# IWG Ulster Chapter
# Shavings No 49 - February 2019

## Reminder

Don't forget that the Opening Night for the Ballymoney Museum is this Wednesday evening. There will be nibbles and refreshments for those who come along.

## Demo Etiquette

Demonstrators are acutely aware of everything that is going on in the audience so, sometimes, noise and activity can be a distraction and cause them to lose concentration. We respectfully request that members turn their phones to 'silent' mode during demos and leave the room to talk, or make, phone calls. We also ask that talk be kept to a whisper because it can be very distracting for the demonstrator, people within earshot, and can make it difficult for people with hearing problems to hear what the demonstrator is saying. We thank you in anticipation for your co-operation with these simple, but significant, requests.

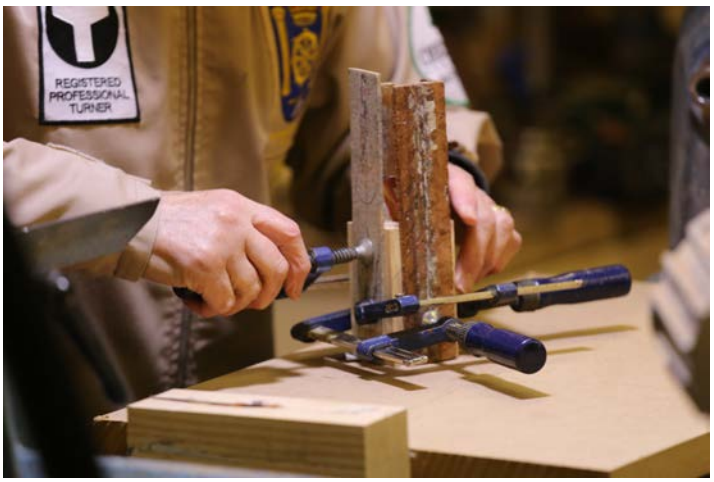
**The February 2019 demonstration** featured Margaret Garrard who gave us a masterclass in involuted turning, disguised hollowing, piercing, and colouring.

**An Involuted Turning**

Margaret began the day with an involuted turning and used four Ash spindle blanks that would be glued together, turned, split, and then re-glued to allow the outside of the form to be turned. Before gluing the blanks together Margaret determined which

orientation of their grain would look best when they were turned inside out for finishing. She recommended that the blanks be planed square to prevent alignment issues later. Using a paper glue joint that would allow the pieces to be easily split later, Margaret clamped the pieces together on all four sides and, when they were dry, squared the ends on a bandsaw to ensure everything was straight.

In order to mount the blank Margaret finds and marks centres with a bradawl and uses steb centres or ring centres to drive the blank as these are less likely to split the blanks apart than spur drives and 60 degree




revolving centres. However, should you have neither stebs or ring centres a little square drive with a hole in the middle to allow a point through and four little tacks to drive the blanks will be just as good.

When the blank was mounted Margaret picked a design and made a template that was the shape of the inside of the finished piece. She marked that shape on the blank allowing for the finial and the base and then marked two boundary lines to define the area to work within. It is important to be careful not to catch the corners of the blank because those are needed to align the blanks after the inside is cut. Margaret cut a cove from each side of the blank working back towards the boundary lines as that allowed her to assess progress and gave room for adjustments. She continually stopped and checked the shape of the cove with the cardboard template making appropriate cuts to achieve the profile she wanted. Don't go too thin at the middle because the width of the middle of the cove is the thickness of the external wall so, if it is too thin, it will flex when it is turned around. When it is turned around you follow the inside shape to finish the outside.

When satisfied with the cove Margaret sanded it and advised that this is the time to add colour or any other effect you wish to use. If finishing with wax you need to be careful how it is applied because over-spread will stop the glue sticking when the blanks are turned around. When sanding don't go beyond the boundary lines and sand carefully as the piece is delicate. When cutting the cove Margaret used an Ashley Iles roughing gouge that was designed by Reg Sherwin. The gouge she uses has a 10mm/3/8" flute and 16mm bar diameter so it looks like this one.

Once the sanding was complete Margaret removed the blank from the lathe and, before splitting the four pieces apart, numbered them from 1- 4 and marked adjoining sides AA, BB, CC, DD to help ensure perfect realignment. When the four blanks have been glued together is the time to drill holes for lamp wire or for anything you want to insert into the inside of the finished piece, just ensure the hole is the appropriate size. If you are inserting a hanging ornament the time to glue in an eyelet is now, before the pieces are glued together properly.

With the four pieces glued together it is time to find centre, mount between centres, and cut a tenon to hold the piece in a chuck. Use a revolving centre to support the tailstock end of the blank when it is in the

chuck because this will allow easier access to the end of the blank than a steb centre. Margaret cut the blank with a roughing gouge and followed the inside profile of the piece. If the blanks split apart at this stage just use CA glue to stick them together again. When the blank starts to get thin remove the tailstock support to allow access to the end. A roughing gouge is fine for this type of shaping, as Margaret showed, and you just need to stop regularly to assess progress and use the profile on the horizon to watch the shape develop. Margaret explained that there will be some tear-out on the down side of the blanks but sandpaper will take care of this. She used a spindle gouge to remove wood at the top of the blank, at the chuck end, to enable her to assess shape and cut wood more efficiently in a tight space than with a roughing gouge.

In order to finish the base of the ornament Margaret removed the hole that was used for alignment purposes and cut a little towards the ornament body to ensure that it was gone. With the bottom complete she then worked on the top, cutting a break in front of the jaws that would prevent the tool hitting the jaws of the chuck. The top curve of the piece was shaped with a spindle gouge, stopping to assess progress often and removing wood where it was determined that it was too thick. Once satisfied with the shape Margaret sanded it and did so while the piece was well connected to the chuck by the wood that would become the top finial. She warned not to round over the corners when sanding and to remove tear-our on the down side of the edges with P180 abrasive, gently rubbing the whiskers away.

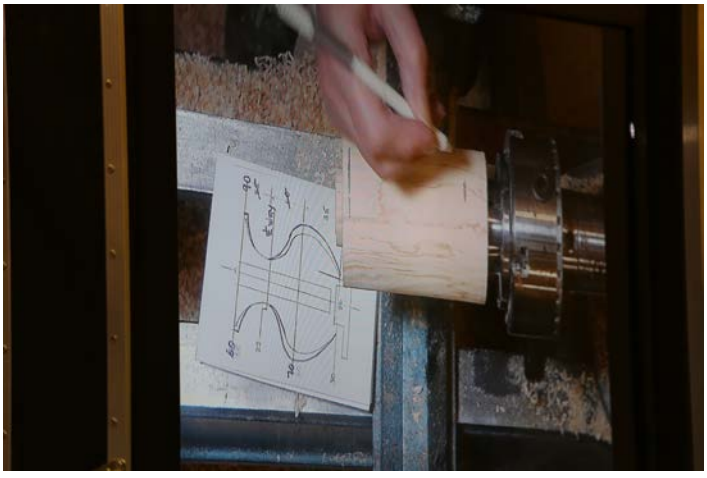
With the bulk of the piece sanded Margaret turned her attention to removing the piece from the lathe. She turned the tool rest away from the bottom of the piece but kept it close to the top to work on the finial. Keeping the bevel of the spindle gouge in contact with the wood, Margaret carefully cut the shape she wanted in the finial while watching for movement at the bottom end that would indicate weakness at the top. When the finial was cut it was carefully sanded while still attached to the chuck and then the final cuts were made until Margaret decided she had cut as far as she could and removed the piece by making the parting cut with a Japanese saw. This is in order to avoid tearing the fibres at the top of the finial as it is parted off with a gouge. She trimmed the top with a craft knife and sanded lightly with abrasive. At this stage a hole could be drilled through the side of the finial to add a hanger.

To finish the piece, Margaret sprays with sanding sealer, sands lightly to remove any lifted grain, and sprays again with a satin finish, gloss for Christmas type ornaments. This form makes a beautiful ornament on it's own but it can also be used a pedestal or four as feet (three also). It is just a matter of cutting the appropriate shape for the project you are doing.

**A Hollow Pot**

The second project of the day was a small, hollow, pot with a narrow neck.

Margaret took a Beech blank that was 3" x 3" x 6" and drew a shape on it that she wanted to use to improve a previous version. She marked the centres and mounted it between centres on the lathe using stebs. This little pot was going to have a 12mm hole in the neck so would be hollowed from the bottom. The first stage was to round the blank to a cylinder 70mm in diameter. When doing so, Margaret cut away from the corners to avoid pulling big splinters off and ruining



the blank. She showed how keeping the handle low on the roughing gouge would give a skew-like finish on the wood. (The times we are roughing wood to shape are good opportunities to practice technique and try new techniques) After completing the cylinder Margaret cut two 35mm tenons/spigots and did so by marking the depth of the tenon (in the chuck) on the length of the blank to help her size it properly. When the tenons were complete Margaret mounted the blank in a chuck after determining which end of the blank would give the best grain in the finished piece.

With the blank in the chuck Margaret worked from the tailstock to the chuck with top of the piece at the tailstock end because that is where she would drill the 12mm opening for the neck. She measured and marked the widest and narrowest dimensions on the piece and gave us a useful tip to put some tape on the tool rest to record the position of those lines should they disappear. She then mounted a Jacobs chuck with a 12mm drill bit in the tailstock and drilled a hole towards the bottom of the pot but NOT through it. While drilling Margaret reminded us to hold the chuck and to back it out often to clear shavings and prevent heat build-up and binding. When the hole was drilled she put a revolving centre in the tailstock and used it to support the end of the blank.

When shaping the blank Margaret advised us that it is better to make the top rim of a vessel narrower than the waist for aesthetic reasons so that's exactly what she did. At this stage the tenon was still on the tailstock end because it will be needed to reverse the blank for hollowing. When cutting the cove for the neck it is best to cut from high to low and work you way back towards your pencil lines that define your boundaries. If you start cutting at your pencil line you lose any room for adjustment. As before, Margaret stopped and assessed her progress often and made the adjustments she felt were necessary to achieve the profile she wanted. She stressed how important it is to take your time because you can't put wood back on again. Very few of us are production turners so time is a luxury we do have... ok, ok, I know that bathrooms have to be painted and lawns cut but you know what I mean.

Do remember, when cutting the cove at the neck, that there is a 12mm hole down the middle. When satisfied with the top of the pot Margaret started working on the bottom and refined the curve towards the base. If you decide to change the shape mark where you want to cut to achieve a better profile. Once satisfied with the overall shape you can sand the piece before starting on the hollowing element.

To prepare for hollowing cut to 20mm right below the base of the pot and make a tenon-like plug that will go into the pot when it is hollow. Mark a witness line along the grain from the waste wood on the chuck, across the tenon/plug you just cut and onto the pot. This will allow you to align the grain as closely as possible to it's original position after hollowing. Use a thin parting tool to cut at the base of the pot and cut 1 + 1/2 times it's width to avoid burning and binding. Part off or saw off to remove the pot from the waste.

You now have the old tenon with a 20mm plug attached in the chuck. Clean off the top of the plug to leave it in good condition in case someone produces a torch from their pocket to see what you did inside the sealed pot later. Remove the end piece from the chuck and mount the pot in the chuck using the tenon at the top.

At this stage Margaret cleaned the base of the pot with a spindle gouge and then used it to hollow out the pot cutting from the centre to the side but making sure not to open the hole more than 20mm because that is the size of the plug she had waiting to seal the pot later. Margaret showed us a Simon Hope hollowing tool (Hope Tools) that had a carbide cutter and slim foam-type handle that she likes for small hollowing jobs. When hollowing Margaret advised us to make sure to keep the shavings clear and not to allow them to build up and bind the tool. She also avoided cutting on the bottom rim in order to avoid the possibility of a catch that could pull the piece out of the chuck. She

left the rim of the bottom opening smaller than the plug and thick so that she would have a decent glue surface for gluing the plug in. When fitting the bung/plug in the bottom Margaret ensured the wall of the rim was parallel to the lathe bed and cut/fit, cut/fit, cut/fit.... until she got the exact fit she needed for the plug. After gluing the plug she used the witness mark to align the grain and then used the quill to put pressure on the plug section until the glue had set. Margaret used CA glue, enough to glue but not too much that would squeeze out and then accelerator to help the glue go off.

Margaret showed us a chuck she made to hold various sized pots that are within defined parameters. It was a cylinder hollowed to about 5mm on the walls with 4 slices cut along the cylinder. The slices allow the wood to be compressed on the pot with a large jubilee clip and the whole lot was held in a standard chuck using a tenon on the end. It is a very versatile tool and can be made in any size you wish. This chuck

can be used to hold the pot after parting from the tenon at the rim end or the bottom can be tidied up in position as it is glued.

The pot was finished by carefully cutting the tenon and remaining exposed plug from the bottom of the pot. Margaret cut the tenon off starting at the rim and

making cuts towards the headstock. When she got near to the pot she cut from the centre out and slightly undercut the pot. As before, she stopped frequently to assess the quality of the cut and decide how to proceed. When satisfied with the bottom Margaret cut two recesses or 'V's to disguise the lip of the bung where it was glued in. She then sanded the bottom and used the corner of the abrasive to clean the V-cuts.

When the bottom was finished Margaret installed her jig to hold the pot while she finished the rim. If you are doing this and the pot is a bit too small just add some tape to the waist to make it snug and tight in the jig. Keep the tailstock in the centre hole for support as long as possible and then remove it to finish the rim, cutting gently towards the centre to leave a depression running into the neck of the pot. Margaret used a spindle gouge, on-centre, and drew out the hole with the bottom wing to blend the neck hole and rim together. She also told us that we can improve a delicate cut by spraying sanding sealer on the wood and then removing the standing fibres. Remember, when using the jig there is a large jubilee clip flying around so, at least, ensure the tail is behind it. A band of tyre inner tube can be cut and used as a tight cover on the jig (if there is such a thing as an inner tube now!) to give protection from the clip.

The neck was sanded and the piece removed from the lathe. This is a wonderful, clever, disguise and Margaret also achieved her aim of improving the shape over a couple of previous pieces she had with her.

**Piercing and Painting**

Margaret used a Sycamore bowl blank to turn a thin bowl that she would use for piercing and painting. She normally uses Maple but none was available so Sycamore is pretty close. Using a faceplate ring the blank was mounted on a chuck and trued. The top edge of the blank was defined in order to set parameters for the bowl and then the blank thickness was reduced to the size required for the project. Margaret made a spigot for the bottom and cut the profile to a half sphere shape using a bowl gouge, with the bevel on the wood to give the best cut possible, and cut the profile to the rim. She then tidied the tenon with a parting tool. To decorate the spigot Margaret used a modified ting centre without a point that she drives into the wood to leave an indentation and she then uses a gouge to make a ring or groove and turns a bead. She then sanded the bottom of the bowl.

The blank was turned around into the chuck jaws. If it is sized properly the jaws will close tightly without

leaving a mark on the tenon. While mounting the blank Margaret left the faceplate on in case the blank had to be turned again. Once satisfied with the positioning of the blank the faceplate was removed. Margaret pointed out that when we turn thin walls on a bowl the piece will warp as we proceed with the cuts so she cut from the edge of the bowl making her way down the wall of the bowl and leaving as much mass in the middle as possible to reduce warping. She used a parting tool to make a tiny shoulder to rest the bevel of the gouge on in order to prevent it skidding backwards up the wall of the bowl. Margaret was aiming for a wall thickness of 2mm so she measured from the thinnest part of the bowl in case the bowl was off-centre and she went through the wall. A finger resting on the back of the bowl helps give some indication of the thickness of the timber during a cut. As she made her way down the wall Margaret removed some of the waste in the middle to gain access to the lower part of the bowl and she removed some of the centre when about half way down telling us that this is a good opportunity to practice removing the dimple in the bottom of a bowl. As before, when making the involuted ornament and little hollow pot, Margaret stopped often to assess progress. When she was

close to the bottom she removed the waste in the centre but sanded the upper part of the bowl before taking the waste out in case the bowl went out of shape. During sanding Margaret supported the bowl with her hand. When the sanding was complete the bottom of the bowl was cut to finish while trying to maintain the inner curve of the bowl.

With the inside finished the bowl was reversed into a jam chuck and held with a ring centre to allow access

to the tenon if it needed to be tidied up because of jaw marks from the chuck. It is important to pay attention to detail, particularly on a decorated piece, because it will get a lot of scrutiny from observers. With the bowl turned, sanded and finished it is now ready for decoration.

**Decorating Bowls**

When decorating a bowl it should be sanded to P320 on the lathe, sealed, and then sanded with P400 to remove any lifted grain. If you are going to paint a bowl it is worth wetting the bowl, drying it, and sanding with P400 to remove lifted grain. This will prevent the paint lifting the grain like the water did.

To mark a design on the bowl Margaret used a soft pencil that wouldn't scribe the wood but wasn't so soft it would smudge and be hard to get out of the grain. She marks a margin on the rim of the bowl to define the area for whatever type of art she is going to do. She draws a design on paper and, using tracing paper, transfers that to the inside of the bowl by cutting slits in the paper to help it better conform to the curve of the bowl. Stencils offer a multitude of designs and are easily available in craft shops and on Ebay and Amazon (Hobbycraft, Ebay, Amazon). Margaret also uses embroidery designs which are

available from the same sources as stencils and specialised suppliers like Embroidery designs.

The design used in the demo was the silhouette of a tree with the moon behind it and Margaret traced the design onto bare wood and then masked off areas she didn't want to paint but cut out those areas she did. She used a dual action airbrush to apply transparent paints and started with a 'shading grey' applying a little bit of paint at a time until the effect desired was achieved. When the paint was dry the masking paper was picked off and that left the moon covered so Margaret sprayed a blue and then grey colour to darken the sky so that the moon would be revealed as bright when it was revealed. When layering colour go from dark to lighter.

Margaret uses masking tape from Axminster (Masking Tape) along with car line tape from Halford's Fine Line Tape (Halfords Tape) and Graphic Air masking film (Masking Film). In order to get curves in a bowl you can use a bowl inside a bowl to draw around a curve.

There were many tips given, some of which were to spray a bowl with sanding sealer to stop spirit stains running along the grain and to use sanding sealer after piercing the wood to prevent the stains running in the cuts. Margaret uses Copic Pens (Copic Pens Amazon) along with a 'puffer' that holds the pen to create a stippled effect on the wood. This might be available from 'Bob the Burner' (Bob Neill Pyrography) but wasn't apparent at the time of writing. However, we will try to find the item for you.

When Margaret is piercing she prefers to use an NSK type hand-piece of which there are many variations at many prices. The old adage of 'getting what you pay for' applies here as in every situation, however, you mightn't need to pay over £1000 for one. Before piercing Margaret draws the pattern she wants to achieve so that she can maintain line thickness and hole size.

Links to tools Margaret uses:

NSK Presto 11 handpiece - NSK UK

Cutting Burrs 1.6 size for NSK - Dental Sky UK
Or DMI in Lisburn can get them for you. They are Kerr Beavers Jet Burs.

Artool Ultra Masking Film - Graphic Air UK

Golden Airbrush Paints - Graphics Direct

Copic Pens - Graphics Direct 2

Airbrush System - Graphics Direct 3

Compressor - Machine Mart (many others available)

Micro Machine & Cutters -Woodart Products 1 Woodart Products 2

This was one of the very best demos we have had at The Wood Shed and we thank Margaret for coming to visit us. Her meticulous preparation and fluid, easy, presentation made for a very informative and enjoyable day that produced a lot of very positive feedback afterwards so we hope that Margaret will visit us again.

Margaret Garrard website.

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**Competition Results**

**Cat 1 - Pestle and Mortar**

1. Francie McHugh

2. Gerry Leddy

3. Dave Rowan

Sorry, no photos

**Cat 2 - Black and White**

1. Billy Ferris - Bowl with aluminium inserts in rim

2. Peter Lyons - Bowl with black rim

3. Ricky McDonald - Urn/vase

David O'Neill brought along one of his latest commissions, a table leg. The photo does not do it justice, it was about 3ft high. He still has one to do.

Don't forget, if you do something that you are very proud of but it does not fit into the competition, bring it along and we will put it on display for everyone to see.

## Ballynature Day

On Saturday 23rd February 2016 the Ulster Chapter presented a stand at the annual Ballynure Nature Day for the third time and it was, again, a great success. We had four lathes going and the turners operating them attracted a lot of attention throughout the day. There were quite a few purchases made of turned and scroll-sawed pieces so that was a bonus. Darren, the organiser, thanked us for coming to the event, told us that our stand is one of the most popular with visitors, and asked if we would consider coming again next year. We informed him that the exposure the Chapter gets from the event was absolutely in line with our mission statement so, if he agreed, we would attend every year that the Nature Day was on. He was very pleased with that arrangement so we can fix Ballynure Nature Day in our diaries for the third weekend of February each year for the foreseeable future.

Ballynature Day is a good event because there are four church halls offering lots of interesting nature, crafts and local history so we are able to wander about and see what else is going on if there are enough people to run the stand.

We had a birthday today so hope Ricky wasn't too embarrassed by the cake presentation and singing (actually, we don't really care if he was or not because we really enjoyed it and the cake was lovely). Presentation by two youngsters from the audience.

Many thanks to the chapter members who attended on the day to turn, talk to people at the stand, or lend support. If you haven't participated in a Chapter event it is worth giving thought to having a go because they are always good fun. You don't have to commit to the entire day, a short visit would be great because the people working on the stand love to see other turners arriving to give a bit of support and craic.

Following a request from the organisers of the Parkanaur House event today, we have agreed to have a stand on 17th August 2019 (3rd Saturday). Further notice will be given nearer the event.