YOUR TURN

SUMMER 2021

I tried to come up with a carpentry pun that woodwork. I think I nailed it but nobody saw it.

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YOUR TURN

Summer – July 2021

HAMPSHIRE WOODTURNERS ASSOCIATION NEWSLETTER

CONTENTS:

COMING EVENTS:

Mon 19th July – John Boyd Aitken – Demo

Mon 2nd Aug – Hands -on at Eastleigh

Mon Sept 6th – Martin Saban Smith

Mon 4th Oct – Les Thorne - Live Demo

Mon 1st Sept– Mike Hasleden - Live Demo

COMMITTEE:

Pete Broadbent - Chairman

Bob Hope - Secretary

Keith Barnes - Membership

Alan Baker - Novices

Richard Bray - Outreach

Dave Simpson - Editor

Tom James - Library

Richard Nicholls—Treasurer

Email: enquiries@hants-woodturners-hwa.co.uk

CHAIRMAN'S WELCOME TO OUR SUMMER ISSUE

Dear HWA, I hope you are keeping well and safe. You will be aware of the ever-changing COVID situation, numbers of the new variant continue to rise and the planned re-opening, and the end of all UK restrictions, will go ahead as just announced. The finer details need to be worked out for our return plan for the club real face to face meetings, something I know you are looking forward to.

The Committee are working on the assumption that we will have out first 'proper' meet in August.

Demonstrations - As you are aware, there have been a number of Zoom based demonstrations, shared with Test Valley Turners, the demos being by Colwin Way and Sue Harker; the latter being a native of my hometown 'up north', the accent gave it away! Both demonstrations were excellent, and the write-ups are below. I know Zoom is not for everybody, but my recommendation is give it a go, you do not know what it is like until you give it a go. I am no computer guru but I now enough to get by and so if you want to give it a go, but do not know how, then let me know and I am willing to try and help.

Pete Broadbent (Chairman)

EDITORS COLUMN

Hello to you all, I hope that you re all keeping safe and well.

I really must apologise for the late production of this edition of Your Turn, we have had an awful lot happening in our family recently and I have not been able to give HWA my full attention.

As usual the club has been kept updated and informed by the frequent email updates and Interactive demonstrations that have been arranged by Bob Hope. And you have been producing some fantastic woodturnings during lockdown, the products of which can be seen at the end of the newsletter.

Alan Baker has produced some stunning 'Bowls from Boards' and he has done a fantastic job of documenting how he has done it for us. You can read Part 3 of his documentary within.

So, a huge thank you to Alan for your time and effort. We really appreciate it.

Also please remember that I am still looking for your articles, hints, tips, or photos of things that you have made during lockdown.

APRIL 2021

The April meeting was the much-delayed AGM and the introduction from our new chairman **Pete Broadbent.**

Message from the Chairman. Firstly, I am delighted to be the new Chairman on the club and look forward to working with the committee and you all for the next year. I would like to thank all the committee for all their hard work keeping the club going and with **Dave Gibbard** leading and inspiring the committee to keep everything ticking over during the last year during the COVID pandemic.

I have some big shoes to follow. **Dave** still aims to be involved with Minstead etc. I am aware that you are all as keen as I that we get back to face to face meetings. Rest assured that the committee are working closely with the Eastleigh venue to ensure that this happens safely, within Government guidelines. It will not have passed your notice that the outcome of COVID depends on a number of factors which are out of our control. I will aim to do the best I can in this role. I do not like change for the sake of change, but my view is that this is 'your club' and so if you can see a way of improving things, have some great ideas for competition themes etc then do not be shy and sit on your laurels but please let me and the committee know so that we can consider your ideas.

I think it is important that you know a little about me! I hail from East Yorkshire; you may have noticed the accent. I left at 16 to join the Royal Navy (RN) as a Radio Electrical Mechanic and stayed for 33 plus years, becoming an electronics technician (Artificer in RN speak) and then a Weapon Engineer Officer, leaving as a Lieutenant Commander. I class myself as an Electronic/System Engineer and I am Chartered; my bailiwick is radar, main frame computing systems (Command Systems in RN speak) and Electronic Warfare.

I am still working full time and work for the Defence Science and Technology Group and I run the Above Water Group doing defence maritime research, which keeps me out of mischief. My interest in woodwork stems from my early years as I was intending to be a carpenter, but apprenticeships were scarce and so it never happened. In my school days I did some woodturning. However, being away a lot, having a young family, a large mortgage and no spare cash meant that I had to put everything on hold until I left the navy; I do both woodwork and woodturning.

I went to a demo on woodturning at Axminster in Basingstoke and one of the demonstrators recommended that I join a club and that happened in 2015 (I think). I remember mentioning to **Tom James** that I was into photography and the next minute I was doing the club photographs and have been doing that for about 2 ½ years. I have been doing photography since I was 14 and have now combined this with my interest in Astronomy and astrophotography, taking images of deep space. I am also into oil painting; mainly big cats and I play around with microcontrollers. Working full time means I have to steal opportunities to do this stuff, which is hard. Roll on retirement!

We are sorry that following a number of scam attempts, the contact details of members are not being listed on the website or in documents which may appear on it. We will let you have committees contact details by other means soon. If you wish to contact a committee member in the meantime and do not know their phone number or Email address, please go to the website, and use the "enquiries" facility.

MEMBERSHIP SUBSCRIPTION RENEWAL

You will recall last year the club reduced the subscription payment to half the previous value due to the fact that we were still in the throes of the pandemic when outgoing costs were less. Although we do not have a precise date, it is anticipated that we will be able to return to our proper meetups later this year and hence the outgoings will return to normal. You will be aware, from the AWG financial reports, that the intention is to increase the HWA membership subscription to £30; this was voted on, and unanimously accepted, by those who attended the AGM on 7 April. The decision to increase fees was not taken lightly however, I am sure you will agree that this is still excellent value. So, those of you wishing to remain a member of HWA should have already paid the new annual subscription fees.

The 2021 AGM was held via Zoom on Monday 7th April. The meeting was attended by about 25 members and a further 5 had voted prior to the meeting. Members had the opportunity to see the full minutes of the 2021 AGM by internal circulation.

This is a brief summary of the proceedings.

After a few technical glitches, the meeting got under way. The minutes were taken as read and accepted unanimously. There were no matters arising. The Chairman delivered his report covering the effects of the Covid pandemic, the reasons for the delay of the AGM for a year and the extension of his term of tenure, acknowledging the work done to keep the Club

active remotely. This involved circulation of news via email and the website, continuing publication of Your Turn and monthly galleries with points awarded to the Len Osborne Trophy. In particular he mentioned the work of the Secretary, **Bob Hope** in organising remote demos, which was recognised in the award of the Clubman of the Year.

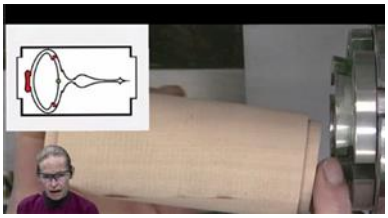
On the subject of support for charities, the work of our volunteers at Minstead Trust remains on hold but we look forward to a resumption later this year. One of the volunteers was **Pierre Baumann**, who died recently, and the Club contributed £100 to the Trust in his name, which was gratefully acknowledged.

The Treasurer **Mike Dutton** presented his final report before standing down from the post. His introduction of internet banking had made managing the club account much less laborious. After a quiet year financially, the balance remained strong at around £3K but had dropped from £5K over the last 2 years. Subscriptions had been held at £25 for many years and he proposed an increase to £30. The treasurer's report and recommendation were accepted unanimously.

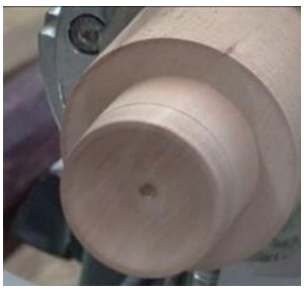
Keith Barnes had had the trophies engraved for the annual awards. **Bob Hope** is the new Clubman of the Year and **Alan Baker** won the Len Osborne Trophy for gallery participation; well done to both. The Les Revell Novice trophy was not awarded this year as there had been no meetings. Keith held up the trophies in lieu of actual presentation and there was a surreal moment when members applauded whilst muted. Election of the committee followed. There being no competing nominations this was done en-bloc and was passed unanimously. The new committee members are listed at the start of this newsletter. After a general discussion among members, the Secretary brought the meeting to a close.

CINDY DROZDA DEMO

Cindy Drozda, from Boulder, Colorado, USA is a world renowned woodturner, who specialises in finials. Cindy gave a whistle stop tour around her workshop and confessed that she started out as cabinet maker or flatwood worker and got into woodturning as a result of making a chair with turned legs and spindles. The intended box Cindy's IRD would demonstrate was a box with a finial and an inlay and was



designed to be done in a single demonstration. The main box is made from Pacific Madrone (Arbutus menziesii) but will have an inlay and the club would be given the choice of either Walnut or Amboyna burl. Cindy explained that the choice of wood for the box was all based around the finial rather than the box itself and should be defect free. All Cindy's wood is kiln dried in an old, modified freezer. The tip end of the finial was put in the four-jaw chuck in O'Donnell jaws and the tailstock brought up for support. The wood was turned to round (lathe speed 3000rpm) and then marked at 63mm and parted off. Cindy then hollowed out the lid using a bowl gouge and produced a better finish using a negative rake detail scraper. The inside of the lid was drilled with a No22 drill to a depth of about 3mm and this will then house a small jewel, later in the process. To finish off the inside of the lid, Cindy reduced the speed of the lathe and used a negative rake scraper to give a better finish and then sanded using 400, 600 grit paper and then finished with Abranet mesh. When it comes to finishes, Cindy uses cellulose sealant sealer, this will 'pop' the grain. She uses this as it keeps the wood a light colour; She used Krylon spray finish and then finishes off with Hampshire Sheen High Gloss; buffing at 3000rpm.

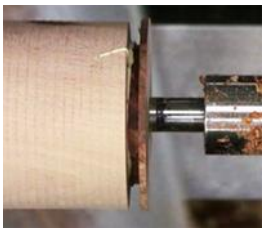


For the finial, Cindy reduces the outside diameter using a negative rake scraper Cindy's vote of inlay showed Amboyna burl at 65% and Walnut 35%. Cindy is careful when choosing the wood for the inlay i.e., she would not use a straight grained wood with an end grain inlay. She used a parting tool to square the end and then the negative rake scraper to get a better finish. With the end flat, the square inlay was placed against the end with the tailstock in place to create a friction drive, positioned to ensure the 'fault' would not be part of the inlay. Cindy used a 1/8" parting tool to turn the inlay to round, then then measured the inlay with vernier callipers and scribed this onto the end piece.

Cindy then used a 3/8" spindle gouge to make an indentation and then used the gouge to 'drill' a hole and remove some waste. She then used a special tool with a negative rake to

make a 1mm step at the approximate diameter of the inlay; tested the inlay and then repeated until the inlay fitted into the hole. Cindy emphasised that the inlay should be able to be turned so that there is enough room for the glue.

Once the right diameter is reached the depth was increased. Cindy then used 'Titebond original' glue for the inlay and once inserted she brought up the tailstock. She then reduced the inlay diameter and then used a bowl gouge, going from the main wood to the inlay at



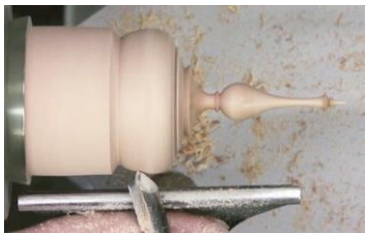
approx. 45 degrees and repeated this until they both blended. Once complete, Cindy used a parting tool to remove the 'Amboyna foot'; this will be used to form the foot of the box base. Cindy used the callipers to measure the box top and then marked this on the inlay on the piece in the lathe. A parting tool was used to reduce the side to the correct width and then a modified parting tool to fit the lid. Cindy emphasised that the lid needs to be tight enough to allow the finial to be made but not too tight that the finial may be damaged when removed. Once the lid is in place, the tailstock is brought up. Cindy then turned a 'handle' on the finial end to allow it to be removed easily.

After the break Cindy sanded the top of the box with 2000 grit and then taped the top to the base. Cindy mentioned she has 4 rules when making finials. The first is 'Don't use the tailstock'; this allows her to create a sharp tip which is much more difficult to do when the tailstock is in place. She uses a 'thinner tool rest, set about ¼" below centre. This allows Cindy to check progress without having to constantly move the rest.

Work with well supported material e.g., work from the 'tip of the finial to the

chuck'; this means that bulk of the remaining wood is supporting the developing finial. Cindy then sands as she goes along at 300-500 rpm and uses 400, 600, 1000 grit 'Mirkra' sandpaper and then 'Abralon' 2000 and 4000 grit paper.

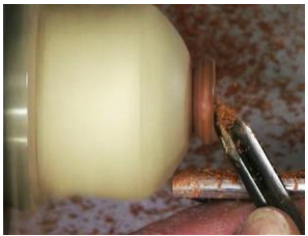
As the finial becomes thinner, Cindy explained how she holds the gouge at the top of the hand and with the left hand with finger around the finial and the others on the tool; this is only possible because of the thin tool rest and would not be possible with a standard rest. This allows equal and opposite forces to be placed on the finial.



Cindy often uses black lacquer which is put on with the Lathe at 1000rpm. In this demo she used Hampshire Sheen wax, put on with a paper towel. The aim is to put a small bead on the inlay, and Cindy used her 'pyramid' tool to cut a 'V' on each side of the inlay join line and then 'sand' a bead. The bottom was then shaped, initially with the finial taped in place to judge the overall shape and then finished with it removed.

Once done, the lid is removed, and a small amount is shaved off the body to make the lid fit looser. Once the lid is off, the body was hollowed and once complete, Cindy uses a power drill with an oversized pad (1000 grid) and sands the inside of the bowl, the piece is then parted off. Cindy then put a slight taper on the remaining piece of wood in the chuck to form a jam chuck.

The body is then jammed on and the tailstock is brought up. The shape of the box is then finished. Cindy's view of boxes is that the



'form' of the box is more important than the wall thickness. The bottom of the box was then reduced in thickness to allow the fitting of an 'Amboyna foot' made earlier as a jam fit/glue joint. The foot was then shaped with the 'vortex' tool and the foot has a slight concave bottom and then sanded with 400, 600, 800, 1000 and 2000 grit. Cindy then used CA glue to seal the bottom and then used a Dremel engraver to sign the bottom. She then used a gold filler to enhance the engraving and sanded using 4000 grit. To finish the work the 'diamond' jewel was glued into the inside of the finial top.

Thanks to Cindy for an excellent demo.

APRIL GALLERY

April Gallery April saw a somewhat disappointing entry (numerically that is) with just 13 items from 7 members for the first round of the new year of the Len Osborne Trophy. We all like to see the work of members and, in the absence of being able to touch it on the gallery table, this is the best we can manage. So, until we can all get together again, let us have a few more members making the effort to send Phil a picture.

To view the monthly gallery items, just go to the website and they are on the opening page. https://hantswoodturners-hwa.co.uk/ So, that is it for now, keep yourself safe and get in that workshop and do some turning!

Pete Broadbent Chairman

MAY 2021

May's meeting was a virtual Gallery with only eight entries but showing some fabulous lathe work. The photos show that the quality of the items that are being produced by the HWA membership is very good, and there are some particularly arty exhibits. I guess that many members (me included) were busy elsewhere other than the workshop, as there were rather fewer submissions for the virtual gallery than usual. Please keep up the good work and take photos of your designs for us all to see.

The photo gallery can be seen at the end of the newsletter.

CLUB SUBS

We are glad to see that many of you have remembered to pay your subs this year. You will be aware that we have increased our club subscriptions from £25 to £30 per year, that is the princely sum of only £2.50 per month, which is very good value. This will enable us to pay the HWA club insurance, upgrade our sound and audio equipment, pay affiliation fees to AWGB, provide room rent for the Railway Institute (when COVID permits), and continue to enrol professional woodturners for our zoom / demo meetings. All these things are vital so that the committee can provide an interesting and varied programme of events, and for the good governance of your club.

We are also 'making our money go further' by occasionally teaming up with Test Valley Turners and sharing the cost of some of their pre-arranged Zoom demo's. This is why we are having wood turning demonstrations mid-month as well as our normal 'first Monday of the month'. You will be reminded via email and newsletter of these programmed demonstrations.

If you have forgotten to pay your subs, please can you do so as soon as possible, Many thanks.

SUMMER EVENTS

Richard Bray has been in recent contact with Val from the **Sholing Spring Fayre,** and Jenny reference the **Zion Hill Copse Wood fayre** to find that both events have again been cancelled for the year. It was a surprise to hear that he **Zion Hill Copse** event had been cancelled, as it was not due to be held until mid- September.

This is a real shame, as both events are really well attended and very interesting, with lots going on and HWA normally participate with a wood turning display of our own.

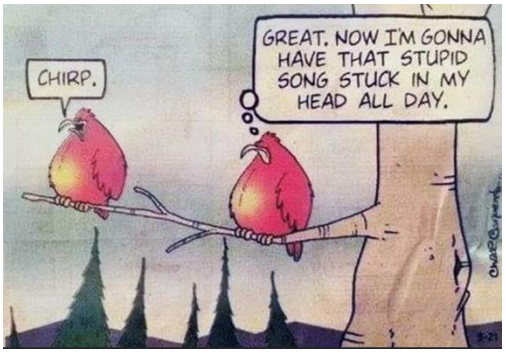
Richard has also been in contact with the **Bursledon Windmill,** as he is hoping to stage a club demonstration in the old barn when they fully reopen. This will be a lovely and historic setting to showcase our club's woodturning and woodworking skills. Any other suggestions for the coming summer would be welcome.

I am still looking for more items / articles of your handiwork or tips, tricks, and photo's that I can put in the newsletters and Your Turn. The more material that I get from you the more I can publish, it also makes a much more interesting newsletter.

Please consider letting us know what you are making and more importantly 'how you made it'.

All donations will be gratefully received.

Dave Simpson. Editor



MAY DEMO WITH COLWIN WAY

In May, HWA again joined forces with Test Valley Turners for a demonstration of Natural Edge and Non-Natural Edge Bowls hosted by **Colwin Way**.

There were 58 members viewing the demonstration.

Colwin introduced himself and then showed some photos of his work with natural and un-natural edges.

Colwin decided to use Suracci wood (a dense wood) and explained that he was using 'Phil Reardon' pin jaws he will also be using the tail stock for support.

Colwin pointed out that a natural edge can be troublesome to sand.

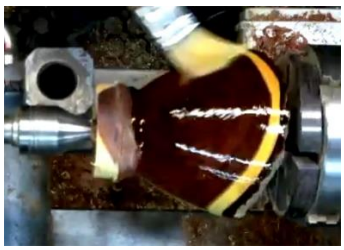
Prior to mounting on the lathe Colwin told us that he took off the 'sharp end grain edges' to save it being 'ripped' out, he also pointed out that from a Health and Safety perspective, you must always have dust extraction on for turning and sanding. The speed of the Lathe is approximately 1000 rpm.

Colwin will be using a 3/8" swept back bowl gouge. He pointed out that Suracci is quite an abrasive wood and so the tool will need to be sharpened often.

Colwin began by shaping the bowl and cutting a tenon for a C jaw (no dovetail) and cleaned the end. He then put some CA glue in the 'pulp' area of the wood and then added accelerator to arrest the glue.

There was a question of how Colwin achieves symmetry, and the answer was he 'does not bother'. Colwin then continued to shape the outside and then did a finishing cut; he was not initially happy with the shape and so lengthened and flattened it. To get a good finish, he could have used a scraper, however he prefers to use a skew chisel as a negative rake scraper. He pointed out that some species of wood are better than others for scraping. Colwin put some more CA (thin) glue in the cracked centre.

He then did a sheer scrape with a bowl gouge (handle down low). Colwin uses 100 grit in a rotary power sander with a 50mm Arbor and 120 grit. He uses the power sander on the lower edge and away from the natural edge, then went from 120 to 180 and then hand sanded. There were still some areas that had broken grain and so he hand sanded at 150 and then 180 grit.



To sand near the edges, Colwin used an oscillating air sander (180 grit). He then changed back to the rotary sander to concentrate on the end grain patches Then went to 400 grit on and then hand sands to 400 and then 600 grit. At this stage he would then go for a 'spray' finish or even a buffing wheel. In this case he used a cellulose sealer and wipe off the excess

Colwin then turned the wood around to enable him to face the natural edge. So that you are not leaning over the lathe bed, if possible, twist the

headstock round or move around to the end of the lathe. One point to note when doing a natural edge bowl is that your fingers should not go over the edge of the tool rest and into the natural but uneven edge of the wood.

Colwin started with a ¼" gouge and with the speed up to 1200 rpm. Colwin goes progressively out towards the edge, through

the bark, bowl gouge at 2 O'clock position, doing little cuts towards the edge until you have reached the 'ideal' thickness. He then changed to a 3/8" bowl gouge as he was going further over the tool rest and going deeper and further over the rest. He then took at a final cut with the bevel rubbing.

Colwin then angled the tool rest into the bowl so that he is not reaching over the tool rest too much He removes any transition points by picking up the cut e.g., he is getting rid of any ridges. He then used both the rotary stander, and the air sander on the inside. He then uses 180 grit on the rotary sander power tool and rotate the bowl by hand. He then used the power drill with 240 grit (rotating lathe) do the inside and then did the edges with the lathe off and rotated the work by hand. Finally, he used the oscillating air sander, rotating by hand. Throughout the process he blew out the dust with an air tool.

Colwin put sanding sealer on the outside of the bowl, rotating the work by hand. This just left the foot of the bowl to be

removed. To do this he put a jam-chuck on but pointed out that you could use a router mat or industrial wipe to stop the jam chuck marking the bowl. Once the tailstock was in place, Colwin used a ¼" bowl gouge to remove some of the foot and refined the shape of the bottom of the bowl.

He used a parting tool to remove some more of the bottom. Then sanded some of the base by hand and used the power tool, with the lathe speed at 800 rpm but could go up to 1000 rpm but no faster with a jam chuck.

He used 240 and then 400 grit by hand and then the air tool on some of the torn-out grain areas and then 600 grit with the

power tool. Using the parting tool to reduce the foot to 10 mm he then removed the foot with a pull saw to get a flush cut.

Colwin uses a 'Engineering chuck' to hold a sanding Arbor and with the lathe at 1600 rpm he used the corner of the paper to remove the nub from the bottom and finishes with 320 grit.

You could finish the work with Chestnut acrylic satin spray or a gloss lacquer or alternatively use a touch up gun with a regular air compressor; Colwin mentioned a YAMA air tool that you could get from the likes of Amazon or Tool Station at

an approximate cost of £40.

Colwin then used a suede brush to remove the dust from the edges of the bowl.

A photo of the finished product.

After the coffee break, Colwin's next part of the demo was to make a bowl with an unnatural edge e.g., one he will make himself. The wood for this bowl was a 'UK Palm Tree', he had taken the husk off with a hatchet, and advised not to use a chainsaw or band saw as the would clog up and get jammed.

Holding the wood in place with a ring centre, Colwin shaped one end for the rim and began to shape the outside.

He held the wood with a 'deep gripper' jaw, then created a foot and then 'scrapes' the shape (with a pull cut) and then does a finishing push cut and used a scraper to clean the outside to get a good finish. He then hand sands with 100 and then 150 grit before switching to the rotary sanding with 240 grit.

Colwin turned the piece round and placed it in the gripper jaws then started to turn the inside of the bowl, he was aiming for an all-over thickness of 3mm.

To create the 'Un-natural' edge he used a power tool (John Wood Marathon N8) to cut out the edge, then once done he burned the outside and inside edge with a small burning torch. Colwin recommended having a bottle of

water nearby to extinguish any flames as needed. He then used a soft brass brush to take away the hard edges. Colwin then used a small air brush compressor with an SP50 dual action air brush to apply black ink to highlight the edge (with the lathe running). He then changes pots and sprayed green to the inside and outside of the bowl.

He then used a tulip shaped jam chuck with an industrial wipe and removed the foot with a 1/4" bowl gouge and sanded the bottom of the bowl. Colwin then removed the bowl and used the engineering chuck and Arbor to remove the foot as in the previous bowl.

Colwin uses Chestnut Spirit Stain to 'pop the grain' and used a heat gun to evaporate the Spirit Stain quickly. He mentioned that if you use a lacquer on wet wood, you will be a 'bloom'.

With the lathe on slow speed, he used a spray lacquer, and would normally give 3 or 4 coats, he used his dust extractor to clear the vapour.

He said that we would normally 'flatten' the edges to make then look more natural.

It was a great demonstration, many thanks to Colwin.

Pete Broadbent (Chairman)

JUNE 2021

The normal June meeting was another Virtual Gallery showcasing your Turning efforts for the previous month.

SUE HARKER DEMO

Also, in June we had yet another Interactive Remote Demonstration (IRD) shared with Test Valley Turners, organised by **Bob Hope**. He had arranged for **Sue Harker**, to demonstrate a Back-to-Back Candle Holder with a Finial.

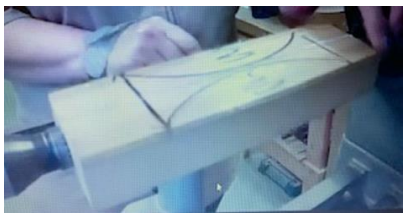
There were 37 HWA members participating.

Sue used a piece of Oak measuring 60 x 30 x 164mm that had already been through her 'thicknesser', she marked the top

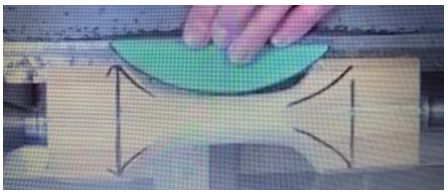
edges with an 'outward pointing' arrow and then cut the piece in half lengthways on the bandsaw. After running them through the thicknesser again (to ensure that both pieces were identical) She glued the long edges together with newspaper in between them and clamped them together. She uses Titebond Thick-n-Quick glue as it is very strong and cures in 30 minutes. For added safety and security she screwed a screw into each end to supplement the glue.

Sue had prepared a 'template' for the shape that she wanted to make in the candle holder, so she traced this in position, in the middle of the blank, with a thick black marker.

The next job was to mark the centres to ensure correct alignment on the lathe. To do this Sue had made a jig to enable a line to be drawn across it, and where it intersects with the glue line exactly marks the centre.



The piece was then mounted on the lathe between two Steb Centres. With the tool rest set at centre height and using a ½ inch 'finger profile' gauge, the lathe set at 1800rpm she began to remove the wood from the pattern mark. She continued to remove timber until the centre piece was 'in the round' and checking the shape with the template, check that the cuts are even and equal on both sides leaving 25mm in the centre.



HINT. *Do not hold the piece with too much pressure between centres as it is likely to crack.*

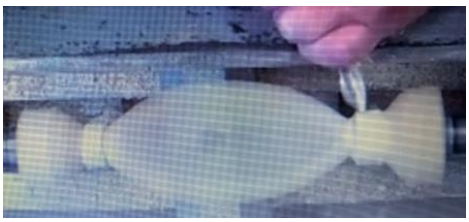
At this point Sue hand sanded the piece with her homemade

sanding stick which has a Velcro strip to hold the sandpaper. it can be dangerous to sand it with the lathe running as it is fragile and uneven. Continue to sand through the grits until happy. Sue now removes the piece from the steb centres, takes out the two screws, and carefully separates the piece along the paper and glue line. She then carefully lifts one piece over the other so that

the two previously drawn 'outward facing' arrows now point towards each other. These two pieces are now glued without paper and clamped together.

When dried she re-marked the centres on each end and reattach to the lathe. Sue used the Roughing Gouge to shape the piece roughly, and a ½ inch spindle gauge to shape both ends using gentle touch 'pull-cuts'. It is important to turn both ends the same, so Sue measured and marked where she wanted to highlight the limits of the cuts.

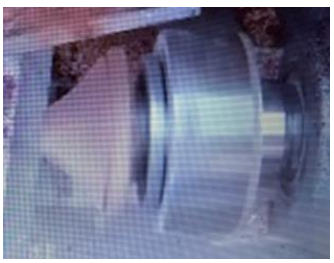
She then removed the bulk of the leftovers from both ends and tidied up the outside shape and remove any 'flat-areas' to gently blend to the desired shape. It is important not to thin the 'wings' too much. Make a flat section to create a 'bead' on each end. If one bead is bigger than the other, then use that end as the bottom of the piece.



A ½ inch spigot is then turned on the tail-stock end, Sue then used the Skew to tidy up the beads and to 'score' shallow groves on the spigot to ensure a tight fit later. Then repeat for the headstock end, then sand to your satisfaction with the lathe off !

Remove from the steb centres and place in jaws to hand-cut to part it off.

For the base Sue used a piece of Sapele, 80mm diameter and 40mm thick, into which she bored a 1 7\8 hole with a Forstner bit to fit into the chuck. This was turned to round and when the front was faced, she drilled a 1\2 inch hole to receive the spigot. Transfer the width of the Bead to the base of the face, as a guide, and create a concave shape for the base. Turn a Bead on the bottom and sand if necessary. Sue used a hand Rotary Sander with the lathe at 1500rpm and then sands through the grits. When happy apply Cellulose Sealer to both the base and the involuted turning and rub it in.



Sue then made a jam-chuck from a scrap piece of wood and created a 1/2inch spigot that was also 'scored' with the skew. The Sapele base is pushed into this spigot so that the bottom of the base can be finished off and to remove evidence of chucking. The Candle Cup is made from a 37x37x70mm piece of Sapele (from the same lump of timber, to ensure that there is no colour difference) placed in the chuck, with a 'live' centre in the tailstock then turned to round. Remove the tailstock and drill to a depth of just over 1/2inch (deep enough to take a T-light candle cup) with a 7/8-inch Forstner bit. Then exchange the Forstner bit for a 1/2inch drill and bore a hole through the middle to accept the spigot on the main body. Then shape the outside of the cup to your preference. Take care when thinning the sides of the cup as it will be quite thin and delicate. Sand to your satisfaction, seal with sander sealer and wipe it off then part off.

Sue then created a new jam-chuck with a 7/8ths spigot to fit in the hole she had just made for the 'candle cup', this was to enable easy access to complete and refine the base.

Sue again used Sapele from the same initial piece of timber for the finial. She did not give the size as it 'was just to give an idea' of the sort of thing you make to finish the piece off.

The finial is made with coves, beads and cone shapes which tapers down to a 4mm shaft that will fit into the 4mm hole previously drilled into the main body. When you are happy with the visual shape of it you can gently part off the tailstock end and sand it whilst supporting it with one hand and sanding with the other, then seal with sander sealer and cut through the 4mm shaft with a pull-saw with the lathe off. Assemble all the parts to complete the project.

Many thanks to Sue for another brilliant demo.

Dave Simpson (Editor)

HWA SHOP

You may remember that at the start of Coronavirus lockdown our shopkeeper **Pete Willcocks** generously offered to supply things from stock to any member to collect from his home in Lordswood, Southampton.

If you need resupplying with Woodturning goods, please remember to contact Pete. His contact details are pete.willcocks@ntlworld.com Phone: 023 8039 5335.

WHAT I HAVE BEEN DOING DURING LOCK DOWN

(By Alan Baker-Continued from Winter and Spring Your Turn)

MY THIRD LOCKDOWN REPORT

In my last two reports I recounted my attempts at trying to replicate a bowl from boards and used Michael Mode's excellent samples and tried to reproduce them with various successes.

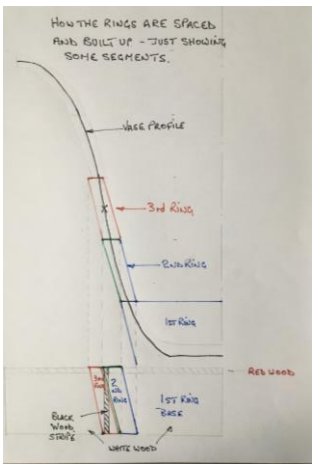
It has been a very interesting journey and in my last attempt I hope I have instilled in you a desire to have a go yourself. My reason for trying the board route was to reduce the amount of waste wood produced when using the traditional method. Also, the ability to use some of the off cuts from previous tasks was appealing. I had been inspired by the beautiful results that can be found on Michael Mode's website.

So, after failing with the last few items, I decided to retrace my steps a little and try to produce one bowl successfully. The item that had proved difficult was producing the horizontal wedge, so I decided to stick to the parallel one instead which was easier to reproduce. Here is the result.

The process starts with a full-size drawing of half a vase in cross section so you can add the components accurately then reproduce them, well nearly as drawn.

- The first decision is the wood you have to make the vase, then how many segments you require which is influenced by the height of the vase.
- You draw the horizontal rings lines onto the vase cross section.
- Then decide on the required wall thickness. I start with a 10mm section on the drawing , which could be turned down to 5mm . This meant I had strength in the wall to take the initial shock when you start to turn off the rough edges.
- You have to transfer sections vertically down to a board cross section that is drawn underneath the vase. This is an iterative process that defines the cutting angles and can be bit of a fiddle, keep your rubber available. The cutting kerf will reduce your ring thickness by about 3mm, so you end up with 7mm to play with.
- Bear in mind the relationship of the cut rings as you stack them for the bottom of one ring becomes the starting point of the next and to achieve your profile you have to alter the cutting angle which has consequences on the next ring.
- You then make decisions on where the different types of wood will appear, draw then onto the vase cross section and project them down onto the board cross section. I choose 5mm for the horizontal red wood to allow for any misalignment on gluing halves together and 3mm for the dark stripes as they looked better. Draw the different types of wood onto cross section then project it down to the board which defines the dimensions of the wood sections to be cut.
- You can produce a cutting list and compare it to your wood pile, and if necessary, start the process again backwards to suit your wood.
- Making sure all surfaces are flat and true before gluing together and repeating this afterwards before cutting out the rings.
- Then the fun begins I make the bowl in two halves and cut semi circles and glue them together. I stick the rings together on the lathe and true them up on the inside and outside before adding the next. To achieve a good finish took more time than usual due to tear out and I resorted to sanding in places.

I have attached another photo which I hope helps explain what happens when you start to make the adjustments in the cutting angle and the width of your rings to get the cut segment that gives the best fit for your profile. You have to be careful as one change alters the next ring and the width of your wall profile.



After completing the project, I had a little time to consider what I would do differently and firstly I would consider the grain direction more carefully and if necessary, use different wood as the consequences have given me finishing issues. I think the ability to get the vertical stripes in the exact position takes a few attempts. I am pleased with the result and will produce another one soon. Happy Chipping

Alan Baker

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.

I was asked if Acrylic Lacquer would be suitable for an outdoor wooden sign/plaque. I said probably not; depending on how exposed it was the finish could deteriorate very quickly. The better choice would be our Acrylic Gloss Lacquer, the aerosol one, as the resins used in that are very hard wearing and able to stand up to much harsher treatment. A clean up and recoat would probably still be required in the medium term, but it will stay looking good a lot longer.

I was asked if it was possible to soak some timber in Spirit Stain and glue the pieces together to make a blank. This is possible but will depend on how much penetration is needed. Applying the stain by dipping is a valid method, and some wonderful, segmented work has been created with it. But it is a slow process, it takes about three weeks for the stain to fully soak into something with a 3mm thickness. The second part of the original question was whether there would be any problems gluing it up, to which the answer is 'no'. Although the colour has changed, the wood is, to all intents and purposes, still bare, so pretty much any glue would do the job.

Another email this week asked about getting a brighter finish on finials; a light coat of our Acrylic Gloss Lacquer had been used on one, and Ebonising Lacquer on the other. The answer is the same in both cases. Ensure the wood is prepared as well as possible and sanded to a very smooth surface. Apply up to three coats of the lacquer, lightly sanding back between each coat to maintain that smooth surface. This should give a bright finish, but if more is required then an application of Burnishing Cream will do the trick. Burnishing Cream is a creamy liquid with a very fine abrasive in it; it will smooth the lacquer (and many other coatings) and increase the gloss level of pretty much anything it is used on. The top tip with this product is to use it sparingly; if the cloth used is too wet it will skate over the surface too easily; a cloth just damp with Burnishing Cream will abrade the surface and give a better result.

The perils of clearing garages and collecting old finishes! We were asked if a shellac sealer can go off with age; quite how old this was is unknown, as it was part of a workshop clearance, but it was getting on a bit. The problem with things like this is that you never know the full history – is it what it says on the bottle? Has it been tampered with? When was it made?

Shellac flake will last pretty much forever; it does not deteriorate with age. A shellac solution (such as French Polish or Shellac Sanding Sealer) will also last a long time. The exception being when a bleached shellac is used (for example in White French Polish). Something in the process changes it and reduces the shelf life to about six months. After that, the liquid takes a long time (days) to dry, rather than less than an hour. The sealer in question here was displaying the same slow-drying problem, so it was probably time to get rid of it and start a fresh bottle. As a general rule, and especially with shellacs, if they are taking longer than expected to dry, they are no longer any good.

The Buffing System is a regular source of questions. This time I was asked about whether it can be used in conjunction with Burnishing Cream to polish epoxy. The short answer is 'probably yes', but the long answer is that there shouldn't be any need. Whilst they can be used together, they are not really designed for it. The normal compounds that come with the Buffing System will be fine for polishing epoxy. As an alternative, or as a final finish for the item, Burnishing Cream applied on a cloth will be fine. (If the item cannot be mounted on the lathe and spun, then using the C wheel/dome with the Burnishing Cream would be fine, but I probably would not bother).

A couple of people have contacted me recently about the dangers of fire and materials that will self-combust. One of these correspondents was the aptly named Ash, a retired firefighter. Ash particularly made the point that the flames from some products (meths-based ones) can be invisible and thus, extremely dangerous. He supplied the following information about hydrocarbons and fire, which I have, with permission, reproduced here:

Hydrocarbons consist entirely of hydrogen & carbon albeit combined in a bewildering variety of ways, hence the differing properties.

Aliphatic Hydrocarbons (e.g., methylated spirits) have an invisible flame and do not give off smoke. They may be miscible with water and can be extinguished with water in event of a fire.

Hydrocarbons-Aromatic (e.g., petrol, engine oil, etc) have yellow flames and black smoke. Not miscible with water, may not be extinguished with water.

Ash also mentioned oils, where the cloths used can be subject to spontaneous combustion, adding…

I have worried about applying oil over a bed of shavings, so it is perhaps best to clean up first, or oil a bowl away from the working area.

(Application cloths are, I believe, the greater danger, but this is still a good point).

I often say that the purpose and use of Sanding Sealers is very misunderstood. Some recent comments have made me conclude that this is still the case… A sanding sealer should be applied once you have finished sanding the timber, not after each grit. The purpose of the sealer is to seal the wood, bind the loose fibres of the timber together and provide a solid base for the next coating. Only one coat of sealer should be applied. Its function is not to make the sanding easier – although if you are working on a spalted or punky piece of wood it can be used in that way. In that case, though, it is acting as a hardener, more than a sealer*. If you want to know more, we have a helpful video about it on our YouTube channel.*

I was asked if Burnishing Cream can be used on oil finishes to bring up a brighter gloss. In the main, this is a 'yes'. Burnishing Cream works best on finishes that leave a tangible coating on the surface, such as lacquers, polishes, Finishing Oil and Hard Wax Oil. Just make sure they are completely dry first, which in the case of the oils can be a few days. Some of our oils, namely Lemon Oil and Food Safe Finish, do not leave much of a coating on the surface of the timber. That is how they are designed to work, so these ones will not build to a shine with Burnishing Cream. The same practices above also apply to the Buffing Wheel system.

I was asked if the correct sequence was 'sealer, then oil', or 'oil, then sealer'. That is easy – neither is correct! Using both of them is wasteful and could potentially ruin the look of the piece being made.

An oil needs to soak in to start forming a bond with the timber. If the surface is sealed first, this cannot happen. This could lead to adhesion problems further down the line. So, using a sealer first is not good practice.

Oils also do not like other coating used on top of them. Waxes are ok, or more of the original oil, but they will resist a sealer or lacquer, and could again cause adhesion problems later.

And, of course, they are both trying to do much the same job. The sealer does what its name suggests, preparing the surface for the next coat (wax, lacquer etc). An oil seals the wood, making it ready for more oil or a wax.

We introduced our Buffing Tree a few years ago – that is the one with all three wheels on one spindle. We were asked if we supplied an adaptor to convert the original, three-wheel system into the tree. Sadly, the answer is no. We did look into this but could not find a way to make this work.

The 'face' of the wheels (the side without the protruding fixing bolt) is as flat as we can make it. (This is for safety, and also to prevent any risk of scratching the item being buffed.) This means there is nothing to affix a spindle to.

Plus, the individual wheels are larger (8 inch) than the ones on the tree (which are six inch). Using bigger wheels would have meant extra machining to make the spindle thicker and stronger, and would probably wipe out most, if not all, of the saving made by using the original wheels.

I was asked about the best way to remove the white bloom that can occur when using the Accelerator to speed the drying time of CA Superglues. I am not really sure of the answer to this; de-bonder might help, or it is a case of sanding the offending bloom away. The best answer is to avoid it in first place, which is surprisingly easy to do – just do not use so much of the Accelerator! Only a small amount is needed to do the job. It might be that you are working on something small and it is hard to limit how much is sprayed – in which case, spray from further away, so less of the Accelerator lands on the glue. An alternative would be to spray into the air and pass the item through the mist.

A customer got in touch with us having made a round plinth. He had coated it with thin layers of Ebonising Lacquer but, when spraying both top and bottom, the overspray had dulled the face. Could he use Burnishing Cream to clean it off and then apply Acrylic Lacquer to really build a high gloss finish? He was on the right lines, but the need to apply the lacquer is a step too far. The Ebonising Lacquer is a finish in its own right and can be burnished to a high gloss. Applying the Acrylic Lacquer over the Burnishing Cream could lead to adhesion problems (However thorough we are there is always a chance of leaving some residue). I am pleased to report the Burnishing Cream did the job and the customer has a beautiful glossy black plinth. Burnishing Cream really is excellent at making a finish 'pop'. I was amazed at our Woodturning Weekender 2 years ago when Phil Irons showed how he used Acrylic Satin Lacquer followed by Burnishing Cream to build a highly glossed piece of work!

Finishing MDF is another topic that comes up from time to time, and this week I was asked about using our Spirit Stain to colour it. This is possible, the stain will work with MDF; as you

might expect, it soaks in very well! The main problem is that the stains are translucent, so the colour of the timber or substrate will affect the final colour of the stain. MDF sucks the brightness out of the stains, leaving you with a slightly murky looking colour. In this case my caller was using one of the wood stains, so this was not so much of an issue for them, and the item they were making was extremely temporary. Finishing it was also a problem, and because of time limits, and knowing what they had to hand, we suggested that the Hard Wax Oil might be their best bet. It is thick enough that it should not soak into the MDF straight away and for what they were making (a tabletop for a large group that would be discarded after one use) it should do the job. I did suggest a tablecloth, but my caller could not find one big enough!

Can Acrylic Lacquer be sprayed through an air brush? Yes, it can, although it will almost certainly need to be thinned down to be able to be delivered through the air brush. For Acrylic Lacquer, water is the material to use to thin it, so that is easy. Use as little as possible, acrylics do not like to be over-thinned. And, importantly, try not to mix up more than you plan to use. It can, of course, be stored for later use, but there is always a danger that the water introduced to it could go stagnant, making the lacquer unpleasant to use at best, and impossible to use at worst.

A recent question was from someone making a baby's rattle. They had applied the aerosol Acrylic Sanding Sealer, cut back using Burnishing Cream and brushed on Acrylic Lacquer. The lacquer started to peel off almost immediately after drying.

The most likely, reason for this is the use of Burnishing Cream. Whilst there should be little to none of the product remaining on the surface after use, there is always a possibility that some will linger. This can cause adhesion problems if a lacquer is used afterwards (waxes and polishes are not affected). It is best to sand the sealer with abrasive – White NyWeb makes a good substitute for Burnishing Cream when it can't be used. Use the Burnishing Cream on the last coat of lacquer for a full gloss.

It is also just possible that this could have been caused by using the aerosol sealer with the brushing lacquer. They usually work together, especially on smaller items such as a rattle – but there can, on rare occasions, be an issue with them. We always suggest sticking to one application type or the other, rather than mixing them, just to be on the safe side.

Another question came from someone who had successfully used our Hard Wax Oil on a guitar, but was thinking of using Melamine Lacquer, with a spray gun, on the next one. Did we have an opinion on which would be best?

Either are fine, although I think as spray equipment is available, I would probably go for the Melamine Lacquer (over a Cellulose Sanding Sealer) option. The main reason being drying time; Melamine is much quicker so there is less risk of dust or other contamination. Plus, spraying will nearly always give the best result for the least work.

Once fully cured (allow at least a week) Melamine is also incredibly tough. Best practice is to only apply up to three coats. If you want to apply more, each previous coat should be sanded back heavily so that only the thinnest layer possible remains.

Here is a slightly unusual question; What finishes can be allowed into a compost heap, via shavings?

I think the question is a red herring in some ways. Once an item has been finished, surely there will not be any more shavings created? Unless it has gone wrong, and the finish is being removed?

Anyway, it is not something we have any real data on, but my informed opinion would be that most finishes would not have any effect on shavings in a compost heap. Probably the only ones I would be cautious about are acrylics, there can be a tiny element of plastic in them which would not break down properly, but as to whether this will cause any real harm I wouldn't like to say.

Among the many thing's turners make, a popular line is razors – the head parts are available as kits and the handles are turned and added. Which has led to the question of what is the best thing to finish the handles with?

It is cheating, but this would be an ideal use for our Acrylic Blanks, which apart from a shine up with Burnishing Cream would require nothing to protect them in use. If the handle is made of timber though, it will benefit from a water-resistant coating over the top of it. The best option would be our Acrylic Gloss Lacquer. It will stand up to a lot of water exposure and is hard wearing enough to cope with all of the handling. If you would prefer to stay away from an aerosol finish, then the Melamine Lacquer will offer the most protection.

It is worth noting though, that using a razor usually involves a lot of water; it's a big ask for any finish to stand up to that long term, so it's best to be prepared, if using timber, for the finish to fail eventually.

Sticking with Melamine Lacquer (and I do not mean using it as a glue!), I came across someone recently struggling to apply it evenly. I often say that it is the most finicky product in our range, and does take some getting used to, so practice really is the key here.

This chap was applying it by cloth over a medium sized area, which was always going to be problematical. Unless you are working on a very small piece, it is usually best to apply this product with a brush. A brush can be loaded better, so the product stays wet just a little longer, giving more time to work with it. Adding some Cellulose Thinners (about 20%) will also extend the drying time and make the process easier.

The easiest method of application is to spray it, and if you do not have suitable equipment then it does of course come as an aerosol as well. But great results can be achieved with a brush, so it is worth persevering.

(01-07)

NOVICE CORNER

Nothing for the Novice Corner this quarter as **Alan Baker** has done such a sterling article on Part 3 of his 3D work of Making a Bowl out of Boards which was both interesting and educational. (see above article 'What have I been doing During Lockdown'). Very many thanks again to Alan.

MINSTEAD TRUST

As many of you know we have supported Minstead Trust for several years by providing help and guidance to those of their students who are interested in woodturning. We generally go along on Monday and Thursday mornings and create a myriad of different objects - many of which are sold at the summer fete.

We are eagerly awaiting the chance to return to Minstead when Lockdown eases. We will keep you posted.

Dave Gibbard

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.
https://www.youtube.com/channel/UC9ic2ktv0u6Nl_rj6BzFzDg

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. This is your space to show off your shed / workshop setups.

As I mentioned at the start of this edition, we have had lots going on in our household these last few weeks. Two of these include the workshop and the surrounding patio.

My old workshop was a 15ft x 10ft wooden shed which we bought over 30 years ago, when we first moved into this house. It gave us sterling service over the years but was beginning to perish and become porous despite a million coats of Fence-guard paint, the tongue and grove boarding was cracking and warping, allowing water ingress, it was also home to more spiders than a spider factory, and it was also blooming cold in Autumn and winter.

We decided that it was time to order a replacement workshop, twist it 90 degrees to make better use of the patio, then redo the patio that surrounds it (as that was also on the fringes of serviceability).

We spent ages trawling through the internet looking for a suitable workshop and eventually settled for a slightly larger wooden one 16ft x 15ft from Midland Sheds and Summerhouses. There was a three-month lead-in before delivery which gave me, my wife Gail and her 90-year-old uncle Jim time to clear the area, move the greenhouse, lay a new cement base for the workshop to sit on, plan drainage, and organise landscapers for the patio.

We had to completely empty it, then distribute all the tools, machines, and wood from inside the workshop into the greenhouse, other sheds, the conservatory, and even under a tarpaulin on the patio, a few days before delivery,

then de-electrify and disassemble the old shed (which was given to my neighbour in exchange for a bottle of Whiskey).

Luckily, the weather was kind, the shed was delivered on time, and was erected by the company (as part of the cost). I then decided to insulate it and completely line it with OSB Stirling board.

I rewired it, to the point of connection to the mains, for which I needed a qualified electrician. My rewiring was good and passed all checks, so I now have loads of power sockets, together with very good new LED strip lighting in a snazzy new insulated workshop.

There are loads of windows for better natural light which also give me a lovely view of the new patio and the rest of the garden. It has double doors on the front gable end and a single door on the rear gable end so there is a through draught in the summer and easy access. And I now have a designated area in front of the double doors where I can work outside in fair weather, do my messy chain sawing, and cut large pieces of timber as necessary, with good lighting from the outside PIR light.

My only reservation is that we could not find a large workshop that came without a wooden floor. All suppliers seem to insist that a wooden floor is integral. I was wanting to use the concrete base as the floor rather than risk a 'springy' wooden one. I knew that we have built a flat solid concrete base for the wooden floor to sit on so I am hoping that it will not cause vibration issues in the future.

I even had to remove my Dam Busters 'Lancaster' Weathervane from the old Workshop so that I can repaint the decals on it, as they have been severely 'weathered' over the years.

The new patio is now being laid so I have no access to my brand-new snazzy shed for the week, so I am unable to restock it, but there is no rush to complete it, it just means that I have been unable to do any workshop jobs for what seems like ages, so I have been unable to produce anything for the Virtual Gallery or the Club Challenge.

Dave Simpson

FINAL NOTE FROM THE EDITOR

Best regards to you and your families, please stay safe.
Hope to see you all soon.

Dave Simpson

APRIL GALLERY












MAY GALLERY










JUNE GALLERY