

# Snainton Woodturning Club Newsletter

Issue

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April 2011

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Meeting held at Snainton Woodturning Supplies, Barkers Lane ,  
Snainton, North Yorkshire YO13 9BG

## Pedestal Bowl & Fruit 'My Way'

by Keith Bevitt



Sycamore pedestal bowl (left) and yew pear (right), turned by Keith Bevitt. *Note: Keith's surname is **Bevitt**, not Brevitt, as previously advertised.*



>> See p.2 Col. 1

### Snainton Woodturning Club

Meeting at Snainton Wood-  
working Supplies on Thursday  
7 April 2011

### Snainton Woodturning Club

Meets at 1930 hr at Snainton  
Woodworking Supplies on the  
*first* Thursday of each Month:

--- *Next Meeting* ---

**5 May 2011. Bob Chapman –  
Singapore Ball**

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2 June 2011. Ian Clarkson –  
From Log to Bowl

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7 July 2011. Sue Harker –  
Something Different

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4 August 2011. Club AGM &  
Bring-and-Tell

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1 September 2011.  
Joey Richardson – Colouring,  
Texturing, Air Brushing, Piercing  
& Design

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6 October 2011.  
Margaret Garrard – Off-centre  
Textured Bowl with Involved  
Flowers

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**NOTE:** The Club Constitution  
states that the name is **Snainton  
Woodturning Club**, not Wood-  
turners', hence the title change.

## Introduction

**Contact:** 01482 842156 or  
keith@kbevitt.karoo.co.uk

Keith lives in Cottingham. He has been wood turning for a number of years and is a skilful hobby turner, not a professional.

He planned to finish his work with sanding sealer, then leave the polish or oil finish to a later time, outside the demonstration. He uses tools that are readily available, not specialist tools that may be available only to those 'in the know'.

**Stance:** Set your feet at a comfortable distance of about 45 cm (18 in) apart. Stand upright, and the lathe should be at a height such that the centre of rotation is near your midriff, just below your elbow. As the cut is made from one side to the other, shift your balance from one leg to the other to give a smooth cut in a straight line across the wood.



## Pedestal Bowl

**Sycamore Wood.** A bowl blank: 230 x 50 mm (9 x 2 in). For the base, a bowl blank: 140 x 50 mm (5.5 x 2 in). For the pedestal stem, a rectangle: 100 x 50 x 50 mm (4 x 2 x 2 in).

**Tools:** 10 mm (3/8 in) bowl and spindle gouges; parting tool; roughing gouge, 25 mm (1 in) Forstner bit.

**Chucks:** A chucking ring suitable to fit over 50 mm (2 in) scroll-chuck jaws; a screw chuck; Jacobs chuck; pin jaws on a scroll chuck; Steb and rotating centres.

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## Bowl underside

Mount the larger bowl blank on a ring-plate screwed into the wood and hold it in a scroll chuck in expansion mode. Using a 10 mm (3/8 in) bowl gouge, increase the lathe speed and turn the bowl blank to round.

Then start shaping the underside of the bowl to an ogee surface. Finally face-off the base and make sure it is slightly concave. [Many turners face-off first, then turn the outer shape].

Mount a 25 mm (1 in) Forstner bit in a Jacobs chuck in the tailstock. With the bowl rotating at a slow speed (about 300 rpm), bore a central hole in the bowl's base to a depth of about 10 mm (3/8 in). Make finishing cuts with a bowl gouge and use a parting tool to finish off the edge of the bowl rim.

The lathe is slowed to about 500 rpm and the surface is power and manually sanded with 120, 180 and 240 grit sandpapers. Keith said that fine 400 to 600 grits sometimes highlight blemishes.

The surface is then liberally coated with sanding sealer (diluted 70:30 with solvent), excess is wiped off and the surface is buffed with a soft cloth.



## Bowl top

Reverse the bowl and mount on pin-jaws in the drilled hole (expansion mode). Ensure the bowl is rotating uniformly at around 880 rpm. Hollow with a bowl gouge towards the centre.



Use a wooden depth-gauge (a wooden bar longer than the bowl diameter, pressed to the rim with a dowel inserted



at right angles, to ensure the depth of the bowl is suitable). Don't go too deep and into the hole in the base! Sand, seal and buff.

## Pedestal base

Mount the smaller bowl blank onto a screw chuck and turn to round to a diameter of about 115 mm (4.5 in) – this is about half the diameter of the rim of the bowl.

Face-off the front and turn to slightly concave. Scribe a suitable 50 mm (2 in) circle and create a recessed dovetail chucking point about 2-3 mm (1/8 in) deep. Sand, seal and buff.



Remount on the dovetail chucking point, face-off the front to the desired thickness of the wooden base, ie about 40 mm (1.5 in). Drill another 10 mm (3/8 in) deep, central hole of 25 mm (1 in) diameter with a Forstner bit in a Jacobs chuck to hold the pedestal post.

Shape the sides of the base to an ogee, leaving a flat area around the hole to accommodate the base of the post. Sand, seal and buff.



## Pedestal post

Mount a rectangular block 100 x 50 x 50 mm (4 x 2 x 2 in) between Steb and rotating centres. Turn to round with a roughing gouge.

Cut spigots with a parting tool on either end to fit onto the two 25 mm (1 in) holes in the bowl and base. Check that the fit is tight.

>> Continued p.3 Col. 1



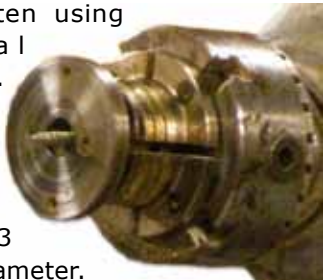
Shape the stem with a spindle gouge. Keith turned a half-bead just above each spigot, then the centre of the post was turned to a barrel-shape. Sand, seal and buff.

## Finishing

Assemble and finish off with friction polish (and food-safe oil for the bowl interior, if it is to be used for food). The finished pedestal bowl is shown on page 1.

## Fruit – 'my way'

There are many ways of making fruit, often using special chucks. Keith uses a short screw chuck, 3 mm in diameter.



A Yew branch, 75 mm in diameter by 150 mm long (3 x 6 in) is screwed onto the screw chuck; the tailstock with rotating centre is brought up for support. Rough to round.



A 10 mm (3/8 in) gouge is used to turn the tailstock end to the shape of the top of a pear. A parting tool cut is made into the wood where the base of the pear is to be turned, leaving



about 10 mm of wood for support. The base is shaped and blended with the top half of the pear.

Sand, then turn off the nipple at the tailstock end. Drill a 3 mm diameter hole 5 to 10 mm deep into the top of the pear (Jacobs chuck). Seal and friction polish.

Turn round the pear and screw the hole in the top of the pear onto the screw chuck, with a piece of paper between the wood and the chuck jaws to prevent damage to the wood. Support with a rotating centre in the tailstock.



Cut through the wood at the base with a parting tool, giving it a slight hollow, but leave a thin bridge. Sand, then part off with a thin knife.

Sand, seal and polish. Break a suitable twig to an appropriate length and glue into the hole at the top of the pear.

The finished pear is shown on page 1.

## Members' Gallery

Members have kindly brought recent pieces to Snainton meetings. A selection of images is presented below.

## Woodworking

Two headboards in American cherry by **Brian Wrigglesworth**:



**Peter Race** produced two wheelbarrow wheels to enable David Wainwright to copy a barrow (centre) and produce two new wheelbarrows for his sons (see next column).



## Turned work

**Arthur Wright's** ash stool with artistically pyrographed owl made for his granddaughter.



**Geoff Hulme** produced this attractive art deco circular rose vase.

Four quite different pieces by **Rob Thompson**, Snainton Woodworking Supplies, emphasising the wood textures.



**Andrew Morby-Smith's** natural-edged and holed ash bowl,



as well as a large distressed ash bowl

and his so-called 'potty' bowl.



**Steve Fearnley** produced this laburnum egg cup with a hollow wooden egg that contains a cream Easter egg for a grandchild.



This collection was made by **Gordon Malan** as gifts for wedding guests (burr conker, burr elm, spalted beech and laburnum clocks, a barometer, an elm carved vase, a walnut natural edged bowl and ash salt pig and spoon).

**Irving Waterhouse** has taken off-cuts of various woods, laminated



them, cut on the bias to make pen blanks, which he mounted in this stand for a craft show.

**Carol Knott**, a turner for only about six months, produced this ash bowl, coloured with iridescent paints à la Mick Hanbury, and small bowl and candle-holder, both in rippled sycamore.



**Ron Rogers**, on a visit to a New Zealand turner, Niki Marshall, at Richmond, made this limestone and rimu pot under her careful tutorage.



**Albert Kitchen**, known for turning threaded items, made this burr elm



bowl with a central, carved, Yorkshire Rose; a highly polished rippled sycamore platter with a raised ring on the rim coloured with iridescent paint; also a painted mushroom, a hand-



bell with rolled up tape measure inside and two screw-top ornamental boxes; and he carved this pair of squirrels.



**John Whiteley** showed this burr elm bowl at a recent Club meeting, and he also made the two coloured and textured platter-style bowls, turned off-centre, shown in the next column.



## Exhibition and sale

of turned wood and beaded jewellery from **10 am to 4 pm on Saturday 30th April to Monday 2nd May** at The Institute, Sand-send, Whitby. **Free entry.** Contact John Whiteley, 01947 810164 or [jwhiteleyandgay@yahoo.co.uk](mailto:jwhiteleyandgay@yahoo.co.uk).

**David Lowe** makes an interesting variety of turned wood.

First is an off-centre bowl with iridescent painted rim (after Mick Hanbury), and an off-centre ash bowl with stained-glass sail.



Below is a flask with iridescent



paint on the bowl, then (left) a walnut box with ebony ring and finial.



On the left is a ripple sycamore box with sapele lid and ebony finial. Dave recently made this spalted beech hollow form

with walnut shoulders and elegant inverted question-mark ebony finial. Next is a trophy ornament in lime with sapele legs and walnut lid. The following is a sycamore bowl with carved, sector-textured and painted rim, with carved feet



and painted hemispherical base:



A set of toadstools on a piece of driftwood makes an interesting ornament.

A chalice in ripple sycamore with paduka base has painted MDF handles. Finally, Dave has made a humorous sycamore bowl with stained-rim and painted piano keys, with the finishing touch of a musical note motif on the base.



Ernie Freer's pau amarello and rosewood segmented-ring bowl:



## Demonstration by

**Tony Wilson**

**Sponsored by Snainton Woodworking Supplies**

1000 - 1600 hr Saturday 16 Apr 2011

Tony Wilson, whose skills as a wood turner and demonstrator are well known, gave a sizeable audience of some 45 an interesting and informative six hours of turning, with a short break for lunch, kindly provided by Snainton Woodworking Supplies. Tony said he would demonstrate particular techniques, rather than finishing his work. Tony gave a tool-sharpening demonstration during the afternoon break.

## Natural-edged walnut bowl

Tony started with a walnut blank about 25 cm (10 in) in diameter with a curved top that was covered by bark. Tony explained that by doing fixed-centre turning, the natural edge would have two high sides and two low sides, with each pair being of unequal height.



He showed us how to achieve a natural-edged bowl with approximately equal heights of the two high and two low sides by off-centre turning between centres, moving the tailstock rotating centre by only 12 mm (½ in) in successive steps.

The tool rest was marked with the high and low points of the bark-side, then a mark was placed midway between these two. The tailstock centre was moved until the two high points were approximately aligned with this mid-point mark.

The tail-stock end was faced off and the side of the blank towards the tailstock was turned to round, taking care not to encroach on the bark-edge.



It was worked from the front and back

edges to the middle, to minimise tear-out of the edges.

The tailstock rotating centre was then moved off-centre by two further 12 mm steps, marking the high and low points on the tool rest, then the turning procedure above was repeated. The base of the bowl ends up with the pattern in the previous image, where the pointed rotating centre made contact in each of the above off-centre moves.



The bowl was then hollowed and finished, as usual.

## Sycamore salad bowl

A 50 mm (2 in) chucking point was cut in the flat surface of a 350 mm (14 in) bowl blank. The side with the bark on the curved surface (10 to 20 mm, 4 to 8 in, deep) was turned away to form the base of the bowl.

The sapwood immediately under the bark is the area that carries the distinct figuring within the wood. Therefore, to draw the eye down to the base, Tony cut three beads (16, 12 and 10 mm; 5/8, ¼ and 3/8 in) at the side of the rim at the top.

A slight ogee curve was cut just above the dovetail spigot chucking point on the base: this helps give the bowl a slight 'lift' in appearance.



The bowl was then hollowed, with a slight under-cut at the rim, and the sides were not made too thin (about 12 mm, ½ in).

## Egg & eggcup

An ash blank, about 300 x 125 x 125 (12 x 5 x 5in), was mounted between centres and roughed to round. The wood was marked out to the lengths needed for the eggcup (about 180 mm, 7 in) and two equal egg-halves. Spigots were cut on each end and the longer timber for the egg was parted off.



The eggcup was then shaped, and hollowed. A hole through the eggcup base is useful, so that the egg can be prodded out from underneath if it gets stuck.



The egg was mounted on the spigot, and it was turned as if it were an egg-shaped box. The difficult part is getting the domed top of the egg shaped to accentuate the difference between this and the pointed end. A couple of beads, one on either



half of the egg, give it a finished appearance. Finally, hollow

and remove the chucking points and finish as desired.

## Lamp stand

A large block (380 x 230 x 230 mm; 15 x 9 x 9 in) of spalted ash, giving a black and white, zebra-like appearance, was mounted between centres and turned to round. (Normally, it would be bored out with a 10 or 12 mm (3/8 or 1/2 in) long drill-bit through its length while the piece is still square.)

Cut a spigot on the tailstock end and shape this end to the bulb shape of a teardrop and turn the neck end down to about 50 mm (2 in). Create

a hollow in the base about 50 mm (2 in) wide and deep (so that the lamp cable isn't bent too sharply) leaving the tailstock supported on a thin pillar, which can be broken off later. Cut a chucking point at the mouth of this recess.



Shape the neck, then turn the lamp base into the chuck and finish off the neck. If the wood is wet, leave for three weeks covered with sanding sealer before making the final cuts and finishing the piece.

## Money pillar box

A beech blank 255 x 90 x 90 mm (10 x 3.5 x 3.5 in) had a rectangular recess (about 40 x 6 mm, 1.5 x 1/4 in) cut with a morticer about 50 mm (2 in) from one end. Turn to about 90 mm (3.5 in) round and cut a spigot on the tailstock end.

A 50 mm (2 in) spigot was cut just over 25 mm (1 in) from the tailstock end. Round a 40 mm (1.5 in) length to 80 mm (3 in) diameter, and reduce the rest of the region towards the headstock end to 65 mm (2.5 in). The tailstock piece was parted off, leaving the spigot on the base of the pillar box.

The pillar box was loaded in the chuck, the inside was hollowed out to the desired depth, making a 6 mm (1/4 in) step in the top for the lid. The lid was mounted on its spigot, the step to fit into the base was formed with a slight chamfer, leaving a good overhang of the lid over the base, and the fit has to be slightly slack, rather than tight.



The underside is hollowed slightly, and the top of the lid is shaped with a slight ogee and, when turned round in the jaws, a domed top was shaped. Sand and finish as normal and either polish or paint.

## Snainton Woodworking Supplies (SWS), Tel 01723 859545

<http://snaintonwoodworking.com>

**Bank Holiday Opening:**  
**Royal Wedding Bank Holiday**  
**Friday 29th April Closed**  
**Early Spring Bank Holiday**  
**Monday 2nd May 10am - 1pm**  
**Spring Bank Holiday Monday**  
**30th May 10am - 1pm**  
**Summer Bank holiday Monday**  
**29th August 10am - 1pm**

### New products on the website

Draper Biscuit Jointer 880Watt  
Range of CMT Router Cutters  
Scheppach BG200al 8" Grinder  
(excellent value for a quality machine)

### Special Offers: end 30 April or while stocks last

Record Spring promotional catalogue

Leigh Dovetail Super Jigs  
Free VRS Vacuum and Router Support with all Leigh Super Jigs. 3 sizes available 12" 18" and 24". Sheppach Tiger 2500 Sharpening System, £199 for limited stock.

Free 25 British wood pen blanks when you purchase any of the following

Pen press £39.99; Pen Vise £40.75; Rotur Pen Kit from £46

## Note for your diaries

Arrangements are in hand for a special demonstration day at Snainton from **1000 to 1600 hr on Saturday 6 August 2011** by two world-class New Zealand Woodturners, **Terry Scott and Dick Veitch**. See the following web site for their impressive successes (from 129 entries) in the recent Royal Easter Show: [http://www.naw.org.nz/gallery/easter-show\\_2011/](http://www.naw.org.nz/gallery/easter-show_2011/). More details later.

## Photos, Copy & Newsletter Edited by Gordon Malan © 2011

Comments, copy, and suggestions or additions to the e-mail list to:

mobile: 07809605969, tel: 01944 758287; [pgmalan@biotech-is.co.uk](mailto:pgmalan@biotech-is.co.uk)

**Thanks to Brian Wrigglesworth for providing DVDs of the two events, Ron Rogers for still photos and Stephen Fearnley for kindly arranging the printing of this newsletter**