



IWG News

The Newsletter of the Island Woodturners Guild

April 2024



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

President:

Don Costello

Vice President:

Don Robinson

Treasurer:

Bonnie Hallas

Secretary:

Michael McEwan

Members at Large:

Hovan Baghdassarian

John Kilcoyne

Virginia Lee

Past President:

Tim Karpiak

Newsletter Editor:

John Kilcoyne

The IWG gratefully acknowledges the support of the following companies:

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THE PRESIDENT'S TURN

Spring is certainly in the air; my eyes are itchy, and my nose is running. What a great excuse to head to the workshop and the comfort of air filtration. I have been president for about a year now and have to say that I am impressed by the folks that make up the Guild membership. Looking back, I have found the names of members who have been past presidents, helped with 101 courses, provided demonstrations and just generally have been willing to support our community. Thank you! You know who you are!!!

I am pleased to note some recent examples. As noted in this newsletter, Chris Leach has agreed to stand for the position of Treasurer at the upcoming AGM. This is a huge relief as it means that the Guild will not have to suspend operations. I also want to note that this follows on the heels of Chris acting as our A/V Co-ordinator for over six years. We all owe Chris our thanks...and maybe a beer or two?

I would also like to thank Don Robinson for agreeing to provide a demonstration on turning spheres for our upcoming meeting as well as all the work he does on organizing our monthly meetings. Don worked hard in planning and preparing for shooting the video and did a great job of hosting me in his shop for the recording. He will be walking us through his process live and in person at the meeting, similar to how we did the pen turning with Steve. In recording and editing Don's demonstration on sphere turning I decided to give it a try and will bring in my first ever turned sphere for show and tell next meeting.

I encourage all of you to attend the meetings in person as it just has a different feel and energy with folks in the room and I really appreciate the opportunity to get to know more of the members better. I do understand that some simply can't make it due to health concerns or travel requirements, although, I do think that Tim K could put the effort to come in each month. After all, the commute from Calgary is not that bad!

Don Costello

NEXT MEETING: SATURDAY APRIL 27th: 1:00 P.M.

This meeting will feature a demonstration on turning a sphere by Don Robinson. Given the challenges of using the Guild lathe, this session was videotaped and edited by Don Costello in Don's workshop.



Don will attend in person and offer commentary as well as answering any questions during the playing of the video.

(He may also be willing to demonstrate his juggling and/or sphere-bouncing skills!)

REMINDER: MAY MEETING: CHANGE OF DATE

While our regular meeting in May was set for the 25th, many members will be attending the AAW Symposium that weekend. Accordingly, the meeting date has been changed to Saturday June 1, 2024.

The "regular" June will still take place on June 22nd.



A Request to those attending the AAW Symposium

It would be much appreciated if those who are attending would be willing to share their experiences at our meeting on June 1st. These would not be formal presentations but simply a few thots on demonstrators that impressed as well as any other reflections. (The latter should not include gloating over new tool purchases!)

WHEW! WE HAVE A TREASURER!

The Executive is very pleased (and relieved) to report that Chris Leach has stepped up and is willing to stand for Treasurer at our upcoming AGM on June 1st.

P.S. As part of his election platform, Chris has indicated that he would like to update our equipment to use the latest in bookkeeping technology!



CHANGE TO REMOTE ACCESS PLATFORM: ZOOM TO TEAMS

For those who are unable to attend our meetings in person, you will see that our remote access platform has changed. This was prompted by our receipt of a free account for Microsoft 365 which amongst other features includes access to TEAMS which is almost identical to ZOOM. This means that we will save over \$250 that otherwise would be paid for our Zoom subscription.



You don't need to do anything differently from the past, just click the link and join the meeting. The look and feel of the meeting window will be different, the controls are at the top of the window for example, but the function is the same.

If you are concerned, you can find instructions on how to use TEAMS here:

https://www.google.com/search?client=firefox-b-d&sca_esv=b353dd35a34d02f9&udm=7&q=How+to+use+Microsoft+Teams+for+meetings&sa=X&ved=2ahUKEwicgvygnNKFAxXWJDQIHtLCh0Q1QJ6BAgWEAE&biw=1408&bih=610&dpr=1.36#fpstate=ive&vld=cid:bb8304b8,vid:3Og-aWQghDU,st:0

MARCH RECAP

Elizabeth Weber provided a highly informative and entertaining demonstration on creating a leaf/wave embellishment. The following are the highlights.



A. GENERAL CONSIDERATIONS

1. Why Carve?

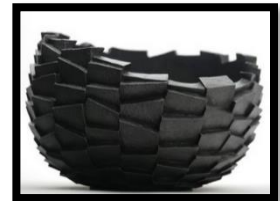
Elizabeth's embrace of carving (and colouring) reflects her belief that it adds a "wow" factor to many turnings - one which invites closer inspection by eye and touch.



She illustrated this by offering a comparison of two of her turnings. Notwithstanding the nice figure in the bowl on the right, the carving on the other bowl produces a much more striking visual effect.

She added that carving also allows one to incorporate personal interests and experiences in one's turnings.

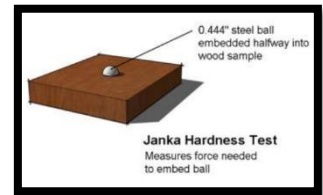
While most carving is restricted to the side of a vessel, she suggested that one should also consider extending it to the rim in appropriate cases. Her *Rocky Bowl* (right) provides a good illustration of the potential impact.



2. Species

While Elizabeth indicated that she works with just about any wood she can find, she prefers those that are medium-hard as they offer a good balance of ease of carving and strong definition.

The most common standard for measuring wood hardness is the *Janka Scale* which reflects the amount of force required to embed a 0.444" steel ball halfway into the wood. For reference, Douglas Fir has a rating of 660/lbf. while Ebony is 3,000/lbf.



While her preferred wood is Cherry (950), she also likes Sycamore (770), Big Leaf Maple (850) and Arbutus (1,460).

3. Form

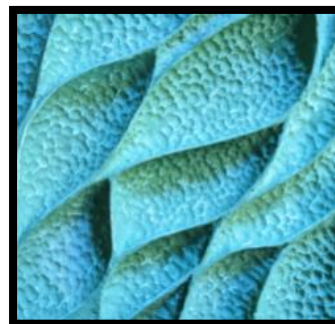
The first and most obvious requirement is that the turning have relatively high sides which will enable a viewer to see the carving. Visibility can be enhanced by the addition of a foot on the turning. A foot also enables the carved portion to “stand on its own”.

While wall thickness will hinge on the depth of the intended carving, Elizabeth generally opts for a thickness of 1/2" – 5/8". She noted that “deep” carving will produce better shadow lines which will visually enhance the piece.

4. Story Boards

Before working on a turning, Elizabeth strongly recommends the creation of a story board or “sampler”. Carving and colouring the intended pattern on a small piece of flat wood (4" x 4") allows one to determine whether the intended design is visually attractive and whether the pattern poses any special carving or colouring challenges. And, if needed, one can experiment with changes without sacrificing a completed turning.

She illustrated their use by referring to the following piece. In its original form the inside of the “waves” were smooth. Unhappy with the look, she played with some different forms of embellishment on a sample board before deciding on the pattern (left) which she then applied to the piece (right). The resulting pattern also prompted her to alter the colour.



5. Layout

In carving a leaf or wave pattern, she lays out the pattern with a pencil (with an eraser close by). While it is a free form exercise, she recommends that you adopt a “flowing” pattern which avoids tight corners or shifts which will be difficult to access with carving tools.



B. TOOLS

1. Rotary Carver

While there are many power units you can use, she prefers the *Mastercarver MicroPro* which is also the most popular rotary carver with Guild members. (Cascadia Woodcraft & Lutherie Supply (formerly Wood to Work) \$350 less 10% Guild Discount).

<https://www.cascadiacanada.com/products/mastercarver-micro-pro-champion?keyword=mastercarver%20pro>



Originally designed for use in dental work, micro motors consist of a power unit, handpiece (which contains the motor) and a flexible “appliance” cord. The MicroPro has a range of 0 – 46,000 rpm and offers forward and reverse operation. It employs a turn ring for very quick tool-free burr changes and will handle bit shanks of 1/8”. Elizabeth recommends that you purchase additional collet adaptors to handle burrs with 1/16” and 3/32” shanks.

(For more information on rotary carving tools, see the note in the May 2021 Newsletter. Back issues can be found on the Member’s Page of our website)

2. Burrs

Burrs are available in a variety of shapes and materials. The following are the ones that Elizabeth uses most frequently.

a. Carbide-Point Burrs

For the initial roughing out, she uses carbide-point burrs (sphere shape) from *Saburtooth* with a 3/32” shaft. These burrs have razor-sharp carbide cutting teeth arranged in a configuration which resists loading and are excellent for aggressive stock removal. She uses both the coarse (green) and fine (yellow) models at a relatively high speed (30,000 rpm.)



The only Canadian source I could find (other than Amazon which obviously doesn't count) is *Maple and Bass* in Saskatchewan (\$31). <https://mapleandbass.com/collections/saburrtooth-carbide-burs>.

The other two manufacturers of carbide-point burrs are *Kutzall* and *Typhoon* and reviews suggest that there is no discernible difference between these 3 brands. However, the *Typhoon* ball burrs (3/32" shank) are considerably more expensive (\$48) and while the *Kutzall* burrs are less expensive (\$24), they are only available in 1/8" (or 1/4") shanks and this smaller size may not be appropriate for heavy carving.

Cleaning Burrs

As a professional carver, Elizabeth purchased an ultrasonic cleaning machine. Used in a variety of contexts, these machines produce high frequency sound waves in a liquid (water for burrs) which in turn create vibrating micro-bubbles which will remove any build up on a burr. This machine is not required by a hobby carver. In the rare case that the burr becomes plugged, it can be soaked in mineral spirits overnight and then cleaned using a dense brass brush. For more stubborn build up you can soak it in oven cleaner overnight or use a micro butane torch.

b. Steel Burrs

Carbide-point burrs leave a very rough surface and are far too aggressive for carving near the edges of the waves/leaves. Accordingly, for the next stage, she uses steel burrs, most of which are made from vanadium tungsten.

Often referred to as mini-stump burrs, they are available in a variety of shapes and are very inexpensive. The most common shapes she uses are the ball and inverted cone (right). She uses the latter on its side to carve the narrow V-groove at the ends of each wave/leaf.



Many of these burrs are available in single cut (left) or double cut (right). The former will only cut in one direction and while double cut burrs are said to leave a smoother surface, Elizabeth reported that she does not find much of a difference.

There are very few Canadian sources for these burrs. While *Maple and Bass* have competitive prices, their selection of steel burrs is restricted to the ball shape. Accordingly, most Canadian carvers look to U.S. sources.

One of the most popular sources, and the one Elizabeth uses, is *Rio Grande* (<https://www.riogrande.com/search-page/?q=Vanadium+Burs&tab=products>).



While the prices obviously vary depending upon the configuration, to give you some idea of costs, a package of 6 Lynx Cone Burrs sell for US\$5.30 which means each burr costs CA\$1.30. Furthermore, members report that these last a surprisingly long time.

If you plan on doing a considerable amount of carving, you should consider the burrs offered by noted turned Paul Fenell (<https://bursforcarving.com/>). While some are relatively expensive, the material, machining and resulting surface are all outstanding.

c. Diamond Burrs

For the final carving, Elizabeth uses diamond burrs which are available in grits ranging from 40x to 600x and are used at a slower speed (18-20K)



These are available in two types - plated and sintered – and both are available in a wide range of shapes. The former has a single layer of diamonds embedded in the metal head while the latter have diamonds that are bonded to a powdered bronze matrix at very high temperatures which produce multiple layers of diamonds.



Sintered burrs are almost as durable as carbide burrs and can be sharpened with a diamond dressing stone. Most sources suggest that they will last 10 times that of plated burrs, a point which is reflected in their cost.

Sintered burrs cost \$28 less 10% (Chipping Away) while plated burrs (from a reputable manufacturer) cost approximately US\$5 each.(MDI Woodcarvers)

Note: While sets of plated diamond burrs can be obtained for as little as \$17 for 20 burrs. (Amazon), reviewers report that the diamond plating is very, very thin and that some of the burrs may be so poorly machined that they produce severe oscillation.



(For a detailed note on burr shapes and materials, see the note in the June 2021 Newsletter.)

3. Smoothing Tools

Elizabeth uses 2 tools to finish the carved surface.

The first of these are sanding sticks. (LV: \$16.50). The sanding belts are secured to a spring-loaded handle and are available in 3 grits: 120, 240, 320)



The second are mini cabinet scrapers – particularly the oval one – which are available from luthier suppliers. (\$20: Stewmac)

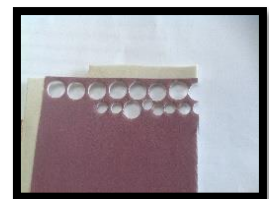


Note: Homemade Sanding Discs

You may want to consider the following homemade sanding “tool” which is a variation of one proposed by Dixie Biggs. Begin by attaching adhesive-backed sandpaper (KMS) to a sheet of adhesive-backed craft foam.



Then, use hollow punches to create different sized discs of various grits.



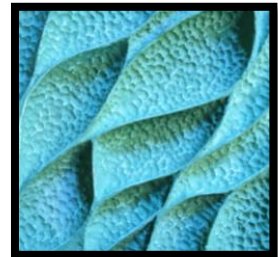
Remove the screw from the head of a rotary tool mandrel and attach the disc to the head.



A few points to keep in mind. These must be used at a slow speed, and you should avoid applying heavy pressure. Otherwise, the heat generated will “melt” the adhesive and send the disk flying off the mandrel. Secondly, you should avoid low grit paper as even a 220X grit disc will be very aggressive. Finally, you should avoid using these near the edges of adjoining leaves/waves as there is a high likelihood that they will round over the edge.

C. TEXTURING

On many of her turnings, Elizabeth will add texture to a turning either inside or outside of the leaves/waves. These may involve lines carved using an inverted cone burr, or as noted above, stippling using a ball burr (or a pyrography ball pen) with the depressions very close together (right)



The photo at right shows a portion of a bowl with both practices: lines inside and stippling on the surrounding areas and foot.



The stippling on the inside of the leaves on this bowl have been accentuated by the application of a different colour.

Elizabeth also mentioned that you might want to experiment with a version of sgraffito which involves carving (or sanding using 320x/400x paper) through a layer of colourant (usually) paint to reveal an underlying colour – either a different colourant or that of the natural wood.



D. MILK PAINT

Elizabeth's favourite colourant is milk paint which consists of a mixture of casein, clay, lime, and natural earth pigments which is mixed with water. With its earliest use dating to over 49,000 years ago, it is easy to apply, durable, non-fading, VOC-free and environmentally safe.

While there are a variety of brands, she prefers *Old Fashioned Milk Paint*. (LV: \$28). The 6 oz. package will produce approximately 17 oz of paint.

Barn Red 53Z50.01	Slate 53Z50.02	Sea Green 53Z50.03	Pumpkin 53Z50.04
Buttermilk 53Z50.05	Lexington Green 53Z50.06	Mustard 53Z50.07	Pitch Black 53Z50.08
Soldier Blue 53Z50.09	Bayberry Green 53Z50.10	Federal Blue 53Z50.11	Oyster White 53Z50.12
Salem Red 53Z50.13	Tavern Green 53Z50.14	Snow White 53Z50.15	Marigold Yellow 53Z50.16

The various colours can be mixed to produce a near infinite array of colours.

Mixing Milk Paint

The usual formula is equal parts (by volume) of powder and warm water. As the paint will not last overnight, only mix up what is required for immediate use.

Place the powder in a small plastic or glass container (do not use a metal container) and add a small amount of the water to make a paste before incrementally adding the rest of the water. At each stage, it is very important to stir thoroughly to break up the inevitable lumps of undissolved powder. (It will often be necessary to press the lumps against the side of the container with your stir stick.) Once all the water is added, continue to stir for a few minutes and then set the container aside for 15 – 20 minutes.



Many sources recommend that the paint be strained into a clean container in case any undissolved lumps remain.

If you desire a custom colour, it is best to mix the colours in wet form as this will provide a better indication of the final colour.

Application

Once again, she uses a sample board to test the selected colour before applying it to the turned piece. The paint must be applied to bare wood (the first coat acts as a primer) or a previous coat of milk paint. Any brush will do, although most users prefer foam brushes and light coats are recommended.



Once the first coat is dry (20 – 30 minutes), lightly sand with 220X paper before applying the next coat.

Once the last coat has cured (24 hours), Elizabeth applies a topcoat of walnut oil (LV: \$19/250ml) If she wants a smooth finish, she first burnishes the paint with a piece of cardboard.

WOOD TO WORKS/BOW RIVER UNDER NEW OWNERS

This popular source of tools and blanks has been renamed Cascadia Woodcraft & Lutherie Supply by the new owners. (<https://www.cascadiacanada.com/>) Guild members are still entitled to a 10% reduction.



They have added a new feature which includes prices and multiple photos of their blanks which can be found here: <https://www.cascadiacanada.com/collections/new-items-test>

INTERFERENCE AND IRIDESCENT COLOURS

(The following is an updated version of a note from the January 2018 Newsletter.)

CONFUSING TERMINOLOGY

While discussed in more detail below, the following is a necessary introduction.

Golden, which is the primary choice of professional artists, was the first to offer these two colourants. Their **Interference Colours** produce a range of colours that “glitter” and change depending upon lighting and the angle of viewing. This “pearlescence” effect is a result of the refraction and reflection of light. The products which they call **Iridescent Colours** are a set of metallic colours which are reflective only. These two products produce different visual effects and require different methods of application.

The confusion in terminology arises from the subsequent introduction of Chroma’s **Jo Sonja** products and their popularity with turners. They also produce a rough equivalent to Golden’s Interference Colours but call them **Iridescent Colours**. And they also produce an equivalent to Golden’s Iridescent Colours but call them **Metallic Colours**.

While the following is organized using Golden’s terminology, you should be aware that many woodturning sources, including the AAW, will often use the *Jo Sonja*’s terms. Clear as mud?

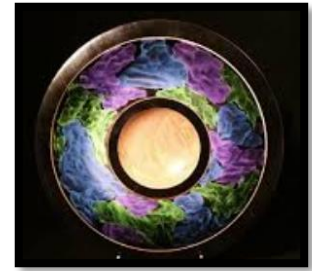
	Golden	Jo Sonja
“Pearlescent” Effect	Interference	Iridescent
“Metal” Effect	Iridescent	Metallic

A. INTERFERENCE COLOURS

Golden interference/Jo Sonja iridescent colours are the products you should use if you want to produce a strong shimmering or pearlescent effect. The result is a spectrum of colours that glitter and change depending upon lighting and the angle of viewing. Often referred to as a “rainbow” effect, the result can be somewhat similar to that produced by light shining on a soap bubble (right) or a thin layer of oil on water.



Interest in these colours was spurred by Tim Yoder's 2016 video on creating a *Cosmic Cloud* platter using a technique originally developed by Scottish turner Gary Lowe. Often applied to the wide rim of a platter for maximum effect, there are a variety of methods that can be used to apply the product.



The following provides an explanation of the unique visual properties of these colours and offers some guidelines on their application.

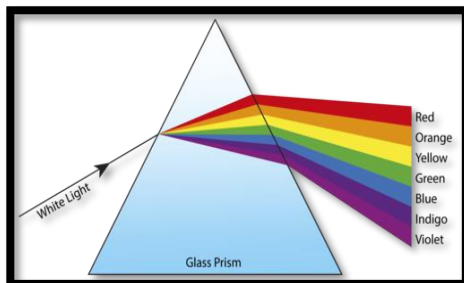
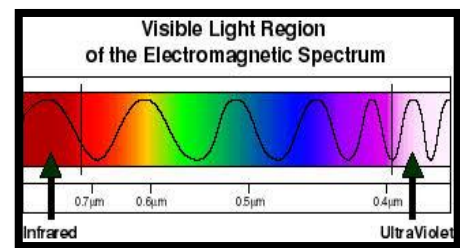
1. INTRODUCTION

While interference products are available in a range of colours, unlike virtually all paints, they do not contain any pigment. Rather they consist of colourless, transparent mica flakes in an acrylic binder. (Mica is a crystalline mineral that has a natural pearlescence or glitter.)



The various colours are obtained by coating each mica flake with a microscopic layer of titanium dioxide which results in both the reflection and refraction of light. The following is a very brief overview of the "light interference" science behind these processes.

Of the entire electromagnetic spectrum, we can only see a very narrow band of wavelengths which is referred to as the visible light spectrum. As the diagram (right) shows, the wavelengths within this range, each match a colour.



Refraction occurs when daylight strikes a crystalline substance (such as titanium dioxide or mica) and results in the separation of light into its constituent wavelengths or colours. By using different thicknesses of the titanium dioxide coating, it is possible for only one colour on the spectrum to be visible which is reflected back to the viewer.

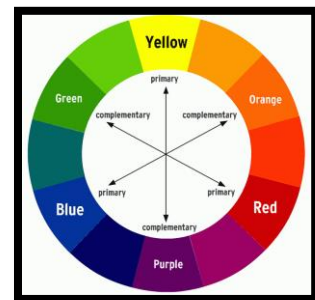
However, what makes interference colours even more unique is that when the refracted light (from the titanium dioxide coating) encounters another crystalline material (the mica inside), it produces a low intensity version of its complementary colour.



For example, in the case of *Golden's* Interference Red, the specific thickness of the titanium dioxide coating only allows us to see “red” light waves. When these refracted “red” waves hit the mica, they produce low intensity “green waves”. This will produce a “greenish” hue to the red which will appear to shimmer when viewed from any angle other than 90°.

The following are the common Interference colours and their complementary colours:

Labelled	Complementary (Muted)
Red	Green
Orange	Blue
Gold (Yellow)	Violet
Green	Red
Blue	Orange
Violet	Gold (Yellow)



The result of refraction and reflection is that the colour of a turning and the degree of “shimmer”, will subtly change depending upon the source of light and the angle of viewing. For this reason, they are sometimes referred to as “colour shifting” products.

2. BRANDS

As should be obvious, there are two popular sources of interference colours: *Golden* and *Jo Sonja*.



Golden products are available in 6 shades: Red, Orange, Gold (Yellow), Green, Blue and Violet, while *Jo Sonja* products are available in broadly similar colours of Red, Gold (Yellow), Green, Turquoise, and Blue.

Some *Golden* colours (Red, Gold, Green, Blue, Violet) are available in either fine or coarse. If you want an even glitter “sheen” you should use the fine version. If you want an enhanced “glitter” effect, especially on uneven surfaces, use the coarse product.

While *Golden* products are available from many local sources including *Island Blue Print* (10% off for Guild members), I am not aware of any source in B.C. for *Jo Sonja* colours. They are however available by mail from *Chipping Away* (10% off) or *Maple and Bass*.

Having said that, *Golden* products are considerably more expensive (\$15/1oz) than those from *Jo Sonja* (\$12/2oz. plus shipping)

3. APPLICATION METHODS

In addition to simple brushing, there are a variety of more exotic application methods. These include:

a. Compressed Air (or Straw)



b. Centrifugal Dispersion

Thinned colours applied with a brush to the centre area of a turning with the lathe turning at a relatively high speed. (A 4-sided cardboard enclosure of the turning is recommended to avoid colour spraying on your lathe, floor, walls, windows, and ceiling.)



c. Sponging

For a more muted effect, you can apply the colours by dabbing with a sponge.



d. Ballooning



Andre Robin

d. Cling Wrap



e. Finger Painting (Revisit your childhood!)



4. IMPORTANT CONSIDERATIONS

a. Maximum Intensity

The full visual effect of an interference colour will only be apparent when it is dry. (This is particularly the case with *Jo Sanjo* colours which will appear milky white from the container.)

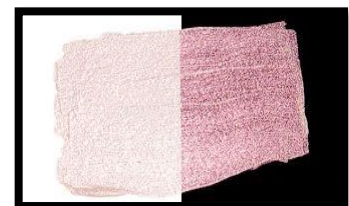
b. Multiple Thin Coats

Multiple thin coats will provide a stronger effect than a single heavy coat. Thin layers leave more mica particles lying flat with the broad side facing the viewer which means a greater shimmer or lustre.

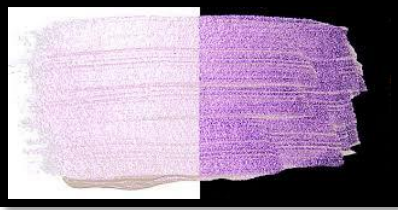


c. Base Colour

As they are transparent, interference colours are relatively weak. As the photo shows, if you apply them to a light background, you will get a very subtle colour effect. For this reason, most sources recommend that they be applied over a base coat of dark colour - typically black.



However, there is a trade-off. A dark base coat will reduce the “flip” effect and thus the strength of the complementary colour.



Accordingly, if you want to emphasize the **labelled colour**, use a darker base coat. If you want to emphasize the **“flip” colour effect**, opt for a slightly lighter base colour.

d. Increase Intensity of Interference Colours

The impact of a black base coat suggests another way to boost the intensity of an interference - add a very small amount of acrylic black to it. **Very small means 1:100!** Needless to say, you should test the mix on a sample piece of wood before applying it to your turning.

e. Increase Intensity of “Conventional” Acrylics

Interference colours can be used to “boost” the appearance of “normal” acrylic paints. One of the most common techniques is to mix an interference colour with a colour of a similar hue. For example, add interference red to a red acrylic paint of a different hue.

If you want to maintain the paint colour, you can use a clear Iridescent Medium from *Liquitex* (Michaels) or *Jo Sonja*. While this product can be mixed in with the paint, applying it as a top coat over the dry paint (right) will provide greater effect.



Note: Avoid adding interference colours/medium to heavily opaque paints since they will diminish the “glitter” effect. You can find the opacity/transparency of paints on the label of the container. For example, rather than adding Interference Red to Quinacridone Red, which has an opacity rating of 6, you would be better advised to add it to Cadmium or Light Magenta, both of which have an opacity rating of 2.

F. Top Coat

A gloss (or even semi-gloss) topcoat will boost the intensity of interference colours.

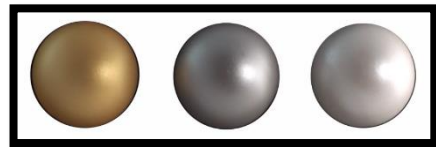
B. IRIDESCENT COLOURS

1. INTRODUCTION



While not as “pearlescent” as interference colours, Golden iridescent colours (*JoSo Metallic Colors*) can be used to produce an attractive “shiny” metallic finish which will not fade over time.

They are available in a variety of colours including bronze, copper, gold, pearl, silver, and stainless steel. And, similar to interference colours, they also consist of mica flakes with a microscopic coating (titanium dioxide, iron oxide or metallic “pigment”) in an acrylic binder.



However, unlike interference colours, they are only reflective. No refraction takes place and thus no “complementary” colour is observed. As a result, there is no “shimmering” effect: the metallic colour will remain the same, regardless of lighting or the viewing angle.

2. IMPORTANT CONSIDERATIONS

a. Fine/Coarse

Both *Golden* and *Jo Sonja* colours are available in fine and coarse. Fine products will produce a “highly reflective metal sheen” while coarse will produce a “burnished metal effect”.

b. Base Coat



Unlike transparent interference colours, iridescent colours are opaque. As a result, in most cases, the colour of the base coat will have a very limited effect on the overall colour (photo left)

Having said that, a coloured base may be relevant depending upon how you apply the iridescent colour. For example, if you thin the iridescent colour to produce a “wash”, the underlying colour can add a unique effect to the iridescent colour.

Similarly, applying an iridescent colour on a coloured base coat and then partially sanding through the iridescent layer can produce a unique effect – especially on a textured turning.

c. Adding to Standard Acrylics



If you want to add a reflective metallic effect to a standard acrylic colour – especially one that is relatively transparent - there are two options.

You can use *Liquitex* Iridescent Medium, or *Golden's* Iridescent Pearl/*Jo Sonja's* Pearl White to achieve the same outcome.

d. Modifying Iridescent Colours

You can make a variety of “metallic” colours by mixing in a very small amount of a standard acrylic colour. For example, mixing a small amount of green with Iridescent Copper will produce an antique copper effect.

The photo at right, shows the effects of adding a small amount of blue and red to Iridescent Gold (Fine).



EDITOR'S CAPTION CHALLENGE

This is a challenge to all Guild members to provide a (family-friendly) caption for the following photo. The submissions will be published in the next newsletter and the winning entry will receive an awe-inspiring prize (if I feel like it). Please forward your submission(s) to jrk@uvic.ca.



PARTING OFF

Thanks to André and Group 2 for inspiration for this edition. And to no one's surprise, a special thanks to Chris Leach! Finally, thanks to the members of the Executive for continuing to spend hours fine-tuning our A/V system and for keeping us entertained!

CONCLUDING THOT

CONGRATULATIONS! ITS TWINS!

