

SNAINTON WOODTURNING NEWSLETTER

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Balanced, off- centre bowl with a flower

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Snainton Woodturning Club

Meeting at
Snainton Woodworking Supplies
on Thursday
6 October 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 (**exception** **):

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

3 November 2011.
Tony Wilson – A surprise!

****FRIDAY 2nd December.**
Members and Guests pre-Christmas buffet, quizzes and competition at Snainton Village Hall

5 January 2012
Philip & Wendy Greenwood – Turn & Burn

2 February 2012
Richard Findlay – Walking Canes & Lathe Routing (with an extra £1 charge at door)

* *Minimum* price for hard copies is 20 pence. **Donations** to **Marie Curie Cancer Care**. For copies obtained from Snainton Woodworking Supplies, donations to **Yorkshire Air Ambulance**.

Balanced, off-centre Bowl with flowers



Margaret demonstrated how to make these wide-rimmed bowls with a round-bottomed, off-centre recess. The bowl is balanced horizontally with a group of suitably placed involutedly turned flowers.

Materials

A maple, sycamore or spalted beech bowl blank, about 255 x 50 mm (10 x 2 in). However, texturing and colouring is usually only done on blander sycamore or maple woods. For the flower, take four 25 mm² x 200 mm (1 in² x 8 in) perfectly square and planed pieces of timber.

Turning Tips

- **Faceplate:** a larger diameter faceplate gives more support as the screws are further apart.
- **Turning position:** adopt a relaxed stance with your feet comfortably apart.
- **Safety:** always wear safety spectacles as a minimum, or preferably a visor and helmet.
- **Lathe speed:** adjust this to be as fast as is comfortable, without vibration. Out-of-balance, large or irregular items should be rotated at a slow speed initially, before it is slowly increased to a 'comfortable' speed.
- **Gouge and sighting:** with the right hand holding the handle low on the thigh, start looking at the gouge tip as it is brought up to the wood in bevel-rubbing mode. As the right hand is slowly raised to start the cut, move your eyes to the opposite side of the wood – the horizon – where

the progress, continuity and smoothness of the cut can be better monitored.

- **Power tools:** When changing a cutter, always switch off and unplug the tool from the power supply. Before plugging the power tool into a socket, check that the socket and the tool's switch is set to 'off'. Ensure that the piece of wood to be cut is held firmly in the lathe jaws or on a firmly fixed carving jig: **never hold the wood between your knees – or hospital beckons.**

Practice the cutting motion to be performed with no power to the equipment. If the wood is rotating in the lathe, use a slow speed. Before switching on the power tool, lift it from the work surface and hold it firmly in both hands. Switch on, and move the *bottom edge* of the cutter from the centre towards the outer edge of the timber. Switch off and unplug the power tool immediately after use. Ensure that it has stopped rotating before it is placed on the bench.

- **Acrylic paint:** If it gets onto your clothes, wash it off immediately, before it sets permanently.
- **Sanding:** For safety, keep the paper in the lower, front quadrant of the wood. It is sometimes easier to see the effects of sanding, though, by taking care and moving the paper to the outer, lower quadrant of the wood.
- **Chuck Jaws:** Look after them, as it is important to maintain firm contact with the wood being held: 'catches' on the jaws can take a chunk out of both jaw and chisel! Margaret always turns between-centres without the jaws, using a Steb centre in the lathe's Morse taper.

Top of the bowl

Mount a screwed-on faceplate at the centre of a flat surface of the bowl blank. Check for free rotation, increase the lathe speed and turn to round with a 12 mm (½ in) bowl gouge.



Smooth the front to flat and increase the speed as the timber comes into balance.

Check to remove all the surface imperfections and use the edge of a steel rule to make sure that the front is flat. With a fingernail bowl gouge, use gentle pull-cuts to shave off remaining ridges on the flat surface.

Make a small indentation (about 25 mm, 1 in) and mark the centre of the face. Sand the face through the grits, 120 to 400, stopping to check between each to get the best finish possible.



Measure the thickness of the wood (31 mm, 1 ¼ in, in this case). Any remaining sandpaper marks should be removed by sanding with the grain on the stationary lathe. Any residual marks on the flat wood surface will be shown up later by the colouring, or in contrast to the textured areas.

Texturing

An Arbortech® with a 'chain-saw cutter' was used, although, any other suitable texturing tool can be used instead. [For your safety, see *Turning Tips, Power Tools — Ed.*] The lathe was set to about 700 to 800 rpm.



Before starting, adopt a position so that the lower edge of the cutter can be drawn across the surface of the wood from the centre to the outer edge in a single, smooth pass.

The patterned surface achieved is dependent on the speed of the cutter,

>> Continued p.3 Col. 1

the lathe and movement across the surface, and the number of passes (perhaps 2 or 3) taken over the work. One side usually has more tear-out, owing to the grain direction.



Tidy up & paint

Use a small blowtorch (Proxxon® or similar) to remove the torn-out whiskers of wood fibres raised by the cutter. Use a wire brush to clear off debris, then a finer brush to get rid of any dust.

Remove the wood from the lathe, and balance it on the lathe bars. Select an appropriate colour of acrylic paint (eg blue) and apply it to the surface of the textured wood: cheaper paints may require two or three coats. Set aside to dry.

Beaded rim

Remount the faceplate ring on the lathe's chuck jaws. Use a skew chisel on the tool rest at right angles to the wood at about 10 mm ($\frac{3}{8}$ in) from the outer edge.

Keep the skew at right angles to the wood surface, and gently lift the handle until the tip just touches the wood surface, then lift the handle further to cut a circle. *Don't push the chisel into the wood, or it is likely to jump and create a spiral across the surface.*

Use a parting tool, or skew chisel in scraper-mode, to remove the paint from the ring outside the skew chisel line. Deepen the cut between the painted and cleared rim, then at the mid-point of the area cleared of paint, draw a pencil line to act as a marker for the top of a bead.



With a 10 mm ($\frac{3}{8}$ in) fingernail spindle gouge, position the flute at about 1 o'clock then cut towards the centre, rotating the flute to 3 o'clock as the gouge cuts the inner surface of the bead to stop at the groove before the painted surface.

Mark the depth of the bead on the outer surface of the wood, then turn the bead into this outer surface. Finally, using the gouge as a sheer-scraper, smooth the surface and round the bead to remove any residual paint and the pencil marks.

Move the tool rest to the side of the timber and cut the base of bead, which will define the thickness of the bowl's rim. Sand the bead through the grits.



Optional bead

If another bead is required underneath the bowl, it has to be cut now, while the bowl is mounted on its symmetrical centre of rotation. Remove the wood on the outside, working towards the headstock side, then form a bead under the bowl's rim.

Off-centre mounting

Place a board on the lathe-bed that has a baton on the underside that fits between the bars of the lathe bed, to prevent the board from slipping off.

Dismount the piece from the lathe then examine the textured and painted surface to determine the best position for the off-centre bowl. Mark this with a pencil on the outer rim of the piece.



Place the painted surface onto a sheet of protective bubble-wrap on top of the board. Continue the pencil mark on the underside, to where the chucking ring is still attached. Mark the edge of the chucking ring at this point.

Measure 15 mm ($\frac{5}{8}$ in) from the chucking ring along the line drawn previously. The faceplate ring can then be moved to this position to

achieve the desired off-centre configuration.

Unscrew the ring and smooth the wood around the screw-hole so that the faceplate lies flat, as it did before. Move the faceplate's edge to the 15 mm off-centre mark, re-screw it to the timber and re-mount on the lathe.

Beads around bowl

With the tool rest in front, start the piece rotating and mark a pencil ring at about 50 mm (2 in) from the centre. With a parting tool or fingernail bowl gouge, mark the edges of this ring and start to hollow the outer diameter. This will be the chucking point and also the edge of the bowl.

Take a skew chisel and mark two circles at 10 and 20 mm ($\frac{3}{8}$ and $\frac{13}{16}$ in) outside the edge of the 50 mm circle of the bowl edge. With a fingernail gouge, remove the paint from the double-ringed area and deepen the rings with a skew chisel.

Draw a pencil line on the centre of each ring to mark the top of two beads. Start turning the outer side of the outermost bead first. Work inwards, turning the two beads. Remove the bowl centre with a bowl gouge. Deepen and form the bowl with smooth, sweeping cuts into the centre.

Measure and deepen the inner edge of the inner bead, undercut it slightly and shape it to hold the jaws of the chuck in expansion mode. Finish shaping the beads to remove pencil and paint marks, but keep the beads as raised and as large as possible.



Reduce the shoulder inside the bowl using a smaller bowl gouge, and continue to shape the inside of the bowl, avoiding the *pimple-or-dimple* in the bottom. Measure the depth: 20 mm, plus 3 mm for the bowl thickness; so 8 mm is available for removal from the original 31 mm thickness.

Widen the bead-edged chucking point and re-hollow the bowl to get an acceptable shape. Round off the inner step so that it looks like another bead. Tidy up the ragged areas between bead and painted area with a skew chisel. Sand through the grits and keep clear of the painted area. Use a sponge-pad backed sandpaper to sand the interior of the bowl.

Turning the base

Remove and re-mount the piece using the beaded bowl-top as an expansion chucking point. Tighten enough to hold the wood in place, but not so firmly that the bead is marked, or that it cracks or breaks. Remove the faceplate ring and bring up the tailstock for support.

Remove the wood at the rim by moving the bowl gouge in stages, from the inside towards the rim. When near the required depth, start cutting with the gouge from the outside inwards.

Work in stages, with the aim of removing the wood with the screw holes. Complete the outer rim before moving in to do another section.

A fingernail gouge can be used to finalise the smooth surface by removing the high spots. A good finish from the tool is needed, as the edge of the 'ghosting' rim has to be sanded by hand with the bowl off the lathe and placed on a flat surface.

Check the position of the bowl and shape the underside, using fingers or callipers to check the wood thickness. Leave a bead where the rim joins the bowl underside to add strength. Gently cut with a swept-back bowl gouge as a sheer-scraper to tidy up the surfaces.

Remove the tailstock and start turning down the bowl's base. Keep the bowl gouge bevel rubbing as the turner's body is moved to cut a smooth, curve round the base of the bowl. Use a fingernail spindle gouge to refine the bead and give it crisp edges. It is possible to sand the wood with the lathe turning, but only where there is no off-centre 'ghosting'.



Normally, one would take time and measure the wood thickness as the shaping and hollowing progressed. But for this demonstration, Margaret's skill allowed her to complete the piece with only her finger gauge as a guide! Mark on the rim where it is aligned with one of the jaw's edges, and note the jaw number (for ease of replacing it). Remove to check the bowl thickness.

Replace the bowl on the jaws and align. Then remove an appropriate amount of wood (Margaret removed another 2 mm of thickness). Finally sand and apply finish.

Involuted turning

Take four equal lengths of planed and square wood (see *Materials, above*).



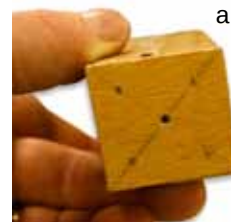
Place newspaper between each of the four long sides in contact and glue with PVA on both surfaces. Use four G-clamps and four flat boards on the timber surfaces to ensure that the edges are clamped flush. Leave overnight to set. Square off the ends.

Holding options

The glued wood could split apart, unless care is exercised. Margaret recommended three options:

1. Using a Steb and ring centre;
2. Alternatively, use a plywood square, with four small nails in each quadrant and a hole drilled

in the centre, which is used to locate the centre of the four square bars using a bradawl, and the nails are then driven into the top of the bars to hold them together;



3. Hold the glued bars in the chuck jaws (see below).

Inside petals

Check the alignment of the head and tail stock. Mount the wood in the chuck jaws and mark a line at 38 mm (1 1/2 in) from the tailstock end, which will define the depth of the petals.

Start turning down the end of the wood to a pointed dome, remembering that this surface will eventually be the *inside* of the flower. Leave the headstock end square, as this is needed when gluing the piece together again later. Sand through the grits.



Rotate & re-glue

Remove from the jaws and label each of the four bars, 1, 2, 3, 4, in rotational sequence. Use a chisel to split the wood into four pieces again. Rotate each piece 180° so that the side that was internal is now outside, and the turned end now starts to look like a flower.



Remove any dried glue on the surfaces in contact, and repeat the gluing and clamping, but omit the newspaper.

This gives a permanent join, as the PVA when set is reportedly stronger than the timber. Any glue that oozes out in the flower's centre is wiped away before it sets.

>> Continue on p.5 Col. 1

Shape the flower

Place a large, cone-shaped rotating centre in the tailstock, and a Steb centre in the Morse taper of the headstock. Check and adjust the alignment. Mark the centre of the square end of the wood with a bradawl, and mount this end on the Steb centre.

The tip of the cone-shaped rotating centre must go down to the centre of the flower-end, otherwise there



is the risk that sideways pressure on the petal surfaces could force the timbers apart. Place a piece of leather or router matting between the wood and the rotating centre to avoid marking the timber.

With a 12 mm (½ in) bowl or roughing gouge, work down from the petal tips towards the headstock end. Keep



checking the thickness and uniformity of the petals. If the petals are not of uniform thickness, the alignment might need to be rechecked, or the packing altered at the tailstock end. If there is only a slight difference in thickness, the petals can be sanded to the same thickness later.

(If a petal tip is removed by accident, gently turn off the other tips to give a rounded profile.) Sand through the grits, but only a small amount of



sanding is normally required. Mark the bottom of the flower, which is 38 mm (1 ½ in) from the tips.

Turn down with a fingernail spindle gouge, following the curve of the petals to the end-mark. Sand, carefully. Reduce the stem size, or shape, so that a seedpod can be placed at the back. Saw off to the appropriate length.

Finishing the flower

Margaret had a selection of pre-turned and shaped spindles in various woods. An appropriate one was



selected, which suited the size and colour of the flower. Drill a hole in the centre of the flower and glue the spindle into the centre with cyanoacrylate.

Final assembly

It is important to juggle with the colour, texture and sizes of flower to suit each bowl. More than one flower may be required, and final balancing of the bowl can be achieved by adding seedpods, leaves, etc.



Involuted design

Margaret says she started off with a tulip-shaped vase. She draws out the shape required, then shades the wood that needs to be removed. Templates are then cut out to match the shape of the turned item.



Member's Gallery

Carol Knott, who has been turning for just over a year, made these



lovely beech and ripple sycamore night-light holders, and a set of five pens in different woods.

David Lowe, now an established professional turner, continues to amaze with the size, variety and quality of his pieces. Here is a spalted beech hollow form with an inverted question mark finial (after Mark Sanger), and a set of three bowls in burr elm.



Ron Rogers



Steve Fearnley produced this beautifully pyrographed Malton School Centenary plate in chestnut.

Dave Hill turned these two natural edge bowls in walnut and cherry.



Ron Rogers has been busy with this interesting looking bangle stand in cherry



and his two natural edge ash bowls finished with hard wax oil.

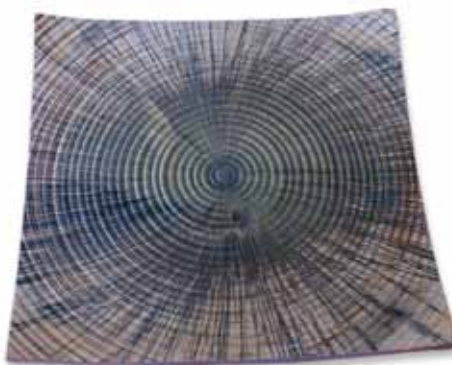
Gordon Malan has been putting recent coaching from professionals on the Woodturning Cruise into practice. Front and beaded rear of a



300 mm² square platter in spalted beech (above).

A chip-carved box in lime, made after Wayne Barton's excellent course (left). A 380 mm² square

beaded and centrifugally painted wall-art platter by Terry Scott (with some minimal assistance from Gordon!):



Future Snainton Woodturning Club Meetings

Continued from Page 1:

1 March 2012

Mick Hanbury – New Decorative Theme

5 April 2012

Andrew Hall – Corinthian Helmet

3 May 2012

Andy Lodge – Something Different

7 June 2012

Sue Harker – Wall Art

5 July 2012

Bob Chapman – A Night at the Opera

2 August 2012

Annual General Meeting

Bring & Tell

6 September 2012

Simon Hope

4 October 2012

Joey Richardson

1 November 2012

Gerry Marlow

6 December 2012:

Party Night

Club Announcements

Graham Harker made the following announcements:

1. Club subscriptions are now due.
2. The New Club Meeting Programme is now available to Members.
3. The Club Christmas Party will be held in Snainton Village Hall on **FRIDAY** 2 December 2011 (**NB NOT Thursday!**).
4. Graham Harker welcomed the three Visitors attending this evening.
5. *Note for your Diaries:* The North of England Woodworking & Power Tool Show, Harrogate, 18 to 20 November 2011.

Snainton

Woodworking Supplies

Tel 01723 859545

<http://snaintonwoodworking.com>

A new-look web site is being launched this week.

This new-look website has many additional features including:

- ***Easier to navigate product categories***
- ***More visible Search For button, enabling products sought to be found more quickly***
- ***Ability to compare products***
- ***Related Products can be viewed together***
- ***Products can be added to your Wish List***
- ***It is easier to subscribe to our email/newsletter***
- ***Reviews are now easier to submit***
- ***Existing account customers log in as normal (ie accounts haven't changed)***

So ... log on and take a look!

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

Thanks to Brian Wrigglesworth for providing DVDs of the events, to Ron Rogers for still photos, & Heather Thornes for proof-reading.