

Presidential Mumblings September 2017

A new turning season is here and we have an exciting lineup, starting with Mark Mazzo and his magic airbrush. Check the website for a complete list of events and demonstrations. Meetings are the same as last year - Third Thursday starting at 6:00PM at Isaac's. Business meeting at 6:30 PM and demonstration at 6:45 PM.

Please remember to renew your membership and check yes when asked for releasing your email to vendors so that we can continue to receive gift certificates for the Club. Right now that's only Craft Supply and Penn State.

Speaking of gift certificates we will be giving out, in addition to a **Show-and-Share** and a challenge certificate each month, a certificate will be awarded each month for tops participation (one drawing ticket will be issued for each ten tops donated). Entry names not chosen in the tops drawing will carry over to the next month so you will have multiple chances to win. So make your tops early and often for your best chance.

See you at the meeting

The Club Library By Denis Caysinger

Over the summer we've been looking for useful items to add to the library. For the 2017-2018 year we'll have several new items available for loan.

DVD's:

- Making a Hollow Vessel by Mike Jackofsky
- Mastering Woodturning – Bowl Turning Techniques by Glenn Lucas

Mastering Woodturning – Sharpening Techniques by Glenn Lucas

Books:

- Bark. A Field Guide to Trees of the Northeast by Michael Wojtech
- Woodturning Evolution, Dynamic projects for you to make by Nick Agar & David Springett

Please don't hesitate to offer suggestions to Gary or Denis regarding library operations, or new items you would like to see in the library. And lastly, as with anything that members borrow from the library, if you lose it or break it, you're responsible for buying another one for the club.

Gary & Denis

FLWT meetings are held from 6:30 to 9:00 PM (pre-meeting Show and Share starts at 6:00 PM) on the 3rd Thursday of the month each month. Our meetings are held at the Isaac Heating and Air Conditioning University classroom, 50 Hollender Parkway, Rochester, NY 14615. For more information, go to <http://fingerlakeswoodturners.com/>.

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Summer Club Meetings Summary

Terry Lund

As most of our members know, we tried holding meetings during July and August, following the club picnic in June, instead of the usual practice of not having any meetings during June - Aug.

The meetings were a "light version" without a formal Show and Share or Challenge activity.

In July Jeffery Cheramie provided a great demonstration about how to make an ogee shaped bowl. This demo was based on his experience with a Jimmy Clewes workshop at one of the Buffalo area clubs a couple of years ago, and he also referenced a newsletter article from Central NY Woodturners in Syracuse. We've included the article from the Syracuse club following this summary, for the benefit of folks who were not able to attend the July meeting. I believe we had 16-18 members attend the July meeting.

For the August meeting, Jim Echter provided his always excellent demonstration on spindle turning techniques and tricks, and he took advantage of the relatively small group, about 22 attendees, to gather folks around the lathe and handle any and all questions from individuals, delivering sort of a "demo by request" kind of experience which was greatly appreciated by all the folks present.

Based on this generally positive experience, the FLWT Board will be discussing plans for next summer, and we welcome input from any of our members with ideas and suggestions

OGEE SHAPES WITH GREG POTTER

At the April 2016 meeting of the CNYWT, **Greg Potter** presented an easy way to create an **Ogee** shape. Last year Greg had the opportunity to attend a workshop with **Jimmy Clewes** where he learned this simple technique for creating an attractive Ogee curve and in this demonstration he shared what he learned.

What is an **Ogee**? An Ogee is a double curve, resembling the letter S, formed by the union of a concave and a convex line. The beginning and ending of the ogee should be parallel with a gradual curve connecting the points. This classic shape has been used in architecture and decorative arts for centuries, and can be incorporated into many of our turning projects.

Greg showed us several finished projects including bowls, hollow forms, and a bird house.

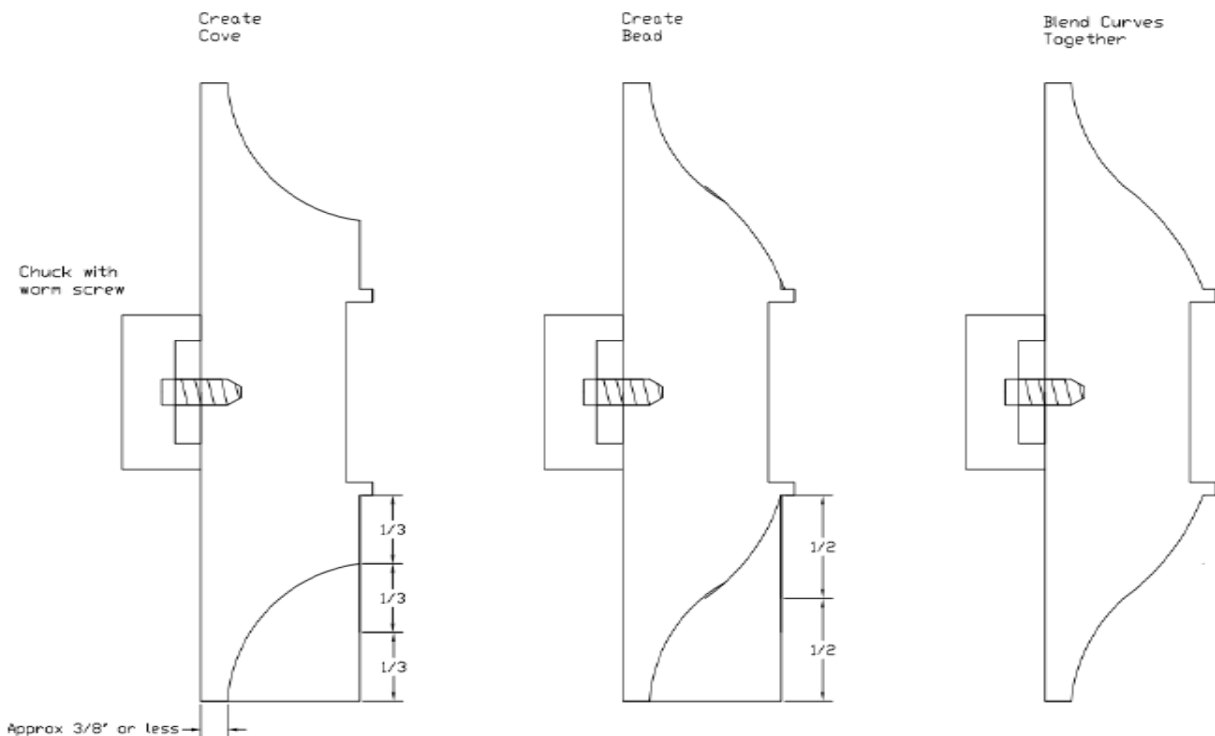
Once everyone understood what the ogee shape was, Greg walked us through the steps for turning an Ogee Bowl. Below is a generic picture consolidating the steps.

MOUNTING YOUR BLANK

After mounting a blank on the lathe (use your preferred method - faceplate, worm screw, etc.) and rounding it, Turn a recess that matches the size of your chuck.

Greg explained that it is important to match the recess to your chuck in order to get the best hold and also not leave any chuck marks

inside the recess. You can use a pair of dividers to transfer your chuck size to the blank.



Turn the recess and foot using a parting tool, scraper, or your bowl gouge, make sure the recess sides are parallel to the lathe bed for straight jaws, or dovetailed for dovetail jaws. Here Greg is using a skew as a scraper to ensure the side is parallel. He also turned away some of the material to indicate the outside edge of the foot



FORMING THE OGEE SHAPE

After creating the foot, Greg explained the steps to forming the Ogee shape.

Divide the area from the foot to the edge of the platter into 3rds. Form a cove from the edge of the rim to the 1/3 mark from the foot.

Leave the rim thickness approx. 3/8" to allow for top rim shaping. Next divide the area from the foot to the edge of the platter in half.

Form a bead from the foot to the half waymark. The bead should be the opposite curve of the cove created previously. Blend the cove and the bead together to form a smooth flowing Ogee. Once Greg is happy with his shape he would sand the outside of the bowl to remove any tear out or tool marks.

TURNING THE INSIDE SHAPE

With the outside complete, it is time to reverse the blank and turn the inside of the bowl. Remove the piece from the lathe and the faceplate or worm screw. Then mount it on your 4 jaw chuck by expanding the jaws into the recess you formed earlier. Turn the inside of the bowl using your standard tools made for bowl turning. You can follow the outside shape or leave a wide rim and just turn a round inside shape.

Submitted by **Ed Siegel** using handout text with photos by **Heather Muckley**. Additional photos by **Barbara Raymond-LaPrease**



Thomas Wirsing Platters



I love wood. I love its beautiful colors, its various textures, and I particularly love wood with dramatic variations in grain patterns. I grew up in a home full of antiques, most of which were built in the American colonies, and I loved their graceful lines and curves, the beauty of their wood, the patina of their well-rubbed finishes, and the softly reflected light from their surfaces.

Turning bowls and platters on my wood lathes brings life to my love of wood. Imagine the pleasure I receive from mounting a piece of timber on the lathe and turning it into a form with flowing curves, beautiful color and figure, a satin finish, and an alluring feel. I particularly love turning large platters and bowls, which, like the antiques I grew up with, will become heirlooms enjoyed by many generations to come.



Improve Your Results with a Two-Step Turning Process

I am an advocate of a two-step turning process. I use my gouges to shape my platters and bowls, removing 99% of the wood. But before sanding, I scrape the entire surface of the woodturning. I consider scraping the first step in sanding, but the scraper is far more accurate and delicate than sandpaper, getting the surface of the woodturning "perfect" before sanding begins.

I advocate the use of Negative Rake Scrapers. The cutting edge of a negative rake scrapers is ground at around 22.5 degrees top and bottom so the nose of the scraper has an included angle of about 45 degrees. The scraper is held flat (horizontally) on the tool rest and is therefore exceptionally easy to control. The negative rake on the top of the grind, and the fact that the scraper is held level (horizontally) on the tool rest, means the scraper does not self-feed and therefore will not "catch", and is exceedingly easy to use effectively. The burr on a negative rake scraper is the only thing which cuts smoothly, so the scraper must be sharpened (reground) frequently to refresh the burr. In use, the cutting edge of the scraper is ever-so-gently floated across the surface of the wood, removing every ripple, dimple, and every speck of tear-out, even on difficult, highly figured hardwoods. If the scraper must be pushed into the wood to get it to cut, it is dull and will do more damage than good. Very delicate scraping with the burr of a freshly sharpened scraper is the correct technique for excellent results.

In this demo I will turn a platter using the two-step turning process. I will review the process steps to turn a platter, and I will demonstrate the use of gouges to remove 99% of the wood, and the use of negative-rake-scrapers to perfectly prepare the surface of the wood before sanding.

If examined under a microscope, the cutting edge of a freshly sharpened negative rake scraper looks like very fine sandpaper, and it works like sandpaper, except that it can be used with much greater accuracy and delicacy, perfectly preparing the surface before sanding commences. It's exceptionally easy to remove all irregularities, fine tune curves and shapes, and get that "perfect" shape. If the turning isn't "perfect" before sanding, sanding will not improve it. Get it right with the two-step turning process before sanding. You will be impressed with the results.

Process Steps to Turn a Perfect Platter

1. Mount the blank workpiece on a faceplate. A 15" to 18" diameter blank should be about 2" thick. A smaller diameter blank can be proportionally thinner. The faceplate provides a very secure mounting which minimizes vibration.
2. Set the lathe drive pulleys to the lowest speed (RPM) range. When turning a large platter, torque is more important than speed, and the lathe will generate greater torque when the drive pulleys are set to the lower speed range.
3. True the outer 3 to 4 inches of the upper face of the platter (the face on which the faceplate is mounted), removing just enough wood to true the surface. This establishes the location of the upper face of the platter, which you must do before beginning to shape the bottom of the platter.
4. Remove some of the excess wood around the outer 3 to 4 inches of the bottom face of the platter to better balance the workpiece and reduce vibration.
5. True the outer rim of the platter, making sure to remove enough material to eliminate all flat spots around the rim. Stop the lathe and check the rim before continuing.
6. Cut the foot, and the recess by which the platter will later be remounted to turn the upper face. Cutting the recess accurately is a critical operation. If accurately cut, the recess can be less than 1/8 inch deep. Use this chucking method for dry wood only!! The diameter of the recess should be just large enough for the fully-closed dovetail jaws of the chuck to fit into it. This will ensure that when the jaws are expanded into the recess, the contact area between the jaws and the wood is maximized. Use a scraper to cut the recess. Grind the scraper to the same profile as the dovetail jaws so the shape of the recess exactly matches the shape of the jaws. Leave the area inside of the recess unfinished. It will be turned last.

7. Cut the area from the foot to the rim, creating an attractive foot and a smooth ogee curve, leaving the rim a bit thicker than $\frac{1}{4}$ inch.
8. Using a negative-rake scraper, scrape the area from the foot to the rim to remove any irregularities and tearout. Resharpen the scraper frequently! Only the burr will cut cleanly, and when the burr is worn away, the scraper will produce more damage than good! Careful scraping will dramatically reduce sanding. Sand the area from the foot to the rim.
9. Remove the platter from the faceplate. Drill a guide hole at the center of the upper face of the platter to a depth within approximately $\frac{1}{2}$ inch of the underside. The hole will provide a visual indicator of remaining thickness as the upper face of the platter is being turned. Remount the platter on the chuck with dovetail jaws, using the recess created in step 6.
10. Turn the upper face of the platter. Scrape the entire surface to remove any irregularities and tearout. Sweep your hand back and forth across the workpiece. Your hand can reveal irregularities your eyes cannot see. Gently scrape until all irregularities are removed. Then sand.
11. Turn the platter back over. Remount it using either Cole jaws, a vacuum chuck, or a jamb chuck. Turn the area inside the foot, turning away the recess, and creating an attractive bottom. Scrape as necessary to remove any irregularities and tearout. Sand. Sign. Finish.

Tom Wirsing
Thomas Wirsing Woodturning
Longmont, Colorado
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TUNG OIL AND URETHANE FINISH

People often ask me how I finish my woodturnings. If the turning is to be used with food, I simply wipe it down with walnut oil and recoat it when it becomes dry from use. For my decorative woodturnings, I use a Tung oil and urethane finish. The oil and urethane finish is very pretty but it is also somewhat delicate and won't stand up to much abuse, so it should not be used on utility pieces such as food-service items.

For a decorative woodturning, I sand the turning to 400 grit, then rub it down with a 500 grit Abralon pad. I wash out the Abralon pad with water, then ring it out as dry as possible by twisting the pad tightly in a cotton towel so it is just barely damp. I rub-down the turning with the lathe spinning very slowly, then again by hand after removing the turning from the lathe. After rubbing down with Abralon, I check the woodturning carefully to be sure I have removed all fine scratches or glazing left by the sandpaper. A little extra elbow-grease now will be richly rewarded later.

I make a bag with 6 mil polypropylene and an impulse sealer. I put the turning into the bag and seal it up on all sides. Then I cut off one corner, put a funnel into the open corner and add a cup or two of my home-made finish which is equal parts of pure tung oil, polyurethane varnish and mineral spirits. I seal the open corner of the bag with the impulse sealer, making sure to wipe away any oil on the inside of the bag where it will be sealed (if there is any oil on the polypropylene, the impulse sealer will not seal the bag securely and it will leak). Give the bag a good shake to completely cover the turning with oil. Leave the turning in the bag overnight, agitating it frequently to keep the turning completely coated with oil. Next day, cut a corner off the bag and drain the remaining oil back into the can. (Do not leave the turning in the bag too long. If the oil is allowed to dry-up in the bag, it will make a colossal mess!) Remove the turning from the bag and wipe it completely dry with paper towels. Re-wipe it after 20 or 30 minutes, then again in an hour, then again as often as needed until no more oil is leaching back to the surface of the turning. (Any spots of oil which leach back to the surface and are allowed to dry will be very difficult to rub off later. Save yourself some work and re-wipe the platter periodically until no more oil is leaching to the surface.) Set the turning aside for about a week until the finish is completely hard (until there is no more smell of solvent).

Once the tung oil/urethane finish is completely dry and hard, rub-down the turning with an Abralon pad soaked in thinned polyurethane (two parts polyurethane, one part mineral spirits). Start with a 500 grit pad and scrub the turning vigorously. Immediately wipe the turning completely dry. Do not allow any finish to become too tacky on the surface or it will become very difficult to wipe off. Next day rub it again with thinned polyurethane on the Abralon pad and immediately wipe it completely dry. Rub it down as many times as needed to get the desired surface build and texture, usually two or three times. If the wood is somewhat porous, it may take as many as 4 or 5 coats before the wood pores are completely filled and the surface texture is uniform. If I want the finish to remain "satin" I will recoat using the 500 grit Abralon pad. If I want the finish slightly glossier, I will use a 1000 grit pad next time. And if I want it glossier yet, I will use a 2000 grit Abralon pad for the last coat.

This finishing process produces very nice results because the Tung oil provides "depth" and the polyurethane provides a clear, hard surface. Although the satin finish is somewhat delicate, it can be easily restored to its original luster simply by re-rubbing it with an Abralon pad and thinned polyurethane.

Never use "satin" finishes. "Satin" finishes contain finely-ground solids which both cloud the finish and compromise its quality. Rubbing the finish with an Abralon pad will produce a satin finish and the degree of glossiness can be easily-controlled by selecting the appropriate coarseness of Abralon pad.

Use finishes in a well-ventilated area. Always use protective gloves when handling finishes and solvents. Dispose of all rags and paper towels in a safe manner to avoid spontaneous combustion and the danger of fire.

Tom Wirsing, Thomas Wirsing Woodturning, 2015

For Sale, For Free, Trade, Looking For

We are starting a new column in the newsletter.

If you have an item you would like to sell or pass on to a new home, you want to trade something or you are looking for an item you can post it in this section.

Just send your request to David Banister, dbanister@frontier.com.

Members Show and Share
Photographs by Dan Meyerhoefer

We did not have regular **Show and Share** during the summer meetings.

Look forward to the return of **Show and Share** with the next newsletter.

2017-18 SCHEDULE AND MENTOR CONTACTS

| | |
|----------------|---|
| September 21 | Mark Mazzo—Airbrush Embellishment |
| October 19 | David Gilbert—Bowl Coring Systems Comparisons |
| November 16—19 | Thomas Wirsing—National Speaker/Workshop |
| December 21 | Scott Grove—Inlays and Surface Enhancements |
| January 18 | Bruce Trojan—Dealing with “tear out” + Incorporating Plastics |
| February 15 | David Barnett—(Rochester Folk Art Guild) Natural Edge Bowl |
| March 16—18 | Dick Gerard—National Demonstrator |
| April 19 | Denis Caysinger—Texturing Tools and Uses or Jeffery Cheramie—Bowls of Courage |
| May 18—20 | Alan Lacer—National Turner |

Mentor Contacts

| Name | Phone | Email | Turning Skills / Specialty |
|------------------|----------|--|---|
| Mike Brawley | 755-2714 | mbrawley@rochester.rr.com | Design Principles, Spindles; Bowls and Platters; Sharpening |
| Ward Donahue | 334-3178 | wddonah@frontiernet.net | Spindles; Hollowing; Coring; Sharpening |
| Jim Echter | 377-9389 | jechter@rochester.rr.com | Spindles; Sharpening; Faceplate turning |
| Jim Hotaling | 223-4877 | jhotal2198@aol.com | Christmas Ornaments |
| Ed Lehman | 637-3525 | eljw@rochester.rr.com | General Turning |
| Terry Lund | 455-2517 | terry.lund@gmail.com | General Turning; Dust Collection Design and Installation |
| Ralph Mosher | 359-0986 | 2mosher@rochester.rr.com | Bowls; Faceplate Turning, Sharpening |
| Erwin A. Tschanz | 271-5263 | TschanzLandscape@aol.com | Historical; Bowls; Plates; Goblets; Boxes; Bone; Antler |
| David Gould | 245-1212 | d2sGould@aol.com | Bowls; Plates; Hollow-Forms |
| Gary Russell | 353-3148 | cngRussell@gmail.com | General turning, bowls, ornaments, finials |
| | | | |

1. Here's a great way for you to improve your turning skills. FLWT has award winning and expert turners who, at no cost, are willing to share their expertise one-to-one with other club members. A mentoring relationship might be as simple as getting a mentor's advice in a one time conversation. Or, it

might include regular hands-on sessions over a lathe. The exact nature is up to you and your mentor. If you feel you could benefit from mentoring, organize your thoughts about your needs and contact an appropriate volunteer mentor above to determine if he or she is a match and available. ♦

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