

## SEPTEMBER 2022

Monday 3<sup>rd</sup> Oct:- Here he is again. Les Thorne

Monday 7<sup>th</sup> Nov:- Mikes Mystery. Mike Haselden

Monday 5<sup>th</sup> Dec:- Christmas Social, Quiz and Challenge.

### 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.*

### REMINDER

Richard Bray has organised a Master Class, Day-Out Demo at Badger Hall Farm Winchester SO224QB on Saturday 29<sup>th</sup> October. The professional demonstrator will be KEVIN HUTSON who is based in Sussex.

The Venue is right next door to Sainsburys if you need a snack for lunch, there is ample parking and there will be tea, coffee and biscuits included in the price of £20 which will be payable in advance at the October meeting. Several members have already paid and booked their places.

For the September meeting there were a total of 33 members in attendance, plus 3 visitors in attendance making a total of 36, which was a good turn-out to see **Tom James's** demo.

The September meeting was an interesting demo by Tom who showed us his method of using colour and also multi-point off-centre turning.

Tom started by attaching a pre-prepared 6 ins diameter pine platter that he had turned from an old piece of scaffold board onto the lathe and started to turn on a slow speed, gradually increasing to a fast-cutting speed.

Tom faced the top of the platter with the wing of the gouge which was ground to 40-degree sweep and 40-degree grind, it's



important to keep the tools sharp as pine doesn't like being 'scraped', it likes to be cut. He then placed a Forstner (the same size as the chuck) bit into the tail stock and bored the mortice hole for the chuck. He put a slight undercut on the base of the platter to ensure that it would sit properly on a table.

*Tom's top tip.. Tom showed us his magnetic Chuck Key which he always keeps on his lathe bed to prevent it getting lost.*

He shaped the bowl by using push cuts from the centre of the platter, with the lathe at 500 rpm, he then power sanded to his satisfaction. He then flipped the piece on the chuck and shape the top side to suite. Try not to have any sharp edges, especially on green wood as this tends to crack during the drying process.



Tom then blended in both sides of the platter with push cuts to quickly remove stock, and then the mortice, followed by a quick sanding with the power sander on the front, inside and the back.

Tom showed us the Japanese method of colouring wood.

He gave the bowl a light scorching with a blowtorch, the more



you scorch the piece, the better the results of the next stage are. Tom always spreads a Safety Fire Blanket over his lathe bed to protect against any potential fire risk.

When you have scorched the piece as much as you like you get a small wire brush and brush off the blackened scorch marks and then wipe off the residual dust. If there are scratch marks on the wood from the brushing, they can be removed with a fine sandpaper in the direction of the grain, then wipe off any dust with a cloth.



Tom then disconnected the bowl from the lathe and attached it to a carving jig to better enable him to colour the bowl. He put on a pair of gloves to protect against the FIDDES brand of yellow spirit stain that he was going to use by applying thinly with a cloth. He chose yellow as it dries a lovely rich honey colour on the scorched surface

Tom then gave the surface of the platter a textured surface by using his Dremel with various attachments to create an

assortment of patterns. He divided the piece into quarters with a pencil line and demonstrated several different texturing patterns on each segment with different 'ball-burr' and 'egg' shaped cutters on the Dremel.



Tom suggested that you can also use a template laid or traced onto the piece and carve out any pattern that you like. He then choose a selection of acrylic paints and 'dry-brushed' over the

texturing to give the piece interest and contrast, he also dabbed acrylic paint on with a sponge to give added interest and effects. When Tom is happy with the results, he would offer the piece back up to the lathe and turn out the centre to have a natural pine bowl surrounded by the textured and painted rim.

Tom also showed us that crunched-up newspaper can be used like a sponge to create a different type of texture, and metallic paints give a variation to normal acrylics. If a hot air gun is used carefully over the drying acrylic paints, it can create a 'crazing' effect which can also enhance the effectiveness of the result. When the paints are dry Tom sprays them with a clear lacquer to seal the piece.

Tom then used another disc that he had previously turned to show another very interesting and unusual method of colouring.

He got a 'washing-up' type bowl partially filled with water, then sprayed various different coloured aerosol paints onto the surface of the water to create a coloured floating film of oily paints. Into this he carefully 'dipped' the disc so that



the film of paint slowly covered the disk, he then gently lifted the disc so that the paint film lifted from the water but remained on the surface of the disc to reveal a striking swirling paint pattern that would be unique to that particular piece.



Unfortunately, on this occasion the disc slipped from Tom's gloved hand and tipped, causing the paint to slide to one side and ripple before it could

set, but the effect was both highly unusual and rather stunning, ordinarily the paint will need to be left to dry overnight.

The next part of Tom's demo was also unusual and interesting, he showed us how he creates animal shapes by multiple off centre turning. It was decided by the members that Tom should make a Dragon's head.

Tom selected a small piece of Field Maple and inserted it into the lathe between centres, he had a friction drive on the chuck



end and a live centre on the tailstock end, starting the lathe at a relatively slow speed. (The multi point turning

method requires frequent changes of position of the piece, which will be unevenly balanced on the lathe, so it is important that the piece is not thrown off the lathe if there are any 'catches', which is why a friction drive and revolving live centre are chosen).

Tom starts by turning the piece into a cone shape that will form the ears of the Dragon, he reminded us that as the piece is on a friction drive that all cuts should be 'draw cuts', made carefully and gently to reduce any risk. He then



removed the piece to visually decide where his next cuts should be to do the V cuts to actually shape the ears, the piece was



then repositioned between centres in such a way that enabled wood to be removed to achieve the required shape. With this done the piece was again removed, a pencil line is drawn to highlight the relevant wood that needs to be removed, then re-sited using the earlier spindle holes and

carefully nibble away the stock to be removed in order to create the pointed ears. *Due to the frequent realignment of the piece, it is essential that the tool rest is checked for clearance after every change.*

This process is repeated frequently until the ears are satisfactory, then the eyes are created by drawing their position, compressing the piece between centres so that they can be turned. It is important to always be symmetrical, so that the ears eyes and nose are all in their anatomically correct places.



## TERRY'S TOP TIPS

As with most lathe work, it is usually better to work at the highest speed you feel comfortable with, but with this type of multi-off-centre work, using friction and live centres, too much speed can be a problem as the piece is very likely to spin off its mount and fly off unpredictably, so go cautiously.

At this stage Tom further refined the muzzle, then created the



nostrils, the 'V' to emphasise the nose, and the back of the dragons head using the same method of stopping the lathe, removing the piece and examining it to see what piece needed to be removed

next, then pencil marking the stock he needed to remove, realigning it safely and securely between centres, checking the tool rest clearance, starting the lathe at slow speed and nibbling away with pull-cuts to achieve his goal.

The mouth is created by realigning the piece and cutting another 'V' but this time Tom used a parting tool, he then reshaped the eyes to better resemble those of a dragon. When



you are happy with the final shape the piece can then be removed from the lathe and either hand sanded to your satisfaction or, as Tom did, you can go over it carefully

with the blowtorch to remove any rogue wood fibres and also give the dragon a pleasing scorched finish which retains the tool marks and shows that it has been hand crafted and turned on a lathe.

Tom has demonstrated another very interesting, entertaining, and unusual aspect of woodturning that most of us have been aware of but have never tried. The most important aspect of which is that you need to think about the order in which you remove the wood stock. Once a piece of stock has been removed it has gone, if you take stock away in the wrong order you can easily ruin the whole project. Thank you, Tom, for your two brilliant demonstrations.

### YouTube Channels

A reminder that both **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 a look and subscribe to their channels.

**Tom James:** [The Welsh Woodman](#)

**Steve Howell:** [The Hampshire Woodturner](#)

What's the difference between a varnish and a lacquer? The terms are often used interchangeably, but this isn't really correct. 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.

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.

You might know already that we advocate buffing or burnishing our Melamine Lacquer. We were contacted by someone who had used it on an electric guitar.

Can they, they asked, buff after three days? The answer is yes, the lacquer will be hard enough. At demos I often use the Burnishing Cream on the lacquer after about 20 minutes, but if you can leave it longer, it allows the lacquer to harden, and it will give an even better result. Three days is ample. You probably can't leave it too long (the Buffing System is, after all, great for rejuvenating items that are months or even years old). However, after about a week the lacquer is practically fully cured, so there's not much point waiting past that.

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.

Can 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, 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.

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.

I had a call from someone who was making a piece out of ash. He wanted to colour it with stain, then use Gilt Cream to highlight the open grain. Is it vital to use a sealer before using the Gilt Cream, I was asked.

It's not essential, the effect will work without a sealer (which could also be a clear lacquer), but I strongly recommend it. The close-grained areas of ash can still allow some of the Gilt Cream to show, even after cleaning. If they are sealed first, less will stay where you don't want it, giving a more dramatic effect. The sealer will follow the contours of the wood, so it won't inhibit the Gilt Cream from staying in the open grain.

I was asked for a suitable finish for snooker/billiard cues - could we suggest anything? Possibly one of our lacquers? They were already on the right track; our Melamine Lacquer is not only great for this job, but we already supply it to a number of cue makers who are very happy with it. The accepted method of application for it might surprise you, though. In order to make the process quick and easy, the cues are passed through the middle of a sponge-type material pre-soaked in the lacquer. This applies a thin, even coat which is allowed to dry and generally looks great. It's a bit of an art, but once perfected it makes the job a lot easier!

It's always nice when you get an email from someone who's followed your advice and they're happy with the result. This happened a couple of weeks ago, and I can't quite remember the exact question! But it had to do with applying Hard Wax Oil. A coat had already been applied, but it wasn't quite as dark as anticipated. Could it be stained, or have a coat of Finishing Oil

to tone the wood down? Sadly not, but all was not lost. It is possible to add some of our Spirit Stain to Hard Wax Oil to tint it, to provide a subtle colour change. This was done, and the result was exactly what was wanted. This is worth remembering, and also that you can add the stain to our Cellulose Sanding Sealer and Melamine Lacquer too!

Some interesting questions this week, kicking off with someone returning to turning after a few years break, and wondering whether or not he should be using a sanding sealer under a wax. A similar question came in about using sealer over stain but under an Iridescent Paint. My general rule of thumb is, if you can use a sealer, you should. It will mean you'll use less of the next coat, which will make it more resilient. And the sealer will, in most cases, help the next coat adhere better.

Where I've said, 'if you can, you should', one of the main factors in deciding should be what you're going to put on top of it. Any of our products EXCEPT oils benefit from the use of an appropriate sealer under them.

Another caller this week was making a pen and had put the aerosol Acrylic Sanding Sealer onto it. What would be suitable on top of this, bearing in mind the amount of handling the pen was likely to get. I usually use a Cellulose Sanding Sealer and Melamine Lacquer combination on my pen barrel. This is ideal for demos, as it's very quick, but the acrylic aerosols are equally suitable. My suggestion was to smooth the sealer with a White NyWeb, then apply up to three coats of Acrylic Gloss Lacquer, cutting back between coats with the White NyWeb again. This ensures a smooth, burnished surface, ready for the next coat.

Allow the final coat to fully harden (24 hours is plenty), then burnish it with Burnishing Cream for a very bright, glossy finish, which will also be very hardwearing.

Finally, a call from a marquetarian this week. He'd finished a piece with about thirteen coats of Cellulose Sanding Sealer but was disappointed that a year later the finish had started to craze. My only surprise at this was that it had taken so long! In most cases, only one coat of sealer should ever be applied. If you're not putting anything else on top (not really recommended) you can apply more, but as with lacquers, a maximum of three coats should be applied. Apparently, marquetarians do this to smooth out any minute blemishes in their work (usually only visible to other marquetarians!), but it's really not good practice.

A high-build finish is what is needed here, our Cellulose Sanding Sealer is about as high-build as it's possible for it to be, so maybe something thicker would be better. I suggested our Hard Wax Oil, which I think could do the trick.

Another person was asking about staining, and in particular how to get a clean edge between one colour and another without it bleeding across. This can, of course, give a nice transition from one colour to another... but if you want to get a defined line that can be a little harder to achieve. About the only way I know to do this is to 'draw' a pyrography line where the colours will be next to each other. I think it's the charring of the timber that keeps the colours where they are put, rather than wicking across.

It occurred to me that (very) careful masking and the use of an airbrush might also have some success, I'm checking this with some of our airbrush using friends...

Another question asked if the Rainbow Waxes can be mixed together. It's not something I've tried, or even thought about, as their consistency (a paste wax) makes this difficult. But I encouraged our correspondent to have a go and let me know. I'm pleased to report that he did this, and the results were very interesting.

A question about Cut'n'Polish. The label suggests sanding to 240 grit, then using the abrasive paste to take the timber to an exceptionally smooth surface. But can the timber be sanded to finer than 240 grit? The answer is yes, it can, but there will come a point where you'll end up doing the job of the Cut'n'Polish, making it, by and large, redundant! (23/09)

## CHRISTMAS CHALLENGE

**This year's Christmas Challenge will be to make something "Christmassy that moves".**

**It can be anything that you like that has an element of Christmas and have movement. It can jingle, it can jangle, it can dangle, it can swing, it can ring, it can ding.**

**Over to you.. just have fun making it in time for the Christmas Special in December.**

The September HWA competition Gallery



September Gallery

