



30 years of Art,
Craft, Technology,
and Tradition.



The Monthly newsletter of the Chicago Woodturners

April 2017



Headline News

Jason Clark Is Our Gallery Review Editor

Jason Clark has very graciously volunteered to serve our club as Gallery Review Editor. The enhanced quality of the photos in the gallery review are due to his efforts. He is also responsible for selecting the editor's choice. Thank You Jason

Nick Agar Demonstrated February 25

Nick Agar, world famous English turner demonstrated and offered hands-on classes for our club. See the article covering Nick's work on page 6.

Club Picnic Set For September 10

Deb and Rich Hall-Reppen have volunteered to chair this year's picnic. It will be held on September 10 at Busse Woods, Shelter 31. Details will be forthcoming but save the date

Janice Levi is Our Next Scheduled Demonstrator

Janice Levi, noted for her jewelry and embellishments will be with us April 29-30 and May 1-2. See Page 6 for details and watch for an article next month showcasing this important turner.

2017 Dues

Please see Julie Basrak's membership report on page 4 for details.





**President
Al Miotke**

Come on out to one of our many opportunities to contribute to the community and get to know your fellow turners

Presidents Curls

I recently had the pleasure of taking a trip to Panama and Costa Rica. It was fascinating to walk into gift shops and see nicely done hand-made bowls in rosewood, lacewood, and other beautiful hardwoods selling for \$10-\$30. That is significantly less than what we would pay for just the bowl blank in the U.S. I became jealous of these Costa Rican turners that are able to get this raw material for free. For a fleeting moment, I wanted to pack up my lathe and set up shop on the beautiful white sand beaches in the country. Then the reality set in that these turners are probably working for about \$3/hr. So I am staying put for now but I'm still a little jealous.

It's only April but I am already looking forward to the May meeting and the collaboration challenge. I have seen a preview of a few of the pieces being designed and I expect that we are going to see many interesting designs from teams with all experience levels. There are a few things about collaborations that are appealing to me. First, is the enjoyment of stepping out of the privacy of our own studio to work with and get to know one of our fellow members a little better. Second, is the old rule that "1+1=3" or "two heads are better than one" when it comes to collaboration. We always learn more and faster when we collaborate with others because people bring different perspectives and experiences to the project. Many professional turners make a point of collaborating with a number of fellow professionals and in virtually all cases, the end result is always impressive. Something is created that one person could not accomplish. It's a practice that we should probably all do more of. Myself included. Maybe a challenge like this will get some of us thinking about working with other members to see what we can come up with.

Another way to get to know our fellow members a little better is to participate in events like FOCUS on the Arts. I know from my past experience, that the members who volunteer are glad they did, even if they were initially hesitant to sign up. Our monthly meetings are pretty structured which can make it can be difficult to get to know each other on a personal level. That is one of the benefits of helping at one of our activities like pen turning at high schools, boy scouts, mentoring, Turn-On Chicago, and the other activities that the club sponsors. FOCUS-on-the-Arts at Highland Park High School is coming up soon and I am looking forward to meeting some new members there.

Alan J Miotke

Minutes of March 2017 Meeting

Marie Anderson

Al Miotke opened the meeting thanking Don McCloskey for coordinating the before the meeting Mentoring session. Al announced Richard Nye will be handling tonight's gallery review and our demonstrator for this evening will be Roberto Ferrer. Roberto will be demonstrating the techniques he learned while taking a class from Derek Weidman on a CWT grant last year – Carving on the Lathe.

Al then quickly went through the upcoming CWT activities including: Focus on the Arts, at Highland Park High School on April 26 & 27. CWT members will host hands on woodturning classes for high school students during their biennial Focus on the Arts. Students will be turning pens that they can keep. This is quite an event. CWT will also participate in the Arts evening on April 26th which is open to the public. Everyone is invited to come support your fellow club members for this evening event. We have many volunteers who have agreed to assist in this large undertaking and you will all receive an email from either Roger Basrak or Al Miotke with the time schedule and pertinent information. At this time if you are interested in assisting, we could use a few more volunteers, contact Al or Roger for more information.

Al asked how many had attended the Nick Agar demonstration or class – there was a good show of hands and the general consensus was this was an excellent demo and by the looks of the gallery table, the hands on classes went very well.

Janice Levi will be our next professional demonstrator/teacher – her demo will be on April 30 with hands on classes following. Janice is known for her jewelry. She is a much sought after demonstrator and there are still slots open for her 1 day hands on class on Sunday, May 1. Contact Matt Schmitz to sign up as soon as possible.

The past-president's challenge is currently ongoing. The collaborative challenge projects will be judged by your peers at the May meeting. If you have not signed up, contact Scott Barrett to join in the fun. Several people noted that they are enjoying the challenge.

Al also reminded us that we are still collecting boxes for the Beads of Courage project. These boxes will be distributed to local children's hospital wards and there are always more children than we have boxes. Please try to turn a box for this worthy cause. We will be collecting these boxes through the June meeting.

Al announced to the club that the AAW is actively recruiting new members and they have added another enticement to this membership drive. The AAW is now offering new members the opportunity to join the AAW for 1 year at 50% off the current membership rate. This is on top of the "guest membership" that is currently being offered for 60 days. This truly is a bargain that you should consider.

Rich Nye announced that CWT members are now being offered a 10% discount from Tormek – (he called the company and asked). Al will have the information.

It was noted that CWT members also get 10% discounts at Woodcraft and Rockler and there was a discussion about Chromacraft – Dan Roman regarding the silver gilt finish that Nick Agar was using. Don McCloskey will get this information to Al for distribution to the membership.

Al announced that he has been contacted by the Oak Park Urban Pioneer Society. This group is using reclaimed wood that is being cut down in urban areas and repurposing it into usable items. They were recently given a lathe and are looking for someone to teach them how to use it. They

(Continued on page 14)

CWT News

Raffle

Sol Alfonso

March raffle results:

Box Elder Blank	Peter Paul
Walnut Blank	David Bertaud
Pointed Scraper	Clint Stevens
Thermometer/Barometer	David Bertaud
4 spindle blanks	Mark McCleary

The raffle earned \$140 to help support club activities

Thanks for everyone's participation

Membership report

Julie and Roger Basrak

The March meeting of Chicago Woodturners was held on March 14 with 68 of the approximately 175 combined 2016-2017 membership in attendance. On March 30 there are 144 members who have paid their dues for 2017, and only 30 who have not yet paid. Of those 30, three have notified me that they have moved out of the area. As indicated in last month's newsletter, Name Badges for members whose 2017 dues remain unpaid will NOT be printed beginning with the April meeting.

We welcomed five guests and 1 new member to the March meeting. By the end of the week, one of those guests decided to become a member. Our new members are Emil Baukert from Glenview and Gene Lenarz from Libertyville. We look forward to seeing you again at the next meeting! Guests were John Brouwer from St. Charles, Joe Kilgore from South Elgin, Mike Perry from Glen Ellyn, and Joe Taylor from Crystal Lake.

PLEASE NOTE: Effective April 1, 2017, our annual dues are \$30.00 for an Individual Membership or \$40.00 for a Family Membership. If you have not yet paid your dues for 2017, you may pay them before the meeting or during the break, or you may mail a check for your dues made out to Chicago Woodturners. If you arrive at a meeting between 6 and 7 p.m. You will have the opportunity to watch or participate in a mentoring session prior to the meeting. When was the last time you brought one of your turnings to a meeting? We have a gallery review at the first eleven meetings of the year. Don't forget to bring a recent (or not-so-recent) turning to share with us.

Checks may be sent to:

Julie Basrak
563 W. Ruhl Rd.
Palatine, IL 60074

Thank you for your cooperation

Dates for 2017 Ornamental Turning Seminar Set

Marie Anderson

The dates for the 2017 Ornamental Turning Seminar are set for July 21, 22 & ½ day July 23, 2017. Our demonstrators will be David Lindow, maker of the Lindow Rose Engine and Peter Gerstel, teacher and OT enthusiast. The event will be demonstration and hands on learning practice of the demonstrated techniques. The seminar will be held in Geneva, IL. The cost will be \$160/person plus material costs which are TBD. This is a hands on learning event and space is limited so sign up as soon as possible! Watch this newsletter for further information, including sign up details.

Past President's Challenge, redux

Marie Anderson

Past President throws down the gauntlet - you + another turner = Collaboration Challenge

Scott Barrett presented club members with a new kind of challenge last month - work with someone else to create a collaborative piece. He asked members to sign up and then paired us up to work together through a random drawing. He said, you don't have to physically work together, you don't have to decide what the finished project will be before starting. You just both have to work on one project. The goal is to push you out of your comfort zone and into your creative zone. Did I mention he also said there will be judging and, of course, there will be prizes!

I love this kind of thing. It gets my creative juices flowing and that always, always makes for something interesting to happen. Sometimes these projects fail in the final execution, but in my experience, they ALWAYS succeed in pushing you in a different direction than you might have gone had you not participated. In my case, this challenge has also pushed me to get back to my lathe and for that I am very thankful! There is only one bad thing about collaboration and that is, that it is very addictive! I'm working on 3 projects currently with 3 different CWT members, two of them have been turning for awhile and the third is a newbie (but very able to handle the challenge). They are all different and I'm very excited about each of them. I find myself wanting to collaborate with other artists in different media. If nothing else, I plan to have a lot of fun with this challenge and I hope that you will too!

If you haven't signed up to participate in this collaborative project, there is still time if you act (and turn) fast! Scott's challenge projects are due at the May meeting. Contact Scott as soon as possible if you would like to participate in this challenge.

Janice Levi Will Demonstrate in April

Richard Nye



Janice Levi, noted for her work in embellishment and turned jewelry will be providing an all day demonstration on Saturday, April 29th. In addition she will be offering one and two day classes on April 30th and May 1-2 respectively. You can sign up with Matt Schmitz at the next meeting. Ms. Levi's work was highlighted in a recent article found on the AAW website <http://www.woodturner.org/member/janicelevi>



Nick Agar Demonstrates**Paul Rosen**

The Chicago Woodturners were honored to host British artist/woodturner and humorist, Nick Agar, on February 25th. We knew we were in for a good time when Nick brought out his antique ooga-horn, which he threatened to use if he saw any of us dozing off during his demo, especially right after lunch. In addition to having flawless turning technique, honed by years of production turning, Nick is also the master of the airbrush. We saw examples of that when he demonstrated at the 2016 presentation of Turn-On! Chicago. Nick had turned a platter, which he then decorated with multi-colored leaves applied via stencils with his airbrushes.

For the Saturday demo, Nick turned and decorated four projects: his signature Viking Sunset Bowl, a platter with a spray-painted white rim decorated with a black spider-web aerosol spray (to look like cracked marble), a carved platter with stenciled flying moths, and an apple-shaped vase turned between centers. I'd never seen the Viking Sunset Bowl, so I didn't quite understand why, after roughing out and sanding the outside of the bowl, Nick started desecrating the surface with nail points, leather engraving tools, and Dremel tool bits. It was only after he spray-painted the outside with a black primer and then manually applied a silver-gray gilding paste that the purpose of the desecrations became obvious. The outside of the bowl looked like a medieval metal helmet. Then he reversed the bowl, firmly held by a tenon in his favorite Vicmarc 120 chuck, and proceeded to hollow out the inside. It was soft maple, so the hollowing went fairly fast. After sanding, Nick applied a yellow color with his airbrush, followed by a red/orange acrylic paint, which blended in to look like a sunset. If you missed the demo, you can see Agar turning the Viking Sunset Bowl on youtube. Or, if you prefer still photos and a step-by-step description, see <http://www.turningartsgroup.com/2015/10/07/nick-agar/>.

At one point, when he felt that his gouge wasn't quite sharp enough, Nick paused to sharpen the tool. To my surprise, he used a Tormek slow-speed wet grinder, with the wheel turning away from the tool. I say "surprised" because I expected a guest turner to travel light, without the need to haul a Tormek, which is heavy. "Sharpen the tool, don't shorten it," seemed like good advice. Indeed, the Tormek's strength is in sharpening the gouge, but perhaps not shaping the gouge. It's too slow. So most turners would shape a gouge on an 8-inch bench grinder before sharpening, if necessary, on a Tormek. After the all-day demo was over, I went onto youtube.com to see if I could find anything on Nick Agar. It turns out that there is a nice video of Agar visiting a Stonehenge-like rock circle in his native Devon, UK. He uses the same line, "Sharpen the tool, don't shorten it," in the video. It turns out that the video was produced by Tormek.

The other commercial endorsement was for alcohol-based dyes made by a company called Chroma-craft in Brooklet, GA (www.chroma-craft.com). You use a dye to color the wood without obscuring a view of the wood grain. Alcohol-based dyes dry faster and raise the grain less than water-based dyes. So I visited the site. I thought their prices were quite reasonable. And they offer the dyes in pour bottles (for airbrushes) as well as aerosol cans and marking pens. Note: the black spider "Web Paint" that Agar sprayed on the white rim of his platter is a brand new product. It's not available as of this writing, but a rep from the company said it should be available by mid-April.

Turning Tips

Agar offered little nuggets of how-to information during his demo. For example, after you reverse a platter and hold it by a tenon, how do you enter the wood at the inside of the rim? Recall that the self-taught Jimmy Clewes would simply use his parting tool to make two or three incisions to

(Continued on page 7)

(Continued from page 6)

create a starting point for his bowl gouge. Agar showed us a different way. He placed his left thumb on the tool rest, to act as a pivot point. Then he entered the disk with the flute facing the wood at about the 9:30 position. He proceeded to move the tool handle from the far right (over the lathe bed) towards his body, while turning the tool handle counter-clockwise until the front-left surface of the tool was leading the cut towards the center. Two different turners. Two different methods. Both work. (Editor's note: For them)

To smooth the outside of the bowl, Agar set the lathe at 1500 rpm. He used an underhand grip, with the flute at 10:30, and started at the outside of the foot. He gently proceeded toward the edge of the bowl, with his thumb on top of the gauge. Result: a smooth, continuous cut. For the final cut, he did a shear cut. With the end of the tool handle "at the bottom of your pocket," (normally at the "top of pocket" position), gently engage the edge of the tool with the flute facing the work. Pressure is important. Be delicate. "Think of stroking a baby's face without waking the baby." You want angel hair coming off the tool, not shavings. And while the woodturning police would normally give you a ticket (for turning uphill), you can do a shearing cut in either the uphill or the downhill direction.

Airbrushes and Stencils

During the last hour, Agar gave us an excellent tutorial on the use of airbrushes and stencils. Harbor Freight offers a low-cost entree with economy siphon-type brushes and compressors. One can get gravity feed airbrushes (with a cup on the top) for \$50-\$60, or siphon-type reservoirs that attach/detach to the bottom of the airbrush for \$20. Agar uses the latter for wood stains. Because these reservoir jars are removable, you can switch out different jars for different colors. Airbrushes have a button on the top. There are two types. One is essentially an on/off button, but the better one lets you press down (to initiate air flow), and then pull back (to let paint begin to flow). Pull back further, and you get greater paint flow. It takes a little practice time to get the hang of it, but eventually you should be able to apply both gentle shading or a more concentrated line of paint. There are also nozzles at the tip of the brush, ranging from 0.18 to 0.7 mm. Agar uses a 0.3 or 0.35 mm nozzle with his air compressor set at 30 psi.

If airbrushing is something you'd like to pursue, Agar mentioned models like the Iwata HP-CH, the Sparmax SP-35, or the Harder and Steenbeck with a teflon-coated nozzle. Search for these on amazon.com and you'll find they range from \$100 to \$350. An entry-level Iwata piston-driven air compressor starts at \$150, with a choice of 31 different models on their website, www.iwata-medea.com. Another website with a broad range of helpful information/tutorials is www.chicagoairbrushsupply.com. For the novice, the choices are a little overwhelming. Perhaps that's because airbrushes are used by graphic artists, makeup and tanning experts, auto body painters, motorcycle tank decorators, and pin strippers. Agar mentioned that there are four things you will need: (1) Plastic jaw pliers; (2) Small brushes, to clean out the lumen of your airbrush; (3) An in-line water trap, to prevent water from the compressor from entering the paint line; and (4) A nozzle cleaner, to scrape off dried paint from inside the nozzle. No. 4 is a must-have tool.

As for stencils, you can go to local sources like Hobby-Lobby or Michaels, or visit their websites. Agar likes to use gears, butterflies, stars, spheres, and leaves to decorate his turnings.

A veteran wood turner, demonstrator, and teacher, Nick Agar specializes in a broad variety of wall hangings, sculptural and hollow forms. For further information, visit his website at <http://www.turningintoart.com/>.

Roberto Ferrer Demonstrates Multi-axis Carving**Paul Rosen**

Our demonstrator for March was Roberto Ferrer. “My name is Roberto Ferrer,” he said, rolling his r’s perfectly, which is something I’ve tried to do, but fail miserably every time. Roberto received an educational grant which he chose to use for a visit with woodturner/sculptor Derek Weidman. Weidman was born in 1982, which makes him about 35 years old. Despite being about half the age of most of our senior CWT members, Weidman is highly regarded for the unique sculptures he produces, with about 90% of the work done on the lathe. To communicate what he learned at the class, Roberto brought in a half dozen wooden blocks representing the various phases of creating a turned human head. The preferred wood is light and straight-grained, such as maple or holly. Darker woods, such as cherry, mahogany, or walnut could be used, but they are considered secondary choices.

Roberto accomplished his magic using only three tools: a 3/8-inch spindle gouge, a bowl gouge, and a parting tool. He recommended using a safety center, rather than a spur drive, along with slow rpm. At home, his lathe speed is adjusted with belts, so 214 rpm is the lowest he can go. Roberto started with a 5x5 x 9-inch blank, mounted between centers, but offset by 1- to 1-1/2-inches on both ends. As soon as he started the lathe, you could see why slow speeds are recommended: there was a considerable mass of wood rotating off-center. Initial cuts were made to establish the side-view profile of a face: the forehead, nose, lips, and chin. The profile was on only one of the four surfaces of the rectangle.



To make the ears, Roberto re-mounted the blank so that a pair of circles could be carved on two opposite faces of the blank. Because the ears are higher on the head, this was also an off-center turning. Next, he made cuts to shave off parts of the block that would become the chin, and then the sides of the jaws. Each required re-orienting the blank on a new set of centers, which are numbered so as to keep track of the many different centers required for executing the piece. Further positioning of the piece was required in order to carve out the eye sockets with a parting tool, and to refine the nose.

You could see that the making of the piece requires a considerable amount of planning, with multiple off-center axes being necessary to accommodate the various elements of the face. Once the major turned elements are defined, Weidman uses a propane torch (or was it MAPP gas?) and even an Arbortech mini-grinder with a fine- or medium-grade wheel, to refine various facets of the face. Roberto showed us the preferred technique, where the Arbortech is used to apply pressure to a given spot, rather than being moved in an arc. And finally, you can take an airbrush and apply various colors to the final product. Roberto’s sculpture from the class was a bluish gray painted head, with multiple facets and short brads on the head to simulate hair. It reminded me of a cross between the kind of face you might see carved into a totem pole, or some aboriginal wood carving.



The lathe carving efforts were not limited to the human head. Roberto showed samples of a rabbit head, a goat head, and even a mystical spirit figure of uncertain identity. As an homage to his wife, a former ballroom dancer, Roberto turned a ballerina figure which he may suspend in a clear plastic cylinder, to simulate dancing. Roberto emphasized that he didn’t just want to copy Weidman—he wanted to innovate and pursue some original lines of thinking. To that end, he showed us a roughed-out bowl that contained a band of carvings around its circumference. He even tried to make a dragon head—gave him a headache. But that’s the point. Not everything is going to come out the way you might hope. But I give him “A” for effort. I’ll bet the second or the third dragon head will come out much better.

(Continued on page 9)

Roberto Ferrer Demonstrates Multi-axis Carving, Continued**Paul Rosen**

(Continued from page 8)

Having admired the quality and variety of turnings that Roberto has brought in for the monthly critique table in the past, I knew that he was a creative and imaginative wood turner. I guess that's why he was attracted to Weidman. But I confess to never having heard of Weidman before. So after Roberto's demo, I went online to search for various examples of Weidman's work. Wow. You should take a look at what this guy has done. His subjects typically include not only humanoid faces, but animals, too. They're amazing. He's sculpted and painted a ram's head, a woodpecker, a hippopotamus head, a dog head, and some mystical-looking figures you might think only existed in an animated cartoon or a nightmare. Google him, or go to his Facebook page. Most of us are happy if we can turn a decent bowl, platter, or lidded box. Or maybe a vase or urn. Weidman goes way beyond the typical sphere of such pedestrian turned objects. His work is in a class by itself. And he's only 35!

Links

1. <http://www.adamblauegallery.com/derek-weidman.htm>
2. http://honoluluwoodturners.org/events_2016_weidman.html
3. <http://the189.com/sculpture/collection-of-work-from-derek-weidman/>
4. <http://craft-arts.com.au/wood-by-derek-weidman/>



Editor's Note: This information as well as the layout and text is provided by More Woodturning Magazine. It has not been edited, nor re-formatted. Please visit their web site: www.morewoodturningmagazine.com

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 different 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.

(Continued on page 11)

Finishing Your Turnings, Continued

Fred Holder

(Continued from page 10)

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 of 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 sandpaper 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 locations, 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 on the inside of smaller bowls and on cleaning up the foot of a bowl after you've finish turned the foot or parted off from the waste block and are simply cleaning it up a bit without re-chucking to turn 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 I should say 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". Anyway, 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

(Continued on page 12)

Finishing Your Turnings, Continued

Fred Holder

(Continued from page 11)

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 out-fold 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.

(Continued on page 13)

Finishing Your Turnings, Continued

Fred Holder

(Continued from page 12)

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 commercially 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 customer breathing problems, too. We don't want any lawsuits! This caused it to be eliminated from my list of possibles. 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!

Minutes of March 2017 Meeting, Continued

Marie Anderson

(Continued from page 3)

are willing to pay for the lessons. Contact AI for more information on this opportunity.

AI introduced Frank Pagura our safety chairman who reviewed the results from last month's safety survey regarding sensitivity to wood(s) and what types of dust protection our members are using. Frank thanked everyone for participating – 34 of 37 present returned the surveys (which is an excellent response)! The results showed that 30 of 34 use some kind of breathing protection (minimum of a dust mask & fan to blow the dust away from them). This sparked a lively and educational discussion. The bottom line is, USE dust protection because wood dust is not good! Frank said he would like to get a list going of woods that our members have sensitivities to and hopes to post it on the website. The start of the list: Mahogany, Mesquite, Wenge, Cocobolo, Western Brown Cedar, Walnut, most exotics can cause some problems and many oil based woods. Frank noted that all sensitivities are typically progressive and any reaction will get worse as you continue exposure to the woods. Remember the last discussion on wood dust presented by Lars Stole (former CWT safety officer). Lars told us, the most dangerous dust is the dust you cannot see. Be safe includes protecting your lungs! There was some discussion about green wood vs. dry wood – it was mentioned that some South American woods have sap that is poisonous to bugs and animals and can cause contact dermatitis so be aware when turning exotics! Frank added that you should always be aware of jewelry or anything hanging around your neck when turning – we all need to be reminded about safety! Be careful!

Our newsletter editor Terry McCammon is going to be doing a bit more traveling in the near future and therefore is looking for some help with the newsletter. Specifically he would really like to have someone assist with editing the photos. AI asked for any volunteers that would be able to handle doing some editing of the photos to prepare them for the newsletter – if you have some editing skills this would be an easy way to share your talents with our club. Jason Clark volunteered.

On the topic of the newsletter, AI drew everyone's attention to the newer feature in our newsletter – woodturning tips – these tips are shared by two publications – the AAW and More Woodturning magazine by permission. Let Terry know if you are enjoying the content.

Roger gave the membership update – Tonight's attendance is 75! Thank you all for coming! We have 1 new member and 5 guests with 134 paid so far this year. Roger reminded all of us that the membership approved an increase in dues for 2017 which will take effect on April 1st so this is the last month you can get in on the 2016 pricing. If you do not renew before April 1st, the dues goes up! He noted you can mail it in if you didn't bring tonight.

The raffle was organized by George Charek with assistance by Tom Waicekauskas – thank you for your efforts and everyone's generous participation in our raffle – the money raised from the raffle goes to offset the cost of our renting the room each month so thank you all!

Richard Nye gave a very entertaining gallery review and Roberto Ferrer amazed, frightened and stretched our imaginations with his off center carving on the lathe.

Meeting adjourned at 9:45pm.

Respectfully submitted,

Marie Anderson, Secretary

2017 Meeting Agenda

Month	Gallery Review	Demonstration
January	Jason Clark	Ken Staggs Tops
February	Darrell Rader	Jason Swanson Inlay
March	Richard Nye	Roberto Ferrer Lathe Carving
April	Marie Anderson	Andy Kuby Wood Threading
May	TBD	Clint Stevens Turned Wood Stool
June	TBD	Mark McCleary Work Shop Tips
July	TBD	Mark Dreyer Casting Pens
August	TBD	Tips for Turning Demonstrator TBD
September	TBD	Jason Clark TBD
October	TBD	Darrell Rader Ornaments
November	TBD	Finishing Demonstrator TBD

Chicago Woodturners Board of Directors and Committee Chairs 2015

President	Alan Miotke	847-297-4877	abmiotke@comcast.net	920 Sumac Lane	Mount Prospect, IL 60066
Vice President	Don McCloskey	847-420-6978	mccloskey@ameritech.net	2028 Gilboa Ave.	Zion, IL 60099
Secretary	Marie Anderson	630-773-9182	danmar12@yahoo.com	5N181 Central	Itasca, IL 60143
Treasurer	Matthew Schmitz	847-439-6023	angelhaus@comcast.net	406 E. Noyes	Arlington Hts , IL 60005
Past President	Scott Barrett	847-420-5155	dr@bdental.net	46 Bridlewood Lane	Northbrook, IL 60062
Newsletter Editor	Terry McCammon	630-697-4900	terry.w.mccammon@gmail.com	1715 Highland Ave	Wilmette, IL 60091
Gallery Review Editor	Jason Clark	(480) 688-9291	jclark58@gmail.com	1445 Braewood Dr.	Algonquin, IL 60102
Membership	Julie Basrak	847-358-2708	cwtjulie@hotmail.com	563 West Ruhl Road	Palatine, IL 60074
Librarian	Robert Schultz	815-245-7495	grislakers@att.net	2819 South River	McHenry, IL 60051
WebMaster	Scott Barrett	847-420-5155	dr@bdental.net	46 Bridlewood Lane	Northbrook, IL 60062
Raffle	Sol Anfuso	(847) 963-1994	solanfuso@comcast.net	1761 N. Lee Court	Palatine, IL 60074
Tools & Equipment	Don McCloskey	847-420-6978	mccloskey@ameritech.net	2028 Gilboa Ave.	Zion, IL 60099
Safety	Frank Pagura	847 524-0231	fpagura@att.net	944 Wisconsin Lane	Elk Grove Village, IL 60007
Audio & Video Co-Chair	Jerry Kuffel	847-895-1614	kuff@sbeglobal.net	532 Berkshire Ct.	Schaumburg, IL 60193
Audio & Video Co-Chair	Dawn Herndon-Charles	630-588-8431	dcharlesster@gmail.com	1545 Wiesbrook	Wheaton, IL 60189
Educational Committee	Darrell Rader	815-648-2197	d.rader@woodfineart.com	10703 Allendale Rd.,	Woodstock, IL 60098
Demonstrations	Rich Nye	630-406-1855	nyewoodturning@earthlink.net	40W257 Seavey	Batavia, IL 60510

Items Reviewed at the March Meeting



Clint Stevens



Stan Herman



Jack Harkins



Jason Swanson



David Bertaud



George Charek



Francisco Bauer



Rich Hall-Reppen



Frank Magnifico



Kurt Wolff-Klammer



Scott Barrett



Rich Nye



Roberto Ferrer



Larry Fabian



Ken Staggs



Mark McCleary

Photo Editor's Choice

Roy Lindley



I generally prefer plain wood over a painted piece but the striking color and perfect finish accentuate the form rather than detract from it. The addition of the spline tenon to join the two halves is a nice feature that isn't used very often. I'd prefer to see a different base but that's secondary to the main piece.

You can agree or disagree with my choice. The fact that we live in a democracy does not change the fact that I am the editor.

For Sale, Trade, or Wanted

Lathe Wanted

Kevin Kalbach a newer member to the CWT is looking to purchase a MIDI lathe. Not looking for spectacular. You can reach him at kkalbach13@gmail.com

Lathe Available



Mike Cornell of S. Elgin has a Jet 1642 available, lots of accessories. \$1,000. Call Mike directly at (847) 651.8588

Oliver Lathe Available

Selling a used but in good condition Oliver 159 lathe with 12" swing, 1.1/8 x 8" Threads. Unit comes with a VFD, 4" tool rest, adapter from 1.1/8 x 8" to 1x8", plus 3 face plates 4", 4.5", 6" Lathe has an outboard plate. VFD can be set up to run in reverse / forward if wanted.

Has a spindle lock on top and a mechanical variable speed drive as well as the VFD.

700Lbs.

Asking \$1,000.00

Peter zorroro4122@yahoo.com



Shop Light, Just Like The Pro's Use

Magnetic Lathe Lights. A limited number of Magnetic Lathe Lights, similar to the ones on all of the Chicago Woodturners demonstration lathes, will be available starting March 15, 2017. The lights are \$40 each. Please contact Andrew Kuby, [847-922-8201](tel:847-922-8201) or riverwoodsturner@gmail.com to reserve one.



Back by Popular Demand!

Mahoney's Walnut Oil Utility Finish, Heat Treated and Food Safe

Convenient 16 ounce squeeze bottle \$10/bottle including delivery to April CWT meeting (compare to Craft Supplies at \$11.97 plus shipping)

To reserve your bottle, contact Clint Stevens (broadwaywood@gmail.com) or Andy Kuby (riverwoodsturner@gmail.com)

We buy bulk so you don't have to.

Items of interest to woodturners for sale,
wanted, trade or free are welcome.
Non-commercial ads only, please.

Events of interest to woodturners are also welcome.
To place an ad, contact Terry McCammon
Terry.W.McCammon@gmail.com

Events

April 01, 2017 to April 02, 2017

Totally Turning Symposium 2017

SYMPOSIUM

Location: Saratoga Springs, NY

Dates: Saturday, April 01, 2017 to Sunday, April 02, 2017

Description:

The Totally Turning Symposium will be held on Saturday and Sunday, April 1 & 2, 2017. It will be held concurrently with the NWA's Annual Woodworkers Showcase in Saratoga Springs NY. The event site will be the Saratoga Springs City Center. As in past years, there will be plenty of great demonstrations, an instant gallery, a trade show, and more. Missing will be a Saturday evening banquet. Feedback has told us that many didn't participate or didn't like being confined by the timing. The Totally Turning Symposium will not have a special banquet freeing the attendees to pick their own dining from the wonderful choices in Saratoga Springs.

Website: <http://www.totallyturning.com/information.htm>

SYMPOSIUM

Location: Orem, UT

Dates: Thursday, May 11, 2017 to Saturday, May 13, 2017

Description:

Over a three day period you will have the opportunity to learn from many of the industry's top professionals, to ask questions, to engage and to expand your knowledge. You will also have a chance to meet new woodturners, catch up with old friends and have a great time participating in the evening activities we have to offer.

Website: <https://utahwoodturning.com/>

June 22, 2017 to June 25, 2017

AAW's 31st Annual International Symposium

SYMPOSIUM

Location: Kansas City, Missouri

Dates: Thursday, June 22, 2017 to Sunday, June 25, 2017

Description:

The conference will bring together more than more than 1,500 turners from around the globe to learn, share, and celebrate the art and craft of woodturning making it the largest woodturning event in the world.

Read more of the description on the web page.

Website: <http://www.woodturner.org/?page=2017KC>



Visit our website

chicagowoodturners.com

**Monthly Meetings
are held on the 2nd
Tuesday of each
month at:**

**Christian Liberty
Academy
502 W Euclid Ave
Arlington Heights,
IL
7:00-10:00 PM**

**Please join us
All are welcome.**

**Membership in the
Chicago Woodturners
is available to anyone
wishing to increase
their turning skills
through education,
discussion and
critique. Annual dues
are \$25.00 for a single
membership and
\$35.00 for a family.
Visit our website for
an application or
contact:**

Julie Basrak

**Membership
Chairman**

The Chicago Woodturners is a chapter of the American Association of Woodturners (AAW). Visit their website for more information.