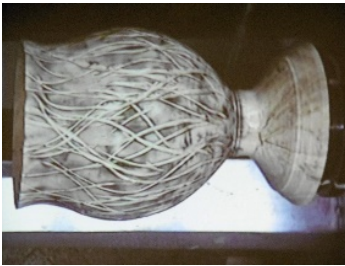


May 2018 Meeting—Darren Breeze



By way of introduction, Darren gave a very open account of his chequered past and how it led him into woodturning and to opening his own shop to sell his work.

His first project was to be a "Flame bowl" and he started with a pre-turned goblet shaped hollow form mounted in the chuck. Using a Proxxon, fitted with a 2" Merlin chainsaw blade, random incisions were cut all around the outer surface of the bowl. This left "whiskers" or raised fibres sticking up from the surface and these were removed using a 3M bristle abrasive discs in a powered drill.



The next stage in the process was to use a small plumber's gas torch to lightly scorch the surface of the bowl. Darren explained that this was to give some toning underneath the spirit dyes that he would use to colour the piece. He used an artist's mouth diffuser to spray first red spirit stain, then yellow and finally more red. There was a question as to whether the red part of the flame should be at the top but Darren said it suited him better with the colour the way it was.

He used a mini-jigsaw to cut sections out of the rim to leave points to represent flames. This was done freehand and the sizes adjusted to fit around the rim. With all the "flames" cut Darren used the plumber's torch again to scorch the newly cut edges. The whole piece was given a coating of acrylic sanding sealer from a spray can.

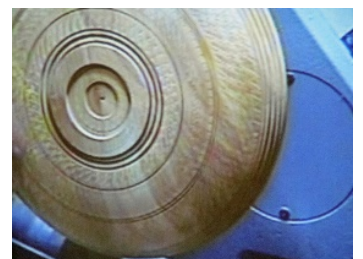
Silver gilt cream was applied with a small brush, roughly following the original carved lines. This is to give a hint of highlights. A second coat of the acrylic sanding sealer followed by a few coats of gloss acrylic lacquer completed the piece.

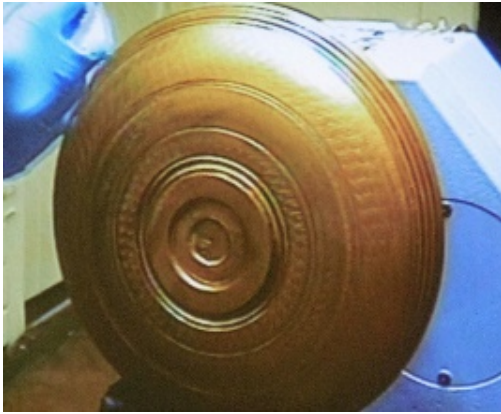


Darren's second colouring and texturing piece was to be another bowl.

A beech bowl blank was mounted on the lathe and the face trued up using pull cuts. A recess to fit the dovetail jaws of the chuck was formed along with a small foot and the outside shape of the bowl turned.

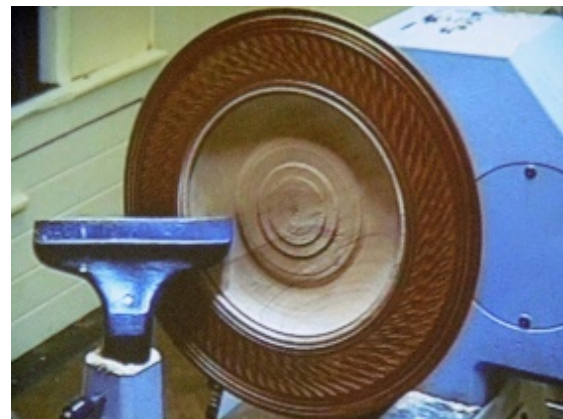
A scraper was used to give clean surface free of tool





marks. An Ashley Isles beading tool was used to form beads around the foot and, also, some near the rim. He also cut a bead on the corner of the rim, carrying it round to the top surface. The underside of the bowl was given a light sand.

Darren used a 3-point tool to delineate the areas that he would texture. A large Sorby texturing tool was employed with the wheel held at different angles to give varying effects. He also cut a couple of beads on the top of the rim while it was facing the headstock. He also textured between the beads and gave it a light sand to remove any



grain that had been lifted during texturing.

With the mouth diffuser he sprayed the centre of the base black spirit stain and then the underside and top side of the rim with red spirit stain. All the coloured areas were then completely covered in gold gilt cream. A brush was used to force the cream into the grooves between the beads.

A pad of cloth was used to wipe off most of the gilt cream from the high spots. To get more off, Woodwax 22 was applied and wiped off again and this takes more of the gilt cream with it. Finally, the piece was reversed on the chuck and hollowed out. The 3-point tool was used to round over the bead on the inside of the rim.

Unfortunately, Darren ran out of time but he explained that once the hollowing was finished he would sand and give the inside a coat of oil. The remainder of the bowl would be sprayed with acrylic sanding sealer followed by acrylic gloss lacquer.