



Woodturners of St. Louis

April Meeting:
Sunday, April 27
1-4 PM
Woodcraft Supply
12511 Olive Street
Road
Dierberg Heritage
Center

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Dues

If anyone has not paid their \$20 local dues, please send them to Jim Wulfers immediately. If you haven't sent your \$25 to the National AAW, please do so as soon as possible.

Announcements

There were 31 people at the March meeting. Remember to make arrangements for the Dale Nisch Symposium in Provo, Utah on June 5 and 6, 1997; the National AAW Symposium, a Woodturning Fiesta, in San Antonio, TX on July 18, 19 and 20, 1997. Also mark your calendars for the St. Louis Third Annual Joy of Turning Symposium on September 31 and 14, 1997.

A John Bruehrer stopped at Rudy Osolnik's house in Baria, KY on his way home from Arrowmont and then went to the Osolnik Craft Gallery in Louisville, KY which is interesting to see with different Osolnik turnings.

A new publication, Fine Woodworking Design Book, several pictures of upside down, segmented vessels turned by Gary Johnson.

There were three new visitors at the March meeting, Billy Gray and Don Elliott from Marion IL and Don Snyder from Clayton.

Resources

Dean Hooks passed out an updated library list and if you come to the next meeting you can get one. Also, on the Internet, the Triangle Woodturners of North Carolina (TW of North Carolina) is a good

jumping off point on the web site for all sorts of information on woodturning, designs, supplies, information, upcoming events, etc. Also, the St. Louis City and St. Louis Libraries have lots of turning books and videos.

Turner's Tips

The shape or form of a piece determines whether your eye likes what it sees. However, you can look at a piece and your eye is telling you that something is not right but your eye can't tell you exactly what it is. Several things will help. First, if the piece is on the lathe and turns sideways, take it off the lathe and put it upright, the piece will look entirely different to your eye. Second, close your eyes and run your hand over the surface of the spindle work or over the inside and outside of the bowl and the tips of your fingers (with your eyes closed and not looking at the piece) can identify bumps, flat spots, grooves and unnatural progressions of curves that your eye will not see but your fingers will. Once these problems are found with your fingers, look at them and your eye will then see them and they can be corrected on the lathe.

Show & Tell

Gary Johnson had a beautiful small segmented bowl that he first finished with a Minwax which has linseed oil in it, but the linseed oil never dried or hardened and the surface was always tacky. He finally stripped off all of the Minwax with solvent and then finished the piece with Deft. Dave Wahl had a small sycamore bowl that he shear scraped but because the wood was punky and he had torn the soft punky wood with a bowl gauge

so deeply that even after he shear scraped on the thin walls, he could not shear scrape enough to remove all of the torn out fibers of the wood. If he had stopped the lathe and seen the tear out before he got the walls so thin, he could have firmed up the fibers with lacquer or sanding sealer and then shear scraped them down gradually so there would not be any tear out left in the final surface of the vessel. Elaine Navarro turned a challis cup for her church, approximately ten inches high and four inches in diameter that had a beautiful finish on it. On her test piece she tried Rock Hard Table Top varnish but it did not look good so she bought clear indoor/outdoor spray enamel finish at Grandpa's which is resistant to acid, alcohol and chemicals and is nontoxic when it dries. The challis was made of spaldded maple and had a dark ebony ring at the base of the stem. Elaine also had a box elder bell with clapper that was shear scraped to a fine finish; it looked beautiful. Paco Navarro turned a beautiful, small five inch ash bowl. Steve Levit had an apple goblet cup, approximately six inches high, and a spaldded maple plate, approximately six inches in diameter, that were beautifully finished. Binh Pho had a natural edged, two footed, mesquite box with a maple top and a polished stone handle on the top. Binh also had a locust crotch vessel, approximately fifteen inches high with holes drilled in that he named Pac

Man because it had two faces. The vessel had graceful upward curves. Ernie Guhl earned a one inch high cake and cake server out of Honduras Rosewood that he had won at the previous raffle. Ernie turns all sorts of furniture and implements for doll houses and this was exquisite. Roger Branson had a small tray that was ash eaten out by big carpenter ants, two small three inch bowls of redwood, one was soaked in polyethylene glycol (PEG) 1000. One of the bowls was soaked in PEG for two days at 140 degrees and the other was not. After both were turned he put them on the wood stove to dry them out and the one with PEG maintained its form and the one without warped as you would naturally expect. The only finish that you can put over PEG is polyurethane. Joe Emons turned an old piece of wood from his shed tat was a hard piece of hickory, and made his first hollow vessel with a very small opening. The form was pleasant but even more surprising, he was able to do a hollow turning with hard dry hickory and still have the strength to talk about it. Joe admits that it would have been easier to try his first hollow form vessel on greenwood, but he had great results on this hard old piece of hickory. Joe also turned a small natural edged mesquite bowl.

Arrowmont

John Bruehrer spent a week with Frank Sudol at Arrowmont. Arrowmont has a new woodturning studio with new one way lathes. John Nichols lathe, Powermatic and Generals, but

what makes Arrowmont special is the warm and generous sharing of great teachers and all of the students. Frank Sudol was very entertaining and had more in his bag of tricks to help turning than John had ever experienced. John showed his large thin walled vessels that Frank Sudol is famous for. One was about 14 inches high that John had painted with Anayln dyes, along the grain lines and painted in mountain trees. John also had an 12 inch high, 8 inch wide sycamore challis that was started at Binh Pho's house, worked on at Fletcher Heartline's house and then carved and textured at Arrowmont under the direction of Frank Sudol. The piece has wonderful memories from three gifted instructors.

Program

Fletcher Heartline demonstrated and then most of the attending members tried their hand at hand finishing lacquer, the same way you do shellac, to get a high gloss finish. If you want to dull it to satin you can with steel wool. The advantage of the lacquer is that it is a tougher and more resistant finish than shellac. It is a two step process that basically involves first putting down a sealer barrier coat and second applying the lacquer in a small circular rubbing motion with a drop of mineral oil on the rag to act as a lubricant for the hand rubbing circular motion, helps to buff and raise the lacquer to a high sheen. Fletcher first tried to apply lacquer on the lathe while it was revolving but discovered that if you only turn the lathe at 2 or 3 revolutions per minute on a object no larger than 3 inches in diameter,

you could be successful. However, any larger diameter will cause streaking because you cannot get enough lacquer material on the applicator rag to go around larger diameter vessels. Therefore, you have to finish it by hand. He finishes it by hand because the shop is dusty and if you let things sit for 3 or 4 hours the finish will end up like 300 grit sandpaper and you can avoid the cost of spray equipment and the hassle of cleaning out a gun after only spraying a small piece. The technique is to apply the lacquer finish by hand with a small rag wrapped around your finger and the trick is to use a drop of mineral oil as a lubricant just as linseed oil is a lubricant for hand rubbing shellac. If you too much mineral oil on your rag it will make dull spots in the finish. The first step is to apply seal coats to create a barrier between the wood and the finish. You can do this by applying first sanding sealer and then straight lacquer, letting it dry hard or you can create a barrier by finishing the wood with sanding sealer and then applying thin "hot stuff" glue over the entire surface. Once you have a sealing coat, the second step is to take a small rag, wrap it around your finger, put some Behlen's woodturner's finish on the rag. The Behlen's woodturner's finish is a lacquer that has been thinned and also has a small amount of mineral oil in it. Since it already has mineral oil in it, putting one more drop of mineral oil on the rag is compatible and then you simply rub in small circles until the mineral oil evaporates and then you get a tacky feeling and then you

continue to rub until you get a fine finish. There is an improvement if you use a "rubbing stick" in the second step. After you have a sealer coat on, put the woodturner's finish on your rag, put a drop of mineral oil on the rag and then go to a board which is the "rubbing stick" and rub in small circles or up and down until it gets tacky or you hear it start to squeak and at that point, go to your finished piece and hand rub in small circle applying the lacquer with just a small amount of the mineral oil left. Keep rubbing in small circles until you have a high gloss finish and the move to a different area. Rubbing in circles is important because rubbing in straight lines back and forth will cause a build-up at each end of the stroke and you'll never get the dull or rough build-up out. The practical exercise following Fletcher's demonstration everyone was successful and truly amazed at the fine results they obtained with a high gloss finish using the lacquer and a drop of a mineral oil as a lubricant.

Raffle

Jim Wulfers, Roger Branson, Steve Levit and Don Elliott won pieces of wood and John Mulholland won a design book.

Challenge

The challenge for the next meeting is to bring a piece, either a bowl or spindle, finished with the lacquer and mineral oil rubbing technique, or any other finish that you like and tell us

about the pluses and minuses of the finish. Or, you can bring a piece with a finish that you like but that you are having problems obtaining the finish you want, so that you can get some suggestions and help everyone else use your favorite finish without the problems.

Program Next Meeting

Next meeting is designed for a roundtable discussion to demonstrate the differences between different roughing gauges and spindle gauges, their grind and use, their good points and bad points, their easy points and hard points. Bring your roughing gauge and spindle gauges and a piece of wood and the practical exercise after the class will be to see the differences in the different grinds and uses of roughing and spindle gauges.

Show & Tell

Be sure to bring one of your good pieces and one of your bad pieces, tell us what went wrong so we can all learn from your mistake. We forgot to vote last time for a prize for the person who brings the best disaster.

Mid-South Turned Objects Invitational

c/o Department of Art
University of Arkansas at Little Rock
2801 South University
Little Rock, AR 72204-1099
Deadline for slides is 6/20/97.
Exhibition is 10/31-12/12/97
For questions call Shannon

MEMBERSHIP APPLICATION * WOODTURNERS of ST. LOUIS

NAME _____ **DATE** _____

STREET ADDRESS _____

CITY _____ **STATE** _____ **ZIP CODE** _____

PHONE NUMBER _____ **OCCUPATION** _____

Mail this application along with your check for \$20.00 for one year's dues to:

**Woodturners of St. Louis
11808 Birmington Drive
Bridgeton, Missouri 63044**

Applications for membership in the American Association of Woodturners are available at each Chapter Meeting

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