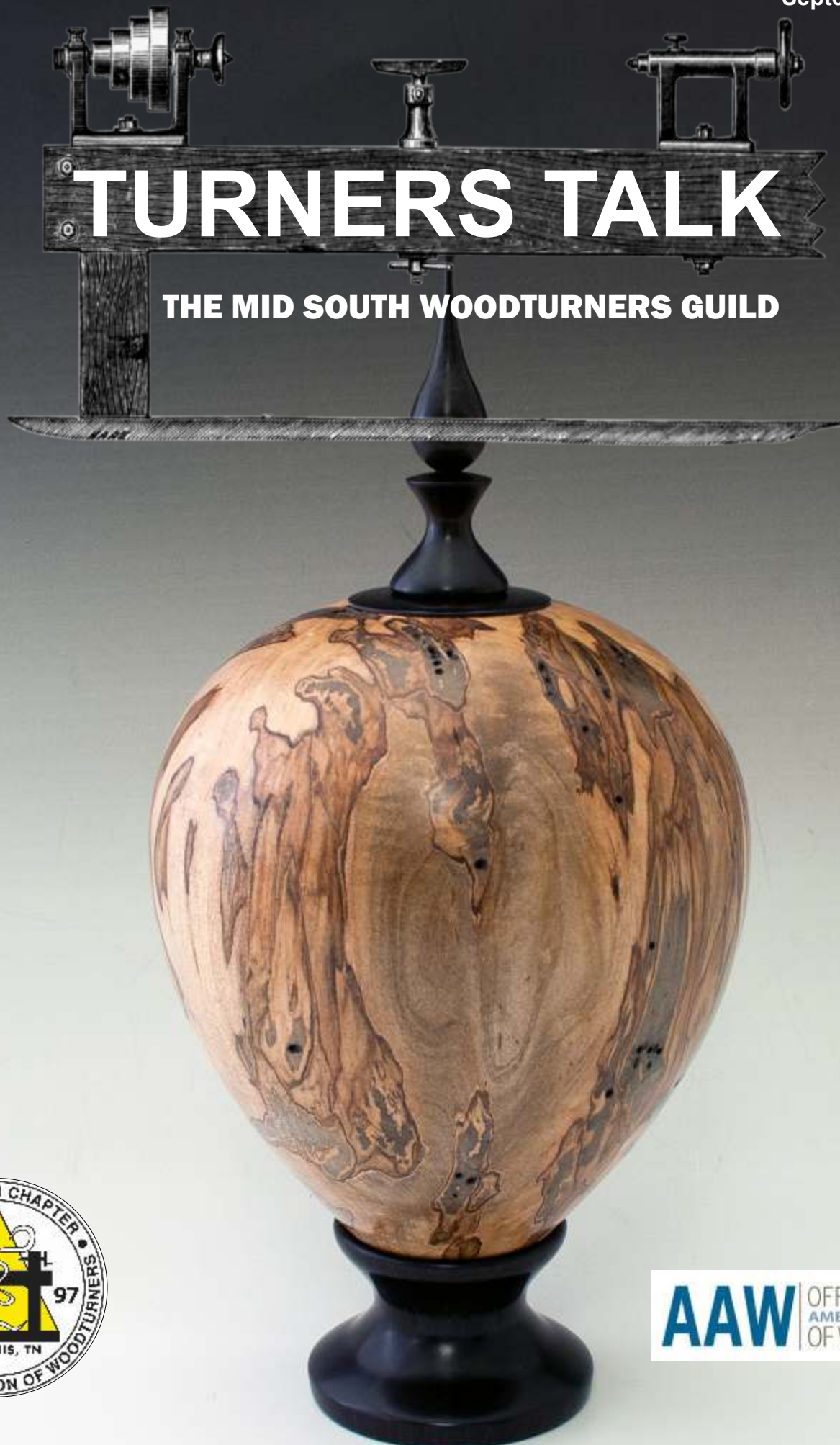


September 2017



# TURNERS TALK

THE MID SOUTH WOODTURNERS GUILD



**AAW** | OFFICIAL CHAPTER  
AMERICAN ASSOCIATION  
OF WOODTURNERS



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## MSWG BOARD OF DIRECTORS

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Maple Hollow Form



Rick Stone sharing the use of “TENseconds Studio” Ver-Day Paint kit for simulating aged metals at last months club demonstrations on finishing.

# President's Corner

By:  
Dennis Paullus



**G**ood morning my fellow woodturners. Our September meeting is coming up very soon and we have a very special demonstration team for this month's meeting. Graeme Priddle and Melissa Engler will be our featured demonstrators for an all-day meeting. Graeme and Melissa are very popular artists with many years of teaching experience. They have so much information to share and we all can learn from them. No matter what your experience level is you will be able to pick up lots of new techniques from them. This is absolutely a must-see event. Please make plans to attend this members-only demonstration. All are welcome to come but you must be a member to attend the demonstration. There will also be two days of hands-on classes that are still open for additional students at \$100 per day. Pay in advance at the meeting.

This wonderful opportunity of a full day demonstration is free to our membership because it is funded by our education fund that we all have contributed to. Let me recap how the funds are generated. Our annual Christmas party auction proceeds go directly to the Education fund. We as members have donated items to the auction. Past demonstrators have donated their demo pieces, and the submissions to our annual orna-

ment contest are donated to the auction as well. Our newest source of funds is the proceeds from the Pink Palace Craft Fair sales and demo event. The sale of member's woodturnings at the craft fair go to the Education fund. There is a fee to the craft fair which is 25% of sales up to a maximum payment and then the rest of the 25% of sales goes to the club Education fund. This is also a way for members to experience being involved in selling as well as companionship with other members, and of course, you get to keep 75% of your sales. This a great deal for all of us. Average booth fees and expenses are between 25% and 30% of sales for most craft fairs, so this about right.

It is not too late to participate in this year's craft fair. Please contact Mike Maffitt who is this year's chairperson for this event. You can work shifts as a salesperson at the fair or even for a slightly higher fee you may just provide product for sale without having to be present at the fair. As always everything we do is not possible without our membership. Thank you all your efforts and time that you invest in our club.



Even with the all-day event in September being a one of a kind opportunity, there is still lots to do this year. Our annual Oktoberfest is again going to be held at the Joel Benson compound. This is always a good time with lots of demonstrating and plenty of food and companionship. It is just a short drive to Rossville Tn. There is plenty of room for everyone rain or shine. Remember the date is October the 28th.

Then there is the November meeting with Sam Dawson as our demonstrator. Sam will be showing us how to stabilize wood for woodturning. Also at the November meeting, we will be conducting our annual Christmas ornament contest with a cash prize of \$50 for first place and \$25 for second place. All entries will be donated to our Christmas party auction. There must be at least 10 entries for a cash prize to be awarded, so please, let's see lots of ornaments for the contest.

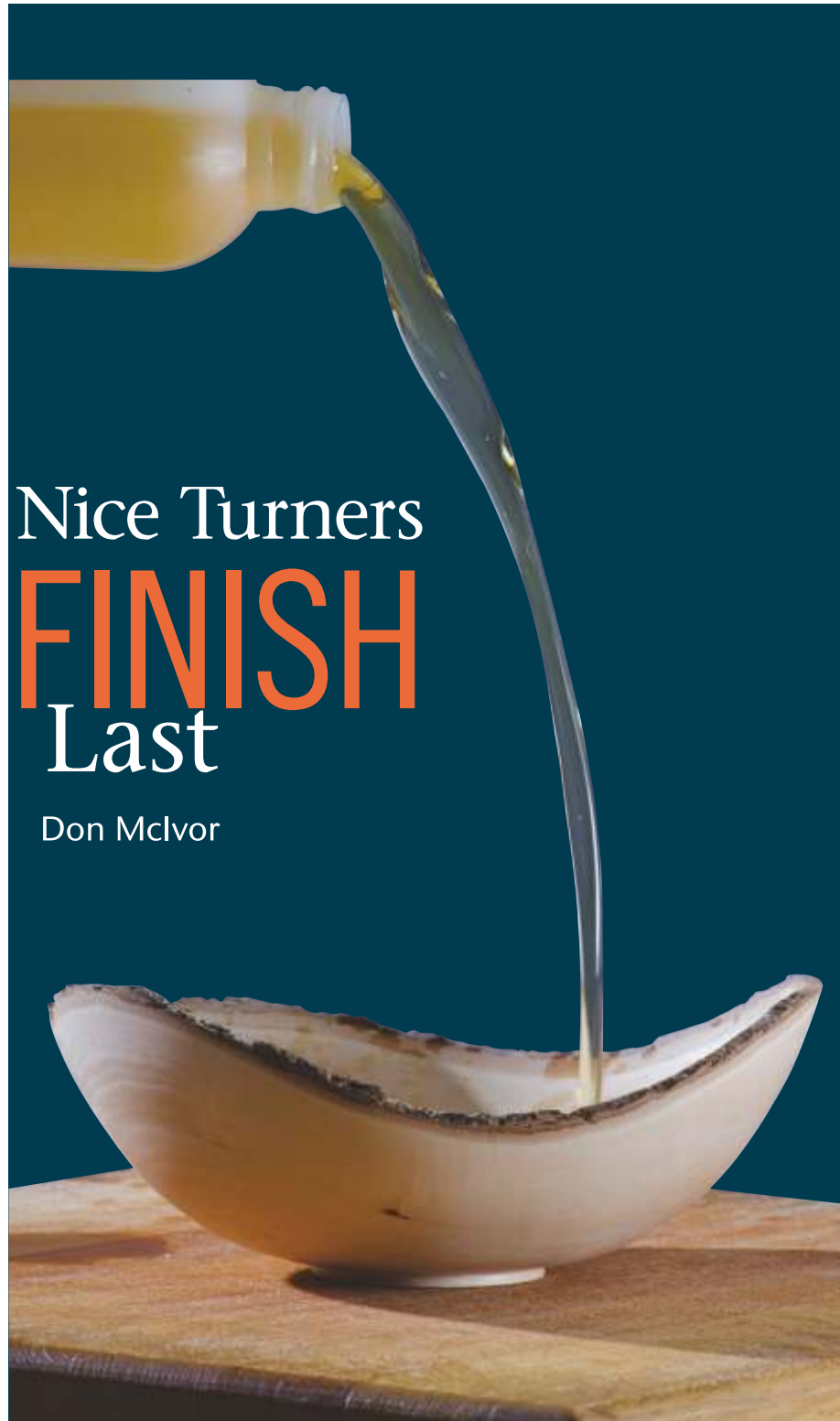
Last but not least on this year's calendar of

events is our annual Christmas party that will be held on December 16th. This is one of my favorite times of the year where we as a club get together for companionship and good food. We exchange gifts with the bring a gift get a gift portion of the meeting and the annual auction for the education fund too. This event is so much fun. The food is mostly donated by the members and it is sooo.. good too. This is absolutely a must-attend event, please make plans to come.

That is the end of this year's calendar of events and then the start of another year in 2018. At the present time, we do not have any demonstrations scheduled for 2018. HELP!! We need you as members to step up and offer to demonstrate, and or present names of demonstrators that you would like to see at our club. Please let us hear from you. Thanks in advance. See you all in September.

Dennis

In continuance of the theme from last month's demonstrations on finishing, this article is being offered with permission of the American Association of Woodworkers



## Nice Turners FINISH Last

Don McIvor

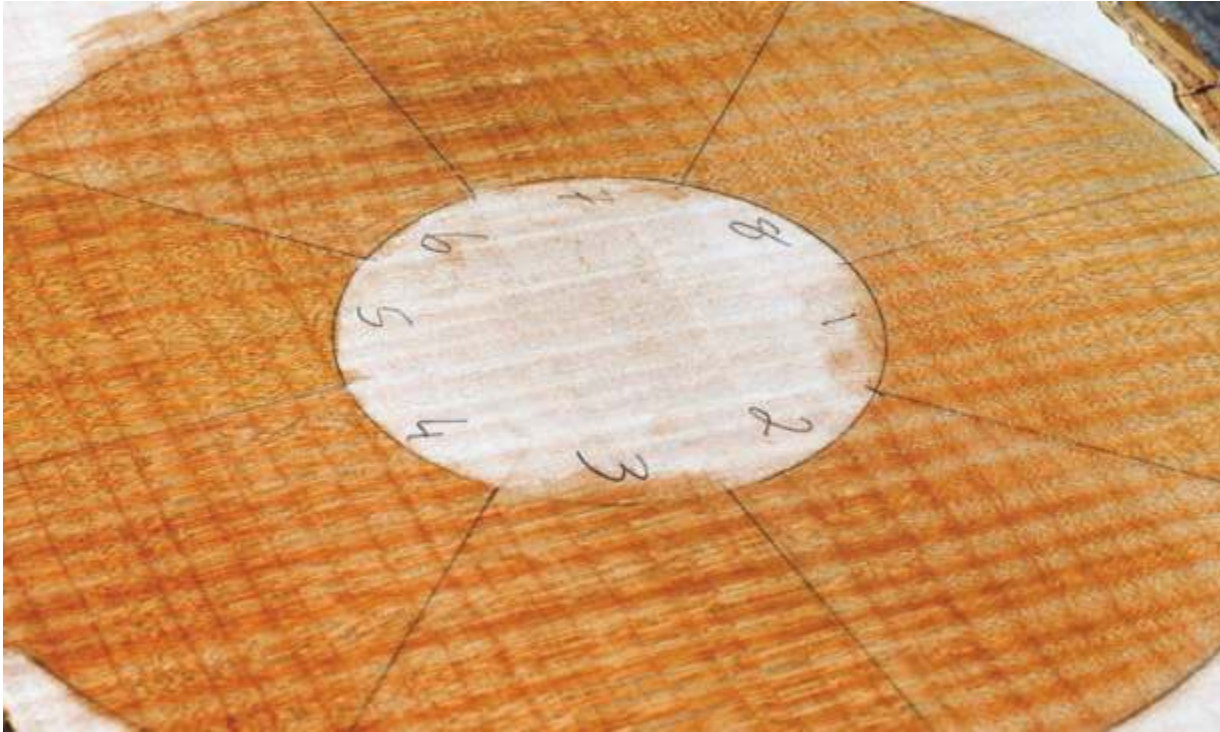
Oil finishes are forgiving to apply: pour (or wipe) them on and remove the excess oil before the fish begins to cure.

When it comes to the magic moment of applying a finish to a turned piece of wood, most turners reach for an oil-based product. Oil-based finishes are well suited for turnings because they are relatively forgiving in their behavior and the first coat can often be applied while the piece is on the lathe. Oil finishes enhance grain contrast and bring depth and warmth to wood, contributing to the aesthetic gratification we all get from the medium. But narrow your choices down to an "oil-based finish" and you will still be faced with a bewildering number of options. Add in the abundance of misleading information from finish manufacturers, and it is no wonder many turners settle on one or two options and use those without a lot of further thought. If a perfect finish existed, we would all be using it. The choice of finish is almost always a compromise, and it is good to know the tradeoffs you are accepting.

### Types of oils

To be suitable for finishing, oil should cure after it is applied to wood. Curing is a chemical reaction mediated by oxygen that results in the cross-linking of fatty acids in the oil. The result is a change in state from fluid to a solid polymer of interlinked molecules. But not all oils cure. In fact, oils can be classified into one of three groups: non-curing, semi-curing, and curing.

Non-curing oils include mineral oil, peanut oil, and olive oil. Applied to wood, these oils remain viscous and can transfer to other surfaces (hands, tablecloth, furniture), will limit options for repair (they inhibit glue adhesion), and in the case of natural oils, potentially turn rancid and impart undesirable odors or



Six coats of eight fishes applied to curly maple. (1) Boiled linseed oil (3) walnut oil and (6) Watco Danish Oil show little or no build and a matte surface. (2) Thinned tung oil and (4) polymerized tung oil are beginning to build a semi-gloss sheen. (7) Minwax Antique Oil Finish and (8) Formby's Tung Oil Finish show a semi-gloss surface. (5) The shopmade thinned oil/varnish blend shows the most surface build and a gloss surface.

flavors. Because they never harden, they provide no protection from physical damage.

Semi-curing oils include corn, sesame, soybean, safflower, and sometimes walnut oil. In their raw form, these oils partially cure and remain soft. Manufacturers incorporate some of these oils into wood finishes with the addition of drying agents, thinners, resins, or heat treatment, all of which speed curing and help produce a harder finish. This is also our first opportunity for confusion. Walnut oil is sometimes semi-curing and sometimes a curing oil. This is probably because the concentration of the polyunsaturated fats that moderate curing may vary depending on growing conditions and processing. Walnut oil for finishing should contain enough of the fats to make it a curing oil. When these oils are destined for the grocery store, manufacturers include additives to inhibit curing to extend shelf life. Purchasing from

the grocery store moves these oils into the non-curing category.

Curing oils include linseed, tung, and walnut oil. Applied to a porous surface, all of these oils cure to a matte finish. They also remain relatively soft in comparison with other finish options such as varnish.

### Types of oil finishes

#### Raw oil

Raw oil is rarely applied to woodturnings because it cures slowly—on a time scale of days- (walnut, tung) to-months (linseed). Raw oils do not build a film surface on the wood, and therefore offer negligible protection against physical damage. Linseed oil imparts a yellow tone and will continue to yellow with age. Tung oil imparts some color to wood but less than linseed oil, and its color changes little with age. Walnut oil imparts the least color and it is non-yellowing. Tung oil provides some water resistance after about six coats; walnut oil offers little water

resistance; linseed oil offers the least. These characteristics tend to accompany these oils as they are combined with other products or are processed to improve their application and finishing qualities. The greatest utility for these oils in the turner's shop is that they constitute the basic ingredient for creating your own finish (see sidebar).

#### Thinned oils

Thinning linseed, tung, or walnut oil with solvent makes an easily applied wipe- or brush-on finish that cures quickly. This approach to finishing is simple, inexpensive, and produces a matte finish (*Photo 1*). Successive coats are easy to apply, and waiting about a day between coats assures adequate curing between applications. This is my preference for production pieces, and I often apply only one coat of finish with the understanding the user will soon need to oil the piece if the object is used for food service. ►



After ten years and about a dozen maintenance coats of thinned tung oil, my fruitwood rolling pin remains a pleasure to use.



Five coats of an oil/varnish blend and a surface film has begun to build a semi-gloss surface on this quilted-walnut bowl.

The first coat of thinned oil can be applied on the lathe. A shop towel held against the rotating work will generate heat to speed the rate of curing. I often follow the oil with a paste wax. This provides luster and modest protection for the piece as it is handled in a gallery or craft show. Be aware that wax can trap moisture and encourage mold.

#### **Boiled linseed oil**

Once upon a time, linseed oil was boiled to hasten its curing rate. These days, manufacturers blend linseed oil with metallic driers to achieve the same objective, retaining the name despite the absence of boiling. More coats can be applied in a far shorter time, but the result is still a soft finish that offers negligible water resistance.

#### **Polymerized oil**

The curing process can be hastened by heating raw oil to about 500°F (260°C) in the absence of oxygen to produce polymerized oil. So modified, these oils look and behave more like varnish than raw oil. Polymerized oil cures quickly, can be thinned for easier application,

will build a surface film, and is well suited for turned objects. Mahoney's Utility Finish is a walnut oil product that appears to be at least partially polymerized during the manufacturing process, improving its curing rate. Lee Valley markets polymerized tung oil as well as raw walnut oil, and provides directions for heating the latter prior to application to speed curing.

#### **Oil/varnish blend**

Manufacturers create varnish by heating oil combined with a synthetic resin. The resulting product is no longer oil, but a new substance with its own properties that make it one of the most durable finishes, but also challenging to apply well. Manufacturers blend oil with varnish to capture some of the beneficial properties of each. Minwax's Antique Oil Finish, Tung Oil Finish, and Watco's and Deft's Danish Oil finishes are four readily available oil/varnish blends.

Most of these products allow subsequent applications in eight to 24 hours. Each gives a slightly different appearance to the finished wood, probably due to the quantity

of resins in the varnish, and the type of oil each manufacturer uses. Some of these products will build a surface film after numerous applications, while others show little or no build after five applications. Imaginative marketing creates a lot of confusion in this and the wiping-varnish categories. Danish oil contains no Danes, but is a blend of linseed oil and varnish. Lax regulation permits a product to be labeled "tung oil finish" (for example), yet contain no tung oil at all.

#### **Wiping varnish**

Finish guru Bob Flexner defined this category of finish to distinguish products combining varnish and thinner. The products are not truly oils, but are often marketed as such. Products in this category include Formby's Tung Oil Finish, Waterlox Original Formula, and General Finishes Salad Bowl Finish. These finishes build a surface film, creating a satin or glossy surface. If you wish to achieve a varnished look, this is a good way to go. While glossy surfaces may attract buyers, they create a maintenance challenge for non-woodworkers

when the film surface becomes worn or damaged, and worn items may get relegated to the next yard sale.

The manufacturers' goal here, as with oil/varnish blends, is to make these products easier than varnish alone to apply. On non-horizontal surfaces, these finishes need a thin application to prevent sags or drips, thus requiring more applications to build depth. These finishes are dust magnets before they cure, and invariably result in captured dust and lint. Sanding lightly between applications with 320-grit abrasive smooths the surface, but the last finish application must be kept dust-free until it cures.

### **Choosing an oil finish**

I have developed a decision-making process that helps me narrow finish options before I start work on a piece. I first consider how the piece will be used—is it utilitarian or decorative? For utility ware, I stick with one or two coats of thinned oil and a coat of paste wax. Buyers will readily understand that basic care requirements come with owning treenware. A thinned-oil finish is easily maintained by a non-woodworker.

Because decorative pieces will receive no exposure to water and only an occasional dusting, any oil-based finish will work, so other factors come into play. What sort of surface appearance do I want to achieve? Thinned oil produces a matte finish, polymerized oil and some oil/varnish finishes can build a film surface that is generally in the semi-gloss range, and wiping varnish can build to a glossy finish with noticeable depth, but may also leave wood looking like plastic.

Will there be voids in the completed piece (typical of burls), or

natural bark inclusions or a bark rim? Does the wood contain spalt that will soak up finish at a different rate? Does the wood have large pores like oak? Getting an even finish on a porous surface is a challenge, especially with a film-building finish. I tend to reach for an oil/varnish blend in this situation for a little more luster than thinned oil and easy application over bark or in voids. Spalted wood can turn a sickly yellow color when finished with oil; many turners reach for an alternative, including buffing with wax, applying a water-based finish, or oiling only the solid wood surrounding the spalt.

How much time can I invest in this piece? If I am making a piece for market, I consider the potential return on my investment in time and materials—the quicker the finish, the greater the return on investment. But this must be balanced against visual appeal for the buyer and my own sense of aesthetics. In increasing order of time and expense required, oil-based finishes go from thinned

oil, to oil/varnish and polymerized oil, to wiping varnish.

Domestic or tropical hardwood? Many tropical hardwoods contain non-curing oils that foil our finishes, inhibiting curing and leaving the wood surface gummy. The best alternative may be no applied finish. Many of these species can be brought to a beautiful natural finish simply by buffing. A coat of paste wax will offer some additional protection. Another trick for oily timbers is to first apply naphtha or acetone to remove the natural oils from the surface of the wood, and immediately follow up with an application of finish. I tend to reach for an oil/varnish blend or polymerized oil in this situation—both cure fairly quickly, and I hope before those natural oils rise to the surface again!

Finally, I recommend two exercises to improve understanding of finishing options. If you are curious about how a finish will cure, take a piece of glass or a metal lid and apply a few drops of finish. ▶



The magic moment—when the first coat of finish pops the grain and all the promises of beauty are fulfilled.



Do this with several different finishes on the same surface (label them), and then give them a few days to cure. The cured drops can be tested with a nail to see how hard they have become. Another trick is to create a finished surface on a turning before reaching the final dimensions. To this surface, I apply a few of my finish options in strips that go all the way around the form. This lets me evaluate how each finish will look on both side-grain and endgrain. After making a decision, I carry on with turning, removing the treated fibers.

### Applying an oil-based finish

Application of oil-based finishes is simple and forgiving, which is a big part of their appeal. Most manufacturers recommend a wipe-on/wipe-off process with a specified waiting period before recoating. The idea is to liberally coat the surface of the piece, allow five to 10 minutes for the liquid to enter wood pores and saturate fibers, and remove the excess before it becomes gummy. The curing piece should be checked periodically and any oil bleeding out of the pores should be wiped away. Multiple coats increase build and any protective qualities the finish offers.

### Food safety

This is another arena in which misleading marketing and myth rule supreme. All finishes are safe for food contact after they have cured, which occurs in 30 days or less. To determine if a finish has cured, plant your nose against the finished surface and inhale. If you can smell the finish, it has not cured. The Food and Drug Administration (FDA) thoroughly addresses food safety and finishes in a bulletin that is worth printing and keeping on hand, especially if you market

your work ([www.accessdata.fda.gov/scripts/cdrh/cfdocs/cfcfr/CFRSearch.cfm?FR=175.300](http://www.accessdata.fda.gov/scripts/cdrh/cfdocs/cfcfr/CFRSearch.cfm?FR=175.300)).

A related topic is the concern over the potential allergenic properties of nut oils. Again, this concern is covered under the FDA's consideration of food safety. Proteins in nuts can cause an allergic response. These proteins are fairly delicate and exposure to high heat or organic solvents will modify them. The cross-linking that occurs during curing is the decisive step. Cross-linking changes the fundamental nature of the proteins, making them unavailable to react with other molecules, including the receptors in the human body that spark allergies.

### Shop safety

Linseed, tung, and walnut oils, limonene, and mineral spirits are all relatively mild oils or solvents. Basic handling precautions are still warranted because these products are concentrated, and sensitization can come from cumulative exposure. Solvent-resistant gloves, eye protection, and a fresh air supply are minimum requirements. Applying commercial finishes containing stronger solvents should include a respirator that filters organic vapors.

Oils, solvents, and waxes are flammable. Take extra care disposing of oil-soaked rags as rapid oxidation can cause spontaneous combustion. Deposit oiled rags in a water-filled can or lay them out flat to cure before discarding. ■

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*Don McIvor is a full-time turner and artist living in Washington. He can be reached through his website, [mciivorwoodworks.com](http://mciivorwoodworks.com).*

## Shopmade finishes

Blending my own finishes allows me to use ingredients that are relatively benign, minimizing exposure to harsh chemicals. I can control the ratio of the components, affecting the rate of curing or surface build of the fish. My personal preference is for tung oil (water resistance, durability, ready availability). For a solvent I use limonene (or citrus solvent, *not* citrus solvent—a fish stripper), which is pressed from orange peels. Experiment by substituting raw walnut or linseed oil, or use mineral spirits or turpentine instead of limonene.

### Thinned oil

1 part raw oil  
1 part solvent

This is a great fish for treenware. With tung oil as a base I also use it on wood trim, floors, natural tile, and concrete countertops. It is versatile! The shelf life is at least six months, although I never keep it on hand that long. Label the container.

### Thinned oil/varnish

1 part raw oil  
1 part solvent  
1 part satin or gloss varnish

This fish is easily applied with a shop towel, cloth, or varnish brush, and readily builds a surface film. The oil/varnish ratio can be altered to change application qualities or build properties. My biggest challenges are keeping dust out of the fish before it cures, and the short shelf life. I mix only what I can use in 24 hours.

### Paste wax

2oz (59ml) raw oil  
0.07oz (2g) carnauba wax  
0.6oz (17g) beeswax  
2oz (59ml) solvent

This recipe requires heating flammable ingredients! Use low heat and a double boiler **in the absence of a flame** and do not leave the pot unattended. Gently heat the wax and oil in a sacrificial pot until the wax has melted; remove from heat and stir in the solvent. Pour this mixture into a small, large-mouth container (a cosmetics jar works well) and let cool. Label the jar. Varying the ratio of waxes to oil/solvent changes the consistency of the product. Shelf life is about four months.

Note: This is an edited announcement reprinted from the July newsletter

# Graeme Priddle & Melissa Engler

## September 23,24,25

By: Larry Cutliff

It is finally here, our biggest demonstration event of the year. Graeme Priddle and Melissa Engler will be joining us for a demonstration and two workshops.



Graeme Priddle has over 26 years experience in the woodworking field, best known for his sculptural turnings/carvings reflecting his life and environments in Northland, New Zealand. He has won numerous awards for his work, which has been exhibited widely in New Zealand, UK,



Graeme Priddle's work

<http://www.midsouthwoodturners.com>

Japan, Taiwan, France, Germany, U.S.A. and Canada.

He is very active in the wood turning world and commits his time and talent to many creative endeavors. He has served on the committee of the New Zealand National Association of Woodturners for five years as well as being instrumental in establishing the New Zealand 'CollaborationZ' Conferences in 1998.

Graeme and Melissa are highly sought after. They have demonstrated or taught for numerous woodworking and woodturning groups as well as many woodworking events throughout the world.

Melissa Engler holds a B.A. in sculpture from the University of North Carolina at Asheville and is a 2010 graduate of Haywood Community College Professional Crafts Program in furniture. Her wood sculpture has been featured in Carolina Home + Garden, WNC Magazine, Woodwork Magazine, and American Craft, and is held in private collections across the U.S. Graeme and Melissa teach internationally, and their work is represented by North Carolina's Grovewood Gallery, Penland Gallery, Green Hill Center for Art, and Surface Gallery.



Melissa Engler's work

<http://www.woodturner.org>

# Graeme Priddle & Melissa Engler cont.



Graeme and Melissa collaboration sample

Graeme and Melissa have agreed to spend three days with us in Memphis. The first day will be an all day demonstration at our usual meeting location this coming Saturday September 23. We have asked Graeme to demonstrate his signature piece “**Vessels of the South Pacific**”.



The demonstration will start at 9:00 am and conclude around 4:00 p.m. We will take a one hour break for lunch.

The demonstration is intended to show a unique approach to carving and embellishment on turned hollow vessels. It will cover design and influences, basic turning techniques, tool selection and sharpening, wood selection, carving techniques, hollow turning, surface embellishment, inlaying, use of multi-media elements, finishing techniques and safety.

Although Graeme will not be able to donate this piece to the club (they take 40 hours or more to complete and sell for upwards of \$5,000) he will be donating one of his other pieces to the club for our Christmas auction.

The following two days will be hands-on workshops, held at my workshop. More on that later in this article.

The title of the workshop will be “**Surface, Surface**”. Participants will be lead through a myriad of surface treatments and embellishment possibilities. We will cover design and influence, personalizing your work, wood selection, rotary/hand carving, texturing, woodburner detailing and texturing, coloring and finishing techniques.

For the hands-on class it is recommended that you bring the following:

- Pre-turned pieces with no finish (bowls, vessels, etc and/or test boards
- Woodburner - Colewood Detailer, Burnmaster or similar
- Carving tools - Mastercarver Micro-Pro, Foredom, Dremel, hand tools or whatever carving gear you have.
- Power sanding equipment and/or a selection of sandpaper for finishing.
- Long nosed pliers and small flat screwdriver
- Finishing oil, no toxic sprays or finishes please.
- Masking tape
- Selection of good quality artist's acrylic paint, or milk paint

# Graeme Priddle & Melissa Engler cont.

There will be plenty of compressed air and electrical hookups to support whatever you might bring.

My workshop is located at 300 McCraw Loop, Mason TN 38049. Most GPS systems will find it. It is just across the Shelby County/Fayette County line off highway 70, about 9 miles East of Arlington. If you find yourself in Mason you have gone way too far. We live out in the county on a 200 acre cattle farm. See map on the next page.



The shop is 42' x 60' with a 16' ceiling and a 42' x 16' loft. There should be room for as many people as want to come. It is insulated, heated, and air conditioned so it will be comfortable regardless of the weather. It overlooks a 4 acre bass pond, so if you are an avid fisherman, bring your pole.

We have 22 people signed-up and paid-up for the workshops so far. If you would like to come, the fee is \$100 per day. See Matt Garner to sign up and to pay your fee. Lunch and refreshments will be provided as part of your sign-up fee. If your name does not show up on this list and you have already paid, please let me know Saturday.

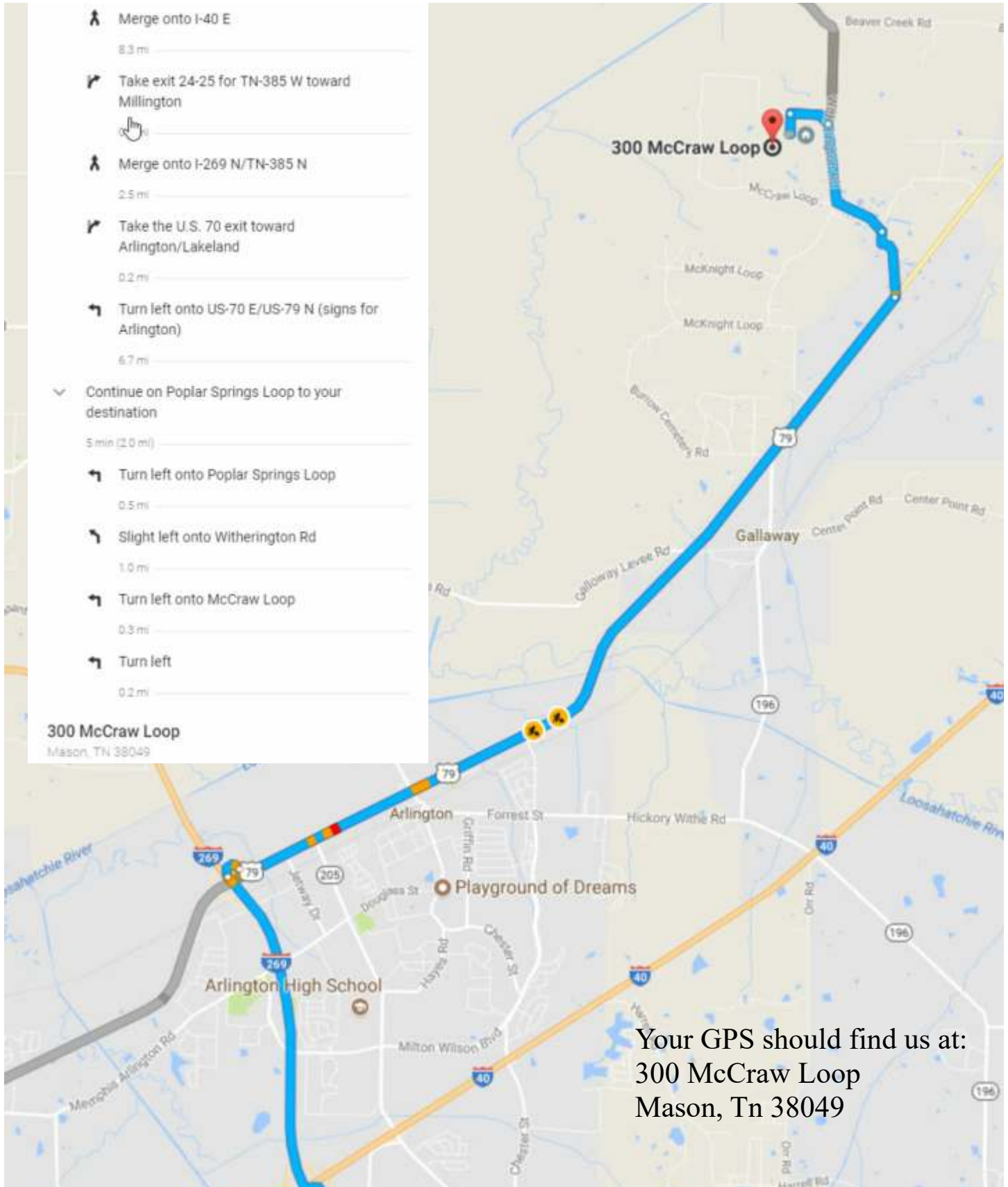
## **Paid Attendees: Sunday September 24**

1. Larry Cutliff
2. Rick Cannon
3. Bob Wolfe
4. Tom Brouillette
5. Tom Dorough
6. Hunter Rhodes
7. Mike Maffitt
8. Terry Maffitt
9. Mick Douglas
10. Jonas Nemanis

## **Paid Attendees: Monday September 25**

1. Larry Cutliff
2. Rick Cannon
3. Bob Wolfe
4. Skip Wilbur
5. Jim Tusan
6. Rick Stone
7. Poly Stone
8. Mark Maxwell
9. Paul Sherman
10. Dennis Paullus
11. Sam Dawson
12. Bob Hobbs

There is room for more so please consider taking advantage of this opportunity. This is a real bargain and should be a stand out event.



# Pink Palace Event 2017

October 13-15, 2107

Event Chairman: Mike Maffitt

To any of our members who haven't yet been involved with The Pink Palace Craft Fair, you don't know what you are missing. We have three full days of opportunity to come out and share our passion and talent with the local community and be a representative of our art and our club.

This is a great time to join in the camaraderie with fellow woodturners on a beautiful October weekend and just have fun! If you only want to provide merchandise to sell, we can handle arranging that too.



If you are NOT looking to demonstrate we still have opportunities to help with sales and communicate with the public. The two biggest plusses for me at this fair are showing and communicating our craft to the people attending and providing merchandise that generates revenue for the creator and the club.



The event dates are; setup - Wednesday 11th and we will be turning Friday the 13th - Sunday the 15th. If you have any questions about helping with the sales or fitting into the demonstration schedule, please see Mike Maffitt. You can contact Mike at 901-490-9938 or email at [mcaffitt@yahoo.com](mailto:mcaffitt@yahoo.com).



# Instant Gallery

**Bill Bleau**



Maple



Ash

**Rick Stone**



Sweet Gum



Oak

# Instant Gallery cont.



Walnut



Cherry

**Bob Wolfe**



Walnut



Cherry

**Karl Loeblein**



Maple



# Instant Gallery cont.

**Jonas Nemanis**



# Instant Gallery cont.



Ambrosia Maple



Ambrosia Maple



Magnolia

**Skip Wilbur**



Cherry Burl

# Instant Gallery cont.

## Skip Wilbur and Jim Tusan collaboration



Pine

I love this example of never giving up on a turning. Assuming you have enough material to keep going, something great can still happen. In this case, Skip Wilbur was turning a piece of timber with a sphere on top. The sphere broke while hollowing. Jim Tusan came along and the image above materialized out of an initial failure. I take away two things from this. Never give up on a turning just because it wants to be something else, and call Jim just before you do.

# Upcoming Events 2017

Please look at the dates carefully. The Board of Directors voted to move several meeting dates this year away from the normal 4<sup>th</sup> Saturday in order to avoid conflicts with other meetings, craft fairs, holidays, etc.

**September 23** Graeme Priddle and Melissa Engler - Vessels of the South Pacific

September 24 Graeme Priddle and Melissa Engler hands-on embellishment workshop #1

September 25 Graeme Priddle and Melissa Engler hands-on embellishment workshop #2

**October 13-15** Pink Palace fund raiser - Mike Maffit Chairman

**October 28** Annual Oktoberfest (Skip Wilbur, Joseph Voda demos)

**November 25** Sam Dawson - Stabilizing Wood for Turning

Annual Christmas Ornament Contest (\$50 first place, \$25 second place)  
(Must have at least 10 entries for monetary awards to be given out)

**December 16** Annual Christmas Party and Auction **Note: We will be moving the start time back by one hour this year. Setup at 09:00, meeting start 10:00**

**Note: Oktoberfest has been moved back one week to the fourth Saturday of the month.**

# Mentor Program

All members of MSWG are invited to contact the following mentors to learn a new technique, improve their turning skills or turn something different. Mentors are volunteers and do not charge.

Contact information is on our website under Members Only and the Roster. Sessions should last no longer than 3 hours and be scheduled at the convenience of the mentor.

Benson, Joel	Wood Selection, Turning Green Wood, McNaughton Coring, Chain Saw Sharpening/Maintenance, Chain Saw Use/Safety
Cannon, Rick	Segmented Bowls
Hosier, Jerry	Basic Stone and Wire Inlay, Woodturning Basics (Beads & Coves), Use of Spindle & Bowl Gouges
Maffitt, Mike	Bowls, Platters and Native American Flutes
Manley, Emmett	Basic Woodturning, Small Bowls, Tool Handles, Hand Mirrors, Stick Pens, Eggs, Wine Bottles, Miniature Birdhouses, many other small items
Pillow, Wright	Inlaying: Marketry, Inlace, Epoxy
Sefton, Larry	Milk Paint, Make Your Own Pyrography Unit, Hollow Forms
Stone, Rick	Finials, Bowls (incl. Natural Rim), Boxes, Spindles, Carving, Finishes, Pyrography, Making Tools, Turning Tool Basics (incl. Sharpening)
Tusant, Jim	Bowls, Hollow Forms, Pyrography, Carving, Dyeing, Tool Use
Voda, Joseph	Spindle Turning (e.g. Ornaments)
Wilbur, Skip	Bowls, Hollow Forms, Goblets, Finials



**When**

Friday, January 26, 2018 at 7:00 AM CST  
 -to-  
 Saturday, January 27, 2018 at 10:00 PM CST  
[Add to Calendar](#)

**Where**

Marriott Hotel and Convention Center  
 700 Cool Springs Blvd  
 Franklin, TN 37067



Driving Directions

To make reservations with the TAW group discount code visit the TAW website [www.tnwoodturners.org](http://www.tnwoodturners.org) and click on the symposium tab or click on the red button below - Lodging at Group Rates. The TAW has reserved a block of rooms for the symposium at the special rate of \$118.00 per night. Please make your reservations early has the Marriott will sell out. The special rate of \$118.00 per night is available by phone call 888-403-6772 and the code is WODWOODA.

**Lodging- at Group Rates**

**Contact**

Jeff Brockett  
 Tennessee Association of Woodturners  
 615-673-3339  
[symposium@tnwoodturners.org](mailto:symposium@tnwoodturners.org)



**Tennessee Association of Woodturners 2018  
 Woodturning Symposium**

**Early Registration Now Open!**

The Tennessee Association of Woodturners (TAW) presents its 30th Woodturning Symposium January 26th and 27th, 2018 at the Marriott Hotel and Convention Center in Franklin, TN. The 2018 Symposium features these leading woodturners and turning artisans: Stuart Batty, Jimmy Clewes, Mike Mahoney and Betty Scarpino. In addition to 16 woodturning rotations each day there will be a large vendor area, a gallery of wood turned art will be on display throughout the symposium and a Saturday Night Auction and Banquet.

TAW 2018 Featured Demonstrators - Click on demonstrator name for bio



Betty Scarpino



Stuart Batty



Jimmy Clewes



Mike Mahoney

# Club Sponsors

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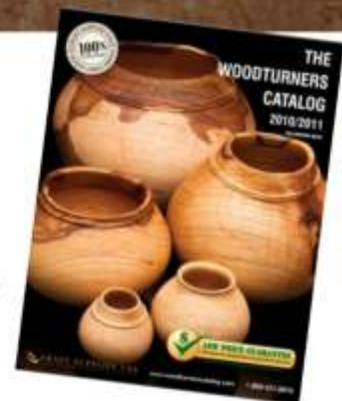
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