

Snainton Woodturning & Woodworking

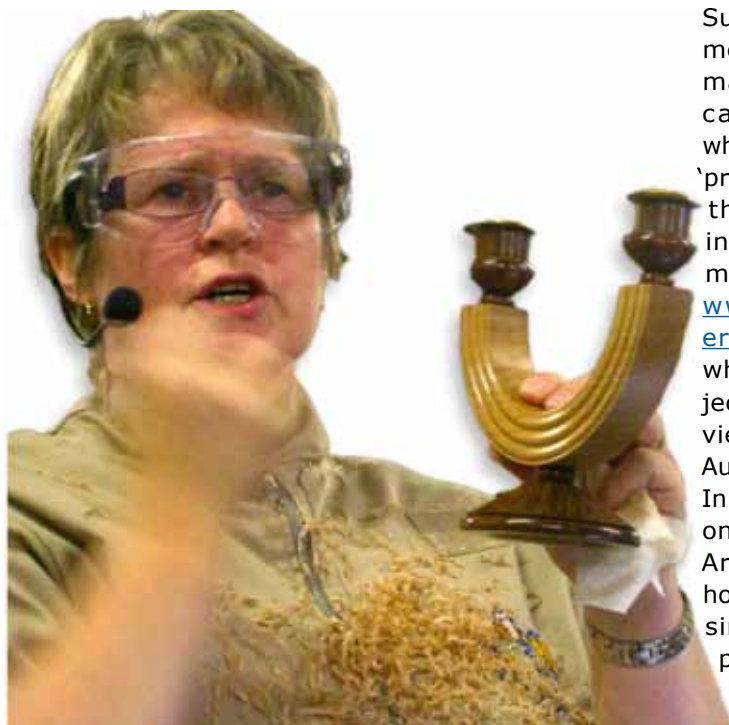
Issue

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A Twin Candle Holder by Sue Harker RPT



Sue showed Club members how to make this twin candle holder, which is one of five 'projects-in-a-day' that appeared in *Woodturning* magazine (see www.woodwork-ersinstitute.com, where other projects can also be viewed) No. 229, August 2011, p.34. In the same issue on pp. 7-11, Nick Arnall described how to make a very similar 'contemporary candle-stick'.

Materials

For the semi-circular support, use a beech bowl blank 32 mm thick by 160 mm in diameter (1 ¼ x 6 ¼ in).

For the two candle holders, use a rectangle of darker wood for contrast 75 x 50 x 50 mm (3 x 2 x 2 in). Sue used rosewood in the *Woodturning* article and mahogany for the demonstration, but alternatives are laburnum, walnut or yew to provide contrast.

For the base, again use a dark wood for contrast, 50 mm thick by 100 mm in diameter (2 x 4 in), cut from the same wood as the candle holders.



Above, right: A display of some of Sue Harker's work.
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Snainton Woodturning Club

Meeting at Snainton

Woodworking Supplies

on Thursday

7 July 2011

Snainton Woodturning Club

Meets at 1930 hr at Snainton Woodworking Supplies, Barkers Lane, Snainton, North Yorkshire YO13 9BG, on the first Thursday of each Month:

--- **Next Meeting** ---

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

**6 August 2011, 10 am - 4 pm
Special Demonstration
All-ticket Event (sold out)
Terry Scott and Dick Veitch
from New Zealand
(bring your own lunch)**

1 September 2011.

Joey Richardson – Colouring, Texturing, Air Brushing, Piercing & Design

6 October 2011.

Margaret Garrard – Off-centre Textured Bowl with Involute Flowers

* **All donations** to **Marie Curie Cancer Care** and, from Snainton Woodworking Supplies, to **Yorkshire Air Ambulance**.

Semi-circular Support

First side

Drill a chucking recess with a Forstner bit of a diameter around 50 mm (2 in) to fit the chuck. Mount on the lathe, true up the edge and front surface.

Make sure the outer rim edge is horizontal and at right angles to the flat face. Carefully mark the centre, from which measurements will be taken.

Mark the position for the chucking point. The semi-circular candlestick stem will be approximately the same width as the thickness of the wood, ie 30 mm ($1\frac{3}{16}$ in): measure and mark this distance in from the rim.

Measure and record the distance to this ring from the centre, so that an identical ring can be marked on the other side of the timber.

With the parting tool, cut the recessed chucking point, then inside the line to mark where the ring will be cut away from the centre.

Refine the chucking point with a beading/parting tool, giving the wall a dovetail and ensure that the interior is completely flat (or the piece will not rotate vertically in the chuck).



Draw a pencil ring at the centre of the outer ring. Use a beading tool (shown above; see the June 2011 *Snainton Woodturning and Woodworking* newsletter, Vol.2, No.9, pp 5-6) and cut a bead centred on this line.

Do not cut deep enough to remove the pencil line until ready to finish the piece, so that it can be checked for tear-out, which is corrected as described below.

Cut two more beads, one outside and one inside the first one. Check for tear-out, apply sanding sealer and then finish the beads with the freshly sharpened beading tool, moving the handle gently from side to side as the cut is refined.

With a parting tool, cut a flat rim outside, and immediately inside, the beads to give a flat edge. A shearing cut with the edge of the parting tool will yield



a smooth, flat rim. Sand and apply finish (see *panel, p.3*).

Re-measure from the centre to the inner edge of the ring and record this figure. Deepen the slot with a parting tool to about half-way through the thickness of the wood. Ensure that the cut is at right angles to the vertical face of the wood to make the inside surface parallel to the top of the ring.

Second side

Measure the width of the outer flat rim of the first side. Re-mount the wood in the chuck and turn the second face to flat.

Measure from the centre and mark the inside edge of the ring, identical with the first side. Check that both sides are identical, using dividers.

Cut the first bead, with the left leg of the tool on the line marking the outer rim. Then cut two more beads, as for the first side. Apply sanding sealer, refine the beads and flatten the outer and inner rims. Sand and finish.

Parting off

Apply masking tape to the headstock side of the wood, to hold the outer circle to the central core while parting through (see *next image*). For safety,

place the tool rest across the front of the piece, to prevent the rim flying off if the tape fails. Part through carefully, noting changes in cutting tone, until the outer circle is free, held only by the tape.



Waste wood

The timber from the middle of the ring might be turned into a bracelet, with the centre of that piece being turned into earrings.

Tidying the inside

The ridge left on the inside of the ring can be removed using:

- (i) An oscillating bobbin sander (this is the fastest way);
- (ii) Cole's jaws to hold the ring and skim-cut (probably the best way);
- (iii) A Carroll sander on the lathe



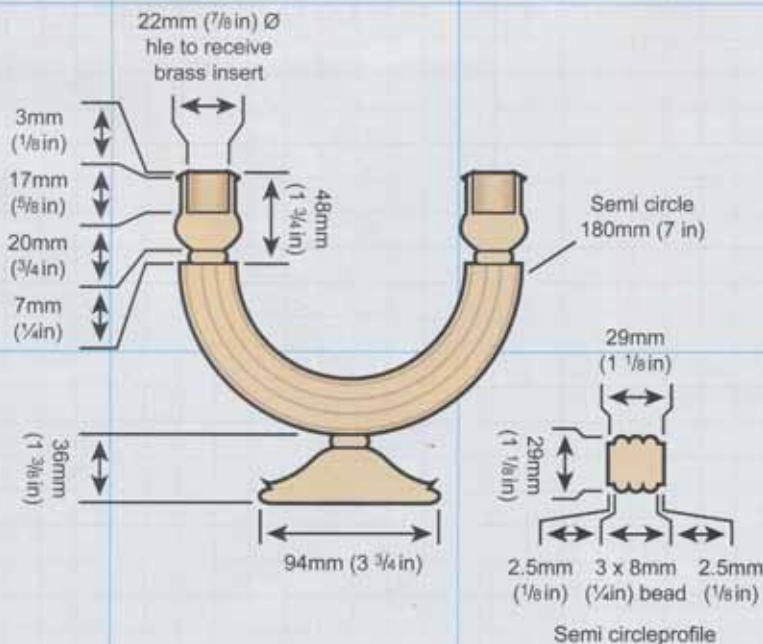
(holding the piece perfectly vertically can be difficult, though, so be careful).

Halving the ring

Examine the piece to locate the end grain, and the cut will be made across this region.

Use the ring to draw a circle onto paper round the outside, cut out the paper circle and fold it in half. Use this to draw lines across the piece where the band saw cut is to be made.

DIMENSIONS



TOOLS USED

6mm (1/4 in) parting tool
 10mm (3/8 in) fingernail-profile spindle gouge
 10mm (3/8 in) standard-grind bowl gouge
 10mm (3/8 in) bead forming tool
 10mm (3/8 in) fingernail-profile spindle gouge
 2mm (1/8 in) fluted parting tool

TIME TAKEN & COST

Time taken: Approximately 1 1/4 hours
Cost: £3.75 (plus brass inserts)

Copied from *Woodturning*,
 No 229, August 2011, p. 35,
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 Publications Ltd

Measure and work out half the outer diameter of the ring, or use the folded paper half-circle. Set the band-saw fence to half the ring diameter and cut it in half.

Drilling holes

Use masking tape, and attach a strip round the circumference of the semi-circle, with the ends cut neatly at the edge of the cut faces. Detach one end of the tape, double it back over the tape stuck to the other quarter-circle and align both ends.

Where the tape is folded, mark this as the mid-point on the outside of the semicircle. At half the width of the wood, place another cross mark over the first, where the centre hole for the base will be drilled.

On the square end-faces of the semi-circle, draw a cross, from corner to corner, and mark the centre with a bradawl.

Hold the semi-circle in an engineer's vice and use a pillar drill to place a 12 mm (1/2 in) hole half-way round the outside of the semi-circle, to about half the depth of the wood, which will hold the dowel on the base.

Prepare a jig, with a 12 mm (1/2 inch) dowel inserted into a flat piece of wood, with the area around the dowel hollowed to the shape of the

Sanding: A Sandmaster®, with a rotating pad carrying the Velcro-backed sandpaper, is used for flat surfaces, progressing through the grits from 120 to 400. Before doing the sanding, sealer can be applied to areas where tear-out has occurred. Hand sanding with the grain is used to remove stubborn marks.



Beads and edges have to be sanded carefully to maintain shapes and crisp edges. Keep the sandpaper flat to sand flat surfaces. For beads, fold a circle of sandpaper in half, but do not crease along the fold; allow this region to bow upwards as it is pushed against the bead and the sides will push down into the groove on either side of the bead.

Note: Small changes by sanding of spindle work can either ruin or improve the shape. Keep the sandpaper moving horizontally and use a relatively slow lathe speed to minimise rotational scratch marks.

Finishing: Sue used two coats of sanding sealer, wiping off excess between applications. The finish is then applied, either several coats of a finishing oil or a melamine or acrylic lacquer. Finally, Sue buffs the finished piece with a mop coated with Tripoli wax.



ring when it is fitted over the dowel. Insert the dowel into the hole in the base of the semi-circle, place a piece of router-mat round the jig and semi-circle to protect the wood and clamp in a vice.

Drill 10 mm (3/8 in) holes for the two candle holders on the flat tops of the cut semi-circle sections.

Candle holders



Mark the centres of the holders (the block for the base is also shown, here). Mount the first piece between

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centres. With a 10 mm ($\frac{3}{8}$ in) gouge with a fingernail grind, turn roughly to round and cut a dovetail chucking point at the tailstock end.

Ensure that the vertical face is flat, or slightly dished inwards, so that it fits closely against the front of the chuck jaws. Repeat with the second block of wood.

Put the spigot of one piece into the chuck jaws. With a Jacob's chuck fitted with a 22 mm ($\frac{7}{8}$ in) Forstner bit in the tailstock, drill a hole to the



depth of the candle-cup insert. Widen the top of the hole with a fingernail spindle gouge to accommodate the candle cup. Use the gouge with the flute facing the turner at about 10 o'clock and use pull-cuts.

Shape first holder

Shape the outside of the candleholder, as desired.

Sue started with the warning that the shape should be kept simple: *remember that the second holder has to be an exact copy of the first!*

Reduce the wood at the waist by making parting tool cuts of about four tool-widths to the required depth. The rim at the top is turned with a fingernail spindle gouge to bevel the top surface, and with a slight undercut below the rim.

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Then shape the narrow, straight-sided waist: a thin wall gives a more delicate appearance. A pear-shaped bead is turned at the base, with a bead below it.

Then turn the dowel that fits into the top of the semi-circular stem. Sand and finish.



Note: Leave the holder on its chucking point, and mark the jaw position in the chuck, in case it needs to be re-turned later to match the second holder. When finished, measure the depth of the hole in the semi-circular stem and part-off a suitable length of dowel below the holder to insert into the hole.

Shape second holder

Mount the second piece of timber and turn to round. Measure the maximum diameter of the first holder. With the parting tool, cut three rings along the timber to just greater than the diameter required, then round to this depth.

Measure the first holder and mark the width of the top lip, the height of the flat section and the pear-shaped bead on the second timber. Drill the candle-holder cup hole, and shape the top and hole as before.

Cut into the piece under the lip to the measured depth and shape the underside of the rim and the sides, then the pear-shaped bead. For the latter, mark where the widest part will occur, cut down to the required depths on either end with a parting tool, and shape the bead. Remember to allow for a reduction in the

wood diameter after sanding.



Cut the final bead and round the dowel to fit the hole in the stem. Compare with the first candle holder and refine, if necessary; sand and finish as described on page 3.



Base

Mount on a screw chuck, turn to round, flatten, or very slightly indent, the base and make a dovetail recess at the centre. Sand and finish, then rotate to hold in the chuck jaws. Drill a 12 mm ($\frac{1}{2}$ in) hole for a dowel to fix the base to the stem. Shape the top of the base, perhaps to an ogee with a bead round the rim and one around the hole. Sand and finish, then glue the parts together to finish the twin candle holder.



Members' Gallery

In March, Members will recollect that **Mick Hanbury** gave an excellent demonstration, turning an off-centre bowl with a textured interior and ebonised rim that was patterned with iridescent paint applied using his finger-tip. This was the result:



Before this demonstration, **John Whiteley** had produced the following textured and coloured off-centre pieces:



Since this demonstration, the following were inspired to copy or slightly modify Mick's design and colouring.

David Lowe turned these ash and ripple sycamore bowls:



David's burr elm moon-flask with purple heart edging:



And this elegant pierced bowl on a carved stand:



Brian Wrigglesworth's ripple sycamore, ash and ripple ash bowls:



Using rotational spreading of wet iridescent paint, following inspiration from Terry Scott's article in *Woodworking* Brian made this candle-holder on a sycamore base:



Carol Knott has been turning for less than a year, and she has produced the following superbly crafted bowls:



Ron Rogers was inspired to make this bowl as a gift (lucky friend!):



Albert Kitching is a prolific turner, and the following are some examples of his work, starting with two glowing ripple-sycamore bowls:



Albert's two clocks, a captive ring pen-stand and a carved elephant:



John Heslington turned this ash bowl, with the underside ebonised and grain enhanced by verdigris:



Tony Langthorne displayed the jigs he made for turning circular objects, or balls, as some of us call them.

Irving Waterhouse made this beautiful box, inlaid with yew:



Snainton Woodworking Supplies (SWS),
Tel 01723 859545
<http://snaintonwoodworking.com>

New Products for July
See the Web site for details

Special Offers
A range of July Specials can be seen on the Web site – with savings that range up to 18 per cent!

Clearance Lines
(at the end of the Categories list, on the left of the Web page)
An extensive list of these items is available at reduced prices, including a Vari-speed Charnwood W850 lathe, complete with outrigger, at 52 per cent off.

Record Power Summer Show
Saturday 13th August 2011
Includes free master classes
Exclusive show deals
Woodturning demonstrations (by local club members)
Brimarc
Proxxon tools, Leigh jigs & Tormek sharpening systems demo

Finally, **Arthur Wright** was recently busy on this man-sized bowl at a recent Wednesday evening class:



Photos, Copy & Newsletter Edited by Gordon Malan © 2011

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