

President Nick Rosato called the meeting to order at 7 PM. There were 25 in attendance.

The meeting began with introductions and a sharing of favorite wood to turn.

Next month will be the board meeting on April 12<sup>th</sup>.

Mike Glod will be demonstrating hollow forms next month.

May 17 Dick Montague will show off - center garden sticks

June 21 Dave Buchholz will demonstrate his "cosmic cloud" painting techniques. In July, Russ Fellows will demonstrate some new turning techniques.



Thanks went to Arny Spahn for another fine *Chatter* issue. Arny is always looking for reviews from members of a new tools, media, etc. He is also looking for members to share their profiles.

Dues are \$25 and must be paid by April 1  
(Continued on page 4)

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We are preparing to downsize to a condo within a community for elders. That's causing a lot of thinking about many facets of our lives. The surface is getting rid of lots of stuff which won't fit in our new digs. Every thing we touch has to be assessed. Why did we buy this? Will it be useful in our new home? How do we dispose of it?

Our preliminary triage consists of:

Keep it.

Trash it.

Give to thrift shop.

Do a garage sale.

Have it sold elsewhere.

That's 5 things, not 3, but you get the idea.

Many times, when I pick something up, it reminds me of a trip we've made. I recently finished a book, "The Perfect Storm" by Sebastian Junger. It tells the story of a Gloucester sword fisherman & his last trip. We did an Elderhostel (Road Scholar) trip on a converted 65-foot fishing ketch called the Letty G. Howard. We worked the boat and sailed about the coast of Massachusetts, with a stop in Gloucester. We visited some of the spots mentioned in the book. Of course, I took some photos. So, after reading the book, I visited my photo files. There's some good shots there, but I wish I had taken a lot more. Some of the shots brought back long memories about what we did at that time, but I really wanted more. My mental state after I quit being a professional photographer, was against seeing the world with one eye glued to a camera. I was afraid that I would be missing every thing else around me. Instead, going back to those photos reinforced my memory.

I'm a very visual person. I see a lot of detail, but aging has taken some of the sharpness out of my eyes. I have had cataract surgery and a follow up. I use glasses, mostly for reading and short distance, but I still know I've lost acuity.

I am still mentally pretty sharp. My long-term memory is pretty good, although there are things I wish I could forget. Short term memory is OK, with the usual lapses of names and some forgetfulness. I can still get most of the answers on "Jeopardy", though.

What else is tough about aging? I don't have a lot of energy. It takes a prybar to get me off my butt sometimes. I now have what the docs call "essential tremors". That means there are times when I'm holding something, like a soup spoon, my hand shakes badly. I'm not sure I could shoot a pistol the way I could a few years ago. Fortunately, the gestures I use in my woodshop don't seem affected. Two hands and the tool rest eliminate most of the free motion which is affected by the tremors.

#### Lets Talk About Our Club.

I'm amazed at all the talent and personality we have among the Woodchucks. We have toolmakers, potters, scientists, teachers, chess players, and bee-keepers to name a few. We have true artists in wood and other materials. I would really like our members to step up and tell us about themselves. I'm attaching my "woodchuck profile" questionnaire so you can think about it. Meanwhile, I'd better get "Chatter" finished so you can see what's coming.

**Army**

### *Vermont Wood Manufacturers Seek Exhibitors*

The Vermont Woodworking & Forest Festival will take place Saturday & Sunday, Sept. 23-24 at the Billings Farm & Museum in Woodstock. Artisans and demonstrators will be in the Visitor Center, barn, or on the farm lawn. The VWMA is seeking producers of woodenware, cabinetry, flooring, turnings, carvings, and all other products made of wood to sell their products.

Spaces are limited and first come first serve. All products must be designed and made in Vermont by the exhibitors. Contact VWMA at 802-747-7900 or [info@vermontwood.com](mailto:info@vermontwood.com). Vendor info is also available at [www.vermontwoodfestival.org](http://www.vermontwoodfestival.org). Online registration is available. Spaces range from \$200 on up.

Balance Forward	\$4945.98
Income	
Dues	300.00
Raffle	16.00
CA glue	28.00
Expenses	
Bank Charge	2.00
Liability Insurance	500.00
Balance Forward	\$4787.98
Ted Fink	
Treasurer	

**Reminder: Unless you have paid your annual dues by April 1st your name must be removed from the discount list.**

#### Dues April 2017

The Board of Directors of The Woodchuck Turners of Northern Vermont gratefully acknowledges the payment of dues from the following members for 2017

Jay Bailey, Ted Beebe, Dale Bergdahl, Bill Breen, Dave Buchholz, James Bushey, Sal Chiarelli, Pete Coffey, Janet

Collins, Karen Cutler, Greg Drew, Andrew Duling, Tom Dunn, Karen Drennen, Andrew Duling,, Bill Durkee, Cheryl Ferry, David Ferry, Ted Fink, Joe Fortin, Toby Fulwiler, Barry Genzlinger, George Gibson, Dan Gleason, Mike Glod, Steve Gutierrez, Jim Holzschuh, Paul Jagielski, Eddie Krasnow, Ted Lattrell, Lucinda Love, Chris Lumbra, Bob Martin, Sean Murray, Ted Nelson, Bill Nestork, Bengt Ohman, Mike Papin, Harvie Porter, Randy Ramsden, Sam Sanderson, Edwards Smith, Larry Rice, Nancy Smith, Ira Sollace, Army Spahn, Cil Spahn, Adam Wager, Robert Woodsworth, (49)

(Scott Bennett, Russ Fellows, Dick Montague, Michael Mode, Hav Smith and Al Stirt are Honorary Lifetime members, (6)

**If you have paid your dues for the year but do not see your name listed here please contact me to correct that error of omission.**

[TJFTurnings@gmail.com](mailto:TJFTurnings@gmail.com)

Dues for 2017 are \$25. Checks should be made out to "WTNV" and sent to Ted Fink, PO Box 850; Shelburne, VT 05482.

Please note: The following privileges are only available to dues-paying members. Video library use, mentoring program, Klingspor and Hartville Tool discount lists, (to remain on the discount lists dues must be paid by April 1<sup>st</sup> each year.), and bulk purchase discounts.

**In addition, the following member offers a 10% product discount to all WTNV members: Ted Fink**

#### Welcome New Members

Bill Breen

1458 Old Stage Rd.

Westford VT 05494

[bmbreen@fastmail.net](mailto:bmbreen@fastmail.net)

Tel. n/a

## Woodchuck Board Meeting April 12th in Shelburne : Army Spahn

#### Attending:

Nick Rosato, Ted Fink, Sal Chiarelli, Army Spahn, Bob Martin, Randy Ramsden, Dick Montague, Cil Spahn, Janet Collins.

The meeting was called to order at 7:07 PM.

Treasurer's Report: We have \$4787 in the bank. Last year at this time we had \$4000. Expenses: Our liability insurance has increased from \$450 to \$500. We are paying the State \$22 in use tax for the Anchorseal and CA glue we buy.

The most expensive item on our budget is the annual picnic—about \$700. We pay Al Stirt a stipend of \$300, which is far less than he would get elsewhere. A motion was made, seconded, and passed to raise his stipend to \$350.

Ted recommended that we not raise dues from the present \$25 next year. We do not anticipate any big expenses, but we need to reprint our brochure.

We discussed Al's appearance at the picnic. What would we like him to show us this year? What about adding a day for a more intense workshop of some kind? Presently, we will check with Al on the picnic date; August 19th

or 26th.

We will also ask about the topic of a demo.

Russ Fellows is volunteering a tree. The ambitious plan is to have the tree broken down into chunks; each Woodchuck gets a chunk (or more) and takes it home. At a later meeting all members are expected to bring product made from that chunk for a special Show and Tell. What we talked about to go along with that, is to get Al to lead the fabrication of that tree and lead us through the mental and physical steps. The website. It seems to suit the demands the members are making of it. Perhaps it could use some refreshing.

"Chatter" - The Editors have an ongoing desire for input from the members. We would like to see Woodchuck Profiles. See the Random Shots and the attached paper.

Janet will reach out to some of her contacts in the World of Turning and see who we can entice to give us an all-day workshop. We contemplate a yearly event. The cost—estimated to be about \$1000 total—to be split between the Club and attendees.

Sawdust Sessions: the sessions attract a useful audience of 6-15. Scheduled usual-

ly for the first Wednesday of the month in various locations, the informal format is very pleasing.

We will have our May meeting back at Skunk Hollow Studios, Russ's Northern home and shop.

#### Demos:

May 17th at Skunk Hollow; Dick Montague with offset-turned garden stakes.

June 21st: Dave Buchholz with his Cosmic Clouds decorating scheme.

July 19th: Temblors—long, thin spindles; use of string steadies; Nick's specialty August 19th or 26th: Annual Picnic. Al Stirt presents.

Sept. 20th: Russ Fellows shows some new techniques.

Oct. 11th: Board meeting at Sal's home.

Oct. 18th: Janet Collins and home made jigs & fixtures.

The meeting adjourned at 8:35

**Army Spahn**

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to qualify for the Klingspor and Hartville Tool discounts.

The raffle was held with 15 participants.

Show and tell:

Toby Fulwiler shared a charcuterie plat-



Janet Collins will be doing two demonstrations at this year's AAW Convention in Kansas City. She will also be teaching for a week at the Anderson Ranch.

Greg Drew introduced the Vermont



Craft Council to the group. He explained the group provides help to crafters to help them succeed in the state.

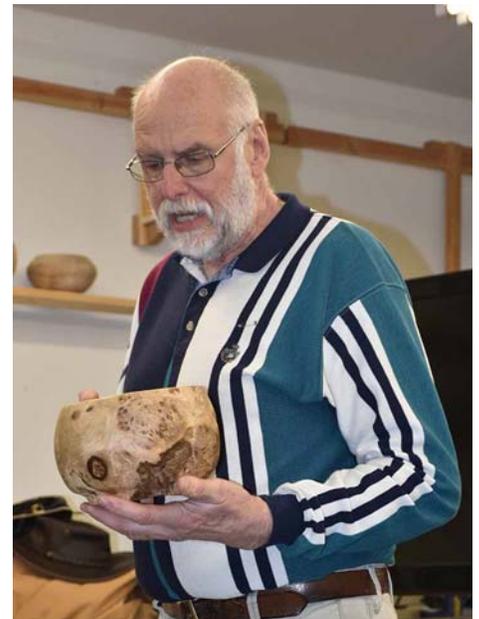
The Association of American Woodturners is offering a 50% reduction in first year membership to local club members. This offer is valid until June 31<sup>st</sup>.



ter. He also showed some cheese knives of figured wood and some knives made with stainless inserts.

Jim Holzschuh shared a bowl made of a sugar maple burl and some turned eggs.

Paul Jagielski showed an old set of Craftsman tools that he had purchased and was looking for an evaluation the



quality. Nick Rosato showed one of his kuksa cups adapted from a traditional Finnish design.



The meeting then went to Nick Rosato's presentation on common turning errors.



Nick feels the best way to deal with turning errors is to avoid them. He started with proper mounting on the lathe.



Avoid trying to repair work with large cracks like this. Large exterior cracks will continue to separate.



Faceplates are very safe. Nick uses decking screws, not drywall screws, as drywall screws can be brittle.



The "screw chuck" is another method of mounting to the lathe.



The "screw chuck" is held in a 4-jaw chuck. The work piece is screwed down to make contact with the jaws.



Another method, one which uses more of the "good" wood, is to glue a square of waste hardwood to the base of the workpiece. Sized properly, it is gripped by the jaws of the chuck. You could also screw a faceplate into it.

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Use the right gouge for the job you want to do. The bowl gouge has a deeper flute than the spindle gouge. Never use a spindle roughing gouge for bowls.



The bowl gouge on the left has a deeper flute than the spindle gouge on the right. Its cutting angle can be from 35 degrees to 75 degrees, depending on the wood you will use it on.



4-jaw chucks can have flat jaws or, like this one, dovetail-jaws. The bowl tenon should be cut to match the type of jaw.



The tenon should be less deep than the chuck jaws. The bowl bottom at this stage should present a flat to the top of the chuck jaws.



By cutting the tenon to fit the jaws, both inside and top, you get maximum bearing surface, and maximum grip. This resists having the workpiece pull away under heavy cutting.



Making the interior cuts: The tool rest is close to the surface and below center enough so the tool is at center when presented to the wood. The tool bevel should ride on the wood and the cutting point back from the point slightly.



The tool is rotated to maintain the same cutting angle throughout the cut.



Some good points about shapes: pleasing shapes for utilitarian use are shallow rather than deep. The outside of a bowl should be one curve. The inside of the bowl should follow the outside closely, and be one continuous curve through the bottom. Inside or outside, avoid grooves and digs by having the bevel of the gouge touching the surface. Keep your tools as sharp as possible.

Finishing seems to be another one of those things that is special to the individual turner. Each of us seem to develop our own particular finish for our turnings. In the process of arriving at that finish, we may have tried nearly every commercially available finish on the market. What seems to work best for us may not work at all for the fellow down the street. I wish I could give you the magic finish that would eliminate all of your problems. I'm afraid that I cannot do that, I can only give you some ideas based on the finishes that I've used and what the results have been for me.

When we talk about finishing a piece we are talking about a whole lot more than applying some lacquer from a spray can to the piece that you've just turned. Before we get into this subject too far, I would like to establish what I consider finishing. The *finishing of a turned piece* involves two stages: (1) smoothing the work by scraping, sanding, burnishing with shavings, etc. and (2) sealing the smoothed surface with a product of some sort, usually a product containing oil or varnish or both.

Wally Dickerman, who belongs to three of the clubs that I belong to, and who has been turning wood for 60 years, produces beautiful, thin-walled vessels that simply shine. Wally says the shine must be put on before the finishing medium or sealer is applied to the wood. He sands to 1200 or finer grits of sandpaper. Then he applies his finish. I understand that Wally may spend an entire day applying the finish to a piece he has turned, and that may be an understatement. Whatever he does it shows in the quality of the finished piece. Wally does what many of us do not do. He makes the wood as smooth as he possibly can before he begins to apply a finish to the wood. In reality, Wally finishes his wood with sandpaper and then seals in the finish.

Personally, I'm a bit lazy. I belong to the, "I hate to sand club." I keep threatening to buy a sandblaster and start finishing my pieces with a sandblasted finish as do several of the well-known turners. Perhaps, they also belong to the "I hate to sand club."

For a long time, I started with about 100 or 120 grit paper and sanded down to 220 or 240 grit and then quit. (I've moved on to 400 and

sometimes 600 grits in the last couple of years.) I rubbed on some oil and let it go at that, and sometimes applied some wax over the oil. This finish never did shine. However, if the item is to be used, say as a salad bowl, it shouldn't shine. It should be treated with an oil that can be used occasionally to renew the finish by the owner. There are a number of different ideas here. Some turners recommend mineral oil. Others recommend cooking oils such as olive oil, peanut oil, etc. Some turners use linseed oil or Danish oil. I personally use peanut oil on many of my kitchen items. I've also used a commercial mixture of nut oils called, "Preserve," that I like very well. Preserve dries within about 24 hours, whereas many of the other oils never really dry or they take several days to dry, which can be a pain. Any item finished with oil will need to be refreshed occasionally. You should advise your customer about the type of oil to use to refresh the piece after washing or simply after a good deal of time has gone past. Before we start applying oil, we need to finish the wood and prepare it for stage 2, application of the sealer.

#### **Making it Smooth**

I realize that quite a number of prominent turners these days are doing things differently from "making it smooth" when they finish a turning. Some of them are sand blasting, stippling, grooving, etc., but for the most part, the average turner is "making their work as smooth as they can." For most of us this means sanding with progressively finer sandpaper up to 240 to 600 grit and maybe a little burnishing with a hand full of shavings.

Jim Hume, who belongs to some of the same clubs that I do, is an artist that creates beautiful pieces. I once ask Jim how fine is the sandpaper he uses. He replied, "I don't use sandpaper at all, it dulls the carving tools." Jim uses the lathe to make things round and then he finishes them by carving and hand scraping with cabinet scrapers or other means, but never uses sandpaper. It is not uncommon for him to spend 100 to 300 hours on one of his pieces. The end result shows.

Again, most of us are going to use sandpaper. In his book, "*Turning Wood*," Richard Raffan recommends sanding with hand held sandpa-

per from 120 grit down to 240 grit. He indicates that for most of the work that he does, work intended for use, that 240 grit is fine enough. I believe that most of the production turners; i.e., people who make a living from their turning, do not sand much below 240 grit. People aren't going to pay for pieces that you have put that extra time in to sand down to 600, 800, or 1200 grit on the general market. If you are selling in galleries, that may be a different thing, but I've read many places that no woodturner makes a living off of his gallery sales. They are nice supplementary income, but the groceries and rent come from the production work, the salad bowls, the spurtles, the scoops, tops, and architectural pieces such as spindles, newel posts, etc.

In one of his videos, Richard Raffan points out that you can sand an item in much less time with a rotary sander mounted in a drill motor that has replaceable disks with different levels of grit. I never did buy one of the kind that uses or Velcro Fastener type. My first one was a two-inch diameter unit with about a 3/4" foam backing. I've worn out several of these and lots of sanding disks. I generally keep disks on hand from about 60 grit to 400 grit. These are available from a number of vendors, but I've found the disks from Klingspore's Sanding Catalog to be about the best available. I recently added one of Klingspore's one inch disk units and find it works much better for the inside of smaller bowls and for cleaning up the foot of a bowl after you've finish turned the foot.

About a year ago, Vic Wood was here in Washington from Australia on a demonstration tour and I purchased one of his hand-held, self-powered rotary sanding units. This unit uses a three-inch disk and is powered by the rotation of the wood. You apply the disk to the rotating wood and it revolves with varying speeds depending upon the diameter, or perhaps the surface speed, of the wood. This thing really gets up and whistles at times. For many things (outside of bowls, balls, spindle work, etc.) this system works great. It works well on the inside of larger bowls, say 10" and larger. I think this may be because a three-inch disk is too large for the inside of bowls under about 10". Any-

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way, the rotary sanding disk with interchangeable disk is an excellent way to go. It is quite a bit faster than hand-held sandpaper and, I believe, is less likely to leave scratches in the surface of your turning. Maybe you don't want to purchase a rotary sander unit; you would rather use flat sandpaper. Ok, here's what I do. I cut the paper into strips around 2-1/2 to 3 inches wide and fold the strips into 1/3rds. This technique, I picked up from Richard Raffan, but I believe most turners use the same idea. Paper folded this way simply works better, but it sometimes burns your fingers. I use a piece of foam rubber about 2" to 2-1/2" square as a backer between the sandpaper and my fingers. This keeps the heat away from my fingers and, I believe, does a better job on the surface of the bowl or other turned object. Others use a thin piece of soft leather as a cushion and heat insulator. This works pretty well, but I'm partial to the foam.

Ok, we've selected a sanding technique--all of those described above will eventually get the wood smooth. Now what? Let's start sanding. Normally, I start sanding with the finest grit that will smooth the surface of the turning. Sometimes you start sanding and find that you can't get out all of the flaws with that grit of paper, then you go back to a coarser grit. If the wood has been exceptionally stubborn and the turned surface is not level; i.e., there are high and low areas caused by chatter, poor chisel technique, excessively heavy scraping, etc.; the sandpaper needs to be fairly coarse, 80 grit, 60 grit, or even 40 grit. You can do a lot of shaping with 40 grit sandpaper, but you can also put in some real deep and hard-to-remove scratches. If I can't sand clean quickly with 100 grit paper, I suspect that I need to go back to the turning tools if at all possible and I often do so. When turning with a skew, I generally try to start sanding with 240 grit paper to simply sand off the little ridges that I may have left with the tool. Often the surface left by a skew chisel is best burnished with a hand full of shavings and left as is.

Use the piece of sandpaper of a particular grit until the surface is as smooth as that sandpaper is likely to make it and until all of the scratches made by a coarser grit have been removed. Then, move to the next finer grit. By having the sandpaper folded in thirds, you have three

fresh surfaces to work with and the piece folded inside has grit against the back of the outfold and helps hold it in place. I generally like to start with 100 or 150 grit, move to about 180 grit, then 220 or 240 grit, then to 320 grit and finally to 400 grit. On some woods, I can start with 240 grit and then jump to 400 grit and then to 600 grit with excellent results. Woods such as Ironwood, Lignum vitae, Red Heart, Ziricote, Cocobolo, and other exotics or very hard woods can generally be sanded this way, starting with 240 and going to 600 grits. It really doesn't matter whether you are using hand held sandpaper or rotary sanding devices, the grit levels should be about the same. A handful of fine shavings held against the rotating surface will burnish an already smooth surface to simply make it shine. I've also used 0000 grade steel wool to good advantage at this point. This will burnish the surface to a shine. The better the shine from sanding and polishing, the better the finished piece will look.

Ok, you've done all of the damage you can do with the sandpaper. We hope you haven't eliminated any of the details of the turning, rounded over any corners that should have remained sharp, or done any damage to the overall appearance of the piece. Remember, sanding is to make it smooth and make it look better, not to change its shape. Personally, I would rather leave it a bit rough than ruin the shape with heavy sanding. Now, it's time to seal the surface.

#### Sealing the Surface

Getting to this point varies greatly from turner to turner and going beyond here has an even greater variance. It seems that everyone has something different that he/she likes to use to seal the surface of their turnings. On the one side is a simple oil finish, applied, allowed to soak in, wiped off, and then burnished with a rag. Here, the variations are in the oil used as well as each turner's needs to try all of those nontoxic oils to come up with the one that works best for them. Oils like Tung Oil, for example, have a lot of other things in them: hardeners, varnishes, etc. I use peanut oil on many items I turn, especially if they are for use in the kitchen. I make wooden spatulas and always finish these with peanut oil, which is much cheaper than "Preserve", but doesn't dry as quickly. I simply flood the surface and rub it in as much as possible. (Some production turners will have a tub of oil, such as mineral oil, and will throw the piece into the oil when it

comes off of the lathe. They will let it soak for half an hour or more before wiping and lightly buffing.) I let it soak for a while and then wipe off the oil and buff it with a soft cloth. You can have a fairly shiny surface if your wood was shiny before you applied the oil. Sometimes, the oil will seem to raise the grain of the wood. When this happens, I like to cut it back with 400 or 600 grit wet/dry sandpaper with the sandpaper dipped in oil. When done sanding, wipe and buff. I also use this finish on my spinner tops. The oil brings the wood to life and is nontoxic in case the top goes into a mouth. Tops don't need a high gloss finish, because they are going to be used and abused. A gloss finish would look worse than an oiled finish in a very short time.

#### Wax Finishes

I've used a number of different waxes from straight beeswax that came from a friend who kept bees to auto paste wax. The best I've used is a beeswax-based product called *Clapham's Salad Bowl Finish*. The Clapham family are Canadian bee keepers who looked for a use for their excess beeswax. They came up with a number of products, the two of most interest to woodturners or other woodworkers is their *Clapham's Beeswax Polish*, which I like to use as a sanding medium when I'm approaching near finish sanding and I'm planning to finish with wax. I apply the Clapham's Beeswax Polish and then sand. Do this the last two or three grits of sandpaper and you have an ultra smooth finish. Apply one more coat after all sanding and buff off. Then apply a coat of *Clapham's Salad Bowl Finish* and buff to a shine. This makes an excellent finish for salad bowls if you don't want to use oil and it will give you a much higher polish than you can ever get with just oil. These people also sell block beeswax if you wish to use pure beeswax for some purpose.

#### French Polish

In one of her videos, Bonnie Klein tells how to make up a mixture that provides a near French Polish when applied. I use this finish on all of my bottle stoppers and on small bowls. I haven't had real good luck using it on larger bowls. This finish is made up of shellac, alcohol, and linseed oil, equal parts of each. I use com-

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mercially mixed shellac, rubbing alcohol, and boiled linseed oil. Shake the bottle before applying. Apply enough to soak into the wood and then, with the lathe running, buff in the finish using the wet part of the rag. I then shift to a dry area on the rag and buff dry. I then use 400 or 600 grit wet/dry sandpaper or 0000 steel wool to lightly take off any whiskers. Then I apply the wet area of the rag again to essentially give the piece a French Polish. It works really well on small items like bottle stoppers and small bowls. The higher the polish of the wood before applying the finish, the higher the gloss after French Polishing. I read somewhere about one turner who sands his work to a high gloss and floods the surface with Red Label Hot Stuff CA Glue. He allows the glue to set naturally, no accelerator, and then sands with 400 or 600 grit or finer. Then he applies the French Polish to obtain a

super high gloss finish that is impervious to water, alcohol, etc. That sounds like a rather expensive finish, but then it depends upon how much you are selling your work for or whether you are simply turning it for your own use. In either case this is a possible way to really get a fine finish. You must always remember when working with CA (super glue) that you can glue your fingers together or to something else including the workpiece or the lathe. Keep the special CA glue solvent handy, just in case.

#### **Varnish, Lacquer, and all of those Other Things**

I don't personally care for the painted on or sprayed on finishes, although I do occasionally use them. I've used spray on clear Deft with some good results, but the fumes for this stuff makes it hard for my wife to breath and it stays with the piece for several days. I was always afraid that it might give a cus-

tomer breathing problems, too. We don't want any lawsuits! This caused it to be eliminated from my list of possibilities. I've used Durathane on a few pieces with some pretty fair results. The spray on kind works better for me than brush on stuff. I apply this stuff in a light coat, and sand it away with 600 grit sandpaper and 0000 steel wool the following day. Then another coat and repeat the sanding away. I do this for four or five applications over a week's time and leave the last coat as sprayed. Makes a very shiny bowl that looked like it had been dipped in clear plastic to me. But people stood in line to buy one of my pieces finished this way--a 10-inch natural edge bowl made of maple. It was sold at an art show this spring. At least six people wanted to buy it. Obviously, I priced it too low!

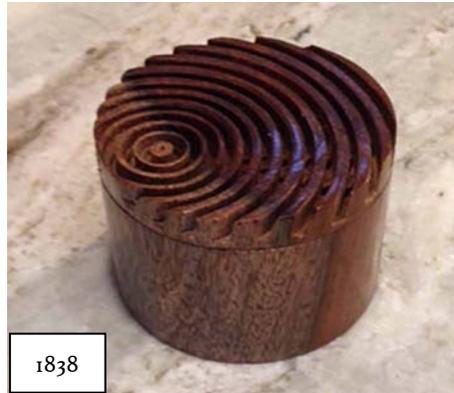
*Fred Holder*

Greetings again fellow "Woodchucks", and still from way south of the snow belt, although as I write this (April 6th) the heavy rain in the north would appear to be making much of your recent snows a distant memory?

After my piece last month on making your own face plates with a large tailstock-mounted thread cutting tap, Mickey Palmer wrote me with a good follow-up thought. When cutting any threads in wood, unlike metals, there is a risk of tear out in the wood, both as they are being cut, and after, when in use. To reduce this risk, Mickey suggests spritzing a little C A glue directly on the threads while it is spinning. The spinning motion helps distribute the glue, and the glue will surface harden the threads. The result will be both a cleaner cut and a longer lasting thread. Thanks Mickey! Good idea!!

As I say frequently here in "Chatter", and always when I do a demo, look to "Youtube" for both information and inspiration. A month or so ago, with no particular goal in mind, except to find more "stuff" on multi-axis or eccentric turning, I stumbled on this video:<https://www.youtube.com/watch?v=tHaSpliHcAI&t=725>. I liked the idea of adding a little pizzazz to a simple box top, and it looked like a good way to introduce people to multi-axis turning. I made a couple of pieces, simplified the chucking methods, and proposed to the president of our club that I do a demo on it. We meet every week down here, (where I got the idea for the "sawdust sessions" that I had in my Jericho shop last year.) In every session we have a mini-demo of 15 to 30 minutes, and at our full regular monthly meeting we have a 90 minute demo, often by a guest turner when we can get one.

A couple weeks later I did my demo. By that time I had done several pieces and was comfortable with the procedure. Pic # 1838 shows the first piece, a 4 inch rosewood box with the lattice top, very much like the one in the video. The next one was the vessel shown in Pic # 1757. This was mahogany, approx. 7 inches by 6 inches high. the lid is walnut. Although for these two pieces I made a jig like the one in the video, I realized you could accomplish the same thing with a sheet of MDF and some hot glue. The principle is simple. Mount the piece concentrically first, cut the grooves with a parting tool, flip it over, remount it eccentrically, and cut the back grooves. Pic # 1823 shows another box, of a very dark wood called katalox, and a yellowheart lid. Pictures # 1882 and # 1883 show two bowls with wide rims decorated using the same technique. Obviously the rim work is done prior to attaching it to the bowl. The thing that I find so appealing about this is the "see through" effect you get when the piece is held up to the light. Pic # 1885



1838



1823

gives a hint of this. It has been likened to an insect.....spider, holographic beetle??? the eye of the beholder I guess!

For a look at someone who has been acclaimed world wide using this technique, take a look at a German turner by the name of Hans Weissflog. (<https://wizardryinwood.com/daniel-collection/hans-weissflog/>) and for images (<https://images.search.yahoo.com/yhs/>

[adk\\_sbnt](#)). If you do a search using his name, many more articles will come up, including a piece on a demo he did right here in Florida a few years ago.

I have mentioned to Nick the possibility of



1757



1885



1882



1883

doing this demo for the Woodchucks if the schedule will permit? In the meantime, I will bring these pieces to the May meeting.

Cheers for now from Florida! See you all soon!

Russ Fellows  
([skunkmen@gmail.com](mailto:skunkmen@gmail.com))

[search; ylt=AoLEVvDkaeZY3DEAvUcPxQt; ylu=X3oDMTByMjBoaG5zBGNvbG8D YmYx BHBvcwMx BHZoaWQDBHNIYw NzYw--?p=Hans+Weissflog&fr=yhs-adk-adk\\_sbnt&hs part=adk&hsimp=yhs-](https://www.youtube.com/watch?v=tHaSpliHcAI&t=725)

- 1) Lathrop Maple Supply, Hewitt Rd, Bristol, Vermont, 802-453-2897. With a newly expanded inventory area, Tom has a fantastic supply of local and imported wood. His new division, "Exclusively Vermont, LLC, specializes in high quality Vermont lumber and mill products and FSC stock is available.
- 2) Hayley Wood Products in Colchester. (<http://www.hayleywoodproducts.com/>).
- 3) Sutherland Welles Ltd., No. Hyde Park, VT, 800-322-1245. ([www.sutherlandwelles.com](http://www.sutherlandwelles.com)). Right here in our own backyard, they make the best Tung oil products in the U S. Call with an order and it goes out the same day!
- 4) Bad Dogs Burl Source, ([www.burlsource.com](http://www.burlsource.com)) They are down in Belchertown, MA and have an incredible inventory of Australian and North American burls. 413-213-0248
- 5) Johnson Lumber, Route 116 in Bristol, VT. 802-453-4884. Another good "local" source for hardwood lumber of all kinds.
- 6) [www.exoticwoodsusa.com](http://www.exoticwoodsusa.com). They offer a 15% discount to any member of an AAW chapter. Type in 'exoticwoodsusaaaw' in the coupon code box.
- 7) Griffin Exotic Woods These folks came up in a search for something else, and I ended up buying a couple things from them. Their prices were fair and the service was good. <http://www.exoticwood.biz/>
- 8) Sinclair Mill Works in North Danville VT <http://www.sinclairmillworks.com/home.htm>. 802-748-0948. He specializes in figure Vermont species. His prices are very reasonable.
- 9) Woodturning Videos and eBooks by Steven D. Russell <http://www.woodturningvideosplus.com/>. This website is full of tips & instructions for turners.
- 10) Mike Jackofsky—hollowing tools. [www.mikejackofsky.com](http://www.mikejackofsky.com). Also sells thru Craft Supply.
- 11) Business cards and other printed goods: [Vistaprint.com](http://Vistaprint.com)
- 12) Laser engraving—Maple Land Mark Woodcraft. 800-421-4223 They are in Middlebury. [www.maplelandmark.com](http://www.maplelandmark.com)
- 13) Les Dougherty & Susan Curington Owners, North Woods Figured Wood North Woods, LLC PO Box 808 Forest Grove OR 97116 [800-556-3106](tel:800-556-3106), [503-357-9953](tel:503-357-9953) [www.nwfiguredwoods.com](http://www.nwfiguredwoods.com) offers lifetime 15% discount on any website wood purchase. Use "WOODTURNERS" coupon code at checkout. [www.nwfiguredwoods.com](http://www.nwfiguredwoods.com)
- 14) Paw Prints Printing [WWW.paw-prints.com](http://WWW.paw-prints.com) 802 865 2872 Gregory Drive South Burlington, VT 05403
- 15) Your NEW colored plywood source. trethaway@comcast.net. Has scraps of colored plywood for resale. Listed on eBay as scratch101012.
- 16) The Tree House, hardwoods & mill shop. Native woods, priced from \$5.00. 1891 Williston Rd., 802-497-3530. [www.treehousehardwoods.com](http://www.treehousehardwoods.com)
- 17) Suffolk Saw of New England, Jeff & Danielle Mellott; 33 Gaudet Dr., Belmont, NH, 03220 877-550-7297

# Classified Ads

Free To Members

## In House Demos:

All demos and dates are tentative until they appear on Page 1 of the newsletter.

**April 19th**– Mike Glod = turning small hollow forms

**May 17th** at Skunk Hollow; Dick Montague with offset-turned garden stakes.

**June 21st:** Dave Buchholz with his Cosmic Clouds decorating scheme.

**July 19th:** Temblors—long, thin spindles; use of string steadies; Nick’s specialty

**August 19th or 26th:** Annual Picnic. Al Stirt presents.

**Sept. 20th:** Russ Fellows shows some new techniques.

**Oct. 11th:** Board meeting at Sal’s home.

**Oct. 18th:** Janet Collins and home made jigs & fixtures.

### Woodchuck Mentors

These Woodchucks are able and willing to help other Woodchucks wanting some hands-on instruction.

**Craig Hall: Bowls, spindles, & hollow forms.**  
802-644-5344  
[craighall@hotmail.com](mailto:craighall@hotmail.com)  
Cambridge

**Dick Montague: General turning, all aspects plus tool sharpening.**  
802-584-3486  
[Montagueturn@gmail.com](mailto:Montagueturn@gmail.com)  
Groton

**Ralph Tursini: Spindles & bowls, vacuum chucking.**  
802-899-6863  
[info@vermontwoodturning.com](mailto:info@vermontwoodturning.com)  
Cambridge

**Russ Fellows: Segmented vessels.**  
802-899-3059  
[skunkmen@gmail.com](mailto:skunkmen@gmail.com)  
Jericho

**Bill Walsh: tool sharpening**  
802-839-6332  
[billiriquois@yahoo.com](mailto:billiriquois@yahoo.com)  
Northfield

**Greg Drew: Tool skills. Finishes.. Portable mill & chainsaw work.**  
802-527-6207  
[personal-woodsmythe@yahoo.com](mailto:personal-woodsmythe@yahoo.com)  
Georgia

**Nick Rosato**  
**The Sculpted Tree**  
802-999-2976  
[nickrosato@gmail.com](mailto:nickrosato@gmail.com)  
General turning

## WTNV Liability Insurance

### Liability Insurance Policy

As of April 2013 we are covered by a liability policy with the following limits:

Each occurrence: 2M; Damage to rented premises: 1M; Med expenses: 10K;

Personal injury: 2M; General aggregate: 4M; Products aggregate:4M.

The Hartford; Agent; Michael George: (317) 735 4072; [mgeorge@amj\\_ins.com](mailto:mgeorge@amj_ins.com)

This policy covers all members at all

WTNV events.

If you are demonstrating, this policy will not cover any claim if you are being compensated either by commission or sale of your turnings. In other words, this does not serve as an individual business policy.

If you need a copy on the insurance face sheet, contact Ted Fink at [TJFTurnings@gmail.com](mailto:TJFTurnings@gmail.com)