

NOVEMBER 2021

Monday 6th Dec:- Christmas Social and Competition.

Wednesday 5th Jan:- Three Lathe Turn-In

Monday 7th Feb:- What's Next ! Les Thorne

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. Please let Chairman Pete know if you and your guests are coming so we can ensure that there is enough food for you.

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.

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

NOVEMBER DEMO

This month was the turn of our very own **Mike Haselden** to do one of his trademark 'surprise' demo's.

In the past Mike had surprised us with some rather unusual tools such as an axe, or a shovel that he'd used during his demos but this time he brought along a 3-foot-long homemade gouge to show us that he uses for deep bowl cuts.



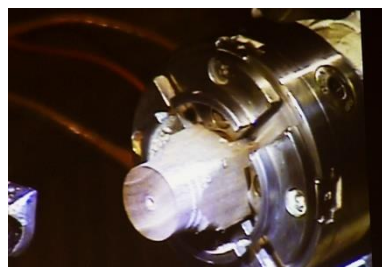
This month he had decided to give us a trio of wood turning ideas. He showed us how he makes an inlaid copper banded ring, a chess pawn and a microscopic 'captured ring' goblet.

For his first demo he was making a wooden ring that has an inlaid copper wire embellishment.

Mike chose to use an African hard wood called TAMBOTI which has a rather pretty close grain and a lovely dark coloured heartwood, but the sapwood is pale yellow to whitish colour.

Mike used the darker heartwood for his ring.

He selected a small Tamboti blank and turned it to round, then



sized it to the diameter of the ring he wanted to produce, which in this instance was 23mm, by using a small gouge and a set of accurate callipers.

When he is turning Mike generally uses a small piece of clear plastic sheet which he attaches to the tool by way of a strong magnet, this prevents shavings from pinging towards his face and also keeps the dust away.

When the ring is shaped to the correct external diameter Mike squared off the end and made a 1.7mm recess on the outside end face.

The intention is to create a recess in the main body of the ring that will have 1.7mm copper wire hammered and glued into it.

For this Mike had specifically made a bespoke tool that creates a 'trench' that was tight enough to allow the 1.7mm wire to be hammered into.



In order to accurately cut and shape the copper wire so that it fits into the ring it is necessary to pre-form the wire and cut it to size by using the small groove that he had just cut on the blank as a guide.

Mike used a length of standard 1.7mm electrical earthing wire that he had stripped the sleeving off, he then bent this tightly around the groove he had cut, then snipped the wire with a sharp pair of wire cutters at the point where the two ends met.



With the wire cut to the correct length and shaped to round. He placed the wire over the 'trench' and offered up the Tail stock to give the blank some support,

then gently hammered the wire band into the trench whilst rotating the piece by hand and tapping the wire into place. The ends of the wire should 'kiss' each other and form a close join. As the wire is hammered home it will bed tightly into the wooden trench and be gripped into place by the wood.

Mike secured the wire insert with superglue and again hammered it to ensure it was well secured. You must ensure that the wire is hammered to a depth of over half its thickness, or you will get a shadow as the wire 'rounds downwards' into the groove.



Using a flat gouge Mike then shapes and sizes the ring to suit, ensuring that the edge is rounded down, and then sands to 240-400 grit.

Mike then removed the tail stock, cleaned up the face and started to hollow out the ring on the inside to the desired internal diameter using very sharp gouges and skews and then parted off.

Next Mike removed the waste from the chuck and attached a homemade 'sprung' wooden dolly with a tapering hole that he then inserted the ring into by gentle tapping with a hammer. This holds the ring firmly and securely and allows free access to the inside face of the ring. Mike sanded the inside to gently curve the ring. When he was happy with the front edge, he removed the ring and inserted it the other way round so that he could shape the other inside edge, paying particular attention to getting both inside faces the same.



When happy he sealed the inside with sander sealer.

Mike suggested that 'if your workshop is cold a hairdryer can be used to gently warm the ring BEFORE using sander sealer'

Then remove the ring to check that both edges are the same, if not then amend as necessary.

Mike then replaced the 'female' wooden sprung dolly with a



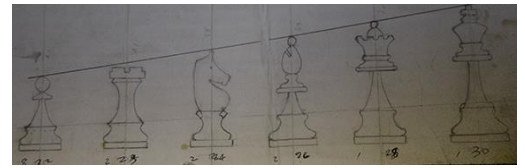
'male' dolly and placed the ring over it to work on the top surface, he sanded to 400 grit applied sander sealer and then uses Chestnut Cut 'n' polish and

buffed the beautiful copper wire bound ring to a high sheen.

Mike has asked me to clarify that Cut 'n' Polish is not compatible with an acrylic or a melamine finish. He says, "my

use of the Cut 'n' Polish was just for a bit shine on the work piece and can be used in its own right as a finish, but not as a base for other non-wax finishes".

The second part of Mike's demo was to show us how he makes a pawn for a chess set. He searched the internet for a template for the type and style of chess set that he wanted to make then scanned the image to make a template that he could use to make the piece.



Mike chose to use a small Walnut blank for his pawn, which he turned to round and cleaned the face using the tip of his gouge to make a small indent in the centre that he used to make a hole for a 14mm Forstner bit, which he then drilled to the depth of the blade.

He then removed the blank from the chuck and inserted it into a 14mm homemade dolly to use as a jam chuck. This jam chuck had a screw inserted through it that he secured to the blank so that it was very securely attached to the dolly so it could be safely worked on.



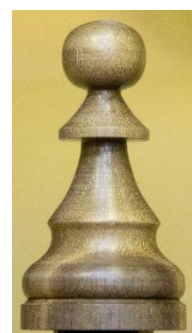
Mike then engaged the tailstock for extra security and turned the piece to round and to the correct diameter to suite the template. He had pre-

marked the template to highlight the key points of the pawn, so he transferred these points onto the blank with a pencil.

He set his callipers to 13mm and removed the unwanted stock from the centre section, then prepped the piece above the sphere to get the right shape and turned the bead for the top of the pawn.



When happy with the bead, he then turned the remainder of



the body and then the base of the pawn using small delicate cuts with a sharp 'finger-nail grind' gouge. He then sanded and sealed the piece. Mike would usually spray the chess pieces with 4 coats of Melamine lacquer, then leave them for a week and burnish them up. He usually uses Mahogany for the dark pieces and Maple for the lighter pieces.

Mike finished off the evening by making the worlds tiniest (about 1 cm long) mini goblet with a 'captive ring'.



Many thanks to Mike for a very interesting and skilful demo.

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.

I've had a number of emails recently about which finish to use on certain items. There may be another chart coming up soon, but in the meantime, I can hopefully offer some guidance here...

One of the main considerations is how hard wearing does the finish need to be?

For items that need a tough, long-lasting finish I'd recommend 2-3 coats of either Hard Wax Oil or Melamine Lacquer. The deciding factor would be the size of the piece - Hard Wax Oil is easier when finishing a large item (such as a dining table).

If it's something like a sideboard, or a chair, something that won't be subjected to lots of hard use (and mis-used as a table!) then a sealer and wax combination would be good for a pleasing finish that is easy to keep looking good.

Another consideration is what sort of finish is desired, gloss or satin maybe? We can cover most choices, the Hard Wax Oil comes as a Gloss or Satin finish, and for smaller items our aerosol acrylics also have the same options. If you only have Melamine Lacquer to hand you can always cut the finish back with an abrasive (something like 240 grit) to reduce the gloss level. Applying a wax over the top and only giving it a light buff will give much the same effect.

And if you've got a satin finish and need something brighter, you can always use the Burnishing Cream to increase the gloss level. This is best on turned items where you can use the lathe to do the hard work, but a mop on a drill can be equally successful and, if all else fails, elbow grease will do the job.

The feel of the item might also need to be thought about. Something that is going to be handled a lot needs to feel nice in the hand. Wood is, by its very nature, a tactile material, so where possible you don't want to make it feel 'plasticky' and unnatural to the touch. A wax is a great choice here, and it can be applied over a harder lacquer (as above) to give this effect. But a wax can also finger-mark when handled, spoiling the look

of the item. This is where our Microcrystalline Wax comes in, as the higher melting point of this resists the heat generated when handled, leaving it looking good for longer.

If you look on our Compatibility Chart, you'll see that we say that our Microcrystalline Wax can be applied over the WoodWax 22. We were asked this week about the benefits of doing so. Applying a number of coats of wax will give a deeper shine and using WoodWax 22 for the first couple of coats will be much quicker than using Microcrystalline Wax. However, the more coats of WoodWax 22 that are applied, the softer the finish will become. In most cases we wouldn't recommend more than two coats. Applying the Microcrystalline Wax on top, though, will give a harder wearing surface, meaning the finish will stay looking good for longer. It's technically possible to use the waxes the other way around, but it will result in a softer finish.

From time to time, we get asked about finishes suitable for outdoor use; one came up this week. This isn't really our strongpoint, but we do have a couple of suggestions. The question this week was about a house sign, and either of our options would work on this...

As it's fairly small, the Acrylic Gloss Lacquer would be a good choice. It'll be easy to get a good finish with the aerosol, and it is hard wearing enough to withstand most of what the British weather can throw at it. The other option would be our Finishing Oil, which is similarly hard wearing. Both of these products also have UV filters in them to protect themselves and the timber below. Finishing Oil is also great for larger items (benches, tables etc) as well, if you need to finish or renovate them, although, of course, it'd be extremely difficult to get a good finish on large items with an aerosol.

Finishing over a stain was something I was asked about this week, and it's another place where an aerosol finish is definitely useful. It's not quite as essential if only one colour has been used, but where a pattern has been created care needs to be taken. Regardless of the type of stain, it's very easy for the next coating to reactivate it and make the colours run into each other, ending up a murky brown.

Using an aerosol finish won't necessarily stop them from reactivating, but because there's no mechanical contact involved in the application, the stains don't move. The sealer/lacquer hits the surface and dries on the spot, usually very quickly; there's no cloth or brush to move the stain around.

Dave Simpson (Editor)

NOVEMBER GALLERY

