

SNANTON WOODTURNING NEWSLETTER

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Turn & Burn

by Philip Greenwood RPT
& Wendy Greenwood



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Wendy works with ceramics (glass) and provides artistic pyrography for some of Philip's turned work. Two thimbles are shown below.



Background

Philip is a Registered Profession Turner (RPT). Along with the Club's other professional turner, Sue Harker, both are Snainton Woodturning Club members and they currently contribute articles to Woodturning magazine (www.woodworkersinstitute.com).

Snainton Woodturning Club

Meeting at
Snainton Woodworking Supplies
on Thursday
5 January 2012

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** ---

2 February 2012

Richard Findlay –

Walking Canes & Lathe Routing
(NB an extra £1 charge will be made at the door)

1 March 2012

Mick Hanbury – New Decorative Theme

5 April 2012

Andrew Hall – Corinthian Helmet

Club Demonstration Meeting
Diary continues on p.4.

* Minimum price for hard copies is 50 pence. **Donations** to **Marie Curie Cancer Care**. For copies obtained from Snainton Woodworking Supplies, **donations** go to **Yorkshire Air Ambulance. Marie Curie collection: January £20.**

A Simple Bowl

Philip used an ash bowl blank, about 180 mm in diameter by 100 mm (7 x 4 in), that was mounted on a screw chuck. Ash has good, pronounced, winter and summer growth rings and this figuring may be enhanced by selective pyrography.

Turn the blank to round, then face-off the tailstock side from the outer rim towards the centre. Continue until the piece is rotating in balance. With the lathe stationary, mark off an appropriate diameter of spigot, ie 45 mm (1 ¾ in), using a micrometer gauge.

Outside of bowl

Philip increased the speed when the piece was in balance. Cut a spigot with a parting tool to a depth of about 4 mm ($\frac{5}{32}$ in). Remove the edges of the blank by taking pull-cuts with a bowl gouge to shape the base of the bowl.



Once the basic convex shape is achieved, the outer surface of the bowl is formed into an ogee shape (*below*), bevel rubbing throughout the shaping process.



Ensure that 4-5 mm ($\frac{3}{16}$ in) around the spigot is completely flat to fit snugly against the chuck jaws. Use a skew chisel, parting tool, or dovetailing tool to create a dovetail shape on the spigot.

With a skew chisel, make a small undercut recess at the foot of the dovetail into which the lip of the jaws will grip. In scraper mode, the skew is used to shape the side of the bowl and merge it with the flat region.

To help with relocation of the bowl when turning off the spigot later, mark the centre of rotation with a skew chisel or parting tool. Sand through the grits, 120 to 400.

Bowl underside

Philip rotated the bowl to grip the dovetail spigot in the chuck jaws. Place the tool rest in front of the bowl, and at a height where the tip of the gouge will be cutting at the centre of rotation. Align the gouge's bevel with the intended direction of cut and scoop out the centre of the bowl from the centre, outwards.

Partially hollow the centre of the bowl to a depth of about 25 mm (one inch), which will provide strength and stability when the rim of the bowl is turned. Then shape the outer rim of the bowl, following the contours of the outside surface. Stop the lathe frequently to check the bowl thickness and uniformity.



Once the outer wall thickness has been achieved, continue to hollow the centre of the bowl. Take care not to hollow too much to avoid going through the base of the bowl. Also, be aware of the bowl's base if the spigot is to be turned off later.

Turning Tips

- Always check that a piece of wood rotates freely on the lathe before switching it on.
- Start the lathe at a slow speed, and increase this slowly until a non-vibrational speed is reached with which the turner is 'comfortable'.
- As a rule of thumb equation, the speed in revs/min is approximated by $6,000/(\text{diameter of the bowl in inches})$, ie about 1,000 rpm for a six inch diameter bowl.
- When holding a bowl on a dovetail spigot, make sure the jaws are gripping tightly (but not too tightly, or the spigot might be ripped off) and that the piece is rotating evenly.
- Philip tends to use standard grind angles on his gouges, eg a 45° angled bevel roughing gouge, a 50° angled bevel for a fingernail bowl gouge, a 35° bevel grind for a swept-back spindle gouge.
- With feet placed comfortably apart, bring the bevel of the gouge into contact with the wood with the handle low and held against the thigh, then raise the handle slowly until the gouge begins to cut.
- Do not push the gouge into the wood, but move it sideways by swaying the body. Rotate the gouge gently to accommodate curves in the work and keep the bevel angle-of-attack of the gouge with the wood surface the same for the entire cut.
- Once the gouge starts cutting, transfer your eyes to the far horizon of your work to better view the cutting result and surface finish of the wood surface.
- When the gap between the tool rest and the wood is about 10 mm ($\frac{1}{2}$ in), switch off the lathe and move the tool rest as close to the wood surface as possible, without touching it.

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- It is good practice, even when roughing down, to try and make each pass of the gouge as near to a finishing cut as possible, so that minimal sanding is required.
- When checking the smoothness of a highly figured wood surface such as ash, feel is often better than eyesight, which can be distracted by the grain.
- When turning a bowl, it is recommended that it is part-turned first, then left for a week or two to allow the internal stresses within the wood fibres to relax. It also helps to keep the near-finished piece at a constant humidity, eg in a polythene bag. When it is finally turned, the wood will then maintain its shape and position with very little or no further movement.
- Check the shape and proportions of the piece as turning progresses. When mounted horizontally on the lathe, this can be difficult, so unscrew the chuck from the lathe spindle to examine the piece vertically: alternatively, photograph the item and rotate the photograph.
- When turned wood incorporates other materials, such as glass or ceramics, allowance must be made for greater movement in the wood than the ceramic. Allow a couple of millimetres around a ceramic insert and use a silicone adhesive that is flexible; this will allow for expansion and contraction without breaking the adhesive's grip. §

Finish the bowl interior by using a scraper, or sheer-scraping with the wing of a swept-back bowl gouge, with the other wing about 3 mm ($\frac{1}{8}$ in) away from the bowl surface.



S a n d through the grits, 120 to 400. Start the pyrography, by selecting alternate rings.

Pyrography

Wendy demonstrated how she pyrographed the ash bowl. A hot-wire pyrograph (Peter Child® or Janik®) is used. Alternate dark growth rings are selected, and the pyrography process demonstrated is careful, slow and painstaking to ensure that the end product is artistically satisfying.

Pyrography Tips

- Adjust the power so that the wire is hot, usually just below red heat.
- If used too hot, the wire can break, and it is also difficult to control the amount by which the wood is burned.
- Beech and sycamore provide an even grain that makes it easy to draw lines of a uniform width and intensity. Pyrography across alternating hard and soft grains gives an uneven finish. Ready-made blanks can be purchased, usually a beech ply, as boards, squares or circles.
- Different pyrographed patterns can be achieved by bending the wire into appropriate shapes, such as loops, circles, etc, or flattening the wire to give a sharp knife-edge.
- Books about pyrography or that provide patterns are readily available, eg *The Complete Pyrography* by Stephen Poole; *Designs for Pyrography & Other Crafts* by Norma Gregory; *Great Glass Painters' Motifs* by A D Gear & B L Freestone.
- Copying onto wood using carbon paper is not usually satisfactory as the graphite residue obscures the pyrography, it smudges the wood and is difficult to remove without leaving unacceptable smudge marks. Use of a soft pencil on greaseproof paper is a satisfactory transfer medium, however: copy the selected motif by tracing onto greaseproof

paper, turn the paper over and shade over the motif with a soft pencil, then re-draw the outline to transfer it to the wood.

- A wax finish, with or without prior treatment with sanding sealer, is satisfactory. The wax can be buffed up with a gentle mop system, but direct application of a hard wax stick, such as carnauba, damages the wood surface.
- Spirit stain is good for colouring wood without obscuring the wood grain; but apply it to bare wood that has not been treated with sanding sealer. It is possible to blend different colours on the work, without mixing them first. Use an acrylic spray to finish the spirit-stain coloured item; a wax finish is better for finishing acrylic-painted surfaces. §

Stylised Eggcup

Philip mounted a 80 x 80 x 100 mm (3 x 3 x 4 in) blank of sycamore between centres. With the lathe speed at about 1,600 rpm, it is roughed to round. Square off the ends with a parting tool, then create a 45 mm (1 $\frac{3}{4}$ in) dovetail spigot on the tailstock end.

Place the dovetail spigot in the lathe chuck jaws, and re-turn to round with the roughing gouge, as it is unlikely still to be running true. Place the tool rest at the tailstock end, and just below centre-height. Use the finger-nail spindle gouge with the flue at five-past-seven and push into the end-grain and pivot out to hollow the end of the wood.

Create a hollow of the desired width and depth, finish with a scraper and sand. Mark a line on the headstock end, two parting-tool widths from the end, and part-down a few mm to mark the foot of the eggcup.

Shape the outside of the eggcup by starting to roll over the end edge of the cup with the gouge rotating to keep the bevel rubbing. Shape the wood from the tailstock end and work back towards the headstock for maximum stability of the piece. Cut a cove below the eggcup, leav-

ing a midpoint bead or birds-beak for emphasis, then shape and finish the flowing curves of the cup and its base. Philip left the spigot to allow the piece to be finished later.



Dave pretends that he didn't accidentally break this wine glass stem: but, will his wife notice the replacement yew stem, d'you think?

Below is a sycamore bowl rim that has been patterned by making an indentation with a square punch, then treating the rim with steam. This raises the damaged wood to reveal the interesting textured pattern.



Interior of one of Philip & Wendy's finished bowls, above.

Members' Gallery

Dave Lowe has already been busy this year. Here are two vases in a New Zealand wood, Griselinia, felled locally in North Yorkshire:



Future Snainton Woodturning Club Meetings

Continued from Page 1:

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

Snainton Woodworking Supplies

Tel 01723 859545

<http://snaintonwoodworking.com>

Visit the new-look, easier-to-use Web site for bargains or items you might need.

New Products:

Pen Making: the range has been extended to include, Sierra, Twist pen kit in satin gold (individual or pack of five) & silver plated, Slimline gold & silver plated, and Cushion grip twist silver plated.

DVD's: Two new releases from Terry Scott (Manta Ray) and Nick Arnall (Ying & Yang).

Tealight holder: New heavier glass

Polyester Blank: New colour polyester blank, Alpolina cream, which was very popular at the Harrogate wood-working show.

Wood Glue: new Gorilla wood glue.

Special Offers: Check out our Web Specials page for some fantastic savings. There is limited stock at these prices.

Demonstration/Open Days

Spring Open Day 1000 to 1600 hr on Saturday 3 March 2012.

Free Admission. Peter Berry will be demonstrating carving (Flexcut®), to include Record Power, Arbortech, Leigh Jigs, Tormek & Proxxon.

Free Demonstration 1000 to 1600 hr Saturday 12 May 2012 by Sue Harker (RPT)

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Comments, copy, and suggestions or additions to the e-mail list to: mobile: 07809605969, tel: 01944 758287; pgmalan@biotech-is.co.uk

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