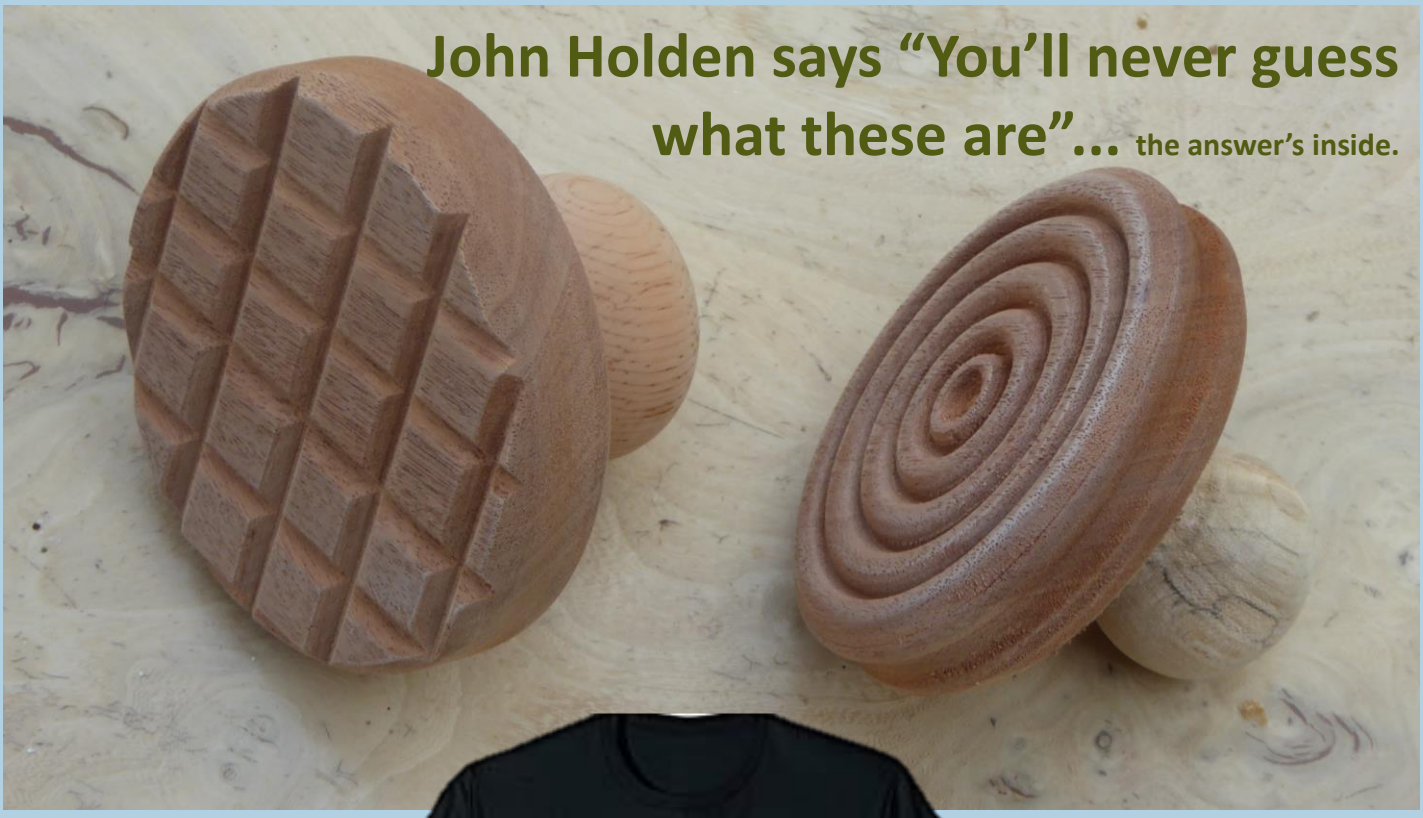
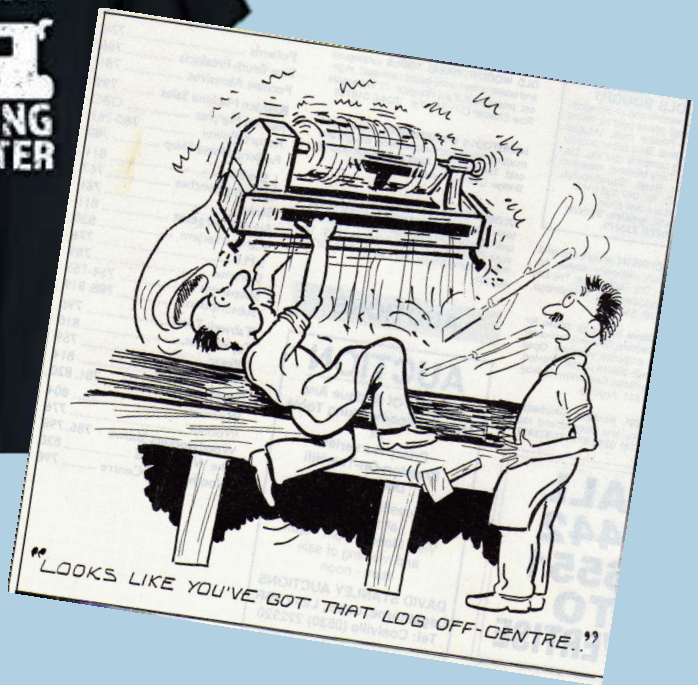
YOUR TURN

Winter 2019



John Holden says "You'll never guess what these are"... the answer's inside.



YOUR TURN

Winter Issue- December 2019.

HAMPSHIRE WOODTURNERS ASSOCIATION NEWSLETTER

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Mon 2nd Mar-Finishing-Martin Saban-Smith.

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WELCOME TO OUR WINTER ISSUE.

Welcome to this Winter's addition of **Your Turn**. We have Had another busy and interesting couple of months here at our club with lots going on and some very good demo's. We at HWA are always looking to increase our membership and ask that if you know anybody who may share our passion, that you 'gently' kidnap them and bring them along. Remember that you can always contact any of the Committee for help or advice and we will do our best to assist, so keep up the good work and bring in your treasured pieces for the Gallery Table. ***Dave Simpson, Editor.***

CHAIRMANS COLUMN

In my column in the last issue I encouraged the travellers among you to keep your eyes open for images or stories that could be of interest to fellow woodturners. Here's an example of what I had in mind:

Marion and I have always wanted to visit Meteora, part of the Greek mainland with its extraordinary pillar rock formations.

In the 9th century a group of hermit monks couldn't resist the challenge to set up a monastery on the top of one of the pillars and for a few hundred years other Eastern Orthodox monks built on over 20 more rock pillars. Tourists can now visit the monasteries via stone steps cut into the rock, the terrifying ordeal of being hauled up vertically in a net having been considered too much of a deterrent for the average tourist.

Having hauled ourselves up the steps to the top we found a museum containing tools used by the monks including this lathe, looking remarkably like the one you might have in your workshop. Rotary motion was achieved by means of a treadle driving a wooden flywheel. I wasn't allowed to try it and I don't think I could have kept it going for long anyway but no doubt 13C monks were made of stronger stuff.

Website

We have decided to spend a little money to block the pop-up adverts. Our Web master Phil would like to see more content to boost the numbers viewing the site. Projects and "how to" articles are very popular. In response to this plea I have sent him a seasonal offering that you might like to have a go at. I hope to see you at the December social but if I miss you, I hope you have a great Christmas.

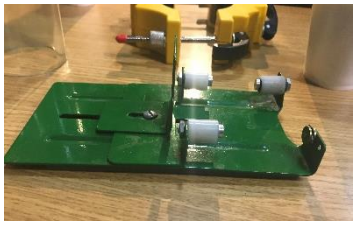
Dave Gibbard, Chairman.

SEPTEMBER 2019 – KEITH FENTON -- GLASS CANDLE HOLDERS.

This month's meeting was attended by 56 members and one more new member joined the fold, so a warm welcome to Luke Hallet from Chandlers Ford.

This month's demonstrator was Keith Fenton who is based in the Forest of Dean. He was born in Carlisle in 1953 and has had a lifelong love of wood. His father was an apprentice Joiner who had a BIDEX lathe that Keith was initially forbidden to use as he was 'too little', but he gained his woodturning interest whilst at school in Lancaster aged 12yrs, and together with a gift of a new set of woodturning tools from his dad, and permission to use the Bidex lathe Keith began to hone his experience.

Keith prefers to use native grown trees, the majority of which he fells and prepares himself.



Keith started his demo by showing us his Glass Bottle cutting jig selection which range in cost between £20-£40. He has two types that he generally uses, one was a complicated 'over engineered' (his words) yellow clamp with rollers that is clamped around the bottle and twisted against a cutter to score the glass, the other was a really simple green 'thingy' with rollers, made by Ephrem's Bottle Works, and is a really simple, quick and accurate piece of equipment to use. There is a sliding 'stop' that the base of the bottle is held against allowing the bottle to just rest on the rollers and the cutting disc. When the bottle is pressed and turned the disc easily scores the bottle at the desired position. The bottle is held over a basin where hot and then cold water is alternately poured over the 'score mark', the rapid change of temperature causes the class to "clink" as it starts to crack and separate.

This newly cut edge on the bottle is jagged and sharp so It needs to be sanded smooth with 240 grit paper (which Keith has glued to a backing plate) on the lathe, spinning at medium speed until smoothed flat. The inside of the bottle is smoothed by hand using a small diamond file.

Keith then prepared the base for the newly cut bottle and the T-light candle that it was to hold.

Keith's base was made from a 6x4 inch Ash blank (10x15cm for the weird people who use metric) turned to round between centres with a spigot on one end. Keith then placed the spigot end into the chuck and drilled a 32mm hole through it, removed the blank from the chuck and placed it in a set of Spigot Jaws and squared off the end. He then engaged the indexing on the lathe to lock it, re-positioned the tool rest and drew a parallel pencil line across the end of the blank to use as a guide and drilled a 16mm hole through the side into the centre. He then undid the indexing and rotated the blank 180 degrees and repeated the procedure to create a 16mm hole straight through the diameter of the blank. Next, he used the 32mm Forstner bit and drilled a hole through the blank to meet up with the first one he previously drilled for the Spigot Jaw.

Keith then 'squared-off' the end and by using callipers measured the diameter of his cut bottle, he then used this measurement to turn the blank to the same diameter as the bottle. He sanded the blank to 600 grit then used Sander Sealer diluted 50-50 with Cellulose thinners and smoothed it off with Web Rax to 1000 grit, he finished off with Bees wax and buffed it to a high shine.

Keith removed the blank from the Spigot Jaws, rotated it and reinserted it in the Jaws. For these projects Keith always uses 2-inch diameter glass T-light holders, so he then scored a 2-inch circle on the "T-light candle" end (this is to take the T-light holder which must be used as a safety precaution to prevent the wood from being over heated by the candle) and re-marked a pencil line across the centre using the tool rest as a guide. The point where the scored circle and the pencil line intersect is the point where two 16mm holes need to be hand-drilled into the blank. It is important that these two holes are drilled deeper than the depth of your chosen T-light holder AND cut into the 32mm hole that goes through the centre of the piece. This ensures that there is ample fresh air fed from the base to the candle, without it the candle will not stay lit when the bottle is placed on top.

With the two 16mm holes drilled, Keith then used the 2-inch Forstner bit to bore out the 2-inch T-light hole just deep enough to have the T-light sit slightly proud, this was a tricky hole to bore as the 2-inch hole is somewhat bigger than the 32mm hole and there was nothing to 'guide' the bigger bit as it started to cut. He then changed to the 32mm Forstner bit to 'clean-up' the middle.

He then shaped a deep spigot to securely receive the base of the cut bottle and sanded and sealed it as before. With the T-light candle lit and the cut bottle placed on top you now have a very attractive ornament.

The second part of Keith's demonstration was to make a three-pointed candle holder.

Keith chose to use a 3 ½ inch (9cm) cube of Ash, on which he had already removed one of the corners so that the cube could be safely held on the lathe by a Steb Centre, the opposite corner is supported by a 'live Ring Centre' in the tail stock.

It is very important that the cube is tightly and securely held between the two centres, and that the lathe is started at a low speed, with you standing safely out of the line of fire should it fly off.

With the tool rest positioned so that the cube will freely spin, Keith started to remove material from the spinning corners of his cube. The lathe is best kept to a medium speed and by using slow and steady cuts with the gouge from the points down to the 'cut corner' and the Steb-Centre to create a tenon. Keith continued until he had removed the four flat edges of the cube and in doing so he automatically created a tapered round body that now has three points. It is a difficult concept to grasp that by removing wood from four 'sides' of a spinning cube you can create three points, but it does.... and is always fascinating to see.

With the piece turned to the desired shape Keith then sanded to his satisfaction by using a power sander, this is considerably safer than using normal 'hand-held' abrasives, as the spinning points of the piece are very unforgiving if they should catch your hand or fingers. There is no need to spend too much time and effort on the 'points' at this stage as there is further work to do on them later.

Keith then removed the piece from the Steb-Centre and placed it in a chuck to enable it to be properly and securely held so it could be hollowed out. Keith had a bit of a problem at this stage as he had forgotten to bring his Japanese Saw to cleanly cut the face of the Tenon and so he had difficulty in sitting the piece safely in the chuck...

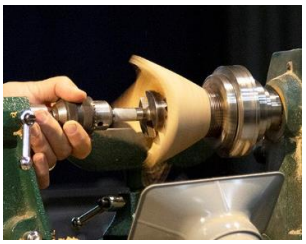
When he sorted the problem, Keith started to hollow it out by using this 4mm Carbide Cutter, Keith likes this tool as it cuts on both the 'push and the pull'.

BEWARE. *as you hollow out the centre and go deeper into the bowl you also get closer to the three-fast spinning (and hard to see) points on the wings of the piece... they will hurt...*

When Keith felt he had gone deep enough into the bowl he spent a bit more time shaping the points on the wings with his Carbide Tool, care must be taken here due to the 'confused' cross grain which causes weakness on one side of the piece.

He then he placed his 2-inch Forstner bit in his Jacobs Chuck on the tail stock and bored the hole for the T-Light candle.

With the lathe turned off Keith now used his power drill with a 3-inch sanding pad on the three-pointed wings, this was in order to prevent 'tear-out' from the confused grain, and also to safeguard his hands from the potential dangers of the spinning points. When happy with the overall shape and smoothness of the piece he reversed it, and after supporting it securely in a jam-chuck he turned the foot to complete the piece.



Due to time constraints Keith did not seal or finish the piece as he normally would, but he did produce another very attractive and unusual candle holder to compare with his Cut Bottle Candle holder as seen here with some of his other work.

He also was kind enough to carry out the customary 'Coffee-time critique' of the clubs display table, which as is the norm nowadays, had a full and varied selection of Works of Art produced by the members.

Thank you, Keith, for an unusual and interesting Demo. **Dave Simpson**

*Thanks to **Pete Broadbent** for the excellent photographs.*

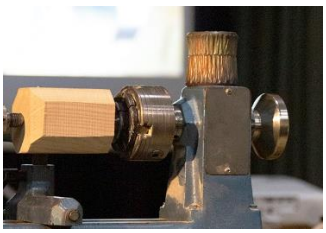
OCTOBER 2019- 30TH ANNIVERSARY OF HWA – LES THORNE DEMO.

Introduction to the evening. After the statutory safety brief Dave Gibbard, the HWA chairman, said that on this, our 30th Anniversary, each member of the club would receive an HWA mug. In addition, the tea and cake would be free ☺. Dave then presented Mrs Barnes with flowers for the splendid cakes she'd made which, we would enjoy later; and introduced Les Thorne as the guest demonstrator for the evening.

Les has demonstrated at the HWA numerous times over the life of the club and we have all enjoyed his wit and repartee. Les told the club that in 30 years of visiting the club he had never been given flowers and so one of the club members presented him with a special weed from outside which was gratefully received.

The demonstration tonight would be an 'end grain box with a lid' and he showed the club one that he had previously made which was textured and coloured. Les emphasised that this was an interactive demonstration and encouraged us all to ask questions. The wood used was a 4" 3"x3" piece of European Ash (tightness of the grain reflected this).

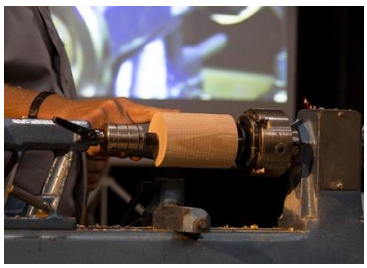
Preparing the wood. After covering the standard safety points and particularly the need to carry out a risk assessment for everything you do in order to be safe.



With the wood between centres, drive at one end and rotating centre at the other. Les turned the wood to round with a roughing gouge. He said that you could turn it at a slow speed but clearly it should be faster. Les then described how the tool should be presented to get the optimum cut. He mentioned that the wood was round but had ridges in it and this was to do with speed of travel. To avoid the 'spirals' you either slow down the feed or increase the speed of the lathe

Les then put a spigot on both ends of the wood using his universal tool to make a dovetail, then mounted the box with the lid in the chuck.

Marking the box – Les explained that there are no 'best' ratios to use when making a box it has to be what works for you, in this case it is 2/5 lid, 3/5 base but reminded us not to be a slave to measuring, e.g. mark it rough and see how it looks. He then he marked 2 lines that would be the lid and the bottom.



Les then used his universal tool to start to part the lid and bottom to differentiate the two parts but without going all the way through and to ensure that it is parallel.

There was question of what type of cut he was using, and he said that in his view there are 3 types of cut, a Cut (bevel rubbing) scrape (no bevel rubbing) and a controlled scrape and the latter was the optimum cut.

Les said that when he shapes the lid and the bottom, he typically uses just three cuts on each side with a spindle gouge; he then demonstrated this.

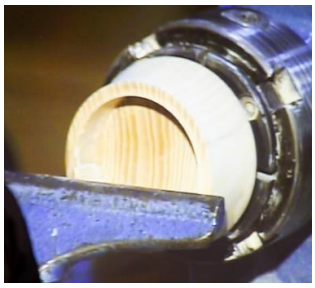
Having done this, he then used a thin parting tool to separate the lid from the base. He explained how to use the parting tool saying he continues with the cut until the tone changes as this is the point after which the tool will bind, he would then use a hand saw to finish the separation.

Working on the lid – with the lid already in the lathe, Les said the next stage was to hollow the end grain and that he would show several other techniques:

The first is a pull cut from the inside out and hence with the grain, this is effectively a scrape. The tool rest is set so that the tool is slightly down but at the centre and with the flute at about the 10 to 11 O'clock position, drill a hole with the tool and then pivot out; 11 O'clock give the optimum cut, 9 O'clock would give a 'cine film' cut where shavings come off like a thin tape.

The second method would be to cut like you were making a bowl e.g. a push cut from the outside to the centre.

The third method is the 'over cut' or 'Richard Raffan' cut. This is effectively a cut with the grain but with the bevel rubbing and essentially you push in and then go over the top and you need to be able to get the tool handle low without fouling the lathe; this is the most superior cut as the bevel is rubbing throughout; the bevel needs to be an approximate 50 degree angle.



Les then returned to the pull cut to finish the hollowing, and used the universal tool to square the sides and the bottom of the lid

Les asked the question of what would happen if he went to the right of centre with the universal tool? He said that effectively the tool acts as a 'negative rake' scraper whether going centre to left or centre to right; the tool is effectively a double negative rake scraper and hence works in both directions.

Les then used the universal tool to skim the side until he achieved a good fit with the base.

Les swapped out the lid for the base and then trued the end. Once completed he then started to hollow out the bottom in an egg cup shape; he mentioned that you could use a bowl gouge with a pull cut i.e. in the centre and pull out to the edge. He said that there is no need to push hard as the tool will do the work.

He mentioned a small tool called a 'tea pot scraper' that he called an 'egg cup scraper', this can be used 'flat' or, with the lathe at high speed (3000 rpm), with the tool with a sheer scraper angle. He noted that a scraper will not remove large amounts of wood and should not be used to do this.

Les then used the negative rake scraper and the fact that this is an easy tool to use; he used this to clean the side and the bottom and hence finish the base.

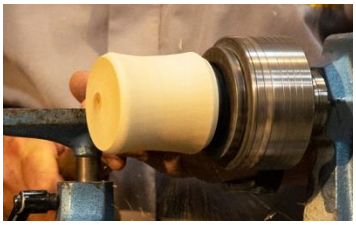
Tea and cake – part way through the night the club members enjoyed the tea/coffee and the delightful cake.

Finishing the top of the lid - Les then jammed the lid on the base, lining the grain up.

The aim was to clean up the end of the lid. He used a push cut with the tool rest parallel to the face of the lid. He mentioned creating a shoulder and then pushing the tool in; this way ensures the lid will not come off. He said that he would not use a pull cut as it would likely chip the edge and the lid may well come off.

Les explained the texturing tool and mentioned the need to wear a face mask to protect against chips. With the lathe off, he proceeded to texture the box in line with the lathe bed and then indexed the box round by hand until the whole of the outside of the box was textured. Once done he proceeded to texture the end of the box. He mentioned that carving tool could be used to achieve the same effect.

Les told the group that although he wanted the box to look rough edged in appearance, he would smooth it down to feel smooth; he achieved this using a rotary sanding tool with a brass brush wheel, he did this on the sides and then the end of the box. He then chamfered both ends of the box.



Putting on the button – Les added a 'button' to the end and then a small bead using a micro tool with a bevel rubbing cut; he asked the club to ask what the button was for later. Les then sanded the box.

Colouring the box using an airbrush tool – having finished the turning, Les said that he would use some light fast chestnut spirit stain to add colouring. He applied the finish using his double action spray gun. The advantage of using the airbrush is that the colours do not bleed, and you get a sharp edge. He applied firstly red, then blue, yellow and then finally black to add shadow.

The colour was then sealed using an acrylic sanding sealer (spray). A question was asked as to why not to use Melamine

and Les said that Melamine is a much harsher solvent and can cause the colours to move around or bubble, the spray sealer used is also faster to dry than Melamine.

He then took the lid off and sanded the spigot to achieve a better fit. Les said that he was sanding the bottom and top end of the spigot but not the centre, finishing with the sanding paper turned over to use the backing as '1000' grit to burnish the surface. Doing the spigot fit this way does not alter the fit of the lid but reduces the friction; Les first saw this type of fit by Richard Raffan and has used it since. The other advantage of this is if the wood 'moves' a little then should still fit.

Finishing the bottom – Les then used a jam chuck to reverse turn the base to remove the chucking point, using pine as the jam chuck as this is softer than the project and this allows you to achieve good compression fit and not damage the harder wood of the project; Les removed the spigot without the tailstock in place, removing the spigot in multiple passes and finished with the micro bevel which will give the best possible finish on end grain, then he added the corresponding button and bead as he had done so for the lid.

The finished piece looked like this:

After finishing the box, Les was invited to critique the club members' gallery, commenting that the club always had a high standard of turning on show. **Pete Broadbent.**

NOVEMBER 2019 – MIKE HASLEDEN - LIDDED BOX DEMO.

This month's demo was by our very own Mike Haselden who showed us his version of a lidded box. For this he had selected an 8 inch (20cm) long Ash blank that was slightly rough and 'off-centre'. He placed this between steb centres and started the lathe slowly ensuring that he stood out of the line of 'throw' should it come off the lathe.

Mike advised that when starting to turn wood that is rough or off-centre it is best to start removing wood from the solid part of the wood rather than the damaged or rough part as this gives you more control over the tool. Then carefully move to the rougher part by rolling the gouge and turn to smooth by observing the 'ghosting' at the rear of the spinning blank. Mike then created a 'Chucking Point' by using a Parting Tool to form a flat face that ensures a close, smooth, safe, and tight fit for the chuck, and by slightly undercutting the tenon by using the point of a small gouge you can get an extra secure hold.

At this stage Mike produced his genius home-made Magnetic Shaving Deflector, this is designed to deflect the fast flying shavings from A) Hitting him in the face, and B) Obscuring his view, this is made from a small piece of clear Perspex that had been heat-bent to an acute angle, and has a strong Earth magnet attached to its base so that it can be positioned on the flute of the roughing gouge where best to deflect the shavings.

He removed the turned Blank from the Steb Centres and inserted the Tenon into the chuck, Mike twisted the Tenon back and forth several times to 'clear any shavings or debris' in order to increase the jaw's contact with the piece and tightened it securely. He also removed the Live Revolving centre from the tail stock and replaced it with a Live Ring Centre explaining that this improved the contact and gave a higher degree of safety.

Using the parting tool again Mike smoothed off the face of the blank that was to be used as the lip of his box and made another Tenon, which he then 'parted off' to create a thin disc of ASH approximately 1cm thick.

The reason Mike went to the trouble of making this disc was initially a puzzle to some of us. This method optimises the grain-match across the join on the finished piece, otherwise you lose not only the width of the Parting Cut but also the more significant length of the 'mating lip' by reducing the amount of material that is removed.

A new tenon was then created at the tailstock end, this was measured using a small ruler (that he had glued to the top of the tailstock body) to ensure the correct diameter for his blank, he then marked off 1/3 distance to get the right length proportions for his piece and made the cut.

Mike turned the lathe up to high speed and parted off the lid using a parting tool he had made from an old piece of an Engineer's saw blade.

As Mike was using a smaller lathe than he is used too, he needed more room to gain better access to the end of his workpiece, so he removed the entire tail stock from the lathe bed and placed a cork in the taper-hole to prevent debris from entering it. Mike explained that any debris in the bore of the

hole could potentially cause alignment problems with the taper of the Live centre, so to prevent this possibility he inserts a cork plug……. genius!

Using a small sharp gouge he faced the end of the box by running the bevel of the gouge on the rotating end and cut towards the centre, Mike then made a rough pencil mark on the end as a guide where to place his calliper mark for the desired internal diameter of the box. His callipers were set to the same diameter as the 'disc' he had just made. Mike then started to hollow out the box using aggressive cuts with a shallow fluted spindle gouge to a point just short of the calliper guide marks. Then switched to his skewchigouge to complete the hollowing, and by using a Flat Edged Gouge to ensure a straight cut on the lip, Mike removed wood until he got to the calliper marks for the desired internal diameter, and used a Round Edged Gouge to round-off the bottom of the inside. He made repeated small cuts with the Flat Edged Gouge until the disc fitted snugly into the shoulder he had just made. When completely happy he aligned the grain of the disc to that of the body of the box and superglued the disc into the shoulder and quickly gave it a good hard tap in order to bed it properly (he would usually use PVA glue but opted for Superglue to save drying time). Using a Skew, he slightly 'bowed' the inside lip of the disc to create a better fit for the lid.

With this disc glued in place it effectively blocked off the hollowed-out box, so Mike started to remove material from its middle to open it out and gain access to the inside of the box, he then smoothed the sides so that the disc was blended in with the rest of the inside of the box. Mike recommends using a Negative Rake Scraper to eliminate catches on the inside of the deep bowl cuts.

To sand and polish the inside Mike uses a Velcro Stick with sandpaper attached as this eliminates any chance of catching your fingers in the fast-rotating bowl, he then applies sander Sealer and Chestnut Cut and Polish paste.

Mike removed the body then inserted the lid into the chuck and 'faced' the inside-end of the lid. He repeated the rough pencil mark as a guide for the calliper which was still set for the internal diameter of the lip of the disc and chamfered the lip towards the outside. This prevents removing too much material and ensures a snug fit. When happy with the fit Mike started to hollow the inside of the lid.

We then stopped for Tea and Bob Hope carried out the critique of the display table which was full of rather excellent work by club members.

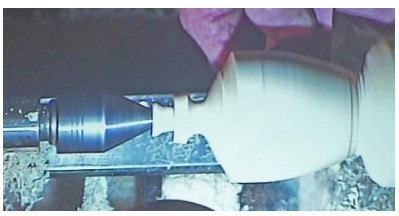
During the break Mike had to rework the glued seal to the disc as the Superglue had failed, so he restarted the demo by refitting the lip to the main body, then re-smoothing the inside of it with his Negative Rake Scraper.

Mike then displayed a bit of panache by creating a small 'dishing' on the inside of the lid, within which he turned two small Coves for decoration, and proceeded to give us a 'master-class' in the use of his **Spiralling Tool (**also apparently known as a Decorator's Elf) which creates an attractive and professional spiralling pattern on the workpiece to enhance its appearance.

This tool is best used with a lathe speed of 700-800rpm and by inserting the tool GENTLY, lay it against one of the Coves to start the tool spinning and apply pressure to create the pattern, then repeat the process for the second Cove, but by holding the tool at a slightly different angle you create a pleasingly different pattern. Apply Sander Sealer to the spiralled cuts to 'raise the grain' and apply Water-Based Gold Paint. Mike used a hairdryer to speed up the drying of the Gold Paint, and after turning on the lathe again he used the small gouge to re-define the sides of the Coves that had been covered by the gold paint and used a black pencil mark to highlight the top of the grooves of the Cove. After cleaning up the remainder of the inside of the lid he applied Sander Sealer and polished it up by using Cut and Polish Paste on a **slow lathe speed** to remove the grit from the paste then (as you feel the grit disappear) turn to a **higher speed** and increase pressure on your cloth to buff and polish the inside.

Even though this Spiralling is on the underside of the inside of the lid, which is effectively invisible when the lid is on the box, it gives a much-improved overall appearance and shows that extra care has been taken when producing the worked piece.

Mike re-tested the lid fit for tightness and when happy he removed it from the chuck and reattached the box base. He thought it prudent to re-glue the lip (to ensure that it wouldn't fail again) and when dry he attached the lid to the main body and finished the shaping of the exterior of the box to his satisfaction. By using his gouge to shape the sides he stopped and started the lathe repeatedly to check the internal thickness of the side wall to ensure it was of uniform thickness. He did this not by use of



callipers, but by using his forefinger and thumb as this is a quick, easy and accurate method of gauging the desired uniform thickness. He then concentrated on the inside bottom of the box to round it off and taking extra care to ensure he didn't cut too deeply he then sanded, sealed, and by using Cut and Polish Paste finished the inside to his satisfaction. Mike re-attached the lid and after lining up the grain, made a thin cut with his Skew on the join of the lid and the base and a second one slightly higher and 'burnt it' with a wire on the fast turning lathe and made a button type handle on top of the lid to finish off.

The foot of the base was then shaped to his satisfaction, sanded and sealed, then fine sanded with 400 grit with a finishing coat of Cut and Polish to finish. The Parting Tool was then used to separate it off but leaving enough to make a 'Jam Chuck'. The completed Lid and Body of the box were then taped together with masking tape and held in the Jam Chuck to enable the underside of the Base to be turned and finished properly.

Mike had succeeded in producing a very nice and useful box and imparted lots of information and techniques for our benefit. **Dave Simpson.**

Thank you, **Mike**, for a very interesting demonstration, to **John Holden** for the I-phone photos, and as always to the Club Shop and Tea-boat Crew who keep us so well supplied.

There was no Raffle this week due to the unavailability of Steve Jones.

TERRY'S TOP TIPS.

In this regular feature, Terry smart from Chestnut products shares some of the more interesting responses to questions to Chestnut's helpline.

We're often asked about coatings for toys, but it's still a popular query. To make them easier to find we've added a new category to our online shop, 'Toy Safe Finishes' and all the relevant products are gathered in here (as well as being in their original categories - oils, waxes, lacquers etc).

All these products have been tested to the EN71-3 regulations, which tests for each of the following elements present in the finish as a dried film:

Arsenic, Barium, Cadmium, Chromium, Mercury, Lead, Antimony and Selenium

Last week I unveiled our new 'Toy Safe Finishes' category on our website and someone queried why Food Safe Finish isn't included. It wouldn't be the first time I've missed something out, but this wasn't one of those occasions. Whilst it would certainly pass the relevant test, we don't consider Food Safe Finish to be hard-wearing and resilient enough to use on a toy. The same applies to things like Friction Polish. If we labelled them as 'toy safe' it would infer 'toy suitable' which really isn't the case

This week we were asked about what to use to seal the inside of an apple press - would Food Safe Finish be affected by the acidity of the juice. The sealing process was just to keep the slats of the press clean, to prevent them going mouldy. And we reckon that the Food Safe Finish would be fine for this, although it would need regular re-application as the press was also washed down thoroughly (as you'd expect) on a very regular basis.

Another question that comes up occasionally is how hard to press when using abrasives and buffing etc. In most cases these are done with the lathe running, so very little pressure is needed; it's more important to keep a constant contact (when possible), with a firm but gentle touch. Let the lathe do the work for you and when buffing, your choice of material is also important***. Cotton cloths should be avoided at all costs for obvious safety reasons; we recommend our Safety Cloth, not only because it is much safer to use (it tears very easily if it gets snagged in anything revolving, thus avoiding the danger of dragging your hand into machinery) but also the texture of the cloths is ideal for application of sealers and polishes and especially for buffing waxes. It's a very simple product but it works wonderfully well***

A question I was asked at the weekend was about the difference between the WoodWax 22 and the Microcrystalline Wax. There's nothing to choose between the final finish they give, the major differences are drying time and performance.

WoodWax 22 is very quick drying and easy to use. It is best buffed pretty much straight after application and any surplus wax is removed very quickly. It can be used straight onto bare wood but is best over a sealer. It is, in my opinion, a great first finish for anyone just starting in woodturning. It is hardwearing but will be marked by water and will show fingerprints.

Microcrystalline Wax is formed of smaller pieces which knit down to form a very dense surface, which is very water resistant. It also has a higher melting point (above body

temperature) which makes it much more resistant to finger printing.

It's slower drying (10-20 minutes) and needs to be applied over a sealer unless being used for food contact, in which case several coats will need to be applied and built up. It's important with Microcrystalline Wax that it is used sparingly, the slower drying time allows it to be spread very easily.

NOVICE CORNER

The Novice Corner continues to hold the attention of lots of club members as they hover around the table and discuss the many items that are brought in by our newer members.

The inimitable Harry Woollhead and Alan Baker impart their expert knowledge and advice to members who have brought in their workpieces to show, and who may have encountered some problems, be it a 'catch', a split or problems with the finishing of their work piece. If you're just hyper-proud of your creation and want to show it off, bring it in and put it on the table for all to see.

I have had the privilege of watching two master craftsmen demonstrating recently. **Jason Breach** who gave the club a very interesting day's demonstration and **Mike Haselden** who displayed his skills on a club night. At both events they were making small items and I was struck by the way they handled their gouges. They seemed to cut the wood effortlessly and very accurately. This got me thinking about what was different between my ways of cutting, to theirs. Well I came to the following conclusions that may be of help to you in your quest to improve your turning skills.

They both said that you must get the bevel rubbing before you start cutting. But they had a different technique than mine. I have aligned the bevels with the wood by line of sight, and then pushed the tool into the first cut. What can happen, during my movement of the tool to start cutting, is to change the angle of the tool so the bevel is not fully rubbing, and you start with a poorly supported tip. As you push through the cut, the tool may not do what you expect, due to the resistance it meets in the wood.

I was getting a poorer finish and depending on the wood, a less stable cut. So, I would then have to repeat it the cut.

What the Craftsmen were doing, was to present the tool lightly to the wood with the full length of the bevel rubbing but not cutting. Then sliding the tool back to the point where the cut was to start. But during that process ensuring the angle that had been created was not lost. So, as you push into the cut the bevel was completely rubbing and a clean cut started.

If they did not have a flat surface with which to start the cut, they would make one with a scraper or a skew.

I then noticed they would rest the tool on the tool-post with the left hand but sometimes use this hand to guide the tool in the direction they wanted in conjunction with the right hand which was holding the handle. By using both hands in unison the control of the cut was more defined and accurate, and the left hand could assist to keep the bevel rubbing.

I also noticed that the index finger of the right hand was extended down the handle towards the cut. I know from my experience of several sports that the index finger aids directional control, so this is worth trying.

They both used the left hand to grip the tool-post above and below the bar so making a solid base against which the tool could remain stable whilst the right hand would guide the handle through the cut. The right hand can rotate and push to during the cut. The left hand will ensure the tool is firmly held on the tool post during the cut.

Be careful, if you try holding the tool with your fingers below the toolbar to keep them clear of the wood.

Now I know that this is not all that goes on during cutting and it can vary depending on many factors. Also, you tend to concentrate on the result and not the cutting technique.

But if, like me, you need to consider how to improve you gouge skills just take a few minutes to see if you get a better cut by trying these methods.

Happy Chipping.
Alan Baker

MINSTEAD TRUST.

Minstead Trust .
Seeing potential

It's been up's and down's this quarter. The up's first.

We were offered Wooden Train parts that needed assembly and thought that might give a different challenge for the students, so said yes please.

When they arrived, there were far more boxes than I expected. Enough for at least 15 trains and 45 carriages. However, the wheels were not a large enough diameter and the funnels were just plain dowel. So, we set about making lots of larger wheels and shaped funnels. Then decided to also add some buffers to the front of the Trains.

Having made up a prototype the orders flowed in, so we were then committed for the next 6 weeks to concentrate on production. The students seem to like the repetitive nature of making the components and then the assembly once we had enough parts. We also made some passengers and freight to go on the carriages, which really finished off the set. The orders were complete and now some sets have been sent to the café in Furzey gardens to sell. We can now get on with other requests, and some Christmas tree ornaments.

On the Downside, we've had a lot of Lathe problems. Firstly, with a Start button, which on close inspection was full of very fine dust and despite tapping some of it out, still only worked intermittently but will be replaced very soon now the parts have arrived. The same lathe has also got bearing problems. It's serviceable for now but we will possibly change them during the Christmas New Year break.

The second lathe had a failure of the electronic control. The inverter and control box are being sent back to Axminster for service and or repair.

We have had one new student, **Ryan Hoyle**, join us on a trial basis and he is very keen, we hope we can keep his interest and make him a permanent member of our woodturning student population. Unfortunately, we have also lost one student, Teddy, has decided to move on to other things now that he is a resident in the Lodge. Other changes are afoot but more about those in the next issue.

I would like to Thank Mike Haselden for his 7 years of service to our Outreach at Minstead. Mike is stepping back from Minstead at the end of the year to concentrate on other things.

So, if you have a few hours a month we would be very happy for an extra pair of hands. It's becoming a little stretched with just 8 of us. Go on give it a go. **Alan Sturgess.**

Minstead Trust are also always looking for extra wood that the students can use, so if you have a spare stash of surplus wood or timber from your building or DIY projects, they will be very useful and Minstead will be very grateful for your donations.

MEMBERSHIP. (KEITH BARNES)

Our membership at present is 87. This is 4 down from 2018.

In this quarter we welcomed 1 new member. Luke Hallett, from Chandlers Ford.

Below are the total members and visitors attending monthly meetings:

- **September** - 57 members and 0 visitors
- **October** - 61 members and 6 visitors
- **November** - 55 members and 0 visitors

We are always looking for new members to our club. We are also considering promoting ourselves on Facebook or Twitter and hoping to encourage a wider (younger!) audience to attend.

JASON BREACH WORKSHOP.

Jason's mum enrolled him on a woodworking course at the age of 14, 2 years below the minimum age. They clearly saw some promise and allowed him to continue. On day 4 he made his first box and he was hooked. He has specialised in box making ever since. Here's a sample but look at his website for more information and lots more lovely examples.

He always uses dry wood for stability and perfect fitting lids. Jason is slowly making his way through his 6-ton stock of exotic wood he has managed to acquire over the years. Much of this is irreplaceable as world stocks diminish and there is increasing focus on sustainability with embargos on trading in many species.

For his first demo, he did a simple mushroom from laburnum between centres. He regards this as a warmup since it rehearses correct stance and presentation of the tools. He uses ring centres as both drive and tail stock because they cause minimal damage to the ends, compressing the fibres rather than splitting them apart. Another benefit is that it encourages controlled cuts and if there is a catch the workpiece will simply slip. Regarding stance, he thinks about where the tool will be at the end of a cut and positions himself so that he can look along the direction of the cut (generally the bevel angle). In some cases, the lathe headstock might prevent this

so the piece can be turned around end to end between the centres to come at it from the opposite direction.

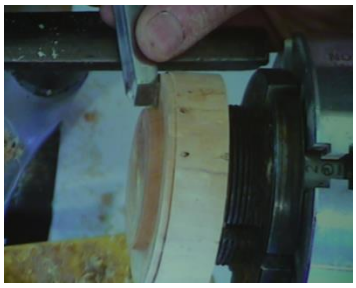
Having warmed up, Jason moved on to his first box demo. He mounted a piece of box wood between centres, turned it to a cylinder with a bowl gouge and cut spigots on each end to suit his favoured gripper jaws. *It is worth getting the spigot diameter right as the jaws will then form a true circle for optimum grip and minimum damage to the wood*. He marked the dividing line to give roughly a 2/3 to 1/3 ratio after allowing for overlap. He parted the box leaving the lid in the chuck. He uses a thin parting tool and shapes the tip with a straight edge at the top and a convex curve at the bottom for maximum tip strength.

He then hollowed the lid by first drilling a hole to the required depth with a spindle gouge parallel with the axis. Removal of the bulk of the wood with the gouge followed with no attempt at bevel rubbing, then a clean-up push cut from edge to centre with bevel rubbing. For facing up the edge, Jason demonstrated the "Breach grip" with the left hand gripping the tool rest as well as the gouge. This allows a good stance with the gouge tucked into the body and line of sight along the bevel. This grip was used again several times later. For refining the inside of the lid, Jason used a round nosed scraper with a special grind. A sharper angle than usual underneath and a shallow negative rake grind on top with the grind direction at right angles to the edge all the way round. This scraper is used level which is the best way for boxes.

Slowing the speed, Jason then sanded inside the lid starting with 150 grit abrasive cloth folded into 3 layers. He then cut a parallel recess 5 mm deep with an oval skew to accept the rim of the base.

He then sealed the inside with diluted cellulose sanding sealer and polished with soft wax.

Jason then measured the recess, removed the lid from the chuck, mounted the base part and marked the end for the spigot to fit the lid recess. He carefully cut the spigot with a beading tool little at a time to end up with a tight fit. The outside of the base was shaped with a gouge, finishing by shear scraping.



The lid was then jammed on the base and turned to its final shape using the Breach grip around the tool rest. During this process the lid was removed and replaced several times to check the thickness.

The base was then hollowed like the top but with an undercut using a multi-tip tool. The rim was left thick for strength until after undercutting.

It was them sanded and polished and reversed onto an external jam chuck to finish the bottom. (External preferred to internal jam chucks which tend to split the rim).

Finally, the finished box was polished, held by hand against a revolving mop mounted on the lathe.

Another quick demo was to make balls from small offcuts of burr oak. Jason makes a lot of these for solitaire sets and they must be done quickly to a uniform size. Mounting the wood between centres, it was turned to a cylinder of the required diameter, marked with a length equal to the diameter and the ends turned to make an approximate ball. Jason then used a hole cutter of suitable diameter, sharpened at the end, moving against the revolving ball to shape a perfect sphere (although the points holding it between centres were still there). The ball was then removed and mounted between nylon centres with cupped ends. This allowed the mounting ends to be removed with a gouge before scraping, sanding and finishing the ball,

altering the orientation axis several times during the process and finally polishing against the buffing wheel.

After a short break for lunch, Jason showed us how he makes his pagoda style boxes. The process is much the same as before except the square section of the blank is retained for the rim of the lid and at the bottom of the base where it is fashioned into 4 feet. Much of the cut is through air and if not properly controlled the tool will bounce when it meets the corners. The bevel has nothing to rub on. A sheet of white paper on the lathe bed provides a clear background and helps show up the corners.

When jamming the lid on to turn the top, it needs be tight. The usual trick is to use a piece of tissue in between. Another way is a smear of spittle on the rim can swell the fibres enough to tighten the fit.

Jason's pagoda had a finial with a series of 5 beads. He used a beading tool which is much quicker than trying to shape each one and easier to get them all the same. For these small beads, a parting tool of the type with a flute along the edge works very well. He also decorated the underside of the base with a bead cut in the same way. **Dave Gibbard.**

ZION HILL COMMUNITY FAYRE- SEPTEMBER 2019.

The Woodfair is held at Zionshill Copse Local Nature Reserve in early September each year with 38 stands showing wood craft skills. It ran from 10 till 5 on the 7th September with items of interest for all ages and a wonderful hog roast to keep you topped up at lunch. The Copse is ancient woodland dating back to darker ages and provides a wonderful backdrop for all the stands which are spread out, so the whole family can meander through the trees.

The fair has a History zone with ancient crafts, spoon and bowl making also a Green Man who played some ancient bag pipes giving the whole affair a mystic feel, a Birch Zone with Birds of prey, Hurdle and Spar making. A Coppice Zone with outdoor education, Rake making, Coppice crafts, Trugs and whistles, Gypsy flowers, hedge laying, basket making and a Forest school. An Oak zone with bush craft skills, woodturning on a pole lathe, wood and soap carving and many more exhibitors. Test Valley Borough Council run the exhibition and had many of Hampshire's wildlife, bat, reptile, butterfly and dormouse groups displaying. It was a good day for all the family to attend. Unfortunately they do not advertise its existence very well and a lot of people just stumble upon it on the day. It has always been held at the beginning of September and a date worth looking out for.

We sent an expedition into the wood led by John Holden, Tom James, Alan Truslove, and Alan Baker. The first problem was how to get the awning erected as the weather forecast had predicted showers, we had a modern pop up frame that was relucatant to work but we managed. The rain never materialised but the awning gave us shade from the sun. We had two lathes running and were rewarded with lots of interested children watching our displays. We ended up making magic wands, goblets and ducks and gave them away to the children. which went down very well with the parents !

Tom and John displayed some interesting items that also caught the attention of the public and they even sold a few. John's Mouse's home in the shape of a large mushroom with a family of mice just poking their heads out gave a charming sense of amusement to the children. Also the ball with loose spikes in it intrigued them. Alan had a part finished segmented bowl which caused a stir.

We managed to talk to several people who were genuinely interested in our club and we hope to see them in the near future. My only regret on an interesting day was that I did not take time out to wander around the site and enjoy all the stands. Quite a few other exhibitors did come to us and we enjoyed talking about our work. We all hope they have been encouraged to have a go in the near future.

Alan Baker

TRADING POST- PHIL BRISTOW

Remember that if you are looking for tools or machinery for your hobby the HWA website has a Trading Post section where people can post details of items for sale, or items wanted. Remember that t he HWA Website can be viewed by ANYBODY so there is potential for a very wide audience.

Either post your ad in the comments, or send an e-mail to Philip Bristow (philip_bristow@hotmail.com) to have it put on this page.

Advertisments are cleaned off regularly. Each submission must contain, as a minimum, your name, e-mail or phone number, description, and cost (a photograph would also be useful!).

WORKSHOP WATCH- TOM JAMES

Woodturners are naturally nosey and we can't help wondering what other 'turners' sheds or workshops are like, what equipment they have and how they are set-up. So as a new feature, I'm interested in your shed / workshop setups.

Welcome to the Welsh Woodman workshop. I spend many a happy hour down the workshop to unwind after work. I've been fortunate enough to visit many people's workshops and have borrowed a lot of their good ideas for timber and tool storage. I'm very much a tool spreader, so have found having a home for all my tools helps keep the place nice and tidy as well as helping me find things. I have found 40mm PVC pipe makes excellent storage for turning tools. I only regularly use about 6 turning tools. However, I have made tools for different jobs and have inherited a few tools over the years.

I use two different lathes for my turning work, all my spindle projects I carry out on my **Poolewood lathe** and for my larger projects and bowls I use my **VB36 lathe** (the green giant). You can see how I've made some of the larger items I've made on my VB36 on my YouTube channel The Welsh Woodman. I have found a bandsaw to be a great addition to the workshop for both my furniture projects and cutting out bowl blanks. I would highly recommend investing in one as it should save you a lot of time and money in the long run.

I use a six-inch grinder with a smooth white wheel and a CBN wheel (recommended by Mike Haselden) to sharpen my tools. Having only had the CBN wheel for a few weeks I can see why people say its worth every penny as it seems to cut through metal rather than grinding it off, resulting in no blued or heated edges. I have made a sharpening jig to get consistent grinds (there is a video on how to make this jig coming out shortly on my YouTube channel The Welsh Woodman). I used to free hand sharpen all my tools, but I have found using the jig is quicker and more accurate.

I have fitted a Record air filtration box into the workshop. Other than bumping my head on it occasionally, it does a good job of filtering out the smaller dust particles, from half a micron to 5 microns. This dust in the air can cause long term damage over a long exposure period as they are not blocked by the mucus membranes in your lungs. It has a timing feature which allow me to leave it running for a few hours after I've left the workshop to filter out the air. I normally use a JSP IP powered respirator whilst turning to protect my face and lungs, especially whilst turning tropical hardwoods. I'm trying to improve my dust extraction so if anyone has any good tips please let me know.

As I tend to spend more time in the workshop than the house, I've insulated the roof and had a woodburning stove fitted to help with heating in the winter months. It a good way of getting rid of those wood shavings and offcuts, and even a few bits of designer firewood, so if things do go wrong with projects it's satisfying to think that piece will keep you warm. In order to help the shavings burn more efficiently, I have made a compound lever press that compacts the shavings with a mixture of water and paper into a briquette (junk mail works perfectly). I've made a little drying rack for the briquettes next to the fire, so they tend to dry out within a few days and are

ready to burn. I've also got two Aldi stove fans on top that help to circulate the hot air around the workshop. My old workshop was in my garden shed and I found that stapling foil insulation sheeting (a bit like foil bubble wrap) to the roof and walls really helped to keep the heat in. You could keep the entire shed warm with a small heater.

Most workshops tend to have a messy corner, so this is mine. I tend to find that most horizontal surfaces get taken up quickly with part turned bowls, projects waiting to be made or off cuts that you promise yourself will be useful in the future. To try and combat this I made a workbench where you could store material underneath but as you can see the concept hasn't quite worked out. I bought an Aldi pillar drill as it was reduced at the time. It has been useful for making pens, but struggles drilling larger diameter holes. The drill cabinet next to the drill uses a French cleat system on the front to organise all the drill bits. It has a hole-gauge system underneath each corresponding drill bit that makes finding the right sized drill bit quick and easy.

Coming from a product design background, I have been lucky enough to work with lots of different materials, but I absolutely love working with wood. Aside from turning, I really enjoy designing and making furniture as well as carrying out a variety of wood carving projects. I like using a combination of modern and antique tools for this. Most of this work is done at my joiners' workbench. I designed a book style tool board seen in the top right of the photo to increase the number of tools I could store and limit the amount of wall space it uses up. This has come in handy.

JOHN HOLDEN'S. - QUIZ SHAPES -

On the front cover is this picture of wooden shapes that John Holden has made for his wife… did you guess what they are? Your clue is that they are 4 inches in diameter and that they are for a hobby……

*The mystery items are called **Palm Washboards**. They are used for wet felting by crafty people. Did you guess it?!*

AND FINALLY…

I would like to give a very special 'THANK YOU' to those other members who generously give up their time at our club meetings, and the other 'outreach' events, to help ensure that everything runs smoothly:

Sound & Vision: Steve Page, Alan Truslove.

Raffle: Steve Jones.

Club Shop: Peter Willcocks, Keith Bateman.

Photographers: Pete Broadbent, Martin Stallard.

Tea & Coffee: Roy Nailor, Chris Davey, Les Barrow, Phil Hill, Mrs Hill.

Novice Corner: Alan Baker, Harry Woolhead.

Minstead Trust: Alan Sturgess, Les Barrow, Dave Gibbard, Alan Baker, Mike Haselden, Pierre Baumann. Mike Dutton, Pete Willcocks, John Holden.

Web Master: Phil Bristow.

(apologies in advance to anybody that I may have forgotten).

*The mystery items are called **Palm Washboards**. They are used for wet felting by crafty people. Did you guess it?!*

Dave Simpson (Editor)