

FEBRUARY 2023

Monday 6th March:- Martin Saban-Smith

Monday 7th April:- AGM and Competition

Monday 1st May:- Terry Smart. Chestnut Products

APRIL TOY COMPETITION

The April AGM meeting will also incorporate this year's first Competition. The theme for the competition will be to make a Toy. You will have a completely free range to create a TOY of some description, it can be any size or shape, painted or coloured, powered, or unpowered, but must involve a high degree of woodturning. There will be no Gallery table so there will be lots of space to display your TOY creation.

WE ARE RECRUITING.

HWA is in need of a Treasurer to oversee the income and expenditure of our club. The role is not a demanding or time consuming one, so if you think that you would like to help support the HWA in the treasurer capacity please contact a member of the committee, or the club Chairman Pete Broadbent.

The February meeting was attended by 34 members and 3 visitors, and was programmed to be a demo by **Stewart Furini**, who was going to carry out his first ever demo with us here at HWA.

Unfortunately, he had to cancel at very short notice due to him contracting another dose of Covid and meaning that he could not attend as planned.

This gave our Chairman a bit of a dilemma, we either try to find a replacement to do a demo for us or we have to cancel the meeting at very short notice.

Chairman **Pete Broadbent** canvassed the members of the committee and other members who may possibly be able to do a no-notice Demo, luckily **Mike Haselden** stepped up to the plate and offered his services for the evening.

Very many thanks to Pete for persevering with his quest in finding a willing replacement Demonstrator for the evening, and extra special thanks to **Mike Haselden** for volunteering his services and who undoubtedly 'saved the day'.

Mike had to pack his own Lathe, extractor, tools, and equipment into his van and bring it all to the hall at short notice, and he also had to prepare something to Demonstrate to us.

He decided to show his method of hollowing out a small bowl so that the grain was equally sited on both sides of the bowl.



He brought along a small Laburnum Blank, that was still wet, having fairly recently been cut from a log, and he had already marked a good solid pencil mark along the centre line of the pith, ensuring that the growth rings on both sides mirrored each other, and he had drilled a shallow hole with a Forstner bit in the centre of this line.

Mike proceeded to attach the blank very loosely to the lathe with a Prong-centre at the drive-end, and a live Ring-centre at the tailstock end.

He then went to get his special custom-made plywood disc for a screw-chuck that he was planning to use to demonstrate his method of turning this bowl. After a few frantic seconds of searching in his toolbox, he realised that in his haste to pack for his impromptu evening Demo that he had completely forgotten to bring it.

In his true professional style, Mike then reverted to turning his Laburnum bowl in a more traditional way.

He took some time to balance the bowl between centres to ensure that it was true, and that the centres were correctly positioned to achieve his original aim of having the finished bowl a 'mirror image of each side.



To do this it Mike told us that he uses the edge of the tool rest as a visual guide to indicate how close the centre line of the bowl is when the piece is rotated on the lath by hand, if the piece is not aligned accurately, it may be necessary to 'tap' one side of the blank to help align it, then rotate the bowl and check again.



There was lots of trial-and-error before Mike was happy that the piece was set up correctly. He then set the lathe to run slowly to confirm the correct positioning and that it was

turning true.

Mike selected a bowl gouge that he had honed to a 40/40 grind and with very gentle cuts he started to true-up the outside at the head-stock end to create a chucking point. Mike

pointed out that this may be a different method than usual, but his technique is to start it this way, then, when the bowl is reversed and then hollowed, the hole that the Prong-drive is in will disappear.

Mike continued to make small cuts with the bevel always rubbing on the stock and made lots of frequent stops to check that he was removing wood evenly from both sides and at the correct rate. This method confirms that the piece is correctly aligned, if you notice a slight discrepancy, you can stop the lathe and slacken off the pressure on the two centres and make any adjustments as you deem necessary.

Mike also has a specific hand made tool for creating the internal dovetail for the recess to suite his chuck, he created the recess, then reversed the piece and re-attached it onto the centres and realigned it as best that he could.

He then restarted the lathe and turned it to true by using pull cuts at the tailstock end, and keeping the flute at 45 degrees, anymore and you could easily cause a 'catch' that would pull the blank from between the two centres.

You can remove as much from the bottom of the bowl as required, but Mike wanted to keep the white sapwood for contrast sake, he then continued to form the spigot.

Mike has a pair of steel callipers that he has 'rounded-off' the point on one of the legs, and he had then 'marked' this leg with Red Masking tape.

He used a pencil to make an approximate mark on the face of the blank at the point where he needs to create the chuck recess, he then holds the rounded off leg of the calliper to mark the closest point of the spigot as the sharp edge of the calliper scratches the actual line to hollow out, and he then undercuts the recess to safely hold the specific chuck.

Mike says it is good practice to always clean out any debris from the threads of the jaws of the chuck, and also clean the face of the chuck, as this ensures a good strong and safe contact between the jaws of the chuck and the work piece.



When the recess has been created, Mike turns the bowl and attaches it to the chuck ready to shape the outside of the bowl, he also completely removed the tailstock from the lathe to allow total access to the bowl, this enables it to be turned without any danger of the handle of the gouges getting

knocked against the tailstock., although you do still need to be wary of the tool bed.

Mike then started to create an ogee shape by using push-cuts on the outside of the bowl. There was a small piece of the white pith that was looking a bit loose, so Mike carefully removed the piece to confirm that he could still have the desired final effect.

He continued to use push cuts to reshape the base of the bowl and to blend-in the ogee shape to form a pleasing shape.



He then changed to a negative scraper to finely adjust the shape. When he had finished off the shape to his satisfaction, he removed it from the chuck and rotated it to commence the hollowing.

Firstly, Mike cleaned up the face by removing the original chucking point tenon and he then started to hollow out from the centre to replicate the outside shape on the inside.

He then dropped the tool handle and started to remove stock from the outside and worked to the inside with a pushing cut in a curving motion, making sure that the tool handle doesn't snag on the tool bed. Mike continued to turn the inside to replicate the outside shape and contour as the outside.



At some point Mike talked about toolrests and asked members if any used a 'curved toolrest', to make turning the inside of the bowl easier; he personally did not find them useful, but others might.

However, he did go on to say that there is a use for the usual curved toolrest. And that us to use it on the outside of a bowl to minimise the tool overhang. In this mode it can work really nicely.

Post meeting note from Brian Hannan: What Mike said is true of course, the curved toolrest is less useful than perhaps was expected. It was designed by a toolmaker who didn't understand woodturning! There have been other examples in the past; badly designed straight toolrests, old carbon steel tools made from flat bar with sharp corners...just imagine trying to use a skew chisel like that.

Mike stated that as this was 'green wood' he would turn it to a thickness of 10% of its original thickness, this ensures that the



wood is strong enough to allow for shrinkage as it dries, and also minimises the likelihood of the wood splitting during the drying process.

Mike then turned from the outside of the inside, leaving an inner core of stock that now needs to be cut away by starting in the centre of the core using pull-cuts to even up the inner thickness until the correct depth and wall thickness is reached.



Mike decided to 'round off' the lip of the bowl, leaving a crisp rather than a sharp edge for safety and aesthetic reasons, and finished off the inside to his

satisfaction. Here you can see that all of Mike's efforts have shown their worth as the grain of his bowl is symmetrical and evenly distributed on both



sides of his lovely bowl.

Many thanks to Mike for his very interesting and exceedingly short notice demonstration.

In the final moments of the demonstration time, Mike had time to make a quick finial, something that would have taken others quite a time to make! Overall, a great evening only made possible due to the good will of Mike, thanks again.



Many thanks to Pete Broadbent for all the photographs.

The gallery, which can be seen at the end of the newsletter was critiqued by Harry Woolhead, who once again gave some excellent tips to the members.



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

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 oil? 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.

A question that comes up every so often, especially at shows, is how to clean excess compound off of our Buffing Wheels. I'm particularly guilty of putting too much on, especially because I demonstrate the method of application every time. This means I nearly always end up with more compound (usually Compound 1) on the wheel than I use during demo. I'm of the opinion that it can't do much harm having a lot of built-up compound on the wheel, the action of using it will soften it up before it can do any damage. But if you want to clean it up, there are a few options.

You can wash the wheels in warm, soapy water. This is probably my least favourite method, and they'll probably take quite a while to dry.

The next option is to hold a course (i.e., 80 grit) abrasive against the wheel as it spins, and literally wear away the surface until you have cleaner cloth. Just remember that the abrasive will get hot, so attach it to a piece of wood, don't hold it in your hand!

And, of course, we can supply a Mop Dresser; a two-handled brush with a wire bristle, designed to clean and dress the wheel. This is a very efficient way of doing the job - if you chose this option, use it sparingly, it works very quickly!

Our first question this week concerns the best way of cleaning an airbrush. Keeping any form of application equipment clean and working well is very important, especially when it's an expensive one!

Airbrushes are usually used with our Spirit Stains or Iridescent Paints. In both cases, we'd recommend flushing through with water first to remove any 'loose' debris, then a flush through with meths to get rid of anything a bit more stubborn. Finally, a quick run through with our Air Brush Cleaner will seal the deal, and leave the brush lubricated and ready for its next use.

The same question also asked about whether the Spirit Stain would attack the seals in the airbrush, as some contain a warning about using solvent-based products. This is more to do with the airbrush than our products, so I wasn't really able to provide as full an answer as I wanted. My best guess is that

meths - which is, to all intents and purposes, the solvent in the Spirit Stain - won't affect the seals. White Spirit and Cellulose based products could, causing the seals to swell and possibly distort. But I'm handing this one over to you, Chestnuteers; can you help me, and my correspondent, out with any information about your experience with airbrushes. Feel free to name brands that you've had success with!

We were asked a week or so ago about whether it is possible to mix our various oils. In this case it was to get the finish and protection of Hard Wax Oil, but with a lemon aroma, by mixing it with Lemon Oil. Personally, I think that Hard Wax Oil has a nice smell already, but I know that not everyone will agree. The answer to the question, though, is that we don't advise it. Although most of the oils in our range share a common solvent base (white spirit), this doesn't mean they will intermix. The oils won't always disperse together, leading to a lumpy, unusable liquid.

Another email led to two questions, almost inadvertently. The sender had been using his preferred combination of sealer and WoodWax 22 on some walnut and sapele and was finding that he was getting white flecks in the grain - something that isn't normally a problem on lighter coloured timber. We weren't asked why this was happening, but we supplied this information anyway. Always useful for future reference! These white flecks are normally caused by a build-up of wax getting stuck in the pores of the timber. This can usually be avoided by using a brush to buff the wax, and doing so quickly after application, before the wax has had chance to set too hard. The other alternative is to use our Medium Brown WoodWax 22. This is a very light brown colour, so any excess left behind doesn't dry white, and is therefore usually hidden in the grain.

My emailer was wondering about using Hard Wax Oil instead of sealer and wax, and this would be a suitable alternative for the product they were making. Is it, they asked, possible to wet sand with the Hard Wax Oil? The answer here is 'yes'. Any of our oils (and, indeed, the waxes) can be used for wet sanding. Doing so dramatically reduces the amount of sanding dust in the workshop and gives an incredibly smooth surface by supplying extra lubrication for the abrasive. The oils and waxes work for this as they are relatively slow drying, but sealers and lacquers aren't suitable as, if anything, the sanding action will accelerate the drying time, and you could end up with the abrasive sheet stuck to the timber!

A few weeks ago, I mentioned a question about airbrushes, and whether our Spirit Stains affect the rubber seals in them. It wasn't something I'd come across, so I put the question out

to readers for any input they might have. I had a few answers, thank you!

Our friend Bee Matthews told us she uses a Harder and Steinbeck airbrush and has never had any trouble with the washers/O rings. She always gives the brush a good clean down after every use, so that the stain doesn't sit around in the brush for any period of time.

George from Axminster Woodturners Club also recommends keeping the airbrush clean, he says he uses 'a fifty-fifty mix of water and a good quality window cleaner containing white vinegar, (Mr Muscle is good), as recommended to him by Joey Richardson'. That's certainly an alternative to Air Brush Cleaner, although ours also contains a lubricant to keep the brush working perfectly.

We always suggest using an aerosol sealer/lacquer over our Spirit Stain as this avoids accidentally spreading it where it's not wanted, but we had an occasion this week, where a spray had still made the stain run. How did that happen?

Obviously, some of the sprays will still reactivate the stains, but because there's no physical contact - no brush or cloth - the spray dries where it lands, and the stain stays put.

However, if too much spray is applied, it will run, especially if the surface isn't horizontal. The spray will also drag the stain, causing it to smear and blend with other colours. As in nearly all types of finishing, it's best to apply spray lacquers in several thin coats, rather than try to put one thick coat on.

Spirit Stains will usually spray straight from the bottle, usually the only reason to thin them is to vary the colour. But thicker liquids, such as the sealers and lacquers, and some of our paints, will need to be diluted. The amount will vary depending on the equipment and setup you are using, but a good rule of thumb is to add 10% of the relevant thinners. This is usually enough, and certainly acts as a good starting point. (17/02)

Please remember that this is YOUR newsletter, so if you have anything that you would like to share with the other club members and the wider internet readers, please let me know and I will include your article in upcoming issues of the newsletter.

Dave Simpson

JANUARY GALLERY

