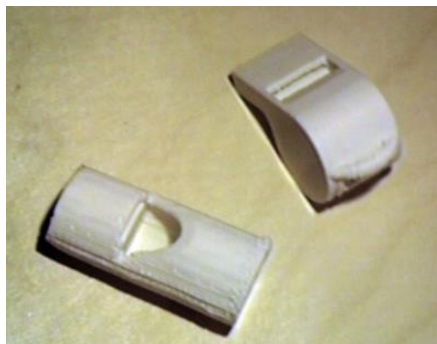


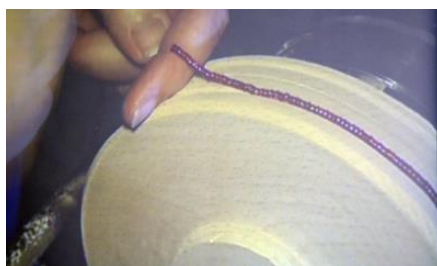
Jennie Starbuck Review - March 2013

We welcomed Jennie Starbuck to demonstrate at our March meeting. As a club member, Jennie's work is very familiar to us and the demonstration of her techniques to produce her delicate bowls using a combination of turning, piercing and colouring was as ever informative and entertaining.

She started by mentioning her new 'toy' – a 3D printer and she showed us the whistles produced by this modern miracle. Even the loose pea inside the whistle is 'printed' at the same time - we look forward to seeing more exotic pieces in the future. She said we were welcome to contact her or her husband, Chris, to find out more about this new 21st century technology.



Jennie went through a brief background of how she developed her style, starting with plain turning and gradually adding more detail – drawing on the Stuart Mortimer rope edge, moving on to Jan Sanders use of rubbing wax/colouring and then adding beads, which she demonstrated by turning a small recess with a parting tool and inlaying the beads which are threaded onto clear thread then glued in with Original Hi-Tack craft glue. The glue dries clear and flexible and one piece she used it on is secure after 20 years.

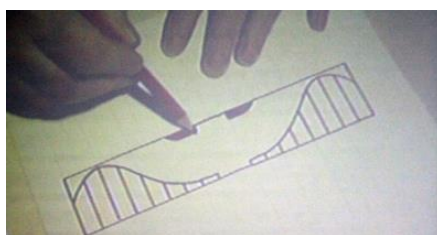


Jennie then demonstrated the tool she uses for turning beads in the wood, which is made by Ashley Iles (£21.50), also available in a larger size.

This is used with the flute down, gently rocking to stop it catching the grain and lifting the handle at you finish the bead.



Jennie moved on to demonstrate her rolled edge thin bowl. Using a beech blank she pointed out the specially made rest (by her husband, Chris) which is a round bar with a groove behind it where she can locate her forefinger allows her more tool control. She uses her forearm to deaden the vibration when turning and always uses a bowl gouge.



She also uses a Gary Rance ½ inch round bar skew, which she uses as a parting tool to take off wood when working close to the chuck. She turned away the spare wood and spoke about trying Simon Hope's carbide tip tool, which she found causes torn grain.

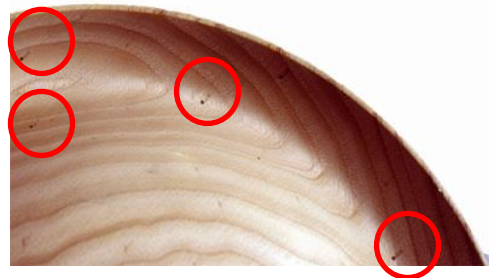
Another tool Jennie finds useful is the Robert Sorby Spindle Master, which is flat on one side and curved on the other to create a shear cut, as well as used for spindle work (more information on the Spindle Master can be found at

<http://www.robert-sorby.co.uk/spindlemaster.htm>)

She puts a burr on her scraper with a diamond file which allows for a much finer finish to the scrape.



Jennie turned the rim of the bowl and showed us how she drills 2mm holes into the wood. As she will be piercing out shapes in the final bowl this allows her to see when she has turned down to the right depth when turning the reverse side of the bowl.



When she had completed the underside of the bowl it was turned over and mounted on the very thin spigot and turned the curved rim, supporting the edge with one hand holding some kitchen paper –supporting the tool with her forearm proves very useful here. She used a faster speed with a big tool to reduce the effect of vibration, working inside to out with a small amount of ‘uphill’ turning. The centre is left until last so that it supports the outside for as long as possible.



The bowl was sanded and would usually be finished with acrylic sanding sealer. As she often colours her work she uses a sealer that matches the colour type (paint, etc), e.g. cellulose sealer with cellulose paint.

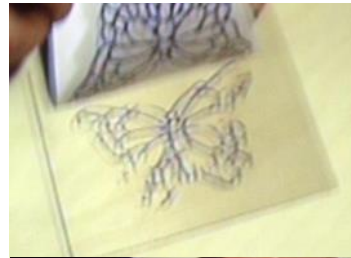


Finishing Techniques

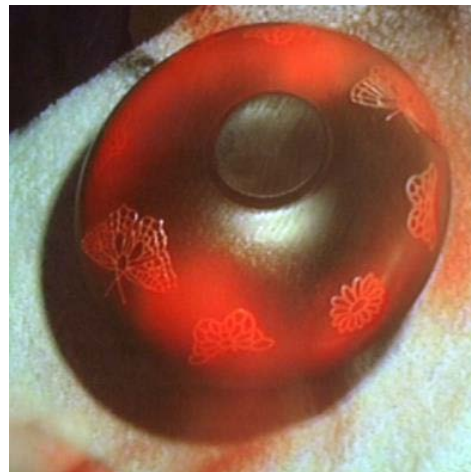
Jennie also showed us her techniques for applying patterns to her bowls and colouring them.

She uses photocopies or laser prints (ink jet prints do not work) of her patterns, acquired by searching the web for black and white images, and then transfers the image by sticking the paper to the wood (image side down) with masking tape, and uses a cotton bud dipped in solvent (thinner, acetone, etc) to wipe over the design – rubbing in the centre first and working out. You can lift the paper gently to ensure the entire image has been transferred.

The pattern can then be pierced out – Jennie uses a dental drill, which can cut out up to about 1.5mm thickness of wood. Dremel type drills can be used but don't tend to produce such fine work.



Her second technique for colouring uses the stickers sold for crafting purposes, such as cards and scrapbooking. She initially sprays the bowl to colour it – e.g. with ebonising spray, allowing it to dry, then applies the stickers to the bowl, making sure they are firmly stuck. A second colour is then sprayed over the bowl and allowed to dry for about 10 minutes before removing the stickers. You are then left with a red bowl with black outline patterns showing through (Jennie did say this wouldn't necessarily be her chosen colour combination).



A third technique Jennie uses to create shapes is using low tack sticky-back plastic which she cuts out using crafting cutters. The negative and the positive of these shapes can then be used where required.

