

WSWC club meeting – Monday 18th December 2023

Texturing demonstrations and talks – part 2



Club News

December meeting

The last meeting was the second part of our texturing talks. Ian Cameron's section was an illustrated Powerpoint presentation of texturing which included material and design considerations. He also covered the practical application of decorative indentation markings and built up external decorative methods. Mike Charnley talked about piercing and carving with some tool demonstrations. Finally, Tic Challis presented the methods used when pyro-engraving. A full report follows in this newsletter.

Next meeting on January 15th 2024

This will be a demonstration by our club regular demonstrator Mick Favager, the meeting is 7pm for 7:30 start at the village hall.

Christmas goodies

Thank you to Ian Cameron for his wife's lovely sausage rolls and the providers / organisers of the Mince pies and chocolates.

That's all for now, and Happy Christmas to all

Neil (Newsletter and website)

Members Table



Three bowls by Richard Court

To and top right – Sycamore with lovely paint effect decorated rim

Right – Brown oak, about 10 inches, or 25cm





Three beautiful decorated bowls made by Martin Taylor

- Above – Sycamore on sapele base
- Top right - 'firewood' possibly birch
- Right - Field maple decorated rim bowl



Left - Mike Charnley, well figured hornbeam bowl
Below – Mike Charnley spalted silver birch bowl



Left – Malcolm Keer deep hollowed vase in beautiful burr wood with its natural bark, possibly Elm.

Approx 8 inches, 20.5cm

Texturing demonstrations and talks – part 2

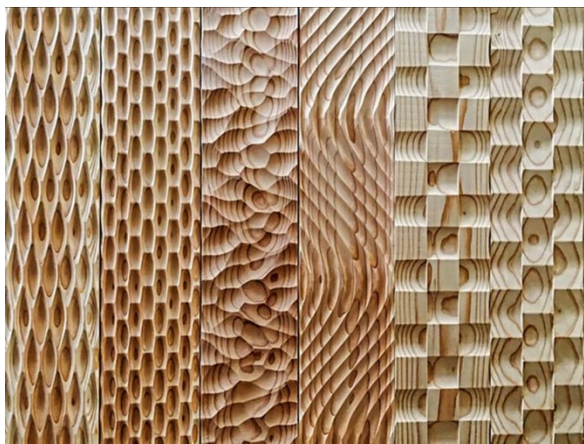
This was the second part of the texturing talk that continues on from Stuart and Tic's demonstrations. The talk was in three parts from Ian Cameron, Mike Charnley and Tic Challis.

Ian Cameron – overview of techniques and considerations

Mike had created a Powerpoint presentation that we projected on the large screen, the following report is a summary of his talk and not the actual Powerpoint document.

Ian stated that all images are assured as free to use from the American Association of Woodturners and are reproduced thus.

Initial consideration and approach must be given to the intended decoration – is it to be applied on the end grain or side grain. The effectiveness of the texture may be more suitable to one or the other.



Examples of texturing patterns on side grain

Cutting tools do well to decorate side grain but may be less effective or satisfactory on end grain due to the wood structure. End grain takes colour well

Decoration and the quality finish also depends on the type of wood and it is important to identify the Wood type – Hardwood, Softwood, green, seasoned, oily/resinous, close/open grain.

The type will heavily affect the final result, for example close grain dry woods may take detailed patterns without breakout and oily woods will inhibit the use of applied colour.

Left is an example of end grain patterning, shown here on a close-grained dry wood, it also shows how the textured surface can be segmented for extra effect.

Therefore, it is important to consider what area of the timber is to be textured, is it Circular, segmented, Section or shaped.

Finally, you need to decide how to achieve it. What tools do you have/need that will produce the desired effect? Here consideration needs to be made to what you already have around the workshop, many textures maybe applied by using everyday items or your own modified items, for example screw threads, punches, chisels etc. Old electrical equipment may be a good source of steel that can be modified to make patterns.



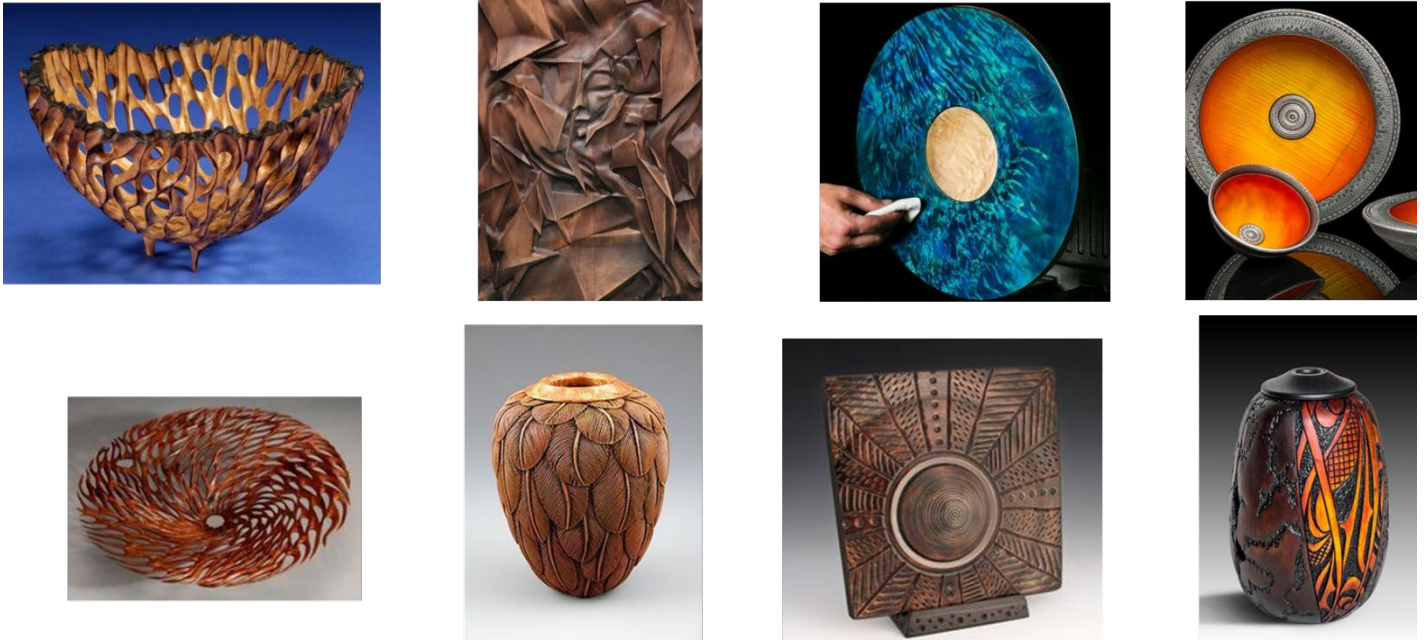
Pattern variation can be simply introduced by varying the angle of the punch object, for example a tube that is angled to produce a half-moon effect when punched into the wood, or star shapes created using counter sinking bits.

Texturing doesn't need to be expensive and much can be achieved with items such as nails or tools you may already own such as a three-point tool.

The indentation texturing as discussed can be enhanced by wetting the wood slightly to raise the grain and therefore the effect and further enhanced by sympathetic colouring.

The breadth of Texturing and decorative techniques covers a wide range of techniques, including piercing, carving and on-lathe rotating tools. All effects can be enhanced by painting and decorating and even burning. Burning itself is a decoration technique.

The following photograph shows some of the wide applications used to enhance and create one-off pieces.



On-Lathe techniques have been covered by Stuart as part one of this series of talks. A fully detailed write up of his demonstration and talk was created in the **July 2023 newsletter** and may be viewed or downloaded from the newsletter section of the WSWC website.

His talk covered the use of Chatter tool / Spindle Gouge, Sorby/Hope/Owen texturing tool, Sorby Mini Texturing tool, Hamlet Turning Elf, Arbortech/Proxxon with Carbide Discs, Punch depressions, then turned. Then moistened to raise grain (leather punches, blunt nails, etc), Beading Tools, Thread tools and the Skew (thin lines).



Examples of on-lathe applied texturing.

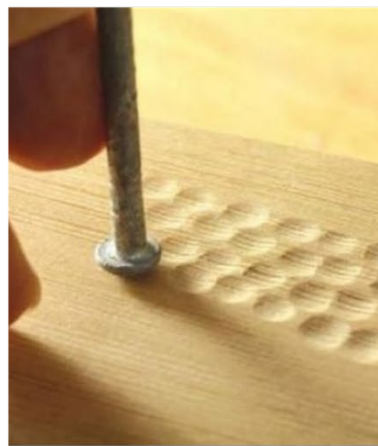


Another major decorating technique is controlled pyrography or pyro-engraving. Various patterns may be made including stippling, lines and incisions.



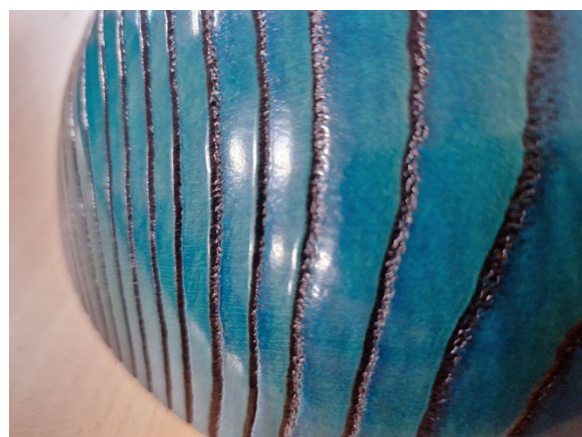
Off lathe techniques are used to apply texturing or shape to objects without trauma to the lathe bearings, indentation patterning on a Lathe is not always recommended.

Off-Lathe techniques are discussed further With Mike in this write up. Techniques can include the use of Carving Gouges, Rotary Chisels (different shapes), Carbide Burrs (power carving), Carbide Burrs (Stipple effect), punching and indentation using Drill bits, Countersink tools and burning with a blowtorch, then wire brush to remove soft growth (Yakisugi or Sho sugi ban)



Above: indentation techniques using everyday objects, screw thread patterns can be overlaid for further effect, a simple wire brush can be used to great effect. The last photo of the group shows patterns created with an angled cold chisel. Added texture can include applying a thin glue layer and sand, paper mâché. Textured paint (gouache, crackle, etc.) and all enhanced by colour.

Adding colour to highlight texture is ideal (Tic's speciality), paint (surface), acrylic ink (semi surface), stain (deep) applied by spray, sponge or brush. Again the wood type will affect the suitability and must be taken into consideration.



Sandblasted and coloured bowl by Tracy Owen



Mike also discussed alternative patterning, above are some examples on a piece made by Margaret Garrod.

Finally, Ian stated “Where does texturing finish and decoration start”? He is quite correct and it has been difficult to divide in the summary of his Powerpoint presentation.

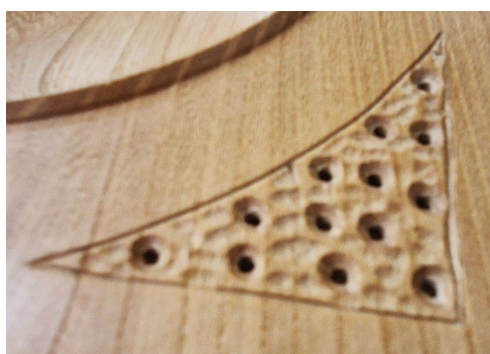
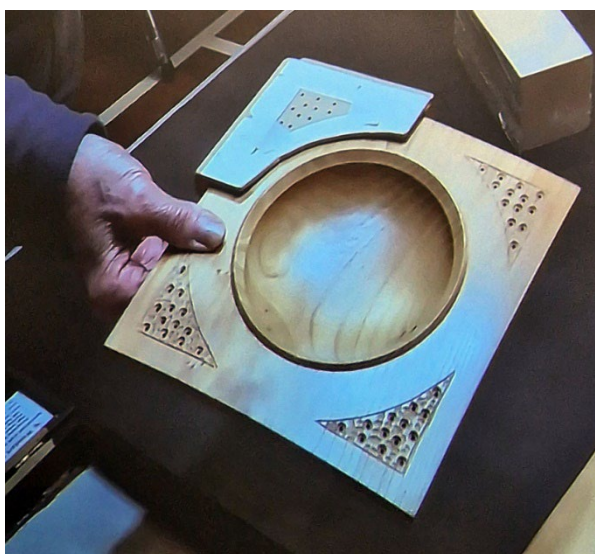
Mike Charnley – Off Lathe Techniques

Mike is a craftsman who I think it is fair to say a perfectionist.

His work is precise and well thought out.

Mikes said his love of applied decoration came after seeing Benoît Averly in 2009. One of Mikes favourite projects are decorated boxes in Benoît's style.

See the **May 2022 newsletter** on the WSWC website which details a previous talk by Mike and how he makes these boxes.



Mike started by discussing the merits and disadvantages of making complex decorative templates using card or paper.

What can start out as a good pattern when transferred onto the work can become difficult to replicate in sections and it may be quite obvious. If its a simple design then it may work, as shown in the above photographs.



What can start out as a good pattern when transferred onto the work can become difficult to replicate in sections and it may be quite obvious. If its simpler then it may be beneficial, as shown in the above photographs.

Left: a lovely example of very well-balanced pierced work made by Margaret Garrod

Drawing patterns can also cause us to create subconscious patterns that may only become obvious when undertaking the work. Very often the best piercing is freehand and it is a better technique to create a section or pattern randomly and then copy it.

Mike enjoys piercing techniques using high speed rotary tools and thin-walled turning. He has taken inspiration from Margaret Garrod amongst others.

Sometimes it breaks through and it is easy to ruin a piece if you do not concentrate as shown right



Left: mike favours the Marathon N8 high speed rotary tool sold by Woodart products.

Some advantages of this over good alternative tools like th Dremmel is that the cutting tool holder is pencil shaped and lighter which offers precise control.

It also runs faster with less vibration to create a cleaner and faster cut



The piercing tool must be held squarely to the work for best results and reduce vibration. It is better to work slowly and allow the cutter to do its work rather than forcing the cutter sideways.

The finer the cutter the easier it is to control since it is removing less material. It is not advisable to re visit a piercing as the burrs are often created as a spiral and may catch and break the pattern.

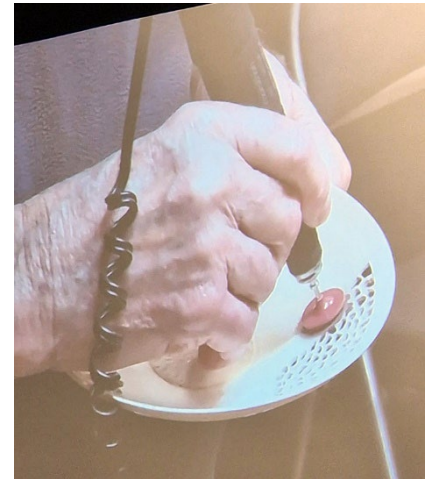


Left– Typical burr cutters (Courtesy Woodart products)

Tip : Adding a small piece of electrical tape to the shank of the burr bit acts like a little fan and blows the dust away.

Small files or power sanding using small sanding pads or brushes can be used to clean up the work, as shown above.

A quick pass over by a blow torch may also clean up wayward fibres. Small abrasive pads may also be used to clean up pencil marks.



Small rotary sanding devices can help clean up the work or remove marks and pencil lines.

They have to be used carefully to avoid damaging the crispness of the work.

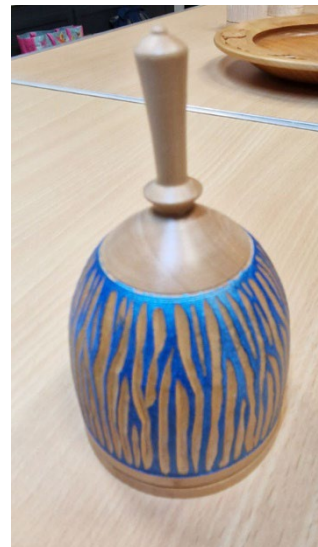
Mike has built up a myriad of rotary cutting and finishing tools

Rotary tools can also be used to precisely cut out and shape turned items such as Mike's delicately and thinly turned Norwegian Maple leaf



Mike is also a fan of Power carving; a power chisel is shown below in use by Mike on a Benoît Averty inspired box.

The tool shown is the Ryobi cordless carver.



More information on Mikes power carving was included in the **April 2023 newsletter** available on the WSWC website. Shown right is one of Mikes boxes which has had a paint applied and then power carved, very effective.



A superb example of power carving. Made by Nick Agar the rim back and front was decorated using an Arbortech carver. The inner top rim and the base centre has been spiral wheel textured. All beautifully accentuated with a good use of colour.



Hand carving can be used to good use to create raised pattern and detail. Below is an example of Mikes carving on a wide bowl with leaves. approx. 12 inches, or 30cm



Tic Challis – Pyro Engraving



Pyrography is used to apply decoration to finished pieces by charring and tinting the wood with a controlled heat and nib.

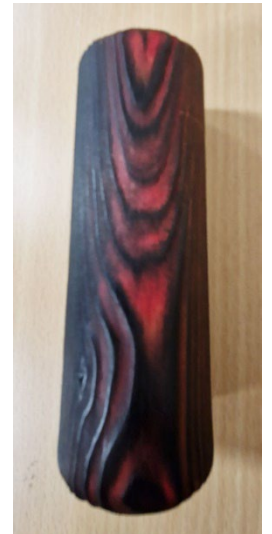
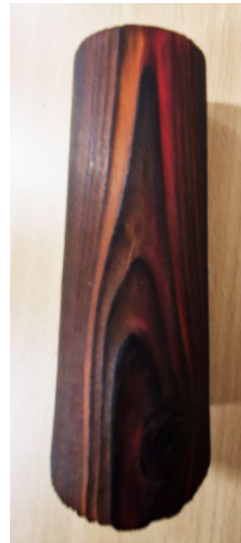
Pyro engraving uses a hotter tip setting to allow the tool to pierce or apply a deeper or more defined pattern.

Wood type affects the results of any pyrography and must be considered, for example silver birch is a better choice than highly figured and dark woods which may obscure the intended patterns or marks. Different woods may take longer to burn, typically Sycamore is one of these and the work obviously takes a lot longer.

Left – Tic in full demonstration flow mode.

Open grain woods may be better for pyro techniques such as charring and Yakisugi or Sho sugi ban. In these techniques the wood may be subjected to a controlled burn to create colour or texture.

For Sho sugi ban this may require repeated process of burning and wire brushing and finally sanding. The effect can enhance the softer wood of the grain to good effect. These types of processes are best applied to side grain. Below are some examples made by Tic, the right cylinders have had colouring applied.



As with many crafts it is useful to practice the techniques and record them to refer to later.

Tic creates tell sticks or rather cylinders which have examples of her patterns, these help her to visually reference, choose and perfect a pattern design for the current work.

Two of these pattern cylinders are shown right.



It must be remembered that some patterns take longer to apply over a large area, a good example of this is the basic stipple pattern.

Tic referred to Health and Safety, any flame in a workshop may cause problems as there is often saw dust or chemicals present. She advises that hair must be tied back and that includes beards!

Pyrography creates smoke which you do not want to inhale, but pyro engraving produces even more. It is therefore to provide adequate ventilation although draughts are not helpful to pyrography as it cools the nibs. A fan assisted filter is a good option but has to be placed close to the work.



Pyro engraving requires a hotter tip, the hotter the tip the more fragile it may become. It is therefore important not to push or press hard on the tips. They also carbonise more wood residue to the higher heat and this needs to be removed. You will realise that this has built up as the tip will drag as you work and the tip becomes cooler. Tic says it is best to avoid sandpaper to clean but let the tip cool fully and then use a soft brass wire brush.

For these techniques it is best to alter the heat settings until the tip glows a cherry red. Larger tips, like knives and spoons will take more power to get to temperature and it is important to keep an eye on their legs to ensure they don't fail prematurely due to overheating. Never cool your tips in water!

Due to the increased heat the markings are harsher and there is every chance of overburn that results in a 'halo' of orange colour around your marks. This often cannot be removed.

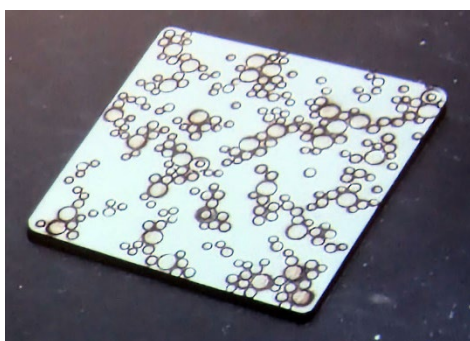
Depending on the wood pain effects may be used to create fabulous effects in contrast to the grey-black markings. Some woods take colour differently and some may reject stains etc.

One of the basic rules of colouring is to apply a flat background colour first to see which areas of the work may take more colour that can then build up the final decorated piece.



Above - an interesting mark made using a knife tip showing overburn

For more information on Pyrography paint and decoration techniques from Tic see the **June 2023 Newsletter** which is available for view or download on the WSWC website.



Other effects for heavy marking using heat include stamps. These are often made in brass and sold in sets to be used with a soldering Iron type device. It is also possible to make your own. It is not advisable to return to a previous mark as it will be very obvious. An effective pattern using a simple circular stamp is shown left.

Thank you to Ian, Mike and Tic for a very entertaining talk.

Oh, and just for fun, I have undercover surveillance and photographic proof of Ian Cameron, right, which proves his love of all things Dremel, despite his protests. Is that a 3000 model? – Time to pay up the swear box! - Ed.

