

CALGARY WOODTURNERS GUILD NEWSLETTER



April 5th Meeting

"Instant Gallery" picture of the month

From our last meeting:

A segmented bowl by Ken Miller



Ken's bowl is constructed with 360 pieces of fiddleback maple, walnut, bloodwood, acrylic, ebony and yellow veneer.

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From the Editor...

Proud to say I scored zero on a test! In school, that was definitely not good news for my parents, but in this case it was a perfect score! See more about the test in the "Interesting Websites" section in this issue.

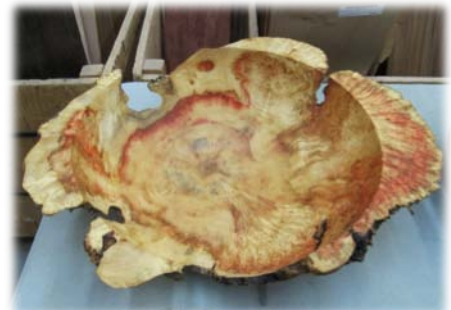
We have a new member, John Beal; welcome to the club John.

To follow up on Dennis's excellent airbrush presentation at the last meeting,

I have included a short article on painting in this month's edition. Those of you who attended the meeting where Jim Osenton presented square turning techniques may remember the bowl pictured. It was raffled after the demo and I won it. Painting it and using it in the article was an accidental collaboration. Thanks Jim!

I hope you find it interesting reading...

From the Instant Gallery



April 5th Meeting

Minutes of CWTG AGM – April 5, 2011

President Duncan Robertson called the meeting to order at 7PM.

We had two visitors, Mel Larson and Lloyd McPhail who were welcomed by Duncan.

Motion to accept last months meeting minutes was moved and seconded.

Carl Smith asked that any members who have not yet paid dues for this year, please do so now. End of April is the deadline for payment. He also gave a library report and said that many DVD's were missing from our collection, and would anyone who has them out please return them. We may have to implement new checkout procedures to avoid this from happening in the future.

Dwayne Sims had a quick tip that costs under \$2.00 for the group; he suggests that we pick up an inner tube or two, and sweep up some gravel before the city does. Filling the tube and putting it on our lathes somewhere reduces vibration considerably. Thanks to Dwayne for the tip.

Mike Swendson has another sawdust session planned for April 16th. Anyone who can attend is asked to please let Mike know. His email address is mike.swendsen@pianotuning.ca

Ken Miller mentioned that since there were a number of people standing, that we buy additional chairs. As it turned out some were available, but just not set up.

Neil Proctor asks we make some product for the upcoming Spruce Meadows Christmas sale this year. Christmas decorations such as Manitoba Mosquito Nesting Boxes are always popular.

Dave Beeman asked if Ron Falconer could say a few words about his trip to California later.

Dwayne Sims requested additional product for charitable donations. Also if anyone knows of any worthy causes to let him know. Contact Dwayne at dwayne-sims@shaw.ca

Peter Eddy advises us that we now have a PO box address. See "About the Guild" on the last page of the newsletter. Also he advises us that we currently have about \$5000 in the bank of which, about \$1194 was raised by raffle.

Duncan asked if we could try to come up with some ideas to broaden our group and social conscience. One specific item was to add an item to our membership form to identify any members that may need assistance in getting to the meetings; ie anyone that may have difficulty driving at night for example. In addition, he asked that we try to interest younger people and ladies in our guild. His challenge is to try to attract members of a different generation.

Duncan proposed that we try to include paid advertising in our newsletter and Greg Dahl has volunteered to look aspects of doing this and managing the task.

Peter Eddy said that there were a couple of spots open for the Black Forest Woodturning workshop April 9th and 10th. If anyone is interested please contact Black Forest directly at 403-255-6044

Don James said that after classes, sometimes students find it difficult to carry on turning due to a lack of resources and wondered if something could be done to alleviate that. The feeling is that the Drop In Center is pretty flexible in that regards, and this is one avenue that will be explored.

Jim Jones thanked everyone who went to the Clinton Biggs demo March 26th in Lethbridge. Also he said that the Okotoks seminar was cancelled this year due to unforeseen circumstances.

With all business concluded, a break was then called.

Following the break, Duncan reconvened the meeting. Jim Jones added that the get together at his shop with members of the Lethbridge group at his workshop is still planned. He mentioned that May 7th was a tentative date but since it was Mother's Day weekend, that an alternate date may be a good idea. He will explore alternate dates and let us know.

Just before the demo portion of the evening, Duncan shared a recent experience and reminded us of safety while turning. After mounting a very large rough turned bowl for returning, he had thought the variable speed was at the lowest setting. Unfortunately it was at the highest speed



setting and with an out of balance bowl that large, it was not about to stay put at 3000 RPM. It hit the lathe bed, broke in half and glanced off of his wrist. One piece hit the overhead lights in the workshop and traveled between two spectators watching the demo at the time. Fortunately aside from a broken One-Way live center and a bruise on his wrist, no one was seriously injured. So like

Duncan, I now double-check my speed setting every time when

switching on my lathe.

The meeting was then turned over to Terry Golbeck for the demo portion of the evening. Recently, Mike Swendson obtained some Richard Raffan bowl turning templates from the Edmonton club. These templates are meant not so much as an effort to duplicate the shapes, but they are very useful to train the eye to recognize a "fair curve". Terry mentioned that this is a term that is used in boat building; a fair curve or line is free from extraneous bumps or hollows.

Terry began by rough turning a bowl blank. Using a bowl gouge, and with a pull-push technique, he pulled the gouge from the center and then instead of resetting the tool rest approaching the rim, rotated the gouge and pushed it towards the outside. He stopped just sort of the top of the rim so there would be no splintering. Terry checked the process a few times with the template until it matched as close as possible. When it did, he switched to a scraper burnished with a diamond hone. He does not use a burr on the scraper. Applying the scraper in an arc and held flat,



he took light shavings off the bottom of the bowl to eliminate any small ridges left by the previous use of the bowl gouge. Following this step, Terry held the scraper at a slight angle and made a pass using a shear cut to further reduce end-grain tear out. Holding the template to the bowl bottom, we could see that the end result matched the template very closely.

Mike Swendson then handed out some templates to members. The challenge for next month is to turn a bowl as close as possible to the template form and bring it in to the next meeting in a bag, but not to put it on the "Instant Gallery" table. This will be opened during the meeting and shown to the group.

We thank both Terry Golbeck for an excellent demo and Mike Swendson for his efforts in initiating this project and acquiring the templates for the group.

Duncan then had some follow-up business; this was a correction to the director title and task responsibilities. The motion was to split out Peter's task of "Secretary/Treasurer" to "Treasurer" and assign the "Secretary" portion to myself, which was "Newsletter" to "Secretary/Newsletter". The motion was carried. Please see page 10 below for the updated list.

Ron Falconer did the critique portion of the meeting. Ron informs us that Tung oil will no longer be available due to environmental restrictions at the end of the year. He is switching to Wipe On Poly as a substitute. He also highly recommended that anyone who may travel to Los Angeles to make a point of visiting the well known Del Mano gallery. If you can't make a trip, you can pay a virtual visit here: <http://www.delmano.com/>

Some of the highlights of items shown from the gallery were Ken's excellent segmented bowl which can be seen on the first page; nice work Ken! Also a mesquite bowl by Don James and Ron's own Manitoba Maple bowl.

The Dave Beeman draw included some pieces donated by Don West with the challenge of turning and bringing them back to the next meeting without being sanded. At the next meeting, their names will go into a hat and the winner will receive a very large Butternut bowl blank.

A lot of other miscellaneous wood was won by many members.

This month, _____ the 50/50
draw pot of \$107.00 went to Neil Proctor.

A late addition note from Carl Smith:

I placed 2 new DVD's in our library on Tuesday evening:

- *The practice of woodturning* by Mike Darlow
- *Hollow turning* by John Jordan

A gentle reminder:

We have a lot of missing DVD's. Look around your place and see if you can locate any. In one case we have an empty container. Someone must still have the DVD in their computer. If the missing DVD's don't show up, Carl will be presenting a control program to the Board for

Painting Your Work

By Jim Leslie – Calgary Woodturners Guild

Up to a short time ago, I had avoided the use of paint on turned objects. However, following an airbrushing course given at Black Forest Wood in Calgary, I saw the use of color on wood in an entirely new light. Upon visiting a number of local art stores and doing some web research, I was amazed at the depth, variety of materials and types of paint available to artists. I then decided to incorporate the use of color in turnings and explore it further.

My very first attempt at this was a turned square bowl featuring Kokopelli, the familiar fertility deity symbol venerated by some Native American cultures in the South Western USA.

First I prepared the wood. Preparation is important to provide a good surface for adhesion. Any imperfections will show through the most perfect paint job, and glaringly so. A good finish requires a good foundation.



I gave the bowl a thorough sanding but stopped at 220 grit. If needed, common wood filler can be used to fill any imperfections at this stage. After a thorough dusting, I applied Golden's GAC100 which is a clear acrylic polymer designed to seal the surface. It also protects against SID, Support Induced Discoloration - impurities in the wood leeching through the layers of paint over time. With most types of wood, SID is not a great issue. But if any paint were to be applied over Masonite for example, eventually the color in the support surface would find it's way into the paint, subtly changing the overall color.

The GAC100 acrylic sealer prevents this. On hardwood, I apply it primarily as a sealer since SID is not an issue here.

I usually apply 2 coats, sanding lightly after the first coat since this tends to raise the grain. Allow sufficient drying time before applying the second coat. Depending on conditions this could take 24 hours. Overnight usually does it for me. Unless you have a dust free area to work in, you may want cover the work with a cardboard box while it cures. It helps to vacuum the inside of the box thoroughly. If any dust particles remain after the second coat, a light sanding will be necessary to remove them.

After applying the GAC100 sealer, if the goal were to have an opaque surface, then I would apply 2 coats of Gesso and again very lightly sand between coats. I generally dry sand, but you could also wet sand if needed to keep the dust level down. While I use a brush to apply the Gesso, it can be sprayed if desired. Gesso can also be diluted with water up to 25% to ease application and reduce brushstrokes. Up to now I have been using regular Gesso with good success, but I recently discovered that Golden also has a sandable hard Gesso for use on inflexible substrates

such as wood. I have not tried this yet but it looks promising and perhaps better suited to woodworking. However the surface should be prepared anyway with regular Gesso before applying it.

You will then have an excellent surface on which to apply paint whether you use an airbrush or a paintbrush. For my base color I used Golden's Carbon Black fluid acrylic. I airbrushed this on, but careful brushing to avoid brush strokes would probably work as well.

For all my work, I have settled on paints manufactured by Golden. I found that in addition to paint, they have various other products such as specialty gels and pastes for many types of art and have excellent customer support. There is also a wealth of information including videos on their website. There are other suppliers of acrylic paints such as Liquitex that many find to be



excellent as well. Golden products are all professional grade while Liquitex also sells both professional and student grades. There definitely is a difference between the professional versus the student grade of paints though. The professional types have a higher pigment loading, the amount of pigment in a paint compared to the amount of binder and other ingredients. Paints having high pigment load can be diluted without losing the true color. Regardless of the manufacturer, I would recommend using only professional grade paint.

For the example bowl shown, a combination of freehand and frisket was used.

The moon was painted first using a simple template; a piece of cardboard with a circle cut out and held about ½ inch over the surface so that I didn't get a crisp edge. The mist was painted next and done freehand, using a handheld piece of cardboard as a mask to accentuate some lines and swirls.

I used Frisket, which is an adhesive plastic for masking out areas in airbrushing for Kokopelli (not shown in this photo) and the cloud symbols at the corners. When frisketing, the use of Airbrush Extender is recommended. This is an additive that provides increased transparency and film hardness. This combination will dry more quickly and minimize the paint pulling up when the frisket is removed. Before applying the frisket, wipe the area carefully with a clean, soft



cotton cloth to remove dust, fingerprints, etc. Once the frisket is applied, I usually go one step further and apply another sealer coat using GAC200 before painting a frisketed region. This contributes to a crisp, clean line by eliminating the possibility of any paint seeping under the frisket.

Sometimes I'll want the effect of a light, transparent finish allowing the wood figure to show through. To achieve this, I wouldn't apply gesso as above, but lightly airbrush directly over the GAC100. My second attempt at airbrushing without applying gesso was a simple tea light. The top was painted an opaque

Hookers Green diluted gradually from bottom to top with Titanium White with a light coat of Interference violet for the bottom section and under the ridge at the top. If greater transparency is desired, Zinc White could be used instead of the more opaque Titanium. While the violet color is readily noticed, the figure in the maple shows through clearly also. Sealer only was applied to the bottom but both sealer and gesso applied to the top.

As mentioned, I used a special type of fluid acrylic called "Interference". This paint comes in a variety of colors and exhibits a color "flip" when viewed. The colors are derived from mica platelets coated with a thin layer of titanium dioxide. They synthetically reproduce the same qualities found in fish scales and reflective qualities in shiny minerals. It is also seen as the rainbow effect when light reflects off a thin layer of oil off the surface of water. It is next to impossible to photograph effectively, as the color appears to shift with movement. Some of this paint was also used to depict the background mist on the Kokopelli bowl above. When applied over a light colored surface, the interference color is less obvious and the "flip" effect more obvious. The reverse is true when applied over a darker surface. Unless I want the wood figure to show through as above, I prefer the dramatic effect of applying it to a dark surface or as in the bowl shown above, a black surface.

If airbrushed, this paint like all fluid acrylics, needs be diluted up to a 1:1 ratio with Golden Medium or Extender, which acts as a thinner. This also helps to prevent the airbrush tip from clogging while spraying. If further thinning is desired, it is preferable to add Extender to the paint mixture rather than more Medium. I usually thin Interference paint with Extender only, reserving Medium for thinning opaque paint. Using Extender only for Interference paint results in a slightly higher reflectance. For most airbrushes, it is advisable to use Interference "fine" as the "coarse" variety may cause nozzle clogging. I have found that at times, mixing liquid acrylics with medium can result in the mixture "crashing" in the bottom of the bottle. The pigment load in the acrylic base is quite high and there is a tendency over time to settle in the bottom and require extensive shaking to get it back in solution. A ball bearing in the mixing bottle encourages it to go back into solution faster. The Golden paints manufactured specifically for airbrushing do not have this problem. I have always been able to get the fluid acrylics back into solution with some enthusiastic shaking though.

There are various other companies that also manufacture pure airbrush colors. These may be used directly without thinning. No medium needs to be added to airbrush paint, but I usually add some Airbrush Extender to these, which aids in minimizing tip build-up and provides for increased transparency and film hardness. Another possibility for airbrushing woodturnings is to use Dr. Ph. Martins dyes. I have also used plain watercolor paint as an inexpensive way of practicing techniques and brush strokes. The kind that comes in a tube seems to work well, and I prefer that to the hard variety. Also if it dries, it can be reconstituted with water easily. Being water based it sprays beautifully, cleans up well and does not clog airbrushes either, though some grain raising may result. I suspect aniline dyes may work also but have not yet tried these.

One of the most interesting aspects to me about painting is the variety of colors and types of paint there are. In addition to the interference type, there are also iridescent and metallic types. When mixed with other products such as gels, the combinations are endless. Golden also makes a Glass Bead gel, which allows for many interesting effects including texture when mixed with color. It is of course, not something you could airbrush!



So if you do airbrush, you don't have to limit yourself to just airbrush paint. Using the new fluid acrylics mixed with medium and extender in airbrushing provides a greater variety of colors and types than relying on paint specifically made for airbrushing only. These acrylics can be also used for other traditional art. In this example of the eagle on a turned cherry platter, I painted it using traditional art brushes and liquid acrylic alone, but utilized airbrushing for the base preparation as well as for the final varnish coat. Liquid acrylic falls somewhere between airbrush consistency and the heavy body acrylics that is typically used by artists.

After all paint has been applied, the very last step would be to apply a good quality varnish. I generally use Golden's polymer varnish with UVLS (Ultra Violet Light Stabilizers). Intended for acrylic paints, it is water based and thins easily with water. And while it can be removed with ammonia, I have never had a reason or inclination to do that. While I have applied this with a brush, I found the best way to apply it is with an airbrush. In general, 2 or more light coats are better than trying to apply a single thick one. If I want to achieve a satin finish I generally apply a first coat of gloss rather than using all satin, which could result in dulling the underlying art as layers build up.

Paint and color references:

<http://www.docmartins.com>

<http://www.goldenpaints.com>

Interesting Websites

On a related topic to painting, here is a link to a color test you may find interesting. According to statistics, 1 out of 12 men and 1 out of 255 women have some sort of color deficiency. As in golf, the lower your score, the better. At the end of the test, a graph will show you where any color weakness lies.

http://www.xrite.com/custom_page.aspx?PageID=77

Bolstered with your score on the previous test, you may enjoy this; an excellent color reference site and likely the best on the net. Though heavily watercolor oriented, the sections and descriptions of color science is without doubt the best I have found. I found especially interesting the discussions surrounding the color green, which is one of the most difficult colors for many:

<http://www.handprint.com/HP/WCL/water.html>

Interested in finding out how to turn a Texas sized segmented bowl? See one method here:

<http://www.turningwood.com/articles/Bigseg2.pdf>

One of my all-around favorites where I have spent far too much time is this one for wood lovers. There are also some examples of segmented work here:

<http://hobbitouseinc.com/personal/woodpics/>

About the guild...

GUILD PURPOSE

TO PROMOTE THE ART AND CRAFT OF WOODTURNING IN A WAY THAT EXPANDS THE KNOWLEDGE, SAFE PRACTICE, AND ENJOYMENT OF WOODTURNING THEREBY BENEFITING BOTH MEMBERS AND ALSO THE COMMUNITY.

FOR THE MEMBERS:

- TO PROVIDE ALL MEMBERS WITH A METHOD OF REGULARLY EXCHANGING IDEAS AND EXPERIENCE IN WOODTURNING
- TO PROMOTE SAFETY IN WOODTURNING
- TO BENEFIT FROM GROUP SIZE IN ACQUIRING PUBLISHED RESOURCES & MATERIALS

FOR THE COMMUNITY:

- TO BRING AN AWARENESS OF WOODTURNING TO THE GENERAL PUBLIC
- TO PROVIDE CHARITABLE BENEFITS TO THE COMMUNITY

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 – 77th Avenue SE, Calgary. Visitors are welcome.

MEMBERSHIP/DUES Annual Dues - \$30.00 with E-Mail, otherwise \$35.00 on a calendar year basis.

WEBSITE <http://www.calgarywoodturners.com>

MAILING ADDRESS

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Director - Treasurer	Peter Eddy	403-650-4979
Assistant Secretary		
Assistant Treasurer	Jim Osenton	403-286-3667
Director – Secretary/Newsletter	Jim Leslie	403-226-5933
Director - Technology	Tim Dorcas	403-650-9177
Director – Com Engagement	Mike Swendsen	403-651-4806
Director - Club Sales	Neil Proctor	403-934-4985
Director - Charitable	Dwayne Sims	403-242-4227
Director - Programs	Norm Olson	403-295-2230
Director - Marketing	Jim Somers	403-293-5134
Director - MAL	Vern Steinbrecker	403-281-2077

COMMITTEES

AUDITORS: Henri Lefebvre, CGA, and Lyle Cuthbert
 BAR-B-QUE (ANNUAL): Ron Falconer
 CHARITABLE CO-ORDINATOR: Dwayne Sims and Andy Lockhart
 COMMUNITY ENGAGEMENT Mike Swendsen and Don James (including sawdust sessions)
 LIBRARIAN: Carl Smith
 MARKETING: Dennis Milbrandt, Jim Somers, Vern Steinbrecker
 MEMBERSHIP RECORDS: Carl Smith
 NEWSLETTER: Jim Leslie
 PHOTOGRAPHER ??
 PROGRAMS: Norm Olsen, Mike Swendsen
 PUBLIC DISPLAYS: Ron Falconer and ??
 RAFFLES : Dave Beeman, Vern Steinbrecker
 SCHOOL LIASON: Jim Jones
 SPRUCE MEADOWS SALE: Neil Proctor, Dwayne Sims, John Simard, Dave Beeman, Jim Edwards.
 TECHNICAL DIRECTOR/WEBSITE: Tim Dorcas and Norm Olsen
 TOOL SWAPS: Jim Edwards
 WOODWORKING SHOW: Dennis Milbrandt
 MEMBERS AT LARGE: Vern Steinbrecker, Glenn Summers, Dave Beeman, Ron Gilbert, and Ken Kindjerski, Don James