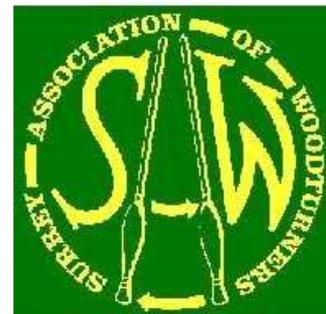


# Surrey Association of Woodturners



## Newsletter September 2016

Reports, News and Views from North West Surrey

### New Members

Welcome to Melissa Targue (amended) Member No. 738  
Welcome to Stephen Evans Member No. 739

### PAID UP MEMBERSHIPS for 2016 are 150

(As of going to press)

### Items for the Diary

14 <sup>th</sup> October	Pete Moncrief-Jury (See note below)	Professional Turner
15 <sup>th</sup> October	Princes Mead Shopping Centre (See note below)	Cancelled
30 <sup>th</sup> October	Open Day	Club Event
11 <sup>th</sup> November	Stuart King	Professional Turner
20 <sup>th</sup> November	Workshop Day (See note below)	Cancelled
4 <sup>th</sup> December	Axminster Basingstoke Store	Club Demonstration

### TOP TIP's and articles

If you have a tip or article to share please email it to Colin Spain at the address shown in contacts at back of this newsletter.

If a tip keep it short, and if we are happy with it, I will include it in one of the newsletters.

### Princes Mead – Saturday October 8<sup>th</sup>

The building work at the shopping centre is far from complete so they will not have any space for us. They are really sorry but this event has had to be cancelled. We will be back next spring.

### Workshop Day November 20th

Unfortunately we have had to cancel this workshop day as several of our usual tutors will have had operations or procedures that will restrict their mobility for a time.

### Newsletter Photos

Hi resolution Images of most of the pictures are available if you would like a record of your work, please E-Mail Colin Spain at the address shown in contacts at back of this newsletter. (Sorry, in .jpg file format only)

### October Club Night change

Our president Bob French was going to be our club turner for the October night but will now be recovering from a cataract op - so won't be able to turn. However there is a bonus, at short notice Jennie has been able to secure a professional turner for the evening in the form of Pete Moncrief-Jury he creates a wide variety of items from the mundane household pieces to the weird and wonderful.

### December Club Night – Christmas Practical and Social

The popularity of the party food everyone brought last year has meant that we want it to be a permanent part of this happy evening. More details later – but an advance warning to think of some sweet or savoury treats to bring along on December 9<sup>th</sup>.

### **Notice**

The next Newsletter due in December is being produced by Mike Spaven your guest editor. Mike has agreed to do this to help the club out as I am going to be in St Thomas's Hospital for 4 weeks for a Pain Management Course. Many thanks Mike.

### **Notice**

With the Open Day fast approaching you can pre-order items that you may want, these will then be delivered on the day from either:-

Axminster Tools by emailing [Simon.Jones@Axminster.co.uk](mailto:Simon.Jones@Axminster.co.uk)

Or from John Davis Woodturning Centre by calling on the shop on 01264811070

### **Top Tip**

**How to win friends and not annoy the demonstrator....**

**Please be aware that even quiet voices carry in the hall. If you need to talk to another member about anything other than the odd comment about the turning during the demonstration, please take the conversation outside the hall.**

## **My Mistake- by Colin Spain Editor**

In David's workshop review in the last newsletter a few eagle eyed of you spotted something missing, the paragraph went "During one such discussion the process of bonding the pen tube to the wooden shell was raised as part of one failure could be attributed to the superglue not adhering to the whole surface. An alternative method was recommended and is described in detail later in this issue under the Mentor's Memo (a Top Tip only longer)." - Well spell checks and grammar checks are fine but I have to admit to not noticing David's remark, I had completely forgotten what was said on the day, took me ages then all of a sudden that spark of recollection. So the Top Tip only longer:-

**Top Tip Mentors Memo** - Super glue is not always the best glue to use to glue up your pens brass inserts it does not always get into all the crevices resulting in a failed joint and a loose insert, this happened at our workshop day when we were turning some plywood, when we got down almost to size some of the wood broke away, on examination the superglue hadn't been holding the wood. So to overcome this I have taken to using Titebond Polyurethane glue (Black Tube) instead, in fact I now use it all the time, the only reason I had been using superglue was for speed Titebond takes several hours to go off properly, no good for a demonstration. So to use, carry on as normal but instead of superglue use the Titebond on the tube then spray the inside of the brass tube lightly with water and insert tube into wood. After the tube is in clamp over the ends to stop the tube moving, keep in place until cured. I have not had one come loose doing it this way and the slightly expanding properties of the polyurethane glue fill up any gaps that may be present.

## **The Big Arts Show – Milford**

Back in late August 1995 I was approached by a gentleman David Dawkins who wrote:-

My name is David Dawkins I am the organiser of a show called The Big Art Show [www.thebigartshow.co.uk](http://www.thebigartshow.co.uk) soon to be changed to The Big Arts Show.

I have been holding the successful show in Shrewsbury, next year being the 3rd. Because I originate from Guildford I have decided to hold a 2nd show at Secretts in Milford on the 10th and 11th September 2016.

Would The Surrey Association of wood turners like to do demonstrations at my show, in return I offer your Association a free space to exhibit and sell their work. I look forward to hearing from you.

I took the request to the committee and it was agreed that providing there was no cost to the club then we would do it. So I offered to liaise with Mr. Dawkins and set the ball rolling. It is very important to us as a club that our presence in the area is maintained and this is on our doorstep. Well I did not hear much more until April when it came a bit clearer of what we could expect. It wasn't until July that he sent me an application form which I filled in and returned with all relevant paperwork. By then his website was updated and showing more detail of what would be there. This was an arts show different, more diverse to what I had seen before. There were chainsaw carvers, tattoo artists, glass makers, metal workers, and so much more.

We were given a 16 x 16 foot marquee, two power sockets and tables. We needed to do ourselves proud. So it was an early start on the Saturday, quite a few exhibitors had started on the Friday afternoon. Saturday's weather was awful it never stopped raining; it was really funny in that each time there was a slight lull; visitors were seen scurrying from tent to tent. There were not many people about on the Saturday. Very good security meant we could just close the marquee and walk away at the end of the day. The Sunday proved much better weather wise and this brought the visitors out. There was a lot of interest shown and a number of sales made. Many thanks to my cohorts for the weekend, who were Rodney Goodship, Paul Nesbitt, Alfie Bradley-Nesbitt, Richard Davies, with short visits from John Creasey and John Sherwood. We had three lathes running and a lot of interest shown in what we were doing, I don't know about the others but I had quite a sore throat at the end from talking.

There were a couple of outstanding chainsaw carvings on offer; the settee was absolutely fabulous and was selling for thousands. In the marquee next to ours they had musicians and singers performing both pop, classical and music from the shows, I have to say some were better than others. It goes to show how diverse the show was.

There was a bronze cast skeleton painted white pulling a lawn roller a mere £8000 apparently.

The date for the 2017 show has already been set <http://www.thebigartsshow.com/>. We have informally been invited back again for next year. The show was a success in that the number of visitors needed was met despite the weather. It takes about 3 years for a show to get off the ground, as despite good advertising its word of mouth that makes them a success. Fingers crossed.

Many thanks to Colin Rowe for PAT testing the lathes for us at the club night the day before the show.

By Colin Spain



## An evening with Tony Walton

Tony returned after a break of several years and offered us a new take of turning a box.

Now most of us who have turned boxes would start by truing the blank, creating two spigots, parting the lid from the base and then turning the lid and base separately. Tony acknowledged that where the grain features was to be an essential part of the finished item this was indeed the correct procedure, but where the graining was not an essential part of the finished item then an alternative method was available.

For this demonstration Tony produced a rather featureless piece of Maple which, when mounted between centres, he proceeded to turn to a cylinder, truing up the Tails Stock end. He then created a suitable spigot on the headstock end and remounted the piece in the jaws. This evening's box would be in the shape of an egg, although other shapes could no doubt be accommodated in the process.

With the piece mounted in the jaws Tony started to hollow out the inside shape of the lid. Yes, still attached to the bulk of the piece. Tony explained that by turning the inside first you maintained the bulk of the external timber preserving stability whilst turning. Once satisfied with the internal shape he then proceeded to shape the outside of the lid to create an evenly thickened shell. The thickness needed to be sufficient for an internal step to be cut to later receive the base. Having completed the inside, and step,



the inside could be sanded and finished as desired. Tony indicated that the outside of the egg would later be painted, hence the lack of concern over the grain or bland featuring of the timber. So if desired the inside of the egg could either be painted or polished.

The insides finished, the final shaping of the external face was completed and the lid parted from the base and put to one side.

Next step was to true up the end of the box and create a lip of the correct diameter depth to accept the lip and hold

it firmly. This done Tony could turn his attentions to hollowing and shaping the base of the egg box.

Tony worked from the rim towards the headstock end. The inside shape was created first and finished in the same manner as the lid. The outer shape was then turned to create an even thickened shell. Tony left a spigot of about 10mm at the base of the egg just enough to maintain a secure fixing to the residual block. He then fitted the lid and finished of the external face of both base and lid.

Before parting Tony proposed to paint the outside of the egg using an artist's airbrush. He suggested that a compressor providing 20 psi and a slow speed would be adequate for the task. Tony would be using some Chestnut Spirit Stain (other suppliers are no doubt available) as the spirit stains dry quickly but unlike water based paints do not leave residue to block the line jets.

First up was a base layer of blue which was evenly applied across the external surface,



Whilst that was drying Tony asked if anyone in the audience owned one of Simon Hopes Deep Hollowing tool. A goodly few confirmed that they did. He then asked how many had discarded the plastic sleeve that they are supplied with. Again a goodly number confirmed that they had. He then produced his sleeve and proceeded to pull it over the egg securing it firmly at both ends. Tony then selected a purple stain and proceeded to respray the egg. Once this second coating had dried Tony remove the plastic sleeve to reveal an interesting

diamond pattern on the outside of the shell.

The egg was then parted off and the final contact point tidied up by hand and finished with a quick touch of purple and the whole item finished with an Acrylic Lacquer. The finished item was therefore an egg in the Faberge style that only needed a suitable stand.

Next up Tony selected a piece of Maple circa 3in square and 8 in long. In the centre of this he drilled a hole circa 1in diameter.

From the stub left over from the egg he created a jam chuck with a spigot of the correct size to fit the drilled hole.

The block was then fitted to the jam chuck and turned to create a sweeping curve from the apex of the whole down to about 1/4in from the extreme corners and the surface sanded and finished

Satisfied with the shape and finish the block was removed from the jam chuck and reversed. Great care was taken in aligning the exposed face to ensure it ran true. Tony then proceeded to hollow out the block to create an even thickened wall.

As you progress with the excavation you will gradually remove part of the jam chuck and reduce the stability of its hold. For this purpose, you should start turning from the outside edge, as with any thin walled vessel, leaving the central core for stability until the last moments. As the jam chuck is finally removed care should be taken regarding speed and stability.

The final finishes can then be applied and the base completed.



David Stratton

### Top Tip

Make up paper discs that fit over the thread on the headstock. On a lathe such as a Record they slow down the throw of oil when you oil the bearings. Also the gasket effect makes it easier to remove chucks and faceplates etc. Whilst we are on the same subject as little bit of light grease on the thread from time to time will help things along. Too much will collect all the sawdust though, so go sparingly.

## SAW at Brooklands Museum August 17<sup>th</sup> & 18<sup>th</sup>

John Creasey is a volunteer at this amazing museum in Weybridge. It is on the site of the old Brooklands Racetrack and where BAC existed for many years. The museum depends on volunteers and on any day you might find up to 100 volunteers making the museum exhibits come alive. John is there every Monday, showing visitors through their VC10.

The museum is a treasure trove of old cars and planes – including a Concorde and a flight simulator.

Next year the Museum is opening a new exhibition celebrating aircraft manufacturing in the UK. The new Brooklands Aircraft Factory Exhibition will allow visitors to experience first-hand what it is like inside an aircraft factory as well as the different processes used in aircraft construction.

As part of this exhibition you will find the Wood Shop where visitors can learn how wood was used during the early days of aviation. Many of the early cars and planes were built from wood and they want to show the skills and equipment needed to make them.

Woodturning has a very tenuous link – but, at last, they have allowed us to do a couple of days of demonstrating and exhibiting at the museum to see how it went – and from our point of view it was successful – and they seemed happy with us!

Why would we want to do this when we have such a busy program of events you might ask! One of our aims is to keep woodturning skills alive – and to do this we need to show them off to the public – but, even more, we need to attract new members. When you look at the map of members you will see that there are patches where there are very few members – this is partly because of where we currently do events – this side of the county doesn't have a local woodturning club and we hope that doing some demonstrations in Weybridge will address the imbalance.



So, one of the most important parts of an event is the availability of information about the club. The turners and stewards answer questions – but visitors need to take away information about the club and what we do – hence the table full of leaflets.

Our first demonstration was put in to bolster the museum activities in the school holidays. We saw lots of children – many of whom

were fascinated by the spinning wood and flying shavings. Perhaps one or two of them will be turners of the future? You never know – but at least they know what woodturning is now!

Four of us took part, John Creasey, Bernie Walker, Chris Starbuck and myself. A lot of the volunteers found us over the two days – including a past member who may now come back to us (he moved out of the country for a while) and a number who are interested in finding out more. With over 800 volunteers – we have a big pool of people there likely to be interested in what we do!



Chris and 'Arty the bear' with a picture of the race-track, as it was, in the background.

The museum opens at 10 a.m. but we saw very few visitors in the first hour. This was partly due to us not working out where our advertising posters needed to be – and partly because there were so many children who wanted to see the cars and planes **immediately!** We judge that with the kind of visitor profile on a normal weekend, there would be more adult visitors wanting to see the hall next door to us with the amazing BARNES WALLIS STRATOSPHERE CHAMBER with Aero Engine and Barnes Wallis weapons displays. The Chamber itself was

evidently built in 1947 to test aircraft and latterly boats, engines and other vehicles by simulating a variety of climatic conditions. The chamber is absolutely huge and the door massive.

You can also see a bouncing bomb and a 'Tallboy' earthquake bomb in the exhibit. The 'Tallboy' was designed to explode underground and destroy the foundations of buildings, but they found that it could dive through metres of concrete so it was used to attack tunnels and the U-boat docks amongst other things. It had to be carried on a Lancaster – and only one could be carried at a time. It was an expensive bomb so, if it wasn't used, the crew had to bring it back and try to land with it. Another example of how brave our flying crews had to be in that dreadful war.

John and I took along a lot of pieces of turning to show both functional and decorative work. We did not expect to sell work with most of the visitors bringing groups of children, although it may well be possible when we do weekend demonstrations. We have agreed to donate 10% of any sales to the museum, as we do now at many of our venues.



If you look carefully you will see that the room we used (the education centre) has model planes attached to the ceiling. At one point a young mother brought in her two precocious and delightful little sons aged 2 and 4. The 4 year-old proceeded to identify all of the planes above his head (helped by his little brother). They were delighted to be able to come into a room usually closed to the public. They liked some of the woodturning too – especially the shavings flying off the tool!

Bernie and John were working on a small Carbotec lathe – so they were limited in what they could turn – but it was much appreciated by the visitors.

Unfortunately I didn't manage to get a picture of the room when it was busy – or with John and I turning. This was because when it was busy, all 4 of us needed to be interacting with the visitors – so, sorry John, no moment of glory in this article – but a heartfelt 'thank you' for setting this opportunity up for the club. Watch this space – we will let you know when we will next be at the museum and how you can volunteer to be part of the event.



It is really worth spending some time at the museum if you can. Have a look at their website to find out details of price, opening times and how to get there. [www.brooklandsmuseum.com](http://www.brooklandsmuseum.com)

*Jennie Starbuck*

## Dapdune Wharf Wey Festival

The Annual Wey River Festival provided an excellent opportunity for SAW to demonstrate woodturning to an interested audience. A bright sunny autumn day was a good reason for many National Trust members and the general public to venture down to the river. There were a large number of colourful and well beribboned canal boats moored on both banks of the river. Altogether we had 6 lathes in constant use. After inspecting the site we had a quick



brush down to clean the floor (sweeping under the carpet took a new meaning as the dust and straw was brushed under the straw bales surrounding the floor area) The bales provided a useful tool set up area behind the turners and took up less space than a table. A big thanks to Colin Rowe who PAT tested the lathes and extension leads showing the clubs commitment to safety. Three display tables were in use, the turners for the day were Peter Hart turning pin dishes from off cuts, Colin Rowe was turning tea light holders and taking photographs, Richard Davies turning bits and bobs using up off

cuts, Mike Spaven was turning the Dave Springett Chinese String Puzzle (see last month's newsheet for a photo.)

Phil Hamilton turning snowmen with tilted hats demonstrating multi centre turning skills

Mike Bennett was turning a lidded box from an old lignum vitae bowling ball and a shot glass from a piece of acrylic,

Max Bennett was turning bits and bobs and also a private commission for one of the canal boat owners. David Bright was also turning bits and bobs.



Our Steward for the day was John Creasey supported by Mike. We now have a new name for John – The Pied Piper of Hamelin. He spent a lot of the day beguiling visitors, young and old alike with the Chinese String puzzle; he even managed to persuade one youngster that there was a tube of stripy ink inside the puzzle and that the ink goes back into the bottle when the string goes back to being white.

John was trying to avoid being photographed having a quiet rest! He also took a fancy to the Morris Minor behind him (a pop up restaurant – Minor Bites) Usually we turn to the noise of our own machinery and the chatter of the visiting public but on this occasion our afternoons turning benefitted from the sound of the Black Dragon Morris Dancers from Horsham playing traditional country music tunes right outside the Carpenters shed a very pleasant sound. In the end we were able to hand over £27 to the National Trust Team which represented 10% of our total takings.



## August Practical Evening

The August practical evening was held on a very hot and humid night. It is always difficult to run an evening that is entertaining and engrossing when everyone wants to be somewhere cooler. However, members put themselves out to prepare demonstrations, pack up all of their equipment and set up in the hall in time for the start of the evening and I personally felt that we did not show them that we were grateful for all this effort as by 9pm, there were just a few members left watching the turners!

Clearly we had not organised an evening that made members want to stay until 10 o'clock and, from the feedback I have heard so far, we really need to look at the format and see how we can make the practical nights better – especially the August one. Members have said that it is very difficult to hear what the turners are saying – and with the screens in place it is quite difficult to see what is going on. Some members are prepared to stand near the lathe – but others need to sit. What should we do?

I am in charge of organising the December practical evening and social so I really want to hear from you if you have any ideas about making the evening more useful. It is easier in December as we include a social and will have food again – as that seems to go down well – and hopefully the temperature will not be in the 80s. We will also have another 10-minute-turn light-hearted competition.

Please email me if you have any ideas [jennie@starbuck.me.uk](mailto:jennie@starbuck.me.uk)

Rather than give you a blow-by-blow account of the evening, here are some pictures I took of what was going on.



Chris and Richard sharing a joke



Bernie watching the proceedings from the stage



Pieces from the competition.





Tony Wellbeloved Turning.



More competition pieces and some of the items on the Chairman's Challenge table.



Jim (left) turning one of his segmented pieces.

Mike (right) concentrating hard on his turning.



Robert doing a sharpening demo.



Phillip was clearly enjoying the evening – his was the largest pile of shavings at the end of the evening – as usual!



This candle holder which came first in the Advanced group made me smile – just my cup-of-tea.

I would like to thank everyone who made the effort to be part of the evening – Dorothy for booking all of the turners, Colin and Richard for judging, Bernie for organising the competition,

Robert for organising the sharpening demo and Tony, Paul, Geoff and Phillip for turning for us.... and let's not forget the shop team, the club office team and the tea making team. So, please tell me how we can make practical evenings better for you so you don't feel the need to leave half way through!

Jennie Starbuck

## **Outstanding Demonstration by Nick Agar – September Club Night**



If you missed it and could have come to the September Club night, you should be kicking yourselves. An evening with Nick is always very special. He has honed his presenting skills by doing demonstrations across the world and his underlying artistic talent shines through. He fitted a huge number of techniques and skills through the evening and his fast paced production allowed him to keep us on the edge of our seats.

You may not agree with decorating wood, but I hope that everyone who was there could see the artistic skill behind his approach. I, for one, was mesmerised by seeing



order and beauty come out of apparent chaos!

At this stage, an apology from the committee and the AV team. You may have heard an ominous crack from the speakers just before the start of the evening. That was the amplifier blowing up! Robert and Colin worked hard to get some sound for us – Robert even went home to get another amplifier from his garage but was foiled in the attempt when the garage key broke off in the lock! They managed to cobble together a system for the second half – but not the usual quality of sound we expect. These things happen and you can't easily plan for them. We hope it didn't spoil the evening too much for members. My thanks go to Robert and Colin for managing to get something sorted – because, to do it, they missed most of the first half of the demonstration!

It is difficult to cover all of the gems Nick passed on to us throughout the evening – but here are some of the highlights.

Nick started with a 3" x 10" bowl blank with the tail stock pushed in for support. He uses a standard finger-nail grind on his bowl gouges as they allow him to do a number of different cuts without changing the tool. For pull cuts to shape the piece, he puts his hand over the tool and 'squeezes' into the cut – changing to an underhand grip for push cuts.

He trues up the top of the blank so that it is parallel to the base -this helps you to see the curve and prevents you from leaving a 'flat' on the rim, which you then have to re-turn!

Once the blank is running true and is balanced, he turns up the speed to as fast as he is comfortable with.

He used a push cut in towards the chuck with the flute at about 9/10 o'clock to shape the spigot (again, squeezed) and pull cuts to rough out the shape – then he removed the tail stock. Finally he trued up the base of the spigot. He does not use a parting tool for the sides of the spigot as it tends to tear the grain. It is all done with the bowl gouge and proper cuts. He cleaned up the small amount of torn grain near the foot using a push cut away from the spigot and the small area next to the spigot with a shear cut from the bottom edge of the gouge with the flute almost hidden at 9 o'clock. This presents the cutting edge at 45 degrees. This shear cut is one that Nick used a lot through the evening to refine the shape and the finish. ('Stroke the baby's face without waking the baby' was the way Nick described how lightly the tool should be held on the work for this cut).

Nick then spent some time talking about sharpening the tool regularly as you turn. He brought a Tormek with him for the purpose. He recommends that we practice sharpening and do it freehand whenever we can but has a jig for speed and accuracy for the swept back gouge. He used some very simple spray paints to decorate the bowl. As I do, he uses an artists' quality spray paint made by a company called Montana Gold for the base colours. This paint covers well, dries quickly to touch dry and had UV protection so it won't fade and discolour with age. <https://www.montana-cans.com/> look up information about their paints on this website.

The white Nick used was one of their 'shock' range. Last time I got some from Amazon it cost about £8.50 but I have found some of their ordinary range for as little as £3.50. The other quality range is their 'chrome' metallic range. He used Chrome gold to great effect on his last project of the evening.

He pointed out that it was possible to buy separate nozzles to get different effects more like an airbrush.

These can be bought on line and the pack of nozzles costs again, about £8.50 from Amazon – but it is supplied from Germany so takes a few days to get to you.

I make sure I invert the can at the end of every use and spray 'inverted' to clear the nozzle or it blocks as it dries. I also drop them into a screw lidded glass jar of thinners.

The cans work best after a vigorous shake for about 3 minutes – especially the 'chrome' metallic colours.

Nick also had an air brush set up to use. His has a jar reservoir under the brush so he changes jars to change colours. His final paint application tool was a simple diffuser which you blow down to create a splatter effect on the work.

The diffuser needs to be used on a level with the work so you need to bend down, or kneel, to use it and be about 30cm away from the piece (protect the lathe). He uses the Chestnut spirit based dyes which you can get in small sample bottles for the air brush and the diffuser. He described the main airbrush techniques that he uses.



Nick showed how to practice dots and lines that fade to points at either end (daggers) by controlling when the paint is allowed to flow into the air. You have the air blowing first, then, gently add the paint with the other trigger on the airbrush. He suggests practicing before you try it on your work- dots, clouds and daggers! He also showed us how he uses a simple masque cut from card to put textures and shapes onto the work.

One technique he used to good effect was to 'mist' the areas near the top and near the base in black to give a shadow with the lathe spinning. When using low tack masking tape to create a shape he suggested mainly aiming at the tape with the paint so that the shape obtained is shaded. This gives the appearance of depth. He added a light 'splatter' of dark blue with the diffuser.

He then used the fine needle-shaped nozzle (the red nozzle in the picture with the small pipe called the 'wobbly nozzle' by Nick) to create random trails of the black paint across the piece.





The outcome he was trying to get was similar that of a piece of ceramic. His experience of World markets is that such pieces were becoming more saleable as buyers are now used to paying premium prices for one-off ceramics. He was using a very plain piece of sycamore with no real grain interest and felt this kind of decorative finish was appropriate on such plain wood.

When aiming work for the art market the piece needs both to grab the attention and tell a story.

He used a simple 'Hobby craft' moth stencil to create the idea of movement – where the moth had come from and moved across the piece – by holding the stencil away from the work at slightly increasing distances and spraying 3 or 4 images slightly off-set from each other with progressively lighter sprays with the lathe stationary. He did this very quickly and with great ease. If you try this technique, please practice it first!!!

He also added a light spray through a 'tree branch' hand-cut stencil to add to the 'story'.

I felt that it was good to have seen two turners using stencils and paints recently. I also hoped those of you that came to see some of the craft tools I brought to practical evening saw some of the range of techniques you can easily get on your work and could see how these ideas could be developed.

Nick was building his design very quickly, warming the piece (by friction) between paint applications to get it to touch-dry more quickly. He explained that it was better to leave paint layers to dry properly (see side of can for details) before adding further layers.

He allowed the paint to harden before doing the front of the bowl by demonstrating the use of a CBN grinding wheel between centres on the lathe to sharpen his tools. The wheel he was using has rounded edges whereas the ones available in England have standard square edges. His came from America. One advantage of this kind of wheel is that it never changes shape – another that you can use the sides of the wheel which is an absolute 'no' on a standard wheel.

As an aside, I now only use CBN wheels and use one driven by the lathe when I am doing exhibitions. The wheels do get a beautiful edge on your tools but have the added advantage, being made of solid metal - that they cannot shatter. When you transport your grinding wheel and set it up at a demonstration, you have to be sure you haven't knocked the wheel and caused it to crack because the possible explosion of bits of wheel in a public place could be disastrous!

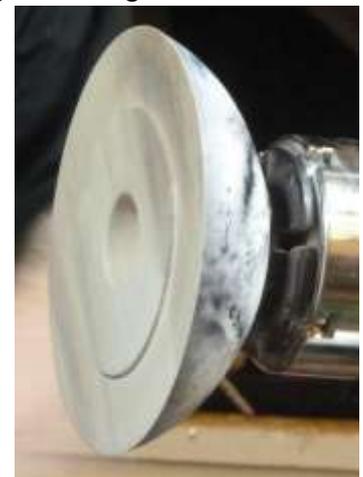
Other points he made were not to try re-shaping a tool using the Tormec, it is too slow. He also likes to hone the tool edge on the Tormek for the final cut and he rounds the heel of the tool off when grinding to prevent compression rings and to help shape ogees (see later Christmas decoration example).

Nick showed us some more turning techniques when he started cutting the top of the bowl. He only made the central bowl shape take up about 1/3 of the top and he made the profile semi-circular. This gives the resulting hollow the apparent effect of looking as though it sticks out – a true 'trompe l'oeil' effect.

He left the middle third section taller than the outer section so he could texture this area. He did the texturing with a small grinder with a carbide wheel. He uses it for speed and suggests a true carving tool gives a cleaner and deeper effect. He warned that you should have good face protection and use a dust mask of some kind. He did a mixture of circular grooves and radial grooves on the section, angling the grooves into 'v'cuts with the carving tool while the piece was stationary on the lathe.

He used a plastic bristle brush to remove any whiskers as he did not want to burn them off. It also heated the surface slightly before applying the shock white paint.

He then used similar shading, spraying and stencilling techniques to





complete the top decoration.

He was going to finish the piece when the paint had 'cured' with layers of sprayed acrylic satin lacquer.

The first project Nick did after the tea break was an air-brushed decorative band on the back of a platter.

The turning was done more quickly than the previous project but Nick still managed to go over his favourite cutting techniques again.

It was at this stage, he also went into the free-hand air-brush dots, clouds and daggers techniques.

He suggested there were ways to achieve similar shapes with low-tack masking tape, pin-striping tape and bought stencils but encouraged everyone to have a go.

The stripe on the bowl was outlined in low-tack masking tape (blue). He then added some randomly cut triangles and thin stripes. These should be added in exact numbers to match the golden ratio for best effect (1,2,3,5,8,13...)

He used 3 colours with the air brush – the black first.

By aiming at the tape rather than the gap, the effect is to have a crisp edge next to the tape which fades as it goes away from the tape. He first did the edges of the tape, then around the shapes in the same way.



He then changed to blue and went round the shapes again before changing to red to do 'clouds' in the bits in between.

He was making the point that even very simple cut outs can be effective but that it was up to individuals how they developed the technique.



Nick's final Christmas party piece was a traditional tree bauble. He explained that it was possible to spend a lot of time on these items by hollowing them – but his customers were happy to pay £20 for a solid one which he could make in a very short amount of time..

He used a small block of sycamore as it was to be completely covered in paint and sycamore copes with texturing tools reasonably well.

At his workshop he is set up with a number of lathes for teaching sessions so he is able to do a batch of these decorations using all of the lathes. He gets each bauble to a stage where it needs to be left for a while to let paint dry and moves on to start a piece on the next lathe to allow drying time with no time wasted.

He turned the ogee onion shape between centres leaving a 'finger thickness' spigot next to the chuck and some unturned timber to protect the chuck from paint. Using a Sorby texturing wheel, he created bands of texturing on the spigot and halfway down the decoration. He then removed the tail stock and refined the pointed end.

To refine the point and get a good ogee shape he puts a heel on the bevel of the tool – which helps. The final finishing of the spigot is done after the paint has been applied.

The lines of texturing stop the paints from running together.



He had 3 cans of Montana Gold – a bright holly berry red – a strong green and a can of Chrome gold. He protected the lathe as he sprayed the green on the top of the decoration (next to the chuck) then red on the



bottom of the bauble. Theoretically they should be left to dry so they can be finished with spray acrylic lacquer to really shine He had to move on quickly so sprayed the third colour, the gold, almost immediately.

He said that the colours would not 'pop' as much but he did not have time to wait for the acrylic spray to dry. In his workshop you can see that having half a dozen decorations in process at different stages is the way to go if you can!



The green and red were sprayed lightly with the lathe turning. The gold was sprayed on the top and bottom of the bauble with the lathe running fast to allow the paint to run up and down the piece to towards the middle.

When dry, the bauble can be sprayed with finish, parted off, the end sanded and painted - and a small hanging hook screwed into the centre.

I think I can speak for most members when I say that the evening with Nick was a very special one – despite the problems with the sound at the beginning.

I was very grateful that he agreed to fit us into his busy schedule. He is off to New Zealand at the moment until November, comes back for a week then is off to Scandinavia for a tour! What a hectic life!

He still tries to fit in some courses at his wonderful workshop on the banks of the River Dart in Devon – so if you save up your pennies I can thoroughly recommend a trip down to Cornworthy. See Nick's website for details and images of his iconic work.

[www.turningintoart.com](http://www.turningintoart.com)

*Jennie Starbuck*

*Thanks to John Creasey for battling with my camera and taking the pictures.*



## S.A.W. @ Basingstoke Axminster 2/10/16

We arrived to find that the area we had to work in was rather confined and congested as they were making changes to the shop layout to include a workshop area where future demonstrations will take place. Consequently, there was very little space to show the club literature and publicity material.

We decided to press on with the demonstration despite the somewhat crowded conditions, Rodney Goodship was turning a bowl from a Sycamore blank and Denis Findlay was making a box from a block of Mahogany.

Douglas Boud was our steward and front man and was kept busy answering questions on what was being made and also giving advice on tools and equipment to the Axminster customers who showed an interest in our demo. He was also promoting the club and had several enquiries from people who sounded like potential members, although one couple thought it might be rather a long journey from their home in Southampton.



After a short break for a sandwich and a drink we carried on with the afternoon session, Rodney was turning pot pourri vessels from Oak and Denis was turning another box, this time from a piece of Yew.

There seemed to be fewer customers in the shop in the afternoon compared with the morning session but this may have been due to outdoor activities being preferable to indoor shopping in the sunny weather.

A dedicated workshop/demonstration area sounds like a good idea and hopefully will be more spacious and suitable for demonstrations in the future.

