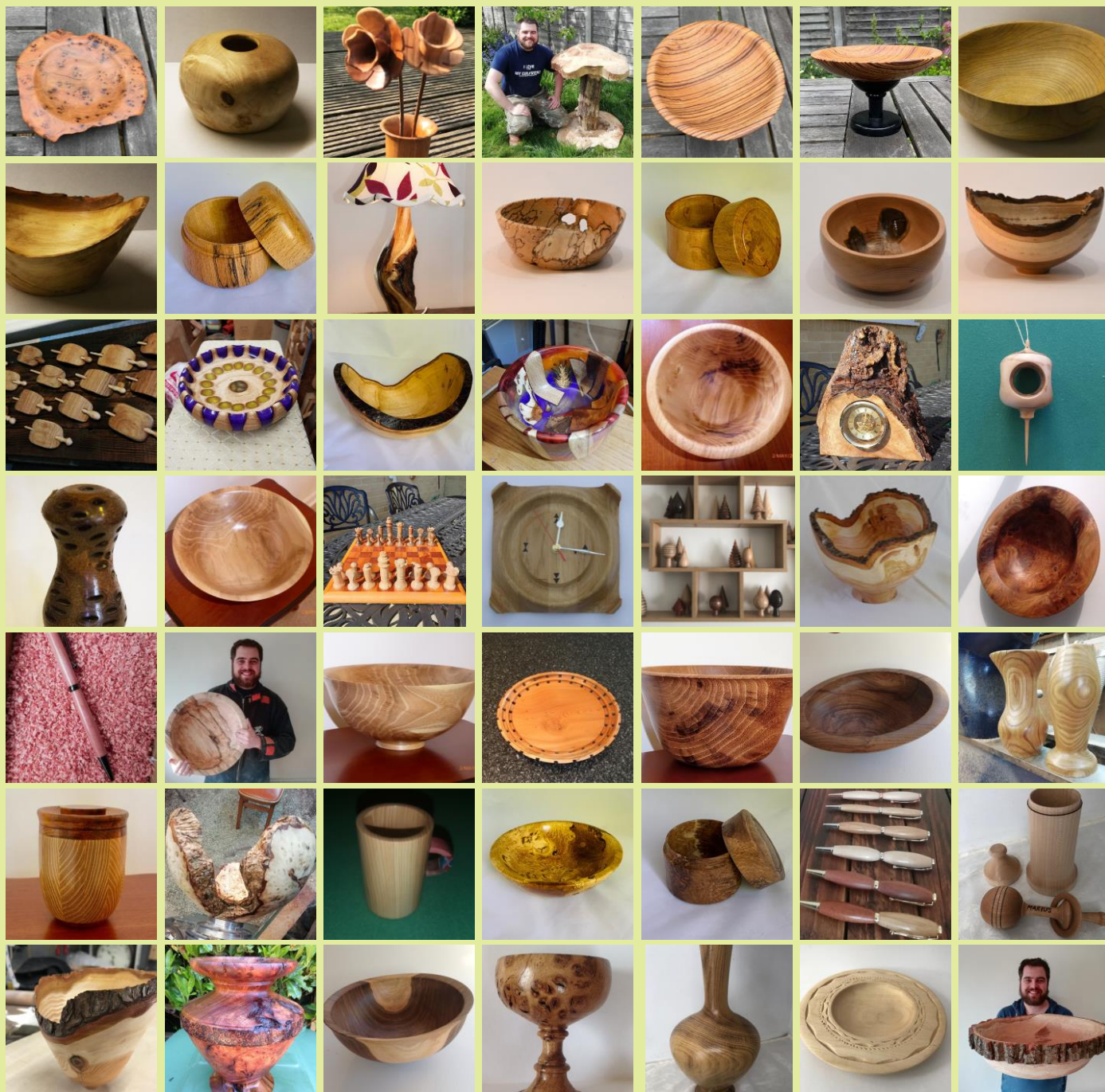




YOUR TURN

Summer 2020



Lockdown Lathe Work





YOUR TURN

HAMPSHIRE WOODTURNERS ASSOCIATION NEWSLETTER

Summer Issue. May 2020

CONTENTS:

Reports of Meetings:

- March– Finishing. Martin Saban Smith.
- April– Virtual Easter Egg Challenge.
- May– Virtual Gallery.

Terry's Top Tips.

Novice Corner – Alan Baker.

Minstead Update – Mike Dutton.

Treasurer's Report – Mike Dutton.

Shed Watch – Pete Broadbent.

How to Make – Tool Carousel and Perfect Spheres.

COMING EVENTS:

Mon 1st June – Virtual Gallery

Mon 6th July – Virtual Gallery

Mon 3rd August – Virtual Gallery

COMMITTEE:

Dave Gibbard - Chairman 02380 262660
gibbardmazdave@gmail.com

Bob Hope - Secretary 01189 813552
hopebob1@aol.com

Keith Barnes - Membership 01489 796433
new.members.hwa@gmail.com

Alan Baker - Novices 02380 269899
ajsbaker@aol.com

John Holden - Outreach - 02380 733627
john.hwa@handjholden.plus.com

Dave Simpson - Editor - 07984 450840
gailsimpson66@hotmail.com

Tom James - Library - 07919 577256
tomjamestj@hotmail.co.uk

Mike Dutton—Treasurer 07540 423176
mike@inchmery.com

WELCOME TO OUR SUMMER ISSUE.

Welcome to this Summer addition of **Your Turn**.

Well, the year started off very well with everything going to plan, then in March everything started to change, and all the worlds plans had to be re-planned. The HWA rose to the challenge and we held the Virtual Easter Egg Challenge, followed by our first Virtual Gallery table, both of which were very well represented with pieces that you had made during 'lock-down'. So, a very well done to you all and thanks for all your efforts. Please keep them coming and please send in photo's, and if you've made something that you think will interest others, please also send in a 'How you dun it' description so that it can be placed on the Website for everyone to see your method.

I am also looking for willing volunteers to send in photos of your Sheds or Workshops together with your tool wish list /favourite tool so that I can add it to the 'Shed watch' feature. Please stay safe, we hope to see you all soon.

Dave Simpson, Editor.

Message from the chairman

Encouraged by the success of the Virtual Egg Challenge, we invited members to submit photos of their work for an on-line gallery to coincide with what would have been the May meeting. The response to our first on-line gallery was extraordinary and allays some of our fears that the Club might wither away whilst not meeting regularly. 19 turners submitted 65 pictures of 46 items! (many were photographed from different angles hence more pictures than items.)

Take a look at the website where **Phil Bristow** has posted all the pictures.

So, we will carry on with virtual galleries and hold another Challenge later when we come up with a topic. We are also reviewing what other activities could be held via the wonders of the internet.

Thanks to **Dave Simpson** for producing our newsletter, Your Turn, despite the shutdown. As there will be no new Club events to report on, you are encouraged to send contributions to him. Anything will be considered, preferably but not necessarily with some sort of woodturning connection

And if you would like me to pass on any news to our members or ask a question on your behalf via my Email "round robins" (why are they called that?) please let me know.

Keep safe, keep turning

Dave Gibbard. (Extended) Chairman.

MARCH 2020

March's meeting was attended by a total of 63 members along with 4 visitors (1 under 16 with free admission). 3 of the visitors gave an indication that they would be joining us as members next month, so I wish them all a warm welcome on behalf of HWA.

The March meeting was hosted by Martin Saban Smith whose demo was entitled "Finishing".

Martin is a Registered Professional Woodturner whose workshop is based in Four Marks, Hampshire. He has a friendly and informal approach to teaching, and he also films his creative woodturning on Social Media. Martin specialises in colouring his wooden creations and he also makes the popular Hampshire Sheen range of wax and oil finishes; he also blends the atmospheric *Intrinsic Collection* of coloured dyes. His workshop is fully equipped with 5 lathes each with a full set of tools for each one together with a host of other 'creative' tools for students and workshop members to use.

Martin was going to demonstrate how he makes and colours a thin-turned two-part bowl. For the base he selected a 5x3 inch Ash blank and for the bowl he had chosen a 10x3 inch Sycamore bowl blank.



Martin started by cleaning off the end of the blank using a 3/8ths Spindle gouge. He had decided that the Tail-stock end would be the bottom of the

pedestal, and that he was going to make a Tennon at the other end that would later fit into the underside of the bowl blank. Martin then offered up the Sycamore bowl blank to gauge how tall to make the pedestal and how thick to make its diameter. Martin stated that he was going to make the diameter 1/3rd the diameter of the bowl.

He then set his callipers at 55mm, which is the size of the tenon he was going to make on the top of the pedestal, by using his **Les Thorn** 10mm Round skew tool. With the base and the tenon completed Martin proceeded to remove wood from the blank and shape the body of the pedestal to his satisfaction. His aim was to make a 'fairly thin' but pleasing shape and to do this he used what he called "Butcher-like rapid and deep cuts" keeping the bevel close to the wood and removing material quickly.

Initially the bottom part of the foot looked like a goblet, and he then started on the top part of the foot to create a shape that would complement his envisaged shape of the bowl. Martin then used fine cuts to shape the flutes but was careful not to make it too thin or it would look out of proportion.

Martin is a left-handed turner, and there was a question from a member regarding problems that this can cause. Martin stated that he has had to adapt his wood turning method to suit his left handedness. He stated that he needs to take extra care when working at the tail-stock end of the lathe as his gouge handle can often 'snag' or 'catch' the lathe bed or the tail-stock support and cause problems. He also stated he has had massive problems trying to acquire a 'left-handed hammer'. So, if anybody has one....



When Martin was happy with the shape and finish of the pedestal, he sanded at 180 grit, then 240 and 400, he stated that he always jumps two grits as

he gets better results this way, and he prefers to use Abranet rather than standard sandpaper. When sanding the cove, he emphasised that you need to do each side separately to ensure that the peak stayed sharp, but not too sharp that it is uncomfortable to hold.

When using 400 grit Abranet he always folds it in half and keeps it moving on the work piece to prevent heat build-up. The finer the grit you use the friction tends to "burnish" the wood, which seals it up and prevents coloured wax's and dyes from sticking. Martin always stops the lathe when he has finished with a grit and has a close check for tool marks or scratches from the sanding before switching to the next grit Abranet.

He also gave the very good tip of using tissue (Kitchen Towel) in front of the wood, to catch the debris and reduce the amount of fine dust that is removed by the sanding action of the Abranet.

Martin decided that he was going to stain the pedestal with his signature Black dye, and the bowl with a Blue and Purple wax.

He applied the water-based dye by tipping some onto a piece of kitchen towel and rubbing it into the grain (*do not apply it directly onto the wood as it tends to 'blotch' and will not spread uniformly*). Martin also emphasised that you should not "press" the tissue into the grain as it absorbs the dye better if applied

slowly. Martin states that he prefers to use water-based dyes over spirit-based ones as they dry slower, therefore giving you more time to work on the piece. He also stated that he does not worry about any “dry spots” that he missed with the dyed cloth, as these will be sorted later. For the sake of expediency Martin dried the freshly dyed pedestal with his hot-air gun. He then used a single coat of slightly diluted Sander Sealer to seal the dye. The sander sealer also moistens the dye which helps it to fill in those dry spots and seal the grain.

Martin then gave the pedestal a coat of Purple wax over the Black, this gave it a deeper colour and covered any remaining dry spots. With the lathe on a medium speed he then buffed off the wax, as he only wanted it thinly on the grain, and brought it to a lovely sheen. Then using his Fluted Parting tool, he ‘undercut’ the tenon and parted it off, he then passed the completed pedestal around.

Martin then picked up the 10x3 inch Sycamore bowl blank and chose the “interesting” side to be the top (there was a slight grain discolouration on one side). He then attached a faceplate to the underside and placed it in the chuck.



We then stopped for a break during which Martin carried out the critique of the large number of members work that was on the display table. We then had tea and biscuits.

After tea break Martin started to shape the bowl to ‘round’ by using his ½ inch gouge, with the lathe at slow speed, and trying to keep the ‘interesting’ knotted aspect of the wood that was close to the rim. He then trued-up the front by using pull cuts and put in a 55mm recess (the same size as the tenon on the pedestal). He then ‘check fitted’ the joints to ensure they fitted snugly and put the dove tail in the recess.



Martin then started to ‘turn-away’ the underside of the bowl, ensuring that he left enough height to allow for the drop of the bowls rim for this he used pull cuts.

As he was turning, we could all hear a ‘knocking’, this was the gouge bouncing on the knotted grain, Martin slowed the lathe to give better control of the cut and reduce the effect of the

knocking. He carefully formed an undercut at the lip as a feature for the finished bowl.

Martin stated that “finishing is key”, and he prefers sanding with his rotary sanding tool. He then explained his technique, which is to ‘offer the disc to the wood and tilt the pad to start the disc rotating against the piece’. Again, he started with 120 grit to remove any tool marks, and stopped to look for imperfections, then 180 and up through the grits.



When he was happy with both the shape of the bowl and with smooth finish, he removed the bowl from the lathe, took off the faceplate and

reinserted the bowl onto the lathe via the recess. Martin determined how thick the wall of the bowl was and using his ½ inch gouge started to remove wood from the top lip to ‘mirror’ the shape of the undercut.

Martin used his fingers to test the thickness of the walls and marked any ‘high spots’ with a pencil so that he could see where they were and accurately remove them.

When he was “almost happy” Martin stopped removing thickness from the top-lip and started removing stock from the inside of the bowl to hollow the shape. He swapped to his 3/8-inch gouge for hollowing and used harsh cuts. At this point Martin’s gouge handle clipped the lathe bed causing a dig-in to the inside profile of the bowl which needed rectifying.

To finish the shaping, Martin changed to a newer sharper gouge as the bowl had ‘hard spots’ causing the tool to bounce, again he remedied this by slowing the lathe down and by using shallower smoother cuts for more control.



When completely satisfied with the shape Martin used his power drill with a 120-grit pad, he also used his facemask as personal protection. His method for sanding was to start

at the outside edge of the rim and ‘power sand’ up to the apex of the curved lip (*again using paper towel to reduce the spread of the dust*) then from the centre of the bowl and back to the

apex, he then again stopped the lathe to check for flaws and scratch marks, when happy he used 180, 240, 400 grits.

With the bowl now completed and finished to his satisfaction, Martin spoke about his colouring technique. He stated that he does NOT seal the bowl until his coloured dyes have penetrated, and that he starts with the darker colours first as this prevents 'over darkening' and changing the colours of the lighter dyes if they were applied first.



For this bowl Martin decided to start by putting Midnight Blue dye on to his paper towel and rubbing it in to the bowl by using pressure from the

'tips of his fingers' to apply the colour. Martin eased off the pressure and left part of the bowl void. He was not worried about any dry spots; he then gave this a 'gentle warming' with his hot air gun to help dry the dye. His next colour was Sky Blue, and with this he started in the void area and went partially on to the Midnight Blue, again he gave a quick drying with the hot air gun before applying his last colour. For this he chose Plum and rubbed that in. He used ONE COAT of each colour to initially colour the bowl to his satisfaction, and he ensured that each coat was dry before applying the next.



Martin then lightly sanded the 'grain feature' in order to highlight it. He chose Sky Blue dye to go over this area of interest. When he was happy with the colouring and in order to 'encourage' the colours to dry, and de-nib any raised grain, he turned on the

lathe to medium speed and burnished the bowl with a cloth. Martin then used a solvent based Sander sealer to "pull off" some of the colour from the wood and to accentuate the grain pattern, he then friction burnished the sealer.

IT IS VERY IMPORTANT TO ALLOW THE SOLVENT SEALER TO DRY OR IT WILL DISOLVE THE FINISH.

Martin then applied Gloss sealing wax (a mixture of Microcrystalline and Carnauba wax). Carnauba wax reaches full hardness within 2-3 days, and the more coats you put on the deeper the sheen.

When he was happy with the finish Martin carefully used his hot air gun to melt the wax into the surface by using 'glancing' but quick brush-like strokes to smooth the wax into the surface.



This was followed by a very light buffing (not a burnish), then another Gloss finishing wax over the entire bowl, and a final very cautious warming with the hot air gun.

Martin finished off the bowl by removing it from the lathe and CA gluing the pedestal into the tenon of the bowl to create a lovely coloured bowl.

Dave Simpson.

Many thanks to Martin for an interesting and useful demo, and for critiquing the Members Gallery.

Thank you to **John Holden** and **Martin Saban Smith** for the photographs.

The evening finished with the Raffle which had been pre-drawn by Steve Jones.

Thanks also to our Tea and Coffee crew and to the HWA Shop keepers.

Stay Safe in the workshop and don't forget to make your EGG for the Easter Club Challenge.

APRIL 2020

APRIL MEETING: -

Monday 6th APRIL:- AGM and Easter Egg Club Challenge.

BRING YOUR EGG FOR THE CLUB CHALLENGE

Please remember that subs are payable this month.

Well... for those of you who can recall my March Write-up, the above paragraph is what I said was going to happen in April. Unfortunately, my 'crystal ball' was not working and I, like millions of others failed to predict the Coronavirus Lock-down and the massive and far reaching implications that it would have on the health and economy of the global population.

One of the immediate results was the cancellation of clubs, social gatherings, and pre-planned events of all descriptions, and so our April 'Easter egg' Club Challenge and AGM meeting

was abandoned in favour of a “Virtual” club challenge where members were invited to make their ‘Egg’ and photograph it then email their efforts to Phil Bristow (our Web Master) who put them up on-line for members to vote for their favourite.

It unfortunately also meant the cancellation of our Annual AGM, and the postponement of the election / re-election of the committee members, which was also programmed to be an integral part of the April Club meeting.

The pre-existing Chairman Dave Gibbard (who was due to stand down in April, having served his three year tenure in the post) and other committee members decided that the prudent and most practical thing to do was to ‘keep’ the committee membership as it was in order to provide continuity and not to leave a void in any of the clubs commitments.

So, as it stands at the moment your committee members are the same as last year, and we propose to remain so until the world is a safer place and we can resume normal proceedings and hopefully pick-up from where we left off.

In the meantime as there will be no further HWA Club meetings for the foreseeable future, I am needing your help in filling space on the monthly Write-up, so if you are making something in the workshop that you can share with us, please document and photograph it together with details of ‘how you dun-it’ and send it to Phil.

Dave Simpson (Editor)

CHAIRMAN’S COLUMN.

When I was writing my final report for the AGM, I wondered what my spell in office might be remembered for. Well, we all know now! That report is now in the bin and I will need a new one when we are eventually able to meet again.

When that happens, we will re-start with a delayed AGM. Or EGM I suppose.

The wise founders of our Club covered most things in the Constitution but nobody saw an enforced lock down coming to prevent us holding the AGM which would have seen the closure of the year, election of a new committee and setting subscription levels for the coming year. The Committee did consider trying to hold an on-line or postal AGM but decided it would be too complicated and a lot of members would not be able to take part. Although several members have kindly offered to pay subs for the new year, the Committee felt it would be unreasonable to ask people to pay whilst the meetings and events programme are on hold. So, we thought it that it would be better to simply suspend things and extend

membership. Although our income is derived almost entirely from subscriptions, the enforced suspension means that our expenses have dropped to a very low level and we can exist for the time being on our reserves. At previous AGMs some occasionally questioned why the Club operated with a fairly high cash balance. Well, Treasurers are cautious people and we can now be grateful for such a policy.

To keep things ticking over, **Phil Bristow** has used the website to run the Egg challenge that would have taken place at the AGM. Thank you to the 11 members who sent in photos of their efforts and the 43 who voted. And congratulations to **Mike Haselden, Bob Hope** and **Richard Nicholls** whose efforts were voted 1st, 2nd, and 3rd. respectively.

Encouraged by this success, we are inviting members to submit photos of their work for a monthly gallery at dates on which we would have held our meetings. I will send reminders around by Email from time to time.

Thanks too to our editor for producing our newsletter, Your Turn, despite the shutdown. As there will be no new Club events to report on, you are encouraged to send contributions to him. Anything will be considered, preferably, but not necessarily, with some sort of woodturning connection.

And if you would like me to pass on any news to our members or ask a question on your behalf via my Email “round robins” please let me know.

Dave Gibbard (Extended chairman).

As we did not have our face-to-face AGM in April, the Committee still wants to recognise the amazing efforts of our members this year by presenting our trophies electronically.

The Len Osborne Trophy

Presented to **Adrian Smith** (together with the smaller cup the Winner gets to keep).



Les Revell Cup

Novice of the Year presented to **Richard Nicholls**.





Clubman of the Year

Presented to **Dave Gibbard**.



The Clubman of the Year Trophy was awarded to **Dave Gibbard** for his dedication to the club in the past 3 years as Chairman. Also, in the manner which he has kept the members informed of the club's activities.

EGG CHALLENGE

Entries and Result



Below are the entrants with the associated creators.

Egg 1 - Dave Gibbard



Egg 2 – John Holden



Egg 3 – Alan Baker



Egg 4 – Mike Haselden

FIRST PRIZE WINNER



Egg 5 – Mario Demontis



Egg 9 – Harry Wollhead



Egg 6 – Bob Hope

SECOND PRIZE WINNER



Egg 10 – Dave Simpson



Egg 7 – Richard Nicholls.

THIRD PRIZE WINNER



Egg 11 – Graham Barnard



Egg 8 – Adrian Smith



SIGNING OFF

As we will not be meeting in May, we will be unable to have our normal evening's entertainment or our scheduled demo of "Beyond Colour" by **Bryan Milham**, nor will we have our

normal members gallery, but we will be following up the success of the virtual egg challenge with a **'virtual gallery on the website'** to coincide with the date of the May meeting. There's no prescribed topic, just photograph anything you've made, attach it to an Email and send to Phil at philip_bristow@hotmail.com by Monday 4th May.

Phil will post them all on the website just like a normal gallery. A short note describing your work would be nice too. You can send more than 1 item if you like and they will count towards the new season of the **Len Osborne Trophy**.

So, until we can all meet again please take care of yourselves and stay safe, and for those of you who may have been unwell, we all wish you a speedy recovery.

Dave Simpson (Editor)

MAY 2020

May was the first month following the Covid 19 'lock-down' that we had no meeting and no Club Competition, so it was decided by the committee to ask the HWA members to take photographs of their recent wood turning masterpieces and to email them in to our web wizard **Phil Bristow** for circulation on our website. This would enable the photos to be seen by everyone and they could browse at their leisure.

As it turned out, the members response to the idea was fantastic, and the number of photographs far exceeded our wildest expectations. There were entries from 19 members who sent in pictures of 46 items, with some shots from extra angles making a total of 65 pictures. They show a great variety of work of the usual high standard.

Our plan is to continue asking you to send in your photo's so everyone can see what others are doing and carry on with the 'virtual Gallery', and also have mini Club Challenges when we've decided on some topics.

We are also exploring other methods and activities that we could do via the internet.

The fruits of your labours can be seen on the front cover of this issue of **Your Turn**. Just click on an image to expand it so you can have a closer look.

TERRY'S TOP TIPS.

In this regular feature, Terry Smart from Chestnut Products shares some of the more interesting responses to questions to Chestnuts helpline.

A question came in asking if using Cellulose Sanding Sealer on very wet wood helps to make it easier to sand?

I knew that it wouldn't, but I wasn't sure of the best solution so I asked the Conkerers - the collective name for the members of our [Facebook group, called Conkers](#). Almost universally the answer came back to work with the wetness of the timber and wet sand it, using just water or something like Lemon Oil. Just make sure that all electrics and the lathe bed etc are safely covered first.

Another question regarding the use of End Seal on tool handles to both seal them and improve the grip (these are for gardening tools). During application, the liquid 'balls up' and they wanted to know if they can dilute the End Seal with water. The answer is yes, but it is unlikely to stop this. End Seal is a particular type of liquid which, when friction is applied to it, forms into small lumps rather than dry as a film. If you rub some between your fingers, you will see what I mean. Using End Seal as intended will not cause this to happen though.

We are great believers here that most finishes will work on most woods, regardless of species. The only outsiders are oily timbers, and the exceptionally hard ones. The latter work with most finishes still but do not always need the use of a sealer, but oily timbers are a little more awkward. Generally speaking, we would recommend the use of an oil finish, as these will adhere perfectly and give a good finish.

Someone this week wanted a virtually clear, water resistant matt finish for a teak top. Lemon Oil was the one we opted for here as it ticks all the boxes, but we recommended testing it first for suitability as 'water resistant' is very open to interpretation.

Last for this week, one of our good friends asked how fine he should be sanding his wood before finishing. There is no 100% correct answer here. I would always go to at least 320grit, and often go through the grades of our NyWeb to finish at 1000grit (the Orange one). This prepares the wood perfectly and gives it a natural glow of its own, without any finish. This is particularly important if you are aiming for a bright finish - the better the preparation, the better the result will be. But care should be taken as well, in my opinion, not to sand too smooth. Doing so can remove the beautiful tactile feel of the timber which can be so important. Without it, we might as well be working in plastic!

One question had several parts, but one of them was about wax drying white in voids etc. In this case it was the Microcrystalline Wax, although the Clear WoodWax 22 will do this as well. Basically, if the wax can build up and dry in cracks or gaps, it will

return to the same colour it appears as in the tin. The only way to prevent this is to avoid build-ups of wax - which is not always easy on some surfaces. A firm bristle brush is the secret; use it to buff the wax before it dries completely and this will remove any surplus, even from cracks etc, stopping a build-up. The Polishing Brushes in our range, designed to make buffing waxes easier, will also do this perfectly.

Another question was about some solid oak kitchen doors. They had been regularly wiped down with a damp cloth and inevitably have started to show signs of wear. The question was, after rubbing down with Steel Wool, would an oil be suitable to coat them with to liven them up a bit?

We weren't sure, but we got the impression that the emailer didn't intend to go back to the bare wood and if that were indeed the case, and without knowing what had been applied previously, we didn't think that an oil was a good choice. It would not be able to penetrate the timber and might not adhere to the original coating. Remembering the dangers of using Steel Wool on oak, the two really do not go together, as any steel fibres left in the pores of the oak will react with the tannins causing unsightly brown stains. Best to use something like NyWeb instead which is much cleaner and, importantly, non-metallic. The better option in that case would be the Microcrystalline Wax. Easy to apply, will go over pretty much any existing coating and is water resistant enough to use in a kitchen. It is fairly hard wearing as well but would probably need re-applying every so often, maybe once a year, but it won't require any stripping back at all so the maintenance would also be relatively easy.

We are often asked which product does what, how quickly etc, this week was no exception. A cue for another chart I thought! So here it is, the ultimate '[which product does what](#)' guide. We have tried to cover most things in it, and there is a guide to the skill level required for each product. This is very subjective; most of our products are quite simple to use, we design them that way. I have listed some as 'needing care and attention' in application; this includes the aerosol lacquers and Friction Polish, because putting too much of these on at one time can cause problems. If the boredom is getting to you, take some time out to have a look at the chart and let us know.

It spawned a question about how many coats of a product should be applied, so I thought I'd run through that today. It's just one question but with lots of answers, so I hope you won't feel short-changed

Let's start with products that really should **only** have one coat applied - and that's *Cellulose Sanding Sealer and Acrylic*

Sanding Sealer. The sealer should do its job in one coat - which should be applied un-thinned. (Two thinned coats do not equal one neat coat).

A second coat is therefore not only a waste of time, but it can cause the sealer to craze if a lacquer is applied on top of it. Some turners apply several coats of sealer and leave that as a finish, which is sort of okay but it's not really hardwearing enough for a proper finish.

Most of our other products can be left with just one coat if required. That is the lacquers, oils, waxes etc. Depending on the use one coat will give protection and make the wood look good.

Sometimes a brighter, deeper gloss is wanted so you might want to build up more layers to achieve this. Lemon Oil and Food Safe Finish won't build to a gloss however many coats you apply, but the Finishing Oil and Hard Wax Oil will increase in gloss with more coats. There is no real limit on these, just remember to lightly sand between coats to get the best finish. Finishing Oil should build to a gloss after 6-7 coats and Hard Wax Oil after 3 coats. You can carry on, but it probably will not add much!

Lacquers are a different matter. Subsequent coats will again, in most cases, increase the gloss level, but we would only recommend a maximum of three coats. This is because (unlike oils) lacquers have very little flexibility, and surprising as it may sound the weight of too many coats can cause the ones at the bottom to crack. With a proper application three coats should also achieve a full gloss anyway. Some turners, I know, prefer to apply 5 or 6 coats to get a very high build finish; if you want to do this then it is essential to sand each coat back quite vigorously, to the point of removing some of it, to reduce the build-up of weight.

Waxes should give a good shine on their first coat but can also be built up to give a brighter finish with more depth. Caution is needed here again though; up to three coats will be fine (three seems to be the magic number!) but after that the WoodWax 22 will mark easily if handled. If the item is a display piece that will not be handled much this will not be a problem, but if not a coat of Microcrystalline Wax on top will make it harder wearing and offer more protection.

Stains can be built up as well to give a stronger colour; the main colour change will occur after the first coat of course, but subsequent coats will add a shade or two if you need a slightly darker colour.

I was asked this week as well about the '[thinning sealer down technique](#)' to semi-seal pine to avoid a blotchy effect when staining. This can be very effective, but there is another option.

Instead of staining the pine, just use one of the tinted WoodWax 22 options. Because the colour is in the wax it will go on easily and evenly, colouring and finishing the surface with one product. More coats of wax can be added if required, but the subsequent colour change will be much less dramatic.

This ease of use is one of the main reasons for the huge popularity of tinted waxes, and during the stripped pine boom of the 1980's it practically established one brand as the market leader for pine furniture. (Should I mention I was the product manager for that particular brand...?)

(This is different from Liming Waxes and the like, which are usually much softer and rely on the wax staying in the grain for a decorative effect, whereas the WoodWax 22 covers -and colours - the whole area, changing the shade of the whole piece).

Last week I was talking about ways to get a more even colour when using Spirit Stain, especially on timbers like pine that are a bit patchy in their levels of porosity. I mentioned about using a thinned sealer first, or a tinted wax; someone asked if a similar effect could not be achieved by using a tinted *sealer*, and of course, yes it can.

This is most successful with our Cellulose Sanding Sealer, which can be tinted using our Spirit Stain (as, in fact can all our sealers and the Melamine Lacquer too). Add up to about 10% stain to tint them, which when applied will give an even colour as the stain is not being absorbed into the timber.

Another question came in about using Acrylic Gloss Lacquer to protect the bed of a scroll saw - does it contain silicones we were asked? Most definitely not!! Silicones are the deadly enemy of good finishing because they are very effective at stopping almost anything sticking to them. So not only are they not used in anything we make, you should take care with products you are using in the workshop (especially spray lubricants) to make sure that you're not spreading them around.

We did, by the way, suggest that Microcrystalline Wax would be a better choice for the scroll saw (and a lathe bed) as it will also offer some lubrication as well as protection.

Our last question this week concerns our [Compatibility Chart](#) (I've included the link in case you're new around here). It says that the Cellulose Sanding Sealer can be used over the Spirit Stain, is that always correct? It is, but read on... Technically it's

correct, the sealer will adhere perfectly over a stained surface, allowing pretty much any finish to be applied after.

The only proviso to this is to say that the sealer and the stain share a common solvent, so the sealer can cause the stain to run. A careful application is usually all that is needed, except in situations where a multicolour effect has been created; the stain can cause the colours to blend. The advice here, then, is to use the spray version of the sealer. Without the mechanical contact of a cloth or brush the stain does not move, and the pattern remains intact.

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 are 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 been a little busier in the shed than usual due to the dreaded virus. As it looks as though we will not be meeting for a few months I thought I would recount my last project and share a few of the issues I encountered. I started a project that had been lingering in the background for a little while which was a segmented pot. I had seen in the Woodturning Magazine which has been a mind of information and well worth subscribing to.



I had to curb my enthusiasm to start turning and start with the basics. As we all know the pleasure is at the lathe and not always on other things. But a project with less mistakes is one that is planned, and I had to remind myself to start at the beginning and not on the lathe.

Having chosen the shape, I took dimensions from the photograph and scale them up. I drew a full-size half profile sketch to the dimensions then proceeded to calculate the dimensions of the 12 staves that had to be cut. Once a cutting schedule had been produced, I started rummaging through the wood pile to find pieces that would blend.

Well I made a mistake as I had an old plank of Rose wood that would blend very nicely with some lighter Acacia. I set about working out the segments and cutting the wood to size. My mistake was the wood I had chosen had the colours I wanted but not the age. Both were old and I should have heeded the warning.

That came from my chop saw when cutting. It was fine dust, despite a good extraction system, the workshop got a coating. But my enthusiasm carried me on. Wedges were cut slices made and gluing proceeded in my rush to get to the lathe.

I started turning and found that the Acacia produced more dust than shavings. So, I sharpened the tools and carried on. Diligently changed the angle of the gouge to get a cleaner cut. Had to repeat the final cut several times to get an acceptable finish. The Rose wood was prone to tearing out and I struggled to get the shape I wanted. The base had to be redesigned. When hollowing the bottom of the pot proved to be a little tricky as you changed from the side walls to the base the wood changed as well testing my patience. But I was saved by using a small curved scraper.

To add insult to injury not only did I not have the shape I wanted but the Rose wood dust was oily and red and very easily absorbed into the white Acacia whilst sanding. The effect would have pleased my Granddaughter as it left a pink residue stripe but not me. So, I started sanding again with the 80 grit, but this would not move it all as the old wood was porous and the stain was deep. Back to the gouge and reshaping took place. Then finishing, but another issue cropped up. I needed to use sanding sealer on the Acacia but not the Rose wood. But I was scared carry over would continue so I chose to seal both. This caused me a problem as Rose wood would have been better finished with oil and not sealed.

My frustration was further compounded by a poor finish on the Rosewood top that had to be remounted

This was the result.

So, what had I learnt from my little project?

1. Use the same wood or you will be disappointed. The first pot used Ash and Yew.
2. Do not use old wood unless you must, otherwise the turning and finishing will take longer.



3. When making a pot with segmented wood that has various changes in the grain pattern you will need to have very sharp tools, and expect the finishing cut to be tricky.
4. Allow for a certain amount of tear out when cutting segmented work.
5. Think about the finishing of the internal base of a pot as it can be tricky.
6. When selecting your wood think about the type of finish you wish to use and try and source wood that will take it.
7. When sanding dissimilar woods think about the dust carry over.
8. Consider using oil when sanding to reduce the carryover of dust.

It is always good to sit down after you have finished a project and consider the things you would do differently if you were to repeat the process. Happy chipping

Alan Baker

MINSTEAD TRUST



It was with great sadness and after much sole searching that we have temporarily pulled our services from Minstead.

It was felt that a good percentage of us 'Volunteer Turner Tutors' were the wrong side of 65 years of age, and therefore were considered vulnerable or had vulnerable partners.

We tried to create a Risk Assessment for 'no contact tuition' during our sessions, or for limited contact using only disposable gloves and paper overalls. However, due to the very nature of the activity, the ability and skill level of some students, most of the woodturning operations end up being close quarters, and this made social distancing impossible.

So, we came to the unfortunate decision that it was impractical for us to continue and reluctantly withdrew from Minstead on 15th March.

Minstead Trust are 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.

Contact me, **Mike Dutton**, on duttonmp1@gmail.com and we can arrange for its future collection.

Mike Dutton

TREASURERS REPORT

As I write the lockdown is entering its 7th week and Boris is preparing to speak to the nation about how and when the current measures might be eased. But from what we know so far is that large group meetings aren't going to happen for some time, and people over 70 will have to continue to be careful, so I suspect it will be some time before we meet again.

For the moment, the finances of the club are sound. We have a little over £3,000 in the bank, all our equipment is safely stored, and we are incurring no costs at all. Insurance will have to be paid at some stage but that is the only foreseeable cost. So, we have no plans to do anything on the financial front until the way forward is clear and we can hold an AGM so that we can collectively decide on our next steps.

Mike Dutton

WORKSHOP WATCH



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.

My shop - Pete Broadbent

My workshop is in one half of our double garage. Most of the big pieces of equipment are on wheels so that, when I move my wife's car out of the garage, I can enjoy the use of the double garage floor space.



I have had an interest in both woodwork and woodturning since school and already had a selection of tools, but I started to buy the bigger equipment about 6 years ago; I have a range of woodturning machinery including the

Axminster AWC4 combination machine (Table Saw, Planer, Thicknesser and Spindle Moulder).

I also have a Jet JWBS-18Q Bandsaw, Jet JSG-96 Combination Belt & Disc Sander, Jet JBOS-5 Oscillating Spindle Sander, a Sjöberg 2500 bench, a Radial Arm saw, and a few jigs and other bits.

My interest in woodturning began at school, and from then on, I always intended to get a Lathe at some point. I took about a year to read about



woodturning and to choose a Lathe, then finally bit the bullet and bought a Jet 3520B Heavy Duty Woodturning Lathe, which came with the Axminster Excalibur SK114mm chuck; I also have both C-jaws and Button jaws. The lathe is a bit of a beast, but I thought if I got a smaller one then I would then regret it later and end up buying a bigger lathe anyway. I keep my tools sharp on a Robert Sorby Pro Edge Sharpening System.



I am self-taught either via books or videos, I do intend to go to some classes but just have not got round to it yet – work gets in the way!

I joined HWA about a year later after a colleague said it would be a good idea, and it was a good decision, I have learnt lots from the demonstrations and Turn-in nights etc.

I have made various pieces over the years from toilet roll holders, table lamp stands, toilet light pulls, a lidded box and a few bowls including a natural edge bowl. My latest venture is into hollow forms and have made one already and I am part way through making another.



Favourite tool: Hollowing is a bit of a challenge for me, so I bought a Robert Sorby

Turn master kit years ago and this has really helped with hollowing the inside; both wood and I have survived so far.

Security: We were burgled about 20 years ago and so in addition to the garage being alarmed I have gone the extra mile and either locked together anything that is too big to stow away



but you could get through a window. I also made a wall mounted cabinet to keep my turning tools, hand planes etc and secure it with a high

tensile steel bar and 2 solid locks on either end. I keep the chucks in a 1m by 1m by 2.5m safe which is bolted to the floor.

Tool wish list: I have got a good selection already and so try and restrain myself, perhaps the only thing I would want more of is some different jaws such as Piranha jaws.



Health and Safety: I quite like my eyes, fingers, and lungs, so safety is always a priority for me; I have an Axminster Dust extractor, a Jet Filter box, and I have both a powered respirator and a full-face visor.

Pete Broadbent

WELSH WOODMAN YOUTUBE CHANNEL

Just to remind you all that our very own **Tom James** has his YouTube channel which is full of interesting hints, tips, and projects. He has recently uploaded his Workshop Tour which is very interesting and worth a watch! He has even tidied his workshop, and that has pricked my conscience and inspired me to fully empty and clean mine, its rather staggering just how much 'stuff' we can manage to squirrel away in a workshop! But, as we all know, when we have tidied up the workshop, we can NEVER find things again!

Tom's YouTube channel can be found by clicking on the link below.

https://www.youtube.com/channel/UC9ic2ktv0u6NI_rj6BzFzDg

HOW TO MAKE A CAROUSEL TOOL HOLDER

Having time on my hands I thought it would be a good opportunity to make a mobile tool rack for my turning chisels and other items I use when working at the lathe. I have limited space in my workshop to hang or store tools.



I can remember noticing one being used when visiting a member's workshops when writing up "What's in my Shed" for a previous addition of "Your Turn".

The finish size of my tool rack is 740mm (29") high.

It is on wheels so can be moved very easily around the workshop or placed near to your lathe to move when required.

Many variations can be made to this project. One of them could be a small cupboard on wheels with an overhanging top shelf, this will achieve the same and give you extra storage space for other items inside.

I can hear older members saying this is not a new idea it has been around for years. It has but new member may not have seen or heard of it before. As they say "What Goes Around Comes Around"

You will need the following materials for this project.

All of these materials can be purchased from your local D.I.Y. shop or hardware store.

1. 1 sheet of 19mm x 48"x 24" Plywood, chipboard or similar sheet material.
2. 560mm x 100mm plastic soil pipe or size as required.
3. 4 x 75 / 100mm swivel casters wheels. It helps to have 2 fitted with locking levers
4. 16 x 30mm x 6mm nuts, bolts and steel washers to secure castors.
5. Approximately 10 x 42 x 4 and 10 of 50 x 4 countersunk screws.
6. 3 blocks of wood approximately 150mm sq. x 50mm.
7. Wood glue.
8. 2 x handles.



Cut the plywood into 2 round pieces. The first 560mm in diameter the second 460mm in diameter or to suit your requirements. Or as required.

You now need to turn 2 of the blocks of wood to give a snug fit to suit the inside of the plastic pipe. Turn the other block 150 mm in diameter to form a spacer as per the picture. This will give extra support strength to the center pipe.

Glue and screw one small block and the large block together.

Marking the center of the 560mm base ply, lining up the centers, screw and glue the double blocks to the plywood,

Slide the 100mm plastic pipe over the round plate. Fixing it around its base with the c/s screws.

Screw and glue the other small round block of wood to the center of the 460mm ply (top)shelf.

Continuing with the top shelf drill a series of small (2mm) pilot holes 50mm in from the edge, spaced evenly around the ply.

Using the pilot holes as a guide drill 25mm holes, only drill halfway through the plywood to prevent splintering.

Turn the shelf over and continue drilling the holes through the ply. These holes will be for holding your turning tools.

Drill extra holes if you have more tools than holes.

When completed clean up the edges of the holes with abrasive paper.

Drill smaller holes to take screwdrivers and other small tools.

At the other end of the 100 mm plastic pipe insert the second turned block and the top shelf secure with c/s screws.

To the underside of the 600mm ply base, evenly space and fix the 4 castor wheels, placing as close to the edge as possible. This will help to prevent any tipping when the carousel is being moved.

Secure them using the 6mm x 30mm bolts, washers, and nuts. If you can, use mushroom headed bolts.

Fit the handles to pull the tool holder as pushing may cause it to tip over.

Your Carousel Tool holder is now ready to use.

To customise your Carousel Tool Holder:

Flush in a small steel metal plate into the top shelf (25mm square) or a large steel washer to take a magnet tray. This can hold your small metal accessories.

Secure a tin box complete with hinged lid again to the top shelf to give you extra storage space for screws etc.

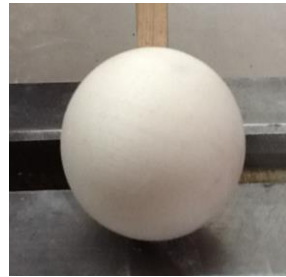
Hooks and clips can be fitted to the rim of the shelf to hold small hanging items.

If required a center shelf can be fitted for extra storage space.

Have fun.

Keith Barnes

HOW TO TURN PERFECT SPHERES



If you want to turn geometrically perfect spheres, then make or buy a sphere turning jig. However, the commercially available jigs, good as they are, are not cheap. I fabricated a DIY one based on a **David Springett** design and although it worked well enough, it was slow, and the finish especially on open grain timbers was a little coarse.

Sphere turning jigs often cut by scraping, and even when fitted with a cup cutter the finish may not be as good as a bevel rubbing cut. We all know what makes a perfect cut.

However, there are other methods which will, with care, result in pretty good spheres. Probably the most common technique is the template system. A hole is cut into thin plywood ideally turned on the lathe to the required diameter, is then cut to a crescent, not quite a semicircle, which is then used as a guide over the revolving blank between centres. The sphere is then shaped until the template is a perfect fit over the top with two small remaining spigots where it is held between the centres. The big drawback with this method is the need to keep having to release the gauge, pick up the template, and offer it to the work piece, over and over again.

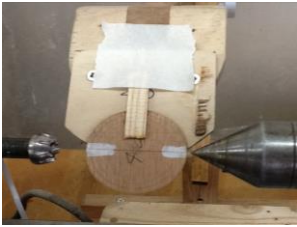
Taking a clue from the production turners finger jig, I came up with a similar equivalent for sphere turning. The system comprises a bracket attached to my lathe bench. The bracket has an



adjustable arm which allows space for banjo movement. The adjustable arm is fitted to another hinged arm, onto which the template is fixed. It is important that the arm is adjusted so that the template falls exactly in line with the revolving centre. You will notice from the photos that on my lathe the bracket is fitted onto a rail screwed to the lathe bench. You must be a bit creative and engineer the best solution for your particular lathe. The jig template holder is angled to present a clear direct view of the work piece.

Equipment Required:

Jig with template, roughing gouge, parting tool, spindle gouge, Vernier calipers, revolving centre, small drive centre, (mine is a self-made step type) cup chuck, push rod, abrasives and a suitable blank.



In use the blank is held between centres. The jig template arm must of course fall directly over the blank. The template arm at first is positioned clear of the revolving blank.

The blank is first rough turned and then carefully turned to the correct diameter to suite the template size. The template arm is then lowered to swing over the revolving work and then, gradually, the shaping proceeds.



The spigots at each end of the sphere can be turned really small. Three millimeters or less if you are careful and confident.

At this stage you would normally turn off the spigots with the work piece held between cup chuck and cup centre. However, if the spigots are turned down to as small as you dare, then trimming with a sharp blade and a little hand sanding will suffice.



Full sanding down to 320 or 400 is the next stage. The sphere needs to be held on a good fitting cup chuck. However, sanding and relocating the sphere to cover

the whole area can be a bit slow and tedious.

A quick way is to have a suitable push rod through the headstock with which to push and relocate the sphere in the cup chuck without stopping the lathe. Of course, the cup chuck will need a hole for the push rod. (photograph of the Cup-chuck, cut in half for illustration)



WARNING. The push rod left unattended with the lathe running would be dangerous because it is likely to swing out and fly out of control. I keep mine captive, but free to spin without the danger of a spinning missile in the workshop.



To avoid damage marks on the sphere I have glued a piece of cork to the end of the push rod.

I like the simplicity of this method, as it involves being 'hands on' with proper tooling techniques. If you are a beginner, try turning half a dozen spheres, by this method and I can guarantee your gouge skills will be improved. This method of sphere turning is probably not the most accurate, but nobody would know unless carefully checked with a micrometer.

Even a geometrically perfect jig-cut sphere will almost certainly distort a little in time. Well, it is wooden isn't it?

One quick way to check the accuracy of your sphere is to roll it on a flat surface. If it rolls straight it is good. If it rolls with a wobble it is not so good.

You probably have many small off cuts of different species of wood, too small for most projects hiding in your workshop. Try turning a collection of say 30mm spheres.

So, there you have it, a good way to help you endure detention. Happy turning and stay safe

Mike Haselden

FINAL NOTE FROM THE EDITOR

I hope that you are all keeping yourselves fit, healthy and occupied as we go through this pandemic, and one way to stay mentally active is to spend some time in our workshops.

As a club we really do need your help so that we can remain in contact and retain our joint interest in woodturning. I am therefore renewing my plea for some more of your projects to be sent to me for inclusion in our monthly Write-ups.

All I need is an explanation of what you are making, together with some photographs of your methods.

Anything you send in will be considered for publication on the HWA Website. There are loads of you out there who are exceptionally good at making stuff and I am sure that we can all learn from your experiences. So please share your knowledge.

I am also looking for photos of your sheds and workshop layouts, together with details of your favorite tools and tool wish list for the Shed Watch article.

I look forward to hearing from you.

Dave Simpson (Editor)