

Nothing Round and Brown

At the August meeting we were pleased to welcome Ed Oliver of Oliver's Woodturning to demonstrate for the day. Ed's philosophy is to turn nothing round and brown unless of course, the wood has beautiful figuring. His style is to enhance his work with texture and colour. Not only is this what he enjoys but it increases the value of a piece two or three times when it comes to selling. His work is decorative and sculptural.

In order to get creative, Ed did not do much turning, just enough to show us the basics. In true Blue Peter style, he had brought several pieces prepared beforehand at various stages of completion. He was then able to develop the techniques at each stage without spending a lot of time on each.

Ed began with a sycamore blank between centres which he roughed down and prepared for mounting in the chuck. Once reversed he shaped the outside, drilled out the centre and started hollowing the inside. Ed then continued with a prepared piece with a wall thickness of 6-8mm.

Using a stencil he overlaid a random pattern and marked it out. The next step was to cut out the marked areas using a piercing bit. Ed was using the faster Woodart micromotor but is considering upgrading to the NSK compressed air dental drill. Taking cost into consideration most of us would probably use a Dremel type mini drill. As this stage would take Ed a couple of hours, he once again turned to a prepared piece which he proceeded to pyro texture. Ed used the Woodart pyrography machine as it has good heat recovery and can consistently maintain the high heat needed for this work. This stage takes Ed 3-4 hours. Once completed the inside would be sanded if it is to be stained but if burning the inside, sanding is unnecessary. The burning is then brushed off and dust removed with an airline. Using a gravity fed airbrush, Ed then began adding colour to the work.



The paint was from the Golden range as they are guaranteed to be lightfast. Ed used an interference paint with a transparent extender to make it suitable for the airbrush. Airbrush medium could also be used but does not give the transparent quality. Interference paints come in different basic colours but react differently with the underlying colour. On black such as Ed's work, they show up well but on white they are almost invisible. Iridescent paints achieve a similar effect but are not affected by any underlying colour. Ed sprayed one way with violet and the other way with green, allowed the paint to dry and touched up where necessary. As the inside of the piece was naturally light in colour, overspray through the holes does not show. Ed would then burn the inside using an extension on his burning pen.

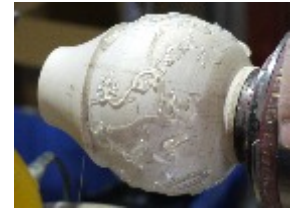


Please remember **pyrography fumes are a serious health hazard**. Use a fume extractor or place a fan to draw the fumes away from you, ie the fan is close but facing away. Do not use a powered respirator! If you are interested in playing with paint, Golden has an excellent and informative website - www.goldenpaints.com

Ed's next piece was a sycamore wallhanging turned as for a platter. The rim was then textured using a Robert Sorby texturing tool, one of which the club has for loan to members. Ed produced a deep texture and then abraded it to remove any splintered bits. He then used a Chestnut ebonising lacquer over the texture but any black spray paint will suffice. As this needed to dry thoroughly before the next step, we broke for the raffle and lunch.

Ed Oliver showing stages of work

Appetites satisfied, it was back to the wallhanging. Using solid interference paints, Ed applied various colours to the surface of the black textured area. Once dry the surrounding area can be turned away to leave a clear definition around the coloured part. This could be framed in different ways for example by turning a bead. Areas could also be masked off during spraying. The piece would then be sanded, sealed and perhaps waxed and the back tidied up. Next Ed showed us a simple but effective way of adding interest. He turned what would be a tealight holder, shaping the outside and sanding it. He then applied hot glue in random patterns over the surface. Once dry Ed applied black paint to the whole piece and let it dry. Using his fingers he then added colour to the raised glue lines. He favours gilt cream but as he had none with him he used a white paint. See pictures right (work sideways on)



For his final piece Ed demonstrated how rippling and spalting can be enhanced by staining. He dabbed colour onto a hollow form which had been sanded to 600grit. He then added a second colour and finally used yellow for the highlights. Once happy with the effect, the work would be sanded, sealed and finished with lacquer or a ca glue.

I think everyone enjoyed Ed's entertaining approach and some novel ideas.

Thank you to all those members who helped on the day with the setting up, audio visual and raffle etc.

Christmas Competition All classes to make a pair of Wizard's Wands. Details to follow.



By Fred Mitchell

Members' Work



By Mike Pollard



By John Turner



By Jim Moger

September Meeting
Sept. 17th 10.00am - 4.30pm
AWGB Birthday Bash

Phil Irons demonstrating

Please make sure you have purchased your tickets in advance from secretary, Anne Smith. £5.00 for members and friends, £15.00 for other guests, to cover lunch.

Please remember to bring some food to accompany the Burwash Beauty hotdogs.

There will be a display of members work so if you have a piece we could include, we will be setting up the evening before from 6.00pm Please ensure your work has your name on it.

Next Month's Meeting

October 15th 10.00am - 4.00pm

Terry Smart from Chestnut finishes will be demonstrating their products in the morning.

There will then be an auction of tools and equipment.

In the afternoon we are having a go at marbling. No artistic skill needed! Please bring any pieces (not too big) that you would like to colour, ready turned, sanded but not sealed. Light woods like sycamore and birch work well. You will also need to bring rubber gloves and newspaper.

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

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