

Contains April 2012 Articals

May 2012

**PLEASE NOTE
BWWT MEETINGS ARE NOW HELD ON
THE SECOND SATURDAY OF EACH
MONTH BEGINNING AT 9:00 AM**

Marilyn Campbell, Epoxy Inlay April 14, 2012

Marilyn Campbell, from Ontario, Canada, was the guest demonstrator for the Buckeye Woodworkers and Woodturners on April 14, 2012. She demonstrated her epoxy inlay system for platters. It basically consisted of using a wood platter blank as a base format and then cutting predetermined curves and shapes through the blank to make separate pieces which later would be glued up with epoxy or epoxy with artists colors or pigments. Occasionally smaller wood segments would be removed and a contrasting wood would be the replacement. This process and others used by her would provide exquisite, beautiful, and unique art pieces of museum quality.

To begin her discussion, she described the construction of a bandsaw inlay design. She initially drew on a piece of paper, the design and shapes she wanted to incorporate in the platter design. The design and shapes were flowing arcs and curves with an occasional wide area that resembled a very narrow leaf like a sumac or elm. That intended cut out of the design would be removed and a contrasting wood would be inserted in its place. In the designs offered to the club, she used

between 4 to 9 areas of contrasting wood sections. When the drawing is complete, then it would be traced on the wood platter blank of about 7" to 9" in diameter and about 1" thick. This is easily done by placing a carbon paper under the original drawing and retrace the shapes and thereby transferring the design to the wood blank. After the transfer of the shaped designs to the wood blank, she would cut the pieces apart on the bandsaw. As the parts were being cut away from the platter blank, they were numbered so that they could be placed back in the same order to get the same design that was created on paper. It is necessary to get the parts returned to the same shape with the same sides up, to make the pattern complete. Another way that she used to keep the parts in order is to make double lines across the pieces so that they can be fitted back together correctly. It is at this time that you can remove some of the wood pieces and insert the contrasting wood sections mentioned above. Marilyn showed designs of walnut platter blanks with bubinga as the contrasting wood. After the pieces were cut apart, they were taken to the spindle sander. She drew some guide lines along the band sawn edges and then sanded to those lines. This gave her very neat lines and edges. It was important to keep the contrasting woods the same thickness as the platter blank in order to fill in the epoxy to a similar depth and then remove the excess. She then coated all the edges of the cut out pieces with either CA glue, shellac, or sanding sealer. This was done to prevent the bleeding of the colored epoxy into the wood

pores and thereby creating a muted or blurred color line.

The epoxy Marilyn used was from the West System Epoxy that is generally used for marine applications. This system is made up of three parts, one being the resin 105, the other being a hardener 205, and the third was a filler, that looked like beige colored flour. She prefers to use the Microlight 410 filler since it can be used for turning. This filler can be used for decorative inlay and banding on bowls and platters. It is very easy to sand, texture, and pierce. It is advised that you use an appropriate dusk mask for mixing the chemicals. She used 5 parts of resin to one part of hardener and then added filler until the correct consistency was attained. Smaller amounts of filler in the formula would provide a syrup consistency for easy pouring into the cracks. The more filler that was added, the thicker the mixture became. So one can move from syrup to mayo, to peanut butter, to finally refrigerated peanut butter consistency by simply adding more filler to the mixture. Each consistency has its proper application, depending on what type of art form that you wish to make. Filler makes the epoxy workable and a solid rather than a liquid. The thicker epoxy will not run out of the project. One should Google the West System Epoxy on the internet to locate a sales division in your area or go to www.westsystem.com to locate the nearest sales outlet. She used plastic yogurt containers to mix her proportions, to the consistency desired. After the resin, hardener, and filler has been thoroughly mixed, then one can add the artist colors. She seemed to prefer the true black for their contrasting appearance in the platters. She likes the Windsor Newton style of artists oil paints. Use only oil paints with epoxy. She used about 1" of painter color squeezed from the tube for the amount of epoxy in the plastic cup. To prevent bubbles in the mixture after the mixing, transfer the mixture to a flat surface and using a spatula or tongue depressor, squeegee the mixture back and forth until the bubbles

have popped. The flat surface can consist of a piece of plywood covered with Formica, or a flat piece of 12" x 12" floor tile. Then turn over the wood blank with the contrasting woods and tape some double sided tape on to all the pieces and place the tape strips side by side to create a 'bottom' to the piece. Place painters blue tape around the edges of the segments of the platter to create a wall effect to the project. The liquid mixture or thicker consistency should not run out of the project since you know have created a bottom and a raised edge around the outside. Pour or smear the epoxy mixture into all the cracks and voids that have been created. Make sure that the air bubbles have evacuated the mixture. If any bubbles remain, then it is possible to take a toothpick and poke the bubbles until they break and fill in with the adjoining mixture. Remove any excess epoxy from the surface of the platter. Some turners will save this excess epoxy and use it late in another art form. One can hold the platter blank together with band clamps or a wide rubber band. Let the glued up platter dry overnight to get a cured bond. If you let it cure over a two week period, but curing will be complete and the dust will not be as dangerous. Vinegar is excellent to use as a cleaning agent for the epoxy on the flat board and other places that you wish to clean.

The easy inlay project used a bowl, or platter blank and then turn a groove about 1" wide into the top of the wide rim of the bowl or platter. The groove can be about 1/4" to 3/8" deep. The purpose would be to take small pieces of wood shapes such as triangles or squares, and place them in the groove in a random or formal pattern, as desired. The pieces of wood can be the same shapes or random shapes. One can also add metal, such as brass, pewter, or aluminum or even turquoise pieces from southwest US. One can look up M3metalcomposite.com and order their pieces which can be turned also.

Effective appearances can also be created from brass filings, tagua nuts and pewter, brass, or copper wire.. These can be glued to the bottom of the groove with CA glue or some glue dots that come from the card stamping hobby. After the pieces have been glued in position, then pour a syrup consistency of epoxy into the groove and fill it completely. Use a toothpick to remove any bubbles from the epoxy mixture. If any bubbles do form, you can add CA glue to the small holes and it will disappear. You may have to back fill any large holes in the epoxy. Various colors of artist paints could be used here for a dazzling effect. One could use a two color application of the epoxy. For example, one could mix a yellow or gold mixture in one yogurt cup and a black in another. Then pour a thicker mixture into a large syringe without a needle and lay a bead of epoxy filler along either side of the groove and the gold in the center. Then with a toothpick, provide a repetitive swirling effect throughout the width of the groove. This will provide a very interesting pattern.

Epoxy is easy to pierce if you are able to create a thin shape. Marilyn used a thin plywood backer board and covered it with a "Press and Seal" sheet. Then she laid many small pieces in position and stuck them in place. She then made a wall dam to keep the epoxy from spreading. This wall dam was made from a cutting from a plastic bucket about 1" high and then taped to the backer board. She then filled the circular "tray" with epoxy and covered the pieces. Then she mounted the backer board on a faceplate with double stick tape. Then she turned the piece with a scraper to take very light shavings. When finished this would provide a small circular disc of about 3 or 4 inches that could be used for the center of a platter or for an inlay into a covered lid. Later this could be textured or pierced as desired.

Marilyn also created a split bowl series as an extension of an art form. This seems to have

had the biggest impact on her creative efforts. Much of this work can be seen on her website of MarilynCampbell.ca. Basically she creates a wood form and then coats the form with epoxy material. She allows it to harden and cure according to directions and then cuts the resulting piece in half along a desired curve or arc. The piece should have a thickness of about 1/16" throughout. Then turn a piece of banding with grooves on either side and allow for a 1/16" groove to be cut into each edge or rim. This will allow a half segment of the bowl to fit nicely into the created groove and be stable. The other half will fit into the other side. Each of these decorative halves can be pierced or textured as you would like. Texturing can be done with a cone Dremel tool tip for the holes. With the cone, they can be made small or larger as you wish. A cove bit can be used for half round indents. One should align the dots and don't go too deep. A straight cylinder cutter with a flat end can be used for making triangular shapes if dipped into the epoxy at an angle. To do some stippling, one can use small random touching of the tool using a small ball cutter. To get an accurate layout around the piece, one can tape the Dremel tool to the tool rest and rotate the blank in short movements. When the final assembly takes place and the half pieces are glued up, then it can be mounted on a presentation stand. Her early work had bulky stands created out of block material, but later on she made them taller and thinner for a nicer artistic appeal. It is also noted that when working with this epoxy material at any stage that one should always use an appropriate dust mask when mixing or turning the epoxy mixture. The filler dust is very light and will become airborne very easily.

Respectfully submitted
Jerry Schaible, Sec.

Anyone wishing to submit pictures for the newsletter please send them to the editor within two days of the meeting.

Camp Y-NOAH Project

April 22-25 2012

On April 22, 2012 about ten members meet at the “High Ropes Wall” area at Camp Y-NOAH and laid out the position of the ten poles that support the shelter.

On Monday April 23, 2012 about a dozen members drilled the holes with an auger that was rented from Hartville Tool.

Next the poles were placed in the holes and bracing was added to temporarily support the structure. It is difficult working sixteen feet up but the guys persevered. After struggling with the front wall more help arrived (thank you Walt) and the back wall seemed like a “piece of cake”.

Next was the best part of the day (lunch was served at the dining hall).

After lunch the rafters were placed and that completed day 2.

Day 3. April 24, 2012 the roof sheeting was installed and the first couple of rows of shingles were laid.

Day 4. April 25, 2012 the roof was finished. Thank you to all who helped on the project as this is what pays the club’s rent at the camp for our meeting space. Your dues do not pay the rent.

There are still about six more support beams to be installed before this project is complete.





Calendar of Events

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May, 2012..... Various Methods of Chucking by George Raeder, Hoby Horn, Ben Fix on vacuuming, Bob Taylor on collets.

June, 2012..... Field Trip To Doll Lumber in/ near Ravenna, Ohio

July, 2012..... Annual Auction at the Camp Y-Noah day camp pavilion. Enter from Christman Road

August, 2012.... TBA

September, 2012..... Peter Kern from Mirka Products

October, 2012...Bandsawn boxes by Bob Taylor

November, 2012....Eliptical ring box by Bob Scharl

December 8, 2012....Annual Christmas Dinner at Camp Y-Noah

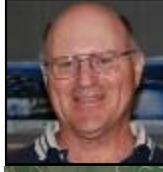
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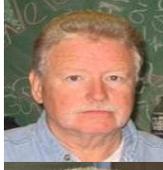
President
Bob Scharl
330-497-2682
bse2eit@yahoo.com



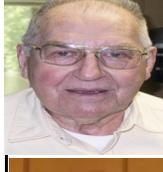
Vice President
Bob Taylor
330-497-1914
bettyt44720@yahoo.com



Secretary
Gerald Schaible
330-673-6512
gschaible001@neo.rr.com



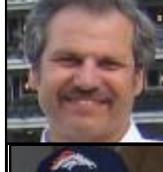
Treasurer
Tom Nellis
330-947-3441
brewmeister43@hotmail.com



Librarian Rick Maier
330-745-6751
jmaier4@neo.rr.com



Newsletter Editor
Bob Taylor
330-497-1914
bettyt44720@yahoo.com



Web Master
John Adams
440-838-1122
JADAMS@NACS.NET



Membership Admin.
Phil Brower
330-688-7244
fbtoad@aol.com