

Shavings No 41 May 2018

The Ulster Chapter Newsletter

By Peter Lyons and Brendan McAreavy

Send mail to shavings@iwgulsterchapter.com

What a great group we have. A fantastic seminar as Brendan reports below, followed by an excellent showing at the Irish Game Fair. It goes on in August with the Bangor Exhibition starting on Tuesday 24th July and running to the 19th August, See the note further into the Shavings. Also the demo event on 4th August in the Museum Courtyard, followed by our BBQ at the Wood Shed on 11th August.

We are going to have a special meeting at the Wood Shed on Saturday 25th August to discuss our future. A proper agenda for this meeting will be circulated at the end of July. We would ask that you attend this meeting. It is an important one.

For Sales or Wanted

Keep looking at. iwgulsterchapter.com for things useful for sale.

Announcements

We will have Tool Jumble at the BBQ so bring along the stuff you don't need and sell it to someone who wants it. BBQ will be on 11th August, a notice will come before it.

Calendar of Demos for 2018

The 2018 programme is as follows:-

Sept 8th Joe Laird. 1400 start.

Competition will be

Category 1 a turning made on two different centres.

Category 2 a turning made on more than two different centres.

Oct TBA

Jason Breach will be here in November.

December AGM and TBA.

Shavings - June 2018

by Brendan McAreavy

The Ulster Chapter is running out of superlatives to describe the superb quality of the demonstrators at it's monthly meetings and the June Seminar was no exception because the demo by Joss Naigeon was absolutely eximious. (I had to look this one up, it means distinguished; eminent; excellent. I agree Brendan, Peter)

A Pierced Sphere

Joss created a sphere from a 6 x 6 x 8cm



block of Maple. She mounted the blank between centres and turned it to a cylinder approximately 5.9cm in diameter. She then found centre (this line is the diameter and isn't touched until the end) and marked the diameter on the length of the cylinder identifying centre. Then she removed wood at each end of the blank leaving a little more than the diameter to allow for truing later. Using a bowl gouge and 'three cuts' on each side Joss removed wood to leave a slightly rugby ball shape that she then trued with a spindle gouge as the bevel on that tool allows her to better follow the curve of the sphere. While cutting each side Joss recommended using both hands because it is easier to cut with the left hand on the left and right on the right. We have often been told to use both hands and here we had another example of it's worth.



Joss used a bedan to remove wood at each

side of the sphere in order to allow access to the axis of the blank. When the sphere was completed to her satisfaction, at this stage, Joss used a small bedan to cut it off, leaving 1mm of wood to trim from the sphere with a knife in order to prevent tear-out if the bedan had cut right on the sphere. In order to sand the sphere you could use jam chucks in the headstock and tailstock, rotating the sphere between them until it was finished but that can cause the sphere to run off-centre so Joss prefers to make a green wood box chuck to hold the sphere on-centre for sanding.

Box Chuck

Using a green blank, Joss mounted it between centres, trued it to round, cut a tenon and mounted it in a scroll chuck. She then trued the face of the blank and drilled a hole through it to allow access for a knock-out bar to remove the sphere from the chuck.

To make this chuck the first 1mm must be narrower than the small circumference of the sphere, i.e. the circumference just beside the full circumference so that the sphere sits

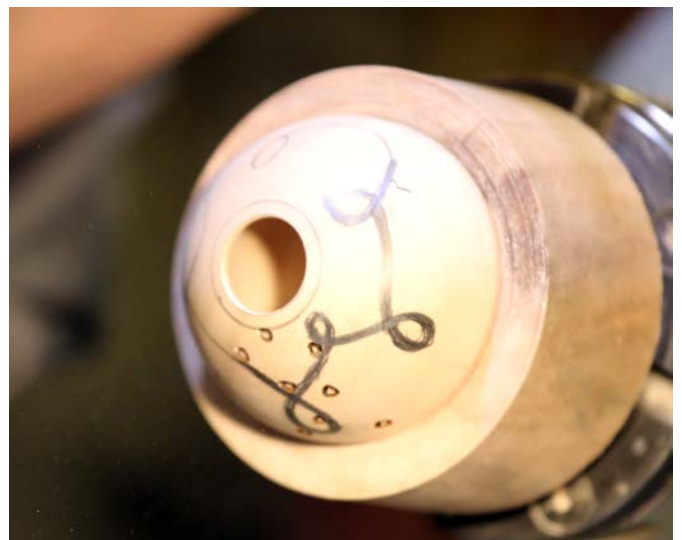


slightly proud of the main circumference and less than half the diameter goes into the chuck to prevent a 'hill' on the sphere. Joss hollowed the chuck with a spindle gouge and repeatedly checked for fit until she got a neat squeeze fit where the sphere did not touch the back of the chuck.

The diameter line on the sphere should be on-axis when the sphere is in the chuck. Joss used a spindle gouge to scrape the sphere true and moved it by turning it 90 degrees, then 180 degrees to maintain the true centre. When scraping she make a circular movement to match the curve. On completion Joss would normally sand from P120 to P400 and the sequence for movement is still the same as when scraping.

Hollowing the Sphere

Joss doesn't hollow the entire sphere because she likes to leave some weight to act as ballast and she uses the box chuck to hold the sphere for hollowing. The sphere is orientated so that Joss is hollowing and piercing end grain as that is harder to pierce but gives the best result as there is less tear-out than piercing side grain. She marks a line on the sphere to allow her to reposition the blank if it comes out of the chuck and then removes it to mark where she wants to hollow and pierce. At this stage Joss drills some holes about 3mm deep in the area she wants to pierce because these will allow her to see the wall thickness as she hollows the sphere. To hollow Joss uses a small spindle gouge and a scraper to finish the inside. She marks the gouge to a little more than half the diameter of the sphere and that gives her an indication of when she is approaching her target depth.



Joss used a scraper to refine the inside curve of the sphere and take the wall to final thickness. She used a specialised scraper that



was made for her but an Allen key, or that

chisel you never use, could be adapted and would do the same job. To assess the depth of the wall Joss used a sewing pin with tape to mark 3mm and stuck that into the holes in the wall. When she felt the pin, or drew blood, she knew the wall was 3mm thick.

Piercing the Sphere

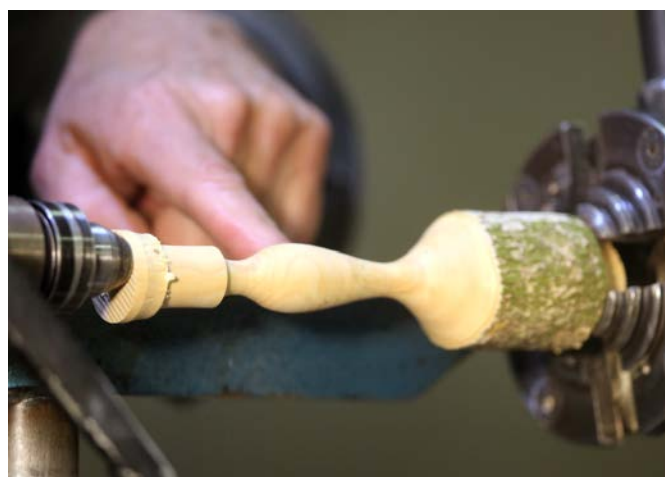
When piercing the sphere Joss leaves the blank in the chuck for easier handling. She recommended ear, eye and lung protection, a fan and magnifying glasses. When piercing leave the line you drew for your pattern defined as it runs through the holes because you could end up with a very weak structure if you go over your line in one part and then do the same on the opposite side later.

An Angel With Transparent Wings

Joss used a Boxwood, branch wood, blank and marked centres with two 5mm offsets, on the same line, at the tailstock end and a single

the chuck end to act as feet and reduced the cylinder to 2cm thick for the body. It is important, when marking out the head that you leave enough wood to let you move the blank to different centres at the tailstock end. Joss used a spindle gouge with a double-bevel because it is more stable than a regular gouge and doesn't bounce on the wood. She shaped the legs and neck of the angel but not less than 1cm thick because we have to remember that this will be off-set.

Second axis - open the chuck, move the tailstock end of the blank to one of the two holes on either side of the centre hole, seat the tenon in the chuck, relax



the tailstock force and tighten the chuck.

We want support without pressure at the tailstock end. Start cutting while following the shadow, stopping to check progress regularly that the new line does not go past the middle of the blank. When this step is complete sand the work because you won't get another chance.

Third axis - reposition the blank to the opposite hole and repeat the process for the second axis ensuring there is no pressure on the blank when secure. Once again, watch the profile line and stop to check progress. The neck needs to be 4mm thick to hold the



centre at the headstock end. First axis - Joss mounted the blank between centres and made a tenon to suit a set of small chuck jaws because there is too much pressure on the piece if held between centres for the entire



process. The tenon needs to be deep enough to allow the blank to be off-set in the jaws. During the roughing process Joss left bark at

head. This process requires gentle cuts. After sanding on the first axis cut the head. Joss said a small head looks better on the figure. Sand the head before cutting the waste off the end. Finally, shape the feet and make them small. When satisfied the piece is finished part it off and sand. When Joss does this project at home she can spend an hour sanding it. She uses a lamp to cast a shadow and works on the side in the dark using miniature files. She pushes the file up to the edge and when the dust goes up the edge you are on the edge. Joss also uses home-made sanding boards which she uses by putting her finger



behind the work to support it. She concentrates on the first grit and then, when satisfied the finish is as good as she can get it, moves on to higher grits carefully removing the marks from the previous grit.

The Wings

Joss mounted a piece of wet, Bramley apple, wood between centres and made a tenon to fit in the blank in a chuck. She then trued the face and hollowed the blank telling us to "make as beautiful a concave curve as you can". She then cut the back of the curve and relieved wood from the back of the blank to



allow her access to the curve. Using a light to determine wall thickness her rule of thumb, using colours, is:

Red - 4mm
Orange - 3mm
Yellow - 2mm
White - 1mm

Joss cut from the top of the curve towards the centre, setting her wall thickness, because she couldn't go back to do so later when she was farther down the curve. She kept relieving wood at the back to gain access to the curve and lowered the speed at the end to make parting off easier and, potentially, less dramatic. She left 1mm of wood at the centre for trimming so that the tool didn't pull fibres out of the centre of the 'wings'. When



complete the wing was 2mm thick.

To secure the wings Joss made an Ebony pin with a bedan but other tools will do the same job. She uses an interesting rectangular metal calliper with various thicknesses of slots cut in the perimeter to act as gauges. It was made for her by another French turner but I'm sure could be recreated by anyone with access to accurate engineering tools.

The wing piece was cut in two (Joss uses an air tool). She sands the wing with a soft leather disk with sandpaper attached that allows her to follow the profile of the wing.



She recommended sanding slowly because of the potential for catches with the soft disk.

Perfume Pendant

This project is a great way to use up scraps of wood, especially expensive wood, that are lying in the must-not-dump bin. Take your blank and drill a 16mm hole or something close to that measurement. Then mount a spindle scrap and round to a cylinder. If you are holding the blank in a chuck turn it around and round the whole blank because it will sit better in the jaws, especially long jaws. Cut a mushroom-shaped stem to go on top of the pendant, sand and finish. Part it off and cut a new section to 16mm with a very slight taper towards the chuck. This is your mandrel to shape the perfume holder. Force the blank onto the 16mm taper and shape the front, cutting across the tenon to leave a smooth profile. Then cut the back of the blank and cut slightly into the mandrel, this is going to be the outside face of the cotton wool holding spool. When you are satisfied with the shape you can texture the wood, sand and finish. Remove the finished piece from the mandrel and cut a wide groove in the mandrel leaving a 'spool' shape to hold cotton wool. Sand very lightly to keep the friction fit in the holder.



The beads are made by rounding a spindle blank down to the diameter you want and drilling a hole with a hand-held drill bit in a handle. you can support the bit with a gouge across the tool rest. Mark the distance you drilled and shape your beads. This is good bedan practice because mistakes cost minimal wood. Joss finished the wood with a home-made mix of 20% beeswax to 80% sunflower oil. The same finish also acts as a pleasant lip balm.

The pendant was finished by drilling a hole for the hanger in the pendant and then drilling the little hanger that was made earlier, string is

threaded through a 1mm hole in the hanger. The easiest way to drill a hole in the mushroom shaped hanger was to place the 'stem' on a block of wood with the wider top off the side. That keeps the stem horizontal.

The easy way to thread the hanger is by using a piece of wire to pull the doubled-over string through the hole in it.

A Tortoise

Joss has made many, many, tortoises and they are used for massage, holding the tortoise body in the palm of your hand and using the feet to rub the skin. The materials for the tortoise were a 3" x 3" x 5" elm blank for the body, one spindle blank for the head and two spindle blanks for the legs.

The Body

The Elm blank was mounted between centres, rounded down and a tenon added for holding in a chuck. The tenon should be deep enough to allow for off-set adjustment. Mount the



blank off-set as far as you can and bring the tailstock up for support. Whenever possible it is good practice to turn between centres because there is more support, less stuff flying off the lathe and it's a lot safer. Cut from the end of the blank towards the tailstock in a ogee curve - you are basically cutting a bead and then a groove. Remove the tailstock to allow you to finish the cut and cut from the inside to finish as cutting from the off-centre outside edge could be dangerous. Sand the surface carefully and move the blank back on-centre. Cut the back side of the blank, removing wood to allow access to the whole surface. sand and finish before parting off, leaving that 1mm nub to prevent tear-out. finish the back by hand or with a soft sander.



The Head

Mount the spindle blank in the chuck in an off-set orientation and bring up the tailstock to support the edge of the blank. Put the point of the live centre 2mm from the edge of the blank and that will leave a 4mm tenon for the neck. Cut the tenon in solid wood after setting your callipers at 4mm and part off the waste. Sand the neck now.

Bring the stem across to slightly off-set the head on the opposite side. Mark the neck on solid wood and cut from the chuck towards the neck on solid wood, then you can shape the head leaving the maximum diameter you can on the wood. Sand the head in position and sand the rest of the head on the soft sander later.

Legs

To shape the legs mount a spindle blank and cut four legs, each 1cm in diameter and with a 4mm long tenon for mounting on the body. The easiest way is to round the blank to 1cm diameter, mark 1cm from the end of the blank and cut a 4mm tenon at the chuck end. Then round the stock into a sphere, sand, finish and part off.

To mount the legs Joss uses a step drill to ensure a neat fit around the tenon.

This was a wonderful set of demonstrations and we thank Joss for the huge amount of knowledge and experience she shared with us at our seminar. It was a great day.

Brendan.

The Bangor Museum Exhibition

For those of you wishing to exhibit your pieces in the Community Gallery at the Bangor Museum from 26th June to 22nd July, please let me know. This is an opportunity to sell some of your pieces. So if you intend to come be ready to bring your pieces to the Museum on or before Monday 23rd July. Don't forget to let me know if you intend to exhibit.

Hospital pieces

After the excellent meal served in the pop up restaurant at the Wood Shed by Sam, Lynda and the rest of their team we had a visit from a representative of the Childrens' Hospital, Karen Francis, who works at the Infectious Diseases dept. Stephen handed over a great



pile of boats and other assorted turnings. Karen was delighted with the offering. Karen and her husband stayed and watched part of Joss's demo.

Irish Game Fair

We were asked to put a stall into the Irish Game Fair that was to be held at Shanes Castle, the estate of Lord O'Neill, at the end of June.

We got a number of members organised to volunteer to help with this project. We had two meetings at the Wood Shed to perfect the erecting of our own marquee.

Sam Moore came on board and we were able to use Sam's lorry to convey our equipment from the Wood Shed to Shanes Castle. On the Wednesday before, everyone brought their kit to the Wood Shed and loaded Sam's lorry. On Friday morning we went to Shanes Castle and erected our stand.

Three lathes from David O'Neill, Paul Finlay and Billy Ferris were set up for demos. Sam had a couple on display and lots of pieces on show for sale.

Saturday and Sunday went live with two full days of activity with lots of interest from the public. Another successful event for the Ulster woodturners. Well done to everyone who helped in any way to make this success.

There are photos at the bottom of this Shavings to give you a flavour of the event. The organisers were delighted with our show and will ask us to help next year.

Competition in June

The Seminar competition is different to the rest of the year because there are 3 competitions in each category, spindle, faceplate and artistic. Everyone can put entries in the 3 competitions. We had a great entry for the competitions. Well done to those who competed.

Category 1 Spindle

1st Jim Neill



2nd Patsy Cassidy



3rd David Faulkner



Faceplate

1st David Faulkner



2nd Patsy Cassidy

**Artistic**

1st Jim Neill

Sorry no picture

2nd David Faulkner

Sorry no picture

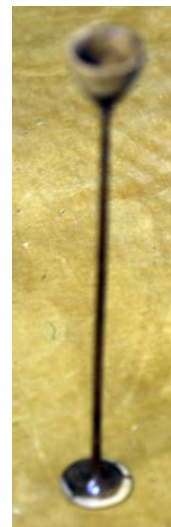
If Jim and David bring their pieces to the BBQ I'll take pictures and put them in the next Shavings.

Category 2**Spindle**

1st Jim Stevens



2nd Dermot Doherty



3rd Michael Dickson



3rd Keith Hyland



Artistic
1st Keith Hyland

Faceplate
1st Billy Ferris



2nd Ricky McDonald

2nd Sam Faulkner



3rd Harry Emerson



Photos from the Shane's Castle Irish Game Fair
Photos by Stephen Dowie







