

West Suffolk Woodturning Club

JULY NEWSLETTER

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Last Meeting: Tuesday 16th July 2019

Demonstrator: Andy Coates

Editorial: Ian Cameron

Well what can I say? It is now late August, and this is the first chance I have had to record the subject evening with Andy. I did say that I would do it a few weeks ago but, computer melt down completely used up the time I had available. So, any way excuses aside here we go.

Andy started by musing that he did not want to do the usual finished and decorated items and thought that he wanted to show at least one decorative piece from scraps of wood that we all save because it is such a superb example of grain or burl, but in truth it just stays in the box or wherever we store those treasured bits. So, he selected a couple of pieces approximately 40mm square and 200mm long. The sides were thickness-ed and squared to a finish and laminated together using a paper joint. A scrap tenon was also paper jointed to the centre of the long side of the laminated, now 80mm by 40mm by 200mm piece. Achieving the centre was important for the final effect so marking diagonals using craft knife to define centre on the tenon side and the work face. The wood that Andy had chosen for the piece was Oak and Acacia. There followed a discussion on methods as it is understandable if you are not happy with paper joints and Andy stressed that if you're not happy don't do it!

The alternatives are to tape up (duct tape) the ends of the paper jointed piece or screw them together at the ends which can be removed and finished later. With the piece mounted in the chuck check the centre mark is very close to centre of rotation. Using callipers mark a circle 40mm in diameter (so that the edge of the circle is half-way across each individual piece of timber).



Starting slowly then increasing speed, keeping everything away from the rotating ends, especially keeping fingers outside of the tool rest, having brought up the tail stock with live centre for support.

Carefully and gently define the circle with a bowl gouge and hollow as accurately as possible a hemisphere. Using Gentle light cuts to reduce the stress on the glue joints. Andy recommended the use of a curved scraper to finish and discussed the benefits of sharpening the tool upside down and using a hone. He also discussed the merits of a half round bar scraper. On

completion remove the tenon and split the piece. The idea is now to return each piece with a different design and combine them with other similar pieces of different lengths.

Now mounting yet another tenon with paper glue joint offset from earlier position. When joint cured chuck and mark circle and produce a circular decoration. Another smaller hemisphere or an even smaller one with a detail circular groove to just inside the edges of the timber. Use a 3/8" bowl gouge with tool rest set to achieve dead centre line cut again gentle and delicate cuts. Do similar with the second piece of timber. Andy does these as a set of 3 of differing lengths (full size, 2/3, and 1/3) with full hemispheres. For finishing Andy stressed not to abrade on the lathe as it invariably softens the edges of the hemispheres, which benefit from being in sharp detail.

Following a refreshment break Andy demonstrated a decorated sunset bowl.

To start Andy mentioned that his preferred bowl gouge is a 1" Ashley Isles "Big Bertha". This tool choice means that he must use a larger re-chucking tenon. He also reminded us to keep fresh cut wood wet.

Starting with a 150mm square 100mm thick blank on a screw chuck Andy shaped the outside of the bowl and fashioned the chucking tenon. The bowl shaped in the classic 1/3 to 2/3 Finish to outside and re-chuck to tenon. Given wet wood if the re-chuck is not central rotate 90 degrees.

Hollow to a thick profile (10mm or so) and shape lip with inward slope toward imaginary centre of bowl sphere.

Andy talked about hollowing on opposite side of bowl with reverse rotation. This can be useful if you are limited with space as the entry cut has the tool handle way over to the back of the lathe in order to direct the bevel in the direction of cut. If you want to try this technique don't forget to lock (grub screw) the chuck to the headstock spindle to avoid the chuck screwing off. The outside of the bowl should be sealed and denibbed at least 4 times to reduce the possibility of colour seeping through the timber from the inside. Also put a decorative V cut 3mm in from the edge on the sloping rim and Formica burn the detail as it also helps





to reduce colour flow.

For the decoration using spirit stains. Short stubby Brush Yellow through the inside taking care not to mark to outside. Continue until no deepening of the colour. Then Red only to the bowl edge. If the stain shows signs of coming through to the outside immediately dry with a hairdryer. This highlights the importance of sealing the outer surface well. After allowing to dry recoat with red. If needed wipe with Thinners or alcohol, being careful to avoid the lip. If desired return to the yellow and again red until you achieve your required look. Lots of coats and don't forget to de-nib. If despite your careful work the stain penetrates to the outside, consider staining the outside Black.



Finish with 4 or 5 coats of Clear Car lacquer. To redress the chucking foot Andy used a pressure drive plate of MDF mounted on a faceplate with a revolving centre in the tail stock, which could be protected with a piece of timber.

Another informative, entertaining and inspiring evening with Andy. I think I got most of it but there were coffee stains all over my notes, and not my coffee! Thanks again Andy great session.



Display Table



Leylandii Bowl by Eric



Baby Dragon by Tic



Maple Bowl by Stuart Clarke



Yew Bowl by James Buckle



Yew Bowl by James Buckle



Sycamore Textured & Coloured Box by Stuart Clarke



Pyrographed Dragon
By Tic Challis



Goldfish Bowl
by Tic Challis

Just to give the run-down on Tic's little blue dragon: The wood is apple, its horns are from clocks that she takes apart and the 'ruff' is lots of vinyl that she cuts to shape and then sews onto material which in turn is sewn into shape. Inside the neck is studding which is screwed into the back bit of wood and the head. It is then nailed together with extra bits as she sees fit. She makes a few of these and any other kind of animal you might like! Highland cows are fun to do she says.

The 'Goldfish Bowl's are a lot of fun and while the turning is simple getting the shape right on top takes a bit of working out. She uses acrylic floor lacquer to fuse all the bits in the bottom together and this can take up to 2 weeks to dry. Everything is recycled parts. Hanging the fish gives them movement which is fun. Everything is recycled parts. Hanging the fish gives them movement which is fun. Tic thinks that the point of most of her work is that she likes to have fun and is interested in the potential of things to become other things or to loom like other things but with enough of their origins that you suddenly realise what they used to be. It is indeed like the washing-up bottle becoming a rocket!

The pyrography dragon on birch is discussed in the pyrography article in the September issue of the newsletter.