

# Snainton Woodturners' Club Newsletter

Issue

Vol. 01 No. 04

May 2010

Meeting held at Snainton Woodworking Supplies, Barkers Lane, Snainton, North Yorkshire YO13 9BG

## Creative Artistry in Turning

by Joey Richardson



### Background

Joey grew up on a small farm in the heart of Twigmoor Woods, Lincolnshire, England, where her love for wood, nature, fauna and flora developed. She now lives in Great Limber, near Grimsby with her husband and family. Her enthusiasm for woodturning evolved into a full-time profession in 2002 when she was accepted onto the Register of Professional Turners.

Joey was awarded a bursary from the Worshipful Company of Turners of London in 2005. She studied in America, where turned wood is prized as a collectable art. She spent time with Binh Pho (<http://www.angelfire.com/il2/binhpho/>) who inspired her development; she learned to refine her traditional methods and to add new, innovative techniques of piercing,

colouring and texturing. Her work developed and grew philosophically and in fluency; she learned the importance of creating 'from the inner self'. Her passion for her craft-based art increased and she enjoys passing on her enthusiasm and knowledge to others.

Each of her unique turnings now comes alive with its own story, as dreams, memories and passion are incorporated, allowing the viewer to see into the life of the piece. Joey is one of the leaders of the artistic woodturning movement that is developing in the UK. She is passionate about raising the profile of wood to an art form to encourage UK collectors, and to see wood in high-profile galleries, exhibitions and museums in the UK.

**Contact:** [joeyjoey@btinternet.com](mailto:joeyjoey@btinternet.com). For more details and a spectacular exhibition of Joey's work, visit her website: [www.joeyrichardson.com](http://www.joeyrichardson.com)



## Snainton Woodturners' Club

Demonstration at Snainton

Woodworking Supplies on

Thursday

6 May 2010

## Snainton Woodturners' Club

Meets on the first

Thursday of each

Month at 1930 hr:

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3 June 2010. Simon Whitehead, Something Round

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1 July 2010. Alan Soulsby, Earring Tree

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5 August 2010. Annual General Meeting, Bring-and-Tell

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2 September 2010. Andy Lodge, New Ideas

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7 October 2010. Sue Harker, Back-to-Back Turning

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**Suppliers:** Graphics Direct. <http://www.graphicsdirect.co.uk>, tel 08448005721. For specific help and advice ask for Chris (tel 01423359730) and mention Joey Richardson's name. ArtiFolk <http://www.artifolk.co.uk/>

## Joey's Demonstration

Joey uses sycamore, mostly, as she has access to a local supply. She usually turns it wet, as when fresh, it gives a white, close-grained surface. Most of her work is end-grain and this is turned to a thin shell to around 1 to 2 mm thick (~1/16 in): as long as the thickness is even, there is little movement of the wood when it dries.

The turned item is left in a brown paper bag for a few days before sanding. The drying process can be speeded up by carefully microwaving for 10 to 20 seconds at full power, allowing it to cool, then repeating the process until the wood is sufficiently dry.



Rather than demonstrating wood-turning, Joey brought along some pre-prepared, turned items. Hollowing is done in stages, with the first 25 mm (1 in) of depth turned to get the rim to its final thickness. Then the next 25 mm of depth is shaped and blended with the top, and so on until the form is hollowed.

Any slight ridges felt with the fingertips must be removed before progressing. Thin wood dries out quickly, so it is advisable to mist-spray with water while it is being worked. Bowls are often shaped to be thicker at the bottom and thin (1 to 2 mm) at the top, where they are to be pierced.

Joey emphasised that it is **most** important that the shape is **right**, and attention should be given to the 'two-thirds rule' of proportions, ie the *golden section*.



## Inspiration

Joey seeks ideas and inspiration from around her: something seen during a walk, a picture, a memory or event. Having established an individual style, Joey builds on variations of this style.



## Carving

Joey turns pieces with different shapes, depending on the planned outcome. Once turned, Joey uses a jig-saw to cut out and shape the wood while the piece is still on the lathe (switched off!). Wings can snap off easily, so care needs to be taken when cutting across grain.



A thick bowl with beads can be used to cut out twisted fingers or other unusual shapes. A bowl with two rims, an outer and inner, can be carved to make leaves or flame-effects emerging from the bowl in different orientations (see above).

## Carving

NSK Model Z500®, or Dremel®, Freedom® etc. 1,000 – 50,000 rpm; hand or foot operated; Cutters are mostly universal.

## Shaping & Texturing

A relief outline can be created by using a 'stump-cutter' attachment to the Dremel (see next column). This leaves a fairly smooth finish requiring only minimal sanding. The same tool can be used to smooth and round edges. Various pointed or ball-shaped burr-cutters can be used along with sanding cones (at 1,000 rpm) to mark or texture wood.



## Burrs

**Piercing:** #169L for soft-to-medium density wood ; #699L for hard wood  
**Stippling pattern:** #1 round for a small pattern; #2 for medium; #4+ for a bigger pattern

Pyrography or a texturing tool can be used to scratch through a coloured surface. Alternatively, the top of the textured area can be high-lighted using colours. A shape can be outlined using a pyrograph, and then the area filled with appropriate texture. Side-grain gives a lighter texture than end-grain wood.

A hammer and nail can be used repetitively to texture a surface with a lightly pitted pattern. The options are many, but they should be tried out first, before they are applied to a newly completed piece.

## Colouring

### Transferring images

Draw directly onto the wood in pencil or using pyrography. For those lacking artistic skills, images from iron-on transfer books or a traced image may be transferred to the wood.

Photocopy or draw the outline to a sheet of transparent acetate and photo-reduce, if necessary.



Transfer this outline image on the acetate from a laser printer or photocopier (but *not* ink-jet printer) to the wood. Wipe the image-side of the acetate gently with a xylene pen, or a paintbrush or cotton-bud dipped in cellulose thinner or acetone.

Remove excess liquid and place the transparency, image-side down, on the wood. Rub the back of the acetate (eg using a credit card) to transfer the image to the wood, then peel off the acetate, leaving the image on the wood. The outline can then be enhanced by drawing or pyrography.

**Masking**

Place a low-tack adhesive material, such as Frisket® masking film (see suppliers panel on p.1) over the work. With a sharp scalpel, cut out and remove the regions to be coloured first, using the darkest colour. Cutting is easier if there is an indented pyrographed line to follow.

**Airbrush**

**Colours**

Colours: Golden® transparent airbrush Opaque colours or Interference colours (which colour only blacked bits)  
Createx® pearlescent colours. Other colours: oil-based pencils, Sharpie® markers; Prisma® colour markers

Joey recommends Golden® paints used with an Iwata Hiline Eclipse® or similar airbrush, operated at 25 psi. It can draw a fine line when close to the work or a diffuse cloud from a greater distance. Applying a few, light coats are better than a single heavy coat, and colours can be blended.



Once the colours have been laid down, frame the image with masking tape and it is possible to spray a yellow colour on the background, which does not contaminate the previously applied colours.



It is important to clean the airbrush with water after each use – only a few drops of colour are used each time, and the colours in a ten-paint pack 'lasts for ages'. Clean out with diluted detergent when finished.

Joey likes to colour the burned wood round the edge of pierced work. Golden Interference colour is diluted 1:1 with transparent extender and this is sprayed onto the edges of pierced work. Blackened areas turn purple and the surrounding wood remains white – magic! Clean the airbrush immediately after this use.



**Piercing**

A Dremel® (with a flexi-shaft) can be used, but it is slower than a tool using compressed air. A Powercraft® (Craft Supplies, USA) uses oil, so Joey prefers an NSK Preston® oil less hand-piece at ~300k rpm at 38 to 40 psi.

Sit at a bench and keep elbows firm against the body and move only the wrist. A wood thickness of 1 to 2 mm (1/16 in) is optimal. Keep the tool vertical and start work at a corner and finish at the same place. This eliminates ragged edges that are difficult to remove if piercing is started at a mid-point on a line.



Cutting is optimal near the tool's tip, so thicker wood should be cut through in two passes, or a Demel should be used. An extractor is needed to remove toxic fumes. Blemishes may be masked by piercing straight lines

around an image to give a shading effect (see previous image).

Once pierced, clean the work using a 3M® bristle brush to remove the wood whiskers and burn marks: Joey uses two brushes mounted on the spindle of the Dremel. The edges can be interference-coloured, as described above.

**Pyrography**

A bent-wire pyrograph provides many options. The wire may be bent to a shape that is used to brand a circle, heart or diamond onto the wood. A knife-shape is made by using pliers to crimp the wire, which is then ground to a sharp profile, and this gives a very fine line on the wood surface.



The tip should be hot, but not so hot that it pits the wood. Keep the hand moving, then approach the wood moving in the same direction, using only a slight pressure when contact is made. Once the outline is complete, small circles can be drawn with a fine tip to texture the interior, and a point tip is used to dab and blend the work.

**Filling**

A stained-glass 3D-effect can be achieved with Crystal® Colour Lacquer: both opaque and transparent colours are available. The pens are used to go round the edges of pierced work until the hole in the wood is filled.



Many inlay kits are available on the market. A two-part epoxy resin, eg slow-setting Araldite®, can be coloured with most paints, glitter or fine metal powders. Rapid Araldite needs exactly the same proportions of the two components, otherwise it bubbles and does not set properly. Mix enough colour to fill the area, using a cotton bud, trowel, toothpick or piece of plastic; re-mixing seldom produces an identical colour.



Raised dots may be applied to work (for example on a butterfly, above) by using Tulip® fabric paint. This is dotted onto the work and pulled up to leave a raised point (yellow here) when dry.

**Finishing**

When wood is to be coloured, sand only to 320 grit, otherwise the surface is too polished and the paint will not stick as well. Sand by hand and with the grain: be aware that any sanding or other slight scratch will be highlighted when the paint is applied.

Cellulose acetate solvents dissolve the paint, so do not use these or similar solvents. Even though the paints dry quickly, they are best left overnight before finishing. Chestnut® satin or gloss lacquer can be sprayed onto the coloured surfaces to fix them.



Stained, pierced or filled areas are given a final finish with a 3M disk (1,000 grit) and a polishing cloth (8,000 grit), which leaves a soft finish with a satin feel. (The picture above is of a pierced design stuck to a greetings card).

More of Joey's inspirational work:



**Member's Tip**

We are grateful to Roy Steane who has made a device for holding the two corners of a block of wood, so that it can be easily turned into a three-cornered bowl, as was demonstrated by Mick Hanbury last month.



Roy used a piece of angle iron, cut so that when two pieces are joined by spot welding they form four faces of half a cube. A rod of appropriate dimensions (to be held in the jaws of a chuck and rotating centre) are then attached at the rear corner of each half-cube. Two opposite corners of the wood to be turned are fitted into these half-cubes, mounted on the lathe, then turned, as was described in the April issue of this newsletter.

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**Snainton Woodworking Supplies**

**Tel 01723 859545**

**Demonstrations 1000 to 1600 hr:**

Sat 19 Jun 2010: **Tony Wilson** Woodturning Demonstration  
 Fri 30 & Sat 31 Jul 2010: **Record Power, Brimarc** & Woodturning  
 Sat 25 Sep 2010: **Chris Pouncy** of R Sorby, Woodturning Demonstration

**Join the Wood Club:** Pay £15 a year and receive a 25 per cent discount on British turning/carving timbers when spending £20 or more. Contact the shop or get a form from the web site.

**Current Deals:** Ask at the shop or see the web site.

<http://snaintonwoodworking.com>

**Product Review:** Customers regularly ask for reviews on our products. Please help customers to make the right purchase by sharing your views on the items you have used, and write a review on our on-line shop. It's very quick and simple to do:

**Submitting reviews:** Create an account; select the product to review; click 'write a review'; select the star rating and review; click on 'submit'.

**Newsletter Edited by Gordon Malan**

Comments, copy, and suggestions or additions to the e-mail list to: mobile: 07809605969, tel: 01944 758287; [pgmalan@biotech-is.co.uk](mailto:pgmalan@biotech-is.co.uk)

**Thanks to Stephen Fearnley for arranging the printing**