

NOVEMBER 2023

Monday 4th Dec:- Christmas Social

Wednesday 3rd Jan:- Turn-in (Plus Sharpening)

Monday 5th Feb. Anna-Marie Bennett

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 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**, (Prokraft.co.uk). **English Woods** (Englishwoods.co.uk) and **Axminster Tools** (Axminstertools.co.uk) and to our members 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.

NOVEMBER MEETING

The November meeting was a Live Demo by our very well respected and admired club member **Mike Haselden** who demonstrated his version of a wooden box with a finial.

Mike started by reminding us all of the requirement to wear correct and good quality safety gear at all times when wood turning and to always use sharp tools.

Remember that safety is paramount, especially as during woodturning sessions we are generally alone in the workshop and away from any potential help if we need it.

For his demo Mike decided to use a piece of Laburnum branch. Mike used a circular template to find the centre of balance the between hardwood and softwood white edges of the

Laburnum blank. Mike then marked the holes with a centre punch and placed the blank between a steb centre on the headstock end and revolving ring centre on the tailstock end.

He then roughed the piece down with a large Spindle Roughing gouge to remove the bark, remembering to start the with the lathe spinning at a slow rate, as the piece of wood will be out of balance and in extreme cases this can sometimes cause the lathe wobble.



As the piece is turned to round with the roughing gouge and



more bark is removed, any lathe wobble will reduce, allowing Mike to increase the lathe's speed and turn away the remaining bark more quickly. He also reminded us that the tool rest needs to be continually moved closer to the piece to ensure that the shank of the gouge is safely supported on the banjo and the cutting edge is kept close to the stock as the wood thins down.

Mike then formed a chucking piece at each end of the blank to



suit the particular Chuck he was using (in this case it was a 50-millimetre Chuck) by using a parting tool, and then used the point of a spindle gouge to create the recess for the jaws to bite into.

Mike squared off the tail-stock end to create a spigot of 50 millimetres diameter then created another spigot on the Head-stock end to the same dimensions.

He then removed the blank from both the Steb-centre and the live centre, attached the chuck to the lathe and inserted the prepared blank into the chuck.

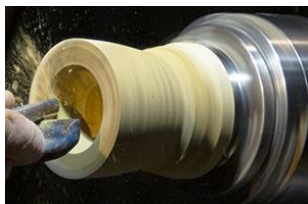
Mike decided that he wanted the box to be roughly 1/3 of the size of the blank, so he then drew a pencil line on the body of the blank at that point and parted it off with a thin home-made Parting tool and finished off the cut with a Japanese style Pull-saw. He then cleaned up the face of the body that was still attached to the lathe and started to shape the outside of the body to his satisfaction.

He then 'cleaned-up' the outside face of the body (to ensure it had a flat edge to mate with the finial) by using a small spindle gouge, using Push-cuts starting from the outside, he also made

a small indent in the centre that would serve as a guide for a small drill hole to hollow out the centre.

A decision needs to be made on how deep to go when hollowing out the bowl, based on the remaining length of stock that is in the chuck, and your intended shape of the stem that you propose to make.

With this decision made Mike then used a piece of masking tape to wrap around the drill bit as a depth marker and proceeded to drill the centre and remove the stock by using a gouge held at 45 degrees. Mike further adjusts the outside shape to improve the overall effect and by rocking on his legs he shifts his body and arm position to give greater control of the tool and therefore a better cut.



It is very important not to turn too much stock away from the inside, and to be aware how much wood is left, as there is a danger that you could cut through the side wall and ruin your work.



When Mike was happy with the depth, he changed to a negative rake scraper to smooth out any tool marks that had been left on the inside walls, and to get the inside edge perfectly smooth. He carefully scraped away the 'nipple' then sanded from 120 grit on a Velcro-backed rotary sanding tool at the lathes medium speed up to 360 grit. This

was sealed with Cellulose Sander Sealer. He then formed a small rebate on the inside edge of the body to form a lip with the flat gouge for the finial to later fit into. This new cut was then also sealed with sander sealer.



Mike then stated the importance of marking the places where the individual jaws of the chuck grip the circumference of the tenon, with the specific jaws number. This ensures that the work piece can always be replaced into the jaws in the same position it was put in.

Mike used the same callipers to measure the size of the lip he had made for the entrance to the body and transferred this measurement to the finial blank and placed it in the chuck.

He very carefully turned away the waste and made frequent test-fits of the lip to ensure that it fitted tightly. Mike made several gentle cuts to refine the fit and improve the seal.

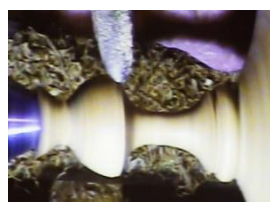
When he was happy with the seal, he flattened the outside edge to ensure that it was a perfect fit and started to create a small 'dip' on the inside of the finial and sanded this to his satisfaction. Mike then selected his skew gouge to form a small depression to make an embellishment spiral on the inside by using his special tool. This was then sanded and sealed. At this point Mike realised that the join between the two faces was not correct as there was a slight gap, so he removed the piece from the chuck to correct his error.



Mike re-attached the main body back onto the chuck (taking care to realign the chuck marks he made earlier) and re-turned the outside lip ensuring that it was perfectly flat and reassembled both parts together and brought up the Tailstock to squeeze both parts together.



Mike then rough-turned the stock from the outside of the lid to form his desired shape for the top of the finial and formed an elegant curve for the base of the finial. Using a small gouge Mike formed the bead for the base. And then the stem, forming and re-forming until he was happy with the end shape.



Both parts were then sanded to his satisfaction and to ensure that there was a smooth transition between both parts, but also ensuring that he kept the edges of the embellishments crisp and sharp. The whole item was then sealed with sander sealer and carnauba wax.



Mike then removed the piece from the chuck and inserted a waste piece of stock to use as a jam-chuck to hold the base of the box so that he could work on the foot of the base. The jam-chuck was rough turned so there was a tight fit inside the hollowed-out middle, Mike then inserted a piece of tissue paper between both faces and applied the tailstock, this was then tightened so that the point of the centre made a small indent to ensure that the piece was held tightly so that the stem could be worked on and shaped to an elegant design.



When he was happy with the completed item Mike taped both parts together to ensure that they could be safely parted off by using gentle gouge work on the underside of the foot to finish off. It was then sanded to his satisfaction and finished off with Sander sealer and carnauba wax, then a gentle rubbing with 0000 grade steel wire wool to remove any marks to finish off.



Many thanks yet again to **Mike Haselden** for another inspiring and interesting demonstration

Photographs by **Pete Broadbent**

Dave Simpson Editor

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](http://www.chestnutproducts.co.uk).

A question came in recently about the viability of making and finishing wooden buttons for a hand-knitted jumper.

With situations like this, I always think it's important to manage the expectations of the person commissioning the task, and the limitations of using timber for this. Making sure they last, and stay looking good, will rely a lot on how the garments are cared for. Handwashing would be best, to limit the wear and tear on the buttons and the exposure to water. It would normally be cooler as well.

As a finish, I'd go for either Acrylic Gloss Lacquer or Hard Wax Oil. Both are hard-wearing and water-resistant. The oil is slightly more flexible, and thus able to withstand any knocks they might get.

Importantly, any holes in the button will need to be coated as well; if water is able to penetrate any exposed areas it will, of

course, cause the timber to swell and this in turn can cause a finish to be pushed off the timber. Both of these products are toy safe and shouldn't cause any adverse reaction is the button is next to the skin.

This isn't a question we've been asked – yet! I'm including this to try and prevent being asked. You might notice that the shape of our 500ml tins has changed recently, depending on when you last bought one. They are a bit squatter, roughly 10mm shorter than the older versions. They are also marginally wider (not enough to notice until you try to slot them into the gap left by an old tin!), so fear not, they still contain the full 500ml!

We've made this change following repeated supply problems from our original tin supplier. The new tins are slightly cheaper as well, which will help us limit any future price increases, so it's a win/win.

I mentioned that we don't get many questions about Friction Polish. Ironically, pretty much the first question to arrive after I'd said that was from someone struggling to get a good finish with it! And I'm pretty sure it was totally unconnected. The first coat looked good, but further coats didn't help.

I suggested our YouTube video on the subject, and re-iterated the following points:

- Use a sealer if you can.
- Make sure you shake the bottle well.
- Apply sparingly with Safety Cloth.

Also, I wouldn't normally suggest more than one coat of Friction Polish. If you want to build up a deeper finish, I'd apply the following: Cellulose Sanding Sealer, Melamine Lacquer (up to three coats), and then the Friction Polish.

You can also use Burnishing Cream on Friction Polish to increase the gloss level further.

I often refer to Burnishing Cream as a 'get out of jail free' card if things aren't going quite as you want them to! We suggested it recently when someone had had to sand out a run in some Ebonising Lacquer. The second coat had left a slight dimpled or orange-peel effect. There are various reasons why this might have happened, sometimes it's because the solvent has evaporated too quickly – another danger of the weather being too hot.

Regardless of the cause, what could be done? We suggested allowing the lacquer to dry completely (overnight), and then use the Burnishing Cream to recover the finish. It won't always be sufficient to do the job, but it's well worth a try. I'm pleased to say it worked in this case, as we were told, the next day, 'I

was very impressed and got a “coach” finish that Rolls-Royce would be proud of.’

A question about a sticky surface on a bowl after using walnut oil as a finish. The oil was applied several years ago, but never set. Could something be applied on top to cure it?

I made a couple of suggestions; a wax on top should help, or, given the age of the item, it should be possible to apply a coat of Hard Wax Oil; this would give a harder-wearing finish and also stop the surface being sticky.

This is another questions where we got some feedback, and we were told that after two coats of Hard Wax Oil the situation was much improved. Still not 100%, but it’s likely that the original might have delayed the drying time of the Hard Wax Oil, so hopefully, once this has had a little more time, it could still provide a total cure.

Can Spirit Stain be added to a varnish? The answer is generally ‘yes’. The Spirit Stain mixes well with traditional oil-based varnishes, as well as our Cellulose Sanding Sealer, Melamine Lacquer, and most of our oils. It will even mix with our acrylic based products, although these won’t normally tolerate a lot of stain being added, it’s normally just a small amount to give a gentle tint.

As always, a test is recommended, any incompatibility should show straight away.

Another question about how to avoid removing a stain applied underneath a sanding sealer, when sanding the sealer. In particular, the question related to the Acrylic Sanding Sealer raising the grain. The simple answer here is to wet the timber before applying anything; the grain will be raised, but once sanded back it shouldn’t come up again, and won’t cause any problems.

I was surprised that the sealer was having this effect, though, as even the acrylic shouldn’t raise the grain. Any sanding is done to remove the sanding agent in the sealer, and there

should be enough of the coating to withstand this without going through it. It’s worth remembering that when using an abrasive on a sealer, the aim is merely to smooth it, not cut through it.

Finally, this week, we were asked if it was advisable to use Cut’n’Polish on a Buffing Wheel. The answer on this one is a definite NO ! The wax would clog the wheel and make a mess of it, and it would also leave unsightly smears on the work. It’s best to use the compounds that come with the kit (or are available separately). No 1 (the brown one) is slightly coarser and prepares the surface by making it smooth. No 2 (the white one) is much finer, giving an extremely smooth result, preparing it for the final finish with a wax stick.

We were also asked about how to stop a water-based stain from bleeding when using a stencil – our correspondent describing the process as ‘futile so far as the stain just follows the grain [which is] acting as tiny straws.’

A good solution here is to use our Spirit Stains; these are especially successful when applied with an airbrush or one of our Spray Diffusers, as the stain dries very quickly and doesn’t have time to bleed across, which is what ruins the effect. At a push, the water-based stain could be applied on top of one of our sanding sealers, but this isn’t ideal as it won’t be able to soak into the wood and could be easily removed. A coat of a compatible aerosol lacquer over the top of it would help reduce this risk.

We were asked if our Air Brush Cleaner will clean a gun after using a cellulose-based product – such as Cellulose Sanding Sealer or Melamine Lacquer. The answer here, sadly, is no. The cleaner is designed for use with acrylic based products, so we’d recommend cleaning the airbrush through with Cellulose Thinners, then giving it a quick flush through with the Air Brush Cleaner as this helps to look after the seals etc and keep them in good condition. (12/11)

NOVEMBER GALLERY

