

ALL-DAY EVENT

Margaret Garrard

After the usual introductions, Margaret (seen here wearing a turned wood baseball cap made for her by Johannes Michelsen on one of the Norwegian Cruise turning trips) started her demonstration with an involuted Christmas decoration.

Involuted Decoration

Four lengths of cherry, all planed square in section, were glued together in a bundle using PVA as the glue and with newspaper between the joins. Margaret uses 4 extra pieces of wood to keep the pieces all aligned square while she cramps them tight. This is then left until the glue has set.



Steb centres were used so that the glue line was not split open when held between centres. (A normal revolving centre would exert a lot of pressure outwards and would force the glue line apart). An alternative is to nail small squares of wood on each end of the bundle. Margaret had prepared a template for the inside and outside shape for which she was aiming. The first turning is to form the interior of the piece and it starts by cutting a flowing curve, quite sharply cutting in at the headstock end and tapering towards the tailstock end. Do not turn the piece to a cylinder at this stage and remember not to take the curve too far towards the tail stock as there has to be a long tapering point on the finished piece. You should aim for flowing curves and once the desired shape was achieved then Margaret sanded through the grits to get a good finish.



The ends of each piece in the bundle were numbered and their relative positions marked, then using a chisel and a mallet the four pieces were separated gently along the glue lines. Keeping them all in the same order the four pieces were rotated through 180° and the faces glued together to re-assemble the bundle in this new orientation. Newspaper was not inserted between the faces as this will be the finished orientation. However, Margaret said that if you were going to have a fixed finial in the middle of the decoration or a hook to hang a drop shape from then they should be inserted before gluing.



When the glue has set mount between steb centres and form a spigot on the end that will be the top of the decoration, then mount this in the chuck. Do the initial shaping with a roughing gouge, supporting the piece with the tailstock. Take gentle cuts and keep working to get the taper, leaving bulk at the headstock end. When the tapered shape has been obtained move the tailstock out of the way and finish off the point. The top of the decoration was then completed and the whole piece sanded through the grits. The final part of the turning was to form the small finial on the top and then it was parted off.

A small hole was drilled to take a metal ring through which Margaret puts a loop of decorative ribbon from which to hang the decoration. The photos show the piece turned on the day with a small drop to be fixed from an eye inside, and a completed display decoration.

Christmas Tree



For her next demonstration Margaret chose to make a Christmas Tree to hang as a tree decoration.

She started with a block made up of three 9 inch lengths of 4" x 2" pine which she had glued together with pearl glue. The centre points at each were marked and the block mounted between steb centres. One of the glue lines was marked with a black felt-tipped pen and the piece turned to round with a roughing gouge until the dark line was reached. Still with the roughing gouge taper the piece towards the tailstock end. The high points of the tree were then marked using a template as a guide.





Starting from the widest point cut in with a spindle gouge to form the tree shape. It is important that everything was central at the start as any discrepancy will now begin to show. Finally form the base or pot and then abrade through the grits.

The whole turned block was then immersed in hot water until the pearl glue had softened and the pieces could be pulled apart easily.



The two outside pieces are then stuck back together again to form the decoration. The photos show some of the ways Margaret has decorated the trees using map pins, colouring, pyrography and other techniques.

She does not waste the central block as she slices this and then uses her piercing technique to make further Christmas tree decorations.

Involuted flower

Just before lunch Margaret gave a quick demonstration of how to make an involuted flower. She started with four blocks glued together with PVA and paper between the joins. A spigot was turned on one end and this was then mounted in the chuck. One end of this bundle was turned to a rounded tapering point. The glue line was split and the four pieces rotated through 180° and re-glued. When the glue had hardened the outer shape of the flower was turned.



Thin walled dish

A Maple blank was mounted on a ring and held in the chuck. With a bowl gouge Margaret turned it to round and then trued up the face. The underside of the bowl was shaped and a spigot formed for reverse chucking. The spigot will also form a foot for the bowl so Margaret brought up a ring centre in the tailstock to mark its position. She then turned a shallow bead to add decoration to the underside of the foot using the mark of the ring centre as a guide. To get a fine finish on the underside Margaret used a swept back grind on her gouge and with it turned on its side she was able to take very fine shavings. The underside was then abraded through the grades.

The dish was reversed in the chuck and the face trued, working from the outside into the centre with the bevel rubbing and taking gentle cuts. Hollowing was started and Margaret explained that to start the cut the tool must be on its side with the handle low and so when you raise the handle a small groove is formed and this gives a start for the bevel to rub. This should eliminate any skipping or skidding of the tool.

By taking small, gentle cuts Margaret got the wall thickness at the rim to about 2mm. She left an “island” of material in the centre as extra support. She continued to hollow out the dish using her fingers on the outside of the dish to prevent any bounce as the cut progressed. She regularly checked her progress by using callipers to ensure she was getting an even thickness. She continued until she had a smooth curve. The inside was then abraded through the grades.



To remove any marks made by the chuck on the foot the dish was removed from the chuck. A rubber faced shaped block was mounted in the chuck and the ring centre brought up to hold the piece firmly. A small gouge was used to remove any chucking marks.

Before decorating the piece is dampened with a water spray - this raises the grain and when it has dried it was sanded again to a finish. The shape was traced onto the dish and then covered with “Frisket” masking film. With a scalpel the outline of the shape was incised and the Frisket in the centre of the shape removed, leaving the rest of the dish protected. To demonstrate that it does not require expensive airbrush



equipment Margaret coloured this piece using a “Spritzer” and felt tip pens. Basically a puffer with a holder for a felt tip pen which when the puffer is squeezed it blows ink from the felt tip. The decoration obtained is shown in the photo. Alternatives to the “Spritzer” are “Sprayza” and “Blo-pens”, both of which require the operator to blow the ink onto the object.

Margaret also gave short demonstration on using an air brush to colour a leaf pattern. The shape was traced onto the dish and a pyrography unit was used to draw the outline and draw in the vein lines. The whole piece was covered with Frisket masking film and the leaf outline cut round with a scalpel or craft knife. The Frisket was removed from over the leaf and starting with the darkest colour (in this case brown) Margaret sprayed round the edge of the leaf. Green was then applied and finally some yellow. The spray paints that Margaret uses are the Golden Airbrush Colours which she obtains from Graphics Direct. The effect she achieved can be seen in the photo.



Following on from this she gave a short demo of her other decorating processes using the same dish. To prepare for piercing Margaret draws a line following the outline of the leaf but stepped away from it so that when she has pierced the piece there is a border around it. She uses tungsten carbide cutters in an air driven hand piece and with

the cutter rotating at very high speed she cuts out shapes quickly but follows the outline that she has drawn as can be seen in the small part completed in the photo.



The other process she uses is stippling which she does with a tungsten carbide ball burr in the air driven hand piece. This was demonstrated on the second leaf on the dish in the photograph. The burr is “dabbed” randomly over the surface and gives a stippled effect but with the speed it is rotating it also scorches the surface giving a shading effect.

Throughout the day Margaret gave very clear explanations of what she was doing and what she was using. We enjoyed a very interesting demonstration and here are some of the items Margaret displayed.

