



## Future Events

### MSWA Meetings

July 6<sup>th</sup>

Paul Jones

A first-time visit to MSWA

### Other Events

CHADS Garden Party

Alrewas Show  
21<sup>st</sup> July

Kings Bromley Show  
28<sup>th</sup> July

### Club Competitions

July – Challenge  
Sugar Bowl and Scoop  
August - Novice  
Cup and Saucer  
September – Challenge  
Cabriole Leg

## The Chairs Chatter

### *It's Showtime!*

It's June at last! Well that's what the calendar says, but with the current wet weather, you would easily think that it is still April. I know that we need the rain to top up our reservoirs and water supplies, but surely not all in one month! Fingers crossed that July brings some warmer conditions and some much appreciated sunshine.

July is always a busy month with the start of the school summer holidays heralding the village fête season. The MSWA will also be active, with our annual invitations to the Kings Bromley and Alrewas village shows. I'd therefore like to take this opportunity to remind all our members that we will have a stand at both events, and as usual, we will be selling donated items to raise money for a local charity or worthy cause.

This year, we have chosen to support the Woodlands Trust, who recently contacted the club for donations to finance the planting of trees in Staffordshire. As part of the Queens Jubilee celebrations, the Woodlands Trust is aiming to plant over 200,000 in Staffordshire. To do this, they need to raise at least £60,000 and have sent out appeals to local groups and communities such as ourselves. For further details, you can visit their website at the following address:

<http://www.woodlandtrust.org.uk/en/jubilee-woods/regional-appeals/Pages/Staffordshire.aspx>

Helping to protect and nurture our native woodlands is obviously a very apt choice of charity for a wood turning club. We rely on our trees to provide us all with the materials to work with, and often take them for granted. However, did you know that the UK currently has the least number trees and woodlands across the whole of Europe? Tree planting is also at an all-time low at the moment, so I hope you will be keen to support this worthy cause. You can either donate monies direct yourselves, or, as usual, donate a few items of turnery to sell at this year's events. We are currently running low of mushrooms and spinning tops, so hopefully you can find time to turn a few items to bring along to the next club meeting.

Just to remind you of the dates then,

The Alrewas Show: Saturday 21<sup>st</sup> July 2012. 9.30am till 5pm.  
[www.alrewasshow.co.uk](http://www.alrewasshow.co.uk)

The Kings Bromley Show: Saturday 25<sup>th</sup> July 2012. 10am till 5pm.  
[www.kingsbromleyshow.co.uk](http://www.kingsbromleyshow.co.uk)

I would also like to encourage you all to submit entries into the Woodwork section at the Kings Bromley Show. This is a fantastic opportunity to showcase wood turning and encourage more appreciation of our wonderful craft. There are various categories to enter and various trophies up for grabs. Again, full details are available on their website or in the printed show schedule.



## Editor's Scribblings

Recent efforts on my part to produce suitable entries for the club competitions have reminded me of a little quotation that was at the front of a textbook prepared by a former Chief Engineer in the department in the company where I did my training and had my first job. It read:

Them as knows how, Does,  
Them as doesn't, Teaches,  
Them as can't teach, Write.

(There used to be another version in the educational field that went "Them as can't teach, teach Teachers")

So perhaps, that is my lot in the wood turning field.

Philip Watts

## Warning

The Editors of this Newsletter have a lifespan dictated by the depth and number of subjects on which they feel able to pontificate. This lifespan is limited unless the newsletter content is supplemented by material from you, the members. Anything of interest to you and other wood turners. Notes of your visits to interesting wood working sites and events, as an example. Just give me the material in nice straightforward text files or in hand written copies. Any photographs should be separate, either digital or print copies. I will do the rest.

## *Kings Bromley Show WOODWORK SECTION Sponsored by Tippers Building Materials*

**All enquiries regarding this section to Mrs Tricia Rothery 01543 473022**

### **ADDITIONAL SECTION RULES and GUIDANCE NOTES**

1. If the exhibit is to be sold please clearly mark 'For Sale'.
2. Exhibits must not have been entered in this Show before.

Class 91 **Nest Box** – plan available from Section Organiser.

Class 92 **Child's Toy** – article to be turned.

Class 93 **Turning** – article under 7" diameter.

Class 94 **Turning** – article over 7" diameter.

Class 95 **Useful article for home or garden.**



## Fun and Games with Richard Findlay

Richard defines himself as a production spindle turner with 90% of his work being of that nature, driven by customer demand. Having previously demonstrated the art and craft of stick turning, Richard chose on this occasion to tackle two projects, the first a puzzle bowl and the second being a Child's spinning top and launcher.

A piece of oak approximately 6" in diameter and 2" thick had been selected for the project and a faceplate ring screwed to one side. Richard commented that many demonstrators chose sycamore or maple for their projects, these woods being easier to turn although a little bland. By selecting oak, Richard was taking a small risk since that wood can be variable in its turnability. The outside of the blank was trued up first to ensure that any marks from the band saw were removed. Shaping of the outside of the bowl then commenced with Richard using a draw cut with a bowl gouge ground square across but with the wings swept back a little, although not as much as some turners who employ what they call the Celtic grind. This cut provides good control when combined with an appropriate body movement.



The shape that Richard was intending to achieve was one that would feel comfortable in a person's hands rather than on that would be the most aesthetic. A deep foot was left on the bowl. This served the obvious purpose of a chucking point for when the centre of the bowl would be turned out but left the option open of whether the bowl would be finished with a foot or a plain bottom. The need to remove the work in progress from the lathe, rotate it to a vertical position and view normally was emphasised as being the best way to assess and visualise the final shape. Richard prefers to have at least a sketch of the desired shape to hand or a previous piece of work, waiting for the wood to somehow give a message was not deemed a viable option.

Final refinement of the external shape could be achieved in a number of ways. A conventional push-cut with the bowl gouge is a commonly taught option. It was felt that this cut could well produce ridges or grooves because the cut requires a large movement of the tool handle, any slight deviation from this movement would leave irregularities in the finished shape requiring significant sanding to remove them. An alternative was to rotate the gouge such that the flute was towards the turner and to execute a shear cut using the lower edge of the tool. At this point, Richard went into more detail on the grind used on the bowl gouge, showing how the heel of the tool was ground away providing, in effect, two bevels. The longer bevel is the primary one providing tool guidance, the heel is ground away giving clearance to swing the tool in concave shapes such as the inside of a bowl.

The base of the bowl was sanded using a flexible pad in a power drill, the lathe speed having been turned down. Starting with 120 grit, the grades were worked down to 400 grade before finishing with steel wool pads.

The blank was reversed onto the chuck and true running checked before the faceplate ring was removed. This allowed the newly exposed face of the blank to be trued up. Using draw cuts and working down hill allowed the shape of the interior of the bowl to be formed. From the outer edge inwards before reversing the tool to form the centre section. The rim was slightly undercut to retain the marble but raised towards the centre. A light touch is essential as the two curves are blended together. The central dimple cut to suit the marble was the final element in the design.



Power sanding of the centre in the same manner as the base but with an emphasis on removing the dust from the preceding grade completed that part of the project. The final touches, a revisit to the base was achieved by the use of a simple wooden faceplate covered by a piece of router mat and with the work piece trapped thereon with pressure from the tailstock and centre. This allowed the foot to be defined as desired and parted off with the final little dimple being removed with a wood carving chisel.

For his spindle turning project, Richard chose to make a spinning top and launcher. This particular design seems to be a Midlands speciality as the Editor's recollection from his childhood in the North West was that we used a whip to start and keep the top spinning, but that was a long time ago. The starting point for the launcher was a wood blank approximately 2 inches square about six to eight inches long. Two holes had been drilled in the blank at right angles to each other and at the same point such that the holes intersected.

A roughing gouge was used with the blank mounted between centres to turn it into a round. The handle was shaped with the eventual use in mind, smaller for a child. Again, Richard emphasised the idea of having a sketch or object of the right shape to assist in achieving the desired design. Some tips on the use of a skew chisel were given with a 3/8" square skew chisel being employed rather than the more traditional rectangular shape. Lifting the tool rest above the centreline, making sure that the lower half of the chisel edge was being employed and "relaxing", possibly the most difficult part of learning to use a skew chisel with the ever present threat of a catch. The opposite end of the launcher was then turned as a ball shape. The technique used has been demonstrated before but is worth repeating. The outline is turned with a gouge and then a piece of pipe of an appropriate diameter is used to form the final shape, a burr having been formed on the end of a pipe as a cutting edge. After sanding and finishing, the piece was parted off with a skew chisel and the final little pip left removed with a chisel.

The top itself was similarly mounted between centres and initially shaped with the roughing gouge before the spindle gouge and skew chisel took over. A small amount of waste was left at each end to delineate the ends of the design and facilitate the eventual parting off. Richard explained further his use of the skew chisel. Many books suggest that the "short" point of the chisel should be used when rolling in a bead. He believes that the use of the long point gives greater visibility of what the tool is doing and therefore reduces the chance of failure. Slicing cuts with the skew chisel were used to clean off the end grain on the top.

A hole was drilled through the upper portion of the top after it had been turned down to about 1/2 inches in diameter to suit the holes drilled in the launcher. Check the direction of the grain to ensure that the hole does not unnecessarily reduce the strength. A final planing cut removed any burrs left from the drilling operation. A small toggle turned for the end of the string completed the project.

Richard was challenged to give demonstrations of both projects and was successful.





## The Finishing Touch

I forgot to mention that I've had a couple of club members ask me about the finish I used on my demo turnings and I've been meaning to put 'fingers to keyboard' so a recent chat with the Editor has prompted me to provide this article (for which the Editor is truly grateful).

I use several mixtures of Welsh beeswax, real turpentine (NOT white spirit / turpentine substitute) and carnauba wax, depending on what I want to use them for but the method is the same, just change the percentages of each constituent.

The mixture for use on green wood is 90% beeswax and 10% carnauba, with sufficient turpentine to give a soft paste. The waxes are melted in a glass jar in a pan of boiling water. I simmer this on a camping stove, outdoors, as the liquid waxes are flammable. Once they are both liquid, I add an equal measure of turpentine, give a good stir and let the mix cool. You can then judge if the mix is the right consistency. If it's too hard, boil the water again, without the jar in it, then lower the heat and put the jar back in the water. If needs be, keep a low heat to keep the water simmering but be very careful as the turpentine in the mixture makes it a lot more flammable. I keep an old bath towel soaked in water to throw over the whole lot if it catches fire.

As before, once the wax has completely melted, add some turpentine and allow to cool. Repeat the process until you get the consistency you need.

The green wood mixture is applied to the sanded wood using a pad of towelling, with the lathe stationary. When you have coated the whole surface, turn on the lathe and apply moderate pressure with the pad, the wax will partially melt and soak into the surface.

I use a hard mix (less turpentine) as a paste wax on top of sanding sealer, and a softer mix (more turpentine) as a furniture polish on wooden furniture, but the secret with all of these is to allow the wax to harden before polishing it. I try to allow 24 hours, then buff the surface to get good lustre.

To make your own 'wood-turner's stick', I melt a mix of 60% beeswax and 40% carnauba wax, without any turpentine. I pour the melted mixture into silicone cup cake moulds and allow to cool. The resulting 'cake' is a good finish on top of other finishes, and can be buffed to a high gloss. The beeswax softens the mixture to reduce scratching your work, but if you want, you can make a disk of pure carnauba wax and use that, carefully, as a final finish, applied either to your work or to a buffing mop.

These are my own mixes, from trial and error and seem to work well, but it's good to try other mixes. Just remember beeswax is relatively soft, will 'soak' into the wood and seal the grain. Carnauba wax is relatively hard but will give a good gloss finish. It is in fact the 'gloss' component of many commercial polishes, and not just for woodwork, it is one of the main components of 'showroom shine' car polishes! The turpentine softens any of the mixtures, allowing them to flow more easily.

I hope that helps but if anyone has any questions, please get in touch. And if you need carnauba wax flakes, I have a supply of it.

Paul Bellamy



## June Novice Competition

The June Novice Competition was to produce a necklace. There were two entries. They came from Brian Smith and David Neale with Brian taking the honours on this occasion.



Dawn could not resist taking the opportunity to model the entries whilst announcing the results during an interval in the demonstration.





## Club information

Your club committee for 2012 is:-

**Chairman - Dawn Hopley**

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**Treasurer – Vance Lupton**

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## **Member's representatives**

**John Smith**

Tel. 01889 577380      Mob. 07976 913811

**Jane Russell**

**Terry Gray**

**Albert Heath**

## **Health and Safety Advisor**

Hugh Field

Please only use phone numbers if absolutely necessary.

## Merchandise



### Clothing

The club has a selection of items for sale, all featuring the club name on a blue background.

<b>Sweatshirts (dark blue)</b>	<b>£12.00</b>
<b>T-shirts (light blue)</b>	<b>£7.00</b>
<b>Baseball caps</b>	<b>£6.00</b>

The sweatshirts are ideal for the workshop at this time of year; nice and warm, but they are also smart enough to wear down the high street, to woodturning shows, and to AWGB seminars.

See John Smith at the club meetings if you would like to purchase any item of club clothing.



### Abrasives

If you need that finishing touch, Terry Gray has packs of Abranet, recommended by demonstrators and other club members, at £2.20 for a set of 7 sheets - 120 -600 grit.



**Books and DVDs** The club has the following DVDs amongst others for hire.

AWGB Instant Gallery -1991 to 2003

Sharpening - GMC

Turning Projects with Richard Raffan

Turning Wood with Alan Holtham – Table Lamp

Colouring Wood – Jan Sanders

The Skew Chisel – Alan Batty

Bowls for Beginners – Ray Jones

Course on Spindle Turning – Ray Jones

Making and Decorating Platters – Mick Hanbury

Making and Decorating Boxes - Mick Hanbury

Turn it On – Volume 1 – Jimmy Clewes

Turn it On – Volume 2 – Jimmy Clewes

Turn it On – Volume 3 – Jimmy Clewes

All Glued Up! Open Segment Turning – Sue Harker

Turned Out Nice Again! Involuted Turning – Sue Harker

Wood Turning with Steve Heeley – Steve Heeley

Wet turning with a difference – Stuart Mortimer

**See John Smith at any club meeting if you want to borrow one of these.**



## Turning tips

This section is for any tips or advice you would like to pass on to other members. It doesn't matter what it is, if you discovered something you found useful, that you think may benefit others, please pass it on.



## Useful websites and suppliers

There is a lot of information available on the internet but some is better than others. If you come across any useful sites, please let me know and I will publish them here.

Timber Supplier - Capricorn Eco Timber  
Unit D  
Ladfordfields Industrial Estate  
Seighford  
Stafford St18 9QE

Website [www.capricornecotimber.co.uk](http://www.capricornecotimber.co.uk)

## Questions and answers

This section is an opportunity for members to ask questions for other members to answer, primarily about wood-turning but I see no reason why this couldn't be extended further. There is a lot of knowledge in the club on many subjects and this should be an easy way to get answers.

## Items for sale or wanted

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

## For Sale

### Custom toolrests – David Fields

David's 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 at the club meetings.

## 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, see him at the club meetings.

## For Sale: Clarke CDS300 - 300mm Disc Sander

Lightly used, in excellent working order - and with spare sanding disc.

- 305mm dia. backing plate for 300mm abrasive discs
- 750 Watt (1hp), 230v motor
- 1420rpm no load disc speed
- 400x133mm sanding table tilts from 0 to 45°
- Table mounted 120° mitre guide fitted as standard
- 52mm (2") dia. dust port.

Currently on sale at Machine Mart (see advert in June edition of Woodturning) for £143.98.

**FOR SALE AT £100 ono**

Interested?

Contact VANCE LUPTON on 01922 457159 or 07941069444 or email

[vancelupton@hotmail.com](mailto:vancelupton@hotmail.com)

