



Colourful Demonstration by Jason Smith

Last month we welcomed professional demonstrator, Jason Smith. He was accompanied by his wife selling products including a selection of finishes and abrasives.

Jason's speciality is using colour and texture to enhance his work and so had brought part turned pieces in order to concentrate on this aspect for the demonstration rather than teaching us turning skills.

He did however, discuss various issues including workshop safety. He recommended an annual workshop review to assess the potential hazards.

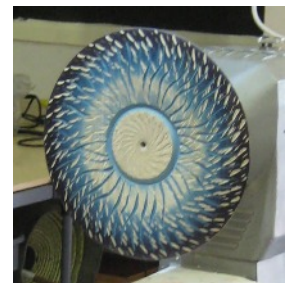
Jason's first project was a lime bowl, the underneath of which was completely finished. The foot was approximately one third of the width of the bowl obeying the golden ratio rule. It had been shaped and had a chucking rim of only about one millimetre. Jason assured us that with dovetail jaws this was sufficient for the bowl to be held securely provided that it was exactly the right diameter for the jaws to form the perfect circle. He also pointed out that he did not tighten the chuck with an iron grip as this would mark the foot.

The piece was mounted and trued up with a bowl gouge using a pull cut. Jason again referred to the golden ratio to work out the proportions of the flat rim to the centre part which would be turned out at a later stage. The rim was then sanded. Jason sands to 400 grit before painting, 600 grit for natural wood but 2500 grit for competition work.

Next a paint diffuser was used to spray a black spirit stain onto the rim with the lathe speed fairly low. Jason then used a power carver to scoop out a design around the rim. See picture right. This was followed by a coat of dark blue stain. Alcohol was used to clean the diffuser between applications.

Once the stain was dry some of the colour was cut back by gentle sanding and the dust brushed away with a hogs hair brush. With the lathe running at a low speed, Jason used an arbotech carver to add more texture then removed it from the lathe to scorch it with a Map gas blowtorch. It was then put back on the lathe and a lighter blue colour added. See picture right. Once dry the centre portion was turned away and the work sealed with acrylic lacquer and finished with a high gloss lacquer. See below right.

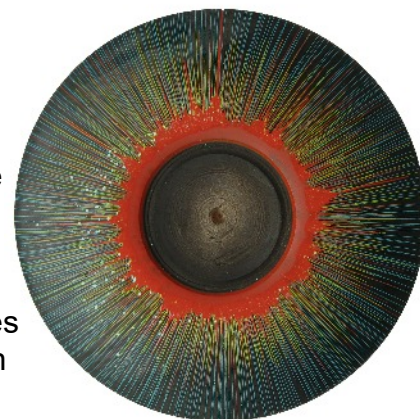
Jason began a second piece to show members how to use the large texturing tool which the club has and can be borrowed by members. A maple platter was mounted and prepared as before then sealed and spray painted with black paint. Jason then used the texturing tool. The angle of presentation will determine the pattern that is cut. The piece was then sealed before working a gilt cream into the texture. Once dry the excess cream was removed with a little oil and the piece finished with carnauba wax and finally microcrystalline wax which resists finger prints.



After lunch Jason talked about some novel colour mediums which he has used and showed us some examples on tealight holders including nail varnish and car chameleon paint. He went on to demonstrate on a tealight using iridescent paints which are best applied over a dark base colour in this instance black. He simply dabbed on spots of colour and finished with a spray acrylic lacquer. You could use other application methods such as sponging or brushing. Jason later turned a tealight from ash and coloured with blends of spirit stain. He then opened the grain with a bronze liming brush and worked liming wax into the grain using the same techniques as with the gilt cream.



For another larger project Jason mounted a part turned platter and trued up the face. He then sealed the rim and coloured it with a black base coat. Using acrylic paints and a flat brush held on edge he applied layers of colour working towards the inner edge of the rim whilst the lathe was spinning. He finished with a thicker band of colour on what would be the inner edge of the rim although he did not turn the centre portion out. The resulting pattern as the paint was thrown outwards by the centrifugal forces was very effective. Jason finally added some sparkle with hologram type opal dust. See right.



I hope members took from this demonstration the fact that one does not need to be artistic to use colour and there are many ways of introducing it into our work particularly if we are using bland woods. Jason explained how he uses a colour wheel, available from art shops, so it would be good to see you all obtaining one and having a go in future. Then, please bring the results in for us to admire.

On this note it was brought up at the meeting that few members are bringing their work in. Whatever your standard, the only way to improve is by reviewing your work with our advanced members and by constant practice. There is no need for embarrassment, we have all been there.

Members Work



Engines by Lynn Chambers



Above. Experimenting with marbling by Sandra Day
Above right. Bowl in corrugated card, scorched and textured by John Turner.



October meeting

16th October 10.00 am
Spinning top challenge
Bring tools and wood

Chairman	Maggie Wright
Vice Chairman and Competition Secretary	Peter Castle
Secretary	Anne Smith
Treasurer	John Turner
Events organiser	Greg Collett
Librarian	David Spice
Newsletter editor	Sandra Day
A-V co-ordinator	Brian Rowson

www.wealdenwoodturners.org.uk

Dates for the Diary

Axminster Sittingbourne Branch. Nov.5th10.00 - 4.30.
Turning giant pepper mills

The ToolPost Open House Nov.5th-6th 10.00 - 4.00
Featuring renowned woodturning demonstrators and trade representatives at the Didcot shop.

Next Month's Meeting

November 20th 10.00 am

Hands on. Candlesticks and Tealight holders
Please bring tools and timber if you have it.