



## Future Events

### MSWA Meetings

November 2<sup>nd</sup>  
Steve Heeley  
A regular favourite

December 7<sup>th</sup>  
Colin Fishwick

### Other Events

November 17<sup>th</sup>/18<sup>th</sup>

Club Display at Staffordshire Wildlife  
Trust  
Wolseley Bridge

### Club Competitions

November – Challenge  
Decorated Acorn Box  
Minimum 2 ½ inches diameter

December – Beginners/Novice Cup

Decorated Platter  
(minimum 8 inches diameter)

## Chairman's Notes

**Terry Gray**

**1942 – 2012**



Terry's passing has left us all in a state of shock and taken from us a long time member, a friend and colleague, as well as an accomplished turner. He joined the club back in the early nineties, has been a committee member to the end and for some years served as our treasurer, as well as more recently being the one to see if you needed abrasives. Condolences on behalf of the club have been sent to Margaret and his family.

To me however, Terry was more than just another member as we had spent several spells together at some of the outside events over the years, times that we spent leg-pulling, laughing and simply enjoying each others company, with a bit of turning interspersed. Outside of club activities Terry had helped me when I had an electrical problem with my dust extractor and I kept the occasional piece of wood for him until he could smuggle it in when Margaret wasn't about to complain about adding to the amount of wood he already had. When requests were made for turned items to sell in aid of charities Terry could be relied on to do his share and particularly enjoyed making the spinning tops suitable for children. His turned pens in various woods as well as acrylics, which were beautifully made, contributed significantly to the charity donations we were able to make.

We will miss you Terry and be the poorer without you. Rest in peace.

**John.**

News reached us, as this issue was being compiled of the death of Brian Garratt, another long-standing member, shortly after the last meeting.



## Editor's Scribblings

I have been breaking one of my own rules recently by watching the television during the afternoon. I normally restrict my viewing to the evening hours but a wet afternoon on holiday in South Wales (Wales and rain go together in some people's minds) found me watching a new programme. It is called "Paul Martin's Handmade Revolution" and is set in an Industrial Museum at Amberley near Arundel in Surrey.

The format of the programme is a competition between five entrants who display and talk about their particular craft, be it knitting, sculpture, or glass making. The prize is the opportunity to display their wares in the shop at the Victoria and Albert Museum in London.

In between these items, activities and crafts at the museum or elsewhere are featured. Wood turning has received a number of mentions. The West Sussex Wood Turners have been featured in the hut that they staff at the museum, demonstrating and giving members of the public the opportunity to try their hand. Another visit was to a pole lathe turner in Derbyshire showing how bowls are turned.

In the background on one of the shots could be seen a "Bodgers Hut" at the museum and the museum notes also features a stick maker. It looks like a place that is well worth a visit some day.

The next best thing is a virtual visit to the West Sussex Wood Turners website. This states that their membership is presently *limited* (the italics are mine) to 120, both male and female, aged from 14 to 80+ years. The limit is set by the constraints of the hall where they meet. Meetings are regularly held on the first Sunday of each month (except New Year's Day) starting at 9.30 am. Morning only sessions are usually membership led, but full day demonstrations and lectures by professionals are featured several times a year. It is worth noting that the attendance at these usually exceeds 65-70% of the full membership.

This sounds like a really strong and active club, developing the skills within the membership and taking them out into the community. It is just a little too far to travel every month.

But enough of the envy, there is a pressing need, expressed much better elsewhere in this Newsletter, for the MSWA to develop or risk disappearing into oblivion.

Philip

P.S. Another Health and Safety Story showing that it is not a new fad..

A recent shipmate of mine recalled how he had attended one of the Public Schools many years ago and how Woodwork was one of the subjects taught at that establishment. He remembers seeing three of his classmates bent double over a woodworking bench whilst the Woodwork Master delivered rough justice with the aid of a long piece of dowelling. "How many times 'whack' have I told you 'whack' to keep your hands 'whack' behind the cutting edge 'whack' of the chisel 'whack'".



## **Shock news of Club Closure!**

### **A local news report from Ecnav Notpul.**

*News has recently been announced that the flourishing and widely respected Mid Staffordshire Woodturners Association today held its final meeting at their long time home at the Etching Hill Village Hall .*

*This final, well attended, meeting (the clubs AGM held on January 11<sup>th</sup>, 2013) was progressing well, but when volunteers were asked to step up and help in the running of the club not enough were forthcoming. The acting club chairman was faced with only one course of action – that of closing the club.*

*On leaving the premises your reporter picked up the following comments from some rather stunned members. ‘That’s a real shock’ said one, ‘I really enjoyed my Friday night at the club. Not sure what I’ll do now . I hadn't realised the situation was that bad, they've been appealing for Committee members at all the AGM's I've been to and someone else has always come forward up to now.’ Another was heard to say, ‘It’s a shame - but I certainly wasn’t going to get involved with running the club – that’s their job.’*

Ecnav Notpul. January 11<sup>th</sup> 2013. Rugeley.

Okay, okay , it ISN'T 2013 yet – obviously - and so your committee is still active and planning for 2013 and 2014. But it is a very real and genuine concern that without a greater commitment from more members of the club, it may not survive the AGM!

Cast your minds back to the last AGM. It was a struggle *then* to get people involved – and we’ve had to manage with three unexpected vacancies on the committee for the past few meetings. It might be worth reminding all members that our constitution states that:

*‘The affairs of the Association shall be managed by a committee elected annually at the AGM and consisting of a Chairperson, Honorary Secretary, Honorary Treasurer, Events Secretary, Newsletter Editor and four ordinary members.’*

This is not just a local or indeed a recent problem. To illustrate here’s a short extract from Mark Baker's editorial of ‘Woodturning’ - Issue 214 June 2010.

*‘I have recently mentioned the long standing issue of clubs and the complacency of some members when it comes to getting involved in the running of clubs and organised events. Some members only have a passing interest and want to be entertained with no input other than paying their dues and attending. This is to some extent inevitable, and acceptable until it reaches the point where lack of interest in helping turns to willingness to see a club fold rather than help, thereby losing out on all the club has to offer people.’*

*Mark Baker. June 2010.*

It's not long before our next AGM. There are vacancies to fill. You can make a difference.

Vance Lupton



October Demonstration by Ken Allen– Report by Hugh Field

Ken is a founder member of MSWA and received a warm welcome for another demonstration evening. As always, his relaxed style impressed and his apparently leisurely progress achieved more in less than 2 hours than I would expect to achieve in a day!

*(Note! For the purposes of this write up the Imperial inch (25.4mm) and the Metric inch (25mm) are deemed to be sufficiently the same, so to avoid confusion all dimensions will be given in mm.)*



He gave a number of tips, both before and during his demo, the first being that of stiffening a long, small gauge by gluing a piece of wooden dowelling (may have to be specially turned) into the flute to within about 15mm, or less of the "sharp end". This has the twofold effect of stiffening the tool (thus reducing vibration) and also acting as a chip deflector. Ken later demonstrated the difference with or without this mod. And the improvement was noticeable. His comment was "why bother with a ferrule?". His argument was that wood turning generates minimal side load to the tool handle and that the ferrule can get in the way, particularly on a small tool. Another comment that he made was that he often uses a bowl gauge (with swept back grind) instead of a spindle gauge as it can give better control of shear cuts (interestingly, I visited the Axminster open day at Nuneaton the following day and one of their demonstrators, Colwin Way, advocates this for his specialism of fruit turning as he finds he can take the timber away more quickly with a better finish. As we have all noticed before, there is often not a right way, or wrong way with wood turning!) As an aside, there is an interesting information sheet on fruit turning and wooden chucking available from Axminster Tools, which I have obtained permission to distribute. If you would like a copy then please email Hugh Field at [health.safety@mswa.co.uk](mailto:health.safety@mswa.co.uk) or contact me at a club meeting and I will e-mail a copy to you.



His first project was a "Mazer". This is a short-stemmed goblet, about 75 diameter, with a small bead part way down the fairly shallow, thin cup. They are traditionally used at festive events, designed to be held cupped in the hand. Ken makes these for a wedding organiser. Further research suggests it is of Germanic origin and can also be a bowl with a very short, wide stem base. Normally these would have been made in a fruit wood, or hawthorn, but Ken chose a piece of sycamore about 90 diameter by 150 long. He also commented that in Norway they have a ball instead of a base and then have a log with holes in it on the table to rest them in.



## Wood 'n' things



Mounted between a spur drive centre and a live tail-stock centre the piece was roughed down (at slow speed until balanced) to about 80 diameter using a spindle roughing gauge and a chucking spigot formed using a parting tool.

The wood was then mounted in the chuck and the diameter and face trued up with a 6mm spindle gauge ground at 40 degrees. The goblet was turned in a conventional manner forming a slight ogee top to the cup and about 35 deep inside, hollowing outside to in, and trying to keep a continuous sweeping cut to minimise the need for scraping. He made a point of sharpening his gouge for the final cuts. He commented that if you "loose the cut" partway round the hollow, don't attempt to pick it up again, just start at the rim again to get a smooth curve. He did demonstrate how to remove the "pip" in the centre and then shear scrape the inside using a small bowl scraper (note that the edges of the shank needs to be slightly rounded to allow the tool to slide on the tool rest) but rolling the scraper about 45 degrees anti clockwise once the bottom of the recess is cleaned and then carefully making a pull, shear cut out to the edge. Ken warned about using a light source to gauge the thickness, as this can be misleading depending on grain orientation to the light, especially if using wet wood where the density can vary. It was here that he chose a bowl gauge in preference to a spindle gauge but used a small detail gauge to form the small bead part way down the outside of the cup of the goblet.

He then roughed the base diameter down to slightly smaller than the cup and then proceeded to form and finish the stem. He explained that the style of this could vary according to the occasion; in this case, with consummate ease, he formed first an inverted wedding bell under the cup of the goblet, then roughed out the half-cove shaped base, and then formed an opposing wedding bell under the first one. Finally he finished the base with a 6mm spindle gouge being again careful to finish in one continuous sweep. Ken explained that normally he would sand as he went along but in this case only sanded the edge of the rather sharp rim. Examination of the piece when finished confirmed that due to Ken's expert handling of tools little sanding would have been required.

The base was then parted off (finishing with a thin parting tool) and hollowed in the process to a constant thickness, but not too thin.

Since these goblets are designed to be used the type of finish needs to be food safe. Ken suggests Danish or a vegetable oil (presumably Chestnut, or similar, food safe finish would be OK) but definitely not cellulose, acrylic or melamine finishes.

After the tea break Ken made a Christmas tree in a pot from a piece of ash about 45 square by about 160 long. He started with the piece mounted in the chuck and supported with the tail-stock centre for roughing down to a cylinder and then demonstrated his use of a bowl gouge to rough out the base. It is possible to use a bowl gauge like a sort of skew chisel.

He then used a detail gauge to form a decoration at the top and to form the "branches". He used felt tip pens (from a "pound shop", "how much were they?", asked someone from the back!) to decorate the top detail and branches. Ken then roughed out the trunk using a parting tool making the top thinner than the bottom and used the side of the parting tool to shear scrape the underside of the bottom "branches". He then finished the pot, again using his bowl gouge and added a few coloured rings as decoration. He left the "soil" rough for realism.

He then parted it off, being careful to leave the base slightly concave. Again no sanding was carried out, or indeed needed.





## Wood 'n' things



Now for Ken's third demo piece. This was going to be a pair of (paper) napkin rings, starting with a small yew spindle blank about 40 square by 50 long. After marking the centre at each end Ken drilled a hole in one end using a 7/8 (Imperial inch!) Forstner drill mounted in a drill chuck in the headstock spindle holding the block in his left hand and using the tail-stock mandrel to apply pressure. A fairly slow spindle speed was used. When he had drilled about half way through he reversed the piece and drilled through from the other end, the holes joining perfectly!



He then made a wooden drive plug from scrap wood mounted in the chuck to allow him to mount the drilled block between centres. After roughing to a cylinder and whilst forming a series of beads a shake appeared, which resulted in a "design change" so a few beads were converted to coves. Then a wormhole appeared (complete with worm!) so another "design change" meant it became a scarf ring (or "woggle" for you boy and girl scouts). This piece would normally be sanded and finished, of course.



Ken's final 10 minute piece was a "plant pot man" (or was it a worm?), turned between centres (he didn't have a small enough chuck) from a piece of wood about the size of a pen blank. It consisted of series of beads under a head and hat, with a tapered spike for sticking in a plant pot. Decoration was again applied with felt tip pens before removing from the lathe.

Another fine demonstration by Ken.



## When is a Cabriole leg not a Cabriole leg?

Last month's competition required the production of a Cabriole leg. The first step in the production of my modest entry was to find out what a Cabriole leg actually was. There appeared to be two views in the wood working field. The purist view seemed to be that a true Cabriole leg was usually cut out with a band saw and then finished with spoke shaves and other tools. The other was that such legs could be turned using offset centres on a lathe.

To quote Jon Siegel, an American Woodturner: "Dutch foot legs were popular in the Queen Anne period. They were also called club foot, pad foot, spoon foot, or even (incorrectly I think) cabriole legs. Dutch foot furniture legs are turned on a lathe and are different from cabriole legs. Cabriole legs are sculptured legs usually cut out with a band saw, then finished with spoke shaves and other tools."

On that basis, none of the entries in the September competition were, strictly speaking, legitimate but since the disqualification of all the entries would have been perverse then the results will stand!

I have read elsewhere that a true cabriole leg should resemble the leg of an elegant young lady so how does one go about reproducing one?

Turning the legs is a relatively simple piece of multi-axis turning. The first set of centres are at the midpoint of each end of the square blank. The second set of centres are offset in opposite directions so that only one part of the turned piece will run true in both settings. How far these points are displaced from the centre line dictates the eventual shape of the leg. The simplest form has a straight taper from the "ankle" up to the base of the square portion or pommel of the leg. More complicated forms have decorative beads at the base of the pommel. Movement of the centres further away from the original centre line will produce a curved form on the leg with the fattest point being somewhere below the pommel.

How far should the offset be? Jon Siegel again suggests the following: "*Subtract the radius of the ankle from the radius of the foot and you have the Foot Offset*". The offset at the head of the leg is then proportioned from that foot offset dependent upon where you want the fattest part of the leg to be.

A variation of this is to then relocate the leg on a third set of centres. The effect of this is to produce a leg with a semi-elliptical shape in the lower part of the leg. This could be translated with a small amount of hand work into a circular shape with the result being a very slim and elegant form. Try it and see. The variations are endless. Of course, the really difficult part would be to produce a set of four legs, all identical.

Philip Watts

## Setting up of Band-saw Blades

Martin Pyatt, a former member of the club provided these instructions on the setting up of Band-saw blades. They are worth repeating here:

1. Tension and track blades to centre of top wheel tyre.
2. Adjust guide blocks so front edge is about 1mm back from root of teeth.
3. Set rear thrust bearing about 1/2mm behind blade back edge.
4. Bring in right hand side guide to touch blade.
5. Use corner of newspaper sheet (one) as feeler gauge to set clearance on left hand side of blade.



## October Competition

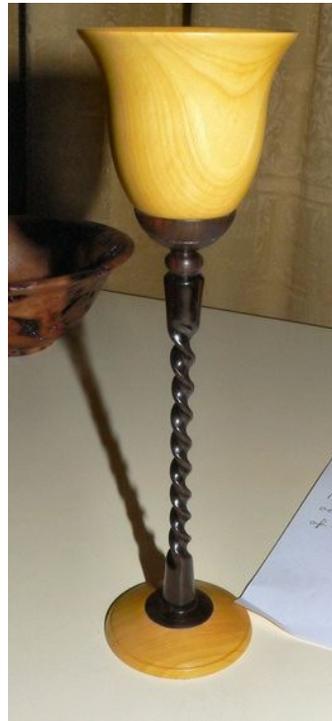
Two entries only. Disappointing in the quantity but not in the quality.



The lidded pot-pourri bowl in first place is by David Neale. The open bowl by Brian Smith

## Display Table

Some items from the display table.



The goblet the left is by Ron Dixon and is in spalted gorse which is a very unusual choice of wood. The fine goblet on the right is a by an anonymous turner whose name regrettably was not recorded by my reporter.



## Club information

Your club committee for 2012 is:-

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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.

### 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

**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.

## 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.