

MARCH 2024



UPCOMING METINGS

Wednesday 3rd April AGM and Competition
Wednesday 8th May. Turn-in
Monday 3rd June. Emma Cook (The Tiny Turner)

Just a reminder that the April meeting and AGM will be held on Wednesday 3rd April due to Easter Monday falling on 1st of the month. The AGM will be followed by the seasonal competition which is "something with Off-Centre turning"

Due to the impending 'temporary' closure and sale of our current club venue at Eastleigh Railway Institute we will be unable to hold the AGM there. Junction Church, who will be the new owners of the venue have therefore booked us into their current premises at; -

***2nd Floor, Smith Bradbeer House,
41-47 High Street,
Eastleigh.
SO50 5LG.***

If you park in your usual car park and walk around the West side of Sainsbury's and down the High Street, just before the right-hand bend opposite the Pet shop is Smith Bradbeer House.

HWA FACEBOOK PAGE

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

HWA MONTHLY RAFFLE

Thank you everyone that supports the HWA monthly raffle. Our special thanks this month to **Prokrafts**, (Prokraft.co.uk), **English Woods** (Englishwoods.co.uk) and **Axminster** (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, any wood blanks, unwanted tools etc can also be included as raffle prizes.

MARCH MEETING

The March meeting was attended by 33 members and 6 guests, which was a good attendance for members who were

treated to an impromptu demonstration in making a Wooden Egg by our very own **Richard Bray** who stood in for **Stuart Furini** who was scheduled to present his demo but who unfortunately unable to attend.



For his demo Richard had some pre-prepared blanks of wood that had been well seasoned, he selected an 8 inch by 3 inch blank and attached it to the lathe by a Steb Centre on the headstock end and a live centre on the tailstock end. This was then turned to round by use of a large gouge. Richard stated that the best way to get a good cut is by laying the gouge on the tool rest, with the bevel touching the rotating wood, and then slowly but firmly raising the handle, this will engage the cutting edge of the gouge with the wood.

As the rough edges are removed the speed of the lathe can be turned up to improve the cut and increase the removal of unwanted stock.



When the piece has been rounded off Richard then faced off the edges and

created a Tenon on either end that was a suitable size to be safely held in the chuck. For this measurement Richard set his callipers to 54mm, to suite his chuck and cut the Tenon to that size and slightly tapered the inside to give a better grip to the jaws of the chuck.

When both Tenons were complete, Richard removed the piece from the lathe then removed the Steb centre, he placed the chuck on the headstock, and then attached the workpiece making extra sure that the piece was secure by bringing up the tailstock and live centre to support the end of the blank.

At this point Richard could see that there were some small splits in the wood and as such he decided where to mark the cuts for his 'egg'. He decided to divide it 2/3 and 1/3, as this would remove the splits and divide the piece into the top and the bottom of the egg.

Richard started to shape the top section of the egg by using a small bowl gouge, then he swapped to a smaller bowl gouge to get the rough shape that he wanted. When he was happy Richard started to shape the bottom section by using pull cuts with a small gouge.

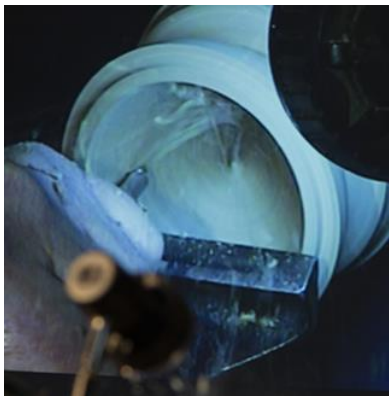


Due to the splits in the wood on the bottom section, Richard removed wood to suite the deficiencies in the blank. By using a smaller gouge Richard created a tight curve for the base of the egg and its pedestal. Then by using a thin parting tool

he cut partially through the piece and finished off by parting it off by using a small handsaw, leaving the bottom of the box section in the chuck.



Richard then started to hollow out the bottom section by making a small groove near the rim, he explained that this prevents any accidental tool slippage that may damage the outside edge of the rim. Richard then inserted a drill into his Jacobs Chuck which he then placed into the tailstock end and with the lathe at a medium speed he started to bore a hole into the centre of the base of the egg, making sure not to go too deep.



Using a **Simon Hope** hollowing tool Richard started to remove stock from the inside of the blank and create the inner shape to closely mirror the outside shape that he had already created. When he was happy with the inner shape Richard selected his negative rake scraper to smooth and refine the inside of the base and then sanded the inside and the outside to his satisfaction. He then refined and finished of the base by creating a foot

and reducing the amount of wood stock, and by using a smaller gouge it helped to make it more ornate and delicate.



Unfortunately, as more stock was being removed, more splits were appearing in the wood, so care had to be taken as the wood may become unstable. When he was happy with the overall shape Richard sanded it to his satisfaction, then used Tru-Grit paste on the outside surface and buffed it up to a nice sheen by using soft paper rather than cloth (which can be extremely dangerous if it get snagged as it may pull your hand or fingers into the spinning lathe).

The Tru-Grit brings the wood up to a beautiful dark lustrous sheen, and when he was happy Richard parted it off by using the thin parting tool and finishing off with the handsaw.

Richard then placed the top 'lid' section of the blank into the chuck, and checked it was correctly aligned and spinning true. When he was happy, he checked the size of the lip with his callipers, and by using his bowl gouge he started to hollow out the inside of the top section.



Again, Richard inserted the drill into the Jacobs Chuck and drilled a small hole to start the hollowing process, he continued to drill into the piece but making sure that the hole was not too deep. He then removed the Tailstock and adjusted the tool rest to allow for the Simon Hope boring tool to reach the inside, he then started to remove stock from the inside and create the shape that he wanted to achieve.



When Richard had hollowed out to the approximate depth he then 'test fitted' the base to form the lip for the top and bottom, he used his Flat scraper to trim the face edge and to flatten them, then using his Simon Hope boring tool he then finished the inside to this new thickness caused by the removal of stock after the lip had been completed. He then used his negative Rake scraper to finish off the inside of the lid to a smooth finish and sanded it to his satisfaction and sealed with Tru-Grit paste and buffed up.



Richard then removed the lid from the lathe and replaced the bottom section back into the chuck, and recentred it in the spinning lathe. He then attached the two pieces together and brought up the tailstock to keep compression on the piece, the gently started to remove stock from both parts to create his desired final shape. He then started to remove stock from the foot to give better access to the crown of the top of the egg, and then shape the whole of the outside shell and make the join between them both nearly invisible. He then sanded the outside of both parts to remove any tool marks.



Richard then used masking tape to wrap around the join so that he could safely increase lathe speed so that he could work on the crown of the egg to finalise the top shape of the egg. He used medium speed and gentle push cuts to remove stock from the top of the egg and he left over piece of the original Tenon that was created to hold the blank. He then removed the Tailstock so that he had full access to the crown of the egg so that he could sand it to his satisfaction and buff it up with Tru-Grit.



He then removed the masking tape and separated both parts so that he could polish the insides on a medium speed lathe. When completed, the egg looked fabulous. Many thanks again to Richard for a very interesting and informative demo.

Many thanks as usual to **Pete Broadbent** for the photographs.

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 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).

Jewellery came up a couple of times this week, with people asking for suitable finishes that would be both hard-wearing enough and safe for people to wear. My normal reply on this to suggest our Acrylic Gloss Lacquer. It ticks the box for both properties above, but one of my correspondents wanted the grain highlighted as well. Lacquers don't usually do this; they dry quickly and stay on the surface, having minimal effect on the grain. Oils, on the other hand, are much slower drying, allowing them to soak in slightly and darken the open grain.

This is at the expense of the convenience of the quick drying time. The answer here

is to stain the wood with a light colour, the grain will absorb more, and thus go darker, making the grain show up better. A regular but important question that also came in this week concerns brightly coloured woods. What is the best way to stop them losing their colour? There's nothing that can be done to stop this natural process completely, but a lot of the change is caused by UV light. Our Acrylic Gloss and Satin Lacquers have UV filters in them, which will slow the colour degradation down dramatically. But, short of locking the wood up in a box and never looking at it, (which defeats the object somewhat!), there's nothing I know of that stops this.

Product life has also been mentioned a few times this week. In one case it was a user who hadn't been able to get into the workshop for a long time due to ill-health; I was able to reassure him that at least most, if not all, of his stock of our products would still be in a usable condition despite not having been used for a year. The other comment was about Burnishing Cream, which is one of those products that benefits from being used sparingly. (Come to think of it, that applies to practically all of our products - none of them benefit from being ladled on). Anyway, from the description given, I reckon this bottle must be a good 10-15 years old! More good news, it'll still be going strong. Burnishing Cream is a relatively simple product, there's not much in it that will spoil, so just keep on with it.

One question that came in this week asked about spraying Acrylic Lacquer through an airbrush, what to use to thin it, and how much by. Our standard answer on this is too thin by up to 10%, and in the case of Acrylic Lacquer, water is the correct diluent. Ten per cent thinners is usually enough to give a sprayable consistency, and in the case of the Acrylics, it's important that no more than this is added. Too much water will affect

the lacquer's ability for form a proper film and will prevent it from drying.

Another question asked about how to remove the surplus Gilt Cream when using it to highlight the grain of something like ash. Gilt Cream does need a little encouragement for this, and pretty much any of our oils or wax products will do the job. Two important factors; don't leave the Gilt Cream too long to dry. A couple of minutes is usually plenty. More than this and it dries too much and is harder to remove, and it's likely that the extra effort required will remove more than wanted.

Also, if applying over Ebonising Lacquer, make sure the lacquer has had plenty of time to dry, especially if using Cut'n'Polish to clean up. Leave the lacquer at least 20 minutes, or risk removing it!

Lastly this week, a question about the best way to apply Melamine Lacquer - spray, cloth, brush, pad? The answer is yes, any of the above! Spraying will usually give the best result, but that isn't always practical, so a brush, cloth or pad can be used. Which is best? That's down to the person doing the application! The best suggestion is to experiment with all of them and see what suits you the best.

MARCH GALLERY



