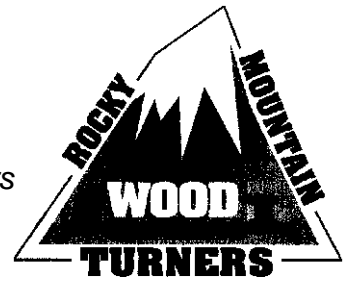




Rocky Mountain Woodturners  
*A chapter of the American Association of Woodturners*  
June 2009 Newsletter



### Contents of Newsletter

- Next RMWT Meeting, Demonstrator RMWT Activities
- Wood Bank
- Treasurers Report
- Instant Gallery; Critiques, How to do them.
- May Demo, Basic Air Brush Techniques
- Member's web sites, sources of woodturning Instruction and discounts.

### Next RMWT Meeting

The next meeting of the RMWT will be on June 4, 2009.  
The demonstrator will be Dennis Liggett , Turning a Twisted Laminated Goblet  
<http://dennisliggettwoodturner.com/>

### RMWT Activities

#### RMWT Wood Bank Work Day

Reported by: Aaron Rees

On Saturday May 16<sup>th</sup> we gathered at John Giem's to organize and prepare piles of wood. About 15 of us organized the wood by species and separated out the firewood. We broke into several groups to process some of the wood down into more manageable sizes. When you step back and look at the whole thing it is a bit of organized chaos.

It starts like preparing firewood, cutting the logs and limbs to length, usually a little shorter than the bar on the chain saw. The "splitting" or "slabbing" is also done with the chain saw. The slabs should be small enough to be processed by a band saw. For most stock 12" and 14" band saws, this will be about 6", about 12" if you have a riser block. We didn't do any turning blank processing in the shop. The wood that was cut was then sealed with the green wood sealer to slow the drying process to reduce cracking.

The cutting sessions are very interesting because you get exposed to different people's ideas about how to take the wood from the log to the turning blank.

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### RMWT Meetings

Each month the Rocky Mountain Woodturners meet at Woodcraft of Loveland, located at 3718 Draft Horse Drive, Loveland, Colorado. We meet on the first Thursday after the first Tuesday of each month.

### Meeting Format

6:00 – 6:30 – Setup and Social Time, come visit, share ideas and ask questions

6:30 – 7:00 – The general business meeting.

7:00 – 8:30 – Demonstrator time.

8:30 – 9:00 – Clean up and out by 9 pm sharp!

### Scheduled Meeting Demonstrators

- June 4, Dennis Liggett , Turning a Twisted Laminated Goblet  
<http://dennisliggettwoodturner.com/>
- July 9, John Giem, Crafting a Cryptex.

I think about wood like a cabinet maker, give me long straight grain and avoid the knots and limbs. For the most interesting grain you need to look into the knots and limbs, where the grain runs in many directions.

There is still a lot of wood that hasn't been processed into blanks. There are many pieces that have been cut down to a size that most of us can handle in our shops.

The wood bank needs your help. If you need wood, if you have wood or know of trees being cut down please contact the wood bank. If you want to learn how to turn logs into blanks come to the next work day.



Figure 1. In the beginning.....



Figure 2. Seal 'em up

## 2009 Officers, Directors and Committees

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David Amos  
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Figure 3. Cutting into blanks



Figure 4. John's neighbor helped stack the logs.

### Treasurer's Report – Peter Herman

I won't be present for the next monthly meeting, I'll be on vacation. Our current balances are \$7606.56 for the checking account and \$2000.90 for the savings account. I am now able to access our account electronically. There are still three outstanding checks:

1461	Megin Cain	\$150.00
1466	Front Range Woodturners	\$750.00
1469	Dave Amos	\$32.98

[dcjeamos@juno.com](mailto:dcjeamos@juno.com)

### Wood Bank

Chairmen:

Allen Norris

231-5165, mobile

667-3107, home

Jerry Sherman

484-2619, home

631-2984, mobile

Wood Lot:

John Giem,

223-0844, home

227-6618, mobile

### RMWT Symposium

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### RMWT Webmaster

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## Instant Gallery Critique

For quite some time there have been questions about how to judge or critique items placed in the Instant Gallery. Is my piece good or bad? Why? How can I improve my work?

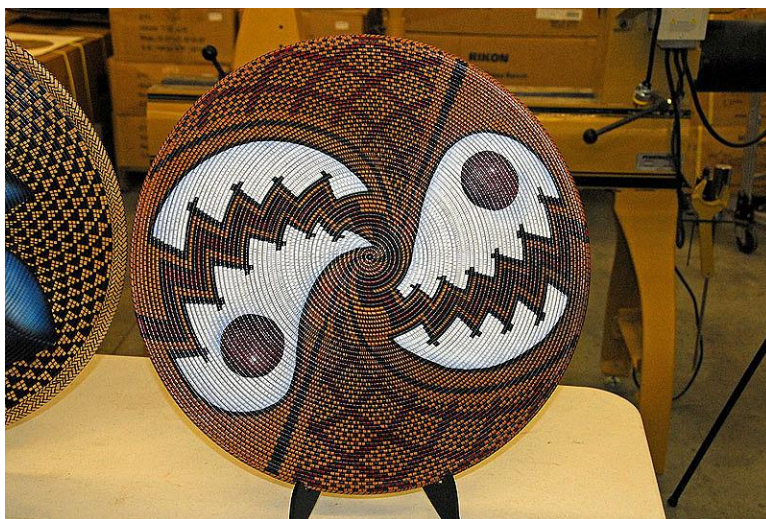
At the May meeting, David Nittmann gave us some help in answering these and other questions. He tells us that when critiquing art work, the critique is broken up into two parts, the Facts and the Meaning. The Facts are attributes of the item that are directly observable and measureable. Everyone will be able to agree on the facts, i.e. it is purple and 10 inches tall with a yellow slash. The other attribute is the Meaning and is highly subjective. How the observer interprets the meaning of an object will vary significantly from person to person. It will be influenced by the person's history, training, culture, personality, etc. To paraphrase an old saying, "One person's blemish is another's beauty spot." The Artist must suspend his or her ego to be able to learn from the critique. He does not need to agree with the critique but he should embrace it and learn from the experience. The more one submits his work for critique, the more that can be learned from the critiques

## Air Brush Basics

Presented by: David Nittmann

Reported by: John Giem

The Demonstration for the May 7, 2009, meeting of the Rocky Mountain Woodturners was presented by David Nittmann. He has been turning some large shallow bowls that are then textured and painted with an air brush. When finished, these items look like woven baskets, not a chunk of wood. David estimates that he has spent over 400 hours each on completing several of these works of art. (David's website is listed at the end of



this Newsletter.)

David began his demonstration by admonishing us to buy quality tools and to get to know them. The quality of your work will be limited by the quality of your tools. Stating that it is important to understand the operation of your air brush, he proceeded to take it apart. As he did this, he explained each part and its functioning. In several cases, he stated "Don't do this" or "Don't



do that”, it will damage the air brush. He never really explained how he learned about those potentially damaging acts. Note: This Reporter never expected to see what was presented. The processes of painting with an air brush is very different from the preconceived ideas.

- There are two types of air brushes, single action trigger and double action trigger.

- Single action trigger – upon pressing the trigger the air and paint both start and stop at the same time.
- Double Action trigger – upon pressing the trigger, the air starts to flow first and then the paint flows when the trigger is fully pressed. When releasing the trigger (slowly), the paint stops and the air continues to flow until the trigger is fully released.
- David prefers the double acting trigger because it allows him to use just air to dry the applied paint. Often during the demo, he was using the air alone to dry the paint between applications.
- The compressed air used must be oil and water free at between 25 and 40 psi. Lower air pressure gives the artist more control over the painting. There are in line filters and regulators available to help with removing oil and water from the compressed air.
- He recommends getting an eye loop (magnifying glass) to attach to your glasses frame. It will enable you to see both the fine work in your painting and the cleanliness and small parts of the air brush.
- The paint he prefers to use is e’tac. He uses it undiluted directly into the air brush. He keeps the bottle capped when not in use and shakes it each time before usage to ensure a good mix of the pigments. Although the paint is non-toxic and water based, David wears breathing protection when using it in his studio.
- Good control of the trigger of the air brush is critical to doing good work. David was careful to demonstrate the correct method for using the trigger. You should not use the tip of the finger as it can cause problems with good control. Instead, extend the finger a little farther and apply pressure to the trigger with the first joint of the finger. Good control of the trigger must be exercised both on the

application and release to prevent unwanted extraneous movement with the result of having paint where you don't want it.

- There are two styles of air brushes, one has the paint cup on the top and the other places the paint cup on the side. Although, David used a top mounted cup air brush for the demonstration, he likes the side mounted cup better because it is not in the way visually. With the side mounted cup, he can look directly down the axis of the air brush and see both the air brush tip and the intended target.
- The painting David did for the demo was being done on a square of heavy cardboard or paper taped to background paper mounted on a stand. The square was mounted at an angle so that two opposite corners were oriented vertically. See Photo.
- A key to being able to control the application of the paint to the paper and achieving crisp lines was through a masking technique. In general, a thin plastic film, called Friskit, is used. It has an adhesive that allows it to be placed and removed several times on the painting. The Frisket was applied over the cardboard and then the pattern or outline for the image was traced on it. Using a craft knife with a new sharp blade, the Frisket was scored and removed one section at a time. The exposed area was painted and dried and then the Frisket was replaced and he proceeded to the next area.
- David gains additional control of the paint application by using a hand held piece of paper to shield some areas from the paint spray. In several cases, he wanted shielding but did not want a straight crisp line. Making a ragged tear down the edge of his shield paper allowed him to apply paint with a random wavy edge.
- David would place the paint a few drops at a time into the air brush and then spray it onto the boarder paper surrounding the picture. By spraying on this paper first, he accomplished two things, first he established that the color was correct and second that the air brush was working correctly and not clogged.
- When finished with a color of paint and was ready to move on to the next, he



dumped the remaining paint onto a paper towel and then used water to flush out and clean the air brush. The next color of paint was then placed into the paint cup, test sprayed on border paper checking color and then applied to picture.

- David achieved different colors in his painting by mixing two or more colors of paint directly in the paint cup on the



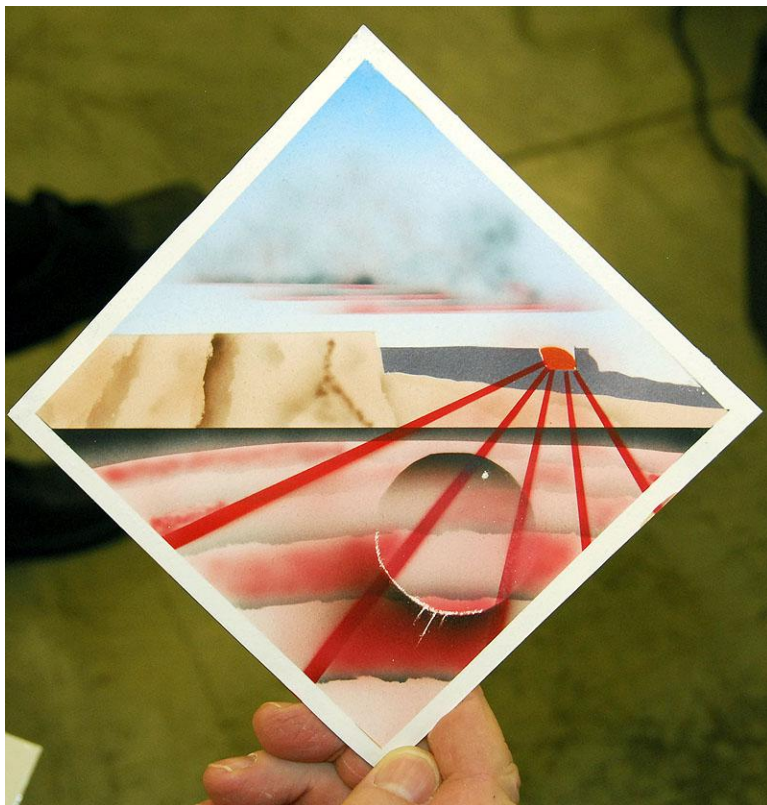
air brush.

- When applying paint, David modulates the paint on and off and keeps the air flowing. This helps dry the paint quicker giving better control. One must apply the paint slowly and not overshoot the intended application.



- He demonstrated the basics of perspective in that far objects have closer spacing, appear lighter and with less detail. Near objects will have wider spacing and more details.

The final photo is being framed by one of the RMWT members and will be auctioned off at a future event.



### **10% Guild discount**

Wood Emporium  
618 N Garfield Ave Loveland,

Sears Trostel  
1500 Riverside Ave  
Ft. Collins, CO 80524

Rockler's in Denver – You have to show your membership card.

Woodcraft  
3718 Draft Horse Drive  
Loveland, CO 80538  
970-292-5940  
Discounts on day of Club Meeting.

### **Clubs and Member's Websites**

Rocky Mountain Wood Turners  
[www.rmwt.org](http://www.rmwt.org)

AAW – American Assoc of Woodturners  
[www.woodturner.org](http://www.woodturner.org)

Trent Bosch  
[www.trentbosch.com](http://www.trentbosch.com)

David Nittmann  
[www.davidnittmann.com](http://www.davidnittmann.com)

Cindy Drozda  
[www.cindydrozda.com](http://www.cindydrozda.com)

John Lynch  
[www.johnlynchwoodworking.com](http://www.johnlynchwoodworking.com)

Curt Theobald  
[www.curttheobald.com](http://www.curttheobald.com)

Katherine Kowalski  
<http://www.DaystarHandworks.com>



Want your Website Listed? Contact a member of the Newsletter Team!!!

### Learn From the Best...

Our Club, RMWT, is known around the nation because we have some of the best turners, nationally known demonstrators and best teachers of Basic Turning, Intermediate, and Advanced and Specialty turning right here in our own back yard.

#### *Trent Bosch Woodturning Workshops*

Workshops are held in Trent's studio in Fort Collins, Colorado. There is a maximum of four people in each class which allows for lots of individualized instruction. The cost is \$500 for the 3-day intensive workshop and \$650 for the 4-day. Meals are also provided at no extra charge. His studio is also equipped with the highest quality equipment available for your use. For detailed information on workshops visit [www.trentbosch.com](http://www.trentbosch.com) or contact Trent via email or phone.

Trent Bosch

Trent Bosch Studios Inc.

[trent@trentbosch.com](mailto:trent@trentbosch.com)

970 568 3299

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**Lee Carter** operates the **Rocky Mountain School of Woodturning** in LaPorte, Colorado. He offers classes in Basics, Intermediate and Advanced. Lee also offers private tutoring. 7 different brands of lathes are available.

Call Lee Carter at 970-221-4382 to sign up or have him answer any questions.

e-mail [LLJTC4X4149@CS.COM](mailto:LLJTC4X4149@CS.COM)

**Curt Theobald** offers three-day workshops in Segmented Woodturning in his studio in Pine Bluffs, Wyoming.

Call Curt Theobald at 307.245.3310

E-mail [cwtheobald@wyoming.com](mailto:cwtheobald@wyoming.com)

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Website is [www.curttheobald.com](http://www.curttheobald.com)

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### **John Giem, Woodworker**

Individual or small group woodworking instruction customized to the needs of the student. Offering both woodworking on the lathe and combined with regular power tools. Classes are held in John's workshop in Fort Collins, CO, which is equipped with a complete set of woodworking tools. Contact John to discuss your interests and needs.

[jgiem@comcast.net](mailto:jgiem@comcast.net)

(970)223-0844, home phone

(970)227-6618, cell phone

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**Woodcraft** has classes for beginners in woodworking, shop safety, intro the machines, bowl turning, pen and pencil turning, hollow forms, Christmas tree ornaments, tool sharpening, etc. Please check out the class being offered at web page

[www.woodcraft.com/stores/store.aspx?id=56](http://www.woodcraft.com/stores/store.aspx?id=56)