

Extract from WAWA Newsletter issue 149 dated August/September 2010

Observations Mandurah WEWS May 2010

Chris Smith's turn to demonstrate texturing and colouring bowls, platters and hollow forms. Using an ogee shaped bowl in the chuck he removed the rim decoration back to bare wood. Chris then cut a trench with two beads in the rim and wire brushed the surface. He dobed on different coloured paint taking care to keep clear of the beads, and then cut in a pattern with the mini carver (the rougher the better). After burning the pattern he sprayed with water and brushed with a scrubbing brush. Chris then applied more paint and dried it with a hand dryer. He then mixed liming wax with pigment paste and applied by hand using a glove. Chris explained he was aiming for an old look finish like a bronze stature. After using a paper towel to wipe of the excess he cleaned up with a gouge and finished the bottom. For the second part Chris mounted a partly finished hollow form with black stain on the lathe, and using a mouth powered diffuser he applied colour to the piece. After drying he sanded down selected areas and blew on more paint. Then brushing on more paint and blowing on others Chris built up his desired result. He then wiped on liming wax and polished the piece. Chris recommended starting with dark colours and working towards lighter. For his third example Chris used a texturing tool to cut a spiral pattern, then blew on colour, and after wiping dry applied liming wax then wiped of the excess and applied finish as preferred. Chris demonstrates colouring with great enthusiasm and I am sure this will inspire others to give this method of enhancing woodturning a try.

Extract from WAWA Newsletter issue 154 dated May 2011

Observations Manjimup WEWS March 2011

Chris Smith came next to demonstrate the turning of the Space Needle spire in Queen Ebony. Chris explained that as with any finial you start at the thin end and work towards the thick end, applying the finish as you go from point to tear drop and then cove. Chris then demonstrated how to turn pewter using a tungsten carbide bit and polishing with brasso, explaining that you can sometimes get pewter mugs in op shops and melt them down. Chris and Graham combining for a very informative demonstration.

Extract from WAWA Newsletter issue 156 dated September 2011

Observations Wandu WEWS 2011

Chris Smith was introduced to demonstrate turning a long stem box. Chris had started the box and after mounting it in the chuck shaped the outside.

Then using a hooked tungsten carbide tool hollowed the box starting under the lip. Chris warned that the hook must clear the tool rest otherwise a dig in will occur. He then completed the outside and the hollowing of the sides and bottom. Sufficient thickness must be allowed on the bottom to make a recess for the stem. Then changing to standard jaws chuck, he reversed the box to hold in expansion mode and finished the bottom by removing the spigot and cutting a recess for the premade stem. Chris then checked the fit of a pre-turned lid and glued the stem into the bottom recess, the thicker end to the top. Then changing to a chuck with pin jaws, Chris fastened a round length of pewter in the jaws, he explained how he melted down pewter trophies (supplied by Gordon Ward) and poured the liquid into a mould formed by drilling a hole with a spade bit into a piece of dry wood. Chris explained that turning pewter was like turning wood and then proceeded to turn a finial with a tungsten carbide cutter. This was then sanded to 1000 grit and polished with brasso. Chris then assembled the long stem box on a pre turned base. Not only did we see fine wood turning we also learnt about using pewter to enhance the piece.



Extract from WAWA Newsletter issue 162 dated July 2012

Observations from Gosnells WEWS July 2012

Chris Smith was demonstrating a turned bowl with embellishment based on the work of Eli Avisera.

However, I could not even get in the door due to an enthusiastic crowd jammed into the room, which is testimony to the esteem that Chris and his work enjoys. I returned to Chris's second demonstration of a bowl based on an item in the British Museum and reproduced by Nick Agar (who passed on the concept to Chris). A wax paraffin coating was applied to the outside of the bowl, then power sanded and textured using a tool made from a bicycle drive gear. This treatment duplicated the ancient original and retained the wood appearance of the inside.

Extract from WAWA Newsletter issue 163 dated November/December 2012

Observations Busselton WEWS November 2012

Chris Smith took to the lathe, to demonstrate his very artistic stingrays.

He uses pine, mainly for ease of producing a pyrographic finish. With a square approximately 38mm thick, mounted with a spigot, he shaped the wings convexly for the underside, with very light cuts, constantly rubbing the bevel. Turning the piece over, he hollowed the reverse side of the wings, regularly looking over the top of his work to check for an even thickness and emphasising that he turned down into the valleys of the cut. A hole was then incorporated in the centre to become a small, lidded box, with Chris utilizing a special round carbide mini scraper and a Robert Sorby hollowing tool. The work was again reversed, the spigot removed, and then using a Proxxon sander/grinder, he shaped and rounded off two wings, one more than the other, to form a nose and tail. A mini drum sander held in a chuck was used to smooth the edges of wings. Chris then turned a very thin and delicate lid for the central box. A graduated pine column was also turned to affix the stingray to its base, and a curved tail added, the latter being prepared previously, using a drum sander and steam bending techniques. To complete a very absorbing demonstration, Chris did some embellishment, with his pyrography tool and a spiral tip.

Extract from WAWA Newsletter issue 168 dated September/October 2013

Observations from Gosnells WEWS July 2013

Chris Smith captivated his audience with both his turning skill and his ability to apply his imagination to achieve a unique piece, with the following demonstrations: Turning and texturing a bowl using Sorby texturing tool, then colouring the inside and bronzing the outside. A hollow form was bronzed, and a verdigris effect applied. The side was cut out with a mini carver to give an aged and damaged effect. He then showed how to rescue a very wrongly made box and turn it into an extremely attractive article. Chris also gave a talk and do, on the various usage of stains, colours and waxes.



**STINGRAYS BY
CHRIS SMITH**

Extract from Newsletter issue 221 March/April 2022 and the Gosnells Gossip



A tissue-like, almost transparent Tasmanian Blackwood vase by Chris Smith.

But that's not all.

You'll notice the little mouse sitting on the lip of the vase! That was carved by Alison, Chris's wife. This was her first attempt at carving; mouse is in jarrah with ebony eyes!