

Shavings No 46 November 2018

The Ulster Chapter Newsletter

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Shavings - November 2018

By Brendan McArevay

Jason Breach visited 'The Woodshed' in Templepatrick to present the



demonstration for the November 2018 gathering of the Ulster Chapter of the Irish Woodturners' Guild.

In the morning session Jason started by making a box from Masur Birch, a beautifully figured wood but with the downside that it is a woodworm magnet so use it before the bugs get to it. He told us to consider the material we are working with and the features that are

worth preserving before we start cutting tenons and profiles. For this piece of wood Jason would cut a shallow tenon on each end to preserve as much wood as possible and then square off the sides to keep as much width in the piece as he could. When he mounted the blank Jason used a step drive in the headstock and a ring centre in the tailstock to minimise damage to the wood. The tenon pushed the chuck to maximum capacity but that allowed Jason to retain as much wood as he could. When satisfied with the sides of the blank and the tenons the blank was then mounted in a chuck and the bottom section of the box was parted off 2/3 of the way along the blank leaving 1/3 in the chuck for the lid. To assist with sighting along the cut line Jason put a piece of white paper on the lathe bed to give him a better view of what was going on.

Jason started working on the lid by setting the depth he wanted to hollow taking into consideration that there was going to be an inlay put in the lid later. When the depth was established and recorded on a depth gauge Jason used a spindle gouge to drill a hole and a bowl gouge to remove the wood. By keeping the bevel of the bowl gouge on the base of the lid he was able to achieve a very good finish. When satisfied that most of the wood had been removed Jason used a scraper that was sharpened across the front and along the side to scrape the side wall and bottom. He cleaned the rim of the lid with a round nose scraper because that allowed a more delicate

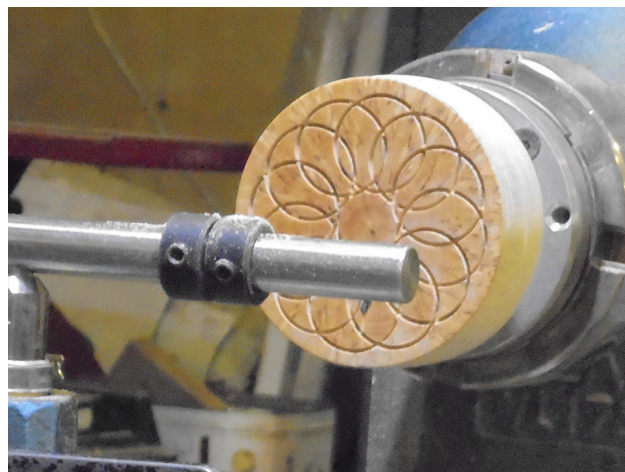
cut than a gouge. The piece was then sanded to P400 and a skew used to cut a spigot because it wouldn't get pushed away from the wall of the lid like a bigger tool would. The reason the spigot was cut after sanding was to keep the feature crisp. Cellulose sealer was applied, dried off, and wax was applied and polished before the lid was removed from the chuck.

The base of the box was mounted and the inside of the lid measured, divided by two, and calipers set to scribe a line to set the circumference of the lid on the base. Jason used a beading and parting tool to cut close to the line, set a tenon for the lid, and then he used a skew to make a taper by lifting the skew during the cut. He tried the lid on the taper and made a shiny line that allowed him to sneak up on the final cuts. Be patient and try and fit often. Once the correct tenon size is established refine the cut with a skew. At this stage Jason fitted the lid, set the outside diameter of the box, and went for a straight-sided box because the Masur birch had enough figure to make any embellishments unnecessary. Another wood that is good for straight-sided boxes is Rippled Sycamore. When satisfied with the walls Jason skimmed the lid before removing it and setting the depth of the base before hollowing. As before, he drilled a hole with a spindle gouge, hollowed with a bowl gouge and refined the shape with a scraper sharpened on the side and front. Jason showed us a tiny radius on the corner between the cutting edges of the scraper that prevented a catch when going into a corner at the bottom of a box.

With the cutting finished Jason sanded, sealed and waxed the inside of the box before refitting the lid and sanding the outside. At this stage he cut a small

shadow line on the joint between the lid and base to take any shrinkage into account later. Sanding sealer and wax were applied to the outside of the box and buffed off.

At this stage Jason started to work on the inlay for the lid. He mounted an eccentric chuck, on centre, in a standard chuck. The eccentric chuck had a sacrificial waste block that was cut to make a tenon, like before, for the lid. When satisfied with the fit, Jason taped the lid in position to ensure it didn't move while he was cutting 12 inlay rings. The chuck was moved off-centre



by one position, and a pencil line drawn to establish the position and size of the first ring. Once this was done Jason put a specially adapted Sorby modular tool rest (Sorby rests available from Sam) into the banjo. The tool rest stem had a jubilee clip to set the height of the rest in the banjo and two collars with set-screws on the bar of the rest that would hold the parting tool in exactly the same position each time the lid was moved. This arrangement can be swung out of the way to reset the blank and swung back into position each time ensuring perfect repetition. Just make sure not to move the banjo!

When Jason was satisfied with the set-up he began cutting 2mm deep rings in the lid, moving the eccentric chuck one

position at a time until there were 12 rings. On completion of the rings Jason cut a final, central ring, at the base of the other rings to tidy the piece up.

The chuck Jason used is available from Axminster for about £45 ([Axminster Eccentric Chuck](#))

Jason cleaned the rings up with a brush paying particular attention to the cross-over points between the rings. He advised not using blue shop towel for this as the paper gets stuck on the corners of intersections. To fill the rings Jason used African Blackwood dust mixed in 5 minute epoxy. He pressed the mixture into the rings to ensure there were no voids and set the lid aside to cure for a few hours. The wood dust in the epoxy will slow curing time down. You could also use Milliput



(available from Sam) which would do the same job.

When the lid had cured sufficiently Jason remounted it and skimmed it with a round-nose scraper to remove the minimum amount of wood necessary. Once cut back he used a sanding block to refine the finish and sealed and polished it. The base was remounted on a waste block to allow access to the bottom and it was skimmed and the

walls made parallel. The base was made flat and a decorative groove cut in it. The piece was sealed, polished and buffed on wheels.



The Orbital Arc

The Orbital Arc is a signature piece of Jason's and he proceeded to make it before lunch. The piece is made from board material, in this case a piece of Sycamore, an inch thick, mounted in a specially designed chuck that had a T-nut which allowed the board to be bolted to it with a 6mm bolt and turned around without losing centrality.

It is important to make and use an accurate drawing and templates for the inner and external circles because accuracy is of paramount importance as the board will be cut in two and



glued together to make a hollow curved section so alignment is very important.

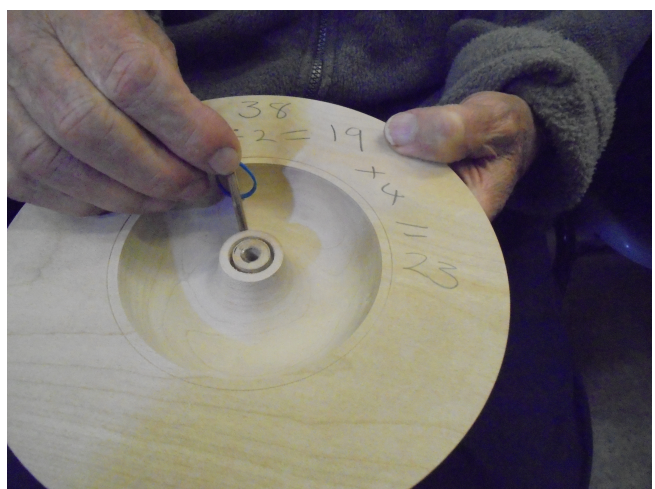
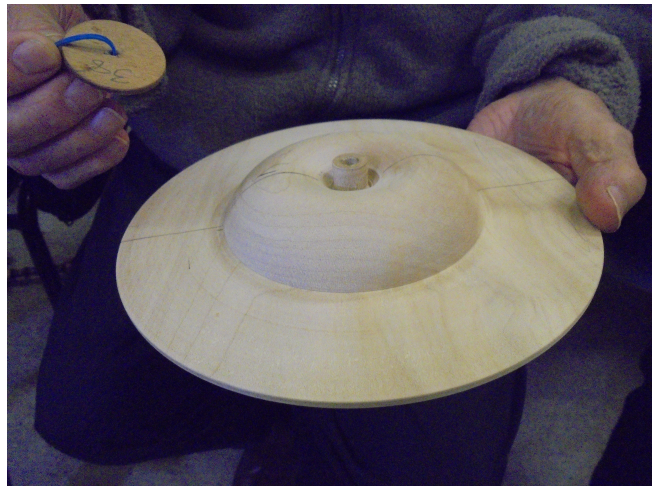
The piece was started by using a parting tool to cut a groove beside the central bolt. The edge of this is where measurements would be taken from in order to determine boundaries for the groove in the blank. A line was scribed on the blank that was equal to the diameter of the template for the groove and a bowl gouge used to excavate the groove testing frequently with the template to determine progress. Jason used a negative rake scraper to finish refining the profile of the groove as it allowed him to take very delicate cuts. The groove needs to be very accurate because the exterior wall will be cut to match this internal profile. Once the groove was completed the face of the blank was sanded taking care not to round over the edges of the groove. If this does happen skim the face to restore



the edge of the groove. Use a skew on it's side to level the wood around the central bolt to match the rest of the surface.

When sanding was complete Jason touched up the outside edge of the blank and scribed a 4mm line to set the depth of the rim of the piece. The

blank was turned around and bolted onto the chuck. Jason measured the distance he needed to determine the edge of the groove plus wall thickness and scribed that line on the blank. He then started to the cut the rim to final thickness using the slot in the chuck to let calipers measure his progress. He told us to remove the wood on the edge first to keep the blank stable and stop it flexing as it would if the back of the groove was cut first. When the rim was satisfactory Jason started on the back of the groove using calipers to assess progress. Whenever the outside curve was almost complete a



skew was used as a negative rake scraper to refine the shape to match the inside. This is a critical operation so worth taking time on.

Whenever the back of the groove was complete the piece was sanded and a line drawn across the middle using the tool rest as a guide. This is the cut line for the bandsaw (do not use a table saw because of the differing densities and profiles in the wood). Whenever deciding where to place the cut line try to take into consideration the grain and features in the wood.

At this stage in the demo Jason used a slide show to explain how he finished the orb box. After cutting the piece in half it is glued and clamped together using the bolt in the central hole to help align the halves. G-clamps or heavy spring clamps are very good for this job. Jason also used large washers with rubber washers to clamp the edges of the piece. He also advised that if he isn't going to cut the blank in half for a while he clamps it to a flat surface in case it moves before cutting.

When the piece is dry sand the edge to make even. Jason glues sandpaper to a board with spaces between the sheets to catch sawdust and carefully sands the edge until satisfied with the result.

The lids for the two holes are made from off-cuts from the original material with African Blackwood rings. To make these Jason used a plug cutter to remove the centre of the blank in order to let the wood dry properly. African Blackwood and other exotics are very dense so take a long time to dry. This method allows Jason access to the driest part of the wood, without wasting all the blank, which can be used as a finial or top. He even collects the dust for mixing with epoxy or as a filler. Once the rings are dry they are

mounted on the lathe and cut to fit the boxes.

In order to remove the central mounting area where the bolt was Jason uses an assortment of Japanese rasps, rotary tools, sanding glove and dowels with sandpaper glued on. He takes time to do this and never uses a bandsaw as it could be too aggressive.



To finish the piece Jason completes the lids for the boxes and inserts a rubber 'O' ring to help stop the lids falling off.

Octagonal Box

The final part of Jason's demo was to make an octagonal box from Ash. The square blank was cut on a bandsaw with the table set at 45 degrees to remove the corners and leave eight

sides. The blank was mounted on the lathe and a spigot cut at each end. The lid section was then removed on a bandsaw to preserve the crisp edges of the octagonal and mounted back on the chuck. Jason then cut a gentle curve from the rim to the centre. The curve on the rim would become the underside of the octagonal 'roof' overhanging the box. As before, the depth of the lid was measured and half way marked for removing wood. A spindle gouge set the depth and a bowl gouge was used to remove the bulk of the wood. The inside was refined with a negative rake scraper. A small flat was cut in the recess which would be used to set the recess for the base later. The inside of the lid was sanded and, after sanding, a recess for the base was established with parallel sides that would be used to fit the base of the box. The lid was then sealed, waxed and finished. A tip was to use shavings to remove excess wax before polishing.

The lid was removed from the chuck and the base mounted. Jason took the sides down to a cylinder (he only wanted an octagonal lid) and cut a tenon for the lid. He then cut and fitted the lid until satisfied it was exact. With the lid fitted Jason then matched the top to the underside taking care not to

damage the octagonal shape. He removed the tenon that was used to hold the lid in the chuck and shaped the pagoda lid. He tried to get the shape to match the underside and be of equal thickness. Once the lip was complete Jason removed wood at the top and used scrapers and skewers to blend curves together. The finial was made using a fluted parting tool to make 4 rings, each slightly smaller than the one below and finished the little finial by removing the waste at the top. Jason recommended Ashley Isles fluted parting tools ([Ashley Isles](#))

The base was started upon by measuring the depth, drilling a hole and removing wood with a bowl gouge. Jason matched the inside wall to the outside and then sanded and sealed the inside and outside of the box. A waste block was mounted in the chuck and a jam chuck made to hold the bottom of the box in order to remove the chucking point and profile the base. Jason went for a curved bottom to give the finished box some movement. When the bottom was finished the whole piece was completed and buffed.

Here's a video of Jason making a box that covers what he did with us... [Jason YouTube](#)

Christmas Trees & Snowmen

The Committee would like to thank members and Tuesday Night Turners who contributed to this years cohort of Christmas trees and snowmen. Once again we all produces an incredible number of items for the RVH Children's Hospital. As in previous years the Hospital will share any they cant use with other centres around N.Ireland



AGM Notice.

The Ulster Chapter Annual General Meeting will take place at 12 Noon on Saturday 8th December 2018 in the Woodshed, Templepatrick. In order to facilitate the meeting a copy of the Agenda is set out below. The 2017 AGM Minutes have been forwarded with shavings. The Accounts will be circulated by E-mail before the meeting.

Further to the last Committee meeting please take the following into account when attending the AGM

- All existing officers and committee members have agreed to stand for re-election should they be asked to do so by the membership. Nominations for all posts will be open to the floor.
- Subsequent to the resignation of Peter Lyons in September the meeting will be seeking to appoint a new Honorary Secretary to coordinate correspondence and chapter communications as part of the committee team overseeing and developing chapter activities)
- If asked acting Hon Secretary Eugene Grimley has agreed to take on the task of engaging demonstrators for another three years but would like to work with someone to be able to pass on the task when the time comes. The Committee is asking that an interested member volunteer to do this.

Agenda

1. Apologies
2. Minutes of the last AGM held 9th December 2017.
3. Chairman's Report
4. Honorary Secretary's Report
5. Honorary Treasurer's Report
6. Library Report
7. Election of Chapter Officers and Committee Members
- 8 The presentation of the Roy McKay Trophy
- 9 Any other Business & Open discussion

Please Note: Paul Finlay will be accepting membership dues for 2019 which remain at £48.

December Demonstration

The Committee is delighted that Nick Agar will be demonstrating on 8th December. Many thanks to Eugene Grimley and Sam Moore for their role in making this possible. As its Christmas Nicks day demo will be free to members. It will begin at 9:30am, take a break for the AGM follow by Lunch (bring your own) and will resume at 2pm for the afternoon session. The fee for Non members/Visitors will be £25.
PS -there will be mince pies

Diary Dates

- Dec. 8th All Day FOC. Demo - Nick Agar, 9:30am, Dec. 8th AGM 12.00 noon
- Dec 8th Pay Annual Subs to Treasurer
- Jan 12th David O'Neill
- Feb 9th Margaret Garrard (All day demo)
- Feb 28th Ballymoney Exhibition Launch Evening

Novembers Competition results



1st Mark McGranaghan



2nd Jim Neill



3rd Francie McHugh

CATEGORY 2



1st Eugene Grimley



2nd Paul Finlay



3rd Malachy Totten

December Competition Theme

Category 1 Mirror

Category 2 An Artistic Piece

Competitions 2019 (This is the definitive list of titles)

<u>Month</u>	<u>Category 1</u>	<u>Category 2 (Advanced)</u>
January	Covered container	Standard Lamp
February	Pestle and Mortar	Black and White
March	Gavel & Base	Square Bowl
April	Thimble and Needle case	Sundial
May	Kitchen Item	A One piece scoop
June	Seminar Open Competition*	Seminar Open Competition*
September	A pair of serviette rings	A set of four serviette rings
October	A pot stand	A delicate piece
November	A set of coasters and stand	A decorated plate (max 250mm)
December	A Candlestick	A pair of candlesticks

** The seminar open competition has Faceplate, Spindle and Artistic Sections. Please note; Pieces submitted at the Seminar competition might be new work or pieces previously entered in September 2018 to May 2019 competitions.*

Demonstrators/Judges will be asked briefly to critique each entry by stating how the piece may be improved and state the order of merit of entries for both classes. Each entrant will have the right of a brief response/reply if they so wish.

Themes in Category 1 have been selected to encourage the development of existing skills in technique, design and quality of finish. Members participating in Category 2 are encouraged to “Think outside the Box” by showing novelty

Keep in mind that Competitions improve your turning. They provide an opportunity to make a range of items as well as showcase and share your work. Making a piece for a competition gives a sense of purpose to your turning and a sense of achievement when you place your piece on the table. Nobody will be judgmental or detrimental about the quality of your work but receiving positive/constructive comments and advice from the judges is one of the best ways of improving.

Demonstrators 2019

<u>Month</u>	<u>Demonstrator</u>	<u>Month</u>	<u>Demonstrator</u>
January	David O'Neill	June (Seminar)	Mick Hanbury* (All Day)
February	Margaret Garrard* (All Day)	September	Emmet Kane
March	Afternoon of short demos	October	Gary Rance* (All Day)
April	Charlie Ryan	November	Pat Carroll
May	Seamus Cassidy	December	Max Brosi

*Please note as usual all day demos will incur a fee to cover the additional demonstrator costs. These will be announced nearer the time.