



Future Events

MSWA Meetings

October 5th
Ken Allen

Other Events

Club Competitions

October – Novice

Pot-pourri Bowl with piercing
With or without lid

November – Challenge

Decorated Acorn Box
Minimum 2 ½ inches diameter

Chairman's Notes

As most of you will now be aware, our chairman Dawn has stood down for personal reasons after receiving some seriously bad news and I have stood in as temporary chair until our AGM in January. I would therefore like to pay my own tribute to Dawn for what she has done over the past 20 months in leading the club forward.

Dawn in her own bright bubbly way has kept us all moving in the right direction encouraging us to be involved, not only in the club meeting events and competitions but also in those events where we take wood turning out into the community. In particular the summer shows at Alrewas and Kings Bromley where we raised money for charity and at the Staffordshire Wildlife centre where we supported their work in our county.

Latterly Dawn has led us through some less than easy committee meetings when the subjects of insurance as well as health and safety matters relating to demonstrators has had to be discussed and thrashed out. It was her chairmanship and our respect for her that has seen us through this period. We will also miss what would have been her first demonstration at the club when she was scheduled to fill the October slot. I for one hope it is only a postponement, not a cancellation and that when her current problems are resolved we will see her back among us.

In the event we are fortunate that our old friend Ken Allen (although he usually points out that I am older than him – it's by two days actually) will now stand in to fill this spot. We are grateful to Ken for stepping into the breach, particularly after his recent knee replacement operation and the complications following it.

As previously intimated, your committee have asked me to fill the gap as chairman until the January AGM when we will need a new leader to take us forward and I would ask all members to seriously consider standing for the position. I recognise not every member can give the time required to the position but we have a considerable number who have both the ability and the time to fill the post and we should not look to the older time served members to always come to the rescue. Any organisation that does not have new blood coming into it will inevitably decline and be less effective. Fortunately in the last period under Dawn's chairmanship we have seen new committee members and I am confident we have people with the potential to take us forward in this hobby which gives us all so much pleasure. In the meantime I look forward to having the support of you all during the period up until we have our AGM.

John Smith



Editor's Scribblings

The MSWA does not have a “Vision” or a “Mission Statement”. For which I am profoundly grateful, because I could never understand the difference between the two, or indeed see the reason for wanting either. The club does not have a formal set of objectives but if we did have a little “to-do” list, which amounts to the same thing but doesn’t sound as posh, then one of the items on the list would be that of introducing wood-turning to a wide range of people, young and old, ranging from absolute beginners to people with a wider experience.

One of the difficult things in devising both a club programme of demonstrations and the club newsletter is that of providing a proper balance between the requirements of new members and absolute beginners to wood turning, as well as maintaining the interest of the more experienced turners.

One thing is clear, however. Not all the new members may be aware of some of the pitfalls of wood turning. This means that we have a responsibility to demonstrate good practice at all times. This aspect is recognised by and large by all our demonstrators and many touch on aspects of safety at the relevant parts of their demonstrations.

Inevitably the words “Health and Safety” ring alarm bells in the minds of some because of the excesses of some parties in that respect that have been widely reported in the press. So much so, that the Health and Safety Executive now have a portion of their website devoted to debunking some of the myths that have grown and received wide coverage.

Some of the interesting discussions that have taken place recently within your committee have been around how far we should go in this direction. There is general agreement on the basis for the initial discussion, relying as it does on guidance from our parent body, the AWGB. The risk assessments that have been undertaken have been made entirely in line with the recommendations of the AWGB. The questions that remain are how we implement the outcomes of those assessments.

Those members of the committee who have previously had professional responsibilities for aspects of safety are inevitably more cautious in their approach and it is for the committee as a whole to take a balanced view.

People's perception of risk is different. I ascend quite regularly to the heights of the topsail yard on tall ships, some 50-60 feet above the sea, confident in the training that I have received and the precautions that are taken. Others might suggest that it is safer to stay in bed. Statistics are on my side as the number of reported incidents of persons being injured falling out of bed is far higher than for those falling from trees or tall ship masts.

I would return to my initial point, that we have a responsibility to all who join the club and take part in our activities to demonstrate best practice. What members then choose to do in the privacy of their own workshops is their responsibility.

Philip Watts

Seen on a recent visit to Ludlow

A blue elliptical plaque on the front of a house reading

“Nobody of any particular significance has ever lived in this house”.



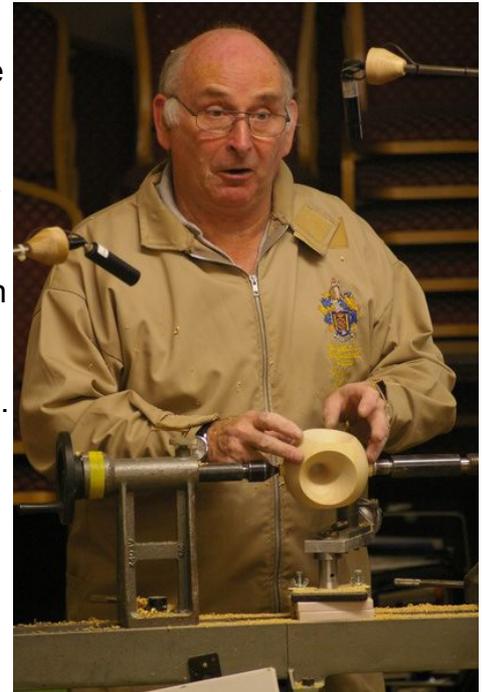
September Demonstration

Gerry Marlow

Gerry Marlow is a member of the Sheffield Wood Turners and on the AWGB list of registered demonstrators. This was not his first visit to the MSWA.

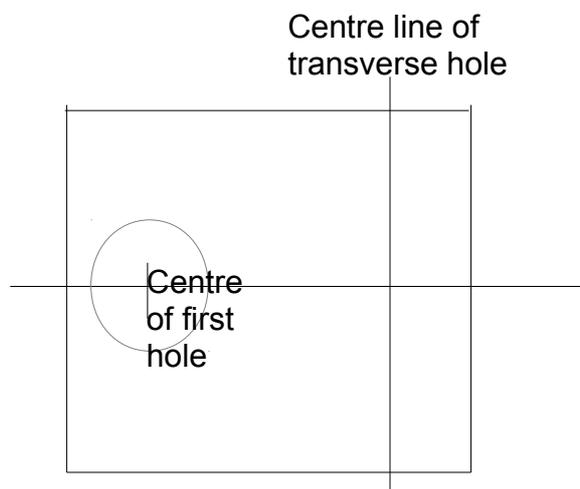
For his demonstration piece, he looked for inspiration to a birthday visit arranged by his wife to a Yorkshire museum. There he saw a Barbara Moore sculpture and decided that he could turn a piece that had the same character and was different from the normal run of demonstration projects.

His starting point was a block of lime 4 inches square by 5 inches long. He mounted it with the long axis across the lathe using a chuck with extended jaws and button clamps. He noted that an alternative approach would have been to remove two jaws from a four jaw chuck and to clamp the wood between the remaining two. The blank was not central but located with a centre point approximately two inches from one end.



Using a bowl chisel, Gerry commenced turning a convex shaped hole into the blank ultimately breaking through the the back of the blank. After finishing this end of the hole with the normal range of abrasives, the blank was reversed on the chuck so that the back face now came to the front, with the blank located on the chuck such the that previously bored hole lay on the central axis of the lathe. A convex hole similar to that bored in the first operation was now opened out, giving what might be described as a hole similar to that in the centre of a doughnut. Again, this hole was finished with abrasives.

The blank was now rotated along its longer axis and again mounted on the same chuck with a centre point about two inches from the other end of the blank. Another convex hole was opened out and continued through the blank making sure that the hole did not break through into the hole that had first been turned through the blank. Hopefully, the photographs and diagrams will make this clear. Once again the surface of the hole was finished with abrasive paper and the blank reversed on the chuck such the blank was centralised on the new hole. The turning out process was repeated on this axis and the surfaces finished with abrasives. The blank then looked like the diagram below.





The chuck was now replaced with a Steb spring loaded centre, with a live centre in the tail-stock. The blank was now mounted with its long axis between the centres and roughly turned into a ball shape. Gerry commented that whilst some turners could turn ball shapes free hand (and indeed we have seen this demonstrated in the past at the club) he preferred to complete the turning using a ball turning jig that he had manufactured for himself. A principal feature of this jig was that it did not use a scraping action as with many of the jigs available on the market but that it held a chisel in the correct orientation with the bevel rubbing thus producing a cleaner cut. The diameter of the ball being turned roughly equated to the width across the diagonals of the blank with the result that the turned ball was left with spigots at each end that could not be removed with the ball turning jig. These spigots were reduced in diameter to a minimum using a hand held 3/8 inch gouge working at the tail-stock end as the live centre have more access than the larger diameter Steb centre.

Some finishing was possible on the lathe but the final section of each spigot was removed with a chisel and the ends sanded down to remove the traces of the centres.



A stand is required to display this piece. Gerry believed that this should not be too ornate in design since this would detract from the main piece. He turned a simple stand from a blank held between centres, roughed down to a circular section before being transferred to a conventional four jaw chuck. A simple diabolo form was chosen with the upper end hollowed to receive the ball to be displayed. The base was given a slight concave shape to ensure that it would sit squarely on a flat surface.



The final piece

Gerry concluded his demonstration by turning a child's rattle. His method is well reported elsewhere so is not repeated here.



A turned cup with integral handle (or how to make a simple project complicated!).

When I noticed that the novice competition for August was a cup and saucer, I thought, "I've never made one of those!". Not being eligible to enter, I thought "perhaps I can do something a bit different and put it on the display table, how about a turned cup but with the handle integral, rather than glued on?". I can never resist a challenge; even if it's one I've set myself!

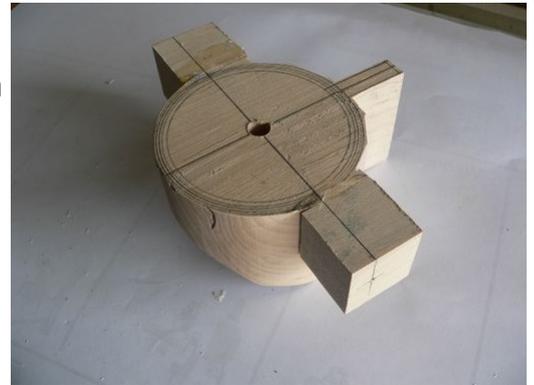
As it happened I didn't quite finish it in time but a number of those (few!) members who came to the meeting seemed intrigued and I don't think anyone worked out *exactly* how I had done it, so for those of you who are interested then here goes. As is often the case, I didn't get it quite right first time so I will point out how to improve it one the way through. This is not intended to be a detailed set of instructions as I am sure you will all have your own preferred techniques.

Just a few Health and Safety comments. I know we all use a common sense approach but since I may be liable if I don't warn you then I am obliged to offer my advice!

- 1) Do use a full-face mask, not just glasses. The project involves out of balance turning and intermittent cuts mean bits might break off!
- 2) Do use a Steb drive centre. For the same reason as above. If the wood stalls a Steb centre will slip, minimising damage to the piece; alternative drive centres may not be so forgiving.
- 3) Keep all body parts clear of the offset parts of the work, otherwise it can hurt!
- 4) Take care when sanding.
- 5) Use sharp tools at all times.

So, to begin!

Prepare and accurately mark out the wood. I was aiming for an outside diameter of about 80 – 85mm which meant a piece of wood about 130mm x 115mm x 65mm was required (with the grain running along the 130mm length). Not having a suitable piece that wide I had to glue on some sacrificial pieces (see photograph 1). This was not entirely successful, possibly because I didn't allow sufficient time for the glue to fully cure, but a single piece of wood might have been better.



Note the concentric circles. I was not absolutely sure what the finished size would be and it would be difficult to mark additional circles later so now is the time to do it. They are just arbitrary diameters as a guide but are important as working to a circle when turning the outside is key to the project. As you can see, I band sawed as much of the waste material away but in fact cut too close to the outermost circle and suggest you only cut to within about 8mm of it. My cup came out smaller and shallower than intended as a result. Note that I have drilled a hole ready for mounting later on a screw chuck. The centre points are marked at 15mm below the face.

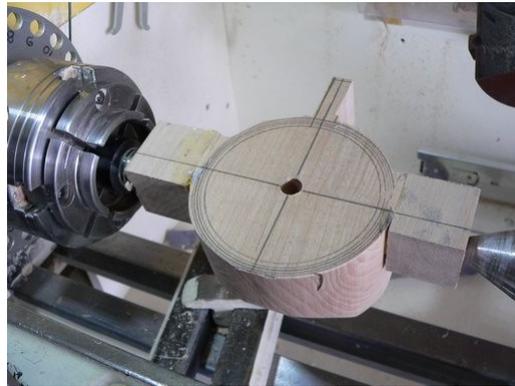
Next, mount between centres as in photograph 2). Note orientation, there will inevitably be some break out and this orientation ensures that the part which will become the handle is least affected. Rough the shape until the face either side of the protruding handle portion becomes close to the outermost circle noting that the top of the cup is smaller than its maximum outside diameter. I found this part of the project quite difficult due to confined access between the handle portion and the drive/tailstock centres



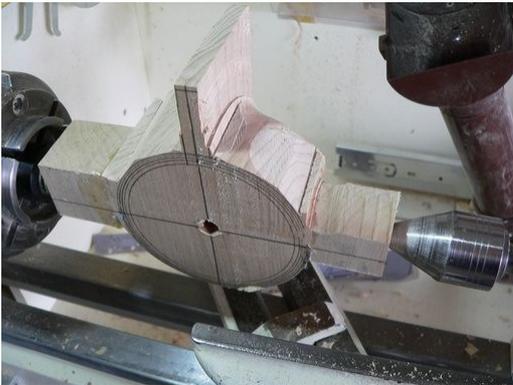
Wood 'n' things



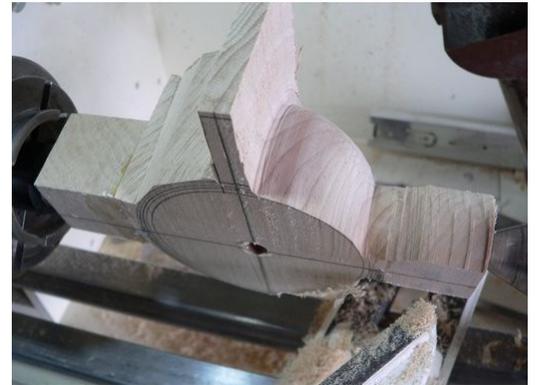
but a combination of parting tool and scraper (with a flat tool rest) worked for me. I tried a bowl gauge but keeping bevel contact is awkward. It is worth checking with callipers or a vernier that a truly spherical shape has been produced.



A careful parting cut either side of the protruding handle portion will minimise the amount of hand sanding required later. Photographs 3) to 7) show the stages I went through. It was during this phase that one of my glued on blocks parted company but I was able to re-centre on the remaining stub and continue. Take care not to create flats at either side; the body of the cup is part of a sphere. I sanded as much as possible of the outside with 120 and 180 grit using long strips of abrasive, with the lathe rotating, taking care to keep well clear of the handle portion and hand sanding where necessary. There will be a lot of hand finishing later so there is little point in going to finer grades at this stage.



Photograph 3



Photograph 4

Photograph 5

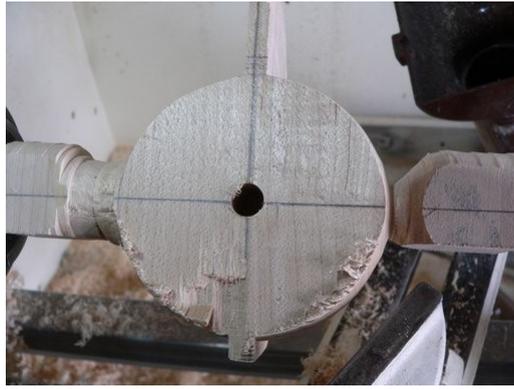


Photograph 6





Wood 'n' things



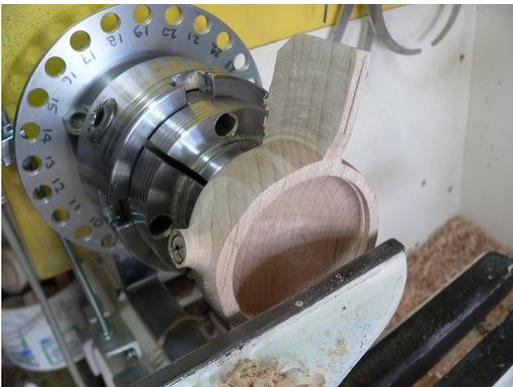
Photograph 7

I then sawed off the sacrificial pieces and remounted on the screw chuck so I could turn a spigot on the bottom of the cup. This needs to be fairly short in order to keep the finished cup as deep as possible. I turned a spigot about 5mm long to suit my 35mm gripper jaws. See photograph 8)



Photograph 8

The piece was then mounted using this spigot for hollowing and finishing the top and inside, with an undercut to follow the outside shape. See photographs 9) and 10). Note that it is at this time you will see how important it was to achieve a perfect circular face when turning the outside as otherwise the thickness will not be even. If necessary hand sanding can be used later to conceal this.



Photograph 9



Photograph 10

I then carved and sanded off the remains of the unwanted stubs and formed the handle using a flexible shaft and various burs and hand sanding with strips of abrasive. See photographs 11) and 12). This would probably have been best done whilst the piece was mounted on the screw chuck.



Wood 'n' things



Photograph 11



Photograph 12

The cup was then mounted on a jam chuck for tidying up the bottom. See photograph 13).



Photograph 13

After hand sanding off the lathe, the finished cup is shown in photograph 14) below.

Photograph 14



Hugh Field

A variation on this idea could be to produce a part spherical, double handled hollow vessel. Now there's a challenge!!



The Diabolo

Recently I have been helping to clear my late mother's house, and my sister has insisted that I have her diabolo, which was probably originally her mother's, 'because you are a wood turner.' I'm very pleased, but a little nonplussed because I don't really think it's something I'm likely to make use of. A few years ago my daughter gave me a set of 'cigar boxes' which I'm supposed to juggle with – there's even a booklet to tell me how – and I've never yet got the hang of it. But the diabolo is a thing of beauty in its own right, so I treasure it.

The diabolo is surprisingly heavy, and made in more parts than I at first thought: the two sections are joined by a dowel, and the weight of the toy lies in the inserts of heavier wood in the ends.



What is a diabolo? It's a child's toy with a very ancient history, beginning in ancient China. It was called « Kong-Zhu », « Tjouk-Pan-Oul », or « Che-Ling » depending on the era and the region in which it occurred. The most frequently used term was « Kouen-Gen ». It is described as a traditional toy on the Ivory Coast in 1913, as 'two equal cones joined by their points, held up in the air by a child who turns it by using a whip, a little stick with a raffia string.'



The most basic act of diabolo manipulation is to make the spool spin while it is suspended from the string. You do this by dragging the string across the axle so that the friction makes the spool roll. By repeatedly lifting one of the handsticks while providing slack with the other, the speed of rotation of the spool can be increased as the spool "rolls" down the string. The lifting hand is usually the user's dominant hand. Once speed is built up, the diaboloist typically performs a routine based on various tricks, similar to the repertoire of a yo-yoist. The diabolo will stay balanced as long as there is speed.

The only date commentators are agreed upon is 1812. It was in this year that the diabolo was imported from England to France, where it took off as a fashionable rage, to the danger of pedestrians and traffic, and was banned except in enclosed parks.

It was known as the 'devil on two sticks', and was thought to be so named because of its noise and the difficulty of its use. However, the word 'diabolo' has nothing to do with the devil; it comes from the Greek for 'throwing across'. The name was suggested by the British sportsman, CB Fry, editor of *The Outdoor Magazine*, and was adopted by the French engineer, Gustave Phillipart, who developed the modern diabolo in the early twentieth century.

Phillipart developed the concept, using not only wood but metal, rubber and Bakelite. In the early twentieth century the diabolo made a triumphant comeback in both France and England, where diabolo fever saw a rash of diabolo contests, especially in holiday resorts, while townsfolk played in parks or in the street.

Requiring the two halves to be perfectly balanced, the diabolo presents the woodturner with quite a challenge.

Jane Russell



September Competition

Four members tackled the challenge of producing a cabriole leg. The most striking attempt came from Hugh Field and is shown below.



The full entry including those of Geoff Payne, John Smith, and Phil Watts are shown below.



Newsletter Material

If this issue appears to be a little sparse, then the solution is in your own hands. Submit material to me in any form, written or in digital, photographs in print or digital, and I will do the rest.



Club information

Your club committee for 2012 is:-

Chairman - Dawn Hopley

Tel. 01543 878714 Mob. 07860 501379

Email: chairman@mswa.co.uk

Position vacant protem

Email: secretary@mswa.co.uk

Treasurer – Vance Lupton

Email: treasurer@mswa.co.uk

Tel 01922 457159

Assistant treasurer – Roy Fallows

Tel. 01543 491826

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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.

Sweatshirts (dark blue)	£12.00
T-shirts (light blue)	£7.00
Baseball caps	£6.00

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.