

Vol. 2017, Issue 1.

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MCW Newsletter

Montgomery County Woodturners

http://montgomerycountywoodturners.org

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Next Meeting

Date:	THURSDAY, January, 12 2017
Time:	7:00 - 9:30 PM
Location:	Woodworkers Club 11910-L Parklawn Drive Rockville, MD 20852 (301) 984-9033

Note: Please park in the rear of the building (or the last half of the side) because all the spaces in the front are reserved for short term.

Agenda

Time	Activity	
6:30 - 6:45 PM	Set up for Program	
6:45 -7:00 PM	 Check in your piece for Panel Critique Wear your name tag Meet and greet other Members Bid on Silent Auction items Sign out videos from the Lending Lbrar 	
7:00 - 7:30 PM	Business Meeting	
7:30 - 9:15 PM	Program: Panel Critique	
9:15 - 9:30 PM	Pay for and retrieve your Silent Auction items, pack up, put the lathe and space back in order.	
9:30 - 10:00 PM	Select and pay for classes, workshops, tools, wood, books and other items at the Woodworkers Club store.	



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Evening Program (Tim Aley) 8th Annual Show & Tell with Panel Critiques

This special Show & Tell event has been a big hit for seven years, and we are happy to continue this MCW January tradition. Instead of a demonstration, we will have an extended Show & Tell period with a critique of each piece by a panel of three selected craft, art, and turning experts. Our goal is to get fresh perspectives, from the outside looking in, at what we're doing, how our forms relate to those of other media, and how we may be able to improve them. Our panelists this year will have the turning experience that you have asked for in the past, a famous wood art collector, and a painter.

Our panel this year will be

- 1. Professional Woodturner Allen Alexopulos
- 2. Pastel Artist, instructor and author- Jean Hirons
- 3. Wood Art Collector and Arts Patron Fleur Bresler



Jean Hirons is a pastel painter and resident artist/instructor at Artist and Makers Studios 2 in Rockville. She is the author of *Finding Your Style in Pastel*, her highly acclaimed book, self-published in 2012. Jean is a signature member of the Pastel Society of America, a Master Circle member of the International Association of Pastel Societies, and past president of the Maryland Pastel Society. <u>http://jeanhirons.com/</u>



<u>Allen Alexopulos</u> produces custom woodturing art in Annapolis, MD. He has demoed at MCW in 2011 and 2014 and many clubs in the area. "Cosmic Jets" has been juried in to, and won a juror's award at the Maryland Federation of Art's Small Wonders exhibition that will run from 12/2/16 – 12/26/16. He is a member of the Maryland Federation of Art, AAW and a member (and past President) of t



eration of Art, AAW and a member (and past President) of the Chesapeake Woodturners, where he is very active doing demos, teaching,

manning booths, and participates in their shows. <u>Http://Lathescapes.com</u>



Fleur Bresler is truly a "One-of-a-Kind" patron, mentor, and supporter of craft communities, not only in the Washington, D.C. area, but nationally. She is an avid collector. With her husband Charles, who died in 2010, she has assembled a significant collection, with a special emphasis on wood and textiles. Fleur graciously opened her home and collection to MCW members several times. She has volunteered her time to numerous craft-related organizations, including the Center for Art in Wood in Philadelphia (President for five years), the James Renwick Alliance in Washington D.C. (Board member), the Fuller Craft Museum in Brockton, Mass. (Board mem-



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ber), and the Minneapolis-based American Craft Council (ACC) from which she was presented the Aileen Osborn Webb Award for Philanthropy. She was also a docent for 15 years at the Smithsonian's Renwick Gallery. Fleur and Charles have donated items to many museums, including 66 pieces of wood art to the Renwick Gallery that were highlighted in the "<u>A Revolution in Wood:</u> <u>The Bresler Collection</u>" which opened in 2010.



Several MCW members were fortunate enough to demonstrate in the Renwick in conjunction with this show. She has created an endowment for the current curatorial position at the Renwick—named the "Fleur and Charles Bresler Curator-in-Charge" for American Craft and Decorative Arts—a title held until recently by Nicholas Bell, who curated the "wonderful" WONDER exhibit that reopened the Renwick after its renovation.

Participants (you) may bring one piece that you have made, to have it reviewed.

We encourage all members to attend this meeting and to join us for a great learning opportunity, whether or not you bring a piece to be evaluated. Some comments from the audience will be welcomed, as time permits. We intend to keep it informal and to just have fun with it, as we always do.

As in our normal, monthly S&T sessions, finished pieces are encouraged, but the idea is not necessarily to submit a 'perfect' piece, or even a finished piece – rather, the goal is for us all to learn about design, turning, and finishing techniques from the things each of us is making or has made. This is an ideal way to learn how to improve what we are doing in a friendly but learned and informative environment.

- 1. Items, or the desire to enter a piece, **MUST be pre-registered** with Tim Aley <u>TEATurn-ing@gmail.com</u>
- 2. 1 piece per person and we are putting a limit on the number of pieces/people at the first 16 entries sent to Tim. Tim will confirm your spot on the list.
- 3. It is *very important* that you bring your item and **have it on the table no later than 6:30 p.m.** When you arrive, please put a numbered dot on your piece, place it on the table, and sign in on the sheet, as usual.
- 4. When your piece is presented, as the maker, you will have **60 seconds** to say why you brought it and what you hope to learn about it. The panelists will then each have a chance to say something about it.

Two things have to happen between 6:30 and 7:00: 1) the panelists need the time to look over all the works and collect their thoughts, and 2) Mike Colella has to photograph all of them before the business meeting begins at 7:00 p.m. Time at these events is precious and fleeting.

If you are *not* bringing a piece to be reviewed, the meeting will begin for you, as usual, at or before 7:00 p.m., as you like. This is guaranteed to be another fun and instructive time. Don't miss it!



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President's Perspective (Ellen Davis)

Happy New Year!

This month's meeting is our 8th Annual Panel Critique and it is sure to be a fantastic evening. Why do we hold these Panel Critiques? These critiques allow MCW Members to get feedback from experts outside of our member base. Another perspective on our work.

When thinking about the upcoming critique I wondered about the word and its meaning and this is what I found.

Critique /kri'tek/ Noun: critique, critiques. A detailed analysis and assessment of something, especially a literary, philosophical, or political theory.

Verb: critique, critiques, critiqued, critiquing



Evaluate (a theory or practice) in a detailed and analytical way. Can be confused with; critic and criticism.

For 2017 let's make sure we are not the critic or that we criticize another member's work and/or their participation/volunteerism with MCW. Let's make 2017, the year that we all volunteer in MCW and work to help each other succeed in our woodturning endeavors and in the growth of MCW as a whole.

Ellen

"Ultimately, literature is nothing but carpentry. With both you are working with reality, a material just as hard as wood." – Gabriel Garcia Marquez

Editor's Corner (Stephen Price)

Welcome to the new newsletter. I need to better understand what the members of the club want in this newsletter. I know now that some members don't read it at all. I know that at least one prints it and puts it in a binder for future reference. The informal poll I did during the pot luck dinner left me a little disheartened with repect to the number of members who see the club newsletter as a benefit.

Personally, I see little value in including material from AAW. The AAW members get the same emails links that I do, and those that are not members can't access all the materials.

The signup sheet for Show, Tell and Aslk is failrly simple. Your name, what it is, how big it is, and what it is made out of. Please take an extra minute to print neatly—making my job of transcribing it a little bit easier, Sorry if your name is spelled wrong I will type what I see.

It seems to me that many of the items we put in the Newsletter over and over would be better suited to a members only reference page on the MCW Website. Let me know what you think

Stephen



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Meeting Minutes (Steve Drake) 12/8/2016 Meeting

President Ellen Davis called the meeting to order at 7:15 pm after everyone had enjoyed the annual pot luck dinner. Approximately 34 members were in attendance and she thanked everyone who was wearing their nametag. She reminded everyone else that if you need a nametag, order forms are on the table.

General Announcements:

Silent auction has some excellent items in it.

Guests – Sid Stone, a founding member of CAW, is attending his first meeting as a new MCW member.

MCW dues – Please pay Phil Brown your MCW dues for 2017 and fill out a renewal form.

AAW dues – Please remember to pay your 2017 AAW dues. A Big Thanks to our own Stan Wellborn for helping initiate the AAW Explore! Program.

Elections:

Ellen read out the list of people volunteering for 2017 positions and said there were no positions being competed for. As such, the list was approved by acclimation. She thanked everyone for their willingness to help and stated that the positions of Backup Secretary, Webmaster, and Demonstration Writer still needed to be filled. The approved list is at the end of these minutes. There was also a motion to exempt the person recording the demonstration from having to pay the demonstration fee. Spirited discussion stated that the videographer could not concentrate on the demonstration if he/she was concentrating on recording the event. Opposing view was that this was a bad precedent to set. Vote was approximately 28-5 in favor of exempting the person recording the demonstration fee but that they could pay if they wanted to.

Bring-Back Challenge and prize raffle:

Jeff Tate won last month's Bring-back Challenge and, for this month, has donated a choice of either a pair of turned and pyrography etched dreidels or a set of three Christmas ornaments. Steve Drake won the drawing, chose the Christmas ornaments, and will bring something to next month's drawing. The finished birdhouse ornament from last month's demonstration was also raffled off and Jeff Tate won that raffle.



Turn for the Troops:

This year, over 250 pens were turned for the troops. Thank you to everyone who participated and made it such a great success.

Public Library Exhibits:

This month, Phil Brown is returning the pieces loaned last year for the travelling exhibit and will be collecting new pieces for the 2017 exhibits next month.

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Beads of Courage:

Jeff Tate is taking our Beads of Courage bowls to the Johns Hopkins Pediatric Oncology Unit in September so everyone has time to make a bowl to donate to the program.

Wounded Warrior Program:

The next session will be Friday December 9th from 12:30-2:30 at the Woodworker's Club. Volunteer turners are needed. Please check the web site or contact Don Van Ryk at <u>DVAN-RYK@NIAID.NIH.GOV</u> for more information.

Skill Enhancement:

The next Skills Enhancement session is Sunday, December 11th from 10:00 am - 1:30 pm with the last 30 minutes reserved for lathe maintenance. Sign up by contacting Matt Radtke.

Facebook page:

The MCW Facebook page currently has about half the membership enrolled which is fantastic. It is also very active and a great place to ask questions, show your work, and to list anything that you want to sell. The link is <u>https://www.facebook.com/groups/194941367515051/</u>

MCW Lending Library:

The Lending Library has a number of excellent books and videos that can be checked out for free. There are a number of items that appear to be missing. If you have something from the library, please let the club know that you have it. See John Laffan or Joe Barnard.

AAW Woodturning Education Grants:

AAW's Educational Opportunity Grant (EOG) program helps provide educational opportunities, financial grants for AAW Symposium Registration, and lathe grants. Anyone can apply. To be eligible for a 2017 grant, applications must be received no later than December 31, 2016. Go to <u>http://www.woodturner.org/?page=GrantsEOG</u> for more information.

Upcoming Meetings and Symposia

<u>Creative Crafts Council (CCC) – Strathmore Mansion – April 8-May 21, 2017</u>: The CCC Exhibit Opportunity in 2017 is its juried, biennial exhibition. The online application is open January 5 to February 20. If you are planning to create new work for this exhibition, it would be prudent to complete it by December or January so that it can be photographed at a MCW meeting, if you are not taking your own photos.

<u>Northern Virginia Fine Arts Festival – Greater Reston Arts Center – May 20-21, 2017:</u> See Phil Brown if you're interested to have your work shown. Application deadline is December 11, 2016.

Future meetings:

The January meeting is the annual Panel Critique. It is first come, first served so if you want a piece in the show, let Tim Aley know.

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Smoke Detectors:

Steve Drake spoke about a new law that takes effect in Montgomery County concerning smoke detectors and what is required. **Gallery Photography:**

Thank you to Mike Corella for taking the pictures of the Show and Tell items and to everyone that carried the pieces for him.

Detailed Election Results:

President - Ellen Davis Vice President - Robert Anderson Program Chair - Stan Wellborn Secretary - Steve Drake **Treasurer - Phil Brown** Membership - Jim Allison Newsletter Editor - Stephen Price Wounded Warrior Program Coordinator - Don Van Ryk Skills Enhancement Program Coordinator - Matt Radtke Skills Enhancement Co-Coordinator - Eliot Feldman Public Library Exhibit Coordinator Phil Brown Public Library Exhibit Coordinator - Russ Iler, Mary Beardsley, Jeff Tate Beads of Courage Program Coordinator - Jeff Tate MoCo Ag Fair Program Coordinator - Tim Aley Turn for Troops Coordinator - Roman Steichen Lending Librarian Coordinator - John Laffan Lending Librarian Co-Coordinator - Joe Barnard Videography Program Coordinator - Joe Stout Videography Co-Coordinators - Bert Bleckwenn, Matt Radtke, Joe Barnard Gallery Photography Coordinator - Mike Colella Gallery Photography Co-Coordinators - Jeff Tate, Tim Aley Candid Photography Coordinator - Jeff Tate Candid Photography Co-Coordinator - Tim Aley, Web Albums Coordinator - Jeff Tate Web Albums Co-Coordinator - Mike Colella Show Tell & Ask Coordinator - Mike Colella Show Tell & Ask Co-Coordinators - Jim Allison, Richard Webster Demo Fee Collection Coordinator - Bob Grudberg Setup Committee Coordinators - Jim Allison, Margaret Follas

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MOW		
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Montgomery County Woodturners		
Clean-Up Committee Coordinator - Paul Si	mon	
Member Discount Coordinator - Steve Drak	ке	
Brochure Coordinator - Phil Brown		
Turning Works Program Coordinator - Bob	Browning	
Turning for Tomorrow Coordinator - Bob Anderson		
Positions needed:		
Additional Candid Photography Co-Coordir	nator	
Demonstration Writer Coordinator		
Demonstration Writer Co-Coordinator		
Backup Secretary		

Bring-Back Challenge (Steve Drake)

Jeff Tate won last month's Bring-back Challenge and, for this month, has donated a choice of either a pair of turned and pyrography etched dreidels or a set of three Christmas ornaments. Steve Drake won the drawing, chose the Christmas ornaments, and will bring something to next month's drawing. The finished birdhouse ornament from last month's demonstration was also raffled off and Jeff Tate won that raffle.





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Last Month's Program (Finishing – How do our members finish projects?)

Finishing – How do some of our members finish their projects?

The program that followed the annual Pot Luck dinner was a series member presentations and discussion of the various finishing methods and products that they use for their projects. There was no formal write-up of the program so I collected speaker notes from some of the presenters and have organized what I got into the following article.

I did a bit of research after the meeting and embedded a few notes. One important one is that I made a comment about an additive for epoxy to make it easier to sand. I was wrong. The additive is for vinyl ester resins, not epoxy. I had that surface additive confused with a "amine blush" some epoxy develop as they cure. That blush will prevent proper bonding between coats if left alone. It usually takes a couple of days to develop, so next day second coats should be fine. Please do your own research on this subject before you start. Stephen Price, Editor

Gary Guenther - Notes on wood finishes

Whole books can be and have been written about finishing. The amount of information available online is staggering. It's veracity ranges the full gauntlet from fact to fiction. Only use opinions from people you trust. If you have the time and interest, one of the best resources that you can absolutely trust is the set of articles on WoodCentral on the "Russ's Corner" tab. Russ Fairfield definitely knew what he was talking about. Read and believe at <u>http:// www.woodcentral.com/russ/russindex.shtml</u> If you trust me, keep reading. I'll try to break it down into a simple but well-organized primer and summarize what I think I know, based largely on my own personal experiences and a tad of research.

There are two basic classes of wood finishes – those that mostly soak into the wood and those that mostly sit on the surface of the wood as a "film". Many commercial so-called "finishes" (an extremely generic term that carries virtually no requirement for legal veracity) are a blend of these two, along with a solvent, and probably a chemical "drier" (generally metallic compounds).

A commercial product with the word "finish" in the name can be named anything, regardless of what's in it. For example, a "Tung Oil Finish" need not have any tung oil in it. This is common – a classic case of *caveat emptor*. The secret list is not required on the can or in the advertising. If you care to know the ingredients, you can go online and search for what used to be called the MSDS (material safety data sheet). Here is two gateways: <u>http://hazard.com/index.php</u> and <u>www.ilpi.com/msds/#Internet</u> Now they are just called Safety Data Sheets (SDS).

The finishes that soak in are generally oils. Oils can be created from a wide variety of natural products by heating and/or squeezing them. Because oils soak into the wood, they do not provide a particularly glossy surface unless you use a lot of coats. Mostly, you just see the wood, possibly with a light satin sheen. When you oil wood, you wipe any residual (not soaked in) off before it cures (oils don't "dry" by evaporation, they polymerize with oxygen contact). If you oil a piece of wood with a drying oil and leave it wet, when it cures, you'll

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have a gummy mess on the surface. This is not a good plan for a surface finish. To get a decent sheen from a pure oil finish, you must apply and wipe off numerous coats before sanding to a very fine grit (say something on the order of P4000).

A wide array of chemicals can be used as "surface" or "film" finishes, such as shellac, lacquers, various resins and plastics (so-called "varnishes"), and epoxy. Some finishes, such as shellac and solvent-based lacquer actually "dry" fairly quickly by evaporation of solvents, but oils and many varnish resins, polymerize (cure) more slowly in contact with oxygen. Because these materials sit on the surface, when dry or cured, they can be polished to anything from a satin appearance to a very shiny mirror. The latter case generally makes the wood look like plastic, for better or worse.

For all finishes, there is a big difference between "dry to the touch" and "cured" (a slightly different use of that term). Depending on the material, the former may happen within minutes or hours. The latter generally takes days to weeks. If you try to buff a "dry" but uncured finish, you'll learn the difference very quickly.

There is a large and ongoing friendly disagreement about what "food safe" means and what products are actually food safe and what products you may want to use on a product you sell to the public even if you think it is food safe. If it gets into the realm of lawyers, you don't want to go there. The majority consensus is that virtually all finishing products are food safe after they are fully cured. That may or may not be true because some of them contain metallic driers that may be carried into residue that flakes off if a bowl is used improperly. Whether or not the metal ion is bio-available or not is a question for the lawyers – again, you don't want to go there.

For totally practical reasons, for a bowl that is to be used, as opposed to just viewed, you generally want an oil finish that has soaked into the wood, not a film finish that sits on top of the wood and can and will be chipped off in use. One notable exception is the use of a heavy epoxy finish for vessels holding liquids, such as a mug or cup or "glass" to be actually used for a beverage. People do that with apparent success; I have no experience with it.

Every piece you turn should be carefully and thoughtfully evaluated before you apply *any* kind of finish at all. If you begin with the wrong one, you're likely screwed. Every piece of wood is unique, and your goals for a particular type of wood may not always be the same, depending on the natural characteristics of that particular piece and your application. Understand what's going to happen, and why, before you commit to a general type of finish and a particular finishing product, or succession thereof.

Oils

Let's begin with oils, which are easy to use and generally provide good results if you don't want a glossy shine, if they are correct for the application, and if you pick the right one.

The beauty of oils is that they soak into the wood and accentuate (pop") the grain patterns visually. This is usually desirable. If used on punky or heavily spalted woods, however, it may sink in and leave a blotchy appearance. There are always tradeoffs to be concerned about. It may be desirable to put on a first coat of a somewhat-thinned oil so it really soaks

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in deeply, followed by coats with less or no solvent.

All oils darken and yellow woods to a greater or lesser extent, so if you want to keep a wood light or white, do not use an oil. There are alternatives (later).

Oil finishes are very easy to apply. Wipe them on; wipe them off. There are never brushstrokes or orange peel to worry about. OTOH, a wood surface finished only with a pure oil may look dull and lifeless unless many, many coats are applied successively, over a period of time, to build up a nice luster.

You can do coats "wet on wet" or let them "dry" for a day between coats. You may think you're getting there more quickly with the former, and you may be, depending on how thirsty the wood is, but it's not a given. If you let the first coat set for a day, the following coats probably won't soak in as much, and you'll get where you're going more quickly. The jury is still out for me on this one. It depends on the wood. Do what feels good at the time.

After initially wiping down a freshly oiled wood surface, you do have to be concerned about "weeping". If you oil an open-pored wood (say oak or walnut, and many more), and wipe it down so there is no oil residue on the surface, if you come back an hour later, you may see little tiny beads of the oil coming back out of the pores. If so, you must wipe it down again, and keep doing so until it stops weeping, or you're going to create an undesirable situation.

You can use oils for wet sanding. One such application would be if you want to fill the pores on an open-pored wood such as oak or walnut. On the other hand, a lot of the charm of such woods is the pattern of the pores, so if you fill them, you're hiding them and destroying the natural character of the wood. It's a personal choice.

Oils are exothermic when they cure (polymerize). That means they give off heat. If you make a pile of oily rags, you will probably get a fire from what is called "spontaneous" combustion by those who don't understand the very real chemical process. You don't want that to happen. (Ask King Tut!) When you set aside or discard oily rags or paper towels, spread them out on a concrete floor or put them in a metal trash can of the type you would use for fireplace coals. This is no joke. Be safe.

There are two types or categories of oils – drying oils and non-drying oils. Non-drying oils *never* cure (unless artificially augmented by chemical driers). There are applications for both. In my experience, some "drying" oils may not dry; that can be frustrating. Driers may have been added to some commercial "oil" products, so you're never quite sure what you're getting unless you see the word "pure" on the label – and, in truth, not even then, if you're not familiar with the brand, and if it hasn't been bought out and the formula changed – which they don't generally advertise. Up-to-date experience, yours or your friends', counts a lot.

If you use a non-drying oil, make sure it is of a type that doesn't get rancid! Yes, they will get rotten and smell bad, and maybe mold, just like they do in your pantry. Do not use cooking oils! [See below for comments about walnut oils (plural).]

The safest and most commonly used non-drying oil is mineral oil. It is also guaranteed food safe. (In some labels, it's called "baby oil". Small amounts are safe for human consumption -- we won't go there.) The combination of mineral oil and beeswax may be the favorite and

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most-widely used finish for "food-safe" bowls. This finish does not last! After use, such bowls can be gently swiped out with a soapy sponge, but they will need to have the finish frequently reapplied by the customer.

In some circles, walnut oil is popular. Its use is not a simple matter from a couple points of view. Consider: You may think that walnut oil is food safe, because it is sold in grocery stores for use on salads. But some people are allergic to nuts, and walnut shavings can kill horses. Let the user or seller beware. Consider: Some sellers, and some turners, claim that walnut oil is a drying oil. Others may disagree, based on personal experience. So, for the sake of argument, let's say that pure walnut oil is a drying oil, even if it takes a long time to polymerize. So where do you think you would get the purist walnut oil? Well, in the grocery store, of course! NOT! Many or all companies that sell walnut oil for consumption (salads, etc.) put in a chemical to stop it from curing so it doesn't turn into a bottle of Walnut Jello in your pantry. For this reason, it is inadvisable to use a food walnut oil for finishing unless you understand that 1) it will never cure, and 2) it will go rancid. You can buy walnut oils that are labeled for use as a wood finish. They may or may not cure (IMO, it's always a toss up), but hopefully they won't go rancid.

Now let's talk about "drying" oils. By far the most "famous" and widely respected drying oil for wood finishing (to the extent that its name is badly abused) is tung oil. [Sorry, Mark St. Leger, but, no, it doesn't come from licking things!] Tung oil (a.k.a. "China wood oil") comes from the nuts of the tung tree (*Vernicia fordii*) – seriously! As far as any oil is concerned, this one, in most peoples' opinions, has the most desirable properties. It's more expensive than many others, but when you consider all the hours you have in a piece, don't you want the best possible finish on it? I certainly do. I really like "100% pure tung oil" as a product; I use Behlen's brand. It doesn't cure as quickly as I would prefer, but I like the way it looks. Tung oil does not darken woods as much as many others, and it does not darken further with age. If you want to know more about tung oil in general, just go here: <u>https://en.wikipedia.org/wiki/Tung_oil</u>

The most widely-used drying oil, in one form or another, is linseed oil. It comes from flax. It is technically a drying oil, but only very, very slowly, to the extent that it is rarely used in its natural fashion. As a natural product, it is food safe (I eat flax seeds), but not after being processed for use as a wood finish. This is where the commercial product "boiled linseed oil" (BLO) comes in. It is no longer heated – rather, chemical (metallic, poisonous) driers are added to cause it to cure more quickly. It is a strongly yellowing oil. The wood will appear yellower immediately, AND it will darken still more with age, whether you want it to or not. This is one of those products you either love or love to hate. It is the oil of choice in almost all commercial, mixed/blended "finishing" products because it is cheap.

I tried the "TY" oil sold by Mike Sorge. It is food safe, has no VOCs, etc. Unfortunately, it did not dry for me. There are others, but we have to move on.

Surface ("film") finishes

Shellac is a very useful and common wood finish. It comes from bugs. It is generally considered to be a surface finish, but it can be (and is) diluted to various levels of viscosity with al-

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cohol. Very thin "cuts" will soak into the wood almost like a diluted oil. Shellac has a lot of desirable properties and some undesirable ones. It is inexpensive, fairly easy to apply with a brush or a paper towel or a spray can. Because of the alcohol solvent, it dries pretty quickly (a matter of minutes for a thin coat). It can be safely applied underneath or on top of virtually any other finish, for added effect. (This is not always true of some other finishes.) It can be dried and shined up right on the lathe as one component of a finishing product when combined with an oil or a wax. So-called "French polish" is one such form of the former, and "friction polish" the latter ("Shellawax" being one brand thereof).

On the not so great side, when dry, shellac easily waterspots and fingerprints. It provides virtually no protection to the wood in use. It is definitely not for bowls that will be used. If you buy it in liquid form, watch the "use-by" date if it has one, or mark your date of purchase on the can. Old shellac will go on just fine, but it won't dry, and you'll end up with a horrible, sticky mess that you'll have to strip back off. DAMHIK! If you don't mind the extra bother, you can buy "flakes" and dissolve them in alcohol to make your own fresh batch, as needed. Apparently Bulls Eye, a large maker, has found some way to extend the shelf life of unopened cans. Some shellacs are darker than others. If you want to minimize yellowing, go for the "blonde" or "super blonde" kind (I guess they're bleached?). You can also buy it "dewaxed", which is probably a good idea if you're not going to add wax to it anyway. As I understand it, dewaxed has a longer shelf life.

The main uses for a surface finish are to provide protection and sheen. As seen above, shellac provides the latter, but not the former. Other than shellac, the film finish most widely used is probably lacquer. Lacquers are resins emulsified in solvents. Many coats are generally used. Solvent-based lacquer actually "dries" when the solvent evaporates, so it dries much more guickly than a varnish whose components have to polymerize (cure) by being exposed to oxygen in the air. As a result, lacquer "melts" itself between coats, so after building up many coats, you actually end up with one thick coat, not a lot of thin ones that can peel and separate. While it can be brushed or rubbed on for small projects, it is generally sprayed on. It can be a tricky challenge to apply without brushstrokes, runs, orange peel, white blush, and other undesirable effects. The solvent fumes are deadly, and appropriate ventilation and breathing protection is important. In addition to the original solvent-based forms, there are now newer water-based forms being forced on industry because the solvent VOCs are really bad with the original. I don't know anything about them. If you want a clear coating on the surface of the wood that will not darken its color, lacquer is one of the primary choices. The major drawback is that it does not really soak into the wood and does not "pop" the grain. I wasted a pretty piece of curly maple this way. A well-known, high-quality brand of lacquer is "Deft". Thinned lacquer is also used as one form of a so-called "sanding sealer" to reduce the penetration of following finishes.

There are many, many film finishes out there called "varnishes". They are composed of various resins and plastics such as urethanes, polyurethanes, acrylics, and more. Many brands and products are well known within our woodturning community. Some of these are now available as solvent based or water based. Some of the early water-based versions imparted a nasty bluish tint that was highly undesirable. It depends on the brand. Maybe they have fixed it now – I don't know.

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Wipe-on Poly is a very popular product available in various brands. It's just a highly-thinned version of a polyurethane (plastic) varnish that you can wipe on in a thin coat, without brushstrokes or, hopefully, runs. They polymerize and do not "melt" between coats, so you end up with slow drying and a series of separate thin films barely adhered to each other. Where, with lacquer, you may sand between coats to get rid of dust nibs, as needed, with varnishes, you also have to sand between coats to get better adhesion between layers. I'm not a big fan of pure varnishes; I don't use them often or know much about them, so I'll just leave it at that.

Here's the answer to a frequently asked question: Finishes that do not change the color of the wood (and simultaneously, for the same reason do not pop the grain or accent figure) are lacquer, acrylic, water-based poly, and print "fixatives" (secret compositions unknown but may be acrylics or something similar). A corollary is that you cannot pop the grain or emphasize curl or figure without darkening and, at least to a certain extent, yellowing the wood. Similarly, a clear surface finish like lacquer does not pop grain or emphasize figure to any significant extent – certainly nowhere near as much as an oil.

Blends

This is often where the rubber meets the road in the wood finishing industry. There are numerous brands that sell countless different products with more-or-less catchy names. They sometimes go under the name of "finishes", which, as noted before, means they don't have to have in them what the name says, like tung oil. Most, if not all "tung oil finishes" have BLO and no tung oil in them. Don't believe anything in the name of a product if it includes the word "finish". These products are secret, proprietary blends of some oil(s), some varnish (es), some solvent(s), some drier(s), and anything else they want to throw in. The contents are not listed on the can, and it takes an (M)SDS search to even get close. The formulations change at the whim of the maker and definitely when the company changes hands or is eaten by a larger fish; and none of these changes in content are announced to the public.

I'm sure you use some of these products. The one I have used fairly extensively is "Watco Danish Oil". (Note that Watco is not the only maker of a "Danish Oil", and Danish Oil is not the only product that the company Watco makes.) It may be from Watco, but it's not from Denmark, and it's not an oil. Oh, yes, there's a lot of BLO in it, but also resins, driers, solvents, etc. It doesn't have a lot of resin because it takes 4-5 coats to get any surface "build". One good thing about it is that it doesn't generally gel in the can, unlike Waterlox! I now prefer "Bush Oil", which is not the oil of the bush plant, but another "finish" blend similar to the Watco Danish Oil. What I like about it is that it has a lot more resin and builds much more quickly, to the extent that I can sometimes stop at only two coats.

These products are desirable because the oils soak in and pop the grain while the resins sit on the surface and can be buffed to a desirable level of sheen, be it satin or gloss or somewhere in the middle. I prefer what I get at Abralon 4000, but now I've digressed to sanding, and that's another topic altogether. They dry reasonably quickly because the solvents evaporate, and they also have metallic driers to promote polymerization. Because most use BLO (it's cheap), they do darken and yellow the wood, and the result will darken and yellow still more with time.

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Do I have to buy these things, you ask? They can be expensive. The simple answer is NO! Many turners mix their own to good effect. All you need is one part your favorite oil, one part your favorite varnish, and one part a compatible solvent. Voila. Mix it up fresh, only what you need for each use, and you won't have any problem with the remainder gelling. This can be a lot less expensive than buying the commercial products – and you probably already have the ingredients sitting on your workshop shelves.

Waxes

I'm going to go out on a limb here with an outside-the-box opinion, based on some experience. Yours may differ. It has become standard practice for many turners to apply a coat of some kind of wax as a last "finish". There are several reasons for this, but IMO, they generally all come down to not doing a good job of finishing with your real finish – namely, the final sanding. The wax is a cheat for finer sanding because it fills in some micro scratches and so adds a little shine. It might (or might not) help prevent fingerprinting. I quit using Ren wax (below) on my glossy pens because they didn't need it off the lathe, and it seemed to make them fingerprint worse.

Waxes can be soft or hard or microcrystalline. Renaissance Wax is one of the latter and is supposed to be archival, whatever that means. At an absurdly high price, it claims to be "protective", but I think that's baloney. Waxes are permeable to water and oils and solvents, so I don't believe that they add any protection of any kind. If I need to use a wax to bail me out for a bad job of final sanding, I use an old can of Simoniz car wax, which is at least partly carnauba – a very hard wax that lasts longer than others. Even so, wax finishes have to be periodically restored because they "oxidize" and deteriorate. I prefer not to use them (unless I have to).

Conclusions

I have tried to provide mostly hard facts, and hope I haven't made any gross errors. Let me know if you find any. Inevitably some personal thoughts, ideas, and preferences have also come across, as needs be. Everybody has their own favorite finishes, reasons for using them, and methods of using them. That's what makes things interesting. I look forward to hearing your alternate ideas and experiences from what I've written.

Finishes are extremely important to the appearance of the final product, and, as a result, I think that everyone should tell what finish they used when they present a piece at Show, Tell & Ask.

Phil Brown - Lacquer and the Epoxy coating applications and rub out.

Phil made a detailed presentation, with many examples of the tools he uses to do this type of finishing. The following is extracted from the handout Phil had at the meeting.

Surface Coating Finishing Notes, Phil Brown's recent experience

EPOXY PAINT AS HARDENER, SEALER, AND FILLER

Epoxy paint works well for hardening dry soft and spalted wood, primarily near the surface only on side grain in sound wood, but it will penetrate end grain for one-half inch or more. It



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may take 2 or 3 applications for very soft dry wood. Can be built-up over small holes, indentations, and cracks with subsequent applications every 15-30 minutes, and until the wood is no longer thirsty. Best to allow one week to cure before sanding, or sand paper may clog up.

For applying epoxy paint, prepare foam pad on wood handle with a wire through foam and around handle or internal plastic stiffener (glue holding the foam together melts and plastic handles melt). Throw pad away when done. Work on an aluminum party tray, or similar large surface, to catch run off for re-application. Protect table top with newspaper covered with brown paper, since epoxy melts ink giving wood a deeply penetrating black dye.

Use an epoxy made for wood that has several hours of pot life (slow cure). If it comes with stearates (sp?), do not stir, leave them on the bottom of the can.

Epoxy is hazardous material. Use a good charcoal filter mask, eye cover, and nitrile latex industrial gloves for your protection!! Work in an exhaust hood or outdoors.

EPOXY SURFACE COATING

Mix 2 parts epoxy base with 1 part hardener and 1 part or more thinner. A one-eight cup measure for the one part provides batch that covers one side of five salad bowls. Since an un-thinned mixture is like honey, it is difficult to spread and easily sags or runs, so it must be thinned. Use a foam brush to apply a thin coat of the thinned mixture when it is viscous like water. Within two hours intervals, apply an additional thin coat until three or four coats are applied. No sanding required between coats within this time frame. Next day, within 24 hours or less, easily rub out to an even surface. Don't wait longer to rub out, since the epoxy gets harder each day, until it is extremely difficult to rub out after a week.

This epoxy and most other surface coating are very tricky to successfully apply to a surface that is not horizontal. Here are some tips.

1. This epoxy mixture is immediately ready to use, but can quickly heat and solidify in the can. If smoke/vapor occurs, immediately pour thinner into the can to cool the mixture. Avoid this risk by floating the mixture can in a larger can of ice water. Keep an ice cube supply close by.

2. I coat outside and bottom of bowl and rub out before coating inside. Mount bowl upside down on skid resistant riser placed on a lazy-susan turn table for easy turning while brushing, under close light source for ease of monitoring application progress.

3. Heat speeds setting up a thin coat, thus reducing risk of sags or runs. The wood must be well sealed with epoxy paint (two treatments), as described above, or heat will expand air in the wood cells, causing bubbles in the first surface coat. Bubbles will have to be sanded out before proceeding with additional coats. Heat the bowl before applying the first coat.

4. Applying heat: On a hot sunny summer day, the piece can be placed in the sun and turned every 10-15 minutes, which can't be done the rest of the year. I use half of a card-board refrigerator shipping box, cut to provide doors on one side, and a hole in another side for an electric heater to blow hot air into the box. Watching a thermometer in the box, I

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Montgomery County Woodturners strive for 100F to 110F.

5. Rubbing out: Use double sided tape to prepare a pad of 320 or 400 grit wet-dry paper. Use water as a lubricant while sanding. Focus first on any sags or runs. Strive for a smooth, even surface. Since the abrasive soon wears out, have another pad available. I work at a low plastic- covered padded table, just above knee height, which sitting on a low adjustable height stool.

LACQUER SURFACE COATING

Phil uses nitrocellulose lacquer and says that as with epoxy, it is tricky to successfully apply lacquer to a surface that is not horizontal. Here are some tips.

1. Using a small touch up spray gun, test spray pattern on cardboard. May need to add 10% thinner to mixture for good flow from gun and thin wet coat on wood. I generally apply two coats each of sanding sealer and gloss, and one coat of a customized flat. Sand/rub out after sealer and after gloss coats. Before rubbing out, you can use a small pointed brush to add lacquer to holes and cracks overlooked previously. I place freshly sprayed bowls on shelves outdoors for drying, which occurs at any temperature, including below freezing.

2. Note steps 2 and 5 above for epoxy. Lightly rub the final flat coat with 12000 Micro-Mesh to remove protruding stearates. If the gloss coat is rubbed with 3M Superfine pad, followed by a worn pad, a non-glossy finish can be achieved that is quite similar to a dead flat finish, thus avoiding the flat coat spraying. Use water as a lubricant in all rub-out activities.

3. Customized dead flat finish: Don't stir a gallon can of flat lacquer and over time spray a third to a half of the lacquer as gloss. When finally stirred, this increases the concentration of sterates, resulting in a much flatter finish.

4. Dust, lint from a shirt, and unwashed hair following a hair cut can contaminate the wet surface while spraying. Wipe bowl with a tack cloth before spraying. Keep sharp pointed tweezers close by to pick out a large contaminate. Wear a long sleeve shirt of Spandex, Lycra or elastane.

Generally dust and dirt particles disappear when the sanding sealer and gloss are rubbed out. They can be a problem in the final flat lacquer coat. Sanding out a large speck of dirt in the flat coating and respaying only the spot, may be successful.

5. Lacquer is hazardous material. Use a good charcoal filter mask, eye cover, and disposable nitrile gloves for your protection!! Work in an exhaust hood or outdoors. Clean blue nitrile gloves provide a nonslip grip when holding a bowl.

Phil's supply sources:

EPOXY PAINT

OnSpec 9000 Polyamide Epoxy Paint, #9100 clear part A and BGWR gloss hardener together with #711 thinner-cleaner manufactured by Michigan Coating Products. It is storable for over 1 year. After mixing parts A and B, 30 minutes is needed to steep before using. Pot life is 12 hours. There may be a minimum order amount. Michigan Coating Products, 3761 Eastern Ave S.E., Wyoming, MI 49508 616 456 8800. www.michigancoatings.com/



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michcoat@michigancoatings.com Maryland does not permit shipment and use in the State, so I have it shipped to a VA address.

EPOXY SURFACE COATING

"Liquid Wood 2000 Epoxy" from DELTA POLYMERS, INC, 130 South 2nd St., North Bay-Shore, NY 11706. Phone: 800-966-5142. The epoxy comes as one-half gallon of base in a gallon can plus one quart of hardener in a can.

LACQUER SURFACE COATING

Source for nitrocellulose lacquer: Mohawk Finishing Products, www.mohawkproducts.com Phone ordering 888-366-4295, ext 1, Andria. May pay with VISA, MasterCard, or Am. Express.

Item No.DescriptionM610-1687High solids W.W. (Water White) clear sanding sealerM610-0207High solids W.W. clear gloss lacquerM610-1007FlatM650-0807Blush resistant reducer

Eliot Feldman - Shellac and Wax. Sanding at high speed.

Richard Foa - Howard's Butcher Block Conditioner and Feed N' Wax

Rich made a short presentation of two off the shelf products that he considers to be the "Idiot's Delight" of wood finishes. One is Howard's Butcher Block Conditioner and the other Howard's Feed 'N' Wax. The former is an emulsion of bee's wax, carnauba wax and mineral oil and the latter an emulsion of bee's wax, carnauba wax and orange oil. Butcher Block Conditioner also contains vitamin E although the nutritional value of vitamin E in the finish is questionable. Butcher Block Conditioner is marketed as a food-safe finish and I tend to use it exclusively on turnings that I know will be in direct contact with food. However, I have no reason to think that Feed 'N' Wax conditioner isn't also food safe^{*}.

Application is with a paper towel or cloth after final sanding. The products are each applied generously and allowed to sit for 15 to 20 minutes. At that point, the residue is wiped off with a dry paper towel or cloth. After a day of drying, a second coat may be applied in the same fashion. A couple of coats typically produce a rich, non-oily finish that is quite soft to the touch.

The finishes tend to dry out gradually over a matter of months. Drying may be faster if the item has been washed and dried repeatedly after use. Refreshing the finish, however, simply means a quick single reapplication. Both products are available at hardware stores, wood working stores, antique shops that sell refinished furniture, or on-line. For buyers, I will tell them to either buy the finish for their own use or freshen the bowl, platter, rolling pin or whatever they've purchased with mineral oil.

Editors Note: I did a little research and found this from Howard's. "Although the Feed-N-Wax is made from



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some natural ingredients, like beeswax. It also has a solvent in it that is not food grade. Feed-N-Wax would need to be mixed and poured on a sanitary/clean machine and mix tank, it is not. The good news is, we do make a product very similar to Feed-N-Wax that is food grade. It is called Howard Butcher Block Conditioner. It contains food grade mineral oil and beeswax mixed and poured in a sanitary environment to ensure quality."

Stephen Price – Assortment of Finishes

Discussion and my experience with boiled linseed oil (BLO) and paste wax as a sanding lube as well as a final finish. Basically there are 2 types of oils for finishing. Drying oils, including linseed and tung, can be defined as liquid vegetable oils that, when applied in thin layers to a non-absorbent substrate, will dry in the air to form a solid film. This drying is a result of polymerization by the action of atmospheric oxygen, i.e. autoxidation. The second type are the non-drying oils like mineral oil. They undergo no marked increase in viscosity upon exposure to air.

The drying oil films are typically hard, non-melting and are usually insoluble in organic solvents. (This varies with the particular drying oil) Semi-drying oils, like soybean oil and some nut oils, including walnut oil, form tacky, somewhat sticky films when dried.

<u>http://www.woodturningvideosplus.com/oil-finish.html</u> - has neat technical / chemical discussion of the bond type that differentiate the oils

Boiled Linseed Oil (Flax seed)

The boiling of linseed oil enhanced the drying characteristics of the oil.Today most "boiled" linseed oil is not really boiled rather certain heavy metals are added in very small quantities to produce similar results. This is why most BLO is not food safe. There are some producers of true BLO that is food safe, just be careful with what you choose.

BLO cures by a chemical reaction with the surrounding oxygen in the air not by evaporation like water based finishes. This reaction generates heat like most chemical reactions. The heat generated can be intense in certain circumstances and can lead to spontaneous combustion. BE CAREFUL with used rags.

A lesser known use for BLO is to protect metal from oxidation. You can apply a thin coat to non-moving parts and once dry it will protect and beautify the surface. Thick coats can get gummy which is another reason you don't want to use this in moving parts which get stuck together.

Tung Oil (Seed kernels of the Tung tree)

Tung oil or China wood oil is a drying oil obtained by pressing the seed from the nut of the tung tree (Vernicia fordii). Tung oil hardens upon exposure to air, and the resulting coating is transparent and plastic-like The oil and its use are believed to have originated in ancient China and appear in the writings of Confucius from about 400 B.C.

Raw tung oil tends to dry to a fine wrinkled finish; the US name for this is gas checking: this property was used to make wrinkle finishes, usually by adding excess cobalt drier. To stop this, the oil is heated to gas-proof it, and most oils used for coating are gas-proofed.

When applied in many fine coats over wood, tung oil slowly cures to a satin "wetted wood" (Continued on page 20)



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look with slight golden tint. The oil is often diluted with hydrocarbon thinner so that the viscosity is very low and enables the oil to penetrate the finest grain woods. One commercial grade is known as Danish oil. Tung oil resists liquid water better than any other pure oil finish, though it still provides little protection against water vapour exchange or scratches. Tung oil does not darken noticeably with age and is claimed to be less susceptible to mould than linseed oil.[7]

Tung oil has become popular as an environmentally friendly wood finish, but it should be noted that many products labelled as "tung oil finishes" are deceptively labelled: polymerized oils, wiping varnishes, and oil/varnish blends have all been known to be sold as tung oil finishes (sometimes containing no tung oil at all), and all the above contain solvents and/or chemical driers. Product packaging will usually clearly state if it is pure tung oil.

Walnut Oil

Walnut oil was one of the most important oils used by Renaissance painters. Its short drying time and lack of yellow tint make it a good oil paint base thinner and brush cleaner.

Some woodworkers favor walnut oil as a finish for implements that will come in contact with food, such as cutting boards and wooden bowls because of its safety. The oil typically is combined with beeswax in a mixture of 1/3 oil to 2/3 beeswax.

Walnut oil can be applied with a brush, cloth (cheesecloth or other lint-free cloth) or steel wool, or it may be sprayed on. Allow the application to soak in for at least 30 minutes, then wipe off the excess. Allow at least 24 hours between coats. Longer is desirable.

The number of coats required is determined by the end use of the piece. Three or four coats are required for decorative work, whereas six or more are required for heavy-use items such as food contact utensils.

Walnut oil should be applied pure for all food-contact applications. For other uses, the first coat can be cut with mineral spirits at 50%, as it will penetrate much better than pure walnut oil and will dry in about half the time.

Walnut oil can also be heated to accelerate its drying time. Heat in a pot less than one-third full until fumes appear. Like any oil, if overheated it becomes flammable.

Mike Colella – Tried and True

Mike discussed his experience with the Tried and True family of products.

(Ed Note: Tried and True is one source for food safe linseed oil)

Bob Grudberg –

I could not recall what Bob discussed. Sorry Bob.



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Show, Tell & Ask (Tim Aley)

Name	Description	Wd.	Ht.	Ln.	Wood(s) Used
Ellen Davis	Spoon			7"	Red cedar & gingko
Ellen Davis	Display holder	8"	1"		Spalted maple, red cedar, ginko, metal
Mike Colella	Plate	10"			Red dye,lacquer, burned im- age
Mike Colella	3 spoons	13"	or	15"	dogwood
Bob Browning	6 Xmas ornaments				various
Bob Grudberg	bowl				cherry
Bob Grudberg	bowl				walnut
Bob Grudberg	bowl				
Bob Grudberg	box				
Roman Steichen	Pens (12)				See sheet
Steve Drake	Bowl				EML
Steve Haddix	closed form bowl				ambrosia maple
Steve Haddix	viking (sune?) bowl				rosewood
Steve Haddix	salad bowl				ambrosia maple
Jeff Tate	Hollow				rosewood
Jeff Tate	Drediel				maple
Jeff Tate	ornaments				
William Flint	bowl	7.5	4		walnut
William Flint	bowl	12	5		elm
Paul Wodesta	lidded box	5	5		box elder
Shayne Packer	burl bowl	7.5	6		red cherry
Shayne Packer	walnut bowl	10	1.5		walnut
Joe Barnard	table	8"	2.5'		cherry bowl, walnut legs
Joe Barnard	bowl	10"	4"		honey locust
Elliot Feldman	box	3.5	4		mahagony
Bob Anderson	bowl	4"	4"		marblewood

Montgomery County Woodturners

Safety First (Gary Guenther from the MCW website)

Safety Tips - Proper Head Gear

The topic, for lack of a better term, is "head gear". Not surprisingly, there is a wide variation in what we, as woodturners, wear to protect ourselves, and the circumstances under which we wear it.

All forms of woodturning can be dangerous, but some situations are clearly more hazardous than others. A spindle blank does not have as high a probability for disaster as an irregular 30-pound chunk of tree with some of the bark still on. Most woodturners weigh safety in terms of comfort and convenience - sometimes to the detriment of safety.

Personally, I would never turn anything without a face shield, any more than I would drive in a car without a seat belt on. I have taught myself to be uncomfortable with a hunk of wood spinning near my face, with a rim speed of 20-30 mph, without at least a plastic shield in between. Eye protection, in the form of safety glasses, or better, goggles, is an absolute MUST, and I suspect that the large majority of turners honor this. But is that really enough? Perhaps it is for small spindles, but for turning side grain, I would posit that it is not.

My reason for this comment, and, indeed, the reason for this article, is a recent example cited on the Wood Central forum. Without getting into details, let's just say that a turner unaccountably thought that a face shield would not be a sufficient deterrent, wore only goggles, and consequently got some significant facial damage unnecessarily. The reaction to his post was partly of the "sorry to hear about that" type, but a number of others replied with the observation that his face would not have been damaged at all had he been wearing a face shield. Several responders cited specific instances where they had received considerable whacks in the face without any damage due to the fact that they had been wearing their face shields. Frankly, I cannot understand how one would feel otherwise. This applies to grinding tools, as well. Wheels can, on occasion, crack and break, and I seriously doubt if you want a piece of that up your nose at 40 mph.

Then there is the question about what to wear at a demo. Many turners who wear face shields at home will turn with only safety glasses because they can't talk with the shield on and it's an inconvenience putting it up and down over and over again. My personal opinion is that this is an unnecessary risk. A good example is Bill Grumbine. As a demonstrator, he wears his helmet when turning end grain even though he thought he would never launch an object. Well, those of us who attended his recent CAW demo saw that propeller come loose and bloody his arm. Even if it had hit him in the face, he would have been safe. He turns, and he talks, but not at the same time. Given the concentration sometimes required, perhaps that's not such a bad idea. I think we should strongly encourage our demonstrators to wear face shields for sidegrain work.

I won't get into allergies, dust, masks, air helmets, etc., but it is clear that there are further considerations here.



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Video View (from Ellen Davis)

SANDING DISK HOLDER

Hardwood blocks $1 \frac{1}{2} - 2$ inch thick (cut into $3 \frac{1}{2}$ inch squares) trim off corners.

Drill hole in center 1⁄4 inch minimum preferably size F or G drill bit. Bit could split block if forced into a 1⁄4" hole in a "hard" wood.

Insert 2 inch long driver bit with epoxy – driver bit from Harbor Freight (10 piece color coded set \$3.79). See photo. Use vise to squeeze bit in about 1 inch.

Turn hardwood into a cone shape about 1 $\frac{3}{4}$ diameter on the bit end and about 2 $\frac{1}{4}$ - 2 $\frac{1}{2}$ on the bottom. Square up top and bottom.

Cut foam into 3 $\frac{1}{2}$ inch squares. Use Garden Knee Pad from Surplus City \$1.99 or Neoprene, Mouse Pads, foam from fabric store – needs to be somewhat firm.



Glue Velcro to foam with 3M 77 spray adhesive or buy PSA Velcro from Klingspor that has adhesive already attached. (12 x 24 sheet #VC12040 \$14.95 Klingspor Woodworking Shop).

Place a large dollop of Shoe Goo on the center of foam – smear it around about the size of the hardwood cone bottom. (Option - smear it on the hardwood instead) Place hardwood cone on the center of the smeared Shoe Goo. If you have a circular weight (like a small faceplate or heavy washers) place it on the hardwood while the glue cures. You can find Shoe Goo at CVS drug store and a number of other stores. You can also use Kiwi Boot Repair or other like adhesive.

After everything has cured (24 hours) - place bit in a drill chuck mounted in the lathe. Use a skew to cut the bottom Velcro and foam to a 3 inch pad. Angle the skew so the cut flows to the base of the hardwood. See photo above. If the skew cut is rough you can sand the foam.

Option – use leather instead of Velcro if you are using PSA sanding disks.

The beauty of this set up is that you can make a set with a different grit on each and not have to change the pad until it wears out. You can also color code for easy identification of the different grits. Use a quick change drill chuck from Craft Supplies. The idea for this holder came from the Internet.

Thanks to Bill George of Denton Turners for sharing the concept.

Odds and Ends Sandpaper Caddy Ace Hardware – Crawford Spring Grip Bar \$8.49 Live End Centers for Oneway Multi-Tip Revolving Center Tap ¾" 10 Grizzly # 20876 \$26.95 ¾" bolt – cut off hex head – mount in spigot jaws Carbide Cutters Source – Carbide Depot <u>http://www.carbidedepot.com/wood-turning.aspx</u> Round -8, 10, and 12mm – screws and taps available Must buy 5 – price keeps going up – but still ½ the price

The link to the video is https://youtu.be/G44HICpHgqg



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MCW Resources ()

MCW Hands-on Mentoring Program

Hands-on mentoring is one of the most effective ways of learning turning techniques, tool use, and safety. We all have unique knowledge and ideas to impart. We encourage all Members to sign up to share a few hours of their time and knowledge at the lathe with each other, on a peer-to-peer basis, either in their homes or at Skills Enhancement sessions. We particularly encourage our new Members and beginners to use this opportunity to learn techniques and safety. Please let Ellen Davis know if you would like to participate.

Skills Enhancement: Once a month, we have an open lathe session at WWC, alternating on the Fridays and Sundays after the Meetings, under the guidance of Matt Radtke and Eliot Feldman. Please check the Newsletter and Web Site Calendars for monthly dates and reserve a limited slot in advance with Matt at mattradtke@gmail.com. Everyone shares skills and information, and it's lots of fun.

"Freewood" email list: Free wood (a.k.a. "road kill" or "found wood") is often available in neighborhoods around the County. Our "freewood" email list permits list members to share the location of found wood in a timely manner. This is an opt-in Program. If you would like to join, please contact Carl Powell. If you are a list member, you may post a descriptive email to all other list members by sending an email to <u>free-</u>

wood@montgomerycountywoodturners.org. Please describe the location, type(s) and sizes of wood, and any contact information, requirements, restrictions, and limitations.

MCW Facebook Group: Ellen Davis has created a Facebook Group just for MCW Members. The idea behind this is to allow you to post pictures of your work, ask questions, and provide another venue for our members to get to know each other better. For our MCW Facebook Group, please click the following link https://www.facebook.com/ Groups/194941367515051/ and request to be added to the group. If you do not have a Facebook account and want one, please contact Ellen. We have over 40 Members involved.

MCW Lending Library: *Now Free!* Books and DVDs are available for borrowing. We have a good selection of video demonstrations and instructional materials from many top professional turners. If you missed a Meeting and would like to see the Program, you can check out the DVD. Please sign the form to check them out from John Laffan. If you have titles out, please return them promptly. There is no charge for this service.

Silent Auction: Not everyone has access to a chainsaw or a band saw, which makes it nice to have access to reasonably-priced, properly-sized turning blanks. Thanks to the generosity

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of Phil Brown and other Members, our Silent Auction provides this benefit at every Meeting. Please bring your 'road kill' to share with other Members.

Discounts: Steve Drake has assembled a selection of retailers who provide MCW Members with monetary discounts. First and foremost, of course, is the Woodworkers Club, but we have a number of others too. Please check out the list of participating merchants on the Web Site or at the end of each Newsletter.

Web Site: <u>http://montgomerycountywoodturners.org</u> Thanks to Webmaster Carl Powell, we have an outstanding Web Site. It has current information on meetings and activities, and is loaded with articles on practical *Tips ("YMMV")* and *Safety* and *Handouts* from previous Demonstrators, as well as links to over 350 captioned *Photo Albums* from all of our Meetings, and all our Newsletters, back to our founding in 2007.

Newsletters: Thanks to new Newsletter Editor Stephen Price, all Members receive the 2016 AAW *Best Chapter Newsletter <u>www.woodturner.org/?page=ChapterWinners</u> by email every month. Further, the MCW Newsletter Archive, accessible from the Web Site tab, is a tremendous resource, containing the complete history of all MCW programs and activities from day one, as seen on a monthly basis through the years. All past issues back to Volume 1, Issue*

Skills Enhancement Schedule (Matt Radtke)

Session Date	WeekDay	Session Date	WeekDay
January 15, 2017	Sunday	February 12, 2017	Sunday
March 12, 2017	Sunday		

Matt has established a tentative schedule for the first quarter. The dates are subject to change as details are worked out with Woodworkers Club.

Wounded Warrior Program Schedule (Don Van Ryk)

Session Date	WeekDay		
March 10, 2017	Friday	April 21, 2017	Saturday
May 12, 2017	Sunday	June 16, 2017	Monday
July 14, 2017	Tuesday		

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Member Discounts (Steve Drake)

oodworkers Club Rockville, Maryland - woodworkersclub.com. The Wood-

workers Club. a Woodcraft affiliate, offers MCW Members a 10% rebate on all regularly priced items. After reaching certain

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plateaus of spending, you will become eligible for a rebate which you will receive by email and is good for 3 months. Non-qualifying items are power tools, items already on sale, gift cards, and items from companies that prohibit discounting (Festool, SawStop, Leigh, and a couple others). Our relationship with Woodworkers Club is very synergistic and important to us, and I encourage you to make your woodturning and woodworking purchases from them. If they don't have something in the store that's in the Woodcraft catalog or on their web site, they will get it for you, and you can save on shipping by picking it up at the store.

Exotic lumber, Inc. Frederick, Maryland – exoticlumberinc.com. With over 130 species in stock, Exotic Lumber has one of the wid-

est selections available on the East Coast. We offer a 10% discount to MCW Members with membership badge. We have ware-

house locations in Frederick and Annapolis, where you are welcome to select from our extensive selection of turning blocks.

2Sand.com – 2sand.com is a coated abrasive specialist focused on fast service and fair prices providing superior sanding discs, sheets and belts. MCW Member receive a 5% discount (cash or check) at the Gaithersburg store at 8536 Dakota Drive (800-516-7621).

Craft Supplies USA

(www.woodturnerscatalog.com) is a family-owned and operated business serving the woodturning community.



Individual MCW Members can save 10% on all finishes & disc abrasives -- just mention "Montgomery County Woodturners" and save, all year long.

Hartville Tool (www.hartvilletool.com) is a nationwide retailer of general and specialized tools for woodworking and home improvement. They offer free shipping to all. If you have accepted the MCW offer to "opt in" to be a member of the Hartville Tool Club, you will get a 15% discount on all tools (excluding sale items, gift cards, special orders, and Festool Products)







fast, fair, superior sanding supplies



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If ordering online or by phone, mention your Hartville Tool Club membership in the "checkout notes". (The discount will be applied manually when the order is processed for shipment, not at the time of order. The discount will not show on your e-receipt, but it will show on the packing slip that comes with your order.)

North Woods Figured Wood (<u>www.nwfiguredwoods.com</u>)

North Woods is a multi-generational family-owned supplier of wood and wood blanks specifically selected with the woodturner in mind. They specialize in Pacific Coast native species of trees and have sizes from single pen blanks up to 1,500 lb. whole burls. With 20+ species in stock, there is something for everyone. Members get a 15% discount

Treasury Report (Phil Brown)

Combine report for November and December

Income Items		Expense Items	
Nov & Dec Income:		Nov & Dec Expenses:	
Memberships	845	Demonstrator	100
Silent auction	56	MCW lathe repair	78.47
Name tag	9	Name tag	9
Library rental	2		
Bank reward credit	53.41		
Total income	965.41	Total expenses	187.47
Total funds available	\$5446.98		

Future Meetings Schedule (Tim Aley)

Date	Demonstrator	Program	Notes
January 12, 2017	January Critique		
February 9, 2017			
March 9, 2017			



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Chapter Contacts - Volunteers ()

Wounded Warrior Support Program Director	Don Van Ryk
Skills Enhancement Program Director	Matt Radtke, Eliot Feldman assistant
Public Library Exhibit Committee	Phil Brown, Russ Iler, Mary Beardsley, Jeff Tate
Beads of Courage Program Director	Jeff Tate
Turning Works Program Director	open
Montgomery County Ag Fair Program Director	open
Turn for Troops Project Leader	Roman Steichen
Backup Secretary	open
Backup Newsletter Editor	open
Lending Librarian	John Laffan, Joe Barnard backup
Videography	Joe Stout, Joe Barnard, Bert Bleckwenn
Gallery Photography and recording	Mike Colella, Jeff Tate, Tim Aley
Candid Photography	Tim Aley, Jeff Tate
Web Albums	Tim Aley, Jeff Tate, Mike Colella
Show Tell & Ask Leaders	Mike Colella, Matt Radtke, Clif Poodry
Show Tell & Ask Recording and Trucking	Richard Webster and Jim Allison
Demo Fee Collection	Bob Grudberg
Setup Committee	Jim Allison, Margaret Follas
Clean-Up Committee	Paul Simon
Discount Deacon	Steve Drake
Brochure Boss	Phil Brown

Chapter Contacts - Officers ()

President	Ellen Davis	ellen@twistedtreedesign.com
Vice President	Robert Anderson	robert.anderson4@verizon.net
Program Chair	Stan Wellborn	stan.wellborn@gmail.com
Secretary	Steve Drake	skdjmbd@gmail.com
Treasurer	Phil Brown	philfbrown@comcast.net
Membership Chair	Jim Allison	jim-elaine@allison.net
Newsletter Editor	Stephen Price	prices1950@yahoo.com
Webmaster	Ellen Davis	ellen@twistedtreedesign.com