

JUNE 2023

Monday 3rd July:- Tom James

Monday 7th August:- Turn-in

Monday 4th September: Kevin Hutson

The June meeting was a Members Night / Turn-in with two lathes, where members were invited to hone their skills under the guidance of **Richard Bray** and **Mike Haselden**.

The meeting was attended by 21 members with another 3 visitors, giving a total of 24 in total.

HWA SUBSCRIPTIONS

There are still some 14 members that have not yet paid their annual subscriptions. , So here is a gentle reminder to please pay your membership fees to the Hampshire Woodturners Association.

*The easiest way is via Bank Transfer to the bank details shown below, or by cash to **Keith Barnes** at the next meeting. The club subscription costs remains the same as in previous years at £30. As such, we would be grateful if you would pay your subscription as soon as possible, the preferred method is 'Bank Transfer' to the Bank details are below:*

Bank: HSBC UK

Sort Code: 40-42-18

Account number: 24026462

Account Name: Hampshire Woodturners Association

Please ensure you put a reference to your name in the transfer so that we know who it is from.

On receipt of your membership monies, you will be handed a Membership card which will not only prove that you are a paid-up member but will also entitle you to 5% off at Axminster Tools and other offers.

Please can members pay their subs promptly to help reduce the amount of 'chasing up' that is required. Many thanks in advance.

PASSING OF JOHN HOLDEN

As you will be aware from the various emails from our Chairman, that John Holden sadly passed away suddenly overnight on Saturday 3 June. John was a committed member of the club, a previous Chairman and committee member who was always willing to help out. John was a true gentleman and will be sorely missed by all who know him. Our thoughts go out

to his wife Hilary and family at this sad time. The details of the funeral have been passed out to club members.

FUTURE EVENTS

Richard Bray has organised a trip to **Les Thorne's** Workshop at Four Marks on the 5th of August 2023.

There are spaces for up to 12 people at £12 per head. Les will supply all the tools for your day and will assist you in any respect to improve your woodturning skills, tool sharpening guidance etc, and you are guaranteed educational, fun filled day with tea, coffee, and lunches available on the day in the cafe. It will be a brilliant day for the novice turners and also experienced turners.

Richard has also booked a demonstration by the award winning woodturner **Paul Sweet** from Shepton Mallet on October 21st, 2023. This demonstration will at Badger Farm at Winchester. The cost will be £20 per head. Paul is a very well respected woodturner. Take a look online to see his work.

Richard will be taking names and payment from those members who are interested at the next few club meetings, so please bring your wallets.

Many thanks to Richard for organising these events.

For the June club meeting **Mike Haselden** used the club lathe for his interactive Demo and had decided to show us how to make an apple.

He had traced a picture of a real apple he was going to make and invited **Phil Hewitt** to 'have a go' at turning it to the size and shape of the picture.

Phil started to shape the piece from the chuck-end of the blank, which Mike had attached by means of a screw chuck, by turning it to round, he then rounded off the bottom end of the apple and turned it roughly to shape.





Phil then started to shape the tail-stock end of the apple by reducing stock and forming the final shape of the apple. As the end of the apple was being formed the piece being held by the tail stock was reduced in thickness and was then

removed.

With the tail stock now removed, access to the end of the apple was made easier, which allowed Phil to shape and smooth down piece by judicious use of planing cuts. A dimple was turned into the bottom of the apple where the 'flower' would later be attached.

At this stage Mike inserted a 2.5mm drill into a chuck in the tail stock and drilled a shallow hole into the dimple to allow the stalk to be inserted later. It is important not to drill this hole too deep, as there is a possibility that you could collide with the chuck-screw thread on the other end.

The piece was then removed from the screw chuck and rotated so that Phil could work on the other end to finish shaping the apple where the stalk would be attached, and the piece was removed after being briefly sanded to his satisfaction.

Mike then attached a new piece of pine spindle blank to the lathe via the same screw-chuck to make a finial.

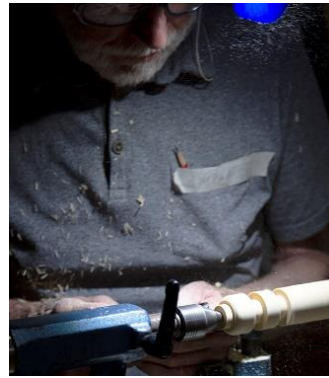
Tom Massey turned the piece to round and started to create a point at the tail stock end of the blank, and then completely removed the tail stock so that he could continue to form the shape of the top of the finial. As the spindle was fairly long, and the tail stock had been removed.

Mike reminded Tom that it would be prudent to make lighter and gentler cuts with the gouge so as to reduce the possibility of the piece getting a 'catch' and knocking it out of the chuck.



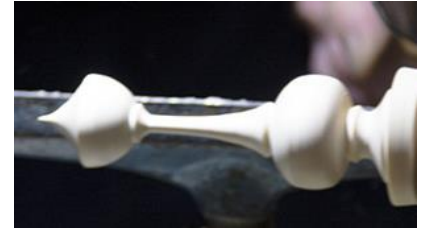
Tom continued to shape the finial but there was a flaw in the piece, so Mike decided it was prudent to scrap the first attempt and start a new second piece.

Mike very quickly produced the second piece, during which he



pointed out that the safest way to make the finial is to "work backwards" by starting from the tail stock end to form the top point of the finial. This ensures that there is still strength in the piece as it is being shaped and thinned, as the shaft and any embellishments are created.

Mike and Tom created a very pleasing and intricate finial.



On the second Lathe **Richard Bray**, using his own lathe, had

decided to show us how he makes a Bud Vase from a piece of an Apple tree that he felled from his own garden.

The apple blank was attached to the chuck by a pro-drive and supported at the tail stock end by a live centre and turned to true, a tenon was then formed on the end. Richard always undercuts his tenons with a dovetail to ensure that there is a more secure grip by the chuck.



With the tenon completed Richard removed the piece from the pro-drive and attached the tenon to the chuck, then trued up the piece. Richard then drilled a hole through the length of the piece to a depth and diameter that

he felt was enough to securely hold the stems of several buds. He drilled the hole by placing the drill in a Jacobs chuck in the tail stock and slowly winding it in, with the lathe going at a medium speed and unwinding it at regular intervals to 'clear the swarf' from the thread of the drill bit.

With the tail stock removed, Richard then shaped and thinned the inside wall and the neck of the bud vase. He showed us how to safely and carefully removed the stock by keeping the handle of his gouge in a downward poise, he then swapped to a scraper to remove and smooth the piece.

When he was happy with the inside of the neck he shaped and thinned the outside of the piece to reduce its thickness and to taper it towards the bottom half of the piece. As he was doing this there was excess vibration being caused, so Richard put the live centre into the tail stock and inserted it into the inside neck of the bud vase.

He then continued to shape the bottom bowl of the vase to create a pleasing shape and sanded it to his satisfaction. At this point Richard would ordinarily use Sander sealer, then give another gentle sanding before finishing up with Woodwax 22 or Microcrystalline wax.

For Richards second piece he had decided to make a small bowl from an Ash blank, this particular piece had a small split in it. Richard attached the bowl to the chuck with an 8mm screw thread and tightened it securely. He then turned it to round and created a tenon on the face, he again gave the tenon a slight undercut in order for the jaws to securely grip the workpiece when it was reversed and held in the jaws.



Richard then shaped the bottom of the bowl as usual, and he also spoke at length about choosing the correct gouge or scraper to achieve the aim of a nicely shaped and smoothly tooled edge.

The inside was then hollowed out so that the sides were of even thickness and nicely tapering. He used a scraper to finish off the smoothing and shaping of the inside of the bowl.



When he was happy with the overall shape and thickness Richard removed it from the chuck and attached it to a set of button-jaws. He made sure that the bowl was firmly held by the button-jaws but taking care not to over tighten it and crack the walls of the bowl.

Richard then brought up the tailstock with the live centre and started the lathe at a slow speed to check it was held centrally. He then turned away most of the tenon and reshaped the bottom to its final shape. When most of the unwanted stock had been removed, he withdrew the tailstock and the live

centre to give work access to the remainder of the tenon which can then be snapped off.

The remaining small pip was then be turned and sanded away leaving a slight concave dip on the inside lip of the base. This ensures that the bowl will always sit level on the table. The bowl can then be sanded to satisfaction and your choice of finish can be used.



Many thanks to Chairman **Pete Broadbent** for the usual excellent selection of 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

Copy and paste this link to see the Chestnut Products compatibility Chart.

<https://chestnutproducts.co.uk/wp-content/uploads/2022/03/Chestnut-Products-Compatibility-Chart-Coloured.pdf>

I had an email during the week with the subject line 'Disaster!', so I knew it wasn't going to be good! It was a regular reader, who had applied our Acrylic Gloss Lacquer over a painted design. All was well, a second coat was applied, but between coats the piece had been moved outside...and a piece of the newspaper protecting the spraying platform was blown onto the wet lacquer by the wind! To make it worse, the lacquer had dried with the paper still stuck to it. What could be done to save the piece, without damaging the painted design beneath the lacquer??

My suggestion was to use a very fine abrasive, wetted with water for extra lubrication, and gently sand the area back. Hopefully, this would remove the unwanted paper without cutting through the lacquer, thus avoiding damage to the paintwork. This was done, and it did the trick. The piece was saved, and we had a happy customer!

Whilst it's always useful to have a Plan B, the A Plan should always be to avoid the possibility of something like this happening. If possible, always protect your drying work from dust, flies, errant newspaper, and any other contaminants determined to spoil your work!

Another email this week asked for my opinion on something often heard on YouTube, as well as other places. Are all finishes really food safe once they have dried/cured? Frankly, my opinion on that probably isn't printable, but suffice to say I think it's misleading, unhelpful, and potentially dangerous.

It would be great if it truly were the case, but it isn't. The argument is that once the solvents have evaporated, there's nothing left that can be harmful. But this shows a lack of understanding of the materials used in making finishes, and also how they might be affected by the oils and acids in foodstuffs.

The best way I can think of to dispel this myth is this: we test many of our products to the EN71-3 regulations for toys, to ensure that the dried film doesn't contain anything that could injure a child if licked or chewed etc. Seventeen different elements (all of which could be used in coatings), are tested for. (A full list is here if you're curious).

If all coatings were food safe, there would be no need for this test, or for nursery paints and associated items. After all, if it was safe for food contact, how could it be dangerous for a child? Many coatings are toy safe, but many more aren't, simply because they don't need to be.

I believe that the existence of this test requirement can be used to prove that not all finishes are food safe once dried.

After two fairly in-depth - and lengthy - answers, here's a simpler one to finish off with. I was contacted by someone who had made a bird box. All was fine, until it developed a crack, which had been turned into a feature by adding a band of red-stained wood. The problem was, the existing wood had been coated with Finishing Oil, and the maker wanted to keep the vibrant red of the stain (Finishing Oil would darken it slightly). The best option for the red band was our Acrylic Gloss Lacquer, but this could cause problems if overspray went onto the oil. (In time, the lacquer could delaminate from the oil and start to

look tatty). Simple solution? Masking tape! Make sure the oil is completely dry, and mask it off.

I've mentioned bird boxes before, saying that the RSPB advice was to leave them pretty much untreated, on the inside at least. My thanks to Colin W for providing the link to this that I couldn't find!

A question this week from someone stepping outside their comfort zone... They were making some pieces that would be used outdoors - specifically, some fairy doors. What could be used to finish them, to help protect them?

Normally for exterior use, our go-to is Finishing Oil, but whilst this is great for outdoor furniture and large sculptures etc, it's not as decorative as it could be. Enter our Acrylic Gloss Lacquer. This contains those important UV filters, needed to protect the coating and the work beneath it, and it is hard-wearing enough to stand up to a lot of weathering. As with any outdoor finish, it should be checked periodically for signs of wear, and extra coats applied as and when needed.

Another question came in, asking how to remove Melamine Lacquer. We're not quite sure why this was needed, and it's not an easy task. Some paint and varnish strippers will soften it enough to remove it, and even Cellulose Thinners will soften it to make a lot of it removable by scraping it. But in many cases, the best way is mechanically. If it's a turned item that can be remounted, then a chisel will do the job, if not, it's a job for good old-fashioned abrasive. Whichever option is used, it's going to be time-consuming and probably quite messy, be warned.

I'm embarrassed that sometimes things go across my desk (or computer) and get read, and not always followed up quite as properly as they should be. I was reminded of this at this week's demo, when I was asked whether PVA or End Seal was better at slowing down the drying of a piece of green wood. Obviously, I'm going to opt for the End Seal, but some time ago one of our Chestnutteers prepared a report for us, comparing the two, and the results were very interesting, and came down in favour of the End Seal. I read it with interest, it was very detailed, but I neglected to do much with it. Part of this was because I was hoping for a further update on it, but mostly it's because other things came along and demanded my attention. I'm going to contact the author this week and ask if we can publish these results on our website, I'll let you know what happens.

We had an email from a worried customer last week. They'd attended a club meeting and the guest demonstrator had announced that cellulose based products, in particular Cellulose Sanding Sealer, would be banned very soon.

Was this true, they asked.

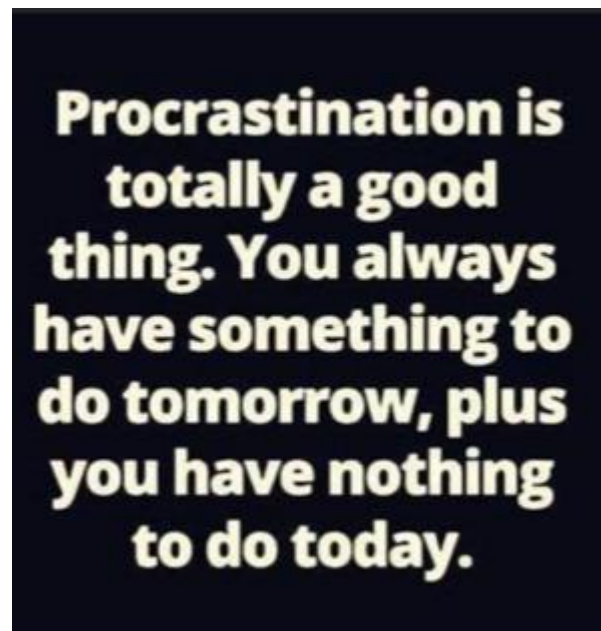
This is a rumour I've heard many, many times. It was very popular about fifteen years ago, and I haven't heard it lately. I can confirm, though, that it's untrue. I don't doubt that one day, it will happen, but there are no plans for this to pass into law. Non-cellulose alternatives are available, and most are very good, but none as yet have the ease-of-use that the cellulose based versions have.

We are hoping, though, that the media hear about this, and plaster it all over the news, causing panic buying and boosting our sales! (Did someone say 'cynic'?)

I'm sure I've mentioned this before, but I know our readers come and go (although I know I've also got many loyal readers who have been with me from day one!). So, it doesn't hurt to give a little reminder, as I was asked about it this week.

Our Acrylic Lacquer and Melamine Lacquer come as gloss finishes as standard, but can we also supply them in a different sheen? Semi-gloss, satin, or matt? The answer is a very simple 'yes, we can!'. The gloss level just requires some matting agent to be added during the manufacturing process. For technical reasons, the minimum amount we can make is five litres, and it can take a few days to prepare, but it can be done. Advance payment is required, but the good news is that there's no extra charge for this.

Finally, question-wise for this week, a question was posted on our Facebook Group 'Conkers' asking for a suitable finish for a turned baby's rattle. Many people thought that Food Safe Finish would be a good choice, but really, that's over-thinking things. Any of our toy safe finishes would be suitable, as they can be licked and chewed without any adverse effects. I'd probably go for one of the flexible options, such as a wax or oil, as these will be gentler on teeth and gums, but any of them would be fine for this and have all been independently tested and approved.



MAY GALLERY

