

Calgary Woodturner's Guild Newsletter

May 2009

Next Meeting May 5, 2009

Richard Raffin will be talking about how to price our work and will also offer some insights into the development of design

Foothills Composite High School

The wood turning session went very well and all enjoyed passing on their skills to the enthusiastic participants. Two turning scholarships were awarded to Duncan McAvan and Carey Austerman. Congratulations!

Last Meeting

We welcomed Brendan Harrison to the meeting.

Auditing of the 2008 financial statements has been completed. Jim Osenton moved that they be accepted and Roger Norbert seconded the motion.

Dwayne Simms is on an on-going quest for product for charitable donations.

Ron Falconer is also requesting items for display.

The Trent Bosch workshops at the Black Forest Wood Co. were excellent. Trent's DVD will be purchased and made available to members through the guild library.

Ron Falconer is tentatively planning our year-end BBQ for June 20, 2009. A tool swap is also anticipated at this event.

Please note that SAWS is hosting a juried exhibition this fall.

Demonstration

Kevin Welch, Don James and Ron Falconer demonstrated the techniques that they learned from the Trent Bosch weekend workshop at the Black Forest Wood Co. called Vessels of Illusion. Please go this link for a picture of one of Trent's pieces: http://catalog.trentbosch.com/browseGroup.cfm?item_group_id=87276

The Vessel

Kevin began by turning a block of wood down to an urn shape. Green wood or partially dried wood works best for this project. He drilled a hole in the top and proceeded to hollow out the top of the inside but was careful to leave a lip just inside the opening.

Don mentioned at this juncture that it is best to insure that the grain of the wood is going lengthwise as it is stronger in this direction.

Kevin also had some advice: the bottom is left thicker than the sides, so that a level “bottom” can be sliced off at an angle to the horizontal plane allowing the vessel to be presented to show the top.

The sides should be only turned down to 1/4 inch as they will be carved. Kevin suggested that the overall length be kept fairly short although form will dictate that to some degree. He “eyeballed” the shape of the bottom. Since the inside will not be very visible, it does not need to be very well finished.

It was mentioned at his point that Trent had demonstrated a tool that can blow out debris as it is drilling into the vessel.

Kevin drilled out the centre of the vessel to the bottom using a manual hand drill. He then proceeded to hollow out further into the form with a ground back gouge. He advised that the tip of the hollowing tool needs to be very sharp for this operation. He further refined the shape of the top of the inside to follow the outside shape. The outside finish was not a concern as it will be carved.

Kevin switched to a long-handled, curved round-nose scraper to finish smoothing the inside walls. The scraper can be made from 3/16 inch hardened steel stock that is rounded off. It was suggested here that a tool’s shape can be ground to a shape to suit the job at hand.

Ron took over the hollowing at this point while Don discussed Trent’s “map” for the order of hollowing out the vessel. Basically, the centre portion is widened, followed by some of the the upper portion; the lower portion is turned an equal amount, then the rest of the upper part is completed and the rest of the lower area is finished up; always move top to bottom and leave the bottom for last since that is closest to the chuck.

The Carving

The vessel may be left in the chuck or mounted in a Trent Bosch vise (see his website for more info: http://catalog.trentbosch.com/browseGroup.cfm?item_group_id=87553).

As in most design features, odd numbers work best for deciding the number of leaves to place around the opening of the vessel. Five leaves was chosen this time with three on one side alternating curling down, up and down and then the other two were curling up on the other side.

An air-operated reciprocal saw, available at Princess Auto, was used to slice out the material between the leaves. Ron cut V-sections out of both the inside and the outside lips. Next he marked the inside and outside leaves and cut away the unnecessary pieces of the inside and outside rims. then he shaped the leaves with the saw and reduced the high spots.

Don's sample is a small vase form that is completely enveloped in leaves and vines -- apparently he was carried away at the time and the result is inspiring!

Next, Kevin offered some ideas for different tools that can be used to continue the carving: a 1/4 inch air grinder, a pencil grinder, or a power carver. Any of these can be used to smooth out the inside of the opening and edges. Further carving can be done as you wish to enhance the exterior.

The Insert

Curly maple, mahogany and oak are some of the recommended woods to use for the insert. A wood that contrasts in colour to that of the vessel is more noticeable and may contribute best to the overall design. an interesting bit of information came out here: if a piece of roasted maple is boiled in water with a lighter wood, the lighter wood will take on the darker colour.

The insert is basically a very thin bowl and is turned the same way. It needs to be 1/2 to 3/4 inch larger than the opening in the top of the vessel. Use a profile gauge to determine the shape and size. Consistency of thickness is the key. Once the insert has been turned, soak it in boiling water for 30 minutes. Bend it to insert it into the vessel then place a balloon into the opening as well. Blow up the balloon and leave it in place to hold the insert at the opening. Allow the piece to dry completely.

When dry, deflate the balloon and remove the insert. Place epoxy (not superglue) around the underneath of the lip and then replace the insert. Place another balloon into the vessel and inflate it to again hold the insert in place and allow it to dry.

Don brought up the subject of tools here. He suggested that there is no “right” tool for a job; the tool used may be governed by personal preference or availability. Also, tools can often be adapted to suit the job as mentioned earlier.

Overall, the workshop with Trent Bosch was lots of fun with an enjoyable instructor. Techniques can be interpreted and used in other ways than the vessels demonstrated; it’s up to our own imaginations.

Dave Beeman’s Draw

Nicola Sadorra was the lucky winner of the 50/50 draw.

Critique

Kevin Welch - Cedar Burl Vase - Kevin mentioned that he acquires wood from a friend on Vancouver Island who is friends with some Native people and that this was where this wood came from. The vase was dry on the outside and wet on the inside which is how the odd shape was created. Kevin used Danish oil followed by two coats of Wipe-on Poly. It was sanded between coats and then buffed on a buffing wheel.

Mike Swendson - Diamondback Rattler design on a black vase. Mike used acrylic paint to airbrush this unique design.

Ed Auston - Two feet tall Finial of unknown wood. Ed was practicing his finial techniques when this piece came into being. It was suggested that this is an example to encourage us to just bring in our work to show everyone what we do.

Mike Swendson - Birch Bowl with Walnut Stand. The stand followed the curve of the bowl, a pleasing design.

Wilf Talbot - Turned Vase. The vase was cut in half, the pieces offset and glued together. Then the design was mounted into a carved base. The inspiration

for this sculpture was a design by Keith Tompkins. You can check out more of his work here: <http://www.keithptompkins.com/>

Don James - Carved Spiral Basket. Attention to detail and intuitive design make this basket really special.

Thanks to everyone who brought in their work to display. It is always inspiring to see what other people are doing no matter what their level of experience.