

## OCTOBER 2022

Monday 7<sup>th</sup> Nov:- Mikes Mystery. Mike Haselden  
Monday 5<sup>th</sup> Dec:- Christmas Social, Quiz and Challenge.  
Monday 3<sup>rd</sup> Jan:- Members night.

### WANTED

*We are looking for a willing volunteer to help out with the running of the HWA club. We are looking for a member to take over the reins as Treasurer, as our current treasurer **Richard Nicholls** will be standing down in the new year. 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. Our grateful thanks go to Richard for all his hard work and help to date.*

### 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.**

**Just have fun making it in time for the Christmas Special in December.**

**Over to you.**

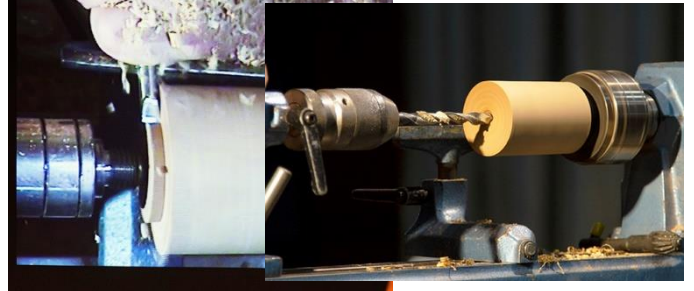
### OCTOBER MEETING

For the October meeting there were a total of 35 members in attendance, plus 2 new members in attendance making a total of 37, which was a good turn-out to see **Les Thorne's** demo.

The October meeting was the usual interesting, humorous, educational and, knowledge filled demo by **Les Thorne** who showed us how he makes small boxes and finials.

Les started his demo by selecting a piece of Olive Ash which he placed between centres, and turned it round by using a wide gouge, when using this he twists the handle and lowers it down as he cuts, this prevents the tool from scraping the wood. Les says that turning the tool will get a better cut and will also help to get it round quicker. Les then started with his multipurpose tool on the tail stock end with a slight undercut, when complete he removed it from the lathe and attached it to the chuck.

Les then marked the centre of the end piece with his skew, this created an indent in the end grain for a drill to bite into. He put



the drill bit into the Jacobs Chuck and started to drill a hole through the piece. When he had drilled the hole a few millimetres deep, he stopped using the winder on the tailstock to force the drill bit into the wood, instead he continued to 'manually' push the drill into the wood by unlocking the tail stock and forcing it towards the Chuck to required depth.

This is done by putting your body and weight behind the tailstock and pushing the drill bit into the wood whilst it is held in the Jacobs Chuck. This method has several advantages; it saves time as you are no longer continually winding the tailstock in and out to clear the swarf, and you also have more control over the tool. If the drill starts to squeak you can withdraw the drill and lubricate it with olive oil to stop the squeak stop. Les says its not a good idea to use wax (as some turner's advocate) as this is likely to scorch the wood.

With the hole drilled to the correct depth, Les then started to hollow out the body of the box with the gouge, (keeping the tip



of the tool at about the 11:00 o'clock position), he then made a lip for the lid of the box to sit on. He then hollowed

out the inside and undercut the lip using the hollowing tool (8-millimetre Simon Hope) to a depth of about 1/3 of the length of the box, he then started to work on the outside top 2/3 to create the shape.

He then brought out an oversized model of the tip of a gouge



to show he correct angle of attack to get the best cut for the grind. *Les marks his tools with a piece of tape on the top to show the best cutting*

*angle for the blade, this gives an easy reference to the correct cutting angle.*

Les then used an angle cutter to do small fine cuts on the inside wall of the box, and to smooth the inside to a nice finish, and sand as necessary, then spray with lacquer to raise the grain, and again sand to your satisfaction.

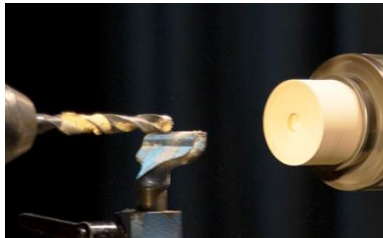


He then thinned the outside wall of the box to a thickness of 3-4mm and shaped the outside to suit his preference and to make it elegant as this is the important part. Les shaped the body down to the 11mm spigot that he had made.

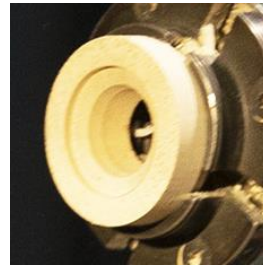


As the body is thinned the piece will start to vibrate, and small but obvious marks are formed on the side of the body of the box that create an interesting pattern (these can either be left or removed, depending on your preference). Les then sanded the piece to his satisfaction and parted it off.

For the base Les used a piece of Sycamore for his blank which he again attached to the lathe and turned it to round. He then made a chucking point to suite his particular chuck, re-attached it securely, and faced the front with an indent at the centre with his skew to use as a lead-in for the drill bit. He drilled a hole the same diameter as the spigot using the same 'push the tail stock end' method to the correct depth for his needs.



When the base was then turned to flat, he created a bead, the rest of the base was then turned to the desired size. Les turned a fillet and undercut the bead, making sure not to go through the wall of the drilled hole. Les reminded us to pay attention so as not to get a 'catch' on the left-hand flute of the gouge onto the curve of the base, (it is important that you don't 'over-thin' the base and cut through into the drill hole), when you are happy with the shape you can then part it off.

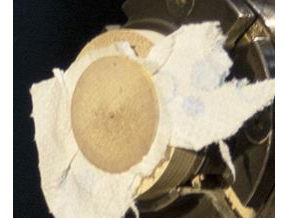


The base is then 'reverse turned' by hollowing out the piece still left in the chuck to the diameter of the circumference of the base, which is then inserted into it, thus creating a jam-chuck. To get rid of the nipple, just sand it off and put some

decorative rings onto the bottom and remove it from the chuck. If the hole is inadvertently made too large



for the spigot, a piece of kitchen paper can be



inserted into it to help fill the gap and make a good secure fit. When the base is finished, it can be attached to the body to await the

making of the finial.

The finial is made from a piece of Sycamore which was turned to round, because the chuck that Les had on the lathe was small, he had to extend the jaws out to almost their maximum limit so that he could make a large base and chucking point.

*This can cause some potential problems and can even be dangerous, as there is a risk you may catch your fingers on the spinning jaws, to safeguard this Les wraps tape around the chuck and the extruding jaws to prevent damage to your hands and to stop the jaw from flying off.*

Les marks the centre disc of the finial and turns it to the same diameter as the top of the body. He removed stock from the tailstock end, making sure that the diameter of the finial fits snugly into the hole of the body, and is not too long to fit in the depth of the hole.



Les then starts to shape the extreme tip of the tailstock end of the finial, this is done by using a small gouge and carefully removing stock. A small gouge is used in preference to a skew as it gives more versatile.

As the finial is thinned, it will become very fragile and may start to flex and 'squeal', this is prevented by gently supporting the underside of the piece with your finger and using the tool gently to create coves and ogees to add 'interest' shapes.



When happy with the shape of the finial you reverse turning it



onto the piece still left in the chuck and drilling a hole in it to receive the diameter of the finial. If you make the hole slightly too large, any slack can be taken up by using a piece of

paper to jam it in the chuck to hold it securely and finish it off by making a small knob, which is then sanded to satisfaction.



Les would normally seal the box and its reversible finial and button by using lacquer but on this occasion he didn't due to time constraints. The finished result was a very dainty and pleasing box with a finial



embellished lid, or if the lid was to be turned upside down, a lid with a knob.

Many thanks again to **Les Thorn** for his usual interesting, humorous, and informative demo, and to Chairman **Pete Broadbent** for the photographs.

### 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](#)

### Kevin Hutson Masterclass

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

For future reference, the venue is right next door to Sainsburys if you need a snack for lunch, there is ample parking. Richard provided tea, coffee and biscuits, which were included in the price of £20.

The day was excellent and Kevin turned a chess piece (Bishop) and a oriental lidded box.

Thanks to Richard for organising!

### TERRY'S TOP TIPS

Our Food Safe Finish is the ideal product for any of your creations that are likely to come into contact with food. It is a clear, food-grade, low build oil which will give a soft sheen finish and will not harm any food stuffs that will come into contact with it. 3 coats is good for an initial finish, but it is advisable to wipe over with the oil periodically to maintain the chopping board or bowl that you have made. Some enhanced protection could also be applied to bowls with a coat of the Microcrystalline Wax, which is also a Food Safe product. Using this product doesn't make timber waterproof, so if used on items such as goblets, they will, sooner or later, leak, as wood is prone to do.

Our **Lemon Oil** is also a low build oil based on Lemongrass Oil which dries to a matt finish. Again, up to 3 coats can be applied. It has been designed to have the pleasant aroma of Lemon (naturally) and is great for coating the inside of boxes and drawers, etc. It will alter the colour of the timber very slightly, which many users like, so it could be used as a decorative finish but would benefit from a coating of wax for added protection (this will, naturally, negate the lemon aroma).

**Tung Oil** is very much a traditional finish and is a solvent-free pure oil produced from the seed of the Tung Nut tree. It is a high build oil with very good water resistance, and will finish to a high gloss, making it an excellent choice for outdoor items as well as interior finishes. It also has a subtle amber hue enhancing the beauty of the wood. You have to be patient with this one - the oil is very slow drying (potentially 3 days) and full curing can take up to 4 weeks. It also has a good resistance to yellowing so the finish will last, although with outdoor items it is always advisable to give an annual 'top up'. Other manufacturers will label this product as Food Safe, but we do not. Whilst it is a completely natural product and produced from a seed rather than a nut (botanically different), we are not comfortable that someone with a nut allergy wouldn't have a reaction.

**Finishing Oil** is one of our most popular oil finishes. It is a blend of oils (among them Tung Oil) and will build to a high gloss finish

with an amber hue. Unlike pure Tung Oil, it has a faster drying time, so projects can be finished more quickly. It also has a good weather and water resistance and is great on outdoor furniture and the like, as well as interior applications on both large and small items (very good for kitchen worktops as well as small vessels). It also has the advantage of containing UV filters which prevent the oil weathering and breaking down over time. As with all the other oils, 3 coats is ideal as an initial finish, and outdoor items should be good for many years with an annual top-up. Other manufacturers, again, will say that their similar products are food safe. The benefit of the UV Filter in ours is one of the reasons our oil is not (anyone making such food safe claims should be able to back their claims up with relevant documentation). Once hard dry - usually 3-4 days - this product can also be burnished with our Burnishing Cream to really enhance the brightness of the finish.

Finally, our newest oil - **Hard Wax Oil**. This oil finish is a blend of oils and wax which, when dry, forms a very tough and resilient surface and, like the Finishing Oil, is excellent on small vases or wooden floors. It is also an ideal finish for tables and worktops. It is an excellent finish for interior applications, but we do not recommend it for outdoor use - the lack of UV filters would probably mean it would degenerate much quicker than our Finishing Oil. This is available as a high gloss finish, and also in a satin version which will give a very soft sheen once dried. Once dried, it is virtually clear, so any decoration prior to oiling shouldn't be affected by colour change. Hard Wax Oil, like the Finishing Oil, can also be burnished for an even brighter finish.

Oils should always be used on timber which hasn't been sealed - oil needs to penetrate the fibres and, in effect, act as their own sealer. Timber can be coloured prior to oiling (not painted) but the food safe aspect of Food Safe Finish will be nullified if applied over stain. Care should be taken with the initial coat to minimise lifting - and all subsequent coats would benefit from a light cut back between coats. All oils can be waxed (Microcrystalline on Food Safe Finish), but this will prevent future oiling.

An email came from someone having trouble with Acrylic Gloss Lacquer. They'd applied it to an item they'd turned, but it had dried with a cloudy, milky finish. What had gone wrong? Simply put, it's the weather. They asked if it could be because it was a cold day, and this is part of the problem, but the real issue is that the air in their workshop was probably damp. All finishes suffer in such conditions, but sprays even more so, because the material will pick up droplets of water whilst travelling from nozzle to surface. A cloudy finish is a classic sign of a finish affected by a damp atmosphere.

Sadly, there's no easy solution to this; the finish needs to come off and be re-applied on a warmer day.

Durability of finishes is always a popular question, and I was asked this week about a suitable finish for a handle being used as part of a coffee machine in a restaurant. It needed to be hard-wearing, water-resistant, and give a bright, gloss finish. Despite such a specific list, that was quite easy to answer. The Acrylic Gloss Lacquer gets another mention this week as it fits the bill perfectly. It's very tough, and three coats will build to give a great shine, which can be enhanced even further by using the Burnishing Cream if required. This makes it great for anything that will be handled a lot but could get wet, such as in a kitchen or bathroom.

If you've seen one of my demos, you'll know that I use the aforementioned Burnishing Cream a lot. I like to describe it as a 'get out of jail free card' if you're not getting the shine you want from your finish. I'm often asked to clarify which products it can be used on, and how long should be left before using it.

Burnishing Cream works best on hard coatings that leave a definite coating on the timber, so Lemon Oil, Food Safe Finish and any of the waxes aren't suitable.

But it can be used on any of the other oils once properly dried (allow at least 2-3 days), and on Friction Polish (use carefully).

It's also great on any of our lacquers once fully dried, and if you can leave them a little longer to harden more (about 24 hours) they come up a treat. It'll even take a satin lacquer up to a gloss if you need it!

And it's great on the Cellulose and Acrylic Sanding Sealers to smooth them back and give a base shine ready for a wax or Friction Polish on top of it.

An interesting hint or tip that some may not have heard of for waxing timbers like burrs which have holes and inclusions, is to use an air sprayer. After traditional sanding sealer application, apply the wax as normal, making sure that each hole, crack, or inclusion is liberally covered. I always use Microcrystalline wax. At this stage do not allow the wax to dry but immediately apply compressed air, with the lathe switched off, to each hole. I now use a small compressor, but in the past, when this has not been available, I have successfully used a car foot pump (or even a bicycle pump) fitted with a small nozzle such as a football adaptor. Blowing each hole for some time moves all the wax into every conceivable gap. If you keep blowing then all the wax will appear to vanish, but in reality, you end up with a 'polished' area in the hole that conventional polishing will not achieve. Using this method avoids having lumps of white wax

you can't remove from the finished piece. At this stage the rest of the bowl will be ready for conventional wax polishing.  
(21/10)

**Dave Simpson (Editor)**

**Photos by Pete Broadbent.**



September Gallery

