



Restoration

Richard Findlay has shown the club many different aspects of turning. From walking sticks, special bowls, spiral spindle legs to this time restoration work. But as usual he throws in all sorts of tips and suggestions that you really need a recording to go back and pick out the bits you like.



October's meeting was no exception when his topic was restoration work.

Richard is asked to do quite a lot of this. Usually this will be the something like of a finial, such as the top knot off a sideboard that got damaged during a removal.



So what are the key things to note – timber choice, shape, colour and sheen level.

It is likely the finial is not the same timber as the main piece of work. It could well be wood that will not turn well. You might find you can get a match but only by gluing two pieces together. If you do this make sure the joint is off- centre so you do not force the pieces apart with the lathe. Lots of mahogany was used two centuries ago but

not all turns well. You can use other woods and stain to match. Sapele is often a good substitute.

The shape may be a problem if you have to copy to match some existing finials. In this case make a simple pattern with key ridges you want. The bulges must match otherwise the new piece will look very odd.

Richard used three tools- a two spindle gouges and a roughing out gouge. Interestingly he has second slope on the spindle gouges (see photo) which he feels allows easier movement of the chisel.

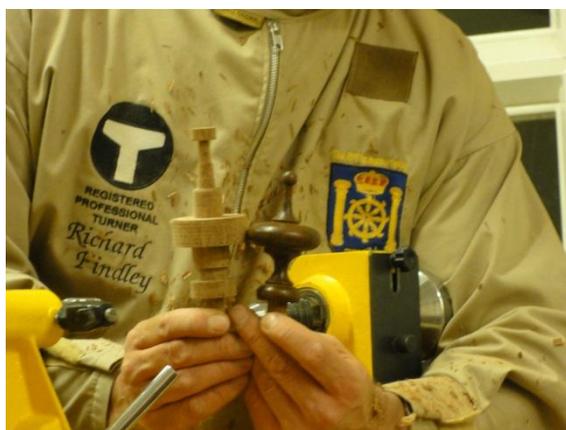
You can use the roughing out gouge anywhere along its cutting edge since it is all sharp, so why not do so.

Use callipers to check as you progress with the shaping. Richard's callipers blades have a chamfer on the point so he can do a trial assessment of how near to the final diameter he is with the cut – this being done with the lathe turning. The small chamfer means the blade does not get caught in the wood! (My exclamation mark).

You might find you can achieve clean cut to the various beads using a skew or a point chisel. Richard showed both methods.



Note when turning the small ball at the end of the finial it is rarely truly round. This is difficult to achieve and evidence is that the old timers also found it a problem. So, with care, you have got a matching shape to the original.



Now the task is to match the colour of the original remembering that the old one may be 150 years old. Colour sand shine/sheen go together.

The original is likely to have been French polished. This mixture of shellac and 'meths' needs to go onto a water based dye. Using a spirit based dye will mean bleeding from dye to polish and affect the final look a lot even if you allow a long time to dry between dye and polish.



Richard advised starting with a yellow dye if matching mahogany! Then gradually darken with succeeding layers which could well be different dyes. One advantage of spirit based dyes is that you can partially remove a layer by just wiping with pure spirit on a cloth. It is always easier to darken than to lighten so let it dry and match in daylight. The polish will affect the final effect by quite a lot.



Richard is using various dyes to get as near as possible to the colour of the original. Now comes the question of distress. Anything old will carry marks of wear and tear. Some people make a living out of distressing the new object. Richard's view is that time will resolve this for his finial.



Finished reproduction of an old finial

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tickets £7:50
Enter your work for a prize. Bring your brain
for a quiz
Please Bring a raffle prize

NOTICES:-

Forthcoming Attraction

- Dec 4th @ 7:00 pm Hands on (Christmas turning!)
- Jan 10th Sat Annual Party
- Feb 5th Hands on/Members' demo
- Mar 5th AGM plus Mick and Lou timber sales**
- Jun 4th @ 7:00 pm Steve Heeley
- July 2nd @ 7:30 pm Hands on
- Aug 6th @ 7:00 pm Mick Hanbury

Remember members who do demos will receive payment.

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