

September 2024



UPCOMING MEETINGS

Monday 7th October. Professional Demo, Les Thorne.

Monday 4th November. Club Turn In.

Monday 2nd December. Christmas quiz and social.

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 MEETING

The September meeting was a professional Demonstration by **Andy Fortune**.

There were 25 members and 3 visitors who attended the Demo by **Andy Fortune**.

Andy started his demo by introducing himself and outlining his woodturning history and showing some rather ancient and interesting wooden artefacts that he had acquired from the Isle of Wight.

Andy decided to show us how he makes his natural edge bowls, he selected a spalted Ash log blank that he had previously cut down the middle some time ago, then marked a circle with a compass then cut the bowl blank with a bandsaw, he then sellotaped them together to slow down the speed of evaporation during its drying time. Andy stated the wood takes about a year to naturally season every foot of wood-length, but this process can be speeded up if you introduce heat ie. Kiln dry the timber. He then separated the two blanks and turned one face-side up.

Andy attached a dovetail recessed faceplate to the cut side of the blank to safely hold the blank in the vice jaws and attached it to the lathe.



Using a standard grind bowl gouge to create the bowl shape. For this process Andy holds the tool handle down and using the fluke's bottom edge, he reminded us 'not to grip the tool too tightly, just relax and let the tool do all the work'. He then started to form the shape of the base of the bowl, keeping the tool rest close to the piece and ensuring that you 'rub the bevel' and using the rule of two thirds to keep the bowl shapely.

With the bowl shape almost formed, Andy flattened off the bottom of the bowl ready to take the tenon and continued to shape the outside.

Andy then changed to the scraper and used the "three-up" principle, UP the tool rest, UP the lathe speed, and UP the handle of the scraper for best results.



He advises that you try to try to scrape the whole bowl length in one go, so that there is less chance of creating more marks, use gentle movement to remove any toolmarks, he frequently adjusts the tool rest so that the base of the tool is always close to the piece, he then flattened the bottom of the bowl and created the recess with the round edged scraper and the point of the skew. Andy then got some 60-grit sandpaper and folded it into thirds to prevent friction for burning his fingers, and keeping the paper small, he goes through the grits. If you

have a lathe with a reverse option, use it to smooth the fibres, when happy he uses Tung oil to finish off.



He then removed the piece from the chuck but left the faceplate on and attached the recess to the chuck and removed the faceplate. He lowered the tool rest and using a gouge starts to flatten the top face of the bowl, and mark with a pencil the proposed thickness of the bowl edge and start to hollow out the inside of the bowl using 'push-cuts' from the centre to the outside, and replicating the inside shape on the outside, stopping occasionally to 'finger-check' the wall thickness, to ensure that it is not over thinned or lop-sided.



When happy, Andy selected his round nosed scraper and used it to smooth out any tool marks, refined the inside shape, refined the shape to his satisfaction, and used sandpaper to finish off. He then used Tung oil and wiped off any excess with a paper cloth. The finished bowl was lovely and tactile.

Andy attached the faceplate to the second piece of 8inch spalted beech blank, adjusted the faceplate to the front of the blank and started to remove stock from the edge and side of the piece. Rubbing the bevel and adjusting the tool rest to achieve the best cutting position and angle, then forming the shape of the base and the side of the bowl.



When happy with the outside shape he again adjusted the tool rest and flattened the base with his 25mm scraper to form the recess, he sanded through the grits and applied Tung oil, then firmly wiped it off with a cloth. He then removed it from the lathe and, rotated it and attached the recess to the chuck, after readjusting the tool rest Andy used the gouge to smooth the face and started to remove stock from the centre, using both push and pull cuts up to the pencil mark he made to mark the thickness of the bowl. He then uses his large round-edge scraper, starting at the centre pip scrapes off any tool

marks that are remaining. Again, sanding through the grits and applying Tung oil. Ordinarily he leaves the piece for several days to let it thoroughly dry, reattaches it to the lathe gently sands it back applies a second coat of oil.

Andy then made a Natural Edge bowl using the same process as the other two bowls.

He attached the faceplate to the bark covered side using extra-long screws for safety and gently smoothed the front face (the piece is not yet spinning truly or safely), using small push and pull cuts. He adjusted the tool rest to ensure the best cuts and frequently stopping the lathe to check on the shape and profile of the outside and adjust as necessary by using push and pull cuts.



By using his Three-Ups technique (Tool rest-UP, Lathe speed-UP, Tool handle-UP) he refined the shape and remove any imperfections that have been left by the tools. Andy again adjusted the tool rest and created the recess using his 25mm scraper, and when he was happy, he went through the grits, then he again reversed the lathe and re-sanded to flatten any wood fibres, applied Tung Oil and wiped off the excess.

He then removed it from the lathe and re-attached it to the chuck via the recess. Before starting the lathe Andy checked that the piece would not hit the tool rest, when he was happy that the piece would turn safely, he turned on the lathe and started to remove stock from the centre using both push and pull cuts. Andy suggests that it is a good idea to make a first cut or groove close to the outside edge of the natural edge, as this will protect it and prevent the natural edge from being inadvertently knocked off or damaged.

He continued to hollow out the centre, ensuring that the walls are of even thickness, and that they are not hollowed out too deeply, and using the round-nosed scraper to finish smoothing out, then carefully sand and apply Tung Oil and wipe down.

*I must apologise for the quality of the photographs; I took them with my iPhone, as our club photographer, **Pete Broadbent** is recovering from surgery. We all wish you a speedy recovery Pete, Get well soon.*

Many thanks to Andy for an excellent and educational demonstration.

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 this week asked if it was OK to use our Spirit Stains on MDF. I assumed this was bare (i.e. not veneered) MDF, and the answer is a tentative yes. This substrate is very absorbent, so finishing it is always a challenge. The stains will soak in very easily, but the real problem is that the MDF sucks out the vibrancy from the stains, making them a bit muted. If that's an acceptable trade-off, there's no problem. Part two of that question asked if using the liquid Acrylic Sanding Sealer followed by the Acrylic Gloss Lacquer was a good combination. Allowances need to be made for applying these to MDF; it's going to take a lot more work to get a good finish, or even to get a high level of protection. Much of them will soak straight in. But the main concern for me was mixing these products. They are very similar in their make-up, but not the same. In most situations, one can follow the other without any problems, but for certainly we recommend sticking with the same application system - either using the brushing sealer/lacquer all the way.

Another question asked if it was OK to use our Spirit Stains on MDF. I assumed this was bare (i.e. not veneered) MDF, and the answer is a tentative yes. This substrate is very absorbent, so finishing it is always a challenge. The stains will soak in very easily, but the real problem is that the MDF sucks out the vibrancy from the stains, making them a bit muted. If that's an acceptable trade-off, there's no problem. Part two of that question asked if using the liquid Acrylic Sanding Sealer followed by the Acrylic Gloss Lacquer was a good combination rough, or the spray ones. Talking of the spray lacquers, here's a question that pops up every so often, especially at demos and the like. Is it necessary to invert them and spray, to clear the nozzle? We'd say 'no'. There's no harm in doing so if you want, but we use a top-quality nozzle (yes, there are different grades!) which is chosen to match the product going through it. I don't want to say they never block up, but it is extremely rare that this happens. So, it's very much a matter of personal choice, but is by no means essential.

A caller contacted us this week about using our Spirit Stain with some stencils they'd just purchased. Would the stain attack the stencil? I wouldn't expect it to, but as the question had been asked, it made me wonder if perhaps it was a possibility. I'm struggling to think of something that could be used to make a stencil that would be damaged by the stain, but if in doubt, try some stain on a 'blank' part of the stencil. We then found that the stencils could be cleaned with meths, which is pretty much the base of the stains, so it's safe to assume they won't damage it. Sometimes events overtake us, and before we know it, it's been several months since we got out into the workshop. We're often asked if products will be OK to use after being sitting on a shelf for a year or so.

An email asking that very question came in this week. The answer is usually that they'll be fine. If the water-based products have been protected from frost, and the lids have been put on properly, they should last a good couple of years. The best thing to do is to test them, which is easy; apply some (in your normal manner) to a piece of scrap wood. If the finish dries as expected, it's fine. If it doesn't dry, or takes much longer than expected, then it's probably had it, and needs replacing. There's an accidental theme to the answers above; "if in doubt, test it". Which is sound advice, really, and almost exactly what I had to say to some other questions that came in this week. I'm always happy to answer questions about our products, but I really can't answer about other brands - whether how to use them, or their compatibility with ours. Some are just so obscure that I haven't even heard of them, but even with well-known brands it's impossible to say. Even if we'd tried them, they can change over time. We can usually make an educated guess about if something will work, but we'd always suggest a trial first to be sure.

An interesting question came in this week from someone who has been asked to prepare a board for visitors at a wedding to sign as a commemorative piece. What could be used to seal it, and then applied to protect the signatures? Cellulose Sanding Sealer should do the job of sealing the wood, to stop the ink from the pens bleeding, and Acrylic Gloss Lacquer should seal it and protect the text. There are two important factors; being able to control what pens are used for signing and testing it first. I'm confident this will work, but as it will be almost impossible to replace the board, it's important to get it right the first time!

Another caller had used our Ebonising Lacquer on a pepper grinder, but it had gone sticky after a couple of years. Why was this, he wondered, and what was the remedy? It turned out that he'd applied Melamine Gloss Lacquer on top of the Ebonising Lacquer, and this could be the root of the problem. The melamine will soften the ebonising, but will dry quickly, leaving the user unaware of this. In time, and with repeated handling, the top surface can start to break down, exposing the partly dry lacquer underneath. Enough time has passed that it's no longer soft enough to come off, but it can still be sticky... and I suspect this is what has happened here. The only remedy is to remove the lacquer and

apply another coat. It can be left as a finish on its own, or Acrylic Gloss Lacquer (not the melamine) could be applied on top for extra protection.

On our website, and in our catalogue, we include small colour swatches of our stains and paints. This caused confusion for someone this week; these swatches are only to be used as guides. In the main, they are photographs of applied product, reproduced in printed form or displayed on a monitor. All these different processes can alter the colours slightly. When you add in the fact that most of these products are translucent and will pick up the colour of the wood beneath it, the result is that there's no way to accurately predict what the final colour will be. Which is one of the reasons we produce the Sample Kits, so you can try out the full range to see which colour (or, sometimes, which mix of colours), gives the desired result.

Another question asked about how to use Rainbow Wax on a table-top, to use it to highlight the grain. This is quite simple to do, one of the most important things to get the finish to look good is to use a suitable material to remove the surplus wax - something like our Air Brush Cleaner or Reducer is ideal for this, just be sure to use it sparingly. But above that, even more important, is selecting the right timber to do this effect on. It works best on open-grained timber; oak is good, and usually has quite a linear grain, and ash is great, with its lovely swirling grain. I've seen pine be used for this, but the grain usually must be forced open. One of our Liming Brushes is great for this, and opening the grain of ash and oak, to give a dramatic effect.

Jewellery continues to be a popular thing for woodworkers, and especially woodturners, to create. And, of course, we're often asked about the most suitable finish to use. It needs to be hard-wearing, possibly water-resistant (I'm thinking in case the wearer gets caught out in the rain, but perspiration is also a consideration), and unlikely to set off a reaction when worn next to skin. The latter part is relatively easy; once properly dried, we're not aware that any of our products would set off an allergic (or similar) reaction. Choosing one of our toy safe finishes should make sure, and we normally point users towards Acrylic Gloss Lacquer for this. It's easy to apply, dries very quickly, gives a very bright finish - and ticks all the other boxes too.

In the last question of the week, we were asked if our products were tested on animals. That's a very tricky one to answer. To be clear, we do not support animal cruelty (and I can't believe that anyone would). However, practically everything that is used domestically has, at some point in its history, had elements of it that are tested on animals. Including many of the products proclaiming themselves to be cruelty-free. One of our products are currently tested on animals, and whilst the final product hasn't been tested, at least some elements of it will have been, at some stage in the past. Anyone who tells you differently isn't giving you the full picture. We would like to think that any testing was done in a humane and considerate way, this doesn't have to be cruel as such.

MEMBERS GALLERY



