

AUGUST 2022

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

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

Monday 7th Nov:- Mikes Mystery. Mike Haselden

Advance notice of the H.W.A. SUMMER CHALLENGE (Part 2!)

This summer's Club Competition was held on the September 5th meeting, but due to an administrative mix-up it is being held on both the August and September meetings. Apologies for the confusion. You will see what you are up against when you look at the Gallery photos. Well done and thank you to those of you who took the time and effort to produce your Challenge pieces.

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

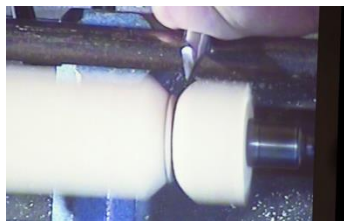
We are still looking for willing volunteers to help out with the running of the HWA club, either as a committee member or a regular helper. If you feel that you can offer your services to help out the HWA, then please contact Pete or any committee member at the next meeting.

For the August meeting there were a total of 37 members in attendance, plus 3 visitors in attendance making a total of 40, which was a good turn-out to see **Gary Rance's** demo.

The August meeting was a general Hints and Tips demo by our regular demonstrator **Gary Rance**.

Gary started by outlining the requirement for good quality Safety gear and reiterated the importance of Health and Safety approved respirator, and safety boots.

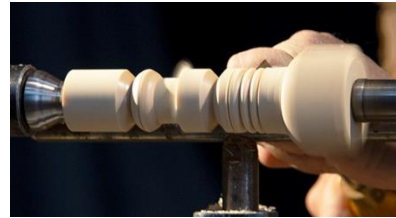
Gary started by showing us the correct way to use the 'Square Skew' chisel to make "V" cuts. He attached a small pine blank to the lathe, and he then created a pommel on the headstock end by marking a line, then by using the skew on a slope he made the middle cut first, then did the side cuts by 'turning in' to the line on both sides and rolled the skew to make smooth and accurate cuts. When the pommel was complete Gary used the large skew to round off the edges



turned it to round, then finished off with the square skew, whilst keeping his arm level with the tool rest.



Gary next showed us his method of making a Bead. He cut the size of the bead that he wanted with the point of a normal skew, then he changed to



the straight skew and removed stock either side of the cut with a rolling motion, starting from the edge of the bead and rolling into

the centre line to create a smooth even bead. Gary always keeps his hand on top of the skew for better control and keeps the lathe speed up as high as he can as this improves the quality of the cut and makes for safer turning.

For a Cove, Gary changed to his 3/8th spindle gouge and created it by having the bevel in line with the timber and forming the shape as desired by moving his body and twisting the gouge in a smooth movement. He then removed the demonstration piece from the lathe to show us how efficient his methods are.



For the next part of his demonstration Gary showed us what he calls 'on lay' on a box with a Corien top lid. This is a method of incorporating a second piece of material into timber stock without 'inlaying' it, but it gives the same effect, and is somewhat quicker and less complicated. (Corien is a type of resin which is available in various colours, that is widely used in kitchen work tops and sinks).

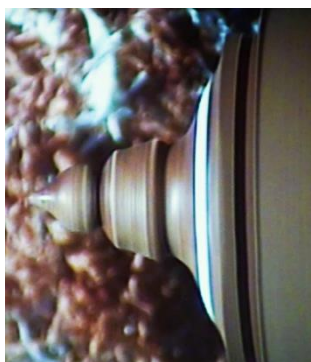
For this demonstration he used a 3inch block of Bubinga Rosewood (a type of Mahogany) which he turned to round by using the skew, and to the correct diameter by using his vernier callipers. He then turned a spigot at the chuck end and using the parting tool he trued up the other end with his flat skew. He then marked off the measurements for the lid and started to remove the unwanted timber to the correct diameter. Gary made a step in the lid that would later receive the Corian 'on-lay'.



He inserted the Corian into the chuck and drilled a 25mm hole in it, he then offered it up to the spinning blank on the lathe to gently check for fit, it was a little tight, so he carefully removed some more stock and ensuring that the shoulder was perfectly square, until it was a tight fit. Gary applied a bit of super glue and a spray of accelerator and tapped the Corian onto the piece to ensure a completely perfect fit as he 'on-laid' it onto the piece.



With the whole piece now on the lathe he carefully removed the 'wings' of the square Corian block and turned it to round and blended in the Corian to the shape that he desires for the lid of the finial. This was then sanded to suit and finished off with some 0000-steel wire wool and Chestnut friction polish. Gary used three coats of Friction polish and one coat of Carnauba wax . He then parted off the piece ensuring that the base was concave to ensure that it would sit properly on the tabletop.



Next Gary hollowed the body of the box, he started in the centre using a small gouge by 'swinging the handle away' from the centre and closed the flute as he came to the edge of the wall.

He made the hole to fit the lid that he had already completed and ensured that there was no 'lip' or 'step' between the edge of the lid and the inside of the bowl. Gary went to great lengths to ensure that the inside of the box was square sided, when he was happy, he then shaped the outside of the box to his satisfaction, he then sanded it. He likes to see a matt finish on the inside of the box, so he finished off with 000 steel wire wool again. The finished item was a stunningly pretty and delicate box with a very attractive white Corian on-lay.



For the final part of his demonstration Gary made a spinning top with another piece of Corian that he drilled a small hole in the centre of. He then gripped this between steb centre and a live centre and turned to round using a 3/8ths spindle.



He turned an ogee on the bottom and a dome on the top.

He did 'pull' cuts from the centre to form both the ogee and the dome. He then sanded them to smooth up to 600 grit, then Burnishing cream (he stated that you can also use Automotive T-cut) and then 0000 wire wool. Remember that there will be a 'flat' that can not be reached by the gouge due the position of the live centre.

For the spindle of the spinning top Gary chose to use a small piece of Ebony as a contrast between the light-coloured Corian and the dark of the wood.



He turned this piece to round and started to shape the spindle shaft with curves, birds' beaks, and coves to suit the design that he had in mind. Then sand down to 600 grit and finished off with burnishing cream and wax.

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Gary then started to shape the base of the spindle to fit onto the Corian disc, he test fitted it frequently to ensure that it was a good fit. Gary needed to ensure that the pin of the spindle did not pass all the way through the Corian disc as the space was needed for a contrasting red plastic point that he inserted and glued into the underneath of the spinner. The spinner was reinserted into the chuck and the point was then shaped to a point and a final coat of wax was added. This was then carefully buffed up on the buffing wheel. Another brilliant and informative demo. Thank you, Gary.



VISIT TO LES THORNE AND MARTIN SABAN-SMITH'S 'THE WOODTURNING SHOP'

Richard Bray kindly arranged an away day to Les Thorne and Martin Saban-Smith's shop at the Garthowen Garden Centre, Alton Lane, Four Marks, Alton GU34 on Saturday 20 August 2022; the aim was to give those club members, with limited

woodturning experience, the opportunity to be twinned with one of the more experienced woodturner on one of the available lathes and have a go. Other than paying, all they need to do was turn up and bring some wood to turn! We have done this before, but the difference this time, was that there was no lugging of Lathes and Tools, as it was all provided. Overall, it was a great day and everybody seemed to enjoy it. The photographs below are a view of the shop, a bowl in progress, Richard Bray's Apple jig and the motley crew of those who attended. Some even made use of the 5% off card that can be used in person in the shop! Thanks to Richard Bray for organising, let's not leave it so long to the next one!



TERRYS TOP TIPS

There's often confusion about the 'Toy Safe' and 'Food Safe', which leads to us being asked if Food Safe Finish is suitable for toys. From the aspect of not causing issues if it should be sucked or licked, then it is fine. But for durability and longevity, we don't consider it to be hard wearing enough to deal with the playful abuse that a toy can suffer. Better to use one of the many toy safe finishes in our range, all of which are tested and certified to the EN71-3 regulations governing toys and nursery furniture. And, of course, certificates are available to prove this, should they be needed.

Another caller was trying out our Hard Wax Oil for the first time, having been a user of tung-based finishes such as Finishing Oil. One of the differences between them is that Hard Wax Oil is practically clear. This is normally a good thing, but in this case the user wanted the timber (a light oak) to go slightly

darker. The first coat hadn't achieved this; would a second coat take it darker?

Our answer is that it is unlikely to do so. When you use Finishing Oil, the colour change after the first coat can be very noticeable. Subsequent coats add very little. The same logic applies to Hard Wax Oil; no change after the first coat will mean no change after the second, either.

There are two possible solutions here; sand the whole lot off and use Finishing Oil, or it should be possible to tint the Hard Wax Oil using our Spirit Stain, to add colour to a second coat.

A caller was having trouble getting a good finish with Melamine Lacquer. That's not an exclusive club! I often say that Melamine Lacquer is the most finicky of our products to use. Once mastered, it gives a fantastic, hard-wearing finish, but it takes time.

Factors working against the user in this case were that he was applying it to a tabletop - always a challenge - and this was made worse by doing it during the recent hot weather we've been having.

Our caller had been thinning the lacquer, which is fine, but was still getting brush marks left behind. This was almost certainly because the lacquer was drying (in the hot weather) before the brush lines had had chance to flow out.

If this was a lathe application, I'd suggest sanding back with a fine abrasive, then using Burnishing Cream to bring the lacquer to a gloss. But whilst that would work here, it would require a lot of elbow grease. I think that a better option would be to allow the lacquer to dry hard (3-4 days) then use wet'n'dry paper on it, using progressively finer grits until happy with the gloss. The paper should be used wet, and this will burnish the surface to a very bright finish.

Still a lot of work, easier if a powered sander is available, but it should give a great result.

One question asked for a food safe product suitable for use on trugs - the open wooden baskets used by gardeners and vegetable growers to collect their produce. It also needs to be water resistant, so that it can be wiped clean, especially of any dirt/mud that it might be rested in.

Finishing Oil would be my go-to for the water-resistant part, but it's not tested as being food safe. But I wondered if that was really necessary? Any items put into the trug will, by virtue of having just come out of the ground, have to be washed thoroughly before being consumed, and in many cases peeled as well. Also, bearing in mind the short amount of time the food

will be in the trug, there will be little to no chance of anything in the finish affecting the food. If it was being used for long-term food storage it would be a different matter, but I'd be happy to use the Finishing Oil on this.

Another correspondent started asking some complicated questions about waxes containing oils, and if they were used on some of our sealers would it have an adverse effect. None of our waxes contain oils, so we were confused by this. Digging deeper, the worry was that once the item was sold, what would happen if such a wax was used on it?

I'm pretty sure that no damage would be caused. But as it's impossible to predict every eventuality, this isn't really the responsibility of the seller. Certainly, some printed aftercare guidelines could be included (use only good quality paste waxes for maintenance, do not immerse in water, that sort of stuff) but there's no way to control how people treat items once they have left you. We can only hope they use some common sense and look after them in the way they should.

We had an email some time ago asking about a sealer for MDF. Cellulose Sanding Sealer will work eventually, but there are some proprietary MDF sealers out there which would do a better, quicker job. Was there a reason for using our cellulose one? What was going on top of it?

It turns out that nothing was going on top; the only reason for applying the sealer was to prevent moisture getting into the MDF, which was being used as a base for a model railway which was to be used indoors.

Once again, I'm not sure that it would be necessary. As long as it was stored in dry, warm conditions, there should be no risk of damp getting into the MDF. And the better alternative, if one wanted to be absolutely certain, would be to use moisture-resistant MDF - the one with the green hue to it.

We lost a potential sale, but our customer got the job done the best and easiest way!

I'm pretty sure I've covered this next question before, but it's a good question worth mentioning again; what's the difference between a varnish and a lacquer? The terms are often used interchangeably, but this isn't really correct. When I was training, the company that I was working for produced both lacquers and varnishes, and the difference was explained to me by one of the Wood finishing Chemists. A varnish is a solid dissolved in a solvent. Once applied, the solvent evaporates, leaving a coating of the original solid behind. A lacquer is usually a resin which is mixed with a solvent to make it

thinner/easier to apply. After application, the solvent evaporates and the resin 'sets' to form a new coating.

Lacquers are usually quicker drying and give a harder, tougher, coating.

And finally, for this week, I was asked if it was ok to leave a Cellulose Sanding Sealer as a finish, rather than apply a lacquer, wax, or polish over it.

I don't consider this ideal, as a sealer isn't (in my opinion) tough enough to be left uncoated. It will provide a good degree of protection and, depending on what it has been applied to, will last a fair amount of time. But if it was something that would (or even could) get a lot of use, water splashes or hard knocks, then a tougher coating on top would be advisable.

Another question from a regular reader wanting to touch up the textured rim on a bowl. It had been stained blue, but without any protection over it the colour had lost its vibrancy. The problem was how to apply the stain without filling in the textured areas, which were still the original colour of the wood.

Our Spirit Stain is very thin and wants to find its way into every nook and cranny. So, I think the best method here is to use a 'dry-brushing' technique. This is where the brush is dipped in the stain but brushed practically dry on a different surface before it is applied. Enough will still be on the brush to give a colour to the timber, but not enough to make the surface wet enough for the stain to run.

If the worst happened and the stain did get into the texturing, all is not lost. A quick application of Liming Wax will highlight the textured areas beautifully. Just wipe it on, wait a couple of minutes, then wipe the surplus away. It will stay in the grooves and highlight them perfectly.

And the last question for this week asked if our Spirit Stain can be used on floorboards - or is it only for turned work?

We're very happy to be (apparently) the number one finishing choice for most turners, but our products can also be used on almost any type of woodwork. So, whilst the Spirit Stain can be used on a large area such as floorboards (and we've seen some great examples), a degree of care is needed. The stain is very quick drying, and any overlaps are liable to show. The way around this is to apply the stain liberally, almost to the point of creating pools on the wood, then quickly wipe off the surplus with a clean cloth. This will ensure an even coat. This is a great tip even on smaller large items (you know what I mean!).

One last thing with the floorboards is that a suitable sealer/finish of some kind will be needed. From our range I'd suggest the Hard Wax Oil in either gloss or satin. 12/08

The July HWA Gallery

