

## Forthcoming events

### Club Meetings

7<sup>th</sup> October  
**Hands on evening**

4<sup>th</sup> November  
**David Winter**  
“Star” bowl

### Club Competitions

#### **October Novice**

Pair of matching tea light  
holders

#### **November Challenge**

Item assembled from at least 3  
turned parts

### Other Events

12<sup>th</sup> - 15<sup>th</sup> October  
**Wizardry in Wood**  
Carpenters' Hall, City of  
London

[wizardryinwood.com/](http://wizardryinwood.com/)

13<sup>th</sup> - 16<sup>th</sup> October  
**Midlands Model Engineering  
Exhibition**  
Warwickshire Exhibition Centre

[www.midlandsmodelengineering.co.uk/](http://www.midlandsmodelengineering.co.uk/)

## Chairman's Notes

The MSWA Committee met again recently. We reviewed our financial situation, satisfactory, looked forward to the programme for next year, Ted Gill is once again pulling together a wide and varied programme, and discussed the plans for the next Hands-on Evening in October where we expect to have at least four lathes on the go and be demonstrating items with a Christmas theme and which could be sold at the Staffordshire Wildlife Trust Christmas Fair on the 19<sup>th</sup> and 20<sup>th</sup> of November.

Then we moved onto more fundamental matters. A number of committee members have served in their present positions for long periods and deserve a rest. We are looking for members prepared to serve as Chairman, Treasurer, and Events Secretary. It would also help if we could have volunteers to take over the duties that Dawn has collected in recent years, such as the provision of tea and coffee materials for each club meeting, and the sales of abrasives together with the management of the DVD Library.

So, there you are. It is your club. Why not take a greater part by coming forward and offering your services. At the very least it might avoid those embarrassing silences at the Annual General Meeting in January, and you might enjoy the greater participation as well.

On an entirely different note, a visit to the Statfold Barn Farm near Tamworth produced the spectacle of a Traction Engine driving a saw bench with a 4 foot diameter circular saw blade and not a lot in the way of safety guards. The sound of the engine as the cut was taken on 12 inch diameter Larch logs has to be heard to be believed which is why I intend to load a couple of video clips to the website.

**Philip Watts**

### Index to contents

Editors Scribblings	Page 2
September Competition	Page 2 - 3
September display tables	Page 3
Richard Findley table lamp demonstration	Pages 4 - 9
Hints & tips, abrasives, etc	Page 10
Club information	Page 10



## Editors Scribblings

At the September club evening we had the highest attendance so far this year - 26 members and one visitor. Most encouraging! It was also good to see another nice selection of items on the display tables; obviously some people have been busy in their workshops which is more than I can say of myself recently! I've been busy with jobs in the house having had a number of windows and external doors replaced I am now trying to get everywhere re-decorated, so woodturning has had to take a back seat. Fortunately my competition entry had been completed some weeks ago!

Geoff Payne's blowlamp (see later) fooled me at first as I thought he had brought in two identical brass items - only later did I realise that one of them was a copy of the other but made in wood and finished with gold paint! Well done Geoff!

Richard Findley gave us a lot of useful hints and tips in his demonstration - well up to his usual standard. I was, unfortunately, having problems with my camera during the evening so please accept my apologies for the poor quality of some shots. It is always difficult photographing spindle work as an overhead view is needed and photographing the projected image from the CCTV does not give good results. nonetheless, I hope you find the account of it interesting.

As Philip has already said, next month will be a "Hands on" event; note that the entrance fee will be reduced to £3, but it will not include a raffle. These events are important to the club financially so please come along if you can.

Now a plea for help! We still need at least two other members who would be prepared to learn how to set up and operate the CCTV system so the hands on evening will be an opportunity for anyone to "have a go".

Finally, you might wonder why I have suggested visiting the Midlands Model Engineering Exhibition in October. Well, although obviously aimed at model engineers it is an excellent place to go for items like measuring equipment; drill chucks, ferrous, non-ferrous and plastic materials; adhesives, hand and power tools, etc. There will also be many fascinating exhibits.

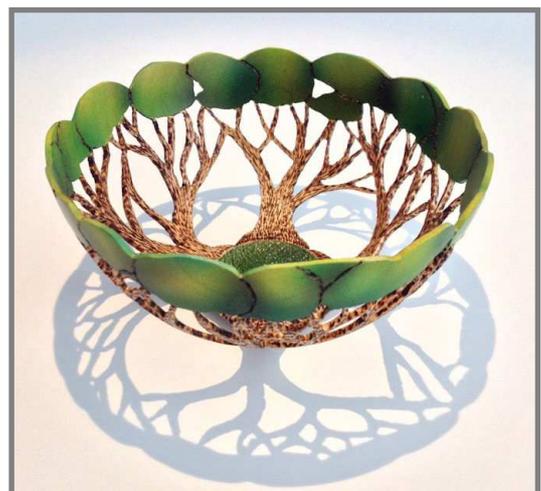
## **Hugh Field**

### September Competition (Challenge)

This was for a bowl or platter with pierced features and attracted five entries.



The winner was Vance Lupton with his "Can't see the wood for the trees!" pierced, coloured and pyrographed thin wall bowl.





In second place was my own "leaf bowl".



Third place went to John McElroy with his intriguing platter (underside shown far right).



Other entries were from Jane Russell (below) and Dawn Hopley (right).



Display tables



Vance Lupton's colourful items



Geoff Payne's blowlamps (the one front is made from gold painted wood, or is it the one at the back...?)



Ted Gill's "problem" pieces!



## Richard Findley Demonstration - table lamp

Richard's project for the evening was a table lamp, traditional in design, and made in two pieces (like the one at the back of his display table, shown right). Unusually Richard chose to make it in Pine, rather than Oak (from which he had made his display version). Richard commented that whilst softer wood does make problems worse, there are misconceptions about supposed difficulties for the woodturner using softwood, explaining that most such difficulties can also be experienced when using hardwoods and can usually be attributed to inappropriate technique or not using sharp tools.



Although we have seen similar projects before, Richard included a great number of hints and tips, based on his vast experience as a production turner. I just hope I can remember them all to include here!

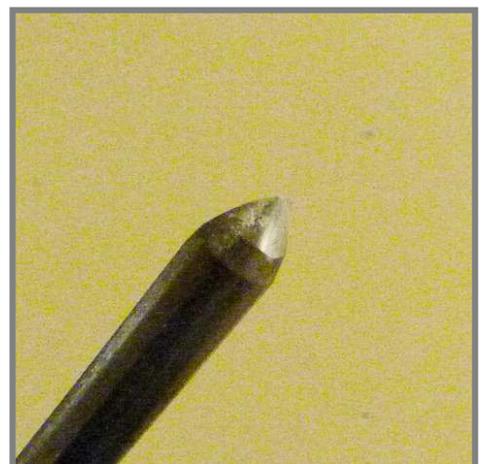
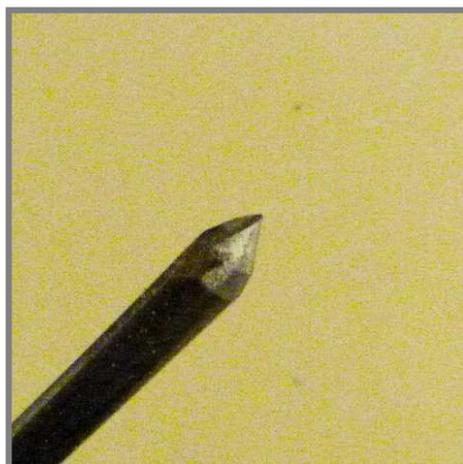
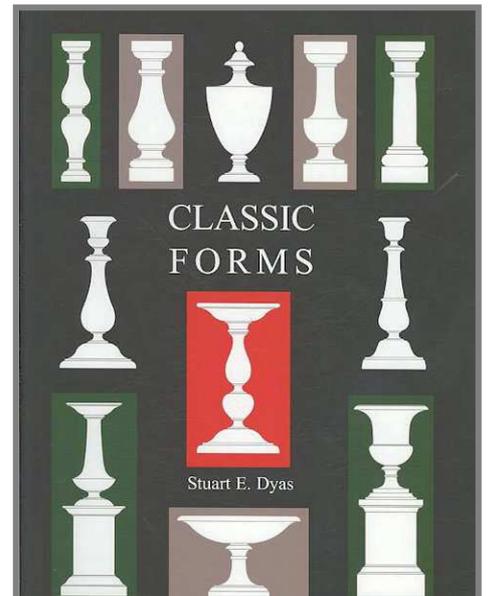
The shape had been chosen from Stuart Dyas's book, "Classic Forms", a "bible" for those seeking inspiration for shapes. Richard commented that, although the book includes several complete lamp designs, it is possible to "mix and match" shapes for the stem and base if desired. Only outline drawings are shown in the book so it is necessary to scale them to suit your project.

The stem and base were to have a round mortise and tenon joint so it was decided that the base would be turned first as this would include the mortise and it is usually easier to turn a tenon, which will be on the stem, to fit a mortise.

Richard next introduced the tools he would be using. Typically he only uses a few tools, although like most of us he has many others that get used less frequently.

Firstly, a 1 1/4" spindle roughing gouge. Then three sizes of spindle gouge, 1/4", 3/8" (his "go to" tool), and 1/2", all ground the same (without a jig!) and with a secondary bevel.

Richard explained that a single bevel is very "harsh" and can result in vibration and a rougher cut. Adding the secondary bevel "softens" the edge and gives a smoother cut, as well as improving access for detail work. Next he introduced his 3/8" beading and parting tool. For those unfamiliar with this tool it has a square section and is ground like a parting tool. It is very versatile (as Richard would later demonstrate)





and can be used like a skew chisel. Then came his  $\frac{3}{4}$ " skew chisel. Although there are many styles of skew chisel in both section shape and end style they all perform in a similar way and require the same techniques to make them work. The final tool Richard planned to use was his  $\frac{3}{8}$ " bowl gouge. He explained that a bowl gouge has a deeper flute making it stronger than a spindle gouge as it is often used with a greater overhang from the tool rest. When large tool overhangs are not needed, Richard is quite happy to use a spindle gouge on an item such as a lamp base even though it is actually made from a "bowl" blank.

The blank for the base was mounted on a screw chuck and the diameter and face trued up. A "pull" cut is easier to use initially on the face, rather than a push, bevel rub cut. Using just the tip of the tool results in a light cut, more aggressive material removal results from using the wing of the tool. Richard emphasised that body, rather than arm or hand, movement is important when turning in order to achieve a smooth, controlled, movement. Final flattening (checked with a straight edge) was by means of a small round skew chisel used as a negative rake scraper. The face was made slightly concave for stability.

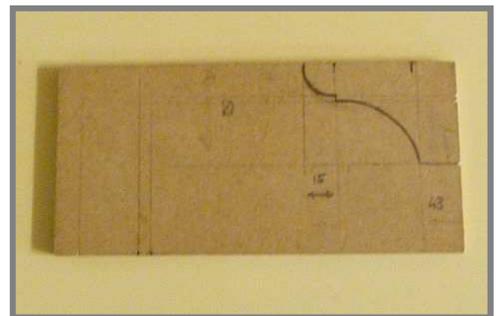
Alternative holding methods for turning the top surface were touched upon. The choice of recess or spigot can influence the design choices for an item such as a bowl (using a recess can make any desired foot design rather large). There is often much debate about the relative strength of a recess compared to a spigot but Richard felt that no general rules apply and either method can result in failure if wrongly applied. In the case of a lamp base a recess is the obvious choice, as a wide base is required for stability and a recess will in any case be needed to accommodate the cable. A holding recess of about 60mm diameter was required to suit the chuck jaws and quite a deep, rounded, recess was formed using a spindle gouge and a skew used to form the actual mounting recess. It is important that this provides a flat bottomed recess sufficiently deep to engage with the chuck jaws. Before reversing the piece, the cross hole for the cable needed to be drilled. Although it is better to do it before final shaping as any "break out" from the drill can be turned away.

Richard uses a template to mark the positions of the key features (half bead, fillet and cove). The template is made from thin MDF and has notches filed in it to allow it to be laid on the toolrest and the notches used as pencil guides. The cable hole needed to be half way up the half bead and this position was marked. Usually the cable will exit at the back of the lamp so now is the time to decide if

any grain features need to be selected to be appropriately positioned. In this case there were some small knots so the hole was drilled near to these. A lip and spur drill was used in a pistol drill and the piece was rotated to allow a comfortable drilling angle towards the centre of the piece. It is important that the hole is drilled parallel to the base (or slightly "upwards"). The initial contact



the chuck jaws. Before reversing this could be done at a later stage



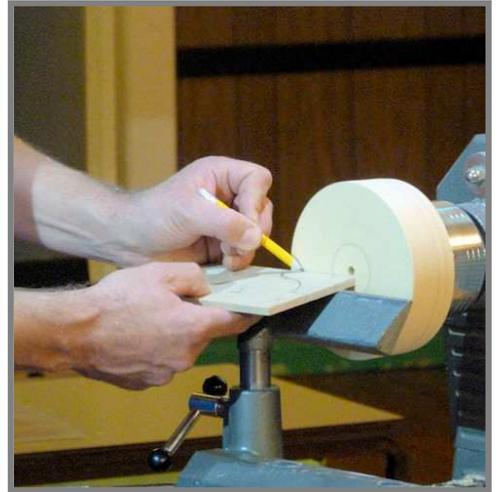


of the “lips” of the drill will indicate if the hole is being drilled square to the surface. During drilling the drill was withdrawn regularly to clear it of chips. The recess was then cleaned up and the base sanded prior to reverse mounting. The recess was about 20mm deep so as the base would be about 45mm thick this would allow for a mortise about 20mm deep as well.



Using the template, the positions of the key features were marked on the edge and face of the work and shaping commenced. The first stage was to create a reduced diameter to the depth of the half bead, and then the large cove was formed using a series of bevel rubbing cuts from the inside out, leaving a small fillet. In order to achieve a better finish without torn or rough grain, Richard used spray sanding sealer to reinforce the fibres prior to re-cutting with a very fine cut. The torn grain results from the cut being

against the grain in two radial areas. This causes the wood fibres to bend rather than cut and the sealer reduces this. It is important to use a product which will be compatible with whatever finish will be applied to the finished item. Richard then explained that when forming the half bead it is easy to think this is like a spindle turned bead and work from the large diameter towards the smaller diameter; but of course on a bowl blank this would be cutting against the grain so the cut must be taken in the opposite direction. The cut was performed with the gouge on it's side (flute pointing to 9 o'clock) and drawing the tool round the curve using body movement. The cut was stopped just before the end and completed from the opposite direction to avoid break out. The fillet was tidied up using a skew. This is better achieved by coming in from the side, rather than a plunge, or parting type approach. Next the mortise was cut to about 20mm deep using the spindle gouge and then the base was sanded. Note the use of both hands for support. Richard commented that the first grit is the most important - any defects that are not removed at this stage are unlikely to be corrected subsequently when using the finer grits.



After the tea break the wood for the stem was mounted in the chuck and with the tailstock centre engaged to align the opposite end. Richard does not use a hollow centre and long hole auger as the Wadkin lathe he uses in his workshop does not have a hollow quill. Instead he uses a long series





twist drill mounted in a tool handle. He advises a smooth handle in case the drill should jamb in the hole. A small dimple was formed to help with starting the drill, which was then pushed by hand, withdrawing about every 20mm to clear the chips. The drill was long enough to go a little more than half way through the piece.

The piece was then turned round in the chuck and the process repeated from the opposite end to complete the through hole.

The piece was then mounted between centres. A cone centre acted as a drive centre but Richard suggested that a drive plug could be created from a piece of scrap timber mounted in the chuck and turned to suit. The spindle roughing gouge was used to turn it to a cylinder.



A template was used as before to mark the positions of the key features. Using a vernier calliper (with rounded off points) the piece was "blocked out" using the beading and parting tool. Richard commented that

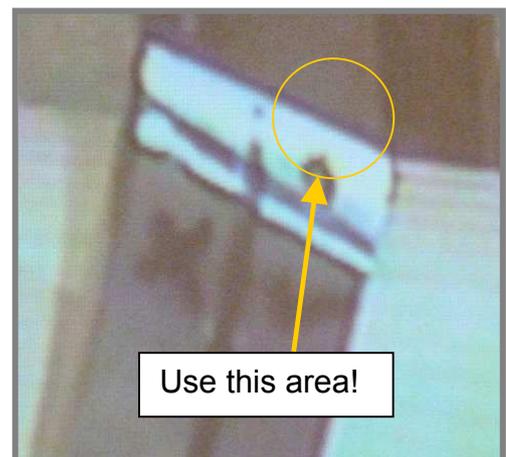
when producing a batch of identical parts he would "block out" the entire batch before turning the details. This is likely to result in greater consistency in the finished parts.



After blocking out, Richard proceeded to cut the series of beads and coves, leaving the thinner portions until last to avoid weakening the piece too early. Either the spindle gouge or the skew can be used for the beads and Richard often uses the beading and parting tool as a skew. A spindle gouge was used to create the beads and smaller coves but access is sometimes easier using a skew, and the finish from the tool is better. Richard commented on the use of the skew and felt that it is important to develop ones own preferences as far as grip and whether to use the long or short point, although using

the long point does usually give better visibility. The main things to remember are that firm contact with the tool rest is vital and that for planing cuts the right hand half of the edge should be used (when working left to right). This is the area of the tool best supported by the toolrest (see picture below). Working with the area to the left of the area marked could result in the tool twisting and leading to a catch. As we all no doubt have experienced, a catch with the skew can be catastrophic! When using the beading and parting tool one needs to use the centre part of the cutting edge.

When using the skew to cut beads it is important to use the actual point of the tool. This results in a "ring" of cut fibres appearing in front of the cutting edge (see picture, on next page). With either the gouge or the skew, the action is similar - a combination of rolling the tool whilst simultaneously moving to the side and swinging it; taking a series of light cuts. Again this should involve body movement. It is



Apologies for poor quality photograph of projected image!



important to cut the bead completely into the corner, eliminating any of the timber previously cut whilst blocking out. Any roughness there will not sand out later!

For the coves a gouge is the tool to use but “skidding” can be a problem when starting the cut. This is a result of the cutting edge not being vertical as it contacts the work (the flute is at either 9 or 3 o’clock, depending on which side of the cove is being cut). If it is clockwise from vertical the tool will try to skid to the right, if anti-clockwise from the vertical it will try to skid to the left.

For the main part of the stem, a “long” part cove and bead, Richard used a combination of spindle roughing gouge, skew, and beading and parting tool. After making a few adjustments to the shape, to maintain aesthetic balance, Richard sanded the piece - demonstrating the time saving, but safe, “production turners” technique of sanding at the back of the work without moving the toolrest out of the way.

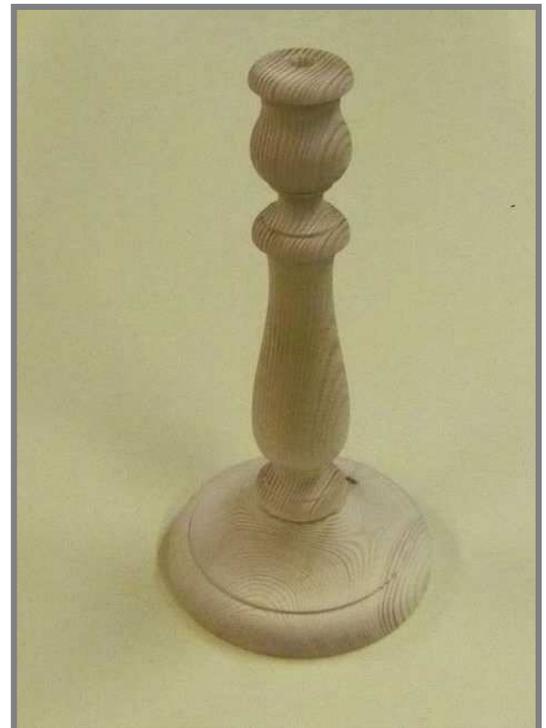
It was then time to turn the spigot to fit the recess in the base. This was initially done by taking a vernier measurement of the hole and then by trial and error. Richard demonstrated that it is perfectly safe to remove the part from between the centres without stopping the spindle, but only when using a cone or “steb” type drive - definitely not with a “prong” drive; and being careful to keep fingers and thumb well away from the toolrest. The actual fit achieved was quite loose, but suitable for a glue joint. Richard then showed how it is possible to reduce the clearance using a skew to create raised rings on the spigot.

Richard finished his demonstration by touching on the legal aspects of selling electrical equipment. This is a complex area but Richard’s view was that he is happy to sell a lamp (in strictly legal terms a “portable appliance”) as long as the following criteria are met:

- It must be safe and “fit for purpose”.
- It must have been wired up and assembled by “competent person” (this does not necessarily imply a professional electrician).
- If a metal lamp holder is used then it must be earthed.
- Flexible cable of at least 0.75mm<sup>2</sup> section should be used.
- A plug must be fitted.
- A cable clamp must be fitted in the base. (Richard uses a cable tie, see right)
- A “CE” mark exists on the item, on the box or on the documentation included with the item.
- A not is included stating that the bulb fitted must comply with the maximum for the shade (if fitted).



Image from internet  
(not Richard Findley)



In addition, Richard always has such items Portable Appliance Tested (PAT).



Note:



The letters "CE" are the abbreviation of the French phrase "Conformité Européene" which literally means "European Conformity".

Strictly speaking, from my experience of CE marking many items of equipment (in a "previous life"!), an EC "Declaration of conformity" should also be issued with the item. This is a document drawn up by the manufacturer to demonstrate the fulfilment of the EU requirements relating to a product bearing the CE marking he has manufactured. A risk assessment will have been carried out prior to preparing this document.

In my opinion an excellent demonstration which included many useful hints and tips.

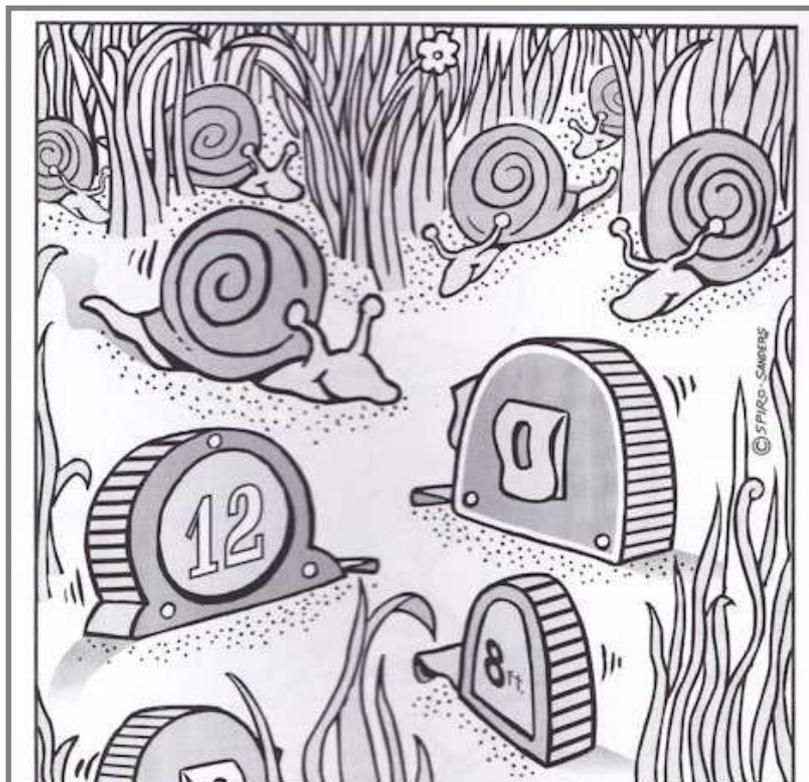
Thanks must also go to Simon King for operating the camera system.

**Hugh Field**

Nice little video by Glenn Lucas (recommended by Vance Lupton)

<https://youtu.be/qf2G-DC5PFA>

Don't forget to have the sound on!



The Tape Measures visit their country cousins.



## Hints and 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.

+++++++

## 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](mailto: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]*



## 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



## DVDs

I haven't published the list of DVDs this month, please refer to a previous issue.

If any members have DVDs which are not on the list, but which they would like to donate to the Club, they would be most welcome.



## Club information

Your club committee for 2016 is:-

**Chairman - Philip Watts;**

Tel. 0121 308 7838

[chairman@mswa.co.uk](mailto:chairman@mswa.co.uk)

**Secretary – John McElroy**

[secretary@mswa.co.uk](mailto:secretary@mswa.co.uk)

**Treasurer – Vance Lupton:**

[treasurer@mswa.co.uk](mailto:treasurer@mswa.co.uk)

**Events Secretary – Ted Gill**

[events@mswa.co.uk](mailto:events@mswa.co.uk)

**Newsletter editor – Hugh Field**

[editor@mswa.co.uk](mailto:editor@mswa.co.uk)

Tel: 0121 329 2911

**Webmanager – Philip Watts**

[webman@mswa.co.uk](mailto:webman@mswa.co.uk)

**Health and Safety Advisor -**

**Hugh Field**

[health.safety@mswa.co.uk](mailto:health.safety@mswa.co.uk)

and **Dawn Hopley**

Please only use phone numbers if absolutely necessary.