



# Woody's World

The Newsletter of



May 2009

The **May Meeting** sees David Springett demonstrating some intricate woodturning sorcery.



See this bit of "flying saucery"  
and more on David's Website:  
[www.davidspringett.fws1.com](http://www.davidspringett.fws1.com)

**April's Meeting** brought Mick Hanbury to Offchurch with a fantastic demonstration of how to produce a triangular pedestal bowl starting with a cube. How do you make a triangular thing out of a square thing using a rotating tool? Simple. Well, simple when somebody else is doing it. Mick did a great job of explaining and demonstrating the process:

Here's how it's done:

Start with a lightly spalted beech, with our lathe set at 950 RPM. Mount the cube between diagonally opposite corners, so that each mounting had three edges impinging on it.

At the chuck use a 2" diameter block with a cone cut into it, such that the cube corner is pushed into it by the tailstock. The pressure at the tailstock end is supplied by a hollow revolving centre. The significance of the 2" diameter block is that it's the same as the desired diameter of the base of the pedestal, so it makes comparing it, using callipers very quick and easy.



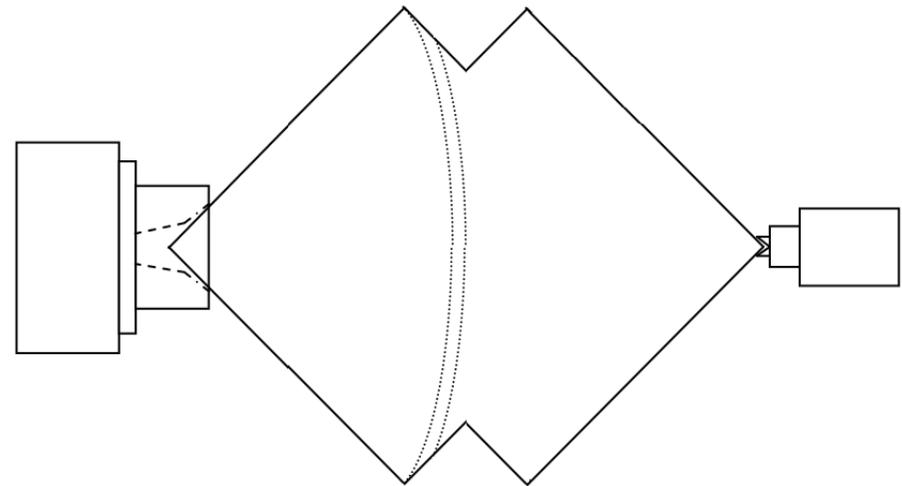
Clearly, this means that when the work piece is revolving the tips (some of which will be retained) are rather pointy, and very easily damaged by catching on tool rests, chisel digs, soft flesh etc, so great care should be taken to protect the wood from damage or unplanned colouring of the workpiece by bodily fluids.

It's particularly important to check that the workpiece rotates freely before switching on the motor. When using a lightweight lathe it might be found beneficial to spin the workpiece by hand when starting up, if the lathe lacks oomph.

Oh, by the way, I had a problem with my lathe lacking oomph when starting and it turned out that the motor capacitor had gone. A replacement cost about a tenner. Anyway, I digress...

The initial roughing is carried out using a fingernail profile  $\frac{1}{2}$ " bowl gouge. Mick uses a Hamlet Grinding jig, see <http://www.hamletcrafttools.co.uk/accessories/grinding2.html>

Mick's has designed quick-release chisel handles, soon to be available from his website <http://www.mickhanbury.com> at around £30 a throw.



Dotted lines show where the finished profile of the bowl rim will be.

Start with the outside profile of the bowl rim, removing the outer section, leaving plenty in the centre to make the pedestal.



As a rule of thumb, Mick suggests that the base of the pedestal should be  $\frac{1}{3}$  of the diameter of the finished diameter of the bowl, and the pedestal height should be  $\frac{1}{2}$  the bowl diameter.



See in this photo below the angle the bowl gouge makes in relation to the cut. Yes, the wood was actually spinning!

Start with the end of the chisel handle held firmly covering the money pocket in the right hand of your jeans.

Touch the heel of the bevel to the wood, then raise the handle to start the cut.

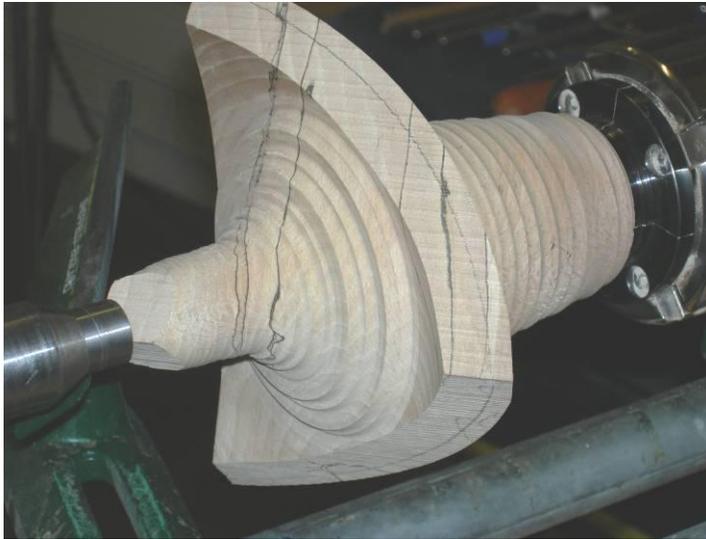
Once as much of the wood on the outside of the bowl as is needed is removed, turn a spigot on the pedestal base end, which you will use to hold the workpiece when it is reversed in a chuck.

Once it is reversed, keep using the revolving centre, since the overhang is very large, and having gone to all the trouble of making a triangle, it would be a shame to bury it in the back wall (or worse).

Again, check that the points aren't going to be snagged by anything before you switch the motor on. Higher speeds can now be used once the workpiece is properly balanced.

It may be tempting to stop for lunch at this point, but it is worth carrying straight on, as the wood will be relaxing and moving around, so may end up a slightly different shape when you get back afterwards.

The desired thickness of the bowl can now be marked on it, as shown below, so that it can be seen easily when the piece is rotating.



Use the centre as long as you can while profiling the pedestal and hollowing out the bowl. When you're down to a thin section between the bowl and the revolving centre use a saw to cut through.

By now the cuts you take should be very small, as what's left of the bowl is very thin and flexible and it's hanging out of the chuck a long way. Check the thickness frequently (switch the motor off first!) and get it even across the section.

As you get close to the centre, Mick recommends that the gouge is rotated slightly anti-clockwise to give you a shearing action in the centre which helps to prevent you ending up with central "pimple or dimple".

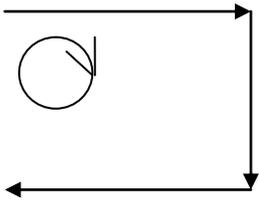
When the section of the bowl is to your satisfaction, you can go to lunch. When you get back the solid section in the centre can be marked off, to delineate the edge of what will be the pierced area.



Mick uses a power sander and this can be carried out in the central area when the workpiece is spinning, but the edges should be sanded while supported from behind with the workpiece still. The piece will be finished sanded after piercing.

Mick uses an Axminster Dremel, see [www.axminster.co.uk/shop-Dremel.htm](http://www.axminster.co.uk/shop-Dremel.htm) and a flexible shaft. Make sure the flexible shaft is kept as straight as possible, as it'll get very hot otherwise and possibly split.

There is a trick to keeping the Dremel under good control, which is to move the tool in the right direction in relation to the direction of rotation. In the diagram below the straight lines represent the slot that you're cutting, the circle the Dremel cutter. If you cut the other way, it'll tend to drift from where you intend it to go.



Support the piece from behind as shown, don't worry, your fingers will grow back.

Part off the workpiece once it is finish sanded and treated and part off as usual. Now would not be a good time for the project to hit the bed of the lathe when you part it off, so take extra care when parting off.

The demonstration made for a fascinating and informative evening, Neville did a great job with the video camera and also won the almost complete project as a raffle prize.



## The Woodturner's Dilemma, by David R. Tilley

Hobby woodturners have a choice,  
to turn or not to turn;  
If not to turn there is no problem.

If you turn you have a choice,  
to stack the stuff in the spare room or at the back of the  
workshop,  
or to get rid of it.  
If you have room to store it there is no problem.

If you get rid of it you have a choice,  
to sell or not.  
If you give articles away there is no problem.

If you sell you have a choice,  
to sell privately or to have a stall.  
If you sell privately there is no problem.

If you have a stall you have a choice,  
to seek a stall at a local bazaar, or at a craft fair.  
If you have a stall at a church or village bazaar there is no  
problem.

If you have a stall at a craft fair you have a choice,  
to acquire insurance cover or not.  
If you do not, you run a risk, but it's small. So there's no real  
problem.

If you acquire insurance you have a choice,  
To buy your own or accept cover provided by the organiser.  
If you accept the organiser's cover you have no problem.

If the organiser insists you buy your own you have a choice.  
To forget about it and go home, or to buy your own.  
If you go home you have a problem - so start at the top again.

If you buy your own you also have a problem,  
it costs you dosh -  
And this on top of a pitch fee of £15 - £30, and mileage.  
Thus you might invest up to say £50, for a return of ... what?

### *Is it worth it?*

Is it fair that organisers insist on exhibitors providing their own  
cover when they have blanket cover for the event? I have been  
informed by someone who knows about these things that  
exhibitor's own cover does not absolve the organiser, let's say  
Warks CC, from liability. People who wish to claim will do so  
against everyone and the higher they go up the chain the more  
they expect to recover.

What is your experience as a hobby turner? Do you buy your own  
insurance, take a risk, decline to hold a stall, or accept cover  
provided by the organiser? And does it matter?

## **Any Other Business**

### **Contributions**

Thanks to David Tilley for his contribution. All contributions are welcome, anecdotes, lessons learned, new gadgets, bargains seen etc, all are of interest, so please keep them coming.

### **Club Shop**

If you have any thoughts about items that would sell well in the club shop, please let Nick Milton know. Contact details are below.

### **Subs**

Please pay your subs if you haven't already. This will be the last issue of Woody's World that will be posted out to you if you've not paid the subs.

### **Photos**

I took quite a few photos of Mick Hanbury's demonstration which didn't get into this issue. If you'd like them emailed to you please let me know. Contact details below.

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