

## MARCH 2023 NEWSLETTER

Monday 3rd April:- AGM and Competition

Monday 3rd 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 an Event Organiser, the role is not a demanding or time consuming one, so if you think that you would like to help support the HWA in an organising capacity please contact a member of the committee, or the club Chairman Pete Broadbent.

Dave Simpson was unable to make the meeting for March and so the write-up and photographs have been done by Pete Broadbent (Chairman).

### Martin Saban-Smith demonstration

#### Part 1

Martin has been to the club a number of times, but this time he was accompanied by his daughter, Clara, who came along to see exactly what her dad does for a living before going off to university!

This time Martin was planning to make an Eastern oriental design, which is a hollow form with holed lid, the idea being that you could keep paint brushes or even flowers in it.

Martin mounted the piece of Ash between centres and brought it to round, he then cleaned one end and then put a tenon for the chuck, measuring the size with callipers. The tenon in this case is square so that it fits into his 'Gripper Jaws'.



Fig 1 – Turning to round Fig 2 – Putting on a tenon

He then fitted the 4 jaw chuck and mounted the Ash in his Gripper Jaws, making sure it was held safely. He then made the

end square with a spindle gouge, making sure the handle was down.



Fig 3 - Cleaning the end

He then marked a pencil line at about 88-89mm, this will be the point at which he makes the curve of the base of the vessel.

He brought the tailstock up for added security and then started to round the end with a simple curve.



Fig 4 – Shaping the end

Martin then marked two concentric pencil lines on the front face to indicate the thickness of the vessel and a rim that the lid would sit on.

Martin then started to hollow the vessel from the inner most line, using a spindle gouge. He lined up the gouge on the centre, with the flute facing at the 11 O'clock position, the aim being to bore into the wood and remove the 'slow turning wood' at the centre; if the gouge was presented with the flute more open eg at the 12 O'clock position, the cut would be too aggressive. Martin then started to hollow out from the centre out to the inner line. There comes a point where the spindle gouge is too far over the toolrest and becomes difficult to use.



Fig 5 – Hollowing with spindle gouge



Fig 6 – Simon Hope carbide tip spindle gouge

At this point Martin changed over to the Simon Hope pro hollowing tool, this has a 6mm carbide cutter, as seen in the photograph. Martin said that this tool is more efficient at removing wood than the 8mm variant. With this tool, the carbide tip needs to be presented at 10 O'clock, the further it is over eg going from the 10 to the 12 O'clock, the more

aggressive the cut and the greater the chance of a catch. He hollowed the vessel as before, eg from the centre to the outside.



Fig 7 - Hollowing with pro tool Fig 8 – Hollowing the bottom

One of the club asked why he did not drill a hole down the centre first and his reply was 'he could, but he didn't'!

He explained that, the further over the toolrest the tool goes then the more unstable it is and so it is important to have a good grip; in this case he keeps the end of the handle in to his chest, his right hand on the handle and the left hand on the tool at the toolrest. The Simon Hope tool can be used safely to a depth of 8-9 inches, beyond that you need a bigger tool.

One question from the club was how long do the carbide cutters last? Martin didn't give a definitive time in hours but said a 'long time' and if it starts to indicate it is blunt then you can rotate it round and use another part of the cutter and do so until it has been fully used. He said that if you sharpen them the edge can be ruined and so it is better to buy a new one, which are about £6.

Martin said that he has been increasingly busy than he was BC (Before COVID) 😊, working 7 days and a mixture of teaching turning on a weekend, the 'Hampshire Sheen' side of the business and filming. He did say that he has had lots of question about finishing and has provided advice about how best to finish; he has been filming an 'e-course on finishing', which will cover how to sand and apply different finishes. He has almost completed the filming and is expecting to release the course soon; clearly this is geared at finishing using Hampshire Sheen products but the main point is that it will be free to do the course and will be on the [Hampshiresheen.com](http://Hampshiresheen.com) website.

Once the hollowing is complete, Martin uses a scraper to improve the finish on the inside of the bowl; he used a Robert Sorby scraper and had added a negative grind to it. This allowed him to keep the tool level and he kept just two fingers (left hand) firmly on the tool blade of the scraper directly above the tool rest.



Fig 9 and 10 – Scraping the inside

In this position, he 'felt' for the centre of the bottom on the vessel and once found he pivoted the tool left and right to ensure the bottom was round. He then drew the scraper from the centre to the edge as before.

Using a parting tool, he then made a shoulder between the outer pencil mark and the inner edge; this is where the lid will sit when in position. He made the shoulder deeper than the lid will be so it will sit below the level of the top.

He then put a bought 'plastic/rubber' cone in the tailstock and brought it up to the vessel, ensuring it was secure but not too tight. He then started to shape the front of the vase.



Fig 11 - The cone

Fig 12 – The cone in place

He sanded the tool rest to ensure a smooth transition of the tool across the rest.

He then started to shape the curve near the chuck end; the shape being hemispherical. He then changed to a spindle gouge and then created a small foot. He changed between a parting tool and the spindle gouge to get the shape he wanted.

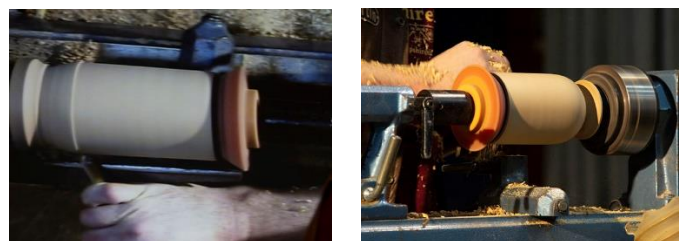


Fig 13 and 14 – Shaping the outside

Next came the sanding. He uses a 'record power' dust extractor and then began sanding the inside of the vessel with a hand held bowl sander from Simon Hope. He worked through the grits from 120 to 400 but did not use 320. He explained that the

idea behind the grits is that each one removes the sanding marks of the previous grit and improves the finish at each stage. He removed the fine sawdust with a paper towel. He never goes beyond 400 grit when he is colouring.



Fig 15 – Sanding the inside



Fig 16 – Colouring the inside

**Colouring** Martin explained that he was going to use a Ruby colour on the inside and black on the outside. After putting on gloves, which he says he often forgets, he started with the Ruby, which was from his own Intrinsic water based colour kits. He used the water based vice the alcohol based sets as it gives a bit more time to ‘blend’

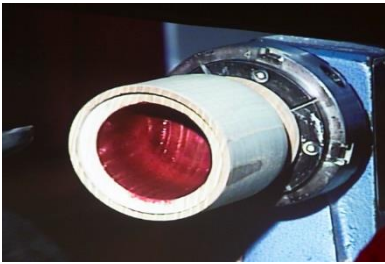


Fig 17 – A view of the inside

He then sanded the Outside of the vessel, again, 120-400 but missing 320. When using a clear lacquer, he often goes to 600 grit.



Fig 18 – Sanding the outside

He emphasises that he uses a powered respirator when sanding and spraying.

He then applied a coat of cellulose sanding sealer on the inside of the vessel; this is to enhance the grain. Then, over the top of the red, he put on a gold paste, which will go into the open

grain. He said that ideally, you should use an air gun to remove any dust before doing any of this.



Fig 19 – Cellulose sealing



Fig 20 – Wire brushing the outside

Martin then used a Lieberon ‘waxing brush on the outside. He said that these are really expensive and you could just use a toothbrush or a new shoe brush.

He then applied masking tape around the chuck and put paper towel on the lathe bed, this is to protect them from the spray. He then applied a coat of sanding sealer to the outside of the vessel.

Once complete, he then applied a Professional black satin lacquer coat, following the contour of the shape of the vessel and thus ensuring it was always perpendicular to the surface being sprayed. The action must be quick and even to prevent ‘tide marks’. He used paper towel to aid drying and rotated the lathe at slow speed (to avoid wearing the lacquer). He then allowed it to dry before applying a second coat.



Fig 21 – Lacquering the outside

There was one question from the floor regards getting a good finish on the inside when there is an under hang and a scraper will not fit. Martin said that he uses a hooked wire with sanding paper on to achieve a good finish.

Martin then put a second coat on the outer surface.

### Tea break and raffle

### Part 2

After the break Martin started on the lid, which will be made from padauk wood.

He place the wood between centres using a steb centre and revolving centre in the tailstock and turned to round using a spindle roughing gouge. He then put a tenon on one end.

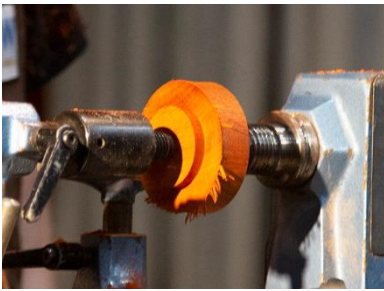


Fig 22 – Padauk with tenon

He then put on the 4 jaw chuck and secured the wood on it, ensuring it was secure. He then reduced the diameter until it just fitted inside the vessel; he used Les Thorne’s multi-purpose tool to do this.



Fig 23 – Testing the fit of the lid to vessel

Martin then used a spindle gouge to clean the end of the wood.



Fig 24 – Cleaning the end of the lid

He then fitted the tailstock with a Jabob’s chuck and a 20mm Forstner bit. He then drilled a hole until it just started to break through the other end but being careful not to hit the chuck jaws. He then put a slight chamfer on the inside. He then used a 3/8” bowl gouge to take more off; this being a more effective tool to remove waste. He then gave the inside a ‘sweeping’ curve eg akin to a smooth ogee shape. Once complete Martin sanded the inside of the hole.

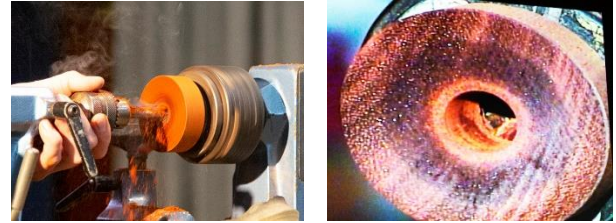


Fig 25 and 26 – Drilling the hole and a view after drilling complete

Martin then put a ‘split chuck’ into the 4 jaw chuck and reduced the diameter to fit the padauk hole. He then placed the padauk on the split chuck and brought the tailstock, with a smaller revolving cone, up to the split chuck.

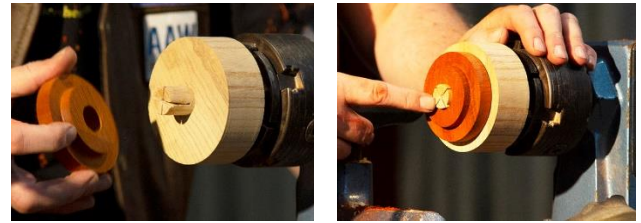


Fig 27 – Split chuck

Fig 28 – Padauk lid mounted

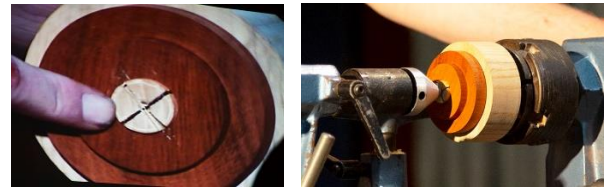


Fig 29 and 30 – Close up of split chuck and with tailstock in place

He then shaped the outside to mimic the shape he had placed on the inside. Once complete, Martin then sands the padauk with 180- and 240 grit, and because it is end grain, he uses 340 grit and finally 400 grit.



Fig 31 and 32 – Shaping the lid

He then put the vessel back in the 4 jaw chuck.

Martin then said he would place a Japanese character on the outside. He uses transfer tape to take the character from the sheet and transfer it to the wood. He then cut out the shape using a sharp craft knife.



Fig 33 and 34 – Japanese letter and transfer

He then used guilders 'size' into the cut out shape; this can take up to 15 minutes to go translucent. Whilst waiting, he applied gold creme to the outside of the vessel.



Fig 35 – Applying the transfer Fig 36 - painting on Gelder's size

He then placed gold leaf onto the transfer tape and then pressed it down using kitchen towel. Martin then placed a plastic bag over the area and pressed harder with the kitchen towel.



Fig 37 – Applying pressure Fig 38 – Removing the transfer

Martin then used the craft knife to carefully remove the stencil. He did say that you could lacquer over the gold leaf character if needed.

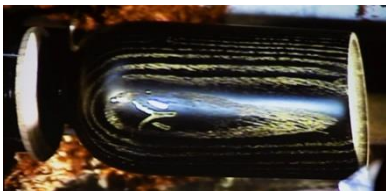


Fig 39 – Japanese letter in place and gold cream applied

The final part of the demonstration was to remove the vessel and he did this with a parting tool and a Japanese saw.

He then placed the vessel and the on the lathe and placed the padauk top in the opening; it sat just below the top of the rim.



Fig 40 – The finished article

Martin said the edge looked 'too sharp' and so he put a slight chamfer on the edge to finish it off.

Overall, this was another excellent demonstration from Martin!

### Gallery

Martin then took some time to Critique some items of the gallery. The Gallery photographs can be seen at the end of the Newsletter.



Figures 41-44 – Martin critiquing the member's Gallery

### 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

#### A selection of the questions we've been asked recently.

A question came in this week asking the difference between Burnishing Cream and Cut'n'Polish. Obviously, one is a creamy liquid and the other is a waxy abrasive paste. Burnishing Cream increases the shine of a coating (such as lacquers and oils), without adding anything much to the surface. Cut'n'Polish is mostly an alternative to fine sanding; it will improve the look of a coating, although usually not as much as the cream. It also leaves a coating of wax behind, which can be left as the final finish, or another coat of wax can be applied on top.

The second part of the above question, and, I think, the real reason for it, was to ask which to use in conjunction with Gilt Cream. In particular, to use to remove the surplus from a piece of ash, to leave it only in the grain. In this case, Ebonising Lacquer had been applied to the ash.

Ebonising Lacquer normally dries to a satin finish, and Burnishing Cream can be used to bring it up to a glossier look before the Gilt Cream is applied. This process involves covering the whole item with the cream, so the excess needs to be removed to give the best contrast. As long as the cream has been allowed to dry (15–20 minutes) Cut'n'Polish can be used for this, but I wouldn't recommend using Burnishing Cream. If you can't wait that long, pretty much any of our oils, or waxes, can be used.

Finally, for this week, a question came in about bird feeders. More especially, what to use on them to protect them. Apparently, the RSPB advise against using any finish on bird feeders and the like; I tried to check this, but was unable to find a source. I advised my correspondent of this, adding that, if he wanted to use something to protect the wood (and probably make it easier to clean in the long run), I'd go for our Finishing Oil. This is not only good for exterior projects, but as it is tested for toy safety, I'd find it hard to believe that contact with it will hurt our feathered friends. An annual clean down and re-coat would probably be a good idea, making sure to allow plenty of time for the oil to thoroughly dry (about two weeks in this case) before hanging it back out again.

I finally found some time to update the [Woodturning Weekender webpage](#); there's still some more

information to be added, but a lot of the details are there now, including the all-important link to buy tickets. Why not head on over and have a look? I hope I'll see you at Newark, either today or Saturday, but either way, I'll be back here next week as always.

### Strange things

Another oddity came from Bruce, showing that thinking outside the box can be an asset! He told me: *'I use bifocal safety glasses when turning and over time they had picked up a few scratches, of course in the wrong places, making things a bit indistinguishable at times.'*

*Chestnut domed polishing mops are great for buffing up plastic lenses after rubbing them with toothpaste, the mops are as you know washable, great to be able to see clearly again!'*

It's not something we could recommend, but it obviously works for Bruce, thanks for letting us know!

Finally, in my round-up of strange things...you might have noticed (and if not, you soon will) that we've changed the style of our 500ml and 1 ltr metal cans. We've had to stop using the cans with the protruding central metal neck, and have switched to cans with a plastic neck, still on the top of the can but at one side. The caps have changed at the same time, we'll no longer be using the metal screw caps or the plastic 'click-lock' caps. Instead, the cans will have plastic caps, with ones you have to squeeze to release where needed. Why have we done this, you may wonder? Is it a cost-saving move?

I wish it was that simple. Believe it or not, the 'click-lock' caps are no longer being made in the sizes we use. It's thrown us (and other companies) into a bit of turmoil, as we have thousands of cans in stock but no lids! (They don't come as a pair, or even in the same box/pallet quantities. That would be too easy!). The new cans are the only option to maintain the legal requirement of the child-resistant-closures, so we've been forced to make this change.

And yes, of course this imposed change is more expensive!

So I suppose I'd better tell you about some of the questions we've had in...

First this week was one regarding using a lacquer on a plant pot. Normally this would be a straight forward 'no', as we wouldn't consider the lacquers to be water-resistant enough for the task; a glass or plastic liner of some description would be much better. But in this case, the plant was a succulent, and would only be given a tablespoon of water per month! I reckoned that this would be fine; the soil would be pretty much dry, and the lacquer would be able to cope with this without problems.

The next part of the question was 'which lacquer', and frankly, in this instance, there's nothing to choose

between the Acrylic Lacquer and the Melamine Lacquer. It really does come down to personal choice.

A question that comes up quite often is whether a sanding sealer should be used underneath Ebonising Lacquer. I'm a great fan of sanding sealers, they do a complex and important job. In the case of the aerosol lacquers, they are also great at making sure the lacquers adhere to the timber properly; it's extremely rare, but just once in a while some timbers will resist the lacquers, but the sealer acts as a barrier and makes sure everything stays where you want it. But I'm one of the culprits here; when I demonstrate the Gilt Cream over Ebonising Lacquer technique (I mentioned the YouTube video for it recently), I rarely use a sealer first. This is because I want to keep the grain as open as possible, so that the Gilt Cream will stay in there and give the beautiful highlight effect. Using the sealer wouldn't prevent this completely, but leaving it out, on this process, does help give a more dramatic effect.

We get quite a few archers contact us; many like to make their own bows (often longbows) and ask for recommendations on how to finish them. The finish needs to be hard-wearing, weather resistant and, importantly, flexible. The bow will be bent during use, of course. Finishing Oil is the best choice here; it meets all of the requirements, and one of the great things about an oil is that if it does get damaged, it is very easy to repair the finish.

Anecdotally, another bowman (who I saw at Newark) tells me that he uses Microcrystalline Wax on his arrows and he reckons it helps them fly further! He plans to test this theory properly, we look forward to hearing the results.

And that's me for this week. It's been a frustrating few days at the office, we've installed a new telephone system and it's been a real headache. Hopefully it'll all be sorted by the end of the day today!

Did you know the telephone system in the UK will be changing from analogue to digital soon? For something so important it doesn't seem to be publicised very much! There's no need to panic about it, but if you're contemplating buying a new phone for home, you should check it out!

I try very hard to keep the Newsletter true to its aim; that of supplying information and assistance. I don't see it as a promotional/selling opportunity, but this week I want to focus on one product which has generated a lot of questions recently. These are all genuine, relating to our Buffing Tree...

The first question was, strangely, the hardest to answer; how long does the Buffing Tree last? The only part that really wears on the Tree is the wheels; the contact with the item being polished will slowly wear

down the fabric. This is inevitable, of course. How quickly this happens depends on how much use the tree gets! As such, it's impossible to even give any guidance on this, but based on the amount of wear showing on my demo kit (admittedly the slightly larger Buffing Wheels, but the principle is the same), I'd expect the wheels to last several years. Has anyone out there managed to wear one of the wheels down to even half of its original size? How long did it take? Please do let me know!

Another question asked was about getting replacement wheels for the tree. We don't sell the parts individually; it isn't meant to come apart, and is, to a point, disposable - albeit after several years. We appreciate this isn't ideal. At first, we tried to find a way to make it possible to adapt the existing Buffing Wheel Kit into a Tree, but this wasn't possible. Then we tried to design the ability to dismantle it into the Tree, but this would have required a lot of extra work and machining. The extra cost would have driven up the price, making the tree too expensive (in our opinion). Not only that, but the extra cost wiped out any savings made, especially as many users may never have the need to refurbish it!

Finally, and this is something we talked about a lot with customers at the Newark show; why does the Buffing Tree only include the '3 wheels on a spindle' and not the mandrels, compounds etc as well? The answer is relatively simple; creating the Tree was a bit of an afterthought! We were asked for one, and to be honest, I never really saw the point. But enough people said about it, so we made a prototype and I tried it, and understood straight away. The simplicity of moving from one wheel to another was surprisingly useful (I can't think of a better word to describe it!). We realised that a lot of people would buy a Tree to use alongside the Buffing Wheel Kit, so they would already have the mandrels and compounds. Putting them in the box would have meant having to buy the same things twice, which would be crazy. So, the Tree is supplied without any of the fixings.

We do have a Buffing Accessory Pack as well, which contains all the fixings, in case they are needed. The Pack is cheaper than buying all the items individually.

***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.***

Pete Broadbent

MARCH HWA MEMBER'S GALLERY





