Shavings No 31 June 2017
The Ulster Chapter Newsletter

By Peter Lyons and Brendan McAreavy

Welcome to the next Shavings of 2017. If you have anything that will add interest to this newsletter, please let me have it by email.

For Sales or Wanted

Paul Finlay informs me there is some good stuff on our web site. I had a quick look and there sure is. iwgulsterchapter.com.

Announcements

I am sorry to have to report the death of Evan Petty. Evan was President of the IWG for a number of years and it was Evan who did a lot of work with myself to produce the 25th Anniversary Book, “The Irish Woodturners’ Guild”. He died peacefully in Kilkenny Hospital on Monday 18th May 2017.

The Journal

I have been asked to help with the IWG Journal once more. The person elected at the AGM was unable to produce one. I started last week and I am hopeful of getting one to the printers by the middle of next week. Get it to you end of June, early July. Fingers crossed.

More things to do for you
Training and help before our demos.

Dermot Doherty is doing a session on finishing. Dermot will do this on September 12th, at 1200 before our demo with Robert O’Connor. If you are interested come along a 1200.

Bangor and Clotworthy

Clotworthy this year will be on 5th August. If you can help on these days please email Peter. It starts at 1100 and goes to 1600. We need both demonstrators and some pieces of your work to put into a pop up gallery.

Bangor will be the next day, on the Sunday 6th August. It is the same format as last year. Start at 1100 finish at 1600. We will be in the bandstand with Owen Crawford, Alexy Janes and Philip Steele all demonstrating in the Garden. If you can help on the day please email Peter.

Even if you cannot go on the day you can help by making spinning tops, we give away loads on the day. If you have spinning tops bring them to the Wood Shed any time.

Omagh Exhibition

Our Omagh Exhibition is on 26th October. We need to know what you would like to exhibit at Omagh. It is important that you give Stephen a list of your pieces before the end of September, the sooner the better. A good description of the piece, and a name if you want to give it one.

Stephen has asked me to ask you to to make your Christmas trees this year in time for the Omagh Exhibition. He wants to put them into the exhibition as a sculptural exhibit to show off what you all are doing for the Children’s Hospital. We will work with Jenne to make it special. So please please bring your Christmas trees to the October demo, or of course before that.

Ballymoney Exhibition

If you would like to move your piece on to the Ballymoney Museum exhibition, directly from Omagh, let us know and we will move it for you. We will be giving Ballymoney a list of those pieces so you don’t have to have them there too weeks ahead of the exhibition. Ballymoney are looking for more pieces this year, so if you have not exhibited there before, have a go this year. Ballymoney is a good sales opportunity.

If you are just going to do Ballymoney, Friday 10th November is the drop dead date. The new organiser in Ballymoney has asked me to see if we can do a big exhibition this year. So let us see if we can make her happy.

Calendar of Demos for 2017

Each demo is £5 unless otherwise stated.

August BBQ date to is confirmed as Saturday 12th August. There is no charge for the BBQ or subsequent demos. It starts at 1200 and is not to be missed. Sam’s Barbecued Bananas are exceptional culinary delights. We are also going to have

the usual bring and buy stall, bring your unwanted tools and other things to pass on to others. If we can we would like to have an exhibition of your work on show in the Wood Shed that day. Bring along anything you want to display.

The programme starts at 1200 with the BBQ lit.
Food from about 1245.
A bit of music, home made, from about 1330.
1345 Michael Dixon talk on things wood.
1415 John Malone talking about and demoing his work.
1700 home time

September 9th Robert O'Connor
The competition will be for a piece made from more than one type of wood or other material such as Corian.
October 7th, a change from 2nd to 1st Saturday in the month.
Demo is by Jim Johnston.

November 11th Sally Burnett £20

December 9th Peter Lyons

June 2017

Outstanding... superb... brilliant... just some of the superlatives used to describe Richard Findlay's demonstration on Saturday 8th June 2017 for the IWG Ulster Chapter in The Woodshed. A full house enjoyed watching Richard complete three projects that were beautifully presented and thoroughly explained.

Richard started the day with a brief description of the tools he uses most and his set varied little from the basic one most of us started with. He uses a 3/4" roughing gouge with a 35 degree grind, 1/4" and 3/8" spindle gouges with the heel of the bevel removed to stop it marking the wood, to reduce vibration, to get into tight spaces, and get a smoother cut. The other tools are a beading and parting tool and a skew. Richard is a production turner and this set of tools serves him well.. as he was to demonstrate.

A Walking Stick

The walking stick was composed of two parts, a shaft and a handle. The blank for the shaft was Oak, 900mm long, and we were advised to use as straight-grained timber as we could get. Beech is the wood that Richard normally uses but Oak and Ash are viable alternatives.

The stick was drilled free-hand on the lathe, mounted on a screw chuck, and just pinched with the tailstock centre because the big issue here is vibration so we need to try to reduce the possibility of that as much as we can. Richard drills both ends of the blank because it helps to centre it on the lathe and then allows him to mount the finished stick on a screw to spray later. The screw chuck used was homemade with a coach bolt and held in the chuck.

Richard displayed a long wooden rest he made to save having to keep repositioning the standard tool rest. The first version was mounted in the banjo and clamped to the tailstock but a change of lathe made that impossible so he built a wooden banjo to support the end of the rest. His regular rest is Oak but he used Beech in The Woodshed. The rest is 2.5" deep and 1" wide and a metal strip along the top would help the tools run smoothly on it.

When Richard started shaping the blank he set the cutting height above centre to help prevent flexing and left a gap between the tool rest and the work to allow him to use his fingers to control vibration. The speed was 700 - 1000rpm. The first element was to fit the ferrule on the bottom using a beading tool and it's width of 10mm to cut a tenon of 22mm, 10+10+2, a handy tip. If the tenon is slightly loose Richard told us to cut a couple of lines, against the grain to raise a ring of fibres and make the fit snug. Epoxy resin will do the rest. When the ferrule was set to size the top of the stick was cut to accept the collar. If using Vernier callipers to set diameters round over the tips of the jaws to prevent catches. After setting the top and bottom diameters the blank was ready for them to be joined together with a gentle taper. Richard made the taper a small bit at a time stabilising the tool with a thumb and cradling the work. He advised us to let the work come to the tool, not to push into the

work, and to try to move backwards to minimise vibration. Move your body, not your arms, and that will give you a more controlled, steady, cut.

When the stick is getting thinner a steady rest can be used but a block steady is also suitable. When the taper has been established take the final cut slowly to minimise ridges and make sanding easier. This could be done with a skew but Richard said it wasn't worth the risk and a roughing gouge will do the same job. When it came to sanding Richard used a long, wide strip of P80 because it was equivalent to using a long plane to flatten wood. Use the strip diagonally to increase the area being sanded at one time. Richard followed up with P120, P240, and then a Nyweb pad to remove the tiny scratches that remained by sanding with the grain. We were also advised to remove sanding dust between grits to ensure that no grit from the last grade used remained on the wood and caused new scratches on the finer surface being sanded. The sandpaper Richard used was Rhinogrip (available from Sam) and a Chestnut Nyweb pad.

The next job was to make the handle for the stick. Richard mounted a 4" x 2" x 2" block between centres and cut a tenon to match the collar, moved the wood off-centre using a Steb centre and ring centre, and proceeded to cut a pleasing curved face on the wood. Richard used a 1/2" spindle gouge and made light cuts aiming for the best finish he could get from the tool. When the curved face is cut to satisfaction mount the work in a chuck, using the small tenon, remove the remaining corners, and blend the curves. Final shaping was done with a roughing gouge. The piece was sanded carefully and the remaining nub in the corner was removed with a chisel but it could be taken off with a power sander.

Normally Richard finished the sticks in black paint but oil looks good on Oak and spray lacquer and hard wax are viable alternatives.

Stick supplies are available online from 'Hyland Horn' (http://www.highlandhorn.com/) and 'The Stick Man' (http://www.thestickman.co.uk/). Ferrules are available from Sam in The Woodshed shop.

Box With Ivory Inset In Lid

Richard started by recommending "Turned Boxes 50 Designs" by Chris Stott. It is easily available on Amazon (https://www.amazon.co.uk/d/Books/Turned-Boxes-Designs-Woodwork-Projects-Chris-Stott/1861082037) and is available, new, for as little as £6.72 as opposed to the recommended price of £14.99.

The box Richard made was from Sapele with an artificial ivory insert. The blank was mounted between centres, roughed down and tenons cut on both ends. Then the basic layout of the box was marked and diameters cut to near dimension. Some shaping was done to reduce weight and assess the form before parting the lid section off.

The lid was mounted in the chuck and hollowed using a spindle gouge, cutting from the centre to the edge of the recess for the tenon on the box section. Richard used a skew on it's side, as a negative rake scraper, to flatten the recess and straighten the recess wall.

After the lid was hollowed the box section was remounted and Richard shaped the outside and started to set the tenon for the lid. This was a process of cut/fit, cut/fit, until the desired fit was almost achieved. Richard used a slight taper on the tenon to help him sneak up on the fit. However, the lid was not finished because the box needed to be hollowed first so that, if the tenon moved, it wouldn't be too loose. When the inside of the box was almost hollowed out Richard used a Crown tool with a carbide cutter to scrape the inside to a good finish with a pleasing curve. The carbide cutter is good for cleaning end grain in a box. At this stage the lid can be fitted but it is better to let the box and lid sit for about two weeks to allow any stress and movement to stabilise before cutting the tenon to size.

Richard fitted the lid by cutting a slight dome on the tenon and sneaking up on the fit. The dome allowed some leeway for fit and would give a nice snap-fit. The lid is quite tight at this stage and will be eased later but

for now, the tighter fit allowed Richard to work on the top of the lid in situ on the box. The tailstock can be used to press the lid onto the box to give some security when cutting. Light cuts were taken on the lid to prevent pushing it off and a decision was made as to the position of the ivory inset and a 35mm (in this case) recess was cut. The box was sanded and a little groove cut at the join between the lid and the box to disguise any movement between them later. To complete the fit of the lid Richard sanded a tiny amount off the crest of the dome on the tenon to ease the fit.

At this stage there was a superb suggestion from the front corner of the audience to leave a little bead on the bottom of the box and make a feature foot so Richard did some shaping to make that feature and then parted the piece off and made a jam chuck to clean the bottom of the, now footed, box.

When the box was finished the artificial ivory was mounted in the chuck and reduced to 35mm diameter at one end using a scraper or wing of a gouge. The ivory scrapes much better than it cuts because it is very brittle. After the ivory is cut to diameter the top was domed slightly and sanded with P320, P400, P600, P800 and P1200. Then a burnishing cream was applied but any abrasive wax or cream will do the same job. On completion a thin parting tool was used to part the ivory off to the depth of the recess and the insert would be fastened in with epoxy.

At this stage we broke for a very enjoyable lunch and returned for the afternoon demo that was a table lamp.

Two-part Table Lamp

Richard used a round 2" x 6" bowl blank and a 10" x 2" x 2" spindle blank to make a two-part table lamp. He proceeded by mounting the bowl blank on a screw chuck and, with a spindle gouge, trued it up. A bowl gouge is better for big, sweeping, curves but, in this instance, a spindle gouge was perfectly adequate. The base of the blank was cleaned with a skew on it's side (negative rake scraper) and the importance of sharp tools was very evident when we saw shavings, not dust, coming off the blank.

A recess was cut in the base that would serve as a chucking point later but Richard pointed out that if he was making a bowl he would cut a tenon because that allows you to achieve a 'rounder' base in the bowl than trying not to go through a recess. In a lamp a recess is better because it gives us somewhere to run an electrical cable. Richard drilled a hole in the base of the blank, through the side and into the recess before the recess was finished to prevent having to deal with 'blow-out' from the drill exiting the wood. He also paid attention to the placement of the hole to avoid knots or spoiling any attractive features and said he tended to drill the hole in the end grain. He told us to drill the hole 'on the back' i.e. the least attractive side of the blank and to drill slowly to minimise break-out.

After the hole was drilled Richard undercut the recess to help with chucking later and advised us to cut a little flat with a skew to help the chuck jaws seat properly on a bearing surface. The piece was then sanded, removed from the screw chuck, and reverse mounted in a chuck to allow access to the top of the blank.

When talking about design Richard advised taking some time to draw out the profile you would like to achieve. He recommended a book called "Classic forms" by Stuart E. Dyes (in the UC library) or available on Amazon from £20.11 (https://www.amazon.co.uk/Classic-Forms-Stuart-E/dp/0854421904). He also advised using templates or story sticks if we are doing multiples of a piece.

When the base was marked out Richard started shaping it and explained everything he did. He told us to turn the tool over when cutting towards a ledge to trail the cutting edge and avoid dig-ins and to cut towards the outside of a blank to cut 'downhill' and avoid torn grain. When cutting end grain he advised using more speed, a sharp tool, and light cuts to leave a pristine surface. If we are having problems with a cut or finish Richard advised us to first sharpen the tools because dull tools are a big factor in surface presentation. If problems persist, then spray sanding sealer on the work to lift and stiffen the fibres. Any finish will do the same thing but we all have sanding sealer. That will

allow you to take another light cut to remove the offending surface.

When forming the bead on the bottom of the blank Richard used the wing of the gouge to draw the bead around to the bottom and then cut from the outside in to preserve the crisp edge on the base. However, he did soften the edge to prevent an injury and allow for painting because gloss paint won't stick to a sharp edge.

After the base was shaped Richard cut a mortice for the stem of the lamp because it's easier to size a tenon to shape than a mortice. He also drilled a hole for the electrical cable through the bottom of the mortice and into the base.

The stem blank was mounted in the chuck and a dimple was cut in the centre of the end grain to facilitate the drill starting. The blank was drilled, free-hand, with a 10mm drill bit to just over half way down the blank. The blank was then reversed and drilled again until the two holes met up. This technique keeps the entry holes on-centre and means there are no issues with the drill bit wandering when drilling the entire way through the blank. We were advised to only drill an inch or so at a time because the swarf will cause the bit to bind and throw it off-centre. Richard recommended not using a T-bar on the drill handle in case the bit jammed and spun the handle and you holding it.

The blank was remounted between centres using a friction drive and trued up. Richard cut the tenon first, slightly oversize, so that he knew exactly how much wood he had available for the stem. He used a storyboard to set out the blank after it was round and set diameters to define regions, a process he called 'blocking out'. He advised us, if we were doing multiple copies of something, to block them all out first to ensure they all look the same.

Richard proceeded to explain the difference in cutting beads with a skew or a beading and parting tool. He advised cutting with the long point down if using a skew and looking for the feathered edge preceding the cutting edge and cutting with the sharp corner if using a beading and parting tool, still watching for the feathered edge at the cut. With a gouge all the action is near the tip, just to the left when going to the left and just to the right when going to the right. He suggested starting with the flute up, turning it onto its side swinging the tool handle forwards and lifting it at the same time. He said that if you can roll a bead with a gouge you can roll a bead with a skew. When cutting beads roll them right into the corner to clean the surface left by the parting tool during the blocking out process. To cut the end of the blank get the bevel onto the surface to achieve a clean finish.

When cutting coves we were told to cut downhill from each side until a U-shape is achieved. The action is a deliberate slicing cut so the handle starts low and is lifted to guide the cutting edge into the cut. Keep an eye on the whole shape and adjust to achieve balance between features. When cutting long coves use a roughing gouge to remove bulk and then plane with a skew to achieve a good surface. It is also possible to plane with a beading and parting tool. If using a skew the same rules apply to them all, whatever the profile.

In order to finish the features of the stem Richard cleaned the fillets to leave them crisp and remove any marks from previous work. When sanding Richard sanded at the back of the work for safety and, more importantly for a production turner, to save time. The abrasive he used was Rhinogrip + which is some 40% cheaper than the regular type and as efficient.

In completion there was a brief discussion about the rules governing electrical goods produced at home. They have to be fit for purpose, properly constructed with appropriate cable securing devices and, preferably, tested by a qualified person to ensure complete compliance with code. If in doubt, get it checked.

We would like to thank Richard for a wonderful days demonstrating, for the generous sharing of his knowledge and his enjoyable humour. We also thank Linda and Sam for providing a lovely meal and accommodation for it.

Brendan McAreavy.

Competition

There were 3 competitions in each category
Spindle Faceplate and Artistic

Category 1 Spindle

1st John McClenahan

2nd Sam Faulkner

3rd David Faulkner

Category 2

1st Jim Stevens

2nd Maurice Bunting

1st Keith Hyland

3rd Billy Ferris

2nd John McClenahan

Faceplate Competition
Category 1

3rd Vernon Robinson

Category 2

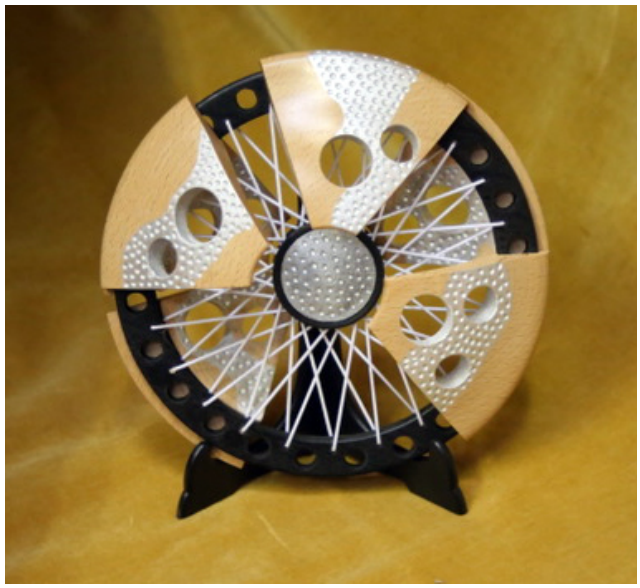
1st Jim Stevens

2nd Stephen Dowie

3rd Allen Chestnutt

Artistic Competition

Category 1



1st Jim McClenaghan

2nd Sam Faulkner

3rd Vernon Robinson

Category 2

1st Jim Stevens

3rd Peter Lyons

2nd Stephen Dowie

Richard Findley

Irish Woodturners' Guild
National Seminar 2017

Glenroyal Hotel, Maynooth, Co. Kildare, Ireland
Saturday 14 October & Sunday 15 October 2017

Demonstrators:

Alan Lacer (USA),
Vivien Grandouiller (France),
Franz Keilhofer (Germany),
Jason Breach (UK),
Clive Brooks (UK),
John Boyne-Aitken (UK)

- 40 demonstrations covering all skill levels to choose from over two days.
- Seminar competitions open to all delegates.
- Trade stands & much more!
- All Seminar activities under one roof just 30 minutes from Dublin Airport in the historic university town of Maynooth.

Book and pay by 30 June 2017 for the chance to win a free seminar! †

2 day seminar prices from €130 / £110

IWG

† Visit www.iwg.ie for more details, accomodation offers, on-line booking and terms and conditions