

OCTOBER 2023

Monday 6th Nov 23:- Mike Haselden

Monday 4th Dec 23:- Christmas Social

Monday 8nd Jan 24:- Members Night.

CHRISTMAS CHALLENGE

This year's Club Christmas Challenge is to make TWO IDENTICAL items with a Christmassy theme. The choice is yours, you can turn something useful, pretty, cute, big, or small, as long as they are identical and have a seasonal feel to them. The grand Christmas Challenge will be on Monday 4th December.

HWA FACEBOOK PAGE

Did you know we had a Facebook page '**Hampshire Woodturners Association**' and a members only fb group 'Hampshire Woodturners Association Members Area'. Follow the page and get event updates and interact with other members post items of interest, questions etc in the members group.

HWA MONTHLY RAFFLE

Thank you everyone that supports the raffle.

Our special thanks this month to [Prokrafts](#), [English Woods](#) and [Axminster](#) who have donated project kits, blanks, and tools as club raffle prizes. These donations allow us to raise funds to support the clubs many activities.

Personal donations are always welcome blanks, unwanted tools etc can also be included as raffle prizes.

OCTOBER MEETING

The October meeting was a Live Demo by our very own **Les Thorne**, who once again educated and entertained us with his extensive woodturning knowledge and his humour.

The meeting was attended by 34 members with another 4 visitors, and one returning member giving a total of 39 in total.

For the October club meeting **Les Thorne** again brought his own personal tools and equipment with him for his Demo and had decided to show us how to make an Oak bowl with a contrasting-coloured ring.

The choice of contrasting colour for the ring is both personal and optional.

Les started off his demo as he usually does, by offering much sound advice and sensible guidance to the audience that always consists of members, and visitors, of very mixed ability.



He advocates that a sharp tool is always key to a good finish on your workpiece, and the type and quality of wood dictates which tool you should choose to work with.

Les attached his bowl blank to the lathe with a screw-chuck and safely tightened it, he then trued up the edges and showed us the correct stance and posture to ensure that you are out of



the 'line of fire' in case the piece should spin off the lathe, and so that your positioning is correct to enable you to offer the tool at the correct bevel angle to get a good cut.

The mantra 'Speed is your friend' is generally true if the work piece is in sound condition. If the piece is anything other than perfect 'Speed can be dangerous', in which case you will need to be extra vigilant or discard the piece to prevent any possibility of it failing and causing damage or injury.

Les always advocates that gentle cuts with an even pressure allows the tool to easily cut through the wood when 'riding the bevel'.

As the piece rotates and the sharp tool cuts the wood it can be seen that the end grain parts will feel rough to the touch, this is because the end-grain of the wood has been damaged as it passed across the sharp edge of the tool. This can best be remedied by resharpening the tool as opposed to merely sanding the damaged parts away.

With the sides and face of the bowl largely completed, it is time to start to hollow the bowl.

At this point the turner can use the Tail stock (if desired) to assist with the stability of the bowl. Les explained that he would not use the Tailstock as an additional support for this piece as he was confident that it was securely held on the screw chuck, it was a relatively small workpiece, and as the lathe was a small one the Tailstock would cause an obstruction.

To 'face' the bowl, you can use either push-cuts or pull-cuts depending on what is best for you and the type of



wood you are using for your project.

For the facing cuts Les showed us the optimal position and angle to present the tool to the timber. He starts with the gouge horizontal on the tool rest at the 10 o'clock position, then gently lower your hand to present the bevel to the piece at the best cutting profile. Up the speed as necessary and use pull-cuts to face the piece using 1/3 of the cutting edge.

As you approach the faster spinning edge of the bowl blank a pull-cut will generally 'fray' or possibly even 'split' the edge, as the wood grain is pushed aside by the tool rather than being cut, this is remedied by changing to a push-cut at the ends.



Les then explained the difference between using an 'open' or a 'closed' flute to remove stock. His gouge is sharpened to an angle of approximately 45 degrees, the more you open or close the flute will dictate how much wood is cut. A closed flute will change the gouge into a scraper, so an open flute is better... up to a point... if the flute is opened too much and a sharp cutting edge is presented to the fast-spinning wood a 'catch' or 'snag' will occur as it digs in. The point at which this happens will vary with the grind and specific tool that you are using.



Les then turned the tenon and cleaned up the bottom to receive the chuck, then removed the unwanted stock from base of the bowl to create an ogee on the

outer edge, he then shaped the middle section of the bowl. Keeping the handle of the tool down for better control.

On occasions you will get 'Bevel knock' this is caused by the tool being pushed too hard, it is prevented by holding the tool tighter and putting downward pressure on the tool. A good cut will leave a surface sheen, with the side grain feeling smooth and the end grain feeling rough. Here is the desired end -shape of Les's bowl.



Les then went on to outline the differences between 'wet' sanding and 'dry' sanding. Wet sanding is when you oil your

work piece and then hand or power sand it as it is spinning on the lathe. This method drastically reduces the amount of dust that is released into the atmosphere of your workshop



but is also prevents the normal scratch marks that are left when using dry sandpaper. There is an added bonus as the oily dust that is removed by the wet sandpaper is automatically 'forced' into any pits or damaged end grain causing it to lose its 'rough' feel and give an all-over sheen to the piece.

It is best to use Mineral Oils for wet sanding , and up to 180 grit sandpaper is advisable, any finer grit paper will very quickly clog up.

Les also uses Hampshire Sheen Burnishing Oil, which dries by friction. He uses 80 grit with a power sander, the sawdust is 'heavy' with oil and merely falls to the base of the lathe rather than flies around the room. This is repeated for a second coat of oil and power sanded to his satisfaction.



The piece is then rotated on the chuck.

The top of the bowl is now faced by using Pull-cuts from the

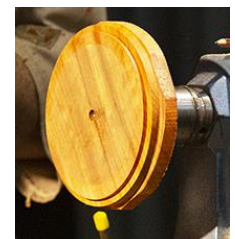


centre to the outside of the rim. Les had decided to use a piece of Padauk as a contrasting-coloured wood for the insert ring. When happy Les then measured out the diameter of the

padauk insert ring, set his callipers to the correct size, and scored the circle.

He then used his tool to cut the groove that the ring will sit in. Starting from the centre Les hollowed out the bowl from the inside of this groove to form the bowl. Continue to remove stock from the middle of the bowl and shape the inside to your satisfaction. To remove the residual centre stud Les always uses both sides of the gouge. Use the callipers to check that you are not in danger of removing too much stock and ensure a tight-fitting inset ring.

Les then attached a new chuck with the piece of Padauk that he is going to use. He transferred the calliper measurements onto the padauk and carefully turned away the unwanted



stock. Check that the ring fits in the groove by test-fitting. When Les was happy with the fitting and shape, he parted-off the thin Padauk ring, removed the Padauk chuck and reattached the

workpiece. If the fit is not tight enough, a piece of paper can be put between the ring and the bowl to give a tighter fit.

Finish shaping the insert ring with very careful and gentle cuts, as each piece that is removed will weaken the ring. Remove the ring when happy and shape the inside of the bowl. Dry paper sand then wet sand as before to 120 grit.



With the ring now glued into the bowl, Les gently and carefully shaped the ring and the bowl to a smooth transition, then rounded it off by using a long-nosed spindle gouge to allow him to get into the corner and not cause a catch as this would probably destroy the fragile inset ring.

Dry paper sand then wet sand as before to 120 grit.

The finished item, Les has produced a magnificent and very attractive Oak bowl with a Padauk inset ring and has shown us a different method of producing a lovely item.



Many thanks to Les for sharing his time and experience.

Photographs by **Pete Broadbent**
Dave Simpson Editor

PAUL SWEET DEMONSTRATION

As you will be aware, Richard Bray kindly arranged for the HWA to see Paul Sweet, a professional Turner from Shepton Mallet, at Badger Farm Community Centre on Saturday 21 October. This had a good turnout and was a great day – thanks to Richard for organising and those HWA members that supported.

Paul made three items during the day, a Natural Edge Bowl, an Oak Burr Resin bowl and a Pomander.

Some photographs of the day are shown below:



Paul ready to go



Example natural edge bowl



Finishing off the natural edge bowl



Oak Burr resin bowl, bottom turned edge bowl



The finish Oak Burr Resin Bowl



The Finished Pomander

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 I encourage you sign up for his complete weekly newsletters here. www.chestnutproducts.co.uk

Someone asked about an old tin of WoodWax 22 they were still working their way through. They reckon it was about ten years old! Me thinks they need to do more polishing! Anyway, the wax hadn't dried out to a solid lump, which is a testament to how well they had looked after it, but they weren't getting the same shine they were used to. Does it have a shelf life? The answer is 'not really'. There's nothing in the wax that can go off, as such, but what I suspect what has happened is that it might be getting firmer as it gets older, due to the natural evaporation of the solvent. This means that when the wax is applied to the wood, it won't spread as easily, resulting in an unwanted build-up. With a fresher tin of wax, any build-up is easily removed because the wax is soft, but older wax will be more stubborn. That thicker coat won't buff up as well as a thin coat.

There's a simple solution to this, which is to use something slightly abrasive (Orange or White NyWeb are perfect) to apply the wax. The coarseness will help spread the wax thinner and should help achieve the required shine.

This question started me thinking that it might be a good idea to talk about our other products, and their shelf life and storage.

Most of our products seem to go on forever; ten years, as above, is rather exceptional, though. We can only guarantee them for a year, because of being able to guarantee the packaging, but it's rare for them to 'go off' and stop working. I'd expect at least 3–4 years for most of them. Some of them, such as Cellulose Sanding Sealer, might require the addition of some thinners to replace any lost due to natural evaporation, but that's about it.

The thicker oils (Finishing Oil and Hard Wax Oil) can oxidise in a part-used can. This is because they are reacting with the air trapped in the tin, and they will get thicker over time and eventually set to a gel that can't be recovered. We use inhibitors in the product to reduce this, but the best solution to avoid this (other than using it quicker!) is our Air Purge Spray. A quick squirt of this will remove the air and stop the oxidation.

Aerosols, of which we have a few in our range, can lose pressure over time. Most seem to go on forever, I've got some very old cans here that we can't sell due to their age, but we use on various things, and they're still going strong. But it can happen, so in the main it's something we recommend against bulk buying 2-3 year's stock of, just in case.

And finally, on this topic, we've had reports of some of our Rainbow Waxes developing mould on them. This can sometimes happen with water-based products; one of the main ways to reduce the risk of this is to be extra careful how you store it. It should be kept in a cool, dry place, definitely out of direct sunlight, and with the lid tightly screwed on. Another tip is to not use a bare finger to apply the wax, a cloth, brush or even a glove is better. You can even go as far as to scoop a small amount of wax onto a clean surface and use it from there, which limits contact even further.

So, a few weeks ago, with my usual bad timing, I discussed the effect of hot weather on finishing. We did have a few hot days after that, but now that we're nearly in October the weather is changing, nights are drawing in, and, to put it bluntly, it's turned cold!

Co-incidentally, this is also the time when turners start venturing back out into their workshops to start creating (although I know some never stop during summer either!).

Just as extremes of heat can affect finishing, so can cold weather. Quick drying products will often be just that little bit slower to dry, although the solvents in products such as Cellulose Sanding Sealer and Melamine Lacquer evaporate at such low temperatures that it's hard to notice. Some of the oils will, however, take a little longer to dry.

The viscosity of products will change as well; they will become slightly thicker, so spreading them evenly can become harder. A bit more time and patience could be required here.

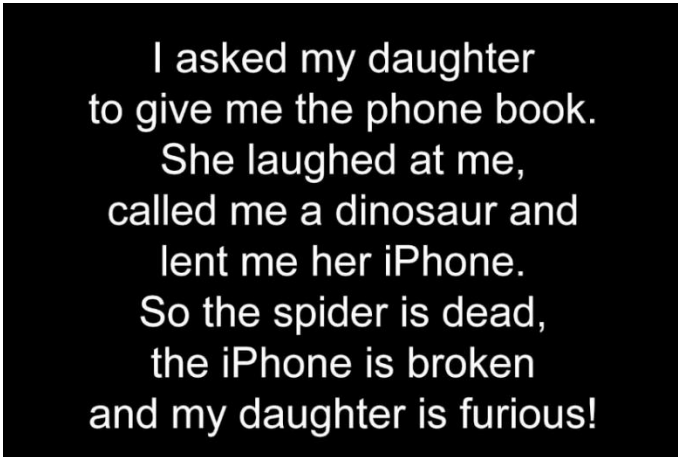
I was talking a few weeks ago about how a paste wax (such as WoodWax 22) can get harder with age, and being cold can have the same effect. This means that it's harder to spread and can result in a too-thick coat being applied which then won't shine up properly. The answer here (other than waiting for a warmer day), is to use a slightly coarse cloth (such as an Orange or White NyWeb) to apply the wax, as this will help spread it more thinly.

The real problem with cold weather is that it can also bring a damp atmosphere with it, and this is particularly problematical for finishing. If the timber itself is damp, this can cause poor adhesion for lacquers, leading to a disappointing finish.

Lacquers are particularly susceptible to the damp, especially when sprayed. They can pick up particles of water from the air, which become trapped within the lacquer – and that's not a good mix. Moisture will cause the lacquer to exhibit white patches, where the water content has prevented it from sticking to the wood properly. There's little that can be done to fix this once it has happened, so prevention (i.e., warming the workshop or just waiting for a warmer day) is the best option.

But the real problem the winter brings is the danger of frost, which can destroy some of our finishes if they are exposed to it. To be specific, End Seal and the non-aerosol versions of Acrylic Lacquer and Acrylic Sanding Sealer, all of which are water-based. If these are damaged by frost then I'm afraid it's game over for them. Allowing them to thaw out isn't sufficient, they will not return to their original state. (If you've ever had a can of emulsion paint freeze, you'll know what I mean). So, if you have these products, do what you can to protect them.

Curiously, Tung Oil will also freeze to a solid block, but will thaw back to its normal state.



I asked my daughter
to give me the phone book.
She laughed at me,
called me a dinosaur and
lent me her iPhone.
So the spider is dead,
the iPhone is broken
and my daughter is furious!

