

## Colin Simpson RPT - Texturing etc... - 17th March 2004

Reviewed by Tony Pett

The Club Chairman, Andrew Griffiths, called the members from their deep discussions of the finer points of turning (not idle gossip) and advised that Colin Simpson (one of the professional turner members of the Club) in the absence of the Robert Sorby representative, would demonstrate texturing and colouring.

Colin referred to his own lessons in demonstrating that he should bring all equipment to be used in the demonstration and confessed that one texturing tool was missing from his pack. Continuing amongst much banter, he first stated that his was an individual method of tool operation which worked well for him but any variation which worked for members could be (nearly) as good!

Taking a blank of sycamore he had cut on his bandsaw, and to which he had screwed a faceplate, he proceeded to turn the base of a shallow bowl. It was interesting to note that the bandsaw cutting was no more round than mine usually appear, but a couple of passes with the gouge corrected this quickly.

Some discussion ensued on the merits of spigot or dovetail recess holding for the base. All agreed that dovetails are stronger but use depended upon circumstances - a spigot was used for this demonstration. After reversing the bowl on the lathe, Colin showed his method of tool entry to avoid skating across the work. This consisted of a wide right hand holding of the gouge handle well over the lathe bed so that the point of the gouge enter the outside edge with a twisted motion to present the cutting edge with bevel contact to the work as progress is made to the centre.

Approximately one inch of the rim was cut and sanded before the texturing commenced, stating that texturing would not disguise poor finishing. The Sorby texturing tool was used with advice that different lathe speeds and direction of tool presentation would produce different patterns and users should experiment to find their own preferences for the particular job in hand. The different cutters were mentioned to provide varied textures but the largest 11mm cutter was used presented at a roughly 45 degree angle.

The texture was lightly sanded and dusted (normally by airbrush in his workshop) and acrylic spray applied from a can. Finishing by oil or cellulose was discussed with advice that acrylic can be applied on cellulose but not vice versa. There followed coffee to allow the paint to dry.

Returning to work, Colin turned the bowl centre and beads to define the edges of the coloured texturing and sanded from 120 grit to 400 advising that final sanding of a finished piece could require to 600grit. Finally the work was reversed to remove and sand the spigot.

Time did not allow for the final finishing but as a demonstration piece, the bowl was passed round to the members for examination - looked pretty good to me. Colin provided an entertaining and informative evening for all to enjoy.