

JANUARY 2023

Monday 6th Feb:- Stewart Furini

Monday 6th March:- Martin Saban-Smith.

Monday 7th April:- AGM and potential competition.

JANUARY MEETING

The January meeting was a two lathe Turn-in that was organised and run by both **Richard Bray** and **Mike Haselden**.

Each Lathe master had a series of demonstrations that he was proposing to demonstrate to the members with some 'audience participation'.

The event was attended by 22 members and 1 visitor.

Lathe Master Mike Haselden was demonstrating how to make a small sphere on his lathe.

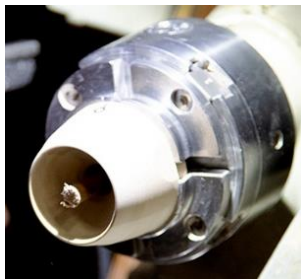
He had prepared a metal jig with a semi-circle cut into it as a guide for the size sphere that he wanted to make. Attached the blank to the chuck and live centre and turned to round, created a spigot on one end.

Mike then proceeded to start to remove stock from the sides of the Spalted Birch blank to demonstrate the method of using the jig. Gradually reducing the amount of wood and shaping the edges so that the shape exactly replicated the recess in the jig.



With the sphere completed Mike then had to remove the two supporting lugs that were left by parting them off closely to the edge of the sphere.

Mike then attached his 'custom made' jam-chuck that is especially created for the same diameter ball, this is basically a hollowed out blank of a slightly smaller diameter that has a hole bored straight through its length that will accept the chuck ram rod. The sphere is then pressed



against the jam-chuck with some fine grit sandpaper held in the right hand, when the lathe is turned on, the sphere rotates between the jam-chuck and the sandpaper which takes out any imperfections and smooths it off.



At about one-second intervals the left hand pushes the chuck ram rod towards the sphere causing it to push away from the chuck, the sandpaper hand pushes it back into the jam-chuck causing another part of the sphere to be in contact with the sandpaper and smooth it all out. This process is repeated until the ball is sanded to your satisfaction.



Mike Tolhurst is seen making a sphere using Mike's jig, which consists of a posable articulated arm which is holding the metal template for the size of sphere being turned.



Mike then went on to demonstrate the art of creating Coves and Ogees by making a Queen chess piece, These were turned by Mario Demontis.

Lathe master Richard Bray decided to make some fruit. He demonstrated how to make a Pear from a 3-inch diameter piece of Cherry Oak.

The blank was initially attached to the lathe by means of a screw-chuck and turned to round using a small gouge. Then a tenon was created by Stuart Morgan to attach it to the chuck and the pear shape was created. When he was happy with the resulting shape, a small indent was made in the end for the flower-end of the pear.



The pear was then sanded to his satisfaction, at this point Richard would normally seal the fruit with his chosen finish, but due to time constraints he just parted it off and removed from the chuck. To recreate the 'star' shape at the bottom 'flower-end' of the pear, Richard selects a large Pozi-drive screwdriver and hits it into the recess he'd previously made.



At the top point of the pear Richard drilled a small 4mm hole to receive the stalk. This was made from a small piece of a

different darker type of Oak which was held between the chuck



and a live centre for safety and turned to the same 4mm base size as the hole he'd drilled into the top of the pear. When he was happy with the shape, he parted it from the blank and did an angled cut with a sharp Stanley type knife to replicate the cut end of the stalk, which is then inserted into the drilled

hole at the top.

The second part of Richard's demo was showing how to make and hollow a bowl.

A medium sized blank was attached to the lathe by means of a Screw-chuck and turned to round by **Roger Charlesworth** who turned the outside of the bowl, with Richard advising on the best way to use the tool.



The bowl was the hollowed out using a small gouge.

The bowl was unfinished due to time constraints and the need for the raffle to be drawn by **Kevin Divall**.

Many thanks to both Richard and Mike for taking the time to organise and oversee the evenings turn-in, which was appreciated by everyone.

Many thanks to Chairman **Pete Broadbent** for the photographs.

Dave Simpson

YOUTUBE CHANNELS

A reminder that **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

This is where we give you extracts from Terry Smart's really useful Chestnut Products weekly newsletter. You can explore their range of supplies and sign up for the complete weekly newsletters here. www.chestnutproducts.co.uk

Finishes have many purposes. They make a piece look complete and add a decorative coating that can enhance the overall piece, highlighting the grain or other features. They can also offer protection as well; such was the case this week when we were asked for a recommendation for a finish to use on a decorative newel post top. I remember, as a kid, using such things as a pivot to change direction when going upstairs, so I know these can get a lot of use and abuse. Including suffering the indignity of having coats put on them.

A lacquer is probably the best option, and just in case wet coats are hung on them, I favour the Acrylic Gloss (or Satin) Lacquer, as this is more resistant to moisture. This should allow for many years of maintenance free service.

I've written at length before about the difficulties and, indeed, the vagaries surrounding the use of the term 'food-safe' in relation to coatings, and we're always cautious about any such claims we make about our products. A question came in this week asking if WoodWax 22 could be used on a fruit bowl. We advised against this on two counts; WoodWax 22 isn't really hard-wearing enough for this, and because of this it hasn't been assessed for food contact. Our Microcrystalline Wax would be a better choice here, as it is capable of withstanding a lot of handling and being cleaned with a damp cloth. It has also been assessed for food contact and found to be suitable for this use.

On the subject of food safety, we've amended the advice we give to people making cups and goblets. Our Food Safe Finish can be used on them, it will seal and protect the timber without affecting the taste of the contents; it won't, however, make the item waterproof. In most cases it will make it less likely to leak in the short to medium term, but at some point, the wood itself will fail and will allow the liquid inside to escape. There's no way of knowing for certain when this will happen, users just need to be aware that timber is a porous material, so a leak is almost inevitable at some point.

Our first question of the year takes us back to an old favourite, our Buffing Wheel System. We've been asked whether it is possible to use it in conjunction with Cut'n'Polish or any other abrasive pastes (apparently there are some around). It's not something we'd really thought about before, and we don't think it's something we'd recommend. The action of the wheel is likely to drag the abrasive in the wax before it has time to break down, causing scratches in the wood. It could also melt the wax and cause it to leave unsightly smears. And the abrasive particles could contaminate the wheel, causing scratches even when used with a compound. Which brings me to another point; the compounds supplied are

very mildly abrasive in their own right, so it does the job required of the Cut'n'Polish, so it makes sense to just use the Buffing System in the way it was designed!

Another question this week asked, in a roundabout way, if it mattered how long Finishing Oil was left between coats. We suggest around eight hours, to allow it to dry, but what if it's left longer? Does it matter? Well, not really. The next coat will still adhere, pretty much regardless of the gap between coats. It's not really ideal, though, because the longer it is left, the more chance there is of unwanted contamination settling on the surface of the dried oil which could affect how well the next coat performs. That doesn't only apply to oils, of course; it's always safer to take a finish to completion as quickly as the project allows.

Lastly, I was discussing with a caller about colour matching a stain and trying to offer some tips. Among the things I said to consider is that the stain needs to be allowed to dry completely before you get an accurate representation of its final colour. And that can change another shade or two when a polish is added over the top of it, so always take a sample of the timber you're going to use to the final finish, just to be sure. There's so much more I could say on this subject, but my final tip for today is, where possible and if appropriate, to check the colour in the place where the item is going to be used - if you're matching, say, a kitchen cupboard door, check the sample in the kitchen. This is because different lighting can also affect how the colour is seen - you may have seen this where something, often an article of clothing, looks one colour in the shop, but a different shade in daylight. So, it's worth bearing this in mind when colour matching.

The first question this week was raised as a follow up to last week's mention of the use of oils. Can a wax be applied over an

Oils are usually quite fussy; they don't like anything being used on top of them other than more of the same oil. The exception is, fortunately in this case, wax. Once the final coat of oil has dried, it's possible to apply a wax if you want to - and it's a personal choice, the oil is a finish on its own and can be left as the finish.

Remember, though, once the wax has been applied, it's no longer possible to apply further coats of oil.

Another question was about the use of Burnishing Cream over Friction Polish. Can it be done? The answer is yes, but it's important to allow the Friction Polish to dry completely before doing so; it's just possible to strip it off by mistake with the Burnishing Cream. I've never managed to do it, but technically speaking it could be done. The best rule of thumb here is that if the surface of the polish has cooled down, it should be safe.

Don't forget, if you're unsure, this is exactly the sort of thing that is covered by the Compatibility Chart.

I know for certain that I've covered this question more than once in previous Newsletters, but it still keeps coming up, so it's probably worth repeating. What can be done with a jar of Gilt Cream that has gone hard? This is quite simple to solve, just add some white spirit into the jar and allow it to soak in. Add a little at a time until you get the consistency you want. It's frustrating for us as well that this happens. We've changed the formulation a little to try to reduce it, but Gilt Cream is one of those products that you only use a very little at a time and can sit around for a while. At least it's relatively easy to revive it.(20/01)

JANUARY GALLERY.

