MARCH 2025

UPCOMING METINGS

Monday 7th April. Club Turn-in. AGM, Competition, **Brian Eyley** talk.
Monday 5th May. Club Member demo – **Greg Long**.
Monday 3rd June, Turn in / club night.

*A reminder that the April meeting is not only the Club Competition, and an interesting talk by **Brian Eyley**, but it will also be the all-important HWA AGM.*

This is where the club members are updated on what's happening in your club and any questions or suggestions on the running of the club can be voiced. We are always looking for new committee members and are looking for someone to take over the task of Club editor to create the newsletters.

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.

MARCH MEETING

The March meeting was taken up with our First Ever Internet Remote Demo (IRD) by the professional wood turner **Paul Hannaby**, who did his online demo from his workshop in Wales.

The Two-part demo by Paul was him making his Natural Edged Goblet from a YEW blank, and then a Twist Stem Goblet from a Sycamore blank.

Paul started by showing us a piece of Yew branch wood that he was going to use, he stated that you could use any wood of any diameter or length, but he prefers Yew or Laburnum as they are a good contrast and need to be split-free.

If the goblets are to be actual drinking vessels, then they need to be completely sealed with a waterproof coating of melamine lacquer, or a plastic lacquer and be washable.

REMEMBERING THAT YEW IS TOXIC AND THEREFORE CAN ONLY BE USED FOR DECORATIVE PURPOSSES.

Paul starts by checking where the pith is on the blank, it is usually thicker on one side than the other, it is best not to use the centre of the pith as the centre of the piece as it tends to be a weak point and may well result in splitting later. Paul then marked where he wanted the centres to be and mounted the piece between live centres and turned it to round from the tail-stock end to from a spigot and squared-off the end.

He held his callipers in one hand and the tool in the other. As the material was removed the callipers 'drop' into the spigot and indicate that he has removed the correct amount for the diameter of his lathes 45mm chuck. He then removed the piece from the live centres and attached it to the chuck, ensuring that it was seated safely and correctly.

The main principle of goblet turning is SUPPORT... You must always ensure that the piece is balanced, and that stock is removed safely and in the correct order or the piece will flex and disintegrate. Start with the inside of the cup, then the outside, finishing off with the stem and the base ensuring that there is always sufficient support.

He then squared off the cup end of the goblet with his 1/2in gouge having started the hole with the point of the tool, he adjusted the tool rest to ensure that the point of the gouge was dead centre of the piece, then pushed the tip into the fast-spinning blank to create a hole to a suitable depth for the cup.

Paul gave alternative methods that can be employed to start hollowing the cup, he suggested using the flute of the gouge as a scraper, from the centre to the edge, or by using a "top-edge" scrape using the bevel at the top and cutting downwards, whichever method you choose, continue to remove stock by scraping deeper into the cup and enlarge the hole.

Paul then changed to his Ring-tool and positioning it at the 7o'clock position controlled the tool by rotating it from the centre to the edge, progressing deeper into the cup. He also reduced the tool's overhang and adjusted the tool rest as he went deeper to prevent tool-chatter.

As the shape of the bowl changes he rotates the angle of the cutter, and continues to remove stock, but taking care not to remove too much from the rim or damaging the natural edge which is shaped by changing to his 1/2in gouge and by using push-cuts from the outside edge into the rim of the cup, this saves the outside edge of the natural edge.

When happy, he reduced the lathe speed to 1000rpm and uses 2in strips of 180 - 240 grit to remove any tool marks, taking care not to overheat the Yew as it will cause shakes. Paul continued up the grits to 320, but brushed off the sawdust before every change, he used Sander-sealer and cut it back using 0000 steel wool or Nyweb and sealed it with "Renaissance" microcrystalline wax.

Paul then adjusted the tool rest so that he could access the side of the goblet, he checked the depth of the cup with his finger and started to remove stock from the outside of the cup from that point and shapes the outside to the rim. He started by using fine cuts from the rim to the base to thin the lip-edge of the cup and leaving approximately 4mm thick band of natural edge.

He then carefully removed stock from the walls to mirror the inside shape, regularly stopping the lathe to check for thickness with his fingers or Figure 8 callipers. He shapes the bottom of the outside of the cup by using fine cuts, and checks that the depth of the inside of the cup is slightly less than the outside. He gets the correct shape by using pull-cuts, he also increases the stem length by using push cuts and re checking frequently, removing stock as necessary. Paul then starts sanding the outside with 180 grit starting with the curve under the rim he sands the outside of the bowl up to 320 grit undercutting the rim at each grit change. He then removes the leftover bark from the rim for effect and brushes the dust away, then applies two to three light coats of Sander sealer, allows it to dry then uses 0000 wool to buff the surface and waxed accordingly, then buffs it off.

Paul then adjusts the tool rest to allow access for the stem to be worked on using his skew chisel to create a feature cut at the base of the cup where it joins the stem. He then thinned the stem from the top edge while the base is a little thicker and giving strength to the piece and maintain support as when the stem is thinned and lengthened the cup will begin to wobble.

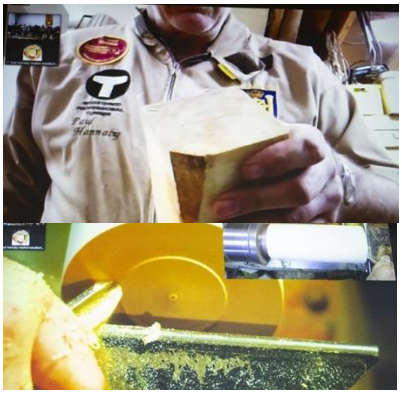
To prevent wobble Paul uses a polystyrene ball supported in the tailstock and the opening to the cup to give support to the piece and reduce the wobble. He continues careful reduction of stock from the base and creates a feature ogee and then finishes the base.

Using a 2mm parting tool he makes a cut where he wants the base to be and get it ready for sanding, he sands to his satisfaction then selects a 3/8-inch spindle gouge and cuts a very fine half inch Cove on the edge of the top lip of the base, this is sanded, sealed and waxed accordingly. When dry he upped the speed to the lathe and cuts back with 0000 wool ensuring there is no residue from the wool and then waxes and buffs.

Before this is completely parted off, he carefully removed the tailstock and the polystyrene ball support to the goblet, he now changes to a thin parting-off tool using the top edge and tip of the tool leaving a stub which is removed on his sanding arbour by hand. This is then sanded

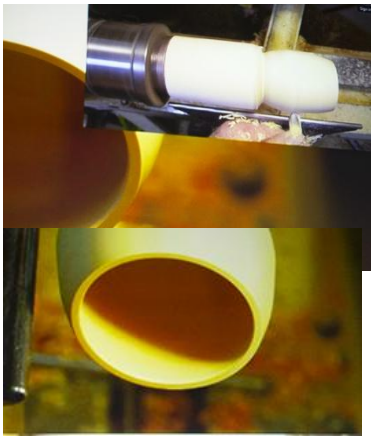
and waxed to his satisfaction.

For the second part of his demo Paul was going to make a Functional Barley Twist Goblet that can be drunk out of.



He used a square blank of sycamore measuring 7 in by 3 1/2in, he found the centre of the blank and marked with a centre punch. This was attached to the lathe the tailstock end is for the spigot.

He turned it to round with his gouge by cutting towards the corners and ends to prevent splintering and from the spigot on the tailstock end he set callipers to the size of his chuck. He then removed stock from the centres, attached it to the lathe and set the tool rest at the end to create the goblet cup and squared off the end using a spindle gouge on the centre point and used push cuts to create the hole for the rim of the cup.



Paul stated that the goblets are usually about 31/2in deep and the same width, he initially used his 3/8 gouge with an "upside down" cut, then changed to his ball gouge to quickly remove stock from the inside. He again stopped the lathe frequently to check for wall thickness, ideally 3-4mm.

He then adjusted the tool rest to allow access to the side and checked the bowl depth with his finger and started to remove stock from the bottom of the outside using push-cuts towards the top of the rim of the cup, this prevents splintering. He shaped the top rim of the cup and tapers the inside to a more acute angle to prevent drips.

He then shapes the bottom of the cup and checks the depth and shape of the inside and removes stock from the outside to replicate the shape, using finger and thumb to gauge the depth.

Paul then decided on the thickness of the stem and made a 'feature' transition at the bottom of the cup, leaving a shoulder at the top of the stem, then started to reduce the diameter of the stem to the desired thickness. He then decided on the shape and dimensions of the foot and created it. Paul stated that the diameter of the base needs to be approximately ¾ that of the cup, when happy he turned off the lathe and unplugged it.

He then got a selection of small course rough, smooth engineer's files.

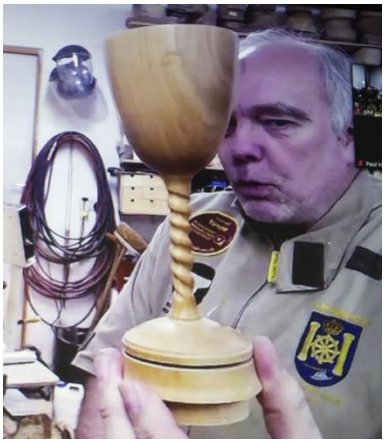
He laid the course cut file at 45* to the stem at the base end, then by turning the lathe by hand he started to create a groove in the stem, he rotated the chuck as he was filing which starts to create a spiral groove in the piece, Paul continued in this manner until the groove met the top of the stem at the base of the cup.

He then went back to the start point and rotated the lathe 180 degrees to start a second groove, using the same method of filing and rotating the chuck Paul created a second 'twist' in the stem, this was continued to the base of the cup. When he got to this point, he left the file in the groove he'd just made and rotated the chuck backwards. This 'pulled' the file back to its start point, he then lifted the file out and placed it in the start point of the first twist. This method eliminates and possibility of confusing which groove needs to be worked on next.

This system is repeated several times until the grooves are obvious and similar. Then he chose a different file and repeated the action to further define and deepen the twists. The shape, depth, and thickness of each twist can be altered and improved by use of the files and the angle of they are used. Continue the cuts until you are ½ the diameter of the stem

When he was happy with the depth and shape of the two twists, he places the file on the edge of each twist and 'rounds-off the edges, this is repeated as necessary to round-off all corners, changing the files to define the edges and improve ethe shape for a better curved twist.

To finish off, Paul uses a piece of dowel with a piece of 120grit sandpaper wrapped around it to rub up the groove to tidy it all up. He then turns on the lathe and sands the whole stem to 180grit to clean up.



Many thanks to Paul for a brilliant demo. 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

I received an email from someone who had used our Hard Wax Oil on a burr (or burl, for our American friends). Hard Wax Oil was the right choice for this project, as it provides a wax-like finish without any wax getting stuck in the voids. The customer has the buffing wheel kit and was planning to use wheel C with Carnauba Wax to buff up the finish. Normally, this would be the correct approach, but he was worried (correctly so) that the small fibers from the wheel might get stuck in the voids in the burr. The alternative I suggested was to use one of our Hand Polishing Brushes. This would effectively buff the wood without the worry of anything getting stuck in it.

I've also been working on a project for an upcoming exhibition, and I ran into a problem with some superglue. I needed to temporarily hold two pieces of wood together while I sanded them flush before separating the pieces to glue them together permanently. I decided to use some of our Medium Superglue for the job, and it worked well until... I needed to get it apart. I was a little too eager when applying the glue, and it stuck fast. I tried to drip some De-bonder between the two pieces to separate the bond, but because the joint was so tight, it couldn't penetrate through the gap.

This transitions perfectly into another question that popped into my inbox this morning about the De-bonder. Someone had accidentally dropped some superglue onto the visor of their powered respirator. The question was: could the De-bonder remove the superglue without damaging the visor? I was a little unsure on this one, as if either the glue or the De-bonder had damaged the acrylic, the visor would be unsavable. I decided to test it on a small piece of acrylic to see what would happen. The conclusion was that, although I didn't see any damage from the glue itself, the De-bonder seemed to slightly mist over the top surface of the acrylic, making it difficult to see through. Unfortunately, this means a new visor is necessary.

I often cover sanding sealers in the newsletter, aiming to answer some of the many questions we receive about them. Despite this, some people still wonder about the purpose and wisdom of using them. Unless you're using an oil finish, it's always best practice to apply a sanding sealer. The agent inside the sealer fills the pores in the wood, and it is designed to be easy to sand once dry. When using lacquer as a topcoat, it is possible to skip the sealer and instead apply an extra coat or two of lacquer to fill the pores... However, a lacquer won't seal the surface as quickly or efficiently, and it's much harder (and therefore more difficult to sand back) afterward. So, best practice is always to use a sanding sealer—it really does make the job easier!

What are the differences between finishing-stained wood and 'plain' wood? Not many, really. We treat stained wood as if it’s still bare. Although the colour has been changed, there isn't a true coating, so in many ways, the usual finishing techniques apply. That said, care must be taken to avoid reactivating the stain and causing it to run—this is an even bigger issue if you have more than one colour, as they can blend into a murky brown mess! It’s easy to avoid, simply use one of our spray sealers and lacquers, or one of the oil finishes. The spray finishes don’t require a brush or direct contact with the stain, so they won’t disturb it. The oil finishes use a different solvent, which won't affect the stain.

And finally, for this week, how do you get a shine on Ebonising Lacquer, especially when using Rainbow Wax on top of it? The best way is to use Burnishing Cream on the Ebonising Lacquer and let the shine from this serve as the base. (Ebonising Lacquer is designed to have a satin finish, but the Burnishing Cream does a great job of bringing out a glossy finish!) Apply the Rainbow Wax afterwards and use Reducer or Airbrush Cleaner to remove any excess. You could apply an Acrylic Gloss Lacquer over this, but my preference would be to use a thin coat of Hard Wax Oil. This will seal the wax in and enhance the depth of the gloss.

Someone asked today about refinishing some kitchen roll holders. They’d originally been coated with Melamine Lacquer, but this had worn away over time due to, I think, excessive moisture in the room. To be fair, they were about nine years old. In a situation like this, we opted for Acrylic Gloss Lacquer, as it’s likely to last the longest under such conditions. It’s a very tough coating and can withstand a lot of moisture and water.

A slightly unusual question to finish with this week… An email came in from someone who had recently bought a resin fishing frog statue. Our correspondent wanted to paint Mr. Frog in soft colours to make him stand out. His natural black colour (natural for a resin frog, that is) meant that he blended into the background. We were a bit out of our depth on this one, but our research suggested that the most important part of the project would be ensuring the resin was as clean as possible. This would help the paint adhere properly. Once dry, acrylic paint should bond well to the surface. Our Iridescent Paints could be used, but they might be a bit too bright for this project. A topcoat applied over the paint would help protect it. Something like our Acrylic Gloss Lacquer would work well, as it’s not only hard-wearing but also contains UV filters that help maintain the paint’s colour.

We were asked to comment on the theory that when multiple coats of wax are applied, they all mixed together to form a single coat. The theory suggests that if Microcrystalline Wax is applied over WoodWax 22, its protective qualities are 'diluted' and reduced. Our response is that this theory is flawed. The wax layers will adhere to form a coating, but they remain different layers. The previous coat will soften slightly, but not enough to liquify, which is what would be necessary for them to mix. And, of course, they don't contain nanobots with mixing paddles to do the job! That said, if the topcoat of wax is applied with a NyWeb pad or Steel Wool, this action will go a long way towards blending the layers—although it's likely to remove as much as it's putting on!

A relative newby contacted us this week, asking for advice when using the Acrylic Sanding Sealer and Acrylic Lacquer, particularly regarding preparation and abrasives. They wanted to know how 'fine' to sand the timber—was 240grit enough? This is very much a matter of personal choice. I'd normally go to at least 320grit, but ultimately, it's up to the user. Should the same abrasive be used to smooth the sealer? Yes, on that one, as the aim is to return the sealed surface to the same level as the bare timber. The same principle applies when sanding between coats: smooth the applied lacquer to match the condition of the prepared timber.