

NOVEMBER 2022

Monday 5th Dec:- Christmas Social, Quiz and Challenge.

Monday 3rd Jan:- Members night.

Monday 6th Feb:- Stuart Farini

TREASURER WANTED

*We are still looking for a willing volunteer 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.

NOVEMBER MEETING

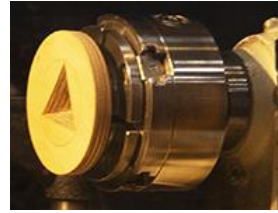
For the November meeting there were a total of 29 members plus 1 visitor in attendance making a total of 30, which was a good turn-out to **Mike Haselden's** 'Mystery' demo.

Mike is a long-standing member of the club and has frequently done demo's for us all to enjoy. They are always very interesting and full of useful information for us to take home to our own workshops.

Mike's demo this month showed us how he makes a three-sided bowl, which could be adapted to be a lidded box (which he showed an example from this month's Gallery). He chose a 3-inch cube of Ash and started off by asking the audience of the various ways of mounting the cube onto the lathe. The usual answers were, 'faceplate' mounting of the piece, 'chuck' mounting of the piece, and mounting between 'live centres'.

These three methods will not 'securely' hold a cubed piece of stock cornerwise on a spinning lathe, so there has to be a better way.

Mike showed us his pre-made faceplate with an equilateral triangle that he had carefully cut with a sharp wood chisel, that will safely and securely hold the corners of any cuboid piece of stock whilst it is spinning on the lathe. He



could proceed with his demo.

Before he started to turn the piece Mike asked us which tool would be best to start the cuts, he stated that a Spindle gouge is too weak, a bowl gouge is too big, so he suggested that a thicker tool gouge is better as it is stouter.

Prior to starting the lathe Mike checked that the piece was securely fastened in the jam chucks that he had pre-made. that the piece rotated freely and that each of the three points of the cube safely cleared the tool rest, he then started to remove stock from the tailstock end of the cube's points with the intention of making a 'chucking' point at the tailstock end.



This is quite a tricky thing to do as the cutting edge of the gouge will be mostly going 'through air' as the points rotate and they will only very briefly come into contact with the wooden points as they spin past. It is important to 'rub the bevel', but not too much as it is incredibly easy to get a 'catch' with the tool if you lift the handle too high. The other thing to remember with a spinning 'cube' is that the grain of the wood will keep alternating from going up-hill, then down-hill, so there is a need to try to prevent tear-out at the top of the cube. It is best to make gentle passes with the gouge and just remove small amounts of timber.

When the 'cut' is correct Mike locks the tool into his body and moves with the tool is a left and right 'swaying' motion and reduces the shape to suite his needs and to create the tenon for the chucking point.

Ash is quite a hard wood and as the gouge goes over the Winter hard grain and then over the softer, more rapid growing, Summer grain it will tend to start to bounce between them, this bounce is overcome by altering the angle of the bevel on the cuts.

Mike forms a shoulder just above the chucking point, and then squares it off, he demonstrated 'scraping' the piece in order to improve the outside finish before parting it off completely.



Mike then reattached the piece to the lathe chuck, and he also brought up the revolving tailstock jam chuck to support the piece securely and started to remove stock from the

tailstock end using both push and pull cuts. This is quite noisy as once again the cutting point of the tool is 'going through air' and taking extra care to ensure that the tool rest, his hands, fingers, and cuffs are well clear of the fast-rotating points of the triangle.

Again, Mike progressed slowly, carefully, and methodically using gentle passes of the gouge. He then removed the tailstock support jam-chuck and started to remove the spike to give better access to the inside of the piece.



With the tool handle down, he started to create the inner profile of the piece by removing stock from the inside. Again, this needs to be done carefully as the tip of the tool tends to want to be thrown outwards, this is countered by adjusting the angle that the bevel is contacting the wood.

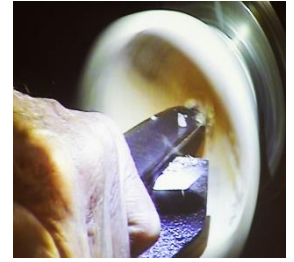
To assist in the hollowing out of the piece, Mike uses his Simon



Hope Hollowing tool with a 45° cutter and the tool rest is angled into the hole as it deepens to give better control of the tool and also to prevent any chatter of the tool on the tool rest.

Mike still uses gentle passes with the tool to remove stock, which not only deepens the hole, but also starts to make the three wings of the cube the same shape and thickness.

When you get to the bottom of the bowl, and it is the correct depth for your needs, you will need to get rid of the residual spike that is left, being careful that the gouge isn't thrown out or that the 'wings' of the triangle do not collide with the shank of the gouge, if necessary, change to a more suitable tool to remove the danger of this happening.



Finish off with the large scraper to get a smooth finish on the inside of the bowl, Mike used a negative rake scraper to do this, and stopping the lathe frequently to check on the progress.

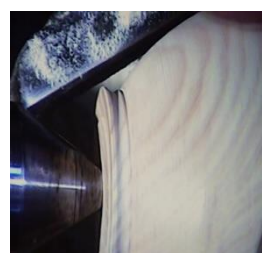
Sand the piece when you're happy with the shape. Mike showed us his home-made sanding tool, which is perfect for getting onto the small hole, this consisted of a piece of foam attached to a stick that was covered in a piece of Velcro tape, onto which he attached the selected grade of Velcro sanding disk.



Mike then removed the piece from the chuck and created a small MDF jam chuck and reverse mounted to give access to the base. The trick is to centralise the piece onto the jam chuck and another homemade revolving centre on the tailstock end, which he made from a piece of cork, and by using trial and error to find the centre, gently tapping with a small hammer. And using the end of the tool rest as a sight line. You will know when you've found it as the piece will spin true. When he was happy that it is running true Mike ran a bead of Hot Glue over the edge of the MDF and the work piece to stick the two safely together and wait for it to dry properly.

Mike used the flat round edged negative rake scraper to reshape the end to ensure that it is perfectly mounted on the jam chuck.

He reshaped the base to its final contours, he put a small cove



onto the base as an interest point, he then removed the tailstock support and with very fine cuts shaped a concave onto the base to ensure that it sits perfectly, he then sanded it to his satisfaction, and

made the 'turners' marks on the bottom as a decoration and some detailing.

Mike then used a trim knife to cut through the glue that was securing the two parts together and release it from the jam chuck. Having removed the MDF Mike then remounted the piece in the chuck. With the lathe turned off Mike hand sanded the flat sides of the wings of the piece using the tool rest as a support for his hands, as the wings are quite delicate.



Mike then removed the piece from the lathe and attached a rotating Velcro sanding disk into the chuck, he then offered the extreme points of the wings to the rotating sanding disk and removed the sharp points of the wings by sanding them all to a small equilateral triangle, when he was happy with the tips Mike gently sanded all of the edges to the piece with 350 grit sandpaper to take the burrs and sharp edges off.



Mike had shown us how to make a lovely three-winged vase from a cube of timber. Thank you Mike for a very interesting demo.

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](#)

TERRY'S TOP TIPS

An email this week from someone making stringed musical instruments. He uses our Microcrystalline Wax as a finish but wanted to tint the wood first on his current project. No problem, our Spirit Stains will do this easily. But he then asked, is his combination of sealer and wax the best for what he's doing? It seems to resist handling and sweat during use but is there anything better?

I often say that the best finish is the one that does the job and works best for you. Any of our lacquers will give an even harder-wearing finish, but we can't tell if that amount of resilience is needed. If the sealer/wax combo is doing the job, and the

customers are happy, why change it? Sometimes, it really is best to keep it simple.

A question that crops up from time to time is whether any of our coatings can be used on glass. The simple answer is they can't. This is because in most cases they simply won't be able to form a sufficient bond to stay in place. The lacquers and polishes will just sit on the surface once they are dry. In most cases they will stay there, but any abrasion or just rough handling will cause them to rub away. Even the waxes will struggle. They will form a film, but it wouldn't take much to remove them. So, if the item is purely decorative, not likely to be handled much or washed, you'd probably get away with it, but it's far from ideal. Curiously, when dry samples of a coating are required for test purposes, they are usually applied to glass just because it is easy to remove them after.

However... if you're feeling very arty, you can engrave the glass and use the Rainbow Wax to enhance this.

There's been some chatter about Rainbow Waxes this week, and I'll come back to that another time. But we had an enquiry recently from someone who had bought some, and after some time one of them had started to show signs of mould. The Rainbow Waxes are water-based, and although they contain inhibitors which greatly reduce the growth of mould, it can sometimes happen. Storing them in a cool, dry place will help a lot as well.

I've seen a number of people apply these waxes using their finger, and this isn't always helpful either. Bacteria could be transferred into the wax, which could encourage mould. Best to use a cloth or wear a glove.

If you've got a Rainbow Wax with mould on it, you should be able to remove it from the affected area and continue to use it as normal. A light spray over with an antibacterial spray won't hurt, but don't put too much on and allow it to dry before using the wax.

Toy Safety is a regular topic in the Newsletter, as regular readers will know. Many of our products have been tested to, and conform with, the EN71 Part 3 regulations, covering coatings used on toys and nursery furniture. I was asked this week if coating one of our stains with the Acrylic Gloss Lacquer would make the surface safe for a child?

The answer is yes; the rules are that if the applied coating completely covers the area and cannot be broken or chipped away in normal use, then only the top coating needs to be tested for conformity. So, this would apply to practically any of

our toy safe coatings used over the stains and also the Iridescent Paints.

As always, should you be asked to prove that the coatings used are toy safe, certificates are available on request for our products.

Finally, this week, here's one for any new turners out there. We were asked about a 'starter pack' for anyone just discovering the joys of woodturning. It's something we get asked at exhibitions as well, where someone has just bought a lathe and are keen to get started.

I always find that packs and kits nearly always include something that ends up not being used, and we try to avoid them as much as possible.

I wrote back to my correspondent explaining this, and that when asked at shows I try to send the new turner away with just two products; Cellulose Sanding Sealer and WoodWax 22. Used properly - and it's hard to go wrong with them! - they will give a great finish, very quickly, to pretty much anything a new turner can make. I think the ease of use and instant gratification makes them perfect for a new turner, and they can progress to the other finishes a little later. Worth considering if you're just dipping your toe in the world of turning!

One question that came in recently asked about how to clean up a brush after using Ebonising Lacquer. It's not normally needed, of course, as it's normally applied as a spray from the aerosol. But in this case, some fine detail was needed, so it was sprayed onto glass and brushed on. And sometimes, you might need to remove overspray from something (probably the lathe bed!), so what should be used? This is a job for Cellulose Thinners, it will dissolve and remove it - although be warned, it might be messy! This will also work on any of our other aerosol finishes.

In the case of the original question, the applicator was a sponge brush; the Cellulose Thinners would probably attack that, so sadly it was sacrificial.

I mentioned Rainbow Waxes last week. I'm still going to return to the main question at a later date, but a discussion in our Facebook group 'Conkers' raised another point about the difficulty of removing surplus wax when using it to highlight the grain in something like ash. The waxes are usually pretty good at staying where they're put! The solution here is to use either Reducer or Air Brush Cleaner on the cloth being used to clean up. It should be used sparingly, and care needs to be taken not to remove too much, I usually do this in small areas, checking the results often, so I know when to stop. Often, it's easier to do this with the lathe stopped.

Water can be used as well, but this still needs to be done carefully, and it can also be a bit messier.

I'm often asked whether our finishes can be applied with the lathe running. In some cases (i.e., Friction Polish) this is usually done, and it can also work with the aerosols. But in the main I advise against this, as it can be messy; something borne out by a question that came in last week. A turner had applied some Cellulose Sanding Sealer with the lathe running, and it had flicked onto his glasses. How to remove it? Cellulose Thinners is the solvent, but I would worry that it could damage the specs - especially as the lenses are often plastic. Probably the best is to wait for the sealer to dry hard and see if it will just pick off.

The real answer here, though, is prevention. Don't apply products with the lathe running, and wear 'over glasses' to protect your spectacles. And if you don't wear glasses, you should still be wearing some sort of face protection - if it's bad for a pair of glasses, imagine what it'd do to your eyes!

A question came in from one of our regular readers asking about the shelf life of Shellac Sanding Sealer. I thought I'd use that as an excuse to recap on all of our products.

Whilst we only guarantee they will be good for a year once they leave us, (because we can't guarantee the tins/bottles for longer than that), in reality, most of them will last much longer. We've had reports of many of them lasting 4-5 years or more - you really should be using them more!

The possible exceptions are the bottled Acrylic Sanding Sealer and Acrylic Lacquer; we give these a 'best before' date of 12 months from manufacture, but they will last at least 6 months past that. (Someone at the show last weekend told me they were still using a sealer with a best before in 2014!).

Our CA Superglues also have a 12-month date on them but will last at least six months past that. Remember, none of them have a timer in them which flicks a switch, it's not a precise art. The general rule is, if the product is still liquid enough to be applied, and it dries as expected, then it's ok to carry on with.

At a recent demo, someone brought in their wooden house sign. It looked great, but mould was starting to show on it. It'd been sealed with an oil, but this was still coming through. It'd had already been stripped and re-finished once, but the mould had returned. I was stumped at first, because the oil should form a good enough seal to prevent this, at least in the medium term (3-4 years). But it dawned on me that the problem wasn't the sealed face, it was probably the back of the sign, which was unsealed. Moisture was able to enter from the reverse side and would then be trapped by the oil and mould could grow.

There was no quick solution, sadly. The sign would need to be sanded back again and cleaned up and allowed to dry out completely. Then, after sealing back and front, it can finally be hung back up again.

Still on the subject of oils, I was asked about applying Hard Wax Oil over an existing oil finish. Curiously, oils can be a little unforgiving, so we don't recommend mixing them on a surface. It's strange, you'd expect oils to work well with each other, but it isn't always the case, so our standard advice is to stick with the same oil, whether during the initial applications or when using them for maintenance. This will make sure that the coats adhere to each other, with no nasty shocks sometime in the future.

If, of course, the original oil is no longer available for some reason, or is not known, we'd recommend removing as much of it as possible before applying a new oil, just to be on the safe side. (18/11)

Dave Simpson (Editor)
Photos by Pete Broadbent.



November Gallery

