



Hampshire Woodturning Association newsletter

July 2023

The following are the next 3 meetings for HWA.

Monday 7th August:- Turn-in and competition

Monday 4th September: Kevin Hutson

Monday 2nd October: Les Thorn

Competition at the August meeting - Note that the competition at the next meeting is to be '**Fruit in a bowl**'. There are no restrictions on the type or number of fruit you turn but they should all fit in the bowl. Entries to the competition will count as double points for the Les Osbourne trophy; one bowl with fruit will count as one entry but you can have more than one entry.

You will need to **register your entry/entries** before you place it on the table and so see the chairman in the first instance.

You will be able to vote on the entries during the tea break and the winner, second and third place will be announced at the end of the evening.

JOHN HOLDEN'S FUNERAL

As a pillar of the church, John was sent off in fine style. A Thanksgiving Service took place at St John's Church, Rownhams on Thursday 6 July 2023 at 1.30 pm, followed by a committal at Test Valley Crematorium for family only.. The weather was perfect following the rainstorms a day or so previously.

HWA was well represented by Dave Gibbard, Mike Haselden, Richard Bray, Keith Barnes, Linda and Derek Barkaway. Thanks to all those who were able to attend and pay John the respect he rightly deserved.

Dave Gibbard was asked by John's wife Hillary to provide a eulogy and below are Dave's words.

John Holden eulogy

I knew John via a mutual interest in woodturning. We were both members of HWA for many years.

I particularly liked his rather quirky creations involving multi-centre turning.

Being a helpful sort, John soon got involved in the Committee where we both "served" for many years. For a long while I was editor of the Newsletter "Your Turn" and I found in John somebody who liked things done properly. With his attention to detail and grasp of grammar, he soon got roped in as proof reader as well as a regular contributor. As two people with similar pedantic tendencies, we had an undefined competition, I to make no mistakes and he to always find some. He usually won.

The constitution of HWA includes the aim of taking the craft to the public. John was active in organising and participating in outside events often involving operating lathes at fetes and community fairs, for example Zionshill, Sparsholt, Sholing Valleys etc. Hard work but enjoyable. The interest shown by the public at such events was most gratifying and HWA gained a number of new members as a result.

As a willing Club and Committee member, John had his arm twisted to take on the Chairman's role. (Those of you with experience of such clubs will know how these things work.) John became Chairman for his statutory 3 years in 2011 and was a great success. He was voted "Clubman of the Year" in 2017.

During his term as Chairman, HWA was approached by Minstead Training Project to help with its facility in the woodworking section. Minstead Trust (as it is now called) is an organisation supporting adults with learning difficulties by means of accommodation and training in practical activities of various sorts. The Trust had received a bequest of 2 lathes but nobody in the woodworking facility knew how to use them. 8 volunteers came forward from HWA. The volunteers soon found the donated lathes were not fit for purpose but persuaded the Trade to make generous donations towards new lathes and PPE. Regular woodturning sessions were held at Minstead where interested students could try their hand. Items made in the workshop were sold to raise funds for the Trust. I was paired with John on these sessions and we got to know our students quite well. It was a most rewarding experience not only for the students but also for the volunteers.*

Ruth Farrell, the Volunteer Co-ordinator at Minstead said of John “He was such a lovely gentleman who will be greatly missed.”

If I may I'd like to offer the same sentiment on behalf of HWA where John was universally liked and respected.

FUTURE EVENTS

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

There are spaces for up to 12 people at £12 per head, Richard still has room for **2 more places**, so if you are interested, please contact Richard noting that this event is before the next HWA meeting. 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 an 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 be 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. Take up for this thus far has been poor and so please book now so that we have an idea of numbers.

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

As ever, thanks to Richard for organising these events.

The July HWA meeting

The July meeting was a demonstration by club member Tom James, with the assistance of his dad. In true teacher fashion, Tom handed out a questionnaire to get feedback on his demonstrations to check that he was doing ok.

The meeting was attended by 30 members and one visitor.

Tom James' demonstration.

And from me personally. I will miss a good friend.

Dave Gibbard



Tom started the demonstration with a '**woodturning warmup**', this is something he does when he has not turned in a while and allows him to hone his tool skills before focussing on his next project. Tom invariably uses pine in his warmup before, better to make mistakes on a cheap piece of wood rather than something more exotic and hence expensive. Tom wore full face protection for the demonstration.

After putting the pine between centres, he then turned it from square to round. His initial project was to be a bird, made in 2 parts. He marked the end of the wood and then used a parting tool to form a tenon as a chucking point, in this case it was a 10mm tenon.

He then mounted the wood into the pin jaws of the chuck, these jaws give good contact with the wood; he brought up the tailstock for support. The wood was about 90mm in length. He then used a bowl gouge to start forming the 'beak' of the bird.



He said not to make it too fine. He then used a parting tool to remove wood near the chuck end and provide some clearance.

He then used a skew chisel to shape the back of the bird's head. Tom said that you should look at the back of the piece to see how the shape is progressing rather than looking at the tool.



He then did a finishing cut and then sanded through the grits, he mentioned the importance of good extraction when sanding, as he did not have suitable extraction for the demonstration he kept his sanding to a minimum.

He then parted the bird's head off. This left a bit of a protrusion, which Tom removed with a hook tool.

He then put the next piece between centres, took it from square to round and he then marked the bird's body and then used a bowl gouge to form the bird's tail. He then used a parting tool as before to give some clearance so that he could then use a skew chisel to shape the top of the body, effectively turning a half bead.



He then then gave a very quick sand through the grits and parted off the body, removing the 'pip' with a hook tool and showed how the 2 pieces formed a bird.



Royal Mint coin clock or a cross lidded box?

Tom then asked the club which they wanted to see him make, a Royal Mint coin clock or a cross lidded box? A quick vote and the club chose the 'cross lidded box'.



The box was to be made from 'Holm Oak', which is a really hard wood. He put it between centres, used a ring centre in the tail stock, this is because it does not dig as much as a standard centre would, and gives better support. He then used a spindle roughing gouge to bring the piece to the round.

Making the cross lid

He then marked the cross off with a pencil; essentially, the radius of the wood should be equal to the height of the top part of the cross. He then set the callipers to the optimal tenon size for the chuck. He said not to make the tenon too long as it needed to fit flat against the jaw face. He used a parting tool to get the right size and a square face and then put a slight dovetail, the same as the jaws.



bowl gouge on the bottom of the cross part. He then did a push cut to get a good finish.



Tom then put the tool rest at 45 degrees, finds the bevel and then does a slight undercut on the top part of the cross to imitate a Celtic cross shape. He then moved the tool rest to the other side and repeated it to undercut the underside of the cross. Once complete, Tom did a slight bead on the end of the cross, using a bowl gouge to 'roll' the bead.

Tom then uses a parting tool to part off the lid and making a slight undercut. He then used the hook toll to remove the pip from the centre.



Making the box bottom

Using the witness mark left by the lid, he used a parting tool to just go inside the mark. He then starts hollowing the bottom, working from the centre out, going towards the outside and checks the fit of the lid in order to get a tight fit. He then used a parting tool to go down to a depth of the lid insert.

There was a question about how do you know if the wood is 'seasoned'. Tom said that natural drying occurs at about 1 year per inch and that the moisture content can be tested with a 'moisture tester' and ideally it should be 5-10%. If you don't want to wait that long to naturally dry, there are a couple of options. Firstly, you can also turn the wood 'green' then pack with shavings and leave to dry out or you can 'two turn' the wood eg make it thicker than needed, leave 6 months and then remount and finish the turning.

Tom then used a parting tool, at the correct cross height marking, to go down to a diameter of 15mm; this being the diameter of the top part of the cross. He created a gap which was a parting tool with a parting tool width and a half to ensure the tool would not bind.



He then used a bowl gouge with 40/40 grind to reduce the top part of the cross to 15mm. There were some 'hidden checks' in the wood and the result was that part of the wood came away. In this case it did not matter as this was going to be the top of the cross anyway; some people have all the luck!



He then started to reduce the other side of the cross to create a gentle slope. He said to be careful not to catch the wing of the



Tom then did some sanding saying that, from a safety perspective, don't put your finger into the box beyond the first knuckle as it can be dangerous. In this case, use a dowel with abrasive attached.

Tom then attached the cross lid and then brought up the tailstock for support; he then blended the lid with the box bottom and shaped the bottom on the box and then sanded through the grits. He then removed the lid, rounded off the bottom edge of the box bottom and then parted it off; Tom then used the hook knife to remove the pimple from the bottom.



He applied wax to the box and the used shaving to burnish the piece.

Tom then put the cross top into a 'modified carving holder' and then used a Japanese pull saw to finish the cross shape. He then saneds the cross with a power drill and sanding bit.

Coffee and tea break and then the raffle

Phil Hill and his team provided the tea, coffee and biscuits and Kevin Divall then did the raffle.

Second part of Tom's Demo

After the break, Tom squared the side of the box. To save time on the hollowing, he used a Jacob chuck with Forstner bit in the tailstock to drill out a hole. He used paste wax to reduce friction and with a lathe speed of 300 rpm; he used the drill as a measure of the depth of the hole. Tom reminded the club to be careful when removing the Forstner bit as it will be hot.



Tom then used a bowl gouge to hollow the box, working from the centre out (end grain). He then went from the outside to the centre with a push cut.





This clock will have a clock mechanism which needs to be inserted into the wood and so he measured the outside diameter of the clock part with callipers and then transferred this to the wood face using the sharp point on the left hand side and being careful to keep the other end away from the wood.

Tom then used a parting tool and went in 5mm to match the clock mechanism and he then used a handmade scraper to create a recess for the large dovetail chuck jaws.



He then used a power tool with a sanding bit.



Tom then reversed the wood and faces off using a push cut and then a sheer cut. He then took the sharp edges off the edge of the piece.



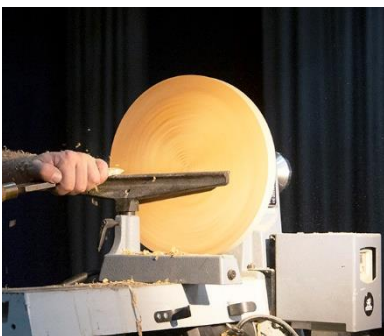
He then used a hand made jig, made from an old pillar drill stand. He used this with the index system to drill out holes for coins at the clock positions.

The Royal Mint clock

Tom mentioned at the beginning of the demonstration that the Royal Mint Coin clock was a gift for his dad, who worked at the Royal Mint and also liked shooting, the laser insert was based on this theme.

Tom said clock would be made out piranha pine. He used pin jaws, expanded into a mortice he had made prior to the demonstration.

The first thing was for Tom to true off the edge of the wood and then square the face using a bowl gouge. He used a large tool rest and did a sheer cut, drawing from the centre out to the edge.

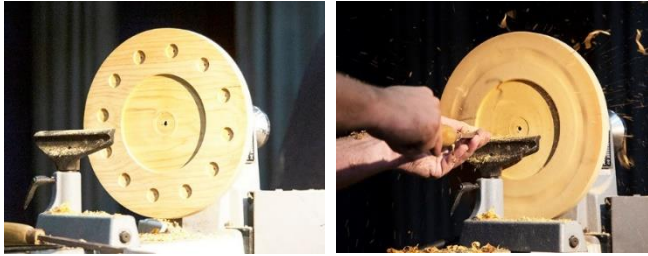


Part way through the demo Tom showed his home-made sharpening jig and with this, and a CBN grinding wheel, he sharpened the bowl gouge for a finishing cut. He then used a negative rake scraper and checked the face was square with a ruler.



He also glued in the coins with epoxy resin.

The finished piece is.



He then marked and made a recess for the back acrylic piece to be inserted in the clock face. He sanded the recess using the power drill and then glued the laser cut silhouette with epoxy resin.

Peter Broadbent

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>

7 July 2023 newsletter

We're all systems go at base with the final push to get everything ready for the Woodturning Weekender. After each one, people always ask me if it was a success. That's tough to answer, as it depends on how you judge it. My method of measuring it is simple; if all the visitors are smiling during the day, and have had a good time, then it's a success. Because that's why we do it, to give something back to our friends and customers and, really, to have a bit of a party. I know lots of Newsletter readers are joining us, I'm looking forward to seeing you.

I hope you won't mind, I'm returning to a few questions today that I know for certain have come up in the past, but which have come up again recently. It never hurts to have a reminder, and it'll be new information for new readers... The first one concerns a question we get asked a lot – what

finish can be used on goblets/tankards/drinking vessels? The simple fact of the matter is that, apart from a food safe epoxy, there's nothing we know of that is going to make any of these permanently waterproof – and, importantly, which is also food safe.

Very often, these items are to be used for a ceremony – they seem very popular at weddings. Some time ago, we modified the advice we give on this.

Our Food Safe Finish can be used; it will increase the water resistance of the vessel, and won't affect the taste of the drink. However, we cannot guarantee how long this will hold liquid. It will eventually fail and the vessel will leak. Whether that's in six days, six weeks or six years, it's impossible to say. Much will depend on the timber, the thickness, and how it is cared for.

It's still currently the best option, although it's not a perfect solution.

Another emailer is thinking of investing in an HVLP spray system. In case you don't know, this stands for High Volume Low Pressure. Conventional spraying uses high pressure compressed air, which, when discharged through the small aperture of a spray gun, atomizes the paint/lacquer, creating a mist which is sprayed as desired. HVLP does something similar, although the air is at much lower pressure, but there's a lot of it being forced through a similar sized hole, which increases the pressure at that point, and voilà, the material turns to spray. (That's oversimplified, but you'll get the point). The question was, will our lacquers spray through such a system?

The answer is yes they will, some thinning may be required, usually about 10% with the relevant thinners. It's worth bearing in mind, as well, that the turbines creating the airflow rely on electric motors, which can cause sparks. So if using a flammable material, the motor part should be located away from the spray area, preferable in a different room. The hoses on HVLP set-ups normally allow for this.

And finally this week, a question came in asking whether a wax or an oil would be best for a particular job. Unwittingly, the answer was in the question, as it also said that a Shellac Sanding Sealer was going to be used first. This meant that an oil wouldn't be suitable; oils need to penetrate into the timber to achieve a good bond and provide the protection they're designed to give; if the surface is already sealed, there's nowhere for it to go and it won't be able to adhere or do its job properly. Using oils is one of the very few times that I don't suggest using a sealer as well.

And that's about it for this week. Still no demos to tell you about, but then I've got two in one week – how did that happen!?

Anyway, don't forget, the weekend starts here, or so many of my readers tell me – the arrival of the Newsletter signals to them that the weekend has arrived, so whatever you get up to, I hope you enjoy it.

14 July 2023 newsletter

Well, happy birthday to us! Well, to the Newsletter anyway, we're six years old today! That means we've dealt with nearly a thousand questions – and still more come in! Some of you have been here since the beginning, some have only just joined. Either way, thank you for reading these ramblings. I'm out and about next week, up to Red Rose Woodturners on Monday night, then to Wherry Woodturners on Wednesday. I hope your week ahead isn't quite as hectic!

I had a call from someone this week who had made a segmented light pull. He'd used ebony and a lighter coloured wood species to get a great contrast. Once made, he used Cellulose Sanding Sealer as usual to seal the piece, but wasn't happy with the result. The sealer had lifted some of the colour from the ebony, and 'stained' the other timber. Sadly, this was to be expected, the solvents in the sealer are quite strong and can have this effect.

He was able to cut the sealer back and recover the piece, but what to do next? The answer is quite simple, and is the same advice as when using stains on wood. The aerosol sealers are the best bet here, as they hit the surface and dry where they

land. Without the mechanical contact of a brush or cloth dragging across the surface, the colour of the wood, or any re-activated stain, stay where they supposed to.

Another question asked about black spots appearing in a piece of beech after it was sanded. To be fair, my correspondent already had a very strong idea about what was happening. They'd changed the abrasive they were using, opting for something a little cheaper, and suspected that the black spots were, in fact, being caused by the abrasive shedding grit. I agreed, this seemed the most likely cause, as it was the only thing that in the process that had been changed. It brings to mind a question that often comes up at demos, should a Tack Cloth be used between each change of abrasive grade. This is done to remove any errant grit, to which my response is that, if the paper is leaving grit behind, throw it away! This shouldn't be happening, a good quality abrasive should not shed any grit. The Tack Cloth is to remove sanding dust, not anything else.

Taking this to its logical conclusion, any grit would stick to the Tack Cloth... turning the Tack Cloth into an abrasive sheet! Just not a consistent one – instead, it'll probably just add some lovely scratches to your work!

Our last question this week is about refinishing a rosewood table; is Cellulose Sanding Sealer a good place to start? I was inclined to say no; whilst it's probably dry by now, rosewood can be oily, and this can cause problems for sealers and lacquers. Plus, the table in question was a full size dining table, so getting a good finish with a cellulose product can be difficult unless it's being sprayed. Obviously, a hard-wearing, resilient finish is needed, so I suggested our Hard Wax Oil. It gives a very tough surface, with a good gloss, or, if required, a satin finish. It's easy to apply, and relatively quick drying.

And that's it from me for this week. I'm looking forward to taking it easy this weekend, getting ready for lots of travelling in the week to come. Maybe I'll be seeing you – if so, do come and say hello!

If our paths don't cross before, I'll see you back here next week.

21 July 23 newsletter

I've been on the road again (should I change my name to Davey?). I was up in Lancashire on Monday visiting the Red Rose Woodturning Club. It was third time lucky; my first booking was postponed due to lockdown, next it was that extremely hot day last year when we were advised not to travel, but this time I finally made it and had a great time. Then, on Wednesday, I was a little closer to home, on the Norfolk Broads (not literally!) at Wherry Woodturners. This is a new club which is doing really well, with a very interested and enthusiastic membership. Keep it up!

At one of this week's demos, I was asked about the difference between Burnishing Cream and Cut'n'Polish. In some ways, they both do the same thing – smoothing the surface to prepare for finishing.

There are a couple of differences, though. Burnishing Cream has very little effect on bare wood, whereas Cut'n'Polish, because it has a wax base, will build to a finish. In my opinion, Burnishing Cream does a better job of bringing up a shine, but

this is what it is designed to do. Cut'n'Polish will bring up a shine as well, but its main purpose is to do the job of an abrasive sheet, but without creating sanding dust, making the job of sanding just a little more tolerable.

Whilst our products are very popular with woodturners, they can be used on pretty much any woodworking project. Such was a question that came in recently, asking for advice on refinishing a bannister rail. I suggested a number of options; firstly, I wondered how good/bad the rail was, and whether a good clean up using WoodWax 22 on NyWeb (or Steel Wool) would do the job. If not, and the bannister needed to be stripped right back, then a sealer first (probably Shellac Sanding Sealer as it would be easier to apply on a long run) followed by WoodWax 22 would be good. A coat of Microcrystalline Wax on top of this would help keep it looking good longer.

The other alternative would be to use an oil; this would be relatively easy to apply, and give a long-lasting, hard-wearing finish.

I often talk about choosing a product from our range based on its properties – hard-wearing, water-resistant, toy safe etc. There's another factor that I don't often mention, but whilst talking to someone on the phone the other day, it occurred to me that maybe I should add it to the list. And that's the drying time – more importantly, in the conversation I was having, the touch dry/dust free time. This means how long it takes for the surface to be dry so that anything that comes into contact with it doesn't stick to it. In a lot of cases, this means any sawdust that might be coming from another part of the workshop, but it can also apply just as well to flying insects if you're working outside!

Most of our products are touch dry in about 5 minutes, some less, but the ones to watch are the oils which remain tacky for a couple of hours, so pick your time to apply them.

And that's everything for this week. No demos coming up now until the BIG one – that's our Woodturning Weekender! In two weeks' time I'll be in Manchester helping to get everything set up. But in the meantime we're still sending out tickets, preparing stock and getting the goody bags ready. If you're coming, we look forward to seeing you; if you haven't got your ticket yet, don't miss out, there's still time to join the fun. Full details on the [Woodturning Weekender website](#).

28 July 23 newsletter

First off this week, a strange request that you might be able to help us with. We've got a couple coming over from the USA to our Woodturning Weekender, which starts next weekend. They'll be in Manchester on Friday 4 August and would like to see some of the surrounding area. All the tours they've been able to find last in excess of 8 hours (there's a lot to see), which is longer than they want to spend. Is there, they wonder, someone in the area who'd like to be their personal guide/driver for a few hours during the day? They're more than happy to pay for this. I'd do it myself, but I'm going to be somewhat busy that day... If you're able to help, or know someone who can, please get in touch. Just hit reply, it'll come straight to me. Thanks!

We're back 'down under' for this week's featured image, with some more beautiful turnings from Mal Bun. The bowl is swamp kauri, which is joined by a couple of boxes made of pohutukawa, which is also known as the New Zealand Christmas Tree. It's an evergreen with flame red flowers. Thanks for sharing, Mal, and I'm glad you're enjoying the Newsletter from the other side of the world!

Last week I mentioned re-polishing a bannister rail, and offered my opinion that a wax would be a good idea, and that an oil could also be used. This prompted an email from a reader who had a similar project on the go. The bannister had been polished with beeswax several times, but not for a couple of years, and they were finding the prospect of doing it again rather daunting. None of us are getting any younger! Could oil be used? I advised against this, as any remaining wax would repel the oil, leading to a poor finish. But I wondered if the choice of wax was making the job harder than it needs to be? Our WoodWax 22 is a very soft paste wax, which transfers from tin to cloth very easily, and is 'wet' enough to allow it to be spread on long pieces quickly.

It dries quickly, and should be buffed after about 20–30 seconds. This gives a great finish with the minimal amount of work. It's obviously not just for bannisters, it'll work just the same on any woodwork.

Another customer this week called to ask why they were getting white marks in their Acrylic Gloss Lacquer finish. We asked a few questions, and quickly ascertained the probable answer.

The weather is very changeable at the moment, going from hot to cold to showers to... who knows what next! The conditions outside can affect your finish; a cold workshop is also often a slightly damp workshop. The spray can pick up moisture in the air as it travels from the nozzle to the intended surface; this moisture is likely to affect the appearance of the finish, often showing up as white marks where the lacquer has been prevented from adhering to the surface properly. If your workshop is cold, it's probably best to save your finishing for a warmer day.

And finally, we had a call from someone making a plaque from oak, which had been engraved using a CNC router. It will be a decorative item, but how best to finish it. I was in favour of keeping it simple. First of all, a coat of one of our aerosol Sanding Sealers. A succession of light coats would be best, which will build into one coat without pooling in the cut grooves. One that has dried, a de-nib using a NyWeb pad (to get into all the grooves) would be ideal. After that, a coat of WoodWax 22. The danger here is that the wax could build up and dry in the cut-outs. (As the beeswax has been bleached to make it clearer, this could dry white and stand out – not desirable). This is easy to avoid, and as in the first question the wax should be polished quickly so that any surplus wax is removed, leaving just a thin coat - always a good outcome for finishing. A good way of doing this is to use one of our Polishing



JULY'S GALLERY



