

Shavings



Ulster Woodturning

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Chairman's Comments

By Eugene Grimley

I hope everyone has had a good Christmas and, as January 2023 approaches I wish you all a Happy New Year.

Looking back at the first 9 months of Ulster Woodturning we have had some amazing demos culminating with the Donal Ryan day in November and in December the Christmas presentation to the Hospital and an outstanding all-day demo by Nick Agar.

We have received an Awards for All Lottery (Northern Ireland) grant of £10,000 to support the provision of new audio-visual equipment, gazebos for use during our community demos and general support for our activities as we recover from two years of Covid 19. Many thanks to Awards for All,

The Wood Shed and everyone else for making this possible.

The New Year will be full steam ahead both on Tuesday evenings and our monthly meeting on the Second Saturday.

January will see us firmly establish Ulster Woodturning with a major exhibition in the Marketplace Theatre, Armagh and I would ask that everyone get involved.

Exhibition – Marketplace Armagh



We are now asking all members to gather work which can be shown at the above exhibition called "Emerging from the Pandemic". We are encouraging everyone to provide a number of pieces with the intention of showing how we survived the pandemic by working in our sheds, garages, workshops and studios. Please note it is not a requirement that items were made during the pandemic.

Nobody is allowed to say "My work isn't up to standard" we want it all to tell the story of how we survived working in isolation and keeping ourselves safe.

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There is some urgency to this as the exhibition will open Thursday 19th January and last until Saturday 25th February. Therefore, we need members to bring work for inclusion to the Wood Shed on Tuesday 10th, Saturday 14th or Tuesday 17th January. We will need a minimum of 200 pieces to tell the story.

To assist with the preparation, if possible, could you forward photos of work you intend to submit (with ruler or tape in the picture for scale) to the shavings Editor.

Annual General Meeting

Ulster Woodturning's AGM will take place on Saturday 8th April in the Wood Shed at 12noon. An agenda will be forwarded with the March edition of Shavings.

January Demos

- Tuesday 3rd @ 7pm, Harry Emerson
- Tuesday 10th @ 7pm, Mark McGranaghan
- Saturday 14th @ 2pm, Rich Varney
- Tuesday 17th @ 7pm, Eugene Grimley
- Tuesday 24th @ 7pm, Paul Finlay
- Tuesday 31st @ 7pm Billy Ferris

Membership Fees.

Membership fees will be due in April. Any new member joining from January onwards will have their membership at the existing rate and credited until

March 31st 2024. (15months for the price of 12)

Inflation.

When establishing Ulster Woodturning in was agreed to keep fees as low as sustainable in line with inflation. The committee will reflect on whether an increase is necessary for 2023 at the next committee meeting.

Childrens Hospital

Thank you for a fantastic response to our annual Christmas appeal supporting the work of play staff at the RVH Children's Hospital. It was great to see Jenny again when she collected everything at the December demo.



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Emmet Kane - Saturday 11th March

This will be a great all-day demo with one of Irelands foremost characters and Woodturning Artists. Emmet is credited with significant awards and exhibitions in Ireland, France, USA and UK and will be demonstrating in his usual anarchic fashion - so expect to be amazed and entertained. The day will start at 9:30 am. Cost £25 (subsidised by the Awards For All grant). Bring your own lunch, Tea/Coffee supplied.

Wood Shed News

The Wood Shed be operating normal opening hours Thursday 29th & Friday 30th December. It will be closed Saturday and Monday for the new year. Tuesday evenings will commence 3rd January.

Contact The Wood Shed 028 94433833.



Thank You

Once again, many thanks to all those members who provided spinning tops for children at recent local sales and

demonstrations. They were really appreciated by all the children who visited our stands with their parents

Competitions:

The next competition will be at the January monthly meeting in the Wood Shed on Sat 14th January starting at 2pm. Remember you can bring and enter any recently made piece made/completed within 4 weeks of the competition, which reflects the announced theme below.

January Competition – An open competition ie. anything woodturned

Please Note: Competition Rules can be found in Shavings 73 or obtained from the Competitions Secretary.

Competition Winners

November

- Category 1
1. Melanie Steel
 2. Michael O'Boyle
 3. Matthew Ibbotson

- Category 2
1. Brendan Thompson
 2. Billy Ferris
 3. Keith Hyland

December

- Category 1
1. Melanie Steele
 2. Paul Spiers
 3. Phil Williams

- Category 2
1. Hugh Young
 2. Ricky McDonald
 3. Billy Ferris

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Demo Reports

By Brendan McAreavy

Donal Ryan



Saturday 19th November 2022 saw Ulster Woodturners invite Donal Ryan to present their monthly demonstration in the Wood Shed. Unusually, this was held on the third Saturday of the month as Donal had been ill the previous week but, fortunately, he made a satisfactory recovery and was able to travel from Tipperary.

Donal gave three demos, a cake stand, a lamp, and a candlestick using Spalted Beech for the cake stand and lamp. The processes he used were very straightforward which allowed members to concentrate on his beautiful technique

and see how a full-time turner plans and executes cuts to maximise efficiency. We'll look at each demonstration and highlight significant points.

Cake Stand

Donal mounted a Beech blank and trued the circumference, cutting in both directions to try to minimise tear-out before truing the face of the blank. After drilling a 35mm hole for the stem of the stand he marked the maximum diameter of the bottom of the stem and cut an ogee curve towards the bottom of the base stopping about 10mm from the bottom.

With the base complete a Beech spindle blank was mounted between centres and trued. Then, using a story-stick, Donal marked the significant dimensions before turning a 35mm tenon on each end to go into the base and the top. That done, he then shaped the spindle according to the marked dimensions continually checking thicknesses with calipers. He defined the junction between beads and coves with little flat profiles cut either with a skew or parting tool.

A third large Beech blank was mounted on a faceplate to become the top bowl. Donal trued the outside and cut the profile of the bowl with accent lines cut with a skew before drilling a 35mm hole for the stem. He was able to check the stem for fit and remount it between centres to remove any excess wood. The blank was turned and the shallow

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bowl hollowed after which the cake stand could be assembled.

Lamp

Donal, once again, mounted a Spalted Beech bowl blank and hollowed it out for the base of the lamp. Sometimes he uses small bowls that haven't sold for this part of the project. When satisfied with the shape Donal drilled a hole for the stem and a smaller through-hole for the light cable. He cut a series of beads from top to bottom of the base with a spindle gouge, a very skilful technique. A beading tool could be used but doesn't give as good a finish as a spindle gouge as it is scraping the cut.

The stem blank, again Beech, was mounted between centres and trued before a story-stick was used to mark critical dimensions. Donal advised that it is worth marking the positions of beads and coves while setting the blank out so that we don't, inadvertently, cut in the wrong place. He also pointed out that the lines on the story-stick had a triangular file cut at each dimension to help better seat the pencil accurately. Using a spindle gouge, skew, and parting tool Donal quickly formed the stem, once again defining junctions between features with little flat lines. The advantage of doing this work between Steb centres is that the stem could be removed to check tenon size in the mortice in the base.

Once the stem was complete Donal drilled it, between centres, using a long

hole boring kit. Which looked very much like this one

<https://www.yandles.co.uk/woodturning-long-hole-boring-kit-deluxe-system-516/p27355>

When the stem was drilled he mounted in it the base but didn't install the electrics. Just on electrics... be very careful to use sound, approved, gear and kits especially if selling lamps.

Candlestick

A square Beech blank was mounted on a faceplate with care being taken to ensure it is absolutely centred or the offset will show in the corners after the shaping is done. Before starting to shape the blank Donal marked the tool rest to indicate the danger zone that fingers should never wander into. He used a bowl gouge to cut the profile right out to the corners being careful not to over cut and spoil the curve or thickness of the 'legs'. He then cut a 55mm mortice in the base and flattened it with a skew before cutting a couple of decorative lines. It is usually attractive to see evidence of work done on what might be considered mundane, utilitarian, surfaces.

Sanding should be done carefully with a hand-held sander in order to preserve fingers whilst trying to avoid tilting the sander over the edges so that they aren't rounded over and stay crisp.

When the sanding was complete the blank was turned around and held with a chuck before drilling a 22mm hole for the stem. To hollow the bowl Donal

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worked from the outside in going down the wall in order to try to maintain wall thickness. Bear in mind that we cannot go back to a thin wall, especially a corner feature, as the wood will vibrate too much to get a true cut. A carbide scraper can be useful to refine the inside of the curve as it allows very small amounts of wood to be removed. When cutting is complete be very careful sanding the inside with those corners flying around.

The spindle of the candlestick was made using an Elm blank held in a chuck and secured with the tailstock. It was roughed to true and, once again, a story-stick was used to set out dimensions. Donal emphasised the value of story-sticks in production turning and, especially in making matching pairs of items. He also advised keeping a completed item beside the lathe to check measurements because, if you are off in the first one, you need to be off the same amount in the next one(s).

When the profile of the stem was complete Donal drilled a 13mm hole for the candle or imitation wooden candle he was about to make. On safety again, use metal candle holder cups for any candlesticks you might make. Even tealights require a metal or glass base to sit in.

The candle was made using a blank of Whitethorn/Hawthorn. The blank needs to be drilled before shaping to take the 'flame' at the top. This can be done with pin jaws to drive the blank or a Forstner

bit in the tailstock and a spur drive at the headstock... not as accurate but effective. With the blank mounted between centres again the taper was cut, taking care to taper to the top where the hole is. A tenon was cut to fit in the stem. Donal used a roughing gouge to shape the candle but refined the finish with a skew, supporting the blank with his hand do stop vibration. To sand the candle Donal used a piece of cork to support the sandpaper but a piece of wood would do the same job. Some people use a piece of butyl rubber to do the same thing.

The flame was cut from a piece of Yew held in a chuck. The blank was rounded to near dimension and shaped into a flame, cutting a tenon using a 13mm spanner as a sizing guide.

These were three interesting and enjoyable demos and we thank Donal for making the long journey to visit him and look forward to him coming the Wood Shed in the future.



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Nick Agar



Ulster Woodturners had the pleasure of watching Nick Agar present their Christmas demo on Saturday 10th December 2022. A lot of organisation and logistics went into securing Nick and that process started many months ago so it's appropriate to acknowledge the work done by Eugene to pull this off.

A Lidded Bowl

Nick mounted a bowl blank on a faceplate and secured it with the tailstock for as long as possible into the process. He shaped the bowl and trued the base before marking for a tenon by using a pair of dividers to set the circumference of the tenon. Here Nick used a different technique to the one we

mostly use. Instead of measuring the diameter and scribing a line with one leg while watching the other to gauge the correct size he, instead, divided the diameter of the tenon in two and set one leg of the dividers on the centre point to prevent the possibility of getting that leg caught in the wood and flipped.

With the circumference marked Nick cut the tenon using plunge cuts to avoid torn grain from a push-cut. (Tip – a pencil set between the jaws will give a good size for a tenon)

When setting the profile of the bowl Nick prefers to leave the top 15mm of the bowl straight-walled to accommodate the lid. It ensures there will be no issues when cutting in for a ledge. With the profile set the bowl was shear-scraped to achieve a finish that would require little sanding. When the blank was sanded it was removed and reversed into a chuck.

The face of the bowl was trued and the centre marked with a revolving centre in the tailstock. Using the same divider method as before Nick measured the diameter of the bowl allowing 5-7mm for the rim and marked the circumference of the inside. The bowl was then turned out leaving a ledge for the lid. The top of the wall, inside the bowl, as undercut by 1mm to accommodate the lid. The spindle gouge in useful here.

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The lid was held between centres and a tenon cut for a chuck and then, with the lid held by the tenon it was sized for the bowl before being reduced in thickness to the desired measurement, in this case 9mm. The lid sits slightly below the rim to create a small shadow. The lid is sanded before texture and the chuck was removed from the lathe to allow Nick to be able to work on it more comfortably and accurately.

Using a triangular carbide cutter in a high-speed handpiece and a circular motion Nick created a wave effect on the lid. He recommended 3M Roloc discs for sanding texture as they are a bristle sander that doesn't flatten texture. The next process was painting the lid with an airbrush using shades of blue to create a water effect. Coloured wax was applied with a toothbrush and Nick advised spraying with lacquer to prevent the paint migrating up into the wax.

A coracle was going to be the 'handle' for the lid so a cylindrical blank was mounted in the chuck and hollowed at the end to create the coracle. It was scraped to finish the inside and then the outside was shaped, sanded and parted off.

The bowl was remounted as a jam chuck for the lid which was mounted top side in so that the tenon could be removed. When as much of the tenon as possible could be cut away the little nub in the centre was chiselled off.

A sacrificial circular tenon was cut from a stock blank and glued to the bottom of the lid to allow it to be mounted off-centre in order that a spot could be cut to glue the coracle. Nick took small, gentle, cuts until he had created a spot where the coracle could sit. When satisfied the coracle was glued in position and the bowl completed.

A Wall Piece

Nick mounted a piece of Jarrah burl that had been glued to a piece of MDF and secured on a faceplate. He used a bowl gouge for all the cuts with the lathe running quite slowly, about 350rpm and cut a dome in the centre of the blank, removing bark to expose good wood. As he worked Nick checked the lock-downs and fittings to ensure nothing had loosened due to centrifugal forces.

Nick cut a number of concentric circles to expose the wood and then cut fans around the rim with an angle grinder using a coarse disk on a rubber backer. The piece was then removed from the lathe and brushed to remove any loose material or debris before being burned with a torch. While burning, Nick misted with water to prevent over-burning. When the burning was complete a brass brush was used to remove debris. (Tip – burning will eliminate torn grain and tool marks)

A Bronzed Bowl

Nick mounted a Beech blank and proceeded to cut facet for various textures with breaks between each one.

Then, using a Crown Texturing Tool with the bevel towards the wood he made a petal pattern before going on to use the knock-out bar, a spiralling tool, a grinder with a metal cutting disc, a sanding disc, a hammer and nails and, finally, a blow torch to create textures on the bowl. The torch as used on the top half to soften the features and create an old look. A brass brush was used to remove debris and any light areas were touched up with the torch.

Using a compressor black dye was sprayed on the whole piece. Ebonising lacquer helps bond products to the surface so, after that, Liberon Verdigris Wax was applied with a toothbrush. Then two Nick Agar products, Chroma Craft Verdigris Green and Chroma Gilt were applied and the excess removed with a paper towel. The wax can be buffed on the lathe using a cloth folded into a pad and gilt creams added by wearing a size smaller Nitrile glove to get the gilt on the high surfaces efficiently avoiding slop caused by a loose glove. Nick used Bronze Gilt, Chroma Craft Antique Brass and Chroma Craft Egyptian Gold.

The bowl was turned back onto the lathe to be emptied out. The top of the rim was textured with a spiralling tool and knock-our bar before being burnished with shavings. The rim was sprayed black, the bowl cleaned out, and sanded.

A Chalice

An Ash blank was mounted between centres, turned to round and a tenon cut for a chuck. With the blank held in a chuck the diameter of the cup was set and the piece divided into 3 sections. The cup was hollowed, shaped and sanded by removing as little wood as possible below the cup to leave as much support as possible for hollowing. A skew was used to finish the bottom of the cup and aid the transition onto the bead in the stem. When shaping the bead try to keep the same thickness of stem above and below for balance. Cut the base and then sand before using a brass brush to move up and down the grain to remove soft wood. Nick then sprayed blue Chestnut wood dye on the piece with black to accent where features join. Next, using a finger, liming wax was applied liberally and excess removed with a paper towel. Then the lathe was turned on and the remaining excess removed with a cloth. Egyptian Gold wax was applied to the inside of the bowl using a finger with the lathe running. The heat will help the wax penetrate and go off.

The chalice was reverse chucked to remove the bottom.

We thank Nick for a wonderful day and hope he will return in the future.

Data Protection

Some of your personal details, i.e. email address, and telephone numbers, are held in our records. We only use this data to

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coordinate Ulster Woodturning. If you would like to know what information we hold and how we use it, or if you wish us to remove it from our records, please contact the Secretary, Stephen Dowie. If your information is removed, you will no longer receive any official communication (emails, telephone calls or correspondence)

Covid Reminder

Covid seems to be on the increase again. Please Remember and follow our Standard Covid 19 and general health precautions for meetings.

“If you have or a member of your household has Covid, a sore throat, headache, or other cold symptoms you are asked not to attend until fully recovered.”

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