

FEBRUARY 2024

Monday 4th March. Stewart Furini

Monday 1st April. AGM and Talk (Brian Eyley).

HWA FACEBOOK PAGE

Do you know we have a Facebook page ‘**Hampshire Woodturners Association**’ and a members only fb 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 club’s many activities.

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

FEBRUARY MEETING

The February meeting was attended by 40 members and 4 guests, which was a great turnout as we welcomed our professional demonstrator for the evening, Anna-Marie Bennett. Anna-Marie specialises in miniature work. When she started woodturning, a friend said that one of the challenges was where to keep all the pieces that they made, so she decided to make very small things!



Anna Marie uses “miniature” tools, for example from Axminster Tools whose miniature tools are made by Crown. She uses exchangeable tools held in metal tool handles.

Mostly these tools are just smaller versions of standard tools, though Anna-Marie also makes tools for special purposes, such as very fine parting tools or very small curved hollowing tools. If making your own tools, make sure the metal is correct to give the strength you need, either HSS bar or an old tool that can be re-purposed, such as older files (newer ones may not be made from the correct strength of steel).



Anna-Marie said that wood choice was also important for miniature work. On a very small scale, open grained woods such as Ash and Oak will have weaknesses in the structure of the wood, so she suggests close grained woods such as ebony, boxwood, etc.



Good results can also be obtained with man-made materials such as acrylic, or corian. Small offcuts from pen blanks, or from the discarded pieces when making round a bowl blank, can provide “free” material for this kind of small work.

Demo 1 – a miniature goblet



Anna-Marie mounted a small square section of timber (less than 10mm across) in engineering jaws (she used the centre of jaws which are normally used to expand into mortices). She said that you have to use very fast lathe speeds to get a reasonable rate of cut because the diameter is so small, and the cutting rate depends on how fast the wood is moving past the cutting edge

of the tool. The cutting height was at centre height, with the toolrest lower.



She roughed the wood to a cylinder using a small spindle gouge with the flute at 10 o'clock (right to left cut) or 2 o'clock (left to right cut). Once it was round, the spindle gouge was used to do a facing cut across the top face, ready for drilling.

Anna-Marie marked the height of the bowl and the total height of the goblet. If making dolls house accessories, then the size is determined by knowing the scale of the dolls house and then using the scale to calculate a suitable height for each piece.



All the work is from the top of the goblet downwards, as for a full size version. A 4mm drill bit in a Jacobs chuck in the tailstock was used to hollow the goblet, after marking the desired depth on the drill bit. Always hold the chuck to stop it spinning or being pulled out of the tailstock, especially when withdrawing the drill bit from the wood.

Next Anna-Marie shaped the outside of the bowl, from the top to the base, avoiding catches by rotating the gouge from 10 to 12 o'clock as she got near the wood where the stem will be. As the bowl is shaped, some of the material for the stem can be removed to give the tool room to work on the bowl.



Anna-Marie then created the stem by turning a cove between the bowl and the base, working from each end and leaving a small V below the bowl to add interest. Once the stem was the desired thickness, Anna-Marie partially parted off at the base, ready for sanding. Anna-Marie prefers Mirka Abranet abrasives for small work, holding small strips behind the work with one hand at each end of the abrasive.



Rolled up abrasive can sand the inside of the bowl. Anna-Marie started at 240 grit and worked up to 400.

Anna-Marie uses either sanding sealer and microcrystalline wax, or else friction polish, to finish the miniature pieces. For this goblet she used "Aussie oil" which is like friction polish. It is applied with the lathe running slowly and then buffed with a faster speed. For man-made materials, Anna-Marie suggested that an abrasive paste (even toothpaste!) can improve the shine.

Finally, the goblet was parted off, creating an undercut to ensure that it sits flat. Anna-Marie gently supported the goblet with her free hand for the final parting cuts to stop it flying away.

Although not demonstrated, Anna-Marie suggested cleaning up the base by holding sanding arbors in a chuck on the lathe, or else a wooden disc on a faceplate with Velcro stuck on the disc to hold the abrasives.

Anna-Marie will also buff pieces using a buffing wheel system such as the Chestnut Products or the Axminster Twist'n'Lock systems.

Demo 2 – a miniature vase



For the second demo the wood used was an offcut from a pen blank. This larger diameter piece was held in "pen jaws", and turned to round with a miniature bowl gouge, working from the top to the chuck, and rotating the gouge to 9 o'clock near the chuck to avoid catching the jaws. Then Anna-Marie shaped the outside of the vase neck, using a smaller gouge to create the ogee shaped neck and then a cove at the base of the neck. The outside of the vase was then tapered down to the base.





Anna-Marie then made a facing cut across the top and cut a V in the centre to ensure the drill went in true. A 7mm

drill was used to begin the hollowing. Don't forget to mark the depth required! Anna-Marie then shaped the inside of the vase rim, with gentle cuts as always.



A special hollowing tool was then used to hollow out the inside. To prevent the tool from kicking while hollowing, the handle was held under the right arm.



Anna-Marie gradually worked down the inside of the vase, getting the wall thickness right at each level before going deeper.



As before, the vase was then partially parted off before sanding (in this case starting at 180 grit). Sanding by hand with the grain can remove sanding rings. For wooden pieces Anna-Marie sands to 400 grit, though for acrylic, corian etc she would use finer grits. This time the piece was finished with sanding sealer, lightly sanded and then microcrystalline wax was applied with the lathe stopped, then buffed with the lathe running.



The vase was parted off with an angled cut as before, to undercut the base. The importance of measuring the drill depth was illustrated as the finished piece had a hole in the bottom!

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 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\(19-11\)](http://www.chestnutproducts.co.uk(19-11))

A 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!

I'm grateful to Ash, a regular correspondent, for some extra thoughts on this. He says: "I use ebonising lacquer & gilt cream on ash bowls

fairly often. In your YouTube demo, you remove the cream under power & it looks great afterwards. Generally on spindle turning though, the grain does not align with the direction of rotation, so your method works well. On bowls, however, the grain orientation aligns twice per rotation & may lead to some of the gilt cream being pulled out if removed under power.

For this reason, I generally do this manually, especially on larger bowls. I try always to rub across the grain with oil & this can lead to a circular motion. For exactly the same reason, I never buff these bowls, which I feel supports my theory. What do I know? I usually let the bowl rest for a few days before polishing with WoodWax 22."

Thanks for that insight, Ash, some great information there.

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 really down to the person doing the application! The best suggestion is to experiment with all of them and see what suits you the best.

FEBRUARY GALLERY





