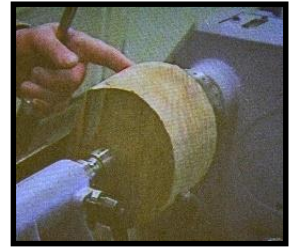




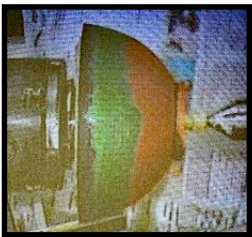
We were pleased to see Andy back at the Club for this all-day demonstration. He stated that he would be showing us some of his colouring techniques.

His first project was to be an Elm bowl, he mounted the blank on a screw chuck and brought the tailstock up for support. Using a long-grind gouge he started to form the shape of the underside of the bowl without truing up the blank. He claims that this ensures that he can get the largest diameter bowl possible from the blank. The shape was formed by pull cuts from tailstock to chuck and then using the side of the gouge to shear scrape from chuck to tailstock. A tenon was turned to fit the chuck. Andy used a beading / parting tool to define the top edge of the bowl, this allows the shape of the bowl to be seen more clearly.



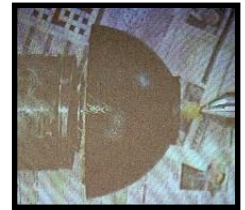
He spent some time explaining about the stance at the lathe and that you need to use body movement to "drive" the gouge to follow the curved shape or you end up with a straight sided bowl as the cut follows the bevel. To get a finer finish Andy increased the lathe speed and took a very fine cut making sure it was continuous from start to finish. It is important to make the cut continuous.

He then talked about scraping to get a finish. He explained that it is possible to use the edge of the gouge and shear scrape from tailstock to chuck. In effect the "wrong" way as the cut is "uphill". Next Andy talked about using a "French curve" cabinet scraper to which he had added some sticky pads to aid the handling of the scraper. It appears that when one turner mentioned that he used this technique it has caused quite a bit of controversy in woodturning circles. Andy has the view that if it works and it is carried out in a safe manner then who is to say whether it is right or wrong.



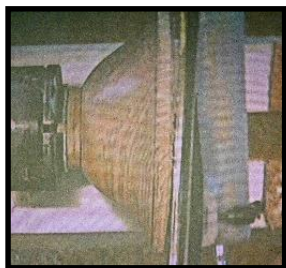
He then introduced us to a product called "I age wood" which is manufactured by Alcock and Ball. This is marketed as an alternative to the wire wool and vinegar mixture. Andy brushed it onto the Elm bowl and the effect was quite dramatic as the piece turned black quite rapidly.

"I age wood" can also be used to age other finishes, it can be used over the top of emulsion paints give a distressed look.



The next step, once the ageing material was dry, was to add some colour. For this Andy used "Rub-n-Buff" paste. He first applied some red around the bottom part of the bowl using his finger, next he applied some green followed by gold near the rim. With a piece of tissue, he carefully blended the colours into each other from gold to red. The colour was allowed to dry and then lightly buffed with a tissue. The bowl was then reversed on the chuck and a convex curve formed for the rim. Hollowing out was achieved by cutting from the rim to the centre. Andy discussed the technique for getting a good cut and finish on the inside. He stated that the speed at the rim was faster than the speed at the centre so that you should always slow the cut as

you near the centre. Andy likes to frame the colour on his pieces in some way and his favoured method is to make small "v" cuts either side of the colour and then use the side of a piece of decorative laminate to scorch the line. Finally, he applied "I age wood" over the colour and the rim.



The second project was to show a different way to decorate using colour. An Ash blank was mounted on a screw chuck and this time Andy tried it up. This was to demonstrate how he saves some of the wood; he was going to turn a bowl with an ogee shape so he would have a lot of waste. With a thin beading / parting tool he cut in from the side of the blank to a depth of about 1 inch. Then he made a cut in the base 1 inch from the edge until the two cuts met. As he neared the moment of separation he slowed the lathe speed down until the ring came free. This ring can now be used to make a photo frame or a mirror frame.



The outside shaping of the bowl was done in the same manner as previously but this time an ogee shape was made. A tenon to fit the chuck was turned and the whole piece shear scraped to a finish. A small "V" cut was made near the foot and the edge of the rim and the line was burned in with a piece of laminate. The bowl was reversed in the chuck, the face cleaned up with a gouge and the rim shaped to follow the curve on the underside. To give some room to work some of the central mass was removed.

Small "V" cuts were made with a beading / parting tool near the edge of the rim and at the inner base of the rim. These were burned in with a piece of laminate. This was the point at which decoration began by Andy applying some gesso between the burnt lines using a brush.



He forced the drying process using a hot air gun and said that if the gesso starts to bubble just dab it back down using a piece of paper towel. With the brush loaded again with gesso dab it around the rim to form a raised random pattern and allow to dry. When all is dry, paint over with chalk paint and when this is dry, reinforce the burnt lines. The centre of the bowl was then hollowed out as before.

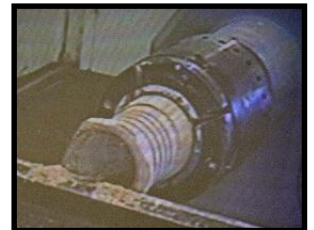
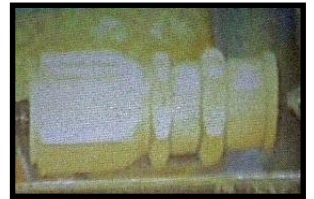
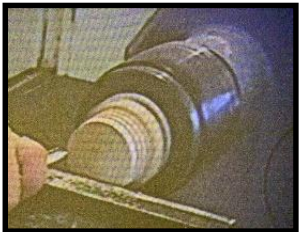
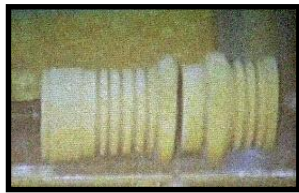
The lathe was set on a slow speed and Andy abraded the coloured surface to "knock back" the raised blue areas and expose the white pattern beneath.

To show the effect of ageing on the colour he applied some of the "I age wood" over the blue colour.

The next project was a hexagonal nut and bolt box. A hexagonal shaped blank was mounted between centres and a tenon turned on each end. This was then marked out using a ratio of 2:1 to form the top and bottom of the box. Either side of the dividing line two more lines were drawn 5mm away from the original. A line was drawn at the midpoint of the top part and then lines 5mm each side of this were drawn. Similarly, on the base section lines were drawn at the mid-point and at 5mm each side.

The next step was to turn down to a cylinder the area between the two 10mm wide marks on the top and bottom sections. The areas at the ends up to the two tenons were also turned down to cylinder. This leaves two hexagonal "nuts" and these were shaped to look like nuts and the sharp edges were turned away. Next a series of V cuts were made along the cylindrical parts to simulate a thread.

The top was parted off and the base part mounted in the chuck. The diameter of the top insert was measured and transferred to the end of base part. This line was then cut to using a parting tool and the top trial fitted. Adjustments were made until a good fit was obtained. The rest of the base was hollowed out and cleaned up with a scraper. The top was then mounted in the chuck and V cuts were made on the portion that would not be inserted in the base so that there would be the appearance of a continuous thread when the box was closed. The next step was to hollow out the top. Andy then reversed the top in the chuck and turned away the tenon and then made three V cuts and burnt the lines in with a piece of laminate. He then removed the top from the lathe and pyrographed lettering between the dark lines. The lettering stated "ACME-NUT AND BOLT BOX" Finally, the base was mounted in the chuck and the tenon turned away.



Andy's final project was an earring stand with a hidden box made from Ash.

The blank was mounted between centres, turned to cylinder and a tenon turned on one end. This was then mounted in the chuck and work started on turning the top of the stand. The central boss and finial were formed and three V cuts made and laminate used to burn them in. With a pencil, a line was marked for the holes to hold the earrings. Andy drilled the holes, spacing them by eye although he did say that you could use the lathe's dividing plate, if necessary.

Using careful cuts, he formed the "canopy", stressing that care is needed so as not to snap it off. He shaped the stem and then abraded all the surfaces to a finish. A 4mm paring tool was used to make a flat area on the curved part near the base, this would form the box lid insert. He then used a 2mm parting tool to part through at this point. He marked the dimensions of the insert on the base and cut a recess to take the top part. When a good fit was obtained he made a shallow hollow in the base to form the box to take a few rings.

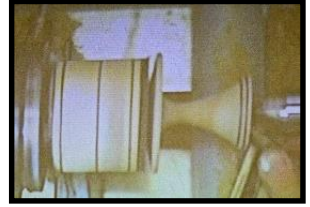






The top was then filled into the base and the whole was refined to give a clean line. This was then abraded to finish. To conceal the join three V cuts were made and burnt in with some laminate. The sides of the base were then refined and some decorative lines burnt in.

Andy had an ingenious device to help with turning off the tenon. It consisted of a block of wood with a tenon to fit the chuck, the block had been hollowed like a box and a piece of diver's wet suit fitted over the end. The base was held in this by the tailstock and the tenon turned away to leave a small stub that could be shaved off. Similarly, to clean up the base of the top the device was used and it was easy to clean up the top where it had been parted off.



This was an excellent day with a lot of useful information passed over from Andy, some useful techniques and suggestions were also given.

To cap a good day there was also an excellent spread provided by Alison Woods and Sonia Charnley. Many thanks to all of you for this enjoyable day.