

## JUNE 2022

Monday 4<sup>th</sup> July: Ron Caddy: Pen Making

Monday 1<sup>st</sup> August: Great Turning: Gary Rance

Monday 5<sup>th</sup> Sept:- The YouTube Turner. Tom James

### Advance notice of the H.W.A. SUMMER CHALLENGE.

*This summer's Club Competition will be held on the September 5<sup>th</sup> meeting, and the Challenge is for you to make ANYTHING.... Anything that you'd like to make can be entered into the competition, the only proviso is that it MUST not be bigger than 150x150mm in size. There will be a piece of card with a 150x150mm hole cut in it that your entry MUST fit through. If it don't fit in the hole – it ain't in the competition!*

For the June meeting there was a total of 21 members in attendance, plus 1 visitor and 1 new member, Stephen Milson, so a warm welcome to Stephen.

The June meeting was a two lathe Turn-in hosted by **Tom James** and **Mike Haselden**. There were no rules and no theme for the Turn-in so each of the Lathe hosts could choose their own subjects to teach or turn.

Mike chose to show how he does 'Copy-Turning' where he was demonstrating the turning of Coves and Beads, and for that he had small pine blanks measuring approximately 4cm x 4cm x 10cm which he placed between centres and were then turned to round by Philip Broadbent who was a visitor for the day.

When the piece was rounded, and a flange made at the chuck-end of the blank, Mike showed his "Story-Board", this was a



piece of plywood that had both a diagram and the measurements of the shape that he wished to reproduce multiple times. There were also sharpened panel pins that marked the prominent points of the design protruding

from the top of the Storyboard.

The "story-Board" had a notch that fits snugly into the flange, and this was the guide and start point for the shaping.

With the notch placed against the flange, the pins of the Storyboard are then lightly pressed into the spinning blank to create grooves that indicate the high point for his chosen design and where to start to remove stock. These pin lines can be over-drawn with a sharp pencil to highlight them if required.

*It is important to tilt the storyboard downwards, so that the pins 'rub' into the wood, if you tilt the storyboard upwards the*

*pins will dig into the wood and cause a 'catch' or rip the storyboard from your hands. Ouch..!*

Using a flat gouge, the unwanted timber is removed to a point very slightly less than is actually required, and then the shaping of the Coves and Beads can commence.



Mike used the measurements that he had written on his storyboard and transferred them onto a set of callipers so that he had an accurate and consistent method of repetition.

If the design that you are making involves multiple repeat and accurate cuts, Mike suggests that you use several sets of callipers, each one set to the required size for a specific diameter. Using multiple pre-set callipers prevents error and saves a lot of time. Remember to mark each calliper so that you don't get confused and use the wrong one !



The shape was formed by using your choice of gouge, always using the bevel, and turning down into the wood rather than upwards as this can split the fibres and give

an untidy finish.

Mikes display gave a great insight into his method of Copy-Turning and very good practice in the usage of various tools.

I must admit that this was the first time that I had used this method of copy turning, I have never used the Story-Board method before. Whenever I have had to make multiple repeat items (door-knobs or Light pulls) I have always used multiple sets of callipers for the various diameters needed and a steel rule and sharp pencil for the longitudinal distances. The obvious difficulty with my method is that I can't repeat the same shape later on, when the callipers have been reset for a different project... Mike's method looks a lot easier, and the storyboard can be stored away until its needed again in the future.!

Well done Mike for a very interesting and informative demo.

The second Lathe was headed up by **Tom James**, and the object of his demo was to make a 'foot massager'.

Tom came armed with a good selection of Oak blanks measuring 5cm x 5cm x 20cm.

Tom placed the first one between a live centre and a Steb centre on the lathe, and our youngest visitor invited was to turn it to round using a large gouge, then further shaped it with a round edged scraper.



Tom then produced his "Story-Board" which gave the template for his demo. Tom's storyboard was a piece of plywood with a centre line and the dimensions and diagram of his 'foot massager'. This gave the shape and dimensions that the foot massager was to be turned to.

The centre line of the storyboard was marked on the blank and the gouge was used to remove stock either side of the line so that the blank was shaped like a handle. Tom's homemade



beading tool was then used to mark the correct distances for the 'rings' that form the foot massager. He also explained that he always used the bottom part of his rounded skew to prevent 'catches' and suggested to us that it is a good idea to draw a mark down the centre line of the tool to remind us not to go higher than this mark.

Tom suggested that the 'rings' are marked on one side of the centre line then the other, by going to the left then to the right

to form guidelines, (this ensures that you have the same amount on each side) with the inside edge of the beading tool going into the line formed by the previous one. Tom's design had 7 beads on each side, then using a rounded skew he 'rolled' the skew over the lines to form the beads, by cutting away the unwanted stock.



When all the beads were completed, the rounded skew was lightly passed over the peaks of the beads to smooth them off, they were then given a light sanding to get rid of any imperfections. The foot-massager can then be completed with a wax, oil or sander sealer and a lacquer finish as desired.

Thanks to Tom for another great demo.

As usual with our Turn-in events, the idea is for the members to 'have a go' and learn some new skills, or to be shown other methods of woodturning that may be of use to us in the future.

This Turn-in was no exception, with numerous members trying their hand at creating different items, and also using different tools than they are used to.

Very many thanks to our clubmen, **Tom James**, and **Mike Haselden** for sharing their skills and showing us their methods.

### TERRY'S TOP TIPS

A question came in recently about a good finish for some wooden keyrings. Regular readers will know that I think it's very important to fit the finishing product to the project, and this is a prime example. Something was required that would handle and knocks and scrapes a keyring might suffer.

There are two approaches here; the first is to use a hardwearing lacquer - such as Melamine Lacquer or Acrylic Gloss Lacquer - which will be very tough and able to withstand most types of abuse. These lend themselves very well to items of this size.

The other option would be to go for something like the Hard Wax Oil, which is similarly hardwearing, but slightly more flexible. This means that if the keyring suffered a very hard knock, hard enough to dent the wood, the oil would move with it, whereas the lacquer could crack.

I think that cracking the lacquer would be very hard to do on something so small, but the choice is there. Much will also depend on how quickly the items are needed - the lacquer will be much quicker.

Another recent question was about white marks appearing in the open grain after using Hard Wax Oil and Burnishing Cream. This combination is perfectly acceptable, and the Hard Wax Oil is a red herring. The culprit is partly the Burnishing Cream, and it wouldn't matter which product it was used on; the other part of the problem is the open grained timber. During application, tiny amounts of the Burnishing Cream can become trapped in the open grain areas and when it dries it can leave a white residue. There are, of course, various ways to cure and avoid

this. A wipe over with meths will remove the white marks - a short bristled firm brush might be needed if the marks are particularly stubborn. Prevention is always better than cure, though, and if experience tells you that this is likely to happen, just use the White NyWeb in place of the Burnishing Cream. It's not quite as effective, but it will certainly burnish the surface, giving a higher gloss level.

The final question this week concerns a problem someone was having when using Acrylic Satin Lacquer to protect a design painted onto a bowl. A fingernail rubbed across the surface was leaving a white, milky scuff mark. Would a different lacquer be better? The answer here was probably not, because that's not the problem. We were also told that three coats of Cellulose Sanding Sealer had also been applied, and that was almost certainly the issue. There are many potential problems with applying too many coats of sanding sealer, all connected with the sealer being a little softer than the lacquer and multiple coats will cause a lack of adhesion. This is not always visible from the outset, but any rough handling - or in some cases just the passage of time - can bring these out.

A good few months ago, you'll recall we launched our Black Superglue, following a suggestion from a Chestnuteer, and it's been a great success. I was asked the other day if it could be made thinner to go into fine cracks in timber. Sadly, there's no way I know of reducing the viscosity of CA Glue post-manufacture, and besides, we did try a thinner version of the glue first and we found that it wicked into the surrounding timber too much; it didn't give the clean lines that the thicker version does, sadly.

On the subject of thinning things, I was asked for advice about thinning stains this week as well. What are the differences between using the White Stain or the Spirit Thinners?

The main one is that using the White Stain will create a pastel version of the original stain. This can be very effective and produce some brilliant effects, although adding the White will cause some of the opacity to be lost.

Using Spirit Thinners will create a weaker stain; it's the same shade, just not as strong - more of a wash effect as the translucency of the stain is increased in this case. This is not always ideal if the colour of the original timber is quite dark, as the stain won't be as obvious.

And that leads me into the next question asked about thinning the stain - what's the best solvent to use? There are options here, so I'll quickly run through them...

Spirit Thinners is the best. It's designed for the purpose of diluting meths-based products; it's clear, so it won't affect the colour, and based on the same chemistry so it won't affect the drying time.

Alternatives are meths and Cellulose Thinners. Meths will have the purple tint in it which could affect the colour, and whilst Cellulose Thinners is clear, it will speed the drying time, which can be a problem on large areas. Best bet is to use Spirit Thinners if you want a wash effect and keep the meths or Cellulose Thinners for cleaning your brushes!

It's being forecast that today (Friday) will be the hottest day of the year so far. And I know we've covered this before, but perhaps today would be a good day to run over some of the questions that hot days (and cold days) can create.

I'm often asked about what the best conditions are to apply finishes. Obviously, a tidy and dust-free environment, with some ventilation, is best. But the ambient temperature can definitely have an effect. I usually say that if you're comfortable spending time in your workshop, it's not too hot or too cold, then any finishes you're using will be happy as well. I know it's not exactly a precision measurement, but it's a good rule of thumb.

If it's too hot, this can accelerate the drying times of many of our finishes. You might think this is a good thing, but it's not always the case. It can make it difficult to get a good finish when using things like Cellulose Sanding Sealer and Melamine Lacquer - the liquid can dry before it has chance to flow out and leave brush marks behind.

With the aerosols, too much heat can cause the sprayed droplets to dry before they reach their target. Once again, they won't be able to flow out as they should, which at best can result in a 'pebble-dash' effect on the timber, and at worst will cause the lacquer to be unable to adhere properly, leading to it being removed like a dust when touched.

Another casualty of the heat is Friction Polish. Whilst this requires some heat (usually generated by contact with the revolving timber) to dry, too much warmth will cause the polish to dry too quickly before it has had time to cover the whole piece properly. This will give a dull, patchy result.

Waxes can soften in the heat, making it too easy to apply too much, leading to an unsatisfactory finish.

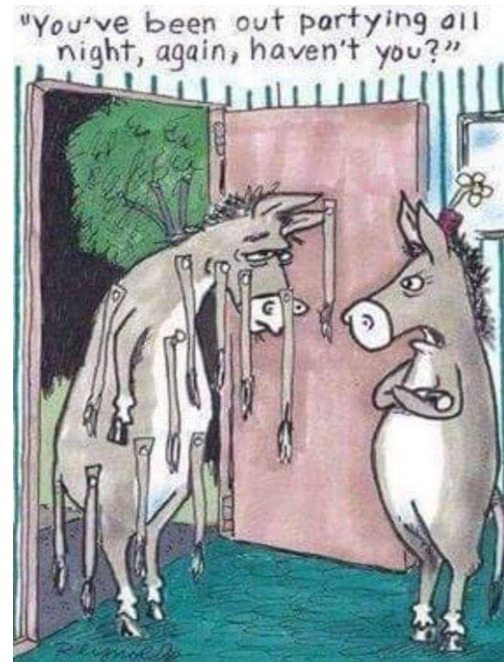
Another danger with hot days is that hot, sweaty hands can contaminate your timber. One of the worst things about this is that you won't know it's happened until the tell-tale white 'fingerprints' show up after you've applied your finish. Always

take care when handling timber in hot weather to avoid, as much as possible, the danger of natural oils in the skin getting onto your timber.

So, all in all, if today is as hot as expected, and you don't have a well-insulated workshop, it might be better to spend the day in the garden (with lots of suntan lotion) or just stay cool in the shade.

Looking ahead - probably only as far as the weekend (!), cold weather is also a problem for finishing. Once again drying times can be affected, but the real problem is the damp atmosphere that often comes with it. This can be harmful to lacquers and sealers, as they can pick up moisture from the air and this will cause a white, blooming effect. This is even more apparent when spraying, as the particles will become contaminated by moisture as they travel from aerosol (or gun) to the target surface.

**Dave Simpson, Editor**



The June HWA Gallery

