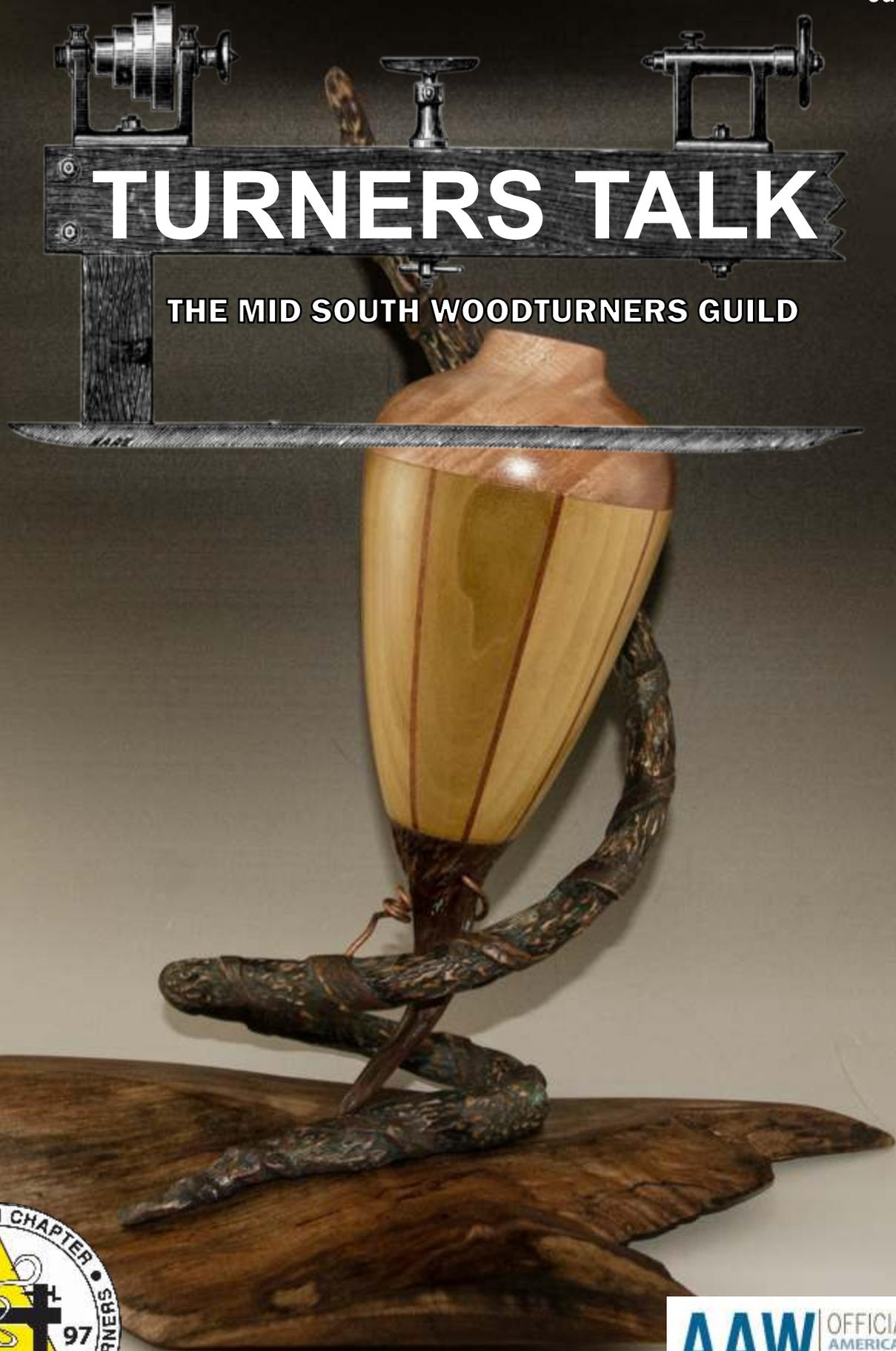


June 2018

TURNERS TALK

THE MID SOUTH WOODTURNERS GUILD



AAW OFFICIAL CHAPTER
AMERICAN ASSOCIATION
OF WOODTURNERS



IN THIS ISSUE

MSWG BOARD OF DIRECTORS

President
Mike Maffitt

V.P.
Larry Cutliff

Secretary
Bob Wolfe

Treasurer
Matt Garner

Members at Large
Joseph Voda
Sam Dawson
Larry Sefton

Webmaster
Mike Maffitt

Librarian
Richard Hiller

Newsletter Editor
Larry Cutliff

Cover Photo

Rick Cannon

Mixed Technique Hollow Form

See the explanation in the Instant
Gallery later in this newsletter

Page 03 - The President's Corner

Page 05 - Shop Talk

Page 10 - AAW Article Flashback

Beyond Round The Lost Wood Process by Art Liestman

Page 16 - Instant Gallery

Page 25 - Upcoming Events

Page 26 - Mentors List

Page 27- Club Sponsors

Page 28 - Handout - Using Casting Materials



One of the things I like so much about our monthly demonstrations is an opportunity to learn from other woodturners. Most of us could spend a lifetime in this hobby and not come close to learning all there is to know. There are so many directions to take in this woodturning endeavor. Last month Larry Sefton shared years of learning about resins and resin casting with us. I was very impressed with his logical and methodical coverage of the topic. Thank you Larry, Another great job.

President's Corner

By:

Mike Maffitt



I enjoy going to The Woodwork Shop on Saturday mornings and seeing a dozen of our members hanging around and watching the demo going on, lounging and eating donuts and quaffing coffee down. There is just something about a group of wood workers that I really enjoy. A bunch of really great people having a good time.

On the 12th of June we delivered a group of 50 Beads of Courage boxes to Le Bonheur Children's Hospital. Skip Wilbur, Matt Garner and I went and met Jessica Kellough and Morgan Mullen and talked about the children, the BOC program and their needs. Everyone we talked to was thrilled about all of our hard work and the quality of the boxes that we are producing. I can't tell you how proud I am of all of our members who lent a hand in producing these pieces. Thank you from the bottom of my heart and many thanks from the staff and children at Le Bonheur. We are planning to make another delivery in September, so finish up all of the boxes you are working on and bring them on in so we can get a tally and see what we need to achieve our goal of 50 boxes.

In July we will be having another "Turn-In". It will be Beads of Courage related so stay tuned for more information. I have had quite a few comments from our members who have attended these events about how much they are enjoying meeting, sharing and learning from everyone. We'll try to keep these going.

We need some people to sign up for the 2018 Bartlett Festival. We will be turning "Pens for Troops" which is another worthy cause and another of the charities that we support. We will be turning pens Friday afternoon between 6:00 pm and 9:30 pm and Saturday from 9:30 am to 5:00 pm. This should be an awesome event and we get the chance to showcase our talents to a throng of people. This is also a great way for beginners who are interested in pen turning to learn the craft. I think this will be a fantastic event and I look forward to this effort.

The Pink Palace Arts and Craft Festival is soon approaching and we want to make sure we have plenty of people to man the booth and sell items. The event will run from Friday October 12th through Sunday October 14th. Being able to demonstrate for hundreds of people every day make this a wonderful event for our club and we are able to sell our merchandise and earn money for the club. We will have a sign up sheet for the festival at the meeting Saturday.

The new camera has been installed and we were able to use it during the last demonstration in May. I hope you were able to tell the difference in the picture quality. I certainly could. It was



President's Corner cont.

beautiful. On the down side, we discovered that someone cranked one of our new televisions down onto a hard object and cracked the picture screen and basically ruined it. I thank everybody who helps out by putting stuff up for our demonstrations and tearing items down for storage but please be careful handling our expensive items. We can't afford to keep shelling out money for big ticket items. We have worked hard to build our bank account and we don't want to squander it by being careless.

I will not be at the June meeting, my grandson is waiting to be picked up in Houston, TX and my wife Terry and I will be heading down next weekend to pick him up. Maybe he will be at the next "Turn In" event and you can meet him. Larry Cutliff will be handling the show Saturday so if you have any needs please address them to him.

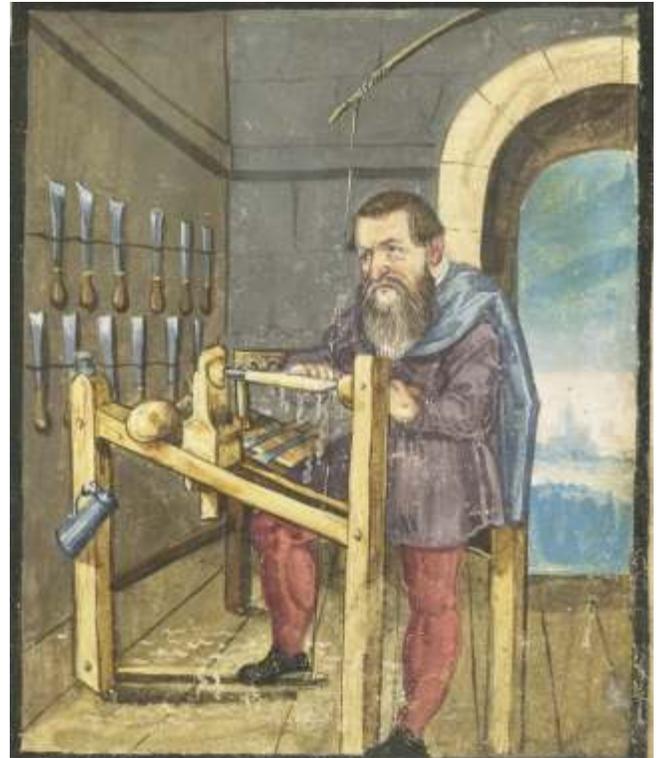
Happy turning and I will see you all soon.

Shop Talk

By: Eric Caron

As the old saying goes: Give a man steel and he will make himself a bowl lathe. Maybe I got that wrong (is that on a bumper sticker?), but Rick Stone doesn't let the lack of commercial products get in the way of his wood turning. Join us as we walk around Rick's shop and talk about the products of his creativity.

Rick's shop starts in his main garage, and has several attached rooms, each with their own purpose. When you first walk in there is Rick's homemade bowl lathe, a fantastic piece of steel innovation. After receiving the legs and connecting members from a friend, Rick made what may appear to be an arduous task into a lifetime tool, and a fantastic talking piece. Add a motor, tool rest, and spindle, and he was ready to turn! No one sold a bowl lathe at the time, but that doesn't mean Rick had to wait! My guess is that Rick likes to find and create solutions.



Centered in the garage is a SawStop, ready for quick cutting, and a roller outfeed deck.



Across the way and against the wall is a Rikon bandsaw for all the bowl blank and other cutting needs. Beyond that is a miter saw for cross cutting, and a well-used work bench with a few clever tricks. There is a pipe clamp to secure boards horizontally and heavy-duty holdfasts as well. With a couple vises this bench is ready for anything. Rick also has a jointer, but nothing you have seen recently. This is an Inca, made in the

Shop Talk cont.



1980s. It still gets plenty of use, most recently on a commission of 6 turned and fluted columns that were incorporated into a church lectern. A great collaboration!



Which gets us to the main lathe in the shop, an American Beauty by Robust. If you get one, make sure you get the Tilt-Away option with the gas shock – you'll thank me later!



These are becoming more common and extremely well built, but as Rick found out, there is a little play in the index mechanism. Fear not, a little aluminum angle iron and some machining can fix the problem!



Shop Talk cont.



The need for fluting allowed Rick to build a boxed jig to run his router. Also, Rick built his own light holders, ask him about those. It is a great design that safely stays out of the way yet lets you see what you need to see when turning. All the turning tools are within reach. There is also a sitting Delta midi lathe. Carving tools are neatly stored in the cabinets, ready for use. Dust collection is available at the main tools through flex tubing, and the dust collector is tucked into a closet in another room.

Beyond the main garage is a large space where Rick finishes his turned pieces. Pyrography, distressing, painting, you name it, this is where the magic happens. This space also holds some

lesser-used tools, which may be moved elsewhere for use. A sandblaster, a large disk sander, an older Rockwell planer, a drum sander, and that is just a start. Rick has all his metal working tools here as well, including a metal lathe, plasma cutter and welder. I can't think of anything that cannot be made here!



There is the story about welding and fire, and...well, you'll have to ask Rick to tell you that one!

As many of you know, Rick recently retired from his professional work as an independent HVAC contractor. He brought the many skills required for his daily work to his shop and applied them for functional and creative works. Rick toured me through his home to show me the different

Shop Talk cont.



creative pieces he has. I am always astounded by the excellent work he does, and details matter greatly. Rick's wife, Polly, who many MSWG members know as a skilled wood turner in her own right, had a few of her turnings on display.

Woodturning inspiration? As a bonus, Rick and I had a fascinating discussion about the world of woodturning in the 1970s and 1980s in Memphis, pre-MSWG. At a time when

woodturning was not as popular as it is now and commercially available lathes were scarcer (think pre-Internet, if you can), woodturners in the mid-South went to a shop in East Memphis for all their turning needs – lathes and tools. The shop owner, Dana Curtis, went to England each year to learn from the apprenticed woodturners, and brought that knowledge back, along with the tooling, and eventually the woodturners themselves. The Memphis/England connection became stronger over the years as Dana asked little known (to the US) but about-to-be-discovered woodturners from Commonwealth countries to hold woodturning demonstrations at Memphis State. I was perplexed while looking at a photo of Richard Raffan being videotaped by a VCR camera – the camera was quite large! All this to say that there is a great story about

Shop Talk cont.

woodturning in Memphis and the mid-South that needs to be written.

Rick, thank you again for the visit, which was filled with tips and tricks, and discussing the rich

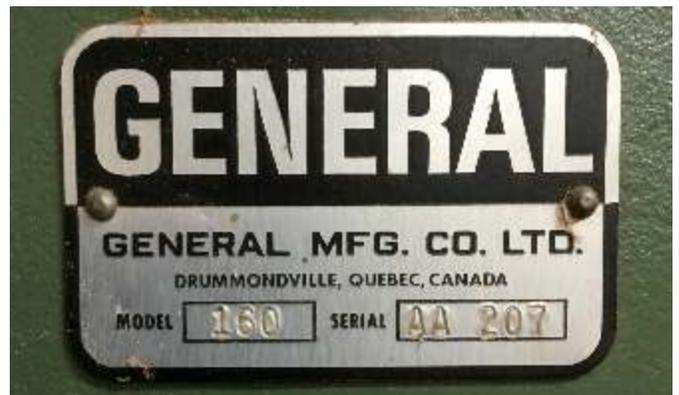
history of woodturning in Memphis, which continues because of your work and the collective work of the Mid-South Woodturners Guild.

For Sale

General Mfg. Model 160 lathe. 12" swing x 38" bed. 1 horse power motor.

Asking \$700.00 with stand and two tool rests. It also has a variety of turning blanks if anyone is interested. Call to arrange a meeting time or to discuss the wood.

Contact Al at 901-351-0555



Art Liestman

Where I live, companies harvest bigleaf maple trees and cut the highly figured wood into 2"- to 3"- (5 cm- to 7 cm-) thick slabs for use in musical instrument bodies. After the wood is dried, companies select the highest quality pieces to sell to instrument makers. Woodturners often purchase the leftovers. This wood is quite beautiful and well suited for turning, but given that it has already been cut into thin slabs, we turners are limited to what we can make: small shallow bowls, platters, or perhaps peppermills. For hollow vessels, these slabs are not ideal, except for tiny vessels.

We can, however, still make larger hollow vessels out of this material by combining ideas that other turners

utilize to make hollow vessels that are oval in cross-section. Michael Hosaluk's fish originate from a solid piece of wood, something like a 4" × 4" (10 cm) spindle blank 6" (15 cm) long. He turns a hollow vessel, bandsaws out of the middle a 1½"- (3.8 cm-) wide strip of wood, glues the two outer halves together and then decorates the fish, disguising the glue joint. The result is a 6"-long fish shape, nearly 4" tall and only 2½" (6 cm) wide.

Lowell Converse, in an article in *American Woodturner* (vol 13, no 2), describes a technique he called *lost wood*. He begins by turning a staved vessel with, for example, twelve staves. Alternating staves are removed and the other staves are glued back together, creating a vessel

with six curved sides meeting at angles where the staves are joined.

Ideas combined

My approach combines Michael's and Lowell's ideas. Take a 3"- (7.6 cm-) thick slab of figured wood that is 4" wide and 8" (20 cm) long. (The grain runs in the 8" direction.) Resaw the 3"-thick board down the middle to create two equal planks. Select a waste board (poplar works well) and cut a board that is 1" (25 mm) thick and 4" wide by 8" long. (The grain oriented the same direction as the figured wood.) Glue the three pieces together with the poplar board sandwiched in between. Turn the glued-up assemblage into a vessel form, and then hollow it. Separate the blanks along the glue lines and then glue the ▶

BeyondRound

The Lost Wood Process



1 Mark the goblet blank with an angled line for easy reference at glue-up time.



2 Drill alignment holes in the goblet blank before resawing.



3 Drill matching alignment holes in the waste wood.



4 Position the waste wood between the halves of the resawn goblet blank.



5 The entire assemblage, including the paper layers, is ready to be glued.



6 The assemblage is glued and clamped. Let the glue cure overnight.



7 Cut away enough wood from each end to eliminate the alignment holes.

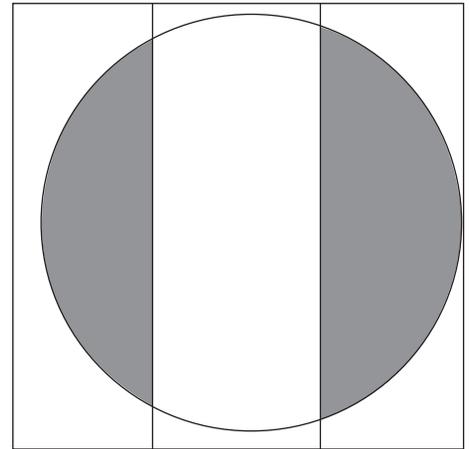


Figure 1.

two outer halves back together. The result is a hollow vessel, football-shaped in cross section: 8" tall and 4" and 3" in diameter. The grain will be matched.

To illustrate this process more clearly, I will describe how to make a goblet. The goblet idea came from Bruce Pratt during a class I taught at Arrowmont. Denise DeRose, my assistant during that class, helped improve the gluing method.

Grain matching

To help ensure that the grain matches in the finished goblet, I recommend the following procedure.

Assemble the following materials:

- 2" × 3" × 8" blank for the actual goblet (grain running in the 8" direction)
- 1" × 3" × 8" waste wood
- Two ¼" (6 mm) bolts that are 3½" (9 cm) or 4" (10 cm) long, plus a washer and nut for each bolt

- Brown paper bag (Kraft paper)
- Carpenter's wood glue (yellow glue)

Prepare a glued-up assembly for turning

Mark the 2" × 8" face of the goblet blank with angled lines so that the workpieces will be obvious to orient during glue-up (Photo 1).

1. Using a drill press, drill two 17/64"- (6.4 mm-) diameter holes through diagonally opposite corners of the 3" × 8" face (Photo 2). (The holes are just slightly oversized for the ¼" bolts.)
2. Line up the goblet blank with the waste wood blank and transfer the locations of the holes to the latter.
3. Using the drill press, drill 3/8" (10 mm) holes through the opposite corners as marked. The oversized holes will make the alignment easier (Photo 3).
4. Carefully resaw the goblet blank into two pieces that are approximately 1" × 3" × 8" (Photo 4).

5. Lightly sand the inner (recently cut) faces of the two blanks on a belt sander to make them flat for gluing. Also, sand the two faces of the waste-wood blank.
6. Cut two rectangles of brown paper slightly larger than the slabs of wood (Photo 5).
7. Apply a thin layer of glue to coat the inner face of each of the goblet blanks and to both sides of each piece of paper and both sides of the waste blank.
8. Assemble the layers in order with a paper layer on either side of the waste blank, the goblet blanks on the outside, and with the holes aligned.
9. Insert the bolts through the holes (pushing through the paper) to align the layers.
10. Add the washers and nuts and tighten.
11. Use additional clamps to squeeze out the excess glue and let cure overnight (Photo 6).

Kirsten Kone

A Kirsten Kone allows the turner to remount a hollowed-out turned item, such this goblet, without compressing its rim, lip, or shoulder (which could cause a crack). A bit of sandpaper creates a friction drive on the inside of the cup while a live center holds the foot. The friction drive uses 150-grit abrasive on a sanding pad mounted at the end of a bar, which presses on the bottom inside of the cup or the hollow vessel. The cone does not function as a drive; it merely helps to align the goblet or hollow vessel. Mounted in this fashion, the stem of this goblet or the foot of a hollow form can be safely turned and sanded.

Franck Jannesen wrote an article on how to make a variation of the Kirsten Kone in "Reversing Bar Revisited" (*AW*, vol 23, no 1). Similar devices are available commercially.



12. Unclamp and remove the bolts.
13. Cut approximately 1/2" (13 mm) off each end of the glue-up to remove the drilled holes (*Photo 7*).

You now have a glued-up assembly that is approximately 3" x 3" x 7", an ideal size for a goblet.

Locate the center point

Before mounting the assembly between centers, it is important to locate the correct center point on each end. Since the waste blank will be removed and the two outer layers will be glued back together, locate the point in the exact center of the thickness of waste blank. (Centering the width is not as crucial, but it should be close.) *Figure 1* shows an end view of the result if the center point is located to the right of center: The two dark areas represent the different thicknesses of wood that remain after removing the lost wood. This difference will result in two forms that will not align properly to form a goblet.

Steps for turning the goblet

The goblet will be turned in two steps. First, shape, sand, and finish the cup of the goblet and shape the foot. Leave the stem overly large. For the second step, break the glue joints to remove the waste wood and then glue the two outer forms together. After the glue cures, remount the blank and turn the stem to its final dimension. The result will be a cup and foot that are football shaped and a round stem. Here are the steps:

First turning procedure

1. Mount the assembly between centers and turn it to a cylinder.
2. Choose which end is to be used for the foot and turn a tenon of appropriate size for your chuck (*Photo 8*).
3. Remount the blank into the chuck and true up the cylinder. Use the tailstock for support.
4. Mark the locations of the bottom of the goblet's cup and the top of its foot by turning shallow grooves into the cylinder.
5. Shape the outside of the goblet cup (*Photo 9*), being careful to leave a thick stem below it. Because the waste wood will be removed, the diameter of the stem at this point must be at least 1", plus the thickness of the intended final stem. To be safe, I leave it a little thicker.
6. Prepare to hollow the inside of the goblet cup. Since you will eventually be removing the waste wood, you can drill holes into this wood to help determine the wall thickness of the cup as it is hollowed. I drill holes every 1/2" or 3/4" along the length of the cup in alternating sides (*Photo 10*). This step is optional.
7. Hollow the inside of the goblet cup (*Photo 11*). I left the walls about 1/4" (6 mm) thick, but thinner walls look more elegant.
8. Sand and finish the inside and top of the cup. Do not worry about leaving a dimple or nub at the bottom of the cup; the waste wood will be removed.
9. Shape the outside of the foot and decrease the diameter of the stem to about 1 1/2" (4 cm) diameter (*Photo 12*). I created a gentle curve on the top of the foot, with straight sides below. Experiment with different shapes to see what you like.
10. Sand the outside of the foot and cup.
11. Remove the assembly from the chuck.

Split the blank and re-glue

1. Securely hold the tenon of the blank in a bench vise (or place the chuck on the bench and use it for a vise).
2. Here are two methods to split the assembly:
 - a. Carefully place the cutting edge of a bench chisel exactly on a glue line at the lip end of the cup. ▶



8 Turn the assembly to a cylinder and turn a tenon on one end.



9 Mark where the foot and goblet will be, then shape the goblet cup.



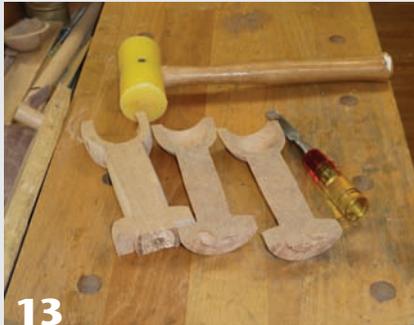
10 Drill holes into waste wood for checking thickness (if desired).



11 Hollow the inside of the goblet cup.



12 Shape the stem and foot.



13
Separate the blank from the waste wood.



14
Align and glue the goblet halves together and clamp to dry overnight.



15
Turn the stem. Take care not to mar the cup and foot with the tool or abrasive paper.

3. You should now have three pieces: the waste wood and two outer layers (*Photo 13*). The brown paper will have split in half, leaving paper on the surface of the glue joints.
4. Lightly sand the inner faces of the outer layers on a belt sander to remove the paper and make them flat for gluing.
5. Apply a thin layer of glue to coat the inner face of each of the outer layers.
6. Carefully align the blanks and clamp to squeeze out the excess glue (*Photo 14*). Remove any glue that gets into the inside of the cup. I use a moist paper towel to wipe off excess glue, followed by a dry paper towel to get rid of any glue smeared by the moist towel. Alternatively, let the glue dry enough so that it can be carefully removed with a fingernail or sharp knife.
7. Allow the glue to cure overnight.

Second turning procedure, the stem

To turn the stem, remount the goblet between centers. There are several ways to do this, the key being not

to damage the inside of the finished cup. I use a Kirsten Kone, which is explained in the sidebar. When you turn and sand the stem, take care not to mar the surfaces of the foot and bowl (*Photo 15*).

Cleanup

After turning the stem, it will be necessary to do some handwork with rasps and/or sanders to blend the forms created from the two turning sessions. Once you are satisfied with that, simply sand and finish.

The result is a goblet with a football-shaped cross-section in the cup and foot and a round stem.

Other forms

I chose a goblet to illustrate the process, but the lost wood method can be used to produce many other interesting shapes, either by simply gluing the two outer parts together or by continuing with additional shaping between centers. By using different thicknesses of waste wood, you can get various football shapes. *Figures 2 and 3* show the cross-sections of 4" diameter turnings with 1"- and 1½"-thick waste wood strips removed, respectively.

To dazzle your friends, try making a goblet with a captured ring using this method. (That's a joke.)

One interesting option is to turn a hollow form, being careful to make the entry hole entirely contained within the waste wood. When this layer is removed and the two outer layers glued together, you have a hollow form with no obvious entry hole. By carefully matching the grain and/or the use of surface enhancements (color, pyrography, carving) you can disguise the glue line. The photo gallery accompanying this article shows pieces turned using the lost wood process.

Give it a try. Your turnings don't have to be round!

Art Liestman coaxes wood into peculiar shapes in Coquitlam, British Columbia. Please visit his website at www.artliestman.com.

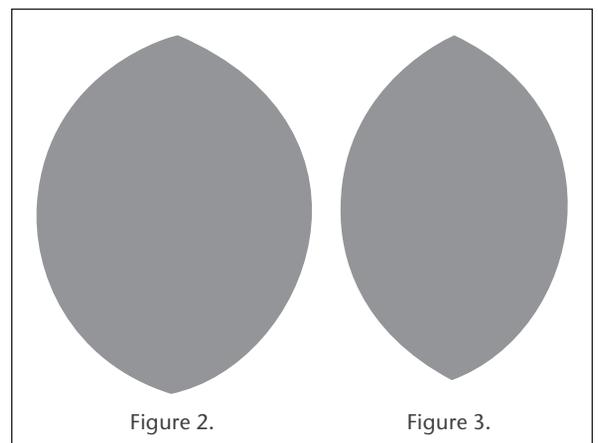


Figure 2.

Figure 3.

LostWoodGallery

Art Liestman

Photos: Kenji Nagai

Art Liestman and Bruce Campbell, *Lost Wood Box*, 2012, Bigleaf maple burl, 3⁷/₈" × 2⁵/₈" × 2¹/₆" (10 cm × 7 cm × 5 cm)



Alpha, 2007, Bigleaf maple burl, acrylics, 4³/₄" × 3⁵/₈" × 2³/₄" (12 cm × 10 cm × 7 cm)



Restart, 2010, Bigleaf maple burl, acrylics, 8¹/₆" × 4" × 2³/₄" (21 cm × 10 cm × 7 cm)



Splay, 2009, Bigleaf maple burl, acrylics, 11¹/₈" × 4⁵/₈" × 3³/₈" (28 cm × 12 cm × 9 cm)

Remembrance, 2011, Bigleaf maple burl, 3⁷/₈" × 3¹/₄" × 4⁵/₈" (10 cm × 8 cm × 12 cm)

Teapod: An Evolutionary Ancestor of the Teapot, 2011, Bigleaf maple burl, walnut, acrylics, 3¹/₂" × 8¹/₂" × 4" (9 cm × 22 cm × 10 cm)



LostWoodGallery



Lowell Converse, untitled, six-sided vase, 2004, Walnut, maple, 10" x 4" x 5" x 6" (25 cm x 10 cm x 13 cm x 15 cm)

Photo: Nick Falzerano

Collection of Dave and Karen Long

Denise DeRose, *Made Yew Look* clutch purse, 2009, Claro walnut burl, Japanese yew, 5" x 4" x 11" (13 cm x 10 cm x 28 cm)

See more of Denise's purses at denisederose.com.



Michael Hosaluk, *Saskatchewan Fish*, 2007, Birch, toothpicks, rice paper, acrylic paint and gel, 5" x 4" x 7" (13 cm x 10 cm x 18 cm)

Photo: Trent Watts



Podash, 2012, Ash, 3½" x 5" x 5" (9 cm x 13 cm x 13 cm)

Club, 2012, Mahogany, 3¾" x 4¾" x 5¾" (10 cm x 12 cm x 15 cm)



Joe Landon

I became interested in the lost wood process by studying the work of Art Liestman after I saw his work a couple of years ago. The idea of turning a hollow form into a pod using this technique incubated in my mind for a while. My work is a progression and my ideas are often light years ahead of my skill set—I have only been turning for four years.

These pods represent an accumulation of concepts and inspiration from many AAW masters, with my own unique spin. I learned to turn hollow forms from Trent Bosch three and a half years ago. John Jordan taught me basic carving skills about a year and a half ago. Both Trent and John were demonstrators at my local chapter, Central Illinois Woodturners.

I place objects, usually small pebbles, inside the cavity of the pod. This introduces the element of sound when a pod is picked up and explored. In stark contrast to my typical delicate, colored, high-gloss hollow forms, pods are meant for kids to explore and to appreciate. In reality, they appeal to the curious and playful side in all of us. ■

Instant Gallery

Bob Wolfe



Instant Gallery cont.

Beads of Courage Boxes



Instant Gallery cont.

Beads of Courage Boxes



Instant Gallery cont.

Beads of Courage Boxes



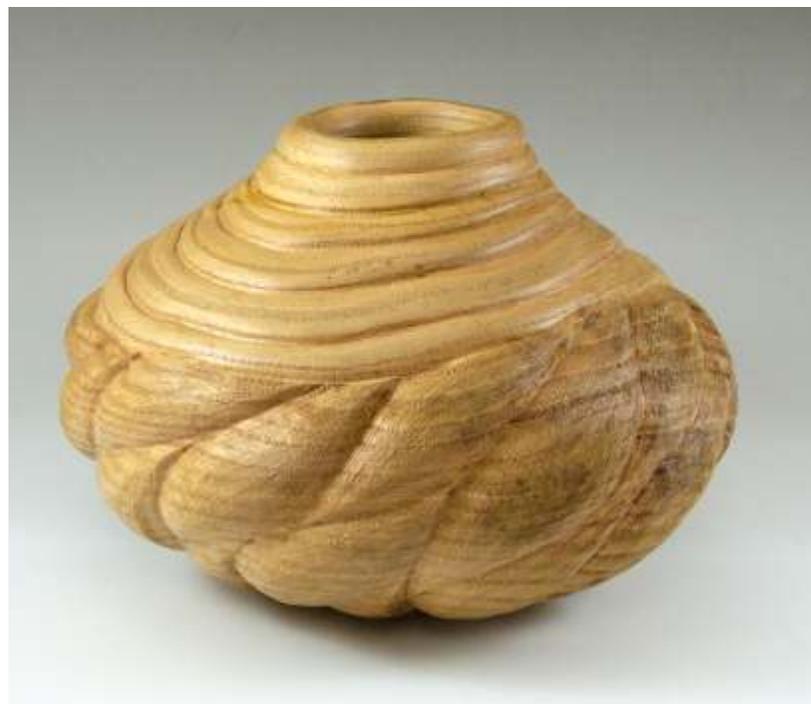
Instant Gallery cont.

Beads of Courage Boxes



Instant Gallery cont.

Dennis Paullus



Oak

Ralph Fetsch

Instant Gallery cont.



Cherry

Mark Maxwell

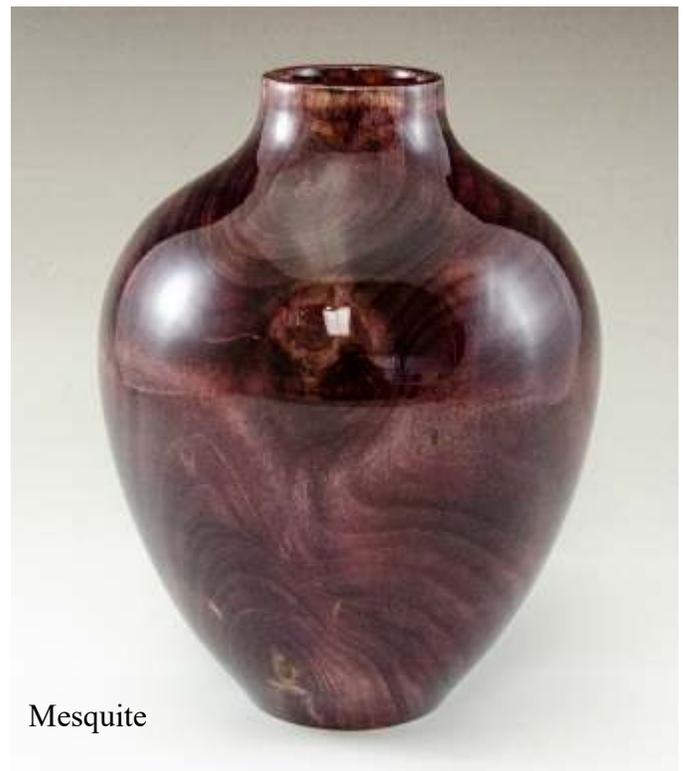


Segmented



Maple

Skip Wilbur



Mesquite

Instant Gallery cont.

Larry Sefton



Resin Weed Pots

<http://www.midsouthwoodturners.com>

Instant Gallery cont.

Rick Cannon

Most of us look to other woodturners for inspiration. This piece from Rick Cannon was created by applying techniques and ideas learned over the years from numerous woodturners that he admires.

Malcolm Tibbetts - Segmented turner

Graeme Priddle and Melisa Enger - Carvers and embellishment

Jerry Bennett - Segmented Vine

Brandy Boyd - Metalsmith

Allen Carter -Suspended Turnings



Upcoming Events 2018

- June 23** **Bob Wolfe** - Offset Pepper Mill
President's Challenge - 3" or smaller bowl
- July 28** **Mike Mahoney** - Streaming demonstration
- August 25** **Joel Benson** - Local woods and their properties
- September 22** **Mike Maffitt** - 4 Sided Triplet Weed Pots
President's Challenge - Goblet
- October 20** **Oktoberfest**
- November 24** TBD
President's Challenge - Christmas Ornament
- December 15** Christmas Party

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
Maffitt, Mike	Bowls, Platters and Native American Flutes
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

Club Sponsors

The Woodwork Shop, Inc
8500 Wolf Lake Drive
Suite 101
Bartlett, TN 38133

Phone: (901) 755-7355

Fax: (901) 755-2907

Email: thewoodworkshop@bellsouth.net



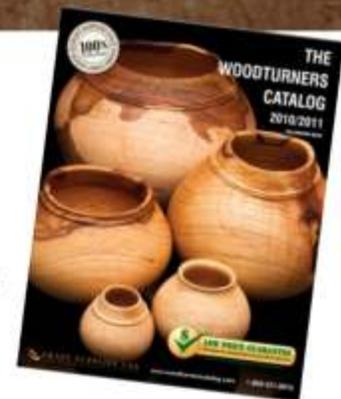
Jim Cole Tommy Crawford Evans Woodward Floyd Carter



CRAFT SUPPLIES USA
THE WOODTURNERS CATALOG



Phone:
1-(800)-551-8876



<http://www.woodturnerscatalog.com/>

Turning and Using Casting Materials

5/26/18 Demonstration by Larry Sefton
Mid-South Woodturning Guild

<p>In my demo I did not cover epoxy adhesives.</p> <p>I strongly encourage you to look at Smooth-On epoxy adhesives. Smooth-On Epoxy Adhesives</p>	<p>You may want to check out EA-40® https://www.smooth-on.com/products/ea-40/</p> 	
	<p>https://www.smooth-on.com/</p>	<p>Materials Source https://www.smooth-on.com/distributor-regions/usa/</p> <p>Reynolds Advanced Materials, Charlotte 3406 Green Park Circle Charlotte, NC 28217 Tel: 877-327-8789 E-Mail: charlotte@reynoldsam.com https://www.reynoldsam.com/</p>
<p>Moldmaking and Casting For a Woodgrain Finish</p>	<p>https://www.smooth-on.com/tutorials/achieving-woodgrain-finish-smooth-cast-resin/</p>	<p>Recommend video to watch</p>
<p>Smooth-Cast® 320. Series Bright White</p> <p>I did not demo this material, but it is one that I love to use. I like the Smooth-Cast® 320. I also like Smooth-Cast® ONYX™.</p>	<p>https://www.smooth-on.com/product-line/smooth-cast/</p>	<p>Smooth-Cast® 300, 300Q, 305, and 310 are ultra-low viscosity casting resins that offer the convenience of a 1:1 mix ratio by volume and yield castings that are bright white, tough, durable, machinable, paintable, and virtually bubble free.</p>
<p>Smooth-Cast® 326 is what I used in the demo.</p>	<p>https://www.smooth-on.com/products/smooth-cast-326/</p>	<p>The Smooth-Cast® 325, 326 & 327 ColorMatch® Series plastics are fast-cast resins that were developed specifically for adding color pigments and fillers to achieve true color representation or filler effect.</p>
<p>Mold Max™ 29NV is what I used in the demo.</p> <p>However, if you have a vacuum pot then some of their other mold materials work better. I have used several of the others with very good success.</p>	<p>https://www.smooth-on.com/product-line/mold-max/</p>	<p>Offers low viscosity, fast cure and long library life. Mold Max™ 14 NV and 29NV do not require vacuum degassing and will reproduce the finest detail. Most others require degassing.</p>
	<p>www.rotometals.com</p> <p>Reclaimed Lead Shot - (2-25) Bags 50 Pounds</p>	<p>Low melt alloy and weighting material.</p>