

OCTOBER 2021

Monday 1st Nov:- Mike Haselden Demo

Monday 6th Dec:- Christmas Social and Competition.

Wednesday 5th Jan:- Three Lathe Turn-In

Well, we now seem to be galloping through the year with the October meeting already completed. There was a total of 33 members including several new members (one of whom was under 16 years old) attended the meeting, it was great to see so many of you.

We would like to give a special welcome to our new members **David Tolhurst, Phil Hewitt, Anthony Woolhouse** and to our junior members **Ryan Gilpin** and **Albert Barton- Hide**.

A reminder that this year's Christmas Social Evening, Challenge and Quiz night will be taking place on Monday December 6th. It is guaranteed to be a grand evening's entertainment, and where you are invited to bring guests and can all participate in a free buffet.

This year's Christmas Challenge is to make something that is "NO BIGGER THAN YOUR HAND". You can make whatever you like as here is no theme, and there no restrictions, so you have free range to play in your workshops and create something for the challenge table.

Club role vacancies

Webmaster - We are looking for someone to take over the role of HWA Webmaster. **Phil Bristow** is having to relinquish his role due to work and family commitments, so the club is needing a member to replace him. Phil has done sterling work as our Webmaster, and we'd like to thank him for all he has achieved, and for all the help he has given us over the years. See attached an outline of the role, expected level of skill, and expected duration of tasks. Please contact the chairman if you are interested and have the skills. The club is renowned for having an excellent website and it is a great way to showcase what we do and getting new members; it would be a shame not to have it.

Secretary. After many years of doing a sterling job as secretary, Bob Hope wishes to step down at the next AGM. This is a vital role for the club, and one that must be filled for the club to continue. See attached the outline role and talk to Bob if you need further information.

Shop. You will be aware that we have had no shop since we have been back having 'live' meetings and so we need a new member to take over from Pete Willcocks. The new member running the shop would also need to store the shop in between

meetings and keep stock of a limited number of items. If you are interested in taking over the shop then please let the Chairman know, gain, it would be a shame for the shop to close for good.

Photographer assistant needed – As you will be aware, our Chairman has been the club photographer over the past few years and he is happy to continue to take photographs of the 'demonstration' and to process all the pictures taken on the evening. The issue he has is that taking photographs of the 'Gallery items' at the beginning of the meeting prevents him talking to guest demonstrators and others. Pete is will provide the camera, the tripod and set-up the camera up but he needs ideally 2 assistants, one to collect the items from the table and the other to take the photograph. Please contact Pete directly if you are willing to help; he will provide instruction on what to do.

Following a recent committee meeting we have decided to stop production of the bumper quarterly edition of **Your Turn**.

Your Turn is basically a compilation of the previous three months HWA Newsletters with some extra bits included, like Shed Watch, Terrys Top Tips, Novice Corner and Minstead Updates, but is very time consuming to produce.

Shed Watch, where we invite members to show photos of their workshops and tool set-ups is suffering from input from members. It's your Newsletter so if you'd like to showcase your workshop or recent masterpiece, then please send in your article and it will appear in the monthly Newsletter.

MINSTEAD TRUST. Due to several factors, it is with regret that HWA have had to sever our union with the **Minstead Trust**. The number of available and willing HWA volunteers at to help out at Minstead has reduced to one or two people, which makes carrying on with the voluntary commitment too onerous. Covid has also placed several restrictions on working and teaching in close proximity to vulnerable pupils.

On behalf of all of us at HWA I would like to extend our very warm thanks to everybody who has helped out with this worthy cause over the years.

Terry's Top Tips will now be included in the monthly Newsletters.

As always, if you have anything that you'd like to say, or you would like to have published in the Newsletter than please send it to me.

OCTOBER DEMO

We were programmed to have **Les Thorne** as our October demonstrator, but unfortunately, he had to postpone his appearance, so it fell to our very own, and very capable, **Tom James**, to step into the breach and create a Demo for us at little or no notice.

Tom bravely accepted the challenge and hosted a very interesting event during which he showed us how to make Gonks and a very interesting bowl with a cloth insert.

Tom started his demo by showing us his Norwegian Gnomes or Gonks, of which he made 13 the day before. For this demo he used a Holm Oak blank that was approximately 3 ins x 3 ins x 12 ins long.

Tom started by making the body of the Gonk by placing the spindle blank between centres and turning to round using a roughing gouge with a 40-to-45-degree angle grind. Bringing the lathe up to speed and keeping the tool to just below centre, he cuts towards the middle of the spindle to reduce tear-out at the ends and turns the blank to round. He then turns the lathe to full speed to get a smooth finish and puts a chucking point on both ends of the blank using callipers which had been adjusted by welding small washers onto the tips to prevent any dangerous catching, as designed by Mike Haselden.

Tom decided to have the body 2 inches long, but he added 50 millimetres to each side to give room for an undercut to ensure that it sits flush on a table, and also to give enough space to work with. to ensure that it sits flush on a table, and also to give enough space to work with.

He measured out two bodies on the one blank so that he could mass-produce them faster. When they were marked out, he preceded to form the shape of the body and when happy he parted it off, rotated it in the chuck and formed the second body shape using a standard bowl gouge with a 40 x 40 grind and sanded to his satisfaction.



Tom prefers to sand the piece from 'behind' in order to reduce the amount of dust that is produced. After sanding he drilled a small hole into the top of the body to take a dowel that will secure the head to the body. The body is then undercut and removed using the parting-off tool. The body is not sealed at this point as the sealant will impede a later process.



Next, Tom prepared to make the hat for the Gonk. He chose to use a Laburnum blank which was the same size as he already used for the body.

The Gonk's hat was to be 80 centimetres long with a 1 centimetre undercut. Tom placed the blank between centres and turned it to round then made a dovetailed tenon as before on both ends. He then placed the blank into the chuck and drilled a hole the same size as the dowel into the end and rotated this piece so that the tenon with the hole was held in the chuck and started to shape the hat into a broad-based cone with a bobble on the top. When the shape was as desired, Tom sanded it to a fine grit and sealed it. Normally he would finish to a high gloss to enhance the overall appearance of the Gonk but due to time limitations he just left it sealed.



For the nose Tom used a small off cut of Birch and turned a round 'ball' with a thin dowel sized nib. He drilled a hole the same size as the 'nib' into the head of the Gonk in the position that he wanted the nose to go and superglued the nose in position.



For the beard of the Gonk Tom used some grey Faux Fur from a cushion that he bought from B&M. He cut a piece to fit the underside of the hat to the bottom of the base and rounded off the bottom of the beard. He cut a V shape where the nose was to poke through and finished off by super gluing the fur to the body and trimming the fur for a 'ragged Viking type look.



Tom started the second part of his demo with a 10 ins Sycamore bowl blank which he turned to round. He faced the front then created a dovetailed mortice to fit the jaws. He started to create the outside shape of the bowl using push cuts with the bevel against the grain and finishing up with a large scraper. He then made an undercut at the bottom to ensure that bowl will always sit flush on the table. This was sanded to satisfaction, but again due to time constraints Tom did not seal and finish the bowl as he normally would have done.



Tom then turned the bowl on the chuck and again trued-up the edge using push cuts and gave the edges of the bowl a slight chamfer to give it an interesting shape. He made a pencil mark some 3cm in from the edge and a second mark 8cm in from the first mark and proceeded to remove the stock between the lines to a depth of 3mm to make a trench.



Next, Tom made another pencil line 3cm from the inner wall of the trench to use as the guide for the outer edge of the bowl shape then proceeded hollowing out. Tom's advice here is for you to hollow out your bowl to your preferred shape, thickness and depth but remembering to leave enough depth for the recess on the bottom side. Then sand and seal to your satisfaction.

When the bowl is finished to your satisfaction, you need to mask-off the parts of the bowl around the 'trench' to protect it.

For the next stage Tom had prepared a strip of old bed sheet that should be double the width of the 'trench' and double the circumference of the bowl that you have made.

Tom rolled this sheet strip into a loose roll, then poured a small amount of coloured POWERTEX Resin Hardener into a suitable shallow container and proceeded to feed the sheet strip into the resin to completely soak it.



This is an exceedingly messy job and requires protective latex gloves. Continue to feed the cloth into the dish and completely

cover it, topping up the resin as required, until the whole cloth is covered in the resin.

Then Tom painted a base coat of the resin to the inside of the 'trench' to line it so that the resin is absorbed into the untreated non-sealed wood of the trench. Next, he rolled and folded the sheet into the groove with his gloved hands and a pair of tweezers, to form a rippled and 'scrunched up' effect and to ruck it up to suit your particular pattern.



When you have got the resin material to your satisfaction take the whole bowl INSIDE and let it air dry naturally for 24+ hours to harden. When it has

hardened enough you can remove the masking tape to reveal a rather beautiful and very unusual bowl.

Very many thanks to **Tom James** for a very short notice but very interesting demo, using a technique that not many of us would have been familiar with, and also for critiquing the gallery table.

TERRY'S TOP TIPS

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

A user of our [Compatibility Chart](#) asked why the sanding sealers don't show as compatible with themselves. There are two reasons; firstly, the sealer does the job in one coat so there shouldn't be a need to apply a second. More importantly though, a second coat of sealer can be damaging, and if a lacquer is applied on top, this can cause the sealer coats to flex against each other and crack. Not a pretty sight. Never doubt the Compatibility Chart

Someone had been to a craft fair, where it had rained for nearly all of the day (which is just typical!). Their pendants had watermarked, which they were surprised at as they'd thought carnauba wax was waterproof...

It's very hard wearing for sure, but not really waterproof. A better option here would be to use the Microcrystalline Wax. Either type (paste or stick) can be used with the Buffing Tree, and whilst the downpour described in the email might be too

much even for the Microcrystalline to protect against, it would most certainly last longer than Carnauba Wax.

As it is also resistant to showing marks caused by being handled, the Microcrystalline Wax would be a better choice all round for pendants anyway

A question about the best finish for a handle that had been turned for a chisel:- There are lots of options here, including oils and lacquers, but I always try to keep things simple. A coat of sanding sealer followed by a wax will be more than sufficient for this. Either WoodWax 22 or Microcrystalline Wax can be used, the latter would be slightly better as it will stand up to handling better. This finish can also be easily buffed up again with a soft cloth if needed, and if the chisel is dropped the finish won't crack or chip.

Compatibility is always a popular topic when talking about our products, and I covered this in part recently when I mentioned the Compatibility Chart (every home should have one).

I was asked whether lacquer can be put over a wax, and the answer is no; but I thought the reasons why might be of interest:- Firstly, waxes are relatively soft, whereas a lacquer is very hard. The wax will give slightly, but the lacquer won't, and will crack and/or craze.

Also, waxes are very good at stopping anything else sticking to them. About the only thing a wax really likes over it is more wax, so a lacquer will have trouble adhering. Which one will cause a problem first is hard to say...it's best not to be in a position to find out!

Another question about using Food Safe Finish on the inside of a drinking vessel: It is not something we really recommend. The coating isn't meant to make a surface watertight. It will hold liquid for quite some time, but repeated wetting and drying will affect the timber and the finish. In this case, the vessel was for personal use, and re-coating it was possible, which is good, and the owner/maker was aware of the limitations of timber and will be watching for signs of wear. Selling such an item to a third party who might not be so aware, is probably best avoided.

A question from someone looking for a product to seal the end grain of freshly sawn oak boards. Would End Seal be suitable?- To be honest, it's why we sell it! Further questions followed, and I was able to advise that the product can be applied by brushing or dipping, and that up to three coats can be required. Once dried, the coating will last outside and, unless damaged, will not require reapplying.

Another question was about sanding. As you might know, I think that preparation is one of the most important parts of

finishing, and it's important to get it right. Nobody likes sanding, well, not that I know of, but it can play a vital part in getting the surface of the timber as smooth as possible. The question was how much pressure to apply:- This is a difficult one to answer as it's not really possible to measure. Only a light pressure should be used, the abrasive should be fresh, and sharp, and require only the lightest touch to do its work. The main thing is, where possible, to maintain both a constant pressure and a constant contact, to ensure an even finish all over.

Someone asked about WoodWax 22 drying white in crevices, following a bad experience they had using it on a burr:- This happens because the beeswax is bleached, and if it dries in concentration will dry white. There are a couple of ways to avoid this. If you're doing a lot of burrs, it might be worth using one of the tinted versions of WoodWax 22, probably the Medium Brown. It won't add a lot of colour to the wood, but it won't dry white. The other option is to use a bristle brush to buff the wax, and to do the buffing straight after application, so that the surplus wax is still soft enough to be removed easily. It's one of the reasons we sell brushes made for this!

Something that is easier to answer is about the best finish for wooden pens:- This will need to be hardwearing and able to withstand a lot of handling. Pens are usually a bright finish as well, and to get the best look it's worth spending a little extra time on the finishing.

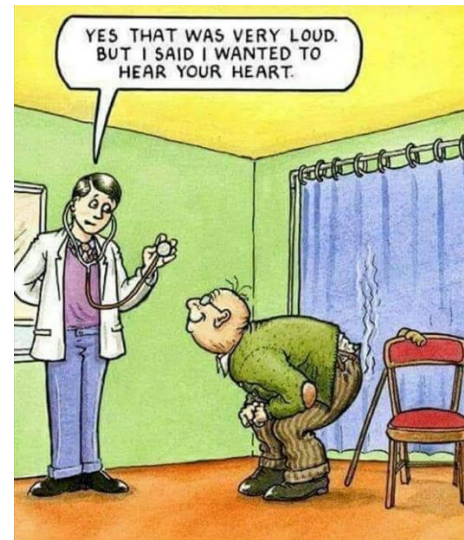
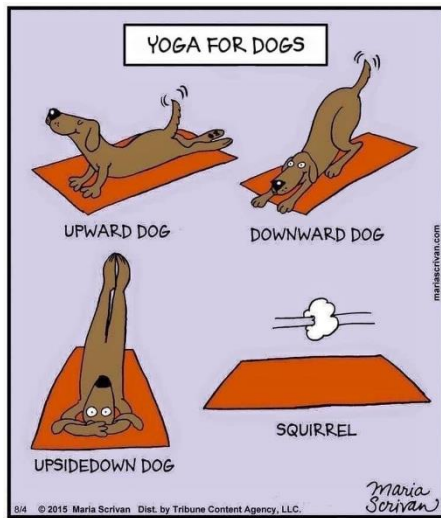
I'd start with a coat of Cellulose Sanding Sealer, followed by a couple of coats of Melamine Lacquer, sanding down gently between all the coats. Next, I'd use the Melamine Gloss Lacquer spray, which will give a great final lacquer coat. Allow it to dry and polish it using the Burnishing Cream. By now you should have a great finish, but if you want to go further for that 'showroom finish' apply a coat of Friction Polish, allow that to dry and use the Burnishing Cream again. Finally, use the Microcrystalline Wax to prevent constant handling marking the finish too quickly.

I'm sure I've covered this one before, but we get new readers sign up all the time, and it never hurts to give a little reminder... Can an aerosol wax polish be used over one of our paste waxes?

The answer is that yes it can, but it's really not the best way to look after something you've lovingly made and finished with our products. Some of these aerosols contain little to no wax and can be a little harsh for delicate finishes. The best maintenance for something finished with wax is a polish with a soft cloth, and the application of a little more wax when needed - but use it sparingly; too much can cause smears.

Hope you like the new look Newsletter, remember that it is **your** newsletter, so please feel free to send in your articles for inclusion.

Dave Simpson (Editor)



OCTOBER GALLERY

