



WEST SUSSEX

WOODTURNERS

NOVEMBER 2023 NEWSLETTER

An Associated Club of the AWGB

Ian had a few announcements before we got to the main event of the day.

Ray Thompson is **desperately** seeking volunteers to demonstrate for next month.

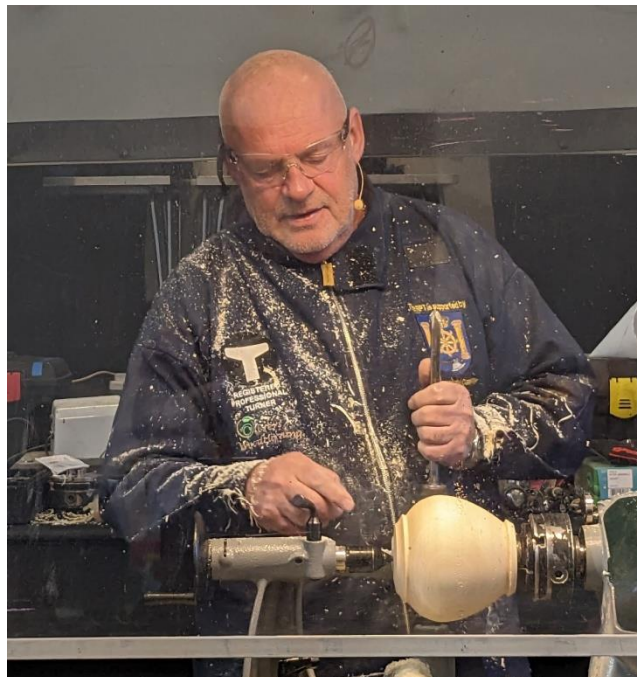
Don't forget the Awards evening if you want to sign up speak to Ray Burton in the absence of Steve Savage.

Thanks to Penny Chatham for stepping in to help with the teas and raffle. I hope whichever Newson is poorly recovers soon.

Subscriptions are now due so please contact Colin Willetts to pay ASAP.

My thanks to an interloper called Beth for taking the notes for today's meeting, without whom no Newsletter would exist.

Our demonstrator for today was Ed Oliver. Ed is also the owner of Oliver's Woodturning.



The first item of the day was a hollow form. Ed was using a piece of Sycamore, which he hoped had thawed out. Apparently if you have pieces of wet Sycamore wrap them in black plastic and put them in the freezer. This keeps the wood green. It may be advisable not to tell the better half what you have done.

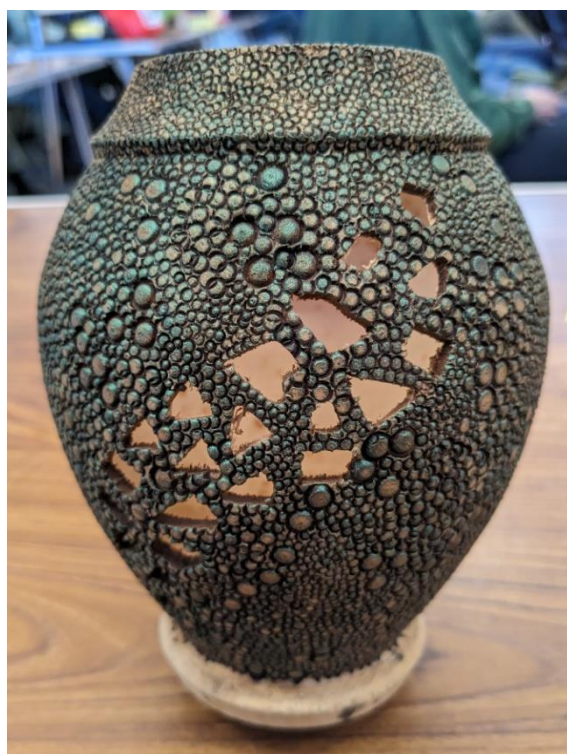
He used a 3/8ths Bowl gouge to true the blank up and using a Skew, he cut a tenon on the end. This was done using a peeling cut. He continued with the Skew to create a taper to ensure that the face of the timber is square on to the chuck jaws.

You should work on the famous thirds principle to ensure the piece looks good.

Having got the shape he wanted he used a Forstner bit to drill into the piece to assist with the hollowing. Ed says use the biggest bit you can that fits in the hole. He was drilling at 500 – 600 rpm.

Using a 6mm Carbide cutter turned to about 8 o'clock he began hollowing. Use calipers to measure the thickness of the side. The normal place for people to go through is near the bottom where you overlap going down and coming up. You are looking for a wall thickness of around 5mm if texturing or 2-3mm if not.

Ed was going to piece the piece using a Micro machine motor. You could use a Dremel but they cut much slower. The only machine I could find was from Wood-arts it cuts at about 45,000 rpm as opposed to the Dremel's 30,000 rpm. If you want to see piecing beyond belief check the websites for either Helen Bailey or Joey Richardson. They tend to put stories to their work to bring it to life. Ed uses an atomiser containing Lemon oil to take away the burnt smell.



Once the item has holes in it you can easily see how the thickness is. You can then adjust the thickness using the hollowing tool. The technique is to float the tool and do not push if you want to avoid catches.

The patterns on the work are produced by using dome cutters.



Ed has a number of these in various sizes to vary the pattern. The cutters are available from Betts Metals a jeweller's suppliers. The next step was to dry brush the piece with Golden Artist Interference paint these are much the same as Jo Sonja paints but have been light tested for 100 years. It's best done on a dark surface to give a pearlescent finish. If you are not too good with colour try using a colour wheel for colour ideas (I'm pretty sure he wasn't looking at Stewart Furini when he said that.) If you are going to spray the inside it's best if you cover the holes with masking tape. You can also use Gilt Cream, which you can remove with Lemon Oil. If you want to turn really thin pieces it's best to use wet wood.

To reverse turn the vase put a scrap piece of wood in the chuck and turn to a cone shape. If it's a little loose use a piece of router mat to hold it. You can sand off the small nib left with a sanding wheel.

The next piece was a Sycamore bowl blank approximately 10 inches. Drill a hole in the centre and put on a Screw chuck. Shape the outside and create a foot. Faster does not mean a better finish, it's the control of the tool. Next step is to hollow out the bowl. Next texture the rim with the same cup and ball attachments to the Micro machine/Dremel. Once you have textured use a brass brush to remove loose burnt bits. Brush with gold Gilt cream or a Rainbow wax. Chestnut are ceasing the Gilt creams and replacing with Rainbow waxes. The Rainbow waxes are acrylic and water based whereas the Gilt creams are oil based.



Ed put a bead on the rim of the bowl. He used an Ashley Isles Beading tool, they do 3 different sizes.



To sharpen the Beading tool run a diamond file over the flat edge. The alternative is to use a Spindle gouge. If you want to see a good example of how it's done check out Steve Jones - Woodturner21 on YouTube.

The next project was to use a Robert Sorby Eccentric chuck. The picture is a Blue Peter version. I am not going to describe how it was done as to be honest I found it rather complicated and beyond my ability.

To get the grooves in the side Ed used a round Rasp or File.



These pictures are what Ed produced on the day.



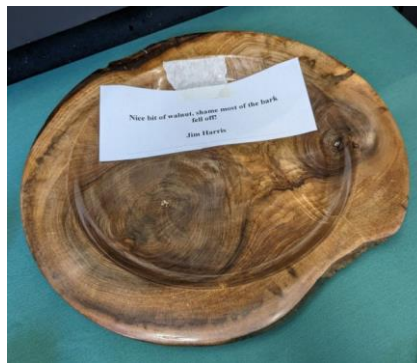
Ed was using Chestnut Iridescent paints. If you put them on thick it adds texture to the finish. You can mess about with how off centre you go to give the different rings.

You can cover the top with Friskit a type of cling film to stop the paint on the side getting on the top. Ed sprayed the sides with Montana Glitter lacquer. Putting texture on using screwed up paper or other things is apparently called frotting. If checking on Google please put "Frotting decoration".

MEMBERS SHOW AND TELL TABLE:



Some puzzle boxes from Gary Parkinson



A Walnut platter by Jim Harris



A laser etched Coaster by Barrie Fitch

NEXT MONTH:

It's Competition time again. This time it's a Christmas Decoration.

It's also a hands on day and as requested above Ray needs volunteers.