

July 2022

Monday 1st August: Great Turning: Gary Rance

Monday 5th Sept:- The YouTube Turner. Tom James

Monday 3rd Oct:- Here he is again. Les Thorne

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

This summer's Club Competition will be held on the September 5th 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 150 x 150mm hole cut in it that your entry MUST fit through. If it don't fit in the hole – it ain't in the competition!

WANTED

Like all clubs, HWA is run exclusively on the goodwill and hard work of a handful of dedicated people, who do a large amount of work behind the scenes to ensure that our meetings are successful, smooth running and interesting.

We at HWA have recently had several very valuable committee members move away from the area or had to vacate their positions due to health reasons. We now have a pressing need for new committee members, as that the tremendous work that was done for years by those members who have moved on is now being done by the remaining committee members, so help is needed to reduce that workload. We are particularly looking for an **Events Manager** to organise and book the Demo programme. This role is currently being filled by Pete Broadbent who not only is the HWA Chairman, but he is also the photographer. Both of these rolls naturally take up a lot of his time and his workload is further compounded with his additional temporary role of Events Manager, which on top of his full-time job is making Pete a busy man.

If you feel that you can offer your services to help out the HWA, then please contact Pete or any committee member at the next meeting.

For the July meeting there was a total of 30 members in attendance, plus 1 visitor in attendance.

The July meeting was a Pen Making Demo by our very own **Ron Caddy** who was a founder member of the HWA who started making pens... at home before he joined HWA.

Ron's first pen was a BIC refill that he inserted into a wooden tube that he had turned and drilled out to fit the shank of the refill.

Ron took some time to explain the history of pen making and how he obtained his pen turning stock by accruing old / antique pieces of wood from various churches or buildings, he even



had some pieces of ancient Bog-Oak that had been buried in peat for hundreds of years. He had many bundles of cut and correctly sized pen blanks ready for use.

He pointed out that there are two methods of finding the centre of the blank prior to drilling the hole for the pens brass tube, one is to mark the centre and drill vertically with a pillar drill into a blank which is held in a vice, or his preferred method is to insert the blank into a Pen Chuck, and turn it on the lathe, this method will always find the centre for drilling.

Ron used ROKO wood for his demo, and with the blank drilled out to the correct size of the pen tube (pen tube diameters vary from pen type to pen type) the blank is then marked with a pencil or pen on the middle so that the grain will match up when the blank is cut in half on the band saw.

Ron suggests that it's prudent to score the outsides of the brass tubes with sandpaper to increase adhesion of the Gorilla Glue that he uses to coat he tube with before he inserts it into each half of the blank.

Ron prefers to use Gorilla Glue as he states that he has heard that Superglue sometime fails over time and de-bonds in the blank therefore ruining the pen.

He also prefers to use Gorilla Glue when making Segmented pens, as the glue expands whilst curing, and this helps to fill any voids.

A tip from Ron was that if you are making and gluing multiple blanks then place them all on a silicone baking sheet, as any drips will not stick the pieces to the bench as they will easily peel away from the silicone.

The ends of the blanks will need to be 'cleaned up' with a barrel trimmer to ensure that the blank is the same length as the brass tube

It is essential to select the correct size pen mandrel for the size of the tube that you are using, and with this on the lathe the pen blanks can be inserted onto the mandrel ensuring that the

pencil or pen marks you made are correctly lined up with the grain and tighten the knob to compress the blank enough to stop it slipping during the shaping of the pen.

Ron chooses to use the Simon Hope Flat Edge Gouge which acts as a skew-gouge. At this point he again reminded us to 'think safety', always use sharp tools, use dust extraction, wear safety goggles, (he uses a Powercap full face mask) safety shoes, and ear defenders.

Ron started to turn the lathe at 2,000-2,500rpm and using planing cuts to round the blank, and reduced the pen stock to



'slightly larger' than the diameter of the mandrel bushes. He then reduced this to the correct diameter using 240 grit sandpaper with the lathe turning, then stopped the lathe and

hand 'parallel' sanding to remove any radial scratches that may be there.

Roko is a 'dusty' wood, so Ron used a tack-cloth to remove the dust. He then applied a copious coat of Cellulose sander sealer which he applied with a piece of kitchen roll, he then turned on the lathe to a slow speed and rubbed off the excess, going in one direction only.(or you risk getting rings as the sealer builds up and dries)

He then applies three coats of melamine lacquer, (and checks that the application is good after each coat) then applies Yorkshire Grit or Renaissance wax to finish the turning.

Ron's second pen was made from reclaimed Teak. As Ron is right-handed, he always turns the Left hand blank to round first, then he turns the Right-hand side. After adjusting the tool rest closer to the blanks, he turns them both to round to just larger than the mandrel size by using the wing of his skew with a planing cut which is angled at 45°, and sands up from 180 grit as Teak is a courser grained wood.

Ron used the same sanding system as before, lathe stopped for lateral sanding, then used the Tac-Cloth to clean the dust, Sander sealer and three coats of Lacquer (again, all hand sanded in one direction only) then a buffing with Yorkshire Grit and friction polish or Microcrystalline wax (two passes) and wipe to a high gloss to finish.

Ron then assembled both of the pens by hand as he'd forgotten to bring his pen press. He has used most brands of pens but favours Taylors Muirfield brand which he buys in bulk and feels they are better and cheaper than Axminster pens.



Thank you for a very interesting demo, Ron, there were quite a few questions from the audience at the end so you must have struck a chord. Ron also took time to critique the Members Gallery at the end of the evening,

which was then followed by the Raffle.

TERRYS TOP TIPS

I often describe Cellulose Sanding Sealer as being pretty much universal as it works with any of our products which benefit from the use of a sealer. I'm always careful to point out, though, that oils don't come into this category, and I was asked to confirm this recently; when using a Finishing Oil, should a sanding sealer (of any type) be applied first. The answer is 'no'. Oils need to penetrate the timber in order to work properly, this helps the oil bond to the wood. A sealer (any of them) will prevent this from happening. Just apply an extra coat or two if needed.

Curiously, an oil sort of does the job of a sealer and can be overcoated with a wax, but the sealer is still better for this as it is, after all, what it's designed for!

Another interesting question this week concerned our Spirit Stains, and whether they would impair the performance of a glue, or should the glue be applied before the stain? The stain should have no effect on the performance of the glue, so staining first would be best, if it's possible to do so. But the reverse isn't necessarily true. Very often a glue will form a film over the surface of the timber and can stop the stain from penetrating, causing the joints to show up. Sometimes it's not practical to stain the wood first, so if you do have to glue before staining, take as much care as possible to avoid any of it squeezing out onto the visible areas.

Another old favourite about thinning our materials! But a different take on it, as someone wanted to use our Melamine Lacquer to seal a stain into some rough sawn timber, so a perfect finish wasn't required. Is there a limit to how much thinner can be added? The answer here is probably a no, but it's not something we've ever really experimented with. Once

past a 50/50 mix there won't really be enough of the 'good stuff' present to get the job done, so I wouldn't advise going that far. The Melamine Lacquer has a higher viscosity than the sealer, so it can be thinned a bit more in situations like this. When working on a large area and needing to help the lacquer to flow out better, up to about 20% should be adequate.

We've had a number of communications recently from people asking for advice on finishing pebbles. Yes, you read that right, pebbles. There's obviously a big thing going on about them. A common requirement seems to be that the finish is safe for children to be in contact with. This isn't a problem as many of our products have passed the requirements for EN71 Part 3, which deals with coatings for toys. But which one will stick to pebbles properly? The only one we can suggest is the Acrylic Gloss Lacquer. This is great at sticking to most things, including non-porous surfaces, so we suggested some trials with this would be worthwhile.

There's a bit of a follow-up to a question from last week here, concerning using CA Superglue over a stain (which shouldn't be a problem). How about an Acrylic Sanding Sealer, or other finishes, will they affect the performance of the glue? Part of the confusion here was that the surface was sealed, so the glue couldn't penetrate. But that's not a problem; the glue needs to stay on the surface so that it can bond to the item being offered up to it. The only finishes in our range I'd be careful with are waxes and oils, as these are pretty good at repelling pretty much anything applied on top of them, so, if possible, I'd remove them from the areas to be joined before applying glue.

Another question about using Iridescent Paint over Ebonising Lacquer. Although this isn't essential, it's very popular as it really emphasises the colour of the paints. But we heard from someone using the paints for the first time and having trouble with them. They were being applied by brush and didn't seem to be sticking to the lacquer. Could we help?

It's not something I've come across before, my first thoughts were that the lacquer was too smooth, and that abrading it with something like 240 grit would help provide a key for the paint to stick to. But I also enlisted the help of our good friend Bee Matthews, who uses our paints to great effect, and asked if she could add anything. She kindly sent the following thoughts:

1. Is the brush new or clean? If it's been used before and has residue from white spirit or similar, the paint could be reacting.

2. Is it warm where you are working? Could the paint, which I know dries quickly, be drying slightly on the brush bristles and dragging the 'damp' paint as you move the brush. Easily solved

by using flow medium to retard drying time. You'll only need a little bit to help it flow

3. Have you thoroughly mixed the paint before applying? The solids and pigment need to be mixed thoroughly, can take longer to shake the bottle before use, otherwise you might only be painting the carrier fluid, not the whole paint.

We have detected a problem with Safety Cloth. It's hard to think that something so simple could misbehave, but a mix-up with our suppliers has caused a slight problem. They improved the quality of the cloth, improving the tensile strength of it. This means that while it will still tear, it's not as quick as we'd like. It's easy to tell if you've got some that has been affected - look carefully and you'll see that it has an embossing of moons, clouds, and stars. Just don't make yourself cross-eyed by looking for it too hard, it might not be there!

We've already replaced a lot of cloths, if you use Safety Cloth, please check what you have. If yours is affected, send us a picture of it along with how many you have and your address, and we'll get replacements out to you.

One question that came in recently asked how to ensure a resin would adhere to a coat of Danish Oil. Obviously, neither of these are products we sell so we don't have any specific experience of this situation.

Our understanding of oil coatings, though, is that this probably isn't a good idea. Oils don't much like anything else being applied on top of them. They will allow a wax to adhere without any problems, but with most other coatings they will repel it and prevent it from adhering properly. So, we couldn't offer any advice that would guarantee success. Abrading the surface of the oil would possibly help, but it's not an ideal situation and is really better avoided.

We could probably file the next question under the same category. Another correspondent wanted to use Melamine Lacquer on a tabletop - but wanted to paint it a solid white colour first. Could we suggest a way of doing this? Sadly not, Melamine Lacquer contains a strong solvent, and is liable to attack any paint used underneath it. Spraying it over small painted details is usually ok, but on larger areas it can be much more problematical. Although the lacquer can be tinted with our Spirit Stain, the White (due to its make-up) will have trouble dispersing evenly. And none of the stains will give a solid colour; they are meant to be transparent after all.

The only options here are a pigmented lacquer (they're available, but we don't make them, they tend to be more

industrial) or to switch to the Acrylic Lacquer, although tests would be needed to make sure it worked with the chosen paint.

A slightly unusual question came in recently, asking about the best way to clean a spray gun. It was unusual because the product used was Shellac Sanding Sealer, and whilst it's not unknown for it to be applied by spray, it is quite rare. But it was easy to answer. Meths is the best clean-up solvent for shellac-based products. I'd probably still run some cellulose thinners through the gun afterwards, though, to make sure all the meths has been removed. Cellulose Thinners is clear and evaporates quicker, so there is much less chance of any unwanted contaminants being left behind.

Another email this week had me scurrying out into the warehouse to check something. The email asked what we recommend as a brush cleaner after using our Cellulose Sanding Sealer. The answer, of course, is Cellulose Thinners. The reason I'd gone to the warehouse was to grab a can and check this information was on the label, which of course it is.

Two takeaways from this; we spend a lot of time writing and checking the text on our labels; most of the information about using them can be found on them.

I also thought maybe it was time to send out our Solvent Chart again for any new Chestnuters out there. This is a bit of an exclusive for Newsletter readers only!

The last question that came in is one that we get fairly often - which might or might not surprise you. Can we say how light/dark one of our Spirit Stains is, as it needs to match some existing timber in the house. The answer is, frankly, no. Trying to describe a colour over the phone is next to impossible, and whilst an email or website gives a good indication, this isn't accurate either. The screen might be old and distorting the colour. And of course, and

most importantly of all, the timber itself will affect the final colour. Stains are, by their nature, translucent, so the original colour of the wood beneath will show through. The only way to really be sure it to try some - which is why we produce the sample sets. And although there are some colours in the set that will be totally wrong, it's worth remembering that the stains are all intermixable and the other colours can be useful to add, perhaps, a red hue or to lighten the shade slightly.

Colour matching is an art, don't expect to do it first time! (17/07)

Took me a minute to realize how funny this is.



The July HWA Gallery

