



# South Central PA WoodTurners

## November 2011

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### Dates to Note

November 1

Wood Dying

Don Wilson

December 6

Winter Holiday

Social



### Thoughts from the President Don Wilson

I have just taken a break from turning some Christmas ornaments. That is one of things on my mind as I don't have any for an upcoming craft show at the Yorktowne Craftsmen Guild. The Festival of Trees is right up there on my list of thoughts also. This will be the first year that we have contributed to this function as a club. Bill Fordney has been working on this with me and we are looking forward to decorating the trees.

A week ago Tom Deneen and I were in at the Industrial Museum doing woodturning demonstrations while it was open for the Oyster Festival. There was a "bow lathe" that we were able to use and with the help from "apprentices" from York College we were actually able to demonstrate wood turning on the bow lathe. Makes one appreciate an electric motor. This was function of our membership in the Yorktown Craftsmen Guild but it helps to make people aware of our woodturning organization also.

I have had a number of inquiries about the wood dying that I have been doing so I have decided to demonstrate that for November's meeting. The cost to get into using dyes is minimal and anyone can do it. There is a learning curve, especially with what to expect while doing the dying. It is quite different than using a stain so I think you will find this demonstration interesting.

This meeting will be the last demo for this year. We'll be looking forward to the Christmas party and then a planning meeting in January. At the planning meeting we try to come up with the programs for the coming year. We look forward to your input to help us set up the demonstrations for the next year so don't be afraid to speak up if there is something you would like to see.

Happy and safe turning,

Don

### Minutes

October 2011  
Submitted by our loyal  
Secretary Carol Woodbury



Meeting called to order by  
President Don Wilson.

### Guest:

Keith Holt was introduced. Keith was our program presenter for the month of July. Keith is a professional turner.

### Treasurer's Report:

John Stewart announced we had \$1,1769 in the Treasury. Dues are due and being collected.

**Raffle:** Jim Morrison's cherry box was won in the raffle by Carol Hunter.



### Show & Tell certificate winner:

Bryan Sword won a gift certificate after Show and Tell.

**Wood:** Martin Stolpe has brought wood from Wheatland cum provenance documentation for the taking. Martin brings a lot of wood and only requires an occasional six pack of good **DARK** beer for his continuing efforts.

**Sassafras wood** Carol Woodbury has sassafras wood available.

### Ornaments for Tree Festival

Ornaments brought for the tree decorations by Leo Deller, Al Herner and Barry Stump were shown. Everyone is urged to bring theirs no later than the **Nov. 1st meeting**. We can begin decorating Nov. 3rd, also 5<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup>.

**Volunteers needed:** Don asked for volunteers to decorate: Carol and Carol were volunteered, but others are needed. Hooks will be provided and strings of lights by the Council of Churches. A reception will be held for decorators Friday evening Nov. 9.

### Cabin Fever

Cabin Fever will be held  
January 14-15, 2012.

## FINISHES ONE

### Sandpaper & Sanding Devices



Arturo Ottolenghi of Supergrit in Gettysburg brought lots of samples sold at his grand sandpaper warehouse. He and Don Wilson interacted throughout the program as they discussed Supergrit's products and methods of finishing a turned piece.

Don quoted Dale Nish, the father of woodturning, as saying, **"Use sandpaper like somebody else is buying it!"** The consensus of this evening was that buying sandpaper in quantity and buying it at Supergrit is the best, most economical way to buy sandpaper. Arturo offers a larger selection and at a lower cost than Lowe's & other major distributors.

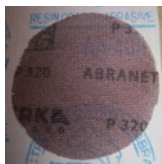


We were told a short history of Arturo's business as it grew from selling glue sticks in his garage 33 years ago to cataloguing 60,000 finishing products today. His motto? If you treat your customer right, he'll come back again and again.



Arturo passed around samples of his two favorite offerings: a carbide bowl sander and resin coated cloth abrasive sandpaper called PACO. He offered suggestions such as--look for a reddish color of sandpaper which indicates resin over resin on cloth. He was not very complimentary to the Oriental imported papers which have a lower density of grit. The distinction is called open coat vs. closed coat, meaning that a closed coat paper will contain more grit, therefore longer lasting in use than an open coat paper with more open space between the grits. This is also designated as "loading" -- the spacing of grit particles on a backing.

Of the products mentioned Abranet out of Finland covers every hole pattern for the various sanders manufactured. Abralon which can be used for wet sanding (for acrylic pens, for instance) are sold at Supergrit. Don's favorite for green wood is Abranet because it doesn't load up as fast and it can be cleaned and reused. Both come in multiple sizes.



In Arturo's discussions about preferred types of grit, he listed various grit substances and backing surfaces. Paper backing costs less, but cloth lasts longer and doesn't tear like paper. When you need to go finer, you want to spend the money for superior sandpaper. He recommends Portuguese Rhino Red with a finer scratch pad, while black silicon grit is fast cutting, and red aluminum oxide is a rounder grit so it doesn't leave scratches. At up to 2500 grit it can be used, for example, for producing the satin finish of violins.

There's obviously a lot to learn about sandpapers. The grit must fracture while in use to keep creating new, hard edges for continuous sanding. It was mentioned that metal workers prefer ceramic papers, but they are not so good for wood because

ceramic grit fractures produce very hard new points. It is expensive and used on such things as steel for knife making. Garnet is another option, softer than ceramic, fracturing easier - important because if you have soft wood you want the grit to fracture easier and keep creating new grit. Available up to only 220, Zirconia grit is quite hard and thus it's best for really hard wood. Aluminum oxide is the preferred grit for most of the work that wood turners do.

**European P Grading** Arturo told us that there is a shift to the European P grading, even by American companies like 3M. It is becoming easier to compare and determine what you want now that everybody is beginning to rate the grades the same way.

**Sanders** Several mechanical items were displayed along with the paper. The Carbide Bowl Sander removes knots and has a max speed of 25,000 rpm. There are 3" disk mechanical locking disks which have the advantage at higher speed, sticky back disks (cheaper) and hook and loop disks (longer lasting and reusable). To these, it is possible to add a soft back holder extension pad. Using a hard disk pad with a coarse grit cuts the most wood quickly. At you progress up in grit fineness you should soften the disk pad behind the sanding disk. By 220 grit you should have quite soft backing that will conform to the contour of the object that you are sanding.

**Power Sanders** Don brought out his sanders for use on the insides of bowls or hollow forms, a disk on a drill motor. Don uses a \$40 angled variable speed drill from Harbor Freight.. He cautions that you should sand with only 1/4 of the disk surface, depending on which direction the lathe is turning. Otherwise the edges would grab and make ridges. He used 80 grit Abranet to demonstrate on his bowl. There was discussion on direction and angle.

#### **Passive Sanders:**

The passive sanding disk turns by the action of the lathe and the drill adds to the speed of contact with the wood. For rough finish come in on the up cut; for finer finishes go down with the disk turning the same direction as the wood is turning on the lathe.



Passive sander built for less than \$10. Harbor Freight special.

The Sanding Solution Passive Sander Precision made in USA has articulating handle with extension arms for deep bowl or hollow forms. Precision bearings, special pads. Cost \$200. Does a really good job but only for the tool junky.



**Tidbit:** Recently in Williamsburg, Arturo learned that Colonial sandpaper was literally real sharkskin: differing ages of the fish and surfaces of the fish offer different grades for sanding.

**Thank you** to Arturo and to Supergrit for more sandpaper information than we ever imagined could be told !

## **FINISHES, TOO**

### **Waxes, Oils, Polishing and More!!!!**

First up, gimpy **Tom Deneen**. On a small bowl, Tom demonstrated his cheap and quick use of beeswax and WalMart pharmacy grade mineral oil. The block of beeswax is cut small enough to fit inside whatever he's finishing. The oil is put on and rubbed with a paper towel, Tom having stopped using rags long ago. First is the oil, then towel rubbing, then wax is held against the turning piece. You can look inside the piece and actually watch the wax melting into the wood. NB: wax especially soaks into end grain and may need a touch-up after a few months. This produced a nice finish and, as Tom says, it's easier on the hands than using Mylands Friction finish.



Next up, **Don Wilson** produced two cans: Watco Danish Oil and Minwax Wipe On Poly. He recommends sanding to 400 grit first, then either using a sprayer (NOT a spray can) or wipe on with good quality make-up remover pads. The Poly has satin and other gloss levels and should be put on in 3 – 4 coats. Danish oil takes 3 to 4 days to dry between coats and looks nice; tung oil needs 10 days between coats. Charlie Stuhre suggests using Velvet Oil? which produces a slurry if you sand after application of the oil which then soaks in over time.



Next, **Jon Amos** brought out two vases which he had finished with ML Campbell commercial catalysed lacquer bought at Wurth Woodgroup near Arbutus, MD. It's expensive and must be mixed in small batches because it can't be kept more than about 4 hours in the sprayer. At 25-30 lbs. pressure in his HVLP gun, he sprays a primer, hand sands, and sprays 2 top coats (45 minutes apart). No polishing or buffing is necessary for a high gloss look. It is so fast drying that it is stackable in 45 minutes. (In the York area, probably Russell Plywood carries it.) Questioned about cleaning the sprayer, Jon says you can't, so he uses plastic 3M liners which can be tossed. Another downside is that it's impossible not to overlap the beginning spray with the end of the spraying. He had Don demonstrate smoothing that thick area when showing buffing techniques later in the program.



Complimenting Jon's information, Don showed his small spray gun. It has an adjustable nozzle to control the width of the spray & to vary the amount of spray from a dusting to a heavy layer of finish. (Another Harbor Freight special for less than \$15) A water based polyurethane for it can be bought at Lowe's, TrueValue, Home Depot and the like. Water based finishes main benefit is that you can clean the sprayer with soap and water.



**Fire Hazards -Use Caution:** Jon cautioned us about using any flammable product. Consider open pilot lights in furnaces or other equipment. Think ventilation but not a fan. Use a respirator mask for both solvent and water based products.

Back came **Don Wilson** to discuss Glidden Quick Dry Sanding Sealer. It's not a final finish. 2 coats of it sands out easier prior to the final finish. Wipe on, rather than using a brush which can leave ridges. As examples of various end products, he passed around his "sprout" vase which he'd finished differently in each group of segments; it was possible to feel and see the differences. He also showed his globe bowl (water based finish) which he'd buffed to a satin finish on one side and left matt on the other. Lastly he had a vase wiped with 5 or 6 coats of Wipe On Polyurethane and then buffed. All were fine and beautiful. As he said, it's all a matter of personal preference in techniques.

Jon chimed in with the note that the first coating with lacquer is critical: it must be thin enough to soak in. The advantage of oil over lacquer is that oil will penetrate every time.

### **Secret Finishing Formula Revealed !!!!**

**Phil Reed** came forward then to teach us his secret finishing formula:

**1 2 3 O V T—**

**1** part tung or boiled linseed **oil**,

**2** parts **varnish** of high viscosity, the best you can buy,

**3** parts **turpentine**.

Phil mixes 2 small jelly jars worth at a time; it can be kept for 3 – 4 months, especially if you replace the air in partly emptied jars with marbles or glass beads. He is adamant about sanding as being the biggest part of any job. You must sand until the wood almost shines by itself, using 400 usually, sometimes 600, sandpaper. He has been known to wet the wood to bring out the grain for sanding.

Phil then puts on his mixture and waits a full day to do each next application. Sometimes there are bleed outs from the grain that have to be wiped off and rubbed with 0000 steel wool. The only time Phil buffs is to shine a wax finish. Last month Arturo brought 3M products – Phil uses the grey version. Discussion followed about letting dust settle before finishing and how buffing can take out small dust particles that might have stuck to the finish. Phil sands with the 3M pads on an orbital sander whose pad can be replaced (Tom mentioned that floor refinishers discard the center punch-outs of their floor-sanding pads and are willing to part with them) and finishes up with 0000 steel wool rubbed VERY lightly at the end. Phil also spoke of the Beal system for bowls and goblets which is mounted on a 1/2" or 5/8" shaft



**Buffing:** Don then took over again to demonstrate buffing. Best speed is 1,000 or 1,100, not fast. Buffing wheels on a #2 Morris taper shaft with 3 sets of pads, called “wheels” each get rubbed with an abrasive block: first, Red Tripoli, a clay-based block with a fine finishing abrasive; second, White Diamond with finer abrasive; third, Carnuba wax, which creates the final glow. Pressure should be gentle and the piece should be continuously moved around so as to not stay in one place too long and burn through the finish. Wheels need to be occasionally cleaned to remove build up; to do this you can use a screwdriver or scrap wood to separate the pads and remove the gunk. Don’s wheels are made of coarse cotton & linen, fine cotton, and flannel, although other products are also used. He suggested you always use a paper mask because particles of the fabric do separate and fly around and you don’t want to breathe them in.



Don and Phil agree that there’s a learning curve to buffing. You will learn what works with which wood and which compound block. Be sure not to mix compounds on the wheels. Don mentioned that oily woods such as cocobolo and teak can be beautifully buffed raw.

Demonstrating buffing, Don smoothed Jon Amos’s vase, then buffed to a beautiful gloss his Sprout and globe vases, and showed the difference sanding makes in buffing raw wood, with a 1” x 1” stick sanded with paper of 80 through 320 grades.

**Final thoughts:**

To make a fancy wood stand out at its full potential, it needs to be buffed.

The finishing product makes very little difference if you sand well and buff. **Woodturning Design** had articles on power sanding in the Summer 2004 issue and high speed power sanding in the Spring 2010 #25 issue.

**Don and Phil** both use shop towels or T-shirts instead of paper towels.

When spraying, **Deft lacquer is better** than Minwax or others because it sprays smoother.

Danish oil and **Phil’s** mix are similar.

**Keith Holt** uses Danish Oil and Krylon Sealer.

**Beeswax** can be gotten at places like Stauffer’s of Kissel Hill or through the S.York Co. Beekeepers as well at more expensive craft shops.

**Ornaments:** On ornaments you can use a spray can of acrylic. None of these men felt they could tell anybody else which finish to use, since everybody has different expectations and since pieces can end up looking pretty much the same despite the use of different finishing products and methods.

**What a bunch of talented members we have !  
Thank you for sharing your expertise in such an interesting session.**

**Show & Tell**

Turnings photos by the talented Phil Reed



**Mike Brecht**  
Large bowl  
Chestnut Root



Large bowl  
Red Oak



**Tom Deneen**  
Toothpick holder  
Osage Orange



**Barry Stump**  
Natural edge bowl  
Cedar  
Finished with spray lacquer



**Dave Hunter**  
Tall goblet  
Off-center stemmed goblet  
Bradford pear



**Jon Amos**  
2 hollow forms  
Spruce



**Phil Reed**  
ornament  
Urchin and Holly



**Show and Tell**

**Karen Holway**  
Bowl  
White Elm



**Bryan Sword**

Nesting Set of Natural Edge Cherry Bowls  
First successful completed set without an exploding bowl somewhere in the process. Bowls ranged from 10.5” D x 9” H to 2 1/2” H x 3 1/2” D for smallest.

**Carol Woodbury**  
bowl

Kentucky coffee  
Made at hands-on session



**Spectacular Turnings by Don Wilson**



Vase with Feather Carving  
Walnut



Pitcher Vase  
Juniper



“Sprout” Vase  
Maple



Globe Pot  
Maple Burl

**TOOLS AND EQUIPMENT AVAILABLE**



Unidentified Show & Tell

A former member of the SPCW, who has given up woodturning for age and health reasons, has donated a number of woodturning tools (including some that he made) to the club. We are in the process of sorting through them and will conduct a club raffle for these tools in the near future, with the proceeds going to the club.

In addition to the tools, he has a Bridgewood dust collector (1 hp), a Bridgewood 16” scroll saw and a shop-made grinding system (patterned after the Wolverine System) that he will give to anyone who is interested and can use them.

He also has the following for sale:

A router table with a 2 1/4 hp Ryobi router and 60 or more router bits – some of them carbide and some hardly used

A 6” X 48” AMT disc/belt sander

For more information call Don (741-1226) or Bill (741-0957).



Members paid rapt attention to the abundant information in the final finish presentations.