

# CALGARY WOODTURNERS GUILD NEWSLETTER



## September 7th Meeting

*"Show and Tell" picture of the month*

*From our last meeting "Show and Tell": We have 2 pictures this month; the one on top is a segmented turned*

*platter by Wilf Talbot and the one on the bottom is by John Krueger*



### Issue 3, September 2010



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It's easy to have your work posted in the newsletter; just bring it to the next meeting!

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## From the Editor...

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Remember that we are always looking for additional content. So if there is anything you'd like to see included such as announcements of some event, items for sale, tips etc, just send it to me and I'll include it here.

There will be a multipart series on design starting in this edition. Thanks to Barbara Hall of the Northwest Woodturners for passing this on to us.

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## Annual BBQ

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The BBQ was held this year in June at the Calgary Drop-In Center, and all in attendance had a good time. The food was outstanding! Members as well as guests enjoyed much turning. Special thanks to Mike Swendson, Tom Loszchuk and everybody else too numerous to mention who contributed to make this annual event a success.



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## September 7<sup>th</sup> Meeting

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Minutes of CWTG – September 7, 2010

Dennis Milbrandt presiding.

Guests - Kyle Brandner, turned in Junior High, and has a new lathe  
- Terry Hurst, has two lathes  
- Ron Worby, from Airdrie

Dwayne Sims reported that several donations have been made to charities for silent auctions, and read a thank you letter from “Dreams take Flight”.

### **Spruce Meadows report – Dwayne Sims**

Set up for this years booth will be Nov 11<sup>th</sup>, with the sales Nov 12 -14 and Nov 19-21

The question of any rule changes was raised, with the suggestion that in order to submit product any member should be required to also act as a steward. After some discussion it was agreed that as there had not been any problems with getting stewards it was not necessary to insist on this.

Members were reminded that we would again offer tops for donations to the Interfaith Food Bank and that now was a good time to get some made. Charitable donation receipts can be provided, so keep track of how many you have made.

Tim Dorcas will update the CWTG information sheet for copies to be in the booth.

Mike Swendsen moved that we purchase two more of the Ikea display cases to compliment the to offered by Don James. Seconded by Neil Procter. Carried.

Members may submit up to 20 items, with none no larger than of 20” in diameter, and can top back up to 20 on the second week end if they wish. Nov 9<sup>th</sup> is the drop off deadline at Black Forest, Peter Eddy, Ron Falconer, Dave Beeman or Dwayne Sims.

Dwayne will not be able to coordinate next years sale so think about filling a large pair of shoes.

**Woodshow - Dennis Milbrandt**

Free space has again been offered and Don James will act as coordinator. An email will be sent out with times and dates.

Tim Dorcas reminded us about visiting the club website and casting a vote.

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## Design - Part 1

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### Principles of Design

One of the interesting lectures we heard this past year was on design. This is my particular area of study and teaching. I believe we can add interest and real challenge to our turnings if we try to incorporate not only the basic but more obtuse elements of design.

Design is a constant part of our lives such as the configuration of roof tops, the shape and style of your car, or the shadows of tree branches on the grass. So what is design? It's the relationship of the parts of a piece to each other. For example, is a section large or small, how does it appear in relation to another part of the piece. Is it shiny or dull? Is it solid or hollow? Is it curved or straight. The choices we make as we create our piece all contribute to the "design". Whether a design is "successful" depends on how each decision we make affects and is affected by the other decisions we make.

How do we approach design? We can start by examining our piece and asking a few questions. Is it balanced (more on this later)? Are all parts lined up or is one area more dominant than another? Is the material all the same or is there sufficient contrast to perk our interest? Wood grain has a variety of patterning that can be pleasing, and even surprising. How do we present it so that the patterns enhance the overall piece, rather than just being there?

I want to continue examining some of the many principles of design we use in our creations in the next few newsletters. We can include examples of how you have handled design in your pieces and how this element might appear in nature. I welcome any comments and contributions you might have to this discussion.

The first element of design I want to talk about is balance. Balance can be defined as our visual impression of the weight of a piece, and how that weight is distributed throughout the piece. Does it seem stable, is it going to fall over, does it look lopsided. Pieces that are not visually balanced can seem edgy, and create a sense of tension and uncomfortableness in the viewer (hint: not necessarily a bad thing). Artists, sculptors, dancers use the words symmetrical, asymmetrical and radial. An example of symmetrical balance is a butterfly with the same look, two wings, on each side of its body. When riding my bike in Holland I could have sworn that each house on a country road was perfectly symmetrical balanced with a black and white cow on each side. Most of our turnings start out as symmetrical. Asymmetrical balance is more interesting and often has a more casual feel. Both sides may have the same visual weight; but they are not mirror images of each other. Instead of a cow on either side of a house, there might be a windmill or a tree. Off center turnings are asymmetrical. The same amount of material is not removed on all sides. Asymmetrical balance can be achieved by making a thin section longer, or a thick section shorter, so that the total mass of each section is similar, even

though they are not shaped similarly. The third type of balance is referred to as Radial, like the petals radiating out from the center of a flower. Using curved sections or straight sections changes the perception of balance, as does the use of color. Interestingly, empty space carries weight, and can be used to balance mass elsewhere in a design. The empty space can be enclosed, as a hole, or it can be inferred as closed, such as the space within a partial ring. As an exercise, draw two circles on paper just touching each other, then color one in black. Experiment with the uncolored circle by changing its size or shape, or changing the thickness of the bounding area, to see if you can create an overall shape that 'seems' balanced. In the end, after all the theory and ideas have been exhausted, it is how we 'feel' about a piece that determines its success.

Experiment with changing the balance of your pieces.

When you do your turnings for the February challenge, keep in mind the balance of your piece. Does the base seem too small? Is it stable or will it fall over easily when bumped? Try the balance experiment on your piece rather than on paper. Take a lump of clay and add it to the left side. Now add two lumps of clay to the right side. By manipulating the size of the clay lumps and their placement you can achieve asymmetrical balance.

To add an element of surprise and the unknown to design, I want to talk about the use of materials. Richard and I attended the Art and Wood Retreat this last summer that was designed to introduce wood turners to the use of alternative materials in their pieces. Previous retreats combined glass and clay with wood turnings, this time it was a broad spectrum of materials with a special emphasis on metal.

If you read the Winter 2009 issue of American Woodturning, you may have read an exciting article about William Moore and his incredible pieces of turned wood and spun metal. In his pieces the materials appear married, the one becoming an integral part of the other. This composite whole is only the result of years of work both as a wood turner and a metalworker. This is only one example of fabricating using dissimilar types of material.

In thinking about alternate materials to wed to your design, consider what unique qualities this alternate material might bring to your turning i.e. color, texture, form, and how using such a material changes the design decisions made to achieve balance without the material.

In addition to appreciating the different visual qualities of materials, we also need to examine the physical characteristics of each material, because this affects how you might want or be able to use a particular material. For example metal expands faster than wood when it gets hot, so if you have metal inside wood you might be stressing the wood on a hot day. On the other hand, wood reacts to moisture by expanding as it absorbs, but metal does not. Paper is not as durable as wood, but it can be cast and formed as can clay. Clay also shrinks when it is baked so you need to accommodate this property. Glass can have many beautiful translucent effects that you can only simulate in wood with ultra thin sections and concentrated light. But glass can be more fragile than wood. As you can see, each material has its own characteristics that can add new dimension to a turning, and new challenges on how to marry dissimilar materials.

As the challenge for February incorporate another type(s) of material with your wood turned piece. You can use glass, plastic, paper, clay, metal or whatever. The professional results are not nearly as important as your exploration into marrying different materials into your wood turning and what you felt and learned from doing it.



*During a visit to one of the many wineries in Quinte, Ontario in August, I came across a 100+ year old workbench. It belonged to the owner's father, and it was old when he got it. Based on the patina and wear, it has seen a lot of loving use over the years!*

### **Calgary events:**

It's early, but not too early to plan for the Calgary Wood Show this year too. So many events, so little time! No date fixed yet going by the web site, but last year it was towards the end of October. It will probably be the 21<sup>st</sup> weekend of October this year too. Carl let's us know that tops are needed, so if you do any warming up before turning, how about "turning" out a couple.

### **Interesting websites:**

While surfing, I came across the Mason collection. Lots of inspiring photos here:  
<http://www.mintmuseum.org/mason/index.html>

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## About the guild...

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**MEETINGS**

The Guild meets on the first Tuesday, each month (except July and August) at 7:00 PM at Black Forest Wood Co., Bay 7, 603 – 77<sup>th</sup> Avenue SE, Calgary. Visitors are welcome.

**WEBSITE**

<http://www.calgarywoodturners.com>

**CLUB OFFICERS**

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Director	Jim Leslie	403- 226-5933
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Director	Tim Dorcas	403-650-9177
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**COMMITTEES**

AUDITORS	Henri Lefebvre, CGA, and Lyle Cuthbert
BAR-B-QUE (ANNUAL)	Ron Falconer
CHARITABLE CO-ORDINATOR	Dwayne Sims and Andy Lockhart
LIBRARIAN	Carl Smith
NEWSLETTER	Jim Leslie
MEMBERSHIP RECORDS	Carl Smith
PHOTOGRAPHER/ TECHNICAL DIRECTOR/WEBSITE	Tim Dorcas and Norm Olsen