

Forthcoming events

Club Meetings

May 6th

Hands-on/open evening

June 3rd

Vance Lupton

Club Competitions

May

Challenge:

Long stem goblet,
minimum 12" high

June

Novice:

Pendant

Other Events

23rd April

Spring Open Day

Turners Retreat
Faraday Close,
Harworth,
Nottinghamshire, DN11 8RU

13th and 14th May

Woodworks@Daventry,
Daventry Leisure Centre,
NN11 4FP

18th & 19th June

**UK & Ireland Woodturning
Symposium**

Hilton Hotel,
Coventry, CV2 2ST

<http://www.ukiws.co.uk/>

Chairmans Notes

Another excellent demonstration from Steve Heeley this month. I am sure that Hugh will be reporting on it elsewhere in this newsletter.

By popular demand, and on the Chairman's casting vote, Steve demonstrated the turning of a square box. I like the juxtaposition of the square and circular elements of the design but it was the inclusion of the little design elements that Steve incorporated in his work that were so appealing. I hope that Hugh's photographs can do it justice. As an encore, Steve whistled through a short demonstration of spindle turning. It was again the little elements such as the fillets between beads and coves that were the items that lifted the design to a higher level.

Our next meeting is a Hands-on and Open Evening. Your committee were disappointed by the attendance at the last one and have attempted to provide a greater structure to the next session in the hope that this will have a wider appeal. Vance Lupton will be demonstrating the use of some of his hollowing tools. This gives you the opportunity to "try before you buy" if you are considering the purchase of new tooling for this type of work.

In an endeavour to increase the number of entries in the Novice competition, Dawn Hopley will be demonstrating how to make pendants and I am hoping to manufacture and demonstrate a design for a fixture to facilitate the offset turning of these items as well.

The number of lathes that we will have in operation means that if there is anybody who has not yet procured a lathe but wishes to try some simple turning will be able to do so under gentle supervision. There will also be wood for sale. Hugh has also promised to provide tuition for any aspiring cameraman or woman wishing to volunteer to take the best seat in the house at a future demonstration.

All this for a reduced fee for the night of £3.00. Come along. You never know what hints and tips you may pick up in the course of the evening.

Philip Watts



Editors Scribblings

I do hope you enjoy this issue of the Newsletter. Feedback (favourable or unfavourable!) would be welcome.

For those members who choose to have a printed copy, please note that from this month the cover price has increased to 35p, or £4.00 per year if paid in advance. This will not affect those who have already paid in advance for 2016.

I would like to take this opportunity to suggest if you are planning to attend the UK & Ireland Woodturning Symposium, which is being held at the Hilton Hotel, Coventry on June 18th & 19th, that you apply for your entry tickets now. All the "early bird" ones have now sold out and I suspect that the Master Class tickets will also sell out. Entry is by named ticket and admission can only be guaranteed if you have booked in advance.

I don't need to say a lot about the 10 Turners Turning even at Axminster Machinery, Jane has kindly submitted her review of that; I have just added a few appropriate photographs to her write up and a few comments, and more photos after. Suffice it to say that I know many of us have come away from a 2 hour demonstration thinking along the lines "yes, I could probably manage that in a weekend!", now just imagine that demonstration condensed to 20 minutes or less, and then 10 of them in a day!

The next event on my calendar was the Midlands Woodworking and Power Tool Show at Newark. This was the third year of this show and Jane has, again, written her impressions of the event. I have added a few photographs and notes.

The committee has been discussing how we can improve the quality of the CCTV picture at demonstrations. I think we are all in agreement that the "new" cameras have proved successful but that there are some problems with lighting (as much for the demonstrator as for the audience). For the projector to give a bright enough image we have to turn off the "house" lights which unfortunately makes it rather dark for the demonstrator. The studio light has helped but does not adequately provide illumination over the work. Most of us probably use an overhead work light, but that would obscure the view from the overhead camera. We will be experimenting with this, and those of you who were there will have noted that additional lights were used at this month's meeting. These are 10 watt LED floodlights but are equivalent in light output to 100 watt incandescent bulbs, so we're doing our bit for the environment! Cowls have been added to reduce the spread of light. Dawn kindly also brought her own projector to try as a comparison with the club one as we are wondering if that should be replaced as it is now quite old and there have been tremendous improvements in the technology in recent years. The committee will now be discussing this matter further. Although, as those who attended the AGM will be aware, we have to be careful with our funds whilst membership and attendance number remain low; the committee feels it is important to keep our equipment up to date and to make the demonstrations as easy to watch as possible. Even with our present attendance levels the camera system is essential for those sitting further back than the first row or two.

It was nice to see more interest in the DVD library this month.

We also had a donation of a large quantity of wood from a non-member who turned up before the meeting as he was clearing his father's workshop. Requests for donations to club funds raised £74 on the night and some of the wood remains and will be brought along to a future meeting.

I am tending to put more photographs in the Newsletter than previous Editors did. The consequence is more pages and a larger file for you to download from the website. If this is causing any problems then please let me know.

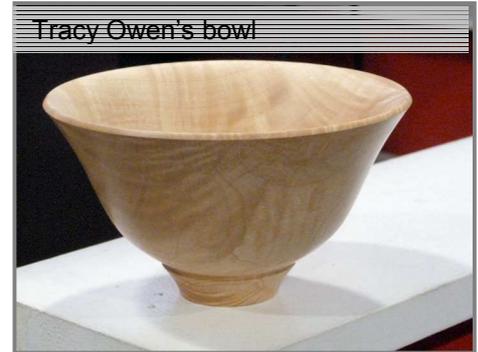
Finally, may I again make a plea for articles, etc. for the Newsletter? Most of the input seems to be from Philip, Jane and myself so far this year. I'm sure there are other members with something to say!

Hugh Field



Ten Turners Turning at Axminster Machinery (11th & 12th March)

Nuneaton was the place to meet everyone you knew in the wood-turning world this weekend, as club members from everywhere converged on Axminster's fun event. The line-up of professionals was impressive, including the tree-like Aussie, Phil Irons, Tracy Owen, and our local star, Steve Heeley. I also met some turners new to me: Dublin and Doncaster provided us with Joe Laird and Andy Rounthwaite respectively.



Tracy Owen's bowl



Steve Heeley

The turners were turning and demonstrating around the room continuously, patiently answering questions and giving valuable hints on technique, but the highlight of course was the programme of 20-minute slots where they each turned a project against the clock. It's a big ask, to expect perfectionists to race like this, and Steve Heeley made us laugh as he remarked: "The fillet's too big, but I'll have to leave it – oh, but I don't want to leave it, so *Just One More Cut...*"

Joe Laird turned a whisky tumbler – or should I write 'whiskey' as he's Irish? – which was a piece of oak, pre-drilled and left to relax for 12 months before Joe hollowed it and shaped it into a miniature barrel complete with black rings to simulate the coopering. Then, with a blowtorch in one hand and a spray water bottle in the other, he singed the inside of the vessel. Apparently this imparts a special flavour to the whiskey!



Joe Laird



Andy Rounthwaite's sphere

Andy Rounthwaite ambitiously – and successfully - turned a sphere between centres without the use of a jig, and Phil Irons aimed to turn and decorate 10 spinning tops in his 20 minutes. Egged on by the audience, he turned 12!



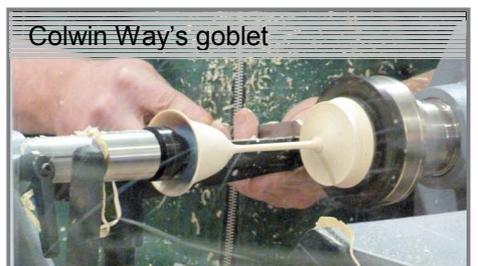
Phil Irons

While I was there a very helpful assistant ordered me a replacement part for my ancient lathe – they still had the old catalogue and the parts were still available – I was very impressed. And I bought a tool I'd resisted buying 12 months ago, a "decorating elf". Altogether it was a very enjoyable and worthwhile trip.

Jane Russell

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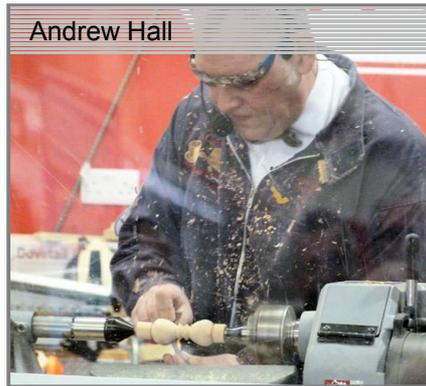
Apart from the demonstrators Jane mentions above, the others were Colwin Way and Jason Breach (both Axminster people) who turned goblets, Jason also creating a twist on his stem. Mark Sanger who produced a pair of bowls that fitted together, Andrew Hall turned an item which would later be sawn in half to make a pair of his latest product, Dickie Bow ties! Richard Findley turned a small table leg and then routed flutes into it.



Colwin Way's goblet



Jason Breach's goblet



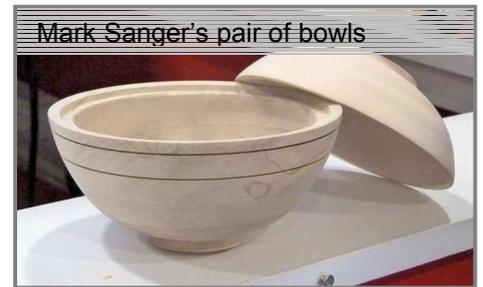
Andrew Hall



Richard Findleys leg!

There were also demonstrations of pyrography, scroll sawing, pen turning and Tormek tool sharpening. And it was all free of charge, that's what I call value for money!

This was a competitive event for the 10 turners. The visitors were invited to vote for their favourite turner (with the chance of winning some woodturning tuition). Once the votes had been counted, all was revealed with the most popular turner being Mark Sanger, closely followed by Richard Findley and in third place was Steve Heeley.



Mark Sanger's pair of bowls

Hugh Field

The Midlands Woodworking & Power Tool Show

This was the third year of the show, put on at Newark Showground and attracting visitors and businesses from a wide area.

It seemed a little smaller than last year – fewer demonstrators, fewer clubs exhibiting and fewer businesses – sadly there was only one timber retailer, Lincolnshire Woodcraft Supplies (*I noticed that one of the club stands was selling some wood, as was someone sharing the Ashley Iles stand - Hugh Field*). However, those that were there proved excellent, a source of helpful advice, entertainment, and retail delights. Seeking a suitable carving chisel for my twists, I was passed from Ashley Iles to Peter Tree, who was making chairs, and who, after discussing the project in some detail, passed me on to The Old Tool Store (prop. Ray Iles), from whom I finally bought a second-hand tool which seems to be just the job.

I particularly enjoyed watching Tony Wilson, a swifter mover in his wheelchair than I am on my feet, turning a vase-shaped tea-light holder with an oval natural bark rim. I watched Gerry Marlow, who was manning the stand for the Register of Professional Turners, decorate a small vase with a texturing tool – just what I needed to see, having treated myself to a Henry Taylor Decorating Elf at Axminster's last week.



Tony Wilson at his lathe



Other familiar names demonstrating on Friday were, Andrew Hall, Mick Hanbury, Colin Hickman the Stickman and the carver, Michael Painter, all of whom we have seen at our own clubs from time to time.

New to me was Emma, "The Tiny Turner", whose delicate flower shapes and natural edge turnings, displayed festooned with the jewellery Emma also makes, called

up a magical world. Emma is a turner and carver from West Yorkshire (yes, another one! Someone should research into the high incidence of wood crafts in that county!) Emma was helped and influenced by both Tony Wilson and Michael Painter, and her ambitions lie in the direction of carving, although she is a more than competent turner. Self-styled "Tiny" because she is under 5 feet tall, Emma's work is of tremendous stature.

All in all, this was a most enjoyable event, and one which I hope will be staged for many years to come.

Jane Russell



Mark Baker (Editor, Woodturning magazine) removing waste wood with his trepanning tool to use for another bowl (left).

Simon Hope demonstrating his threading device (right).



Part of the AWGB stand (left).





April Competition

This month's competition was for a paper knife, in the Novice category. It was very disappointing that there was only one entry, so Graham Massey was the winner by default. Surely there are more members who could compete for the Novice Trophy this year?



On the display table this month



An interesting "water drop splash", lidded stemmed box, by Ted Gill!



Items from Steve Heeley's display (above)

Demonstration by Steve Heeley

Steve gave the audience a choice! Did we want him to turn a candlestick, complete with candle and flame, a square winged box, or a decorated shallow bowl? A show of hands resulted in a request for the winged box, although I think Steve really wanted to do the bowl! Maybe we won't be given a choice next time....

Two pieces of Ash, one approximately 5 1/2" (140mm) square x 1 1/2" (38mm) thick, the other approximately 3 1/2" (89mm) square x 2 3/4" (70mm) thick were used. Steve said that ash is his favourite wood (it is mine as well!). A nice light colour with some grain to add interest, and although it can be a little coarse and soft, the pieces Steve had brought were very close grained and hard.





Taking the larger piece (for the base) which already had a hole drilled for mounting on a screw chuck (Steve favours the OneWay design which is stronger than the one supplied with the Supernova chuck), Steve mounted the block on the lathe, a spacer limiting the penetration of the screw chuck to about $\frac{3}{4}$ " (19mm), the face was trued up using a pull cut with a long grind bowl gouge and a spigot created for use when turning the top of the base. Care needs to be taken when turning a square piece such as this and it may be prudent to put a mark on the tool rest (masking tape or marker pen)

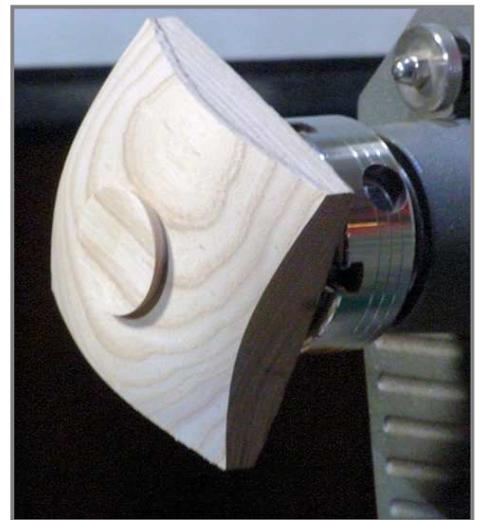


showing where the corners are. High rotation speed and sharp tools are the key to achieving good results and for this demo most of the turning was carried out at approximately 3000rpm. The shape of the bottom of the base was what Steve described as a "soft ogee", using a pull cut merging into an arc. The spigot shape was refined to a dovetail to suit the chuck jaws using a spindle gouge. The face of the spigot was slightly dished and final shaping of the ogee was carried out using a shear cut (flute almost closed) with the long grind bowl gouge. Power sanding was then used, but Steve "skipped" grits for the purpose of the demo, going from 180 to 360 and then 600.

With the spigot in the chuck, and with tailstock support, the thickness of the rim was marked in pencil and shaping of the top was begun. Initial roughing cuts were made using pull cuts with the long grind bowl gouge but Steve changed to a smaller, standard grind gouge for final hollowing, using a push cut with the bevel rubbing. This is safer than using the long grind as the bevel rub will be achieved with the flute less open, and therefore less likely to dig in. Steve emphasised that it is important to get the edge right before removing the centre, to retain strength. Final shaping had to be carried out without the tailstock in place. The face for the lid was then established at about $\frac{3}{8}$ " (10mm) above the rim and the required diameter for the spigot onto which the lid will fit was marked using dividers (left point only in contact with the work). Some planning is required here to ensure that the diameters chosen could be accommodated in the range of the chuck jaws, this would avoid the need for jam chucks at a later stage. Then, 2 annular recesses were made using a parting tool to establish the (outer) abutment face and spigot for the lid and an inner face and recess which would be used later when turning the top of the lid. The centre was then hollowed using the $\frac{1}{4}$ " standard grind bowl gouge creating an undercut, which emphasises the depth. After final refinement of the shape with bowl and spindle gouges, the piece was then hand



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sanded, but with the lathe stationary for the wings and edges. The edges could have been sanded before any turning was carried out but at that stage the faces are larger, and therefore more effort to sand unless you have a disk or belt sander.

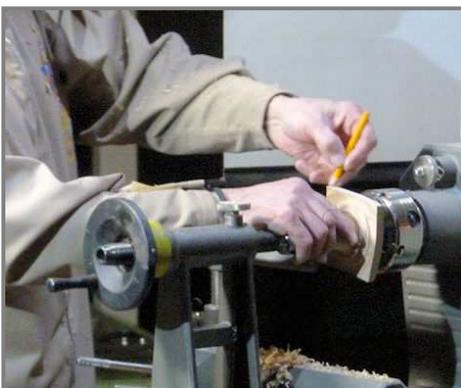
Steve had taken 45 minutes to get to this stage!



After the tea break Steve started work on the lid with the smaller block between centres (if a screw chuck had been used this would have resulted in a hole in the top, reducing the height available for a knob or finial). A spigot was formed using the bowl gouge and refined using the spindle gouge as before to enable the piece to be mounted in the chuck. Using a similar procedure as for the base, a similar curve was created and the diameter of the required recess to suit the base marked using dividers, as before. The size of the recess was again established slightly undersize using a parting tool and the inside hollowed slightly. A skew, laid flat on the tool-rest with the long point to the left was used to refine the recess and face. The base was tried on the lid until a good (not tight) fit was achieved with the base after which it was sanded.



When sanding an "intermittent face", such as the on a winged bowl, it can be useful to make a sanding pad using wood shavings inside a roll of abrasive (rather like rolling a cigarette). This will provide a bit of rigidity to avoid rounding over the edges. It is important not to let all of the abrasive move to the wings of the piece where it is unsupported, or it will grab.



The piece was then reversed on the chuck and held on the recess, care being taken not to apply too much pressure which might split the wood. The tailstock was used to provide support to enable the top to be shaped using similar procedures to those used to shape the base but leaving the centre portion high to form a knob or spigot. This cannot be turned too thin as the cross grain will be weak. An alternative would be to start with a thinner block and make a separate spindle turned finial, possibly in a contrasting wood. After refining the

general shape of the lid and the wings it was sanded and the small Robert Sorby texturing tool used to create a feature ring using alternate arc and "stabbing" actions. This edges of textured area were emphasised using the long point of a skew (although Steve would normally use a point tool).





With very light tailstock support, a knob was created using a spindle gouge and skew, final very light cuts being taken with the tailstock removed.

The base was then mounted on its top recess to allow the bottom spigot to be re-cut and tidied using a spindle gouge, and the base hollowed slightly. After sanding the project was ready for application of



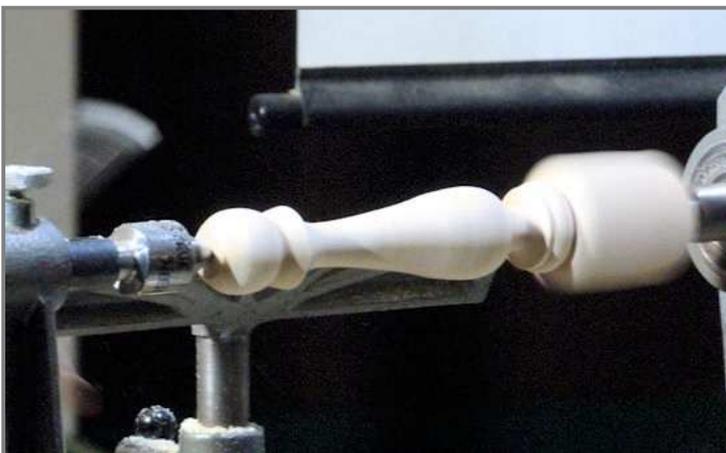
an appropriate finish. Steve uses finishing oil for all his work, except for small items when lacquer is often used.

Steve had taken a little over 50 minutes to complete the second half of this demonstration piece.

He donated the box to the Club to be raffled.



With a little time in hand, Steve demonstrated how to turn a leg in joinery grade pine (redwood). This included forming a pommel block and a series of beads, fillets, coves and part beads to create a very elegant leg in under 20 minutes. Steve emphasised the need to re-cut fillets after sanding, as they will have become rounded over.



As always during his demonstrations, Steve strove to achieve as good a finish as possible from the tool, requiring minimal sanding. Even having skipped grits, the winged bowl was a very fine piece of work, particularly bearing in mind the total time of less than 1 hour and 40 minutes taken to produce it!

Our camera operator for the evening was Phil Williams.

Hugh Field



Turning tips

This section is for any tips or advice you would like to pass on to other members. If you have discovered something you found useful, that you think may benefit others, please pass it on.

These are not my tips, but ones given at demonstrations:-

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When sanding, if you're not getting any dust then your just burnishing. This is hardening the wood and will make finishes less easily absorbed into the wood (from Tony Wilson).

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The 5 point check:- chuck, tool-rest, banjo, tailstock, tailstock quill. All tight before turning! (from Steve Heeley).

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When starting to turn the edge of an uneven bowl blank, set the tool-rest as close as possible to the highest point and use a SMALL bowl gouge initially as it is less likely to catch and dig in than a large one (from Tony Wilson).

Items for sale or wanted

If you have any woodturning/woodworking items for sale, or if you are trying to find something, send me the details and I will put it in the next issue.

Items will be advertised for 3 issues unless otherwise requested.

Items can also be brought to club evenings when donated to raise money for club funds. Please advise the Treasurer if you wish to do this.

For Sale

Record Power cam lock tool-rest banjo for CL lathe twin bar lathe. Little used. I believe this is no longer available as an upgrade kit, possibly only as spare parts. £15



Hugh Field Tel: 0121 329 2911, see me at a Club meeting, or email at: editor@mswa.co.uk

Custom Toolrests – David Fields

David is an ex member of MSWA and his grandson is able to make tool-rests, similar to the Robert Sorby system, out of round steel bar. These can be tailored to suit your requirements i.e. tool-post stem and length of the actual tool-rest. At the moment he is only doing straight tool-rests but bowl rests may be feasible in the future.

And if you have a Record lathe and do small spindles, he has developed a cranked tool-post, allowing the tool-rest to get close to the work, without the banjo dropping off the front bed bar. If you would like to see one, or want to discuss your requirements, please have a chat with David on 01283 229072.

Carnauba wax polishes – Paul Bellamy

Following the favourable reaction to the polishing kits Paul started earlier this year, he has established a supply of carnauba wax flakes. These can be used to make your own 'sticks' or mixed with other components to make a range of polishes. He is selling these in 250g bags but could do larger quantities if you need it. He also has some ready-made wax blocks, comprising 60% beeswax / 40% carnauba. These are softer than most 'wood-turning sticks' but he prefers this as it doesn't score your work.

He also has more of his 'Buffing kits', similar to Chestnut's system. For more details, e-mail him at paul@pnbellamy.co.uk

[David and Paul are members of Derwent Woodturning Club, as am I, so I could act as "go between" on these if required - Hugh Field]



Merchandise



Abrasives and other items

Mirka Abranet 70 x 125mm Sheets:

5 x Mixed Grit Pack (120, 180, 240, 400 and 500) = £2.00 per pack

Mirka Abranet 50mm Sanding Discs:

7 x Mixed Grit pack (80, 120, 180, 240, 320, 400, 600) = £1.50 per pack

Rhinogrip 50mm Sanding Discs:

7 x Mixed Grit pack (80, 120, 180, 240, 320, 400, 600) = £0.90 per pack

Flexipad Sanding Pads (for above discs):

50mm Velcro Conical Spindle Pad with 6mm shaft = £8.82 each

J-Flex Sanding Paper:

5 x 1m lengths mixed grits 120, 180, 240, 320 & 400 = £9.50 per pack

Screwdrivers:

Various sizes donated to club = £1 each

BondFix Superglue:

50g Bottle of Medium Viscosity = £3 per bottle

Donated Items:

Various Books and Magazines = 50p to £2 each



Club information

Your club committee for 2016 is:-

Chairman - Philip Watts

Email: chairman@mswa.co.uk

Tel. 0121 308 7838

Secretary – John McElroy

Email: secretary@mswa.co.uk

Treasurer – Vance Lupton

Email: treasurer@mswa.co.uk

Events Secretary – Ted Gill

Email: events@mswa.co.uk

Newsletter editor – Hugh Field

Email: editor@mswa.co.uk

Tel: 0121 329 2911

Webmanager – Hugh Field

Email: webman@mswa.co.uk

Health and Safety Advisor - Hugh Field

Email: health.safety@mswa.co.uk

Dawn Hopley

Please only use phone numbers if absolutely necessary.



DVDs

The club has a selection of Woodturning DVD's that are available for registered club members use only. You can borrow them for just £2 per month (some are free)!

Current List of DVD's available:

Club Ref.	Description		Cost per month
MSD1	AWGB Instant Gallery 1991 to 2003		Free
MSD2	Sharpening Woodturning & Carving Tools	The Guild of Master Craftsmen	£2
MSD3	Turning Projects with Richard Raffan	Selecting wood and various projects	£2
MSD4	Turning Wood with Alan Holthm	Project No.3 A Table Lamp	£2
MSD5	Colouring Wood with Jan Sanders	The secrets behind various wood finishes inc. liming and gilding	£2
MSD6	The Trent Bosch 3 disc collection	Vessels of Illusion, Decorative Bowls & Sculpting Wood	£2
MSD7	Bowls for Beginners with Ray Jones		£2
MSD8	Missing DVD	Last borrowed by Pete Harland	
MSD9	Making & Decorating Platters	Mick Hanbury DVD	£2
MSD10	Making & Decorating Boxes	Mick Hanbury DVD	£2
MSD11	Jimmy Clews "Turn it On" vol. 1	A footless bowl, and oriental style box and tool sharpening	£2
MSD12	Jimmy Clews "Turn it On" vol. 2	A Ziracote Bowl with Brass Inlay, A long stem Goblet and preparing a fallen tree for turning	£2
MSD13	Jimmy Clews "Turn it On" vol. 3	A Lidded Box, Footless Bowl with Silver Highlights with ~The use of CAD to design projects	£2
MSD14	All Glued Up with Sue Harker	A study in Open Segmented turning	£2
MSD15	Turned Out Nice Again with Sue Harker	A study in Involute Turning	£2
MSD16	Missing DVD	Last borrowed by Pete Harland	£2
MSD17	Woodcut Turning Tools promotional DVD	The Woodcut Bowlsaver and Pro-Forme hollowing tool	Free
MSD18	Missing DVD	Last borrowed by Pete Harland	
MSD19	Inlaid & Novelty Boxes with Chris Stott	Box making and decorating techniques	£2
MSD20	An Introduction to Fine Woodturning with Simon Hope	"Hope For Us All" vol.1 with Simon Hope	£2
MSD21	A Burr Hollow Form with Pewter Finial	"Hope For Us All" vol.2 with Simon Hope	£2
MSD22	Wet Turning with a Difference with Stuart Mortimer	Wet wood turning with a difference!	£2
MSD23	The AWGB Seminar 2011	Images and Gallery from the 2011 convention	Free
MSD24	Turning Green Wood with Mick O'Donnell	Thin wall turning of green of fresh timber. DVD also includes Tool Sharpening techniques	£2
MSD25	Missing DVD	Last borrowed by Anne Hopkinson	£2
MSD26	Turning a Half Sized Hat with Andrew Hall	Live demonstration of hat turning	£2
MSD27	Turning a Small Corinthian Helmy and Stand with Andrew Hall	Another live demonstration by "The Hat Man".	£2

Dawn Hopley has taken over the responsibility for these items and may be seen at Club Meetings.