



## Future Events

### MSWA Meetings

July 5<sup>th</sup>

Frans Brown

Monkey Puzzle Work

August 2<sup>nd</sup>

Video Evening and a talk on wood carving by Steve White

### Other Events

Alrewas Show

20<sup>th</sup> July 2013

Kings Bromley Show

27<sup>th</sup> July 2013

### Club Competitions

#### July Challenges

A pair of Chess Pieces  
King and Queen

August

Novice

A matching pair of curtain  
or  
light pulls

## Chairman's Notes

### John Smith



For many of us, John Smith was our first introduction to the MSWA, either by responding to a telephone enquiry about the club, or by being on hand to welcome one at a club meeting. A larger than life figure, John was a stalwart within the club. He was a chairman for a number of years and was the first to step back into that role when Dawn was forced to retire through personal circumstances.

Having had a stroke last year, John was amazing us by how well he appeared to be recovering. Sadly, he suffered a second stroke last month and died a few days later from a heart attack.

He will be missed by all who knew him.



## Editor's Scribblings

A visit to the Woodwork show at Daventry demonstrated the wide range of wood-turning being undertaken by club members from around the country. Our close friends at West Midlands Wood Turners again put together an excellent display, taking first place in the club display competition. Ted Gill, one of our members who enjoys dual membership with them, took second place in the overall new item class with his pie-crust cake stand. In your Editor's humble view, "he was robbed". The overall winner closely resembled a Russian Sputnik satellite and would have been a more worthy entry in a stained glass competition.

My wife returned from the National Marquetry Exhibition at the Potteries Museum with reports of similar controversies in the judging of the entries. The classicists asking for the wood to be allowed to do the talking. The modernists wishing to "push the boundaries" by the use of colouring and even non-wood materials in their exhibits.

Philip Watts

## Committee Changes

Geoff Payne has offered his resignation from the committee. He has been a long-standing member, serving most notably as Events Secretary for more years than he cares to remember. The club owes its thanks to him for the programmes of demonstrations that he has delivered.

Dawn Hopley has agreed to replace him on the committee and her return will be most welcome.

## Programme for 2014

Ted Gill is already working on this. Any suggestions that you might have, or recommendations about demonstrators that you have seen elsewhere will be welcomed. The success of the Open and Hands-on Evening will probably lead to a repetition next year. Watch this space.

## Newsletter

I have made this request for the last few months. It is somewhat poignant that John Smith was one of the very few to respond and that his article on making a draw-bench for one of his grandsons appeared in last month's newsletter.

The Newsletter is for your and the club's benefit. If you have something to say then write it and send it to me for inclusion. I can accept text in almost any format, although simple text files are the best. Similarly, image files as .jpeg, .tiff or .bmp files. In the extreme, I can even scan or photograph prints or negatives.

I will be looking for volunteers to write up the Demonstration Reports so the budding journalists amongst you should sharpen your pencils and charge the batteries on your digital cameras.



## June Demonstration – Chris Eagles

We have welcomed Chris Eagles to the MSWA before. On that occasion he talked about and demonstrated a wide range of woodworking tools from his background as a professional turner and tutor. This time, he commenced by stating that it was not his objective to produce a finished piece within the evening, spending time working his way down through a range of grits, sealing, cutting back, before final finishing. Rather, he wanted to demonstrate a range of techniques and highlight the possible mistakes that could occur in their use.

There was still an end product to consider; that being a spherical box forming the basis for a Christmas ornament but the emphasis would be on process, with a range of teaching aids in use. The techniques would use tools that might be new to us, some would be expensive or “worth a few Christmas presents” as Chris put it. Others would be simply made from materials such as mdf.



Four techniques then:

1. Hollowing the inside of a spherical box
2. Shadow turning
3. Finishing the outside of a spherical box
4. Tension turning of a slender finial



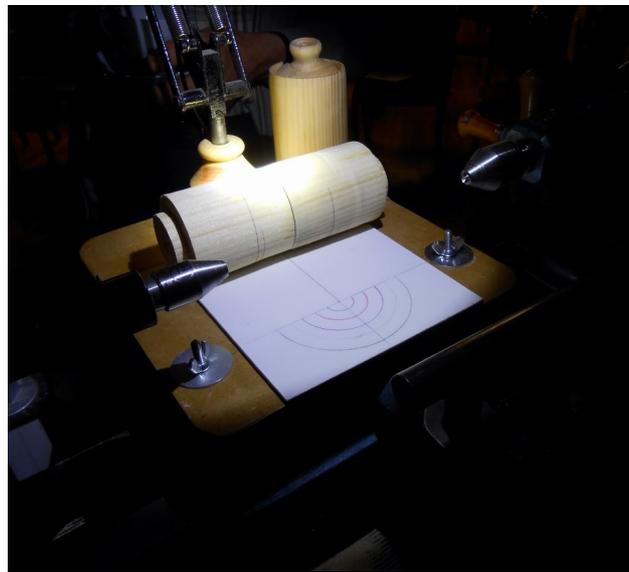
Picture 1 – The project piece in outline

Two lengths of pine, each having been turned down to a same pre-determined diameter, were mounted in turn in a chuck so that the interior of each half of the box could be machined out. This was accomplished with the aid of a purpose built tool mounted in the lathe tail-stock. Similar in principle to some of the ball turning tools that we have seen demonstrated, this comprised a small cutting tool mounted in such a way that it could rotate in a horizontal plane around its axis. The depth of cut was controlled by the use of the tail-stock screw.



Having promoted a discussion about precisely where the match line should be on such a box, Chris matched one half to the other, machining an appropriate recess and spigot to provide a good fit. The assembled box was then mounted between centres ready for the outside to be turned. Technique 2 came into play, and one that we definitely had not witnessed before judging by the reaction of those present.

A simple table of mdf was mounted across the lathe bed under the work-piece. A single light source was mounted above thus casting a shadow of the work piece onto the table. A prepared drawing of the desired spherical shape was placed on the mdf table and carefully aligned such that the centreline of the drawn circle coincided with the centreline of the box section of the work-piece. All that remained at this stage was for the outside of the work-piece to be turned down such that its shadow coincided with the drawn shape. Chris enlisted the aid of the audience at this stage and Dawn Hopley and Ted Gill tried their hands, with varying degrees of success, effectively demonstrating the need to align drawing and work-piece as precisely as possible.



Picture 2 – The shadow turning set-up from the Turner's viewpoint.

We now had a part turned sphere in that the residual stubs where the lathe centres had prohibited access remained in place. An expensive Wiedemann chuck made its appearance at this point, definitely a multi-Christmas-present item! One that could only be justified by the manufacture of a large number of spheres. The back plate of the chuck mounted on the head-stock spindle thread in the normal manner and a front collar shaped ring with an internal gasket clamped the work-piece in place, the two halves of the chuck being held together by a screw thread. The open clamping ring allowed easy access to the piece for the removal of the remains of the centre points.

The final part of the evening introduced the concept of tension turning. Most of us are only too aware of the delicate balance required to hold a slender piece between centres. Too much compression tends to bow the work-piece, and a light touch is required with the addition of steadying methods involving fingertips if breakage is to be avoided. Tension turning seeks to obviate the problem by holding the work-piece between a conventional chuck at the headstock end and another chuck mounted on a modified live centre at the tail-stock. Operating the tail-stock screw in the reverse manner to normal places the work-piece into tension and the resultant increase in stiffness makes turning down to small diameters that much easier.

An interesting evening and we will see if any of the techniques described make their appearance in future club competition entries.



## Sharpening tips - Paul Bellamy

Paul's demonstration of sharpening equipment was a popular attraction at the Club Open Evening. Paul has produced the notes below and they are reproduced here by popular request.

A sharp tool will make your life easier and give a better finish so remember to sharpen them frequently, especially before that final, finishing cut.

1. **ALWAYS WEAR EYE PROTECTION!!!**  
Hot, sharp splinters of steel in the eye are NOT a good idea! And you only have two eyes. Look after them.
2. **They are YOUR tools**  
Remember the grind you have on YOUR tools are there to suit YOUR style of turning. There are lots of suggestions and recommendations from books, DVDs and demonstrations but find the one that works for you but is based on those suggestions.
3. **Location of grinder**  
It is often recommended to have the grinder close to, and at the same height as the lathe. This is more relevant when you are hand grinding, without a jig, as you will have 'muscle memory' of the angle of the tool and so get the appropriate bevel. It is still a good idea to have the grinder close to the lathe if you are using a jig but it is not so critical as the jig set-up will determine the angle.
4. **Do NOT use the side of a grinding wheel**  
If you wear the edge of a grindstone, you run the risk of it disintegrating, with horrendous implications.
5. **Checking grinding wheels**  
Before fitting a new grindstone, support it loosely and tap the edge with a screwdriver. A good grindstone will ring, like lead crystal glass. If you just get a dull thud, the wheel is probably cracked and should not be used.
6. **Grinding wheel mounting spacers**  
Spacers are there to support the wheel as it is mounted but they are not there to keep the wheel centred. Used two strips of Duct tape either side of the wheel for the steel washers to hold the wheel securely.
7. **Repeat of same bevel - any tool**  
Mark the bevel with black marker pen. Put tool in jig and rest on grindstone. Rotate wheel by hand. Look at bevel. If heel on bevel is shiny, tool is too close to wheel and bevel angle more obtuse, shorter bevel. If cutting edge of bevel is shiny, tool is too far from wheel and bevel angle is more acute, longer bevel. If the tool is at the correct setting, you will see a shiny line across the whole bevel.
8. **Maintenance of grindstone**  
It is important to keep the surface of the wheel in good condition. As you grind tools, metal particles will get embedded in the stone. This will stop it cutting AND cause a lot of friction. If you try and sharpen a tool, you will generate a lot of heat and possibly damage the steel. Also, wear on the grindstone tends to be in the middle of the wheel, leaving a groove in the surface. That will cause problems when you want to sharpen a wide tool such as a skew.  
To avoid this, you need to 'dress the wheel' using a dresser. These come in various forms - wheel, diamond and devil stone. The aim is to remove the surface of the wheel to leave a flat, clean cutting surface. And never use a piece of wood to slow a grindstone. You will rapidly clog the surface and prevent it working effectively. Use the heel of the bevel to both slow the grinder and soften the heel.
9. **Different grinds for different jobs**  
It can be helpful to use different bevel angles and grinds depending on the job in hand. However, if you are constantly changing the type of work you are doing, don't keep changing the bevel on the one tool. It will be much cheaper to buy a second identical tool and grind that to another profile. Sharpening will be just that, not repeated grinding.  
It may be worth buying some cheaper tools to try out new grinds before grinding your favourite tool.



10. **Grinding different parts of the tip**

Many turners are using fingernail grinds. These are easier to do with a jig but you need to be aware of the amount of bevel you are grinding at each part of the fingernail. The central tip will have more bevel against the grindstone than the wings. If you grind all the parts for the same time, you will progressively extend the wings but leave the central tip. The profile will be more of an arrow than a fingernail.

11. **The cutting edge must never be concave or 'hooked'**

It is quite easy to grind the sides of tool too much so you end up with a 'hooked' tip, as you view the chisel from the side. This edge will be very aggressive and almost impossible to control. If you are having problems, it is worth checking the form of the edge. A convex curve means there is only one part of the cutting edge in contact with the work at any one time.

12. **Grind the top profile before grinding the cutting edge**

This suggestion came from one of our demonstrators. The grind of any tool should present a straight or, more often convex curve. This allows the cut to move smoothly across the edge. If any part of the edge is concave you will get a very aggressive, uncontrollable cut. By grinding the top of the tool to a curve then grinding the cutting edge to meet this curve, you are guaranteed a smooth cutting tool.

13. **Grind off the heel of the bevel**

If you are leaving marks on the surface, it may be that the heel of the bevel is damaging the surface. To stop this, gently grind the heel of the bevel. You can do this, gently, on the grindstone or a diamond hone will do the job even better. And if you do this as the wheel is slowing down, you achieve two objectives at the same time.

14. **Secondary or micro bevels**

Some woodturners recommend a micro bevel on the tip of the tool or the grinding away of the heel to leave a secondary bevel. The reason is to reduce the length of the bevel allowing the tool to cut a tighter radius. However, don't end up with a tool with lots of bevels or you will have difficulty controlling your cuts.

15. **Put grind details on masking tape on the tool itself**

I use the Trugrind jig. The primary bevel angle is set by the slide distance. The wings are determined by the angle of the jig. Record both settings on some masking tape round the base of the tool. All you have to do for future sharpening, is set the jig at those values and you will have an identical bevel, although that will vary slightly as the wheel wears down in diameter.

16. **Round off the edges of new tools**

It is worth removing the sharp corners of rectangular profiled tools e.g. traditional skew chisels, beading tools etc. This will prevent damage to your tool rest and allow the tool to move more easily along it. You only need to remove the slightest amount of metal; a diamond hone or even coarse abrasive paper will do the job.

17. **Grinding scrapers**

A scraper usually makes use of the burr raised at the edge of the tool during grinding. Consider grinding the tool upside down so the burr is raised as the metal is pushed down, not back against the edge.

18. **To hone or not**

Some turners will recommend honing the tool edge after grinding. This WILL give a better edge but considering the amount of wood going past a turning tool, that advantage will soon be lost. Your time is probably better spent going to the grindstone more frequently and using that edge as it is.

19. **Identifying tool steel**

The colour and type of sparks coming off the tool as it is ground can indicate the type of steel from which it is made. Old tools were made from carbon steel. This can hold a very sharp edge but will wear quicker than high-speed steel. Most modern tools are high-speed steel and will give a good hard-wearing edge. See the Spark test chart for details. (Editor's note – This will be published in a later newsletter)

There are, no doubt, other tips and tricks to do with grinders and sharpening. I would be grateful for any suggestions.



## Club information

Your club committee for 2013 is:-

### **Chairman - Philip Watts**

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

Tel. 0121 308 7838

### **Secretary – John McElroy**

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

### **Treasurer – Vance Lupton**

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

### **Assistant Treasurer – Hugh Field**

### **Events Secretary – Ted Gill**

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

### **Abrasives -**

### **Newsletter editor – Philip Watts**

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

### **Webmanager – Philip Watts**

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

### **Committee Members**

Albert Heath  
Dawn Hopley  
Peter Worrall

### **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.



### Abrasives

If you need that finishing touch, the club 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.

### MSWA DVD List

- 1 AWGB Instant Gallery 1991-2003
- 2 Sharpening GMC
- 3 Turning Projects with Richard Raffan
- 4 Turning Wood with Alan Holtham – Table lamp
- 5 Colouring wood – Jan Sanders
- 6 3 Disc collection – Trent Bosch
- 7 Bowls for Beginners – Ray Jones
- 8 Course on Spindle Turning – Ray Jones
- 9 Making and Decorating Platters – Mick Hanbury
- 10 Making and Decorating Boxes – Mick Hanbury
- 11 Turn It On – Vol 1 – Jimmy Clewes
- 12 Turn It On – Vol 2 – Jimmy Clewes
- 13 Turn It On – Vol 3 – Jimmy Clewes
- 14 All Glued Up No1 – Sue Harker
- 15 Turned Out Nice Again – Sue Harker
- 16 Wood Turning with Steve Heeley – Steve Heeley
- 17 Woodcut Turning Tools
- 18 Robert Sorby Specialist Tools
- 19 Inlaid and Novelty Boxes – Chris Stott
- 20 Hope for us all – Simon Hope
- 21 Hope for us all – Vol2 – Simon Hope
- 22 Wet Turning With a Difference – Stuart Mortimer
- 23 AWGB Seminar 2011
- 24 Turning Green Wood – Michael O'Donnell
- 25 Woodturning, a craftsman's guide. - Mark Baker

**John Smith has been responsible for the DVDs. We will advise you when we have made new arrangements.**



## 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.

## 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

1 Glue Pot Cast Interior and Exterior	£15.00
1 Draw Knife	£15.00
2 12" Record G Clamps	£30.00

### Ring Albert Heath on 01785 661851

### Lathe and Tools

Record DML36SH with bowl turning attachment and rests.  
£175.00

Record Power chuck RP3000 £50.00

Robert Sorby Thread cutters £20.00

Robert Sorby Sandmaster £20.00

Henry Taylor Roughing Gouge £15.00

**Contact: Ken on 0121 378 0448 – Sutton Coldfield or speak to Phil Watts on 0121 308 7838**

## 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 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.bellamy@mswa.co.uk](mailto:paul.bellamy@mswa.co.uk)