February 2025

UPCOMING METINGS

Monday 3rd March. Virtual Meeting Paul Hanaby
Monday 7th April. Club Turn-in, AGM and Competition
Monday 5th May. Professional Demo. (Demonstrator TBC)

In addition to these meetings, the club is excited to announce a special event.

*The next **Les Thorne** Workshop will be on Saturday 16th August at the Four Marks workshop. Les will have 5 lathes that are available for your use, and he will be on hand to offer his experience advice and knowledge. Tickets for this event will be £12-£15 (price to be confirmed) and will be available from **Richard Bray**.*

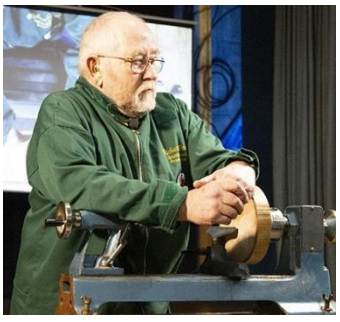
EASTER COMPETITION

The theme for the Easter Competition in April will be: "Natural Edged Bowl".

This meeting will also include the AGM and a 'Follow-on' talk by Brian Eyley about his boat building experiences at Portsmouth Historic Dockyard.

FEBRUARY MEETING

The Juily meeting was taken up with another in-house demo by our very own **Richard Bray** who decided to show us how he makes an item that he regularly sells at Craft Fayres, a Raised Section Platter.



Richard chose an 8in round Sycamore blank which he attached to a faceplate and started to flatten the end and create a chucking point for a 50mm chuck. He then started to shape the back or bottom of the bowl using push-cuts with a standard grind 1/2in bowl gouge. He then formed the outside shape to suite his requirements and regularly stops the lathe to check on his progress, to look for any 'tear-out' and to have a general look at the bowl. Richard then changed to his ½in scraper for the further removal of stock and to smooth the surface, the smoother the surface- the less sanding you will need to do.

Richard suggests that you look at the 'ghosting' which is the image at the top of the rotating piece of stock, rather than the point of the cutting-edge of the tool, as this gives a better view of the shape that you are creating.

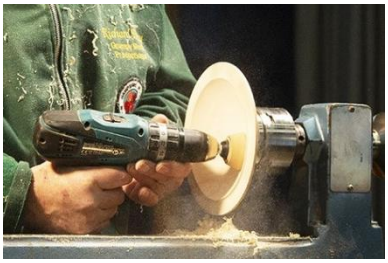
When he is happy, he starts to sand at 120 grit, but he slows the lathe sped down for more efficient sanding and goes up the grits to 320 grit, then adds a coat of sander sealer to raise the grain and finally applies a coat of Yorkshire Grit for a final finish. Richard cleaned up the outside edge before removing the piece from the chuck and unscrewing the faceplate. He then reattached the piece to the lathe via the chuck and applied Yorkshire grit to the base, turned up the lathe speed and rubbed off the Yorkshire Grit. It is important not to rub the Yorkshire grit too hard, with a gentle pressure on the cloth you will 'feel' the Yorkshire Grit working as the abrasive particles are reduced in size as it smooths the surface. He then applies a coat of wax polish and buffs it to at a medium speed.

Richard then rotates the piece and starts to shape the front of the bowl, he always adjusts the tool rest accordingly, then using a 1/4in bowl gouge starts at the outside edge using push-cuts. He then changes to the smaller 'detail 'gouge' to shape the top outside edge of the bowl using both push and pull cuts. Again, he regularly stops the lathe to check for tear out and for 'low spots,' he then ups the speed to get a better finish on the lip of the bowl.

Keeping the gouge handle low Richard starts to remove stock from the inside of the bowl, when hollowing out Richard states that it is best not to stand still and move your arms, it is best to get your feet and legs in the right position and then swing and rock your body for more control of the tool.

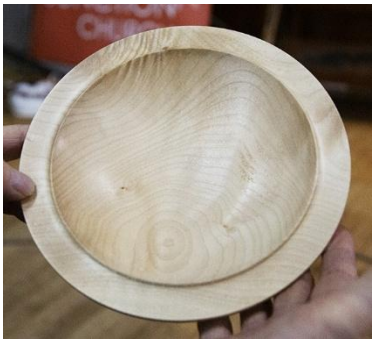
Richard then checks the bowl thickness by gently using his fingers and continues to remove stock with both push and pull cuts and then removing the 'nib' in the centre.

He then adjusts the tool rest closer to the inside of the bowl to allow the gouge to safely rest its cutting tip close to the face of the piece. He then ups the speed of the lathe and takes very fine cuts to reduce the inside thickness and stops the lathe regularly to check the general condition, then changes to his scraper to help finish off the inside to his satisfaction.



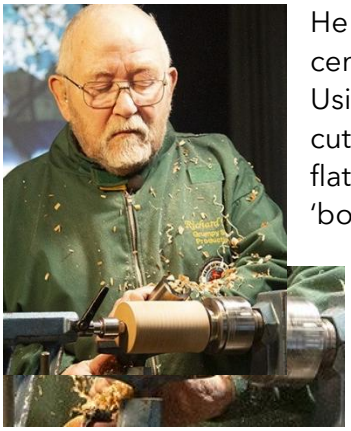
To assist with the sanding, Richard uses his power drill with a 'hook and loop' sanding pad with the lathe stopped. He also stated that he uses discount Baby-oil from the local Pound shop, which he sprays on and leaves for a few seconds to soak in, then he sands with 120-240 grit. The oily dust will gradually clog the sanding disc, but a quick brush with a brass wire brush will quickly clean it off, the disc can then be reused for a great finish.

He often then hand-sands from 240-600 grit and applies Yorkshire Grit, with the lathe at a medium speed he applies medium pressure to rub in the grit. He also suggests using the sawdust to burnish the inside and then used Liberon wax or Microcrystalline wax for a harder wearing finish.



Richard then removed the piece and placed them in his 'Button - Jaws', adjusted the tool rest and by using a small bowl gouge he removed the inside recess and shaped the foot. When he was happy with the final shape, he finished off the inside of the base with the power sander to 320 grit, applied wax to the area and burnished it to his satisfaction. Richard states that he sells the finished bowl for £10-£12 at his Craft Fayres.

For the second part of the demo Richard showed us how he makes his Gonks.



He starts with a 2 1/2 in square by 6in long off cut of wood and finds the centre of both ends, these are then attached to 'live' centres in the lathe. Using a large bowl gouge, he turns it to round using both push and pull cuts, he frequently uses the back of the tool to check for flats (when the flat of the tool is gently rested on top of the rotating piece the tool will 'bounce' if the piece is not yet round).

He then turns a tenon on the headstock end and re-marks the centres, rotates the piece, and attaches it to the chuck, brings up the tailstock for extra safety and checks it for true. Richard then made a pencil mark at about half its length, then by using a square edged gouge he cut two grooves either side of this line to form the rim and top of the gonk's hat.

Richard then shapes the bottom of the hat and top of the head and creates a tapering shaped top hat with push cuts from the top down to the rim. He then upped the lathe speed and by using the same small bowl gouge does the finishing cuts, leaving the small narrow hat band detail.

He then removes the tailstock to allow better access to the top of the hat and adjusts the tool rest, then shapes the top of the hat and removes the hole that has been left from the live centre and make a convex shape on the top. He then hand-sanded to 240grit, regularly stopping the lathe to check on the shape and tool work and clean-up, as necessary. Using a flat gouge Richard smooths off the bottom and gives a bit of shape to the 'body' of the gonk, and parts it off from the chuck.

For the nose Richard used a smaller blank of scrap timber approximately 1in x 1in x 4in and attached it to the smaller chuck, turned it to round by using both push and pull cuts, he then creates a long spigot nose, readjusts the tool rest, and creates the rounded end to look nose-like, and sanded it to his satisfaction. Richard then turned on his hot-glue gun so that it is warming and turns a 'pin' 4mm in diameter, on the other end to enable it to be attached to the gonks face, and parts it off.

Richard drilled a 4mm hole, approximately 1/2in below the rim of the hat where he wanted the nose to be attached to its face. Then using a Gonks beard that are available from Emma Cook's (The Tiny Turner) website at £10 for a pack of 6 beards. He measured the length that the swatch of gonk hair had to be by wrapping it around the face and cut it, he then cut this piece in half. he then 'trimmed' the beard by rounding it off and then brushed it to straighten the hairs and to smooth it out. He made a cross-shaped slit in the beard, corresponding to where he had previously drilled the hole for the nose and using the hot-glue gun he attached the 'beard' to the face, and the nose through the x-shaped hole the hole. He then glued the second cut-off piece to the back of the head and re-trimmed the beard.

Many thanks to Richard for his excellent 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

We had a question come in this week from one of our stockists, who had a customer asking if Friction Polish could be used on an item that will be left outside. In short, the answer is no, because the Friction Polish is more of a decorative finish it won't hold up if it's being constantly battered by the weather. If you need a finish for a piece that will be outside, it needs to be extremely resistant to water, hard wearing and UV resistant.

I suggested the best option would be either the Finishing Oil or the Acrylic Gloss/Satin Lacquer.
The Finishing Oil is very water-resistant, can easily be re-applied if needed over time, and is resistant to UV rays, meaning the wood will resist discoloration and the finish won't crack when exposed to the sun.

The Acrylic Gloss/Satin Lacquer is also very water-resistant, as it's a coating that completely coats and seals the wood. It would be a great option for small projects, but if you needed to finish anything larger it could be difficult to get an even coverage. It also has the same UV resistant properties.

Both options have pros and cons, so it's always best to tailor the finish to your specific project.

A question came in this month from a turner who had made a bowl, and coated it with an oil, and asking what to put on top of that. They wanted a brighter, glossier finish, but weren't keen on using a wax, as it might clog in the voids and crevices of the wood.

Sadly, the options are limited. Oils can be fussy creatures, and they don't really like anything else being applied on top of them except more of the same oil, or, ironically, wax.

The only real suggestion we could make was to keep applying more coats of the wax, smoothing down gently between each coat, to bring the finish to a gloss.
That, and to say that Hard Wax Oil would have been a better choice as a finish, as it builds to a gloss much quicker.

Another oil question came in, this time asking if our Tung Oil is 'pure' or 'raw,' as it doesn't specify on the label.

While oils like Linseed Oil come in various forms—raw or boiled being the most common—there is only one type of Tung Oil. And that's exactly what ours is: nothing added, nothing taken away. We've never felt the need to label it as "pure," because if we added anything to it, it would no longer be Tung Oil. But perhaps we'll reconsider the label in the future.

I received a call this week from someone who makes small sculptures. They are currently selling them unfinished but wanted a simple system to put a shine on them, possibly by buffing. The challenge was their dusty workshop and their reluctance to use a sealer of any kind, which is crucial when using the Buffing System.

After dismissing a couple of ideas, we hit on using WoodWax 22 as the sealer. It's not ideal, but this wax dries so quickly that it sets before it has a chance to completely sink into the wood, effectively acting as a sealer.

My suggestion was to apply and buff the WoodWax 22, then apply a coat of Microcrystalline Wax, and buff that with a wheel. I recommended going straight in with the C Wheel, as the original wax coat could be damaged by the A and B

wheels—it's not tough enough to withstand their buffing action (hence the need for a sealer, in an ideal world).

In part two of the above question, our caller is a carver, not a turner, so they didn’t have a lathe—an essential tool for our Buffing Wheel Kit! Were there any other options?

The items being buffed are relatively small and could be buffed before assembly, so I suggested one of our smaller (4-inch) wheels used with a drill. It would need the Small Mandrel to mount it safely, and the item being buffed would need to be securely mounted, but this apparently wasn’t a problem.
The four-inch wheel is easier to manage in a drill compared to the larger 8-inch wheels.