

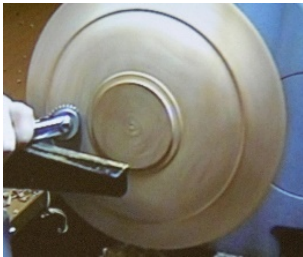
September 2018 Meeting—Simon Hope



Simon stated that he was going to demonstrate two ways of decorating pieces, one with resin and the other with pewter.

The first was to be a bowl, he mounted the blank on the lathe and quickly roughed the underside shape using the bowl gouge and pull cuts. He formed an ogee shape and left a ridge at the start of the curved rim. He also formed a ridge near the base, both can be seen in the photo. Finishing shear cuts were made using the bowl gouge turned onto its edge to remove slight tears in the fibres. The final cuts were done with a freshly honed shear scraper.

Simon then applied some beeswax/liquid paraffin mixture to the surface before sanding through the grits. The beeswax/liquid paraffin mix reduces the amount of dust when sanding.

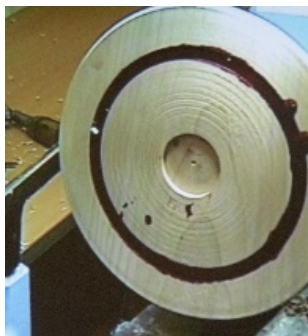


Using his newly produced texturing tool (which is different from the Sorby tool in that it does not have points on the wheel) he held it against the ridge near the bowl base to produce a simple pattern, which he repeated on against the ridge at the base of the rim. The tool was turned in various orientations to produce a texture from the ridge to near the top of the rim.



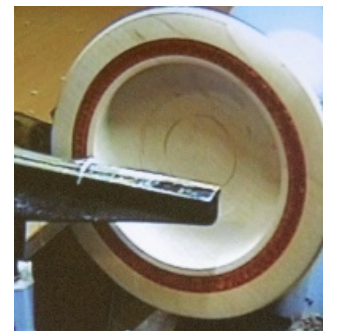
The bowl was then reversed in the chuck, the face trued up and the width of the rim marked. A groove was cut using a parting tool and opened out sufficiently so that any fluffy parts could be cleaned out with a small skew chisel.

The next part was to mix up the resin and Simon said he was going to use Isopon Fastglas Resin and Hardener and add Pearl-ex pigment to it. He said he would use this resin because it is reasonably inexpensive and readily available from Halfords. It is commonly used for fibreglass repairs. He made up the resin hardener mix, stirring it carefully to avoid entrapping too many air bubbles and then mixed in the pigment.



With the bowl removed from the lathe, the resin mix was carefully poured into the groove, filling it completely. Simon then employed an interesting technique to eliminate any air bubbles. He mounted an unbalanced piece of wood in the lathe chuck and set it spinning. He held the bowl on the lathe bed and the vibration from the unbalanced wood caused any bubbles to rise to the surface. This was then set aside to cure for about 30 minutes.

When the resin was fully hardened the bowl was remounted on the lathe and the surface was carefully cleaned up using a bowl gouge to shear scrape across the surface. This was followed by a negative rake scraper to get a finer finish. Sanding commenced with 240 grit and worked through to 600 grit followed by 0000 wire wool. The surface was then sprayed with an acrylic lacquer. Finally, the inside of the bowl was hollowed out.



Views of the upper and lower surfaces of the bowl.



Simon's second project was to show a pewter "on lay" technique. He mounted a piece of Shedua (Amazique) between centres, roughed it to a cylinder and formed spigots on bot ends. He parted off the top from the bottom and proceeded to form a straight sided box in the usual way. A raised button was left in the centre of the top and slightly domed.



The mould for the pewter was turned from a very dry piece of Sycamore. It must be very dry or the hot pewter will turn any moisture into steam and cause the pewter to "spit". An oversize channel was cut in the mould into which the molten pewter was poured. The pewter should be poured soon after it has melted.

When the pewter had cooled, some cyanoacrylate glue was run around the edge to ensure it stayed in the mould for the next operation. This was to clean up the surface with a gouge using a scraping action. Turn away the wood in the centre of the mould and enlarge the hole so that it will fit over the button on the box lid. Then with a parting tool cut down the side of the pewter until it comes free. Mount on pin jaws, clean up and texture using a small Proxxon grinder. Mount over the button on the box lid using a flexible epoxy resin.



A very good evening.