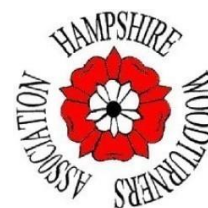


August 2024



UPCOMING METINGS

Monday 2nd September, Professional Demo, Andi Fortune + Club Challenge.

Monday 7th October. Professional Demo, Les Thorne.

Monday 4th November. Club Demonstration, Mike Haselden

Club Subs

There are still some members who have forgotten to renew their membership with the HWA, we would be grateful please if you would pay your subscription, the preferred method is **'Bank Transfer'** and the Bank details are in recent emails to club members.

The subs have been kept at last year's rate of £30.

Please ensure you put a reference to your name in the transfer so that we know who it is from.

The club were informed that the fees would remain at £30 for the coming year. There is a risk that 'under new management' the venue hire costs will rise after September, in which case membership fees will need to rise next year.

SEPTEMBER COMPETITION

The theme for the September Competition will be: "A lidded Oriental style box".

AUGUST MEETING

The August meeting was a Members Turn-in hosted by **Richard Bray** and **Mike Haselden**.

There were 23 members who attended the Turn-in, and there were 4 visitors.

For the evening there were two lathes set up in the main hall, one was manned by **Richard Bray**, with the second lathe being manned by **Mike Haselden**.

Richard decided to demonstrate how to make a Natural edged bowl, and for this he had brought along an Ash blank, which he attached to the lathe by means of a Screw-chuck.

Richard had pre-drilled a hole in the centre of the blank with a hole of suitable size to take the screw, he then very tightly screwed the blank onto the screw-thread and attached the piece onto the main chuck on the lathe and brought up the Tailstock so that it safely held the piece.

Richard demonstrated to several new members how to round-off the piece with both push



and pull cuts by using a gouge, and then starts to form the base of the bowl. With the base of the bowl semi-formed he then started to shape the top of the bowl by using 'push-cuts'. He reminded us to keep adjusting the position of the tool rest as the stock is removed and the gap between the surface of the wood and the tip of the tool increases. The aim is to have a small gap so that the tool will be adequately supported by the tool rest as this will prevent 'chatter' and give you more control over the tool.

With the uneven stock removed from the piece and having it nicely shaped, the lathe speed can be increased, this will give a better finish to the piece and help to remove any unwanted tool marks. At this stage Richard also turned a tenon on the bottom so that the piece could be rotated and safely held by the chuck when he turns the inside.

Richard and his 'staff' continued to shape the outside of the bowl and to remove any remaining tool marks with his scraper. To use the scraper safely Richard raised the height of the tool rest slightly so that the cutting tip of the scraper faces downwards, as this prevents any possibility of having any catches.



Throughout this early part of his demonstration, Richard was taking great care not to 'knock off' or damage the remaining thin strip of Natural Edge bark that was on the top of the bowl, and stated that when you are happy with the shape of the bowl that it is a good idea to 'seal the natural edge' with Superglue. This will ensure that it stays in place and that it will not move, as it is to be the main feature of the bowl.



Richard then removed the piece from the screw chuck, rotated it and reattached it to the chuck via the tenon. He started to hollow-out the inside of the bowl with a view to mirroring the inside shape to that of the outside shape by using both Push and Pull cuts with a bowl gouge, and still retain the natural edge.

The 'mouth' on this bowl was quite small, so careful removal of stock from inside was necessary due to the small amount of 'workspace', and making sure that he did not cut through the bottom of the bowl.

Ordinarily Richard would have used his hollowing tool to refine the shape for this project, but he forgot to bring it with him to the demo.



He then sanded both the inside and the outside of the piece to his satisfaction demonstrating both his sanding arbour and the power-drill method. Many thanks again to Richard for a very interesting and useful demo, that was certainly appreciated by the many members that he had helping him.

For Mike's demonstration on Lathe 2 he had decided to demonstrate the making of a Spalted Beech Goblet.

Mike started his demonstration by discussing the different types of turning and general use of the tools that he was going to use for his piece of Spindle work.



He attached his Spalted Beech blank to the lathe via live centres and turned a shoulder for the tenon. Mike then inserted the 'tenon end' of the blank into the chuck and pulled-up the tailstock to hold it securely and turned the whole piece to 'round' and used a smoothing cut to make the end smooth. Mike then made a small indent into the centre of this end and uses it as a start point to make a hole with a drill, this is the start point for the hollowing out as it ensures that the gouge will not skid out of the centre and damage the edges.

Mike took some time to explain and demonstrate several different hollowing techniques he was going to use to achieve his aim whilst hollowing an end grain piece, by using both push and pull movements to form a bell opening.



Mike was using gentle cuts to remove stock from the piece, and when he had removed enough, he used sandpaper with an 'artificial finger' (a piece of wood which Mike had attached a rubber tip with Velcro wrapped around it and attached some hook and loop sandpaper) which he can safely insert into the narrow opening of the goblet's mouth, and using different grit paper to achieve his desired finish, and moving the tool rest closer so that he can safely support the tool.



Mike then readjusted the tool rest so that he could work on the sides and the base of the goblet, and to have better control of the gouge. He rubbed the bevel and gently raised his hand so that the tip of the gouge just touches the wood to create a smoothing cut.

Having decided on the height of the goblet Mike then marked off the position where he wanted the bottom of the goblet to be, and then started to remove the unwanted stock and to shape the outside of the goblet and to mirror the shape of the inside, and to start to create the stem so that it blends in with the cup.

Mike reminded us that the base is always smaller than the cup, but that it is a good idea to leave it thick enough so that you can add detail by using fine cuts with the lathe at high speed to enhance the visual effect.

When he was happy with the overall shape and finish Mike made a mark where he wanted to part off the piece, having considered the overall proportions of the goblet.



He then sanded the whole piece to his satisfaction, and used paper tissue to remove any remaining dust and applied sander sealer, then Chestnut Cut-n-polish and Carnauba wax to finish, Mike then parted off the piece, ensuring that there was an undercut on the inside of the base to ensure that the goblet sat squarely on the table.

Many thanks to Mike for another brilliant demo.



Dave Simpson

Photographs by **Pete Broadbent**.

Hampshire Woodturning Library

Books seem to be going out of fashion, but the Hampshire Woodturners Club has an extensive library of over 100 books and DVDs covering turning, finishes, wood preparation and other woodworking topics. Many of these have been donated by ex-members, recently **Ivor Miller's** wife has donated several new and exciting titles.

I have found the books a fantastic source for ideas and learning new techniques, and you may not be aware a couple of these books were written by ex HWA members, **Hillary Bowman** (Wood turned Jewellery) and **Chris West** Salt and Pepper Mills.

The library is available at every meeting, so please come and have a look, if you wish to borrow any please record the details on the list by the library, and we ask is for a small donation to keep the library fresh.

Kevin

NEW PEN TURNING SHOP

Just a reminder from last month that **Turnershop** are a small company distributing top quality woodturning Pen kits at a reasonable cost. They have numerous specialised products which are exclusive to themselves.

They are a non-profit company and sales help to finance their chosen charities. You can find them on their website www.turnershop.co.uk

HWA FACEBOOK PAGE

Did you know we had a Facebook page '**Hampshire Woodturners Association**' and a member only Facebook group called '**Hampshire Woodturners Association Members Area**'. Follow the page and get event updates and interact with other members, and post items of interest, or any questions etc in the members group.

HWA MONTHLY RAFFLE

Thank you everyone that supports the HWA monthly raffle.

Our special thanks this month to **Prokrafts**, (Prokraft.co.uk). **English Woods** (Englishwoods.co.uk) and **Axminster** (Axminstertools.co.uk) and to our members who have donated project kits, blanks, and tools as club raffle prizes. These donations allow us to raise funds to support the clubs many activities.

Personal donations are always welcome, any wood blanks, unwanted tools etc can also be included as raffle prizes.

YOUTUBE CHANNELS

A reminder that **Tom James** and **Steve Howell** have both got YouTube channels that showcase their woodturning, give hints and tips and demonstrations on different woodturning methods. Please take time to look at and subscribe to their channels.

Tom James: [The Welsh Woodman](#)

Steve Howell: [The Hampshire Woodturner](#)

TERRY'S TOP TIPS

A question came in today asking about a suitable finish for a cake stand. My emailer had a couple of ideas in mind, but the first thing to cover was whether they expected the food to be in direct contact with the stand. If so, then Food Safe Finish is the only thing we can recommend.

However, in most cases, a cake would either be on a board, or in paper cases. This being so, either of the suggested options would be fine - Cellulose Sanding Sealer/Cut'n'Polish/Microcrystalline Wax, or Hard Wax Oil/Microcrystalline Wax. Although I'd probably go for the Hard Wax Oil option as it will be slightly harder wearing.

This, and another call I've literally just taken, bring to mind a conversation I often have with people. I don't think there's such a thing as a totally waterproof finish, and those that offer the maximum resistance tend to have a rather plasticky look to them. It's often a case of educating the user to look after the item if it's going to come into contact with water/require washing. A wipe over with a damp cloth is normally enough, it certainly shouldn't be put in a dishwasher or immersed in a bowl of water. In the case of this call, it was a wooden frame around a mirror in a bathroom. A water-based finish was requested, so I suggested our Wipe-On Poly as probably standing the best chance of lasting the longest, but again to be aware that some maintenance will be inevitable.

Finally, question wise, we were contacted by someone painting a wooden rocking for his granddaughter, who asked if Acrylic Satin Lacquer would be a good choice of finish. Answer is yes, it shouldn't affect the paint and will be sufficiently hard-wearing enough. One thing to consider, though, is that in use, the action of clothing rubbing against the lacquer is likely to have the effect of burnishing it and bringing it to what could be a very high shine!

I've had several questions about brushes lately; not the ones we sell, these have been about how to finish newly made cosmetic and shaving brushes, and the like.

Water-resistance has been a common question, and I'm a little confused about this; whilst the bristles will need to be washed, the handles shouldn't need to be; they might get some water on them, but I really wouldn't expect them to be immersed. Anyway, for the maximum protection I'd suggest the Acrylic Gloss Lacquer, or, if that is not suitable, Hard Wax Oil. Both offer a high degree of water-resistance and are hard-wearing to cope with regular handling. And,

maybe, some instructions with the brush suggesting not to wash the handle in a sink?

What, though, if the handles were coloured with Spirit Stain. Could the water contact cause the stain to come off on hands or towels? (Towels?). Anyway, yes, this could happen. In the same way that brushes used with Spirit Stain can be washed (initially, at least), in water, exposure to water will also re-activate the stain and potentially mark other items. If the stain is fully covered, then it won't be a problem, but if not, it could be. This was especially a concern with the shaving brushes, so my suggestion here was to mix the stain in with the Hard Wax Oil. Once it's dried in the oil, that's where it will stay, removing all risk of contamination. (It could be mixed with the Cellulose Sanding Sealer and/or Melamine Lacquer, of course, but an oil was preferred on this brush).

Finally, for this week, a question that came up at a demo when I was showing the Buffing Wheel Kit. Would this prevent the build of wax in cracks, leaving white lines behind (as mentioned in a recent Newsletter - and thanks to Richard for getting the subtle music joke!).

The answer is that it wouldn't; it'd be more likely to compress the wax more and try to polish it. A better option would be one of our Polishing Brushes; the bristle would be stiff enough to remove any surplus, whilst buffing the rest of the wax at the same time. These are great, the powered versions are very easy to use, but the hand powered ones are equally as effective.

We're slowly discontinuing our Gilt Cream, and replacing it with the Rainbow Wax, which is a great alternative for it, and just a bit more user-friendly. But there's still a lot of Gilt Cream out there, and it's the type of product that doesn't get used quickly. And, inevitably, it sometimes dries out in the jar before it gets used up. This is quite an easy one to remedy; white spirit is the best solvent to add to it, just put a small amount in the jar and allow it to soak in. The Gilt Cream will soften up after a day or two and should be usable. It might be necessary to add a little more, but we recommend adding it slowly - it's easier to add more than to try and take it out!

What's the best thing to overcoat Spirit Stain with? Most of our products are suitable, in the main the aerosol finishes are best, but this question was

asking about a front door. The door was partially under cover, so it wouldn't get the full brunt of the weather, but it still needed to be protected. Our suggestion here was the Hard Wax Oil. It is easy to apply, won't affect the stain, and will stand up to a lot of weathering.

And finally, for this week, the old question about the Accelerator for Superglues and how to stop it making the glue go white. This one is simple; use less accelerator! It only takes a little to speed up the drying time, and turning white is a sure sign that too much has been applied. It only takes a very short burst of the Accelerator. And, if you're working on a very small item (such as a ring), spray the Accelerator into the air and pass the item through the mist. Easy!

MEMBERS GALLERY

