



# IWG News

The Newsletter of the Island Woodturners Guild

January 2022



## 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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**Member at Large:**  
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**Steve Werner**

**Newsletter Editor:**  
**John Kilcoyne**

The IWG gratefully acknowledges the support of the following companies:

[Artisan Wood to Works](#)  
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## THE PRESIDENT'S TURN

I hope everyone had a wonderful holiday season. The snow was a nice surprise to go with Christmas day. It stayed around a bit longer than I like but it was fun while it lasted. At some point I'd love to hear all the stories about the Christmas presents that everyone got.

This month we move back to a virtual Zoom meeting. The decision to go virtual was based not only on the provincial restrictions but also on the executive's desire to keep our members safe. We will continue to watch how this situation evolves and adjust our meetings accordingly. I really enjoyed the in-person meetings we had and look forward to more.

The good news is that we will still have a demo from Gord Kifiak on using a bowl gouge. I know that sounds very simple, but Gord will show you just how involved it is. Turns out there's a whole lot that I don't know. I think it will be good for all turners from all experience levels.

We'll also be showing our fall challenge projects which was to turn something from green wood. If you have a project, please forward a photo to Virginia or have it ready to show on the zoom camera.

See you all at the meeting this Saturday!

Cheers!  
Tim Karpiak

## **NEXT MEETING (ZOOM): SATURDAY JANUARY 22**

Our next meeting will be a remote offering commencing at 1:00 p.m. Login information will be provided by email later this week.

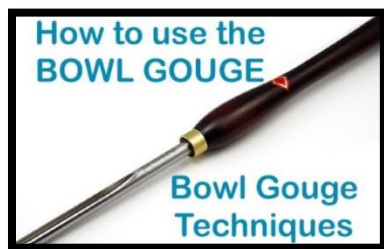
### **FALL CHALLENGE**

The meeting will begin with a showing of the results of the Fall Challenge which was to turn a work – bowl, platter, whatever - from “green wood”.

*Please forward photographs to Virginia Lee ([remoteva@gmail.com](mailto:remoteva@gmail.com)) no later than Wednesday January 19<sup>th</sup>.*



### **THE BOWL GOUGE**



This will be followed by a demonstration on using a bowl gouge by Gord Kifiak. Specifically, he will demonstrate the various cutting techniques that can be done with a swept-back bowl gouge. A long-standing member of the Guild, Gord is not only an excellent turner but also an excellent instructor. While this session is aimed at relatively new turners, it will provide valuable reminders on tool control for more experienced turners.

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## **REMINDER: SPRING CHALLENGE**



The spring challenge is to create a turning using wood that was obtained from Phil Cottell. Ideally this will be using one of Phil's rough-turned bowls.

The results will be presented at the May 2022 meeting.

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## **NOVEMBER RECAP**

Kai Muenzer provided an impressive demonstration of 3 turning projects. The following are the highlights.

### **A. TURNED DRAWER CABINET**

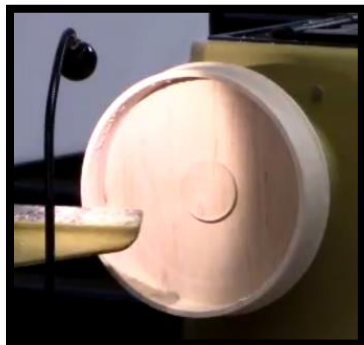
#### **1. Turning the Cabinet**

As Kai uses 8/4 stock for this project, he glues a tenon on the back of the blank to maximize drawer depth.



The outside of the blank is turned, and then he added a small bead at what will be the top of the cabinet.

After using a negative rake scraper (NRS) to smooth the surface, he power-sands to a finished state.



He then hollows the form to approximately 1/4" thickness at what will be the top of the cabinet. For reverse mounting, he turns a shallow tenon on the inside (left).

He uses a bowl gouge and a straight NRS to ensure that the inside surface is flat which is crucial when it comes to installing the drawer components. However, as it will be hidden, there is no need to sand the inside.

As for the sides, he aims for a thickness of 5 mm (<1/4") which makes it easier to cut out the drawer front.



## 2. Drawer Front

### Layout

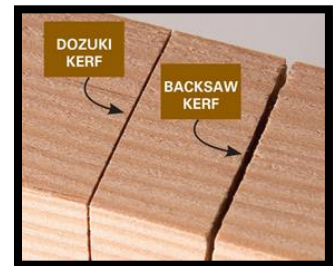
While the location of the drawer is a personal choice, Kai indicated that it would be a good idea to avoid end grain. As for the length, he suggests that it should be approximately 1/4 the diameter of the cabinet. Finally, he recommends that the top of the drawer front should be at or near the top of the inside.

### Cutting



To cut out the drawer front he uses dozuki saws (LV) and a flush cut saw with a flexible blade. As with all Japanese saws, these cut on the pull stroke which makes it much easier to follow a line.

Of equal importance to this project, the saws are very thin which means they leave a narrow kerf which can be as little as 0.010”!



To provide a guide for the saw teeth, he scores the line at the top of the drawer front using a razorblade box cutter.

Beginning in the centre of the top line, he uses a rip saw to cut through the side. To avoid excessive vibration when the blank is reversed, he does not cut all the way to the corners and does not cut the sides at this time.



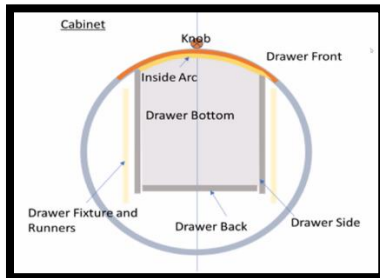
The piece is then reversed and mounted in a chuck using the “inside” turned tenon. Masking tape is applied to the outside of the form to stabilise it and the glued tenon is then removed. In flattening the top surface, he emphasized the need to take light cuts given the amount of vibration.



He drills a small hole in the centre of the drawer front for a knob and then completes cutting out the drawer front. In order to produce the correct angle for the drawer, it is important when sawing the sides to keep the saw aligned with the centre of the inside tenon (left).

The edges of the opening are cleaned up using a flat sanding stick.

### 3. Drawer Frame Components



The basic components of the frame are shown in the diagram.

At your option, the drawer can either hang from the “ceiling” or more simply, rest on the bottom.



Kai first turns a piece which will be cut to form the Inside Arc of the drawer (see diagram above). This piece is  $\frac{3}{16}$ " –  $\frac{1}{4}$ " square.

The dimensions of the frame pieces can be obtained from a calculator located on Kai's website (<https://kaimuenzer.com/Woodwork/drawer-cabinet-calculations-for-turners/>)

$\frac{1}{8}$ " grooves are cut in the drawer sides for the bottom shelf and the runners. He uses  $\frac{1}{8}$  plywood for the bottom and  $\frac{1}{8}$ " acrylic for the runners. The drawer unit is glued up and the runners are attached to the turning using #4 x  $\frac{1}{2}$ " screws. (No glue is used to allow for fine adjustments.)

A backstop is then added to ensure that the drawer front aligns with the cabinet body.



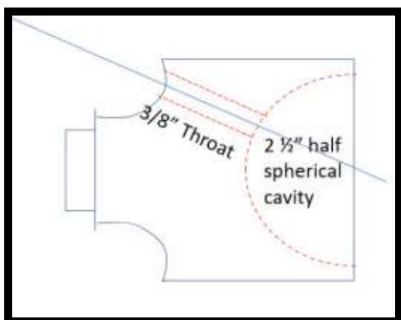
The final step is to turn the cabinet bottom. Kai glues pieces from the Inside Arc form to the inside of the cabinet such that the cabinet bottom barely projects below the main body of the cabinet.

## B. WACKY SALTSHAKER

### 1. The Mold

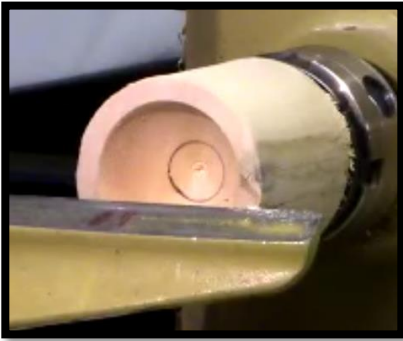


The first step is to create a mold which will serve as a “carrier” for the turning. A piece of scrap wood which is 3.5” square and 3.75” long is mounted between centres. It is roughed to 3.5” in diameter and tenon is turned on one end.



The mold is then mounted in a 4-jaw chuck and using a template, a half-sphere cavity is turned which is 2.5” in diameter and approximately 1.25” deep.





A line is drawn in the cavity which is approximately 1/2" off centre. (left) Using a 3/8" bit, a hole is drilled on a tangent to exit at or near the bottom edge.

**Note:** As shown in the diagram above, for subsequent access to this hole for using a probe, the diameter of the mold at the headstock end is reduced.

## 2. Plug

A piece of project wood (1" square x 2") which will serve as a filler plug is then mounted between centres. It is turned round and then mounted in a chuck. A finishing cut is made to the outside diameter and a parting tool is used to create a slightly smaller diameter 1/8" wide at the end (right).



A groove is then cut in this smaller portion and piece of leather string is glued in place using Shoe Goo (Cdn Tire). Once dry, the leather is turned so that it is level with original outside dimension (i.e. 1").

The plug is then parted off at about 7/32" from the end.



## 3. The Body

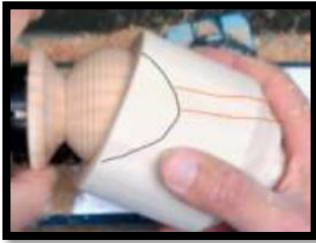
The body is turned from a piece 2.5" square by 4.25" long. It is roughed out to 2.5" and a tenon is turned on one end. It is then mounted in a chuck.

The piece is then turned to the shape shown at right. (Beading optional).



The widest part of the form is 2.5" and this should be located approximately 2 ¼" from the tailstock end. A light pencil mark is made at this point. The bottom of the form is turned to approximately 1.25" diameter.

A 1/8" hole is then drilled in the spout ensuring that it goes approximately 3/8" past the neck. The spout is then turned to just under 3/8".



To check the fit, the mold is then placed on the body. One-half of the pencil circle should be covered.

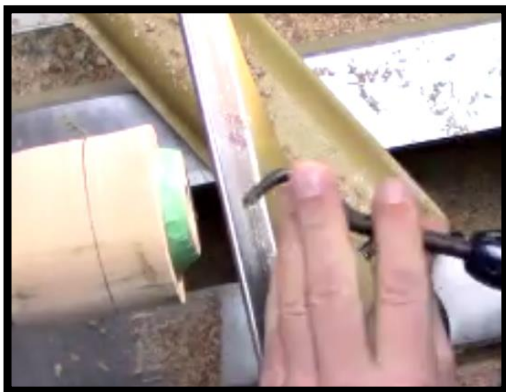
The body is then sanded, and a finish applied. When dry, a strip of masking tape is applied to the widest part of the body to protect it from subsequent gluing.

#### 4. Hollowing

With the mold mounted in a chuck, the body is inserted and secured with hot melt glue.



The bottom is then turned flush leaving a diameter greater than 1" for the plug. He creeps up on this for a tight fit.



He then hollows the turning using a One-Way termite for the end grain and finishes the shoulder areas using a Hunter Full Swan tool with a carbide cutter.



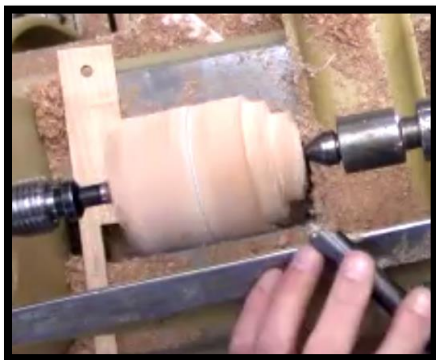
## C. HAPPY BOX



While these can be made to any size, Kai used a square blank 3" x 5" with the grain running on the long axis.



Before mounting on the lathe, the end centres and a ½" offset are marked using an awl. A registration mark is made on the blank and it is then cut in half. A piece of contrasting wood is glued to what will be the base portion of the box.



The blank(s) are then mounted between centres and a few dabs of hot glue are used to secure the orientation. Tenons are then turned on each end.

The piece is then disassembled, and the base is mounted in a 4-jaw chuck. A pilot hole is drilled, and the piece is then hollowed.

As this is end grain hollowing, Kai uses Oneway Termite (right) although he indicated that a hook tool could also be used. A NRS is used to square the top opening.





The top piece is then mounted and a tenon is turned to provide a relatively loose fit with the base.

He then hollows the lid.

The two sections are then joined with the pencil lines in alignment. (He uses a paper towel to get a tight fit)



The assembly is then mounted between centres using the 1/2" offset marks.

The piece is then turned to its final dimensions with the tailstock engaged for as long as possible.



## **ADDING “NATURAL” COLOUR TO “INSIPID” WOODS**

Faced with a supply of maple with uninspiring grain and colour, I have recently started applying natural tone dyes using an airbrush. The following offers some suggestions for preparation and a few “recipes” that I have found useful.

### **A. Preparation**

1. Sand the piece no higher than 220x. Unlike stains/paints where the pigment rests on the surface, the finer molecules in dyes penetrate the wood producing a more consistent appearance. Sanding above 220 will inhibit deep penetration and may produce a blotchy finish.
2. Wet the surface with a light coat of water to raise the grain and re-sand at 220 when dry.
3. Seal the piece with a light coat of lacquer, de-waxed shellac or vinyl sanding sealer and lightly sand back. By way of explanation, most turnings will feature both end grain and side grain and dyes will penetrate more deeply into the former than the latter. As a result, the side grain will be noticeably lighter and appear as a “near white” stripe. A sealer coat serves to partially fill the end grain pores resulting in more consistent absorption and appearance.

### **B. Dyes**

I use Colour FX liquid dyes from Wood Essence (<https://www.woodessence.com/>). They are concentrated metal-complex dyes with superior resistance to fading. While they can be mixed with water or denatured alcohol, I use alcohol exclusively as it dries very quickly with little raising of the grain.



While a 12-colour kit is available (\$96), the Wood Tone kit of 6 colours (\$48) includes all the dyes that I use in my recipes.

## C. Recipes (on Maple)

### 1. For a rich(er) maple colour

Denatured Alcohol	1 oz
Raw Sienna	6 drops
Raw Umber	2 drops
Burnt Sienna	1 drop



### 2. For a colour that is closer to Cherry

Add to the above

Amber	2 drops
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## D. Airbrush Application Thots

1. I find that I get a far better finish using an airbrush as opposed to a brush or rag.
2. I find it easiest to dye the piece while it is mounted on the lathe with a cardboard cover to protect the lathe parts. I spray from top to bottom and back again while turning the piece by hand. Spraying with the lathe turned on produces an uneven coat.
3. Apply multiple light coats to avoid runs. Even on small turnings (3-4" in diameter), I find that the initial area has dried by the time I complete one rotation and simply continue on.
4. For the topcoat, I use lacquer in a rattle can. Two or three light coats are usually sufficient.

**Note:** For information on air brushing, see the notes in the January 2018 and April 2018 editions of the Newsletter.

## COLOURED GESSO

In response to the note in the November newsletter discussing black gesso, a member asked whether gesso is available in other colours.

Holbein does offer a range of coloured gessos, but they are very expensive (Opus: \$32-\$40/10 oz). A less expensive and more useful option is to simply use white (or perhaps clear) gesso (\$15 – 20/8 oz) and add a colourant to it.



The most common colourant is a heavy body acrylic paint. To get the best result, you should use paints which are heavily pigmented and have no fillers or extenders (Golden, Winsor & Newton, Liquitex Professional)

Most manufacturers recommend adding no more than 10% colourant to the gesso.

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## TIM SOUTAR: WOW ARTIST OF THE MONTH

Congratulations to Tim for his selection as World of Woodturners Artist of the Month. As noted in the announcement, “[t]he hallmarks of his work are impeccable form, tasteful embellishment, when used, outstanding finishes and beautiful photography”



You can see the announcement at: <https://thewows.com/>

To see a selection of his work visit his website at: <https://www.timsoutar.com/>

## **NEWSLETTER INDEX**

**(FEBRUARY 2010 – NOVEMBER 2021)**

Past newsletters can be found at:

<http://www.islandwoodturners.ca/the-iwg/newsletters/>

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Apr/18

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## THE GUILD AND KMS TOOLS

If you shop at KMS Tools please ensure that you are registered for the KMS Club **and that your account is linked to the Island Woodturners Group Rewards Account.**



While this does not result in any direct benefit to you, a small percentage of every dollar that our members spend at KMS is credited to our Group Rewards Account which is used to purchase such things as tools and gift cards for the monthly raffles as well as supplies for classes and workshops.

The next time you are in KMS please ask the cashier to link your Club Account to the **Island Woodturners Group Rewards Account.**

**Note:** Avoid saying the **Vancouver** Island Woodturners Guild as this causes confusion with the Vancouver Island Woodworkers Guild. Otherwise, the “flat workers” will get our share!

## **PARTING OFF**

Thanks to the members of the Executive and especially Vik for her “heroic” work on the Kai Muenzer demonstration. And many thanks to those members who took the time to help with the setup for Kai’s demo.

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## **CONCLUDING THOT**

