Solution to the last issue's Wudoku

5	9	2	8	1	4	3	6	7
3	1	8	7	2	6	5	4	9
6	7	4	5	9	3	8	1	2
8	5	3	4	7	1	9	2	6
1	6	7	9	3	2	4	5	8
2	4	9	6	8	5	1	7	3
7	3	6	1	5	9	2	8	4
4	2	1	3	6	8	7	9	5
9	8	5	2	4	7	6	3	1

Forthcoming Attractions

July 1st – Pole lathe and cake eating visit to Wellesbourne
August 5th - Hands on evening
September 2nd – Demo by Dave Springett

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Woody's World

The Newsletter of Offchurch Woodturners

July 2010

The 1st of **July** brings us back to Wellesbourne for the Offchurch Woodturners away match (if you'll pardon the football analogy) with the Wellesbourne Pole Lathe Turners.

Here, in a picture from last year's visit is a demonstration of how to make a Swiss Roll for consumption this time, Yummy!

The **June** meeting bought a welcome return of Richard Findley, who always gives a good demonstration and this time was no exception, with a couple of kitchen item projects.

The first demonstration was the making of a chopping board, the rules for which apply to the making of large flat things generally. Steamed Beech is good wood for making this kind of thing, as, being steamed, it has moved around as much as it is going to, so warping is less likely to be a problem.

Richard recommends that you start with a piece of about 1½", that's 38mm in metric money. Having said that, Richard didn't have any of that thickness, so 1" material was used, 9½" (240mm) in diameter.

To mount the Beech, since there won't be any "spare" wood at the end, you obviously don't want to use a faceplate and screws straight on the wood, so screw a piece of scrap wood (in this case MDF) to plate faceplate and then put a routing mat between the MDF and the workpiece, and use the endstop with a non-pointy centre (can't remember what this is called for the moment, it'll come to me) to push the workpiece onto the faceplate without making too much of a dent in it.

If you've marked out the centre of the workpiece in advance, it should run reasonably true once it is mounted.

Richard used a bowl gouge with a swept back wing to true up the diameter, using a push cut.
Use sharp tools! We've all heard this before, but it's worth repeating, particularly when cutting end grains, as the are much less likely to tear and so reduce reduce the amount of tedious sanding you have to do. Also don't press hard on the wood, as Richard says, "let the wood come to the tool".

If you find that the end grains are tearing, here are some things to try:

- Sharpen the tool (again)
- Use more gentle cuts
- Apply some oil, sanding sealer or wax to stiffen up the grains, so the cut better
- Use a different tool approach angle, to get a shearing, slicing action

When using a draw cut, for example when working on flattening the face, use the left hand side of the tip, rather than the wing of the bowl gouge, as using the wing tend to make the cuts heavier, and you'll be aiming to make the cuts as light as you can when removing the high spots. Move your body, rather than your arms, to maintain the angles throughout the cut.

Make a spigot, for when the workpiece is reversed. Use a skew chisel to produce the dovetail.

Ah, got it, a Ring Centre was what I was thinking of. Thanks, Google.

When the workpiece is reversed in the chuck, face it off in the same way as before, light, delicate draw cuts when it's running

true, and check often with a straight edge that it is flat. Listen to the lathe, it'll "tell" you that you're making cuts of uneven depth.

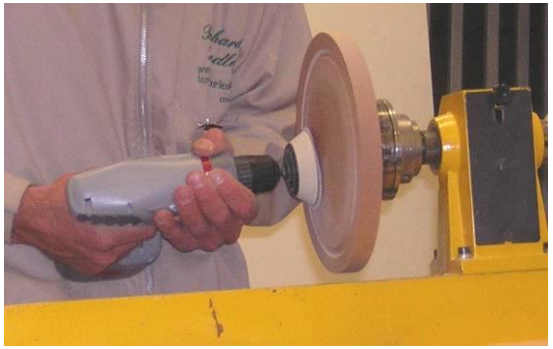
Now to the cutting in of the cove on the front face. This is of course optional, but adds a bit of decoration in what would otherwise be a glorified round plank, and will catch meat juices if you're making a carving board. I never much fancy using wood as a medium for carving meat on, but I suppose I am weird. Anyway, the cove…

Richard used a spindle gouge for this, which I thought was very brave. The tool has to be very sharp, start in what will be the middle of the groove, and rolled out towards the outer edge, or inner of the groove. Richard used a shear cut for this, trailing the bottom edge and a very light touch. Is it just me, or is does anyone else start the outer and inner limits of such grooves with a parting tool, so you're sure not to drift or dig away from the edges of the groove? I also start off the centre of the groove with the point of a skew, or similar to act as a guide, but this maybe cowardice on my part.

Having done the cove, or before in fact, the outside diameter of the piece can be tapered if required, just a matter taste of course, but it did make it look I bit more interesting. When rounding off the top and bottom edges of the piece cut from the outside diameter towards the face, so as to avoid tears.

Almost done then, just the sanding to do. Richard uses a power sander, with a large disc, so as to avoid making dips in the flat faces. Use a slow speed on the lathe when doing this or you'll generate excessive heat. Use the bottom half of the sanding disc as it spins or you'll end up with it digging in.

As always, time spent with the 120 grit to get rid of any marks will save time later, as if a mark won't come out with 120 grit then it likely as not won't come out. Whip off any sharp edges too with the 120 grit.

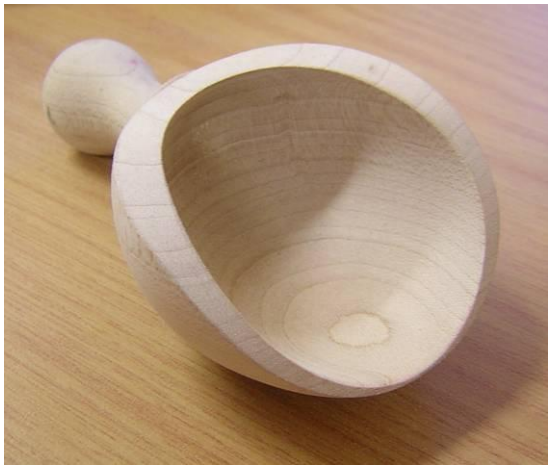


Once the sanding is done, the board is reversed again to remove the spigot. The last bit of the spigot is removed using a sharp carving chisel.

The completed board can be finished with food safe oil if you're trying to make it more pretty for selling it, but really it's not necessary to put anything on it, as it'll all come off when you wash it anyway.

If you're wondering where to get the steamed beech from, apparently Whitmores do it, they're in Leicestershire, see their website at http://whitmores.co.uk/ or call them on 01455 209 121.

Now for a scoop.



No, not a journalistic one, a kitchen scoop. Call me a kill-joy if you like, but I'm not sure why you'd want a wooden scoop like this in the kitchen, but hey, someone might like it and it's an interesting woodturning project!

When you look at it, a scoop is very similar to a wine goblet with a sloping cut across the bowl and no base. It'll be made in a similar way to a wine goblet, for those of you that have done that, but the main difference is that with the scoop it is more important to get the thickness of the section uniform, as it'll be very obvious if you don't as you're going to be cutting a section across it.

Whizzing right along, put the wood between centres using a steb centre (must get one of those), make a spigot for chuck mounting, then mount it in said chuck. Hold it nice and tight in the chuck as you'll be twanging around at the far end to start with.

Start by roughing out the basic shape of the outside of the bowl, then clean off the end face. Richard uses a bowl gouge for this keeping the bevel in line with the front face, lifting the handle to make light cuts across the face.

Next the bit I always struggle with, using a bowl gouge to dig out the central hole of the goblet. Hold the chisel with the flute at 10 o'clock and just push it in the middle. There, simple, except that it never works for me. I use a Forstner bit and go to the depth I want.

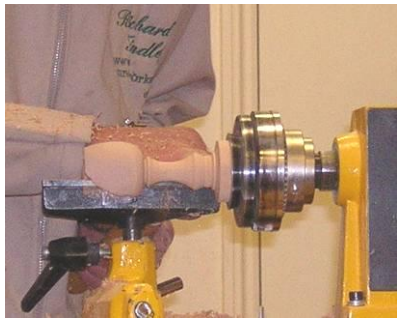
Doing it with the chisel does make the chisel devilish hot, so you might want to have another chisel standing by for the next operation whilst this first one cools down.

Now work out the inside of the bowl to get to the shape you want. You are aming to get the wall thickness to about 3 metric millimetres or $^{1}/_{8}$ of a proper inch, so work the outside and inside and outside of the bowl to get the thickness even and the right shape. Once you're happy with the profile and think you've got the thickness right, mark out on the outside the part that you're going to cut away.

On the waste side of the line, drill a set of holes parallel to the cutting line, this will allow you to gauge the thickness more accurately, as using your fingers as callipers can be misleading. Or you could you callipers of course if you can get the in around the profile well enough.

Once you're happy, cut out the section of the bowl using a coping saw, or similar. Then it's onto the handle. This is just a basic big flattish cove. Work down from both sides, down to the centre of the cove, then round off the end, leaving enough wood to be substantial enough to allow you to sand off the handle before you finally part it off.

The nib that'll be left at the end will be chiselled off, and finished sanded. The rough saw cut of the bowl will now be cleaned up using a sanding disk mounted in a Jacob's chuck in the headstock.



In case the Jacob's chuck has a mind to come out, you can retain it in place by having the toolrest in it's path , blocking it's way if it comes loose.

Et voila, as they say in all the best kitchens, one scoop!

Thanks to Richard for two great demos. He has good way of explaining things, and covers a lot of ground in the available time.

Woody's Wudoku

Fill the grid with numbers 1-9 so that each column, each row, and each of the nine 3×3 sub-grids contain all of the digits from 1 to 9.

	4				3		2	
		3		6			5	
		8	2			1		
					8	2		
7		2		5		4		9
		1	7					
		9			2	3		
	3			7		8		
	7		9				6	2

From David Tilley – Good to have you back David!

For your grandchildren – Ha-ha-ha- HA-ha

Many of the club members are of sufficient seniority to have grandchildren. So here's a tongue twister to try on them:

What wood would Woody Woodpecker peck if Woody Woodpecker would peck wood?

Such is my seniority that I can't now remember whether I made that up - or remembered it from my 1940s childhood.

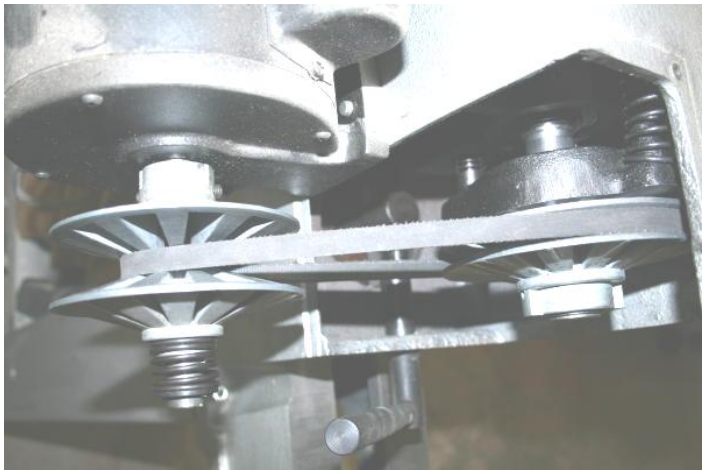
Now, what was my name? Remind me.

Looking after my lathe

I've had my cheap and cheerful SIP lathe for a few years now, and have had no real problems with it, other than the failure of the capacitor on the motor which caused it to lose power, to the extent that with a big bit of wood mounted I'd have to spin it by hand to get it going. Replacing the capacitor fixed it straight away.

I decided to give the old girl a bit of a birthday, so I took the cover off the motor and gave it a good hovering out. The motor is cunningly designed to suck all the dust in and use it as a cooling medium, so as you can imagine it was fairly clogged up.

Next I had a look at the belt, which is normally completely covered, out of site, out of mind. It's one of those dual converging cone arrangements, a bit like the old Daf Variomatics, so you can control the speed easily by moving a lever on the front. The belt was knackered, so I bought a new one from SIP, a fiver or so.



I decided to pull the converging cone arrangement off their shafts, to make fitting the new belt easier. I found that cones, which slide along their respective shafts had become really stiff to move over the years, with the general dust and clag. A few minutes spent with emery paper and oil rubbing in the direction of the normal gear travel, and finally a light greasing of the shafts, cleaned up the running surfaces nicely and made the speed changing much easier. I hadn't realised how stiff the mechanism had become.

Having put the headstock back together, I started on the bed. This is just cast iron ground flat, with an accumulation of grime on the surface. Again a gentle rubbing with emery paper and oil cleaned the surface up. The mating surfaces of the tool post slide and the tail stop were similarly cleaned up and they now slide around much easier.

Looking at the tool rest with fresh eyes, I realised that the surface of it was pretty pitted, and in need of some TLC. Again just a few minutes' gentle filing and polishing with emery hugely improved it, better than it was when I bought the lathe, in fact. It's not an ideal shape though, so I might do some more on it to make more ergonomic.

Finally I went round with Allen keys and spanners to check the frame for tightness, as amazing amount of things had worked loose over time, and the whole frame, a spindly affair by design was more rigid. I will (one day) make a proper substantial frame for it, unless I win the lottery, that is.

I probably spent no more than an hour and a half on this tinkering but it made a huge difference to the operation of the lathe. It still bugs me that it has been designed in such a way that the tailstock wont reliably align with the headstock, but it's made down to a price and it's hasn't really stopped me from producing reasonable results for a good few projects.