



IWG News

The Newsletter of the Island Woodturners Guild

January 2021



About the IWG :

The [Island Woodturners Guild](#) meets from 1:00 - 4:00 PM on the 4th Saturday of each month (except for July/Aug) at the Central Saanich Senior Citizens' Centre, [1229 Clarke Road](#), Brentwood Bay, BC.

Visitors are welcome.

Executive Committee

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Tim Karpiak

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The IWG gratefully acknowledges the support of the following companies:

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THE PRESIDENT'S TURN

Happy New Year everyone! I hope you all had a nice holiday season. Other than having to get a severely leaning tree cut down, I had a nice relaxing time myself. This year starts off as 2020 ended. Honestly, I am getting a bit antsy to see and talk to people. But I am optimistic that we will have in-person meetings real soon and am looking forward to seeing all your smiling faces once again!

Our last meeting was Joanne Sauvageau's demonstration which was a wonderful success. I'm sure I wasn't the only one to get some stamps to try out her technique. I am interested in seeing what other people create using her lessons.

This month's meeting from John Kilcoyne's shop will be of great interest to all of us who have ever looked at his remarkable pieces and wondered "how did he do that?". Here is our chance to find out. This will be our second attempt at having our own remote demo and I'm confident it'll be worth seeing.

February will feature Nick Agar. He's known for his Viking bowls and striking embellishments. I've heard great reports from people who have seen him demo before and by all accounts it's not to be missed.

One final thought, lots of people have told me that they enjoy looking at the website and seeing what other people have been making. So, I would encourage everybody to take a picture of what they've made and send it, with a short description, to our wonderful webmaster Virginia Lee. (remoteva@gmail.com) She will put it on the website for all to see. I'm looking forward to seeing what people made from that tree of mine that came down!

In closing, I'd like to thank all the people that continue to work for the benefit of our guild. I'm proud of our group and happy that we've managed to keep our members informed and entertained.

I hope to see everyone on Saturday. Even if it is remotely!!

Tim

NEXT MEETING: SATURDAY JANUARY 23: 1:00 p.m.



John Kilcoyne will provide a remote demonstration on Pyrography.



He will discuss various equipment requirements before demonstrating a variety of pyrographic techniques/patterns.

Subject to the approval of the tech gods, this will be followed by a tour of Tim Soutar's shop.

FEBRUARY MEETING



Our meeting in February will feature a live remote demonstration by world-famous turner, Nick Agar.

VIRTUAL SHOW AND TELL

Show and Tell sessions are a valuable opportunity to share turnings, finishes and techniques. In the absence of face-to-face meetings, our webmaster has created a *Virtual Show and Tell* on the Guild website.

(You can access it under the menu heading *Galleries* or by clicking on this link: <https://www.islandwoodturners.ca/galleries/show-tell/>)



Please share your recent work by forwarding photo(s) and information on the species, size, and finish to Virginia Lee at remoteva@gmail.com.

MEMBERSHIP CANCELLED

If you have not paid your dues for 2020-2021, you will be removed from the membership roll at the end of January and this will be the last newsletter you receive. Sorry to see you go!



PS. If you are unsure whether you have paid, contact Tim Karpiak (timkarp@shaw.ca)

NOVEMBER RECAP

Joanne Sauvageau gave a very interesting demonstration on using stamps to embellish a turning. The following are the highlights.



A. Introduction to Basic Stamping Supplies

1. Stamp Material

The most popular types of material for stamps are rubber (red) and photopolymer (clear). Both types come in a variety of sizes.

The traditional material, rubber stamps are more durable and can be used for more techniques such as colour medium and heat embossing powders for a raised surface. Given the type and volume of stamping that Joanne does, she prefers these stamps.



Many stampers prefer to use clear stamps as they are easier to apply to a precise location. This may be an important consideration for turners depending upon the type of pattern such as a repeating pattern (right) and the form of the turning.



While clear stamps are made from a variety of compounds including acrylic and silicone, the best ones are made from photopolymer.

Note: Stamps may be sold mounted, typically on a wooden block or unmounted. Needless to say, stamping on turnings will require an unmounted stamp.

2. Inks

There is a wide array of stamping inks one can use depending upon the application and desired effect. The following are those that can be used for basic stamping.

a. Dye vs Pigment

Dye ink is the cheapest and most common ink used in stamping on paper products. Most brands are simply dyes dissolved in water. While they dry quickly, they are prone to running, the colours tend to be transparent and they can fade very quickly.



Pigment ink contains finely ground particles of colour that are suspended in a glycerin base. Unlike dye inks which are absorbed, pigment inks “lie” on the surface of the material. They do not run and provide an opaque finish which is clearer and much more resistant to fading. Many stampers find that they also provide a crisper image. While some pigment inks dry slower, many manufacturers have developed pigment inks which dry almost as fast as dye inks.

b. Archival Ink

Conventional ink will react to natural acids in the air or wood and fade over time. Archival ink is chemically modified to be relatively Ph neutral or slightly alkaline to minimize interaction with an acidic environment. As a result, they resist fading (light fast) and provide superior adhesion.

c. Solvent Inks

Solvent inks, which are usually alcohol based, set quickly, and can be applied to both porous and non-porous surfaces. The latter includes glass and plastic which means that they can be applied to a turning which has a film finish.

Note: If the solvent ink is alcohol based, you should do a test stamp before applying it to a turning finished with shellac (aka sanding sealer) which is also alcohol based.



Joanne uses StazOn Jet Black Ink Pads and Ranger Ink Pads (which come in a range of colours) both of which are pigment, archival and solvent inks.



While stamp pads come in a variety of sizes, the most common one is 2 ¼ x 3 ½". Approximate prices for pads are \$10 – 15 dollars and re-inkers are \$7 – 10.



Note: While Joanne uses principally black ink, she indicated that inks come in a range of colours and can be used to create some unique effects.

These are well-illustrated in those works where she used white ink on a black background.



3. Stamp Designs

An internet search reveals a staggering array of different stamp designs in various sizes.

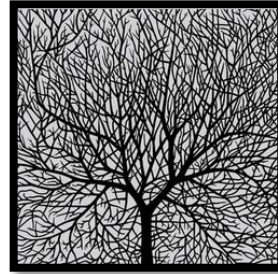
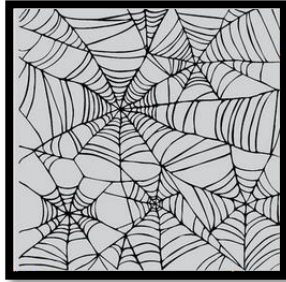
Ensure that you consider the size(s) of your anticipated turnings and thus the size(s) of stamps before making a purchase.

a. Single Image Stamps

The most common stamp provides a single image. While there are literally thousands of manufacturers, the following are samples from two of the more popular ones.

Hero Arts Stamps

(<https://heroarts.com/>)



Lavinia Stamps

(<https://laviniastamps.com/>)



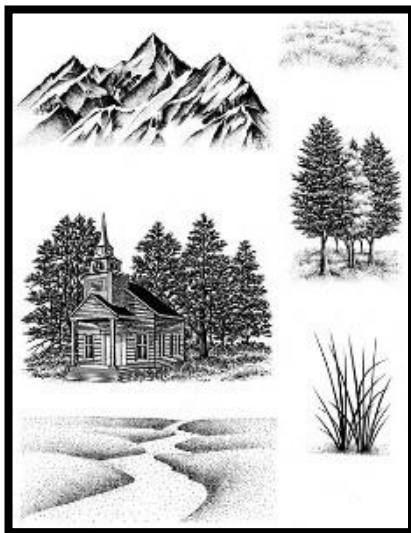
For those who would like to support Canadian suppliers, the following are some rubber stamps made by the Old Island Stamp Company, which is located in Lion's Bay, B.C.

(<https://www.oldislandstamps.com/>)

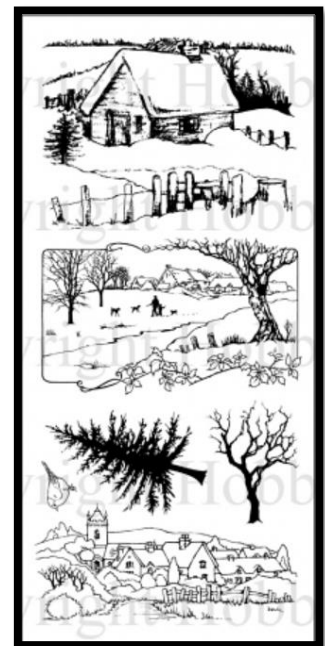


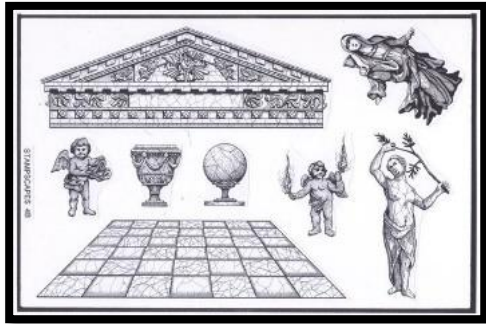
b. Scene/Theme Stamps

While a mix of single design stamps can be used to produce a scene, in recent years several producers have developed sets of multiple stamps with a common theme.



Most of them involve trees/forest, seashore/beaches, animals, and recreational activities.





However, there are some producers who offer more “exotic” themes such as astronomy, architecture, and Greco-Roman art.

Joanne uses landscape-themed stamps from Stampscapes (<http://stampscapes.com/home.html>). The average cost is approximately US\$20 plus shipping.



4. Local Sources

Stamps, inks, and other stamping supplies can be found (or ordered) at these local stores.

Stampers	Saanich Centre	https://www.facebook.com/STAMPERS-Rubber-Stamps-and-Papercrafts-156915041182938/
Scrapbook Essentials	Sidney	stacey@scrapbookessentialsbc.ca
Michaels	Victoria	
Scrap and Stamps	Vancouver	https://www.scrapnstamp.ca/

B. Stamping Technique

1. Wood Preparation

While many stampers use pigment inks on unfinished wood, Joanne prefers to seal her turnings which means she must use solvent ink. She indicated that a finish provides a smoother surface which makes it easier to stamp, prevents inks/paints from bleeding through the piece and makes cleanup easier in the event of a mistake.

She uses a variety of finishes. In some cases, she uses a conventional film finish such as shellac, lacquer, or wipe-on poly which she then sands to 320x.

In situations where she wants a textured finish, she uses popular “craft” products such as *Modge Podge* (a glue/sealer product used in decoupage to apply coloured paper to an object) or as shown at right, *Liquitex Flexible Modelling Paste* (a thick acrylic polymer and marble dust putty used to create 3D effects).



2. Design

She strongly recommends stamping your intended design on paper before applying it to a turning.

3. Inking

As they are unmounted, the stamp should be placed on a flat surface and an ink pad used to apply ink to the stamp. It is not necessary to force the pad onto the stamp – a light touch is sufficient. Experiment to determine the needed pressure.

4. Application

Joanne applies finger pressure to the centre of the stamp and then firmly pushes to the perimeter. She indicated that it is possible to carefully peel back a corner of the stamp to see if you have achieved a good image but noted that it takes some practice to avoid shifting the stamp and smearing it.

5. Touch Up

If your image is less than precise, you can touch it up using a black fine nib marker (.005 or .01).

Note: Ensure that you use a marker which contains archival ink such as those from Faber-Castell Pitt Artist Pens, Prismacolor or Sharpie Extreme. (The basic Sharpie does not include archival ink and will fade very quickly.)

6. Sealing: Workable Fixative

Once the stamping is complete (and the ink is dry), she applies a coat of workable fixative. This is a clear sealer coat which protects the stamping from smudging but still allows colouring.



7. Clean Up

While you can buy commercial cleaners to remove ink from a stamp, Joanne simply uses isopropyl alcohol and baby wipes – a much cheaper alternative.



C. Colouring

1. Copic Air Brush

a. Models

To colour her stamps, Joanne uses a Copic Air Brush. This simple device directs high pressure air over the tip of a Copic marker. The air flow draws ink from the marker and distributes it to the workpiece.



There are 3 models:

ABS-1 which uses a can of compressed air
ABS-3 which with a special adaptor uses an air compressor, and
ABS-2 which uses either.

Note: Using a can of compressed air is not recommended. In addition to being very expensive (\$12 for 7 minutes), many users report that it cannot be used for more than 60 seconds before the CO2 freezes the tip of the marker and you must wait for it to thaw.

Joanne uses the ABS-3 which consists of a grip and adaptor for connection to an air compressor. (Island Blue: \$50 less 10%). She sets her compressor to 30 PSI.



Note: Your compressor must be capable of being set to delivering less than 50 psi. Anything higher will damage the unit.

b. Copic versus Double Action Airbrush

As Joanne demonstrated, the major attraction of the Copic Airbrush is the speed with which one can change colours. You simply remove one marker and replace it with another.

With a conventional double action airbrush (DAB), you must first flush the paint out of the unit – which typically takes a few minutes - before filling it with another colour.



Balanced against this are the following limitations.

i. Accuracy

The Copic is not as accurate as a DAB and users report that it is difficult to restrict the colour to a small area. This is not a concern for Joanne as she tends to overlap the scenic colours. She noted that for detailed work, you would have to use masking tape or frisket.

Note: Frisket is an adhesive-backed clear plastic film. It is used to mask off areas of an image so that only the exposed area receives dye or paint. (Island Blue: 6 sheets (9" x 12"): \$16.50 less 10%)



ii. Fading

While artist acrylic paints are pigment-based, Copic ink is a dye and thus is not archival. As indicated on the Copic website, their colours will fade, and users report that this can occur within just one year of application. To prevent this, Copic states you must apply a UV blocking topcoat.

iii. Value Change

You cannot change the value – lightness/darkness - of the colour. As Joanne noted with the Copic you must go from light to dark colours. Once you have applied a darker colour, there is no going back. No such limitation arises with artist acrylic paints.

iv. Cost

Compared to acrylic paints, Copic markers are expensive. A Copic ink refill (12.5 ml) costs \$10 while 1 ounce of Golden High Flow acrylics (\$9) contains more than twice this amount (29.5 ml.)

2. Sealing



When completed, she applies a coat of Final Fixative spray.

D. EMBOSSING

Joanne also discussed embossing - a stamping technique which creates a raised pattern.

1. Supplies

In addition to a stamp, you need embossing ink (thick and slow drying), fast melting embossing powder and a heat source.



Most embossing powders create a sparkle or metallic finish.

Joanne uses those by Seth Apter (<https://www.sethapter.com/catalog/my-embossing-powders>)



2. Technique

She indicated that the technique is quite simple. After applying the stamp image, embossing powder is sifted over the inked portion.

Once the ink has dried, excess powder is returned to the container.



The powder is then melted using a heating tool. While she uses a mini heat gun which is designed for embossing (left), she indicated that you could use a conventional heat gun although you must take care as they will operate at a much higher temperature.

A sealer coat is then applied.

THIN STEM NATURAL EDGE GOBLET

Unlike large pieces of trunk wood, limb wood is relatively easy to find. At the Worldwide Woodturner's Symposium this past fall, Rudy Lopez demonstrated how to turn a thin-stem, natural edge goblet using green limb wood. The following is a summary.

(The photos are taken from his demonstration as well as his website.)



Blank Selection

While you can use a piece of dry wood, Rudy prefers green wood which will warp as it dries. To avoid the need for a steady rest, he recommends using a blank which is no longer than 8".

Mounting



The most important requirement when mounting the blank between centres, is to avoid having any pith in the stem. Otherwise, it will break. Ensure that you offset the blank from the pith on the same side at each end.

If the blank has nubs, these will produce stress and significant bending when the piece dries. If located at the bottom of the goblet, it may be too unstable. Orient the blank so these are at the top (headstock).

Initial Turning

Leaving at least $\frac{3}{4}$ " of bark at the top (headstock), round over the blank and then turn a tenon on the other end. Then mount the blank in your 4-jaw chuck and bring up the tailstock.



After squaring up the end, establish the rim and begin to hollow the bowl portion using a 3/8" bowl gouge. As the photo at left shows, you will not be able to go very deep since the live centre will be in the way.

He then shifts to work on the outside of the bowl. His preference is to leave a bark ring of roughly 1/8" at the rim. He also recommends an ogee shape for the bowl as it will provide a visually strong bark edge where it flares out.

Hollowing

With the tailstock removed, he first drills to the desired depth of the bowl. He uses a twist drill bit which not only removes the wood quickly but also leaves a nice shape at the bottom.

He then uses a 3/8" spindle gouge to shape the interior of the bowl moving from the centre to the rim. He emphasized that you must use a very light touch to avoid vibration and a rough finish.

If necessary, you might want to use a half round negative rake scraper to clean up the surface.



Finishing the Bowl



He then finishes turning the outside of the bowl using a light source to determine the thickness of the bowl.

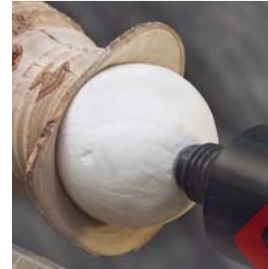
When completed, he sands both the inside and outside.

Turning the Stem and Base

He begins by inserting a “ball” inside the bowl and bringing up the tailstock.



While he uses a rubber chucky cone (left), he indicated that you could use a golf ball, small rubber ball or a Styrofoam ball.



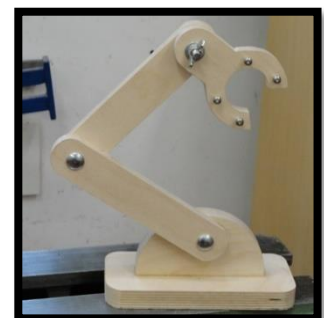
He slowly tightens the tailstock until it just barely moves the turning. Ensure that the “ball” does not rotate inside the turning.

He then turns the stem using a 3/8” spindle gouge.



To minimize vibration, he uses a homemade steady rest which consists of a wooden clothespin glued to a piece of dowel. The clothespin has a hole drilled in it which matches the diameter of the stem (left) The dowel is set into a block of wood which has 4 rare earth magnets to secure it to the lathe ways.

Note: Alternatively, you could make a string steady of the sort that Andre Robin uses for his *trembleurs* which is described in the April 2020 Newsletter.



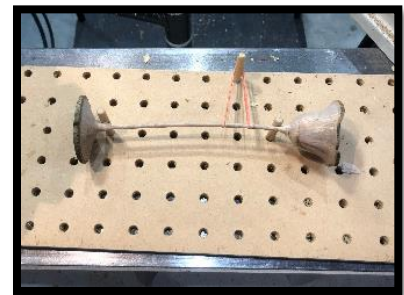


Once the stem is complete, he turns a transition bead and finishes the base.

Enhancing the Natural Bend

After the turning is parted off, Rudy waits until the piece begins to bend in its “natural” direction before mounting it on a bending rack.

Looking like a modified cribbage board, it consists of a piece of pegboard with several dowels sized to fit the holes. The piece is pressed against 2 dowels and a rubber band is then applied to the stem.



Needless to say, you should not pull too hard on the stem!

For more information, check out the following note on his website:

https://rudolphlopez.com/mt-content/uploads/2020/07/rl_handout-thin-stemmed-goblet-smlog.pdf

WHERE TO SHOP?

1. 10% Discount

The following stores offer a 10% discount to Guild members.

ARTISAN WOOD TO WORKS

https://www.woodtoworks.com/Lathes-Lathe-Tools-Accessories_c_89.html

CHIPPING AWAY

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

INDUSTRIAL PLASTICS AND PAINTS

<https://buyindustrial.ca/ocart/index.php?route=common/home>

ISLAND BLUE ART STORE

<https://artstore.islandblue.com/>

2. Other Benefits

P.J. HARDWOODS

Members are entitled to professional trade rates on lumber.

RICHILIEU HARDWARE

This wholesale store accepts purchases by Guild members.

<https://www.richelieu.com/ca/en/category/abrasive-and-finishing-products/1064524>

KMS TOOLS

KMS provides gift vouchers to the Guild which are offered in our monthly raffle.

<https://www.kmstools.com/>

Note: The amount of the vouchers is based upon purchases made by Guild members. If you have not done so, please ensure that you are identified as a Guild member in their computer system.

REMINDER: To qualify for these benefits, you will need to show a current Membership card.

PARTING OFF

Thanks to Holly Tuoko for help with the note on Stamping and to the members of the Executive for keeping us connected.

Special thanks this month goes to Virginia Lee who maintains our website and related systems, continues to develop new initiatives that keep us electronically connected and serves as the tech point person for Group 5. Tx Kiddo!

CONCLUDING THOT

