

Newsletter
DeVal Woodturners
Meeting June 14th, 2011



Phil Hauser opened the meeting at 7 PM by welcoming everyone, including guests and newcomers. There were 35 participants present for the meeting.

Phil pointed out that Craft Supplies sends the club a number of complimentary catalogues which are on the table and available for members to take.

Phil reprinted the club brochure which is available for anyone who likes to have one.

The AAW meeting will take place June 24-26 in St. Paul. There are a few club members who will go to the meeting. The club has submitted a collaborative piece that will be on exhibit during the event. George Morris, a former VP of our club will bring the piece there in person as he is driving.



This is the last meeting before the summer break. The summer picnic is scheduled for August 14th, and we are looking for a volunteer to organize the event as Steve Leichner's wife will have surgery close to this date. Any volunteer should contact Phil Hauser either by phone or e-mail.

The next open house at Phil Hauser will be next Tuesday, June 21st, 2011, from 7.00 to 9.00 PM

The next club meeting will be on September 13th, 2011, at 7 PM. The September meeting will be a "Show and Tell" meeting, with a separate show and tell for HOW pieces. Also, the club challenge of a pen will be due at the September meeting. In addition, there will be a silent wood and tool auction.

Jeff Schnell suggested that Safety operating the lathe should be discussed at meetings like this. Recently there has been a rash of turning accidents, including a woman suffering fatal injuries from a bowl that exploded into her face.

Over the next 10 minutes or so, a wide ranging discussion ensued about wood turning safety. One of the main points is to wear a full face shield when turning. While a full face shield may not provide total protection, it will dissipate at least some of the impact of an exploding bowl. Preferably, safety glasses should be worn in addition to the face shield. An additional point is to step out of the way when first starting up the lathe and when increasing the speed so that potential pieces would not impact the turner.

It is important that these precautions are made routine, like putting on your seat belt when you sit into the car! If not done consistently, safety is compromised. Future meetings will deal with safety issues again, to build and reinforce awareness.



The featured guest turner for the evening, Ed Kelle then started his demonstration. Ed brought along a sizeable number of his pieces as well as trial pieces to demonstrate his techniques on.



Ed covered the following topics in great detail and showed us both the tools he uses and how they are applied to the work.

Ebonizing using white vinegar and non oiled steel wool

Bleaching, using a 2 component bleach

Torching, using a mini gas torch from Radio Shack

Texturizing, using carbide burrs, drills, a diamond tipped engraver, a rotary carver from

Nakanishi, model Nakanishi evolution

Painting, recommended acrylics from golden



His application of texture and paint make for some very remarkable pieces as the pictures show clearly. Ed gave us a very interesting and stimulating demo. Thanks Ed.

Ed can be reached by e mail at ed@kellewoodturning.com and he encouraged any of us to write to him with questions if we are trying to use some of his methods.

The meeting concluded at about 9.30 PM, with the 50/50 that was won by John Coles with \$ 49.00.

Following is the brochure Ed provided:

Explorations in Color and Texture Ed Kelle

Bleaching-

Klean Strip 2 part beach or similar 2 part beach. One cap is vented, be sure to mark cap its bottle. Klean Strip vent bottle B. Mix 50/50 ration in plastic cup. Wear old clothes and rubber gloves. Eye protection is also advisable. Works very well on walnut, mahogany, maple, beach, box elder. Does not work well with cherry. Apply with white nylon artists brush, they are inexpensive, get 2-3 pointed brushes in various sizes. For detailed areas, grooves at the edges will help control where the bleach goes. Do not go right up to the groove, bleach will wick it's way over. Sunlight helps the process. Can apply multiple coats over time. Be sure to always wash brushes after use. Will raise the grain somewhat, wetting and sanding back before beach helps to control this. Look for contrast, if you are unsure, squint.

Ebonizing-

Use cheap steel wool, it does not have oil added to it. Put steel wool pad in nylon stocking inside plastic drink container and fill with vinegar. Shake vigorously. Can vent the gasses daily for a few minutes. Once dissolved, strain into fresh container, might take a few strainings. Works well on woods with high tannin- cherry, walnut, mahogany, oak. Does not work well with ash. Can add tannin to ash- make tea and brush on to wood before ebonizer. Application is similar to beaching, use white nylon brush. For details, cut small groove on edges of detail and apply just short of grooves. Multiple applications can be used. Ebonizer can be sprayed gently with airbrush onto masked areas, be sure to rinse airbrush well and do not let mixture sit in gun for any longer than necessary

General texture setup-

Router mat helps cushion work. Make sandbags to support work and your arms- 2 layers of plastic grocery bags knotted. Cover with one large tube sock and knot, repeat with additional socks. Use dust mask and if possible dust collection. Wear eye protection as necessary. Hearing protection can be helpful also. Rechargeable rotary tools do not have enough torque or run time. Flexible shafts take stress off your hands.

Coral Style texture-

Initial rough shaping can be done using Rotary Chisel bit. Wear gloves and eye protection! Faster speed is less grabby. Do not use this for small pieces. Use carbide spiral bits, diamond coated bits clog and burn, should only be used for cleanup. 1/8" shank round ball cutters of various sizes are used. After roughing, a general overall stipple is applied. Then proceed to desired depths, work randomly and keep moving around. The more random it is, the more natural it will look. Works best on hard woods, such as maple and cherry. Some cleanup will be required. For colorization, I use artists oil paints. Mix small amount of paint in jar with odorless thinner. Mix with brush to dissolve well and apply randomly on piece, colors will blend together somewhat. Let dry and judge results. Multiple applications can be used. Once finished, light scuff sanding will bring out highlights on the tips. Bleach can also be used. For "hollow" works, tapered piercing drill bit will create space to insert smaller carbide bits. Carbide bits from Enco, tapered piercing bit from Woodcarvers Supply.

Thatched texture-

Use diamond mini cutting discs from Harbor Freight. Orange dremel style discs can shatter. Sand well to remove scratches before texturing. Run tool at high speed, the technique both cuts and burns the wood. Works best if wheel is running against direction it is being used. Can be used to cut through beached or ebonized areas for more contrast. Use light touch, let the tool do the work. Work quickly and randomly, let strokes overlap and criss-cross a bit. Once again, this adds an organic feel.

Engraving tool-

Dremel engraving tool comes with diamond point tip, perfect for signing pieces. Can be used to texture pieces also. Standard tip gives deeper line like texture with some exposed fibers. Can make additional tips with 1/8" rod or a nail. Shape new profiles on grinder before cutting to length. Blunt or rounded tips give a variety of textures. Depth of texture is varied by tool settings and also hardness of wood. Again, randomness is key to more organic looking texture. Experiment on test scraps as always.

Scorching-

Can use propane or Mapp gas torch for entire piece. Do not use in dusty environment. Let piece cool on concrete for a few hours. Mini torch available from Radio Shack- Butane soldering iron/torch. Can control on smaller areas, can mask out flame with metal scraper card. Be sure to use gloves, bowls and card get hot.

Acrylic and watercolors-

Can be intermixed and applied on top of each other. Acrylics can be thinned or made thicker with additional mediums. Go to your local art store to view sample boards of various acrylic mediums- crackle, gel, mica, glass beads. Mix medium well with paint on palette or plastic dish, can be applied thickly with palette knife and then patted to raise tips of paint. Washes and glazes of colors can be applied to base coat after dry. Mix small amounts of paint with GAC medium to form glazes. Apply with artists white nylon brushes. Dry brushing is done with small flat brush and tiny amount of paint, drag horizontally across surface barely touching high points. Patina can be added with very thin glazes afterwards. Experiment before, use scraps or "unsuccessful" works. Hammered metal look done by applying small crinkled pieces of tissue paper to vessel coated with acrylic medium. Overlap and let areas build up to create high spots for dry brush highlights and crevices for patina.

Conclusions-

The most important feature of your work has to be good form, no matter what. Texture will • not hide bad form.

Texture should have a random feel, do not attempt absolute precision, the one slight flaw will • be obvious. Random texture feels more organic and lifelike.

Contrast can add so much to a work. It can be added with light against dark, shiny and • smooth against texture, and also between hues of colors.

Do not be afraid to experiment, always save works to use for tests later on. • Have fun and remember that there are no failures, just experiences we learn from. New • directions come from continued explorations.

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