

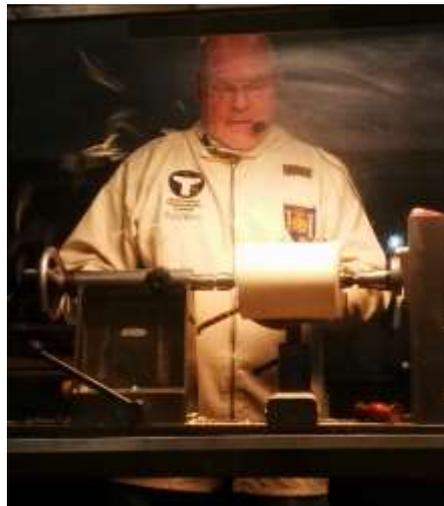


WEST SUSSEX WOODTURNERS

MARCH 2019 NEWSLETTER

As Chairman Ian had found himself double booked control of the meeting was handed over to Ray Burton. Ray reminded us about the Awards Evening. If you haven't booked yet check with John Stepney or Steve Savage.

Ray thanked Joyce and Val for the Raffle, The people who helped with the chairs, the lathe and the tidy up after. He also thanked Dave and Keith for running the shop.



And thus we came to the main event of the day a demonstration by Ed Oliver, which was going to mainly colouring and texturing. (you have to feel a little sorry for Ed with the King of Colouring (Stewart Furini) in the audience).

Ed has been turning for about 5 years. It was so enthralled with it when he started that he was turning for 40 – 60 hours a week together with some lessons from some really top turners.

Ed prefers to use wet timber but you can buy pre-prepared blanks. If you are buying wet timber from your local tree surgeon ensure you remove the pith or the timber will be prone to splitting. Normally Ed would wear a full face shield when turning.

The first project was an aged looking vase.



To round the timber down Ed used his trusty 3/8th inch bowl gouge. Keep the handle low, slide the tool up the rest until it starts cutting. Do not move the gouge over the timber too quickly and remember to move your body. He then cut a spigot on the end and using a Vernier caliper he measured to ensure it was the right size for the chuck. Only ever touch the wood with the left hand point. Using his Skew chisel he cut the dovetail. Most Skews are at the wrong angle for modern jaws so you need to adapt your angle to fit your jaws. Ed put the chuck on the timber to ensure that the jaws were up against the main body of the timber. Ensure that the chuck is done up tightly to avoid it being thrown off. Ed brought up the tail stock with a live centre in it as a security measure. He shaped first the top and then the bottom of the piece. He rolled the gouge over slightly and used it effectively as a scraper. He removed the tail stock to take off the nub of wood left on the top. He then put a Jacobs chuck in the tail stock and put a Forstner bit in the Jacobs chuck so as to drill a hole in the piece.

Ed says he tends to use a Colt bit as they seem to stay sharper longer and are easy to sharpen (other drill bits are available).

Turn down the speed on the lathe before you start drilling. Keep pulling the drill bit out of the turning to ensure there is no build up of shavings in it.

Having completed the drilling he switched to a Simon Hope 6mm straight tip carbide cutter. Cutting at about centre height Ed turned the tip of the cutter to about 8 o'clock. He cut from the centre and came out in an arc. It did seem to remove quite a bit of timber very quickly. He switched to a longer handle as he got deeper into the turning and then switched to a hooked tip to enable him to thin down the walls. He used a scraper to smooth out the inside. By using a light on the outside of the piece you can see roughly how thin the walls are. The light will be amber at about 5mm getting whiter as the walls get thinner. Ed also put an LED light on the inside of the piece to show how thin the walls are.



The link to the lights Ed used is:

http://www.woodart-products.co.uk/3_Lights.php (It's difficult to see but there is an underscore between the 3 and Lights thanks to Alan Wallington for supplying the link) other lights are available. Taking very gentle cuts with a scraper Ed thinned down the walls. The tool has to be sharp if you want to get the walls thinner you can spray the timber with water to stop it from drying out. When sanding you should sand both the inside and the outside of the vase at the same time. Even when colouring and texturing you need to ensure that you finish the piece properly. Any defects in the finish will show up very clearly in the colouring. If you want to dry the piece out you can put it in a microwave oven on high heat for about 30 seconds. (It's probably advisable to ask the owners permission first).

Ed has 2 different pyrograph machines one is a Peter Childs (now made by Robert Sorby I believe) the other is by Woodarts (again thanks to Alan for the link). Ed suggests using a charcoal filter to take away the smell and fumes. After burning Ed brushes off the excess carbon with a soft bronze brush and to stop the piece smelling of burnt wood he uses a coat of Lemon oil.

Ed was going to decorate using an Air brush he was using a water based paint and sprayed on a gold paint. As he did not have time to let the paint dry he used his trusty hair dryer. He then dry brushed over the gold with Liberon Verdigris wax. To clean the wax off the brush you can put it in Lemon oil. If you dilute Gilt cream with Lemon oil 50/50 it will give a different finish to plain Gilt cream. If your Gilt cream has gone hard you can soften it up using Lemon oil. (That's a lot of uses for Lemon oil).

Using a Micromotor (similar to a Dremel) Ed textured his turning using a variety of burs. (<https://www.ebay.co.uk/itm/45K-RPM-Dental-Brush-Micromotor-Motor-Handpiece-Polishing-Marathon-N8-SH37LN-/143076446506>)



Ed tries to do the texturing under high magnification so he buys 3.5 powered reading glasses from the Poundshop. Ed chops and changes areas on the turning to try and ensure that the pattern remain random. He has found in the past that if you stick to one area the pattern tends to stay the same.



Ed repeated the process again using a piece of Ash. He marked up the centres and placed it between centres but this time he rounded it down with A Spindle Roughing gouge. He put a tenon on one end and shaped the piece with his long grind bowl gouge even though it was a spindle turning. If you wished you could burn the piece with a blow torch. (it's probably advisable to clear away any shavings) he the sprayed the piece with an airbrush.



The Afternoon session was to be bowls (that's the next competition see below).

Ed uses a screw chuck for what he terms "ordinary" sized bowls, he usually brings up the tail stock with a live centre in it for extra security. Ed turned the blank round and trued up the front to help form the tenon. He then began to shape the edge of the bowl. By turning his long grind bowl gouge on its side he can use it as a scraper. He left the screw chuck in the timber and turns the bowl round to fit in the jaws. Having established that the bowl is running true he removes the screw chuck. If you have trouble with the gouge skidding off hold the gouge horizontally and gently push the gouge against the surface and scribe a line. Twist your wrist anticlockwise to develop the cut. If you find you are getting a vibration you are probably pushing too hard.

Ed applied a red colour (flame) to the inside of the bowl, he then did a brief sand with 320 grit. He then applied a green (straw) and sanded again with 320 grit. He then put on a brown (earth) and sanded again. He then applied a yellow (honey) and this time sanded with 400 grit. Next was Midnight blue and flame and sanded with 600 grit. Lastly was plum with another quick sand. The colours he was using were Hampshire Sheen and he applied them by dabbing with a paper towel. Hampshire Sheen products are available from a number of sources.

He applied Honey to the outside of the bowl. He then applied white to the inside of the bowl. To finish off the base he used a set of Longworth jaws.



The next project was a coloured rim bowl. Ed turned the bowl and sanded it as previously. You must ensure the surface is properly prepared. The best idea is having done your turning put it to one side and vacuum the workshop before you start painting.

Ed sprayed the bowl black. This time he was using Chestnut Iridescent colours. As before he was dabbing on the colours on using a paper towel. He started with yellow, then green, more yellow. Next was red, then purple. He then used a mixing medium white, which is an art product. He finished off with some more Chestnut red. Ed then added a bead on the rim and one closer to the centre using a Spindle gouge. He gently sanded the beads to take off some of the slightly frayed edges. You could, of course, use a Beading tool if you have one.



The final blank had quite a large knot so Ed slowed down the lathe as a precaution. As he turned it became apparent that the knot was not too bad and he was able to turn away the rotten bit. If you were intent on keeping the knot as a feature and it is a bit rotten you could use thin superglue to harden it up.

HOT TIP: If you are having to put pressure on the gouge to cut, the gouge needs sharpening. If the tip of the gouge is becoming hot it needs sharpening.

He coloured the centre of the bowl with an orange from the Chestnut range of spirit stains. He also applied the same stain to the bottom of the bowl. He sprayed on cellulose sanding sealer and burnished the base with some shavings.



SHOW AND TELL TABLE:



This is a Femisphere by Ray Thompson. I have no idea what one is but I understand that there are videos on YouTube on how to turn them.



These are work by Terry Hooper. Again I have no idea what a Streptohedron is but again there are videos on YouTube on how to turn them.

The only thing I'm certain of is that some people have far too much time on their hands.

NEXT MONTH:

Next is Competition time and the object required is a bowl. There are no criteria for the said bowl but what's the betting many could be coloured, textured or both.

The Floor show for the morning is mastering the 3 key elements, Beads, Coves and straight sections.

ADVANCE WARNING:

A date for your diaries the Awards Evening is Friday 12th April.