

Shavings No 26 January 2017

The Ulster Chapter Newsletter

By Brendan McAreavy and Peter Lyons

Welcome to the first Shavings of 2017, the first of 12. If you have anything for this newsletter, please let me have it by email.

For Sales or Wanted

If any of you have anything for sale or are looking for a piece of equipment that you do not have, please let me know and we can put it into Shavings. We can also add it to the web site. Send details to me by email.

To start the thing off, I am looking for a planer thicknesser. If you know of one going for sale, please let me know. Thanks Peter.

Membership

Our Treasurer, Mark McGranahan, is accepting membership dues for 2017. If you haven't rejoined yet, please do so. This is the last Shavings you will get for 2017 until you renew your membership.

Announcements

I must remind the members of our Chapter that the AGM of the Irish Woodturners' Guild will take place on Sunday 19th Feb. 2017 at 2pm, in the Aisling Hotel, Dublin. All are welcome.

Our competition has changed, the format will change from a league type competition accumulating over the year to a monthly competition that stands alone. Prizes are awarded each month to 3 persons in each category. If someone wins in Category 1 three times, that person will automatically move to Category 2. They will be given a one off payment of £10 for achieving that improvement. After a number of years looking after the competition, Joan Henderson has stepped aside and Jack Chapman has come forward to fill the vacancy. Thanks to both of these persons for the work done and the work to come.

Calendar of Demos for 2017

Each demo is £5 unless otherwise stated.

February 11th Jim Stevens
Competition is a spindle turning.
March 11th Seamus Cassidy
Competition is a box
April 8th Philip Mahon

May 13th Pat Walsh
June 10th Richard Findley £25
August BBQ date to be confirmed
September 9th Robert O'Connor
October 7th, **a change from 2nd to 1st Saturday in the month.** Demo TBA
November 11th Sally Burnett £20
December 9th Peter Lyons

Ballynure, 25th February 2017 - This is an event called BallyNature day. We will be set up in the Presbyterian Church Hall in the centre of the village. I will have directions for those of you who wish to help. My small Jet lathe will be brought along, with various chucks and drives available. I need persons willing to do some demos on that lathe, bring your own wood and your own tools to use. If you want to help, please let me know. I will have more details at the February demo.

There will be all sorts of environmental stands at this event. It is possible to bring along some pieces for sale on the day. If you have pieces you can sell this is an opportunity to move some pieces.

January 2017 demo report

by Brendan McAreavy

Welcome to a new year of turning and learning. We hope 2017 is kind to you and that you maybe expand your areas of interest and enjoy trying something new.

On Saturday 14th January 2017 we started the year off with a full day demonstration by Nick Agar. Nick has demonstrated for us



before and he is always a very welcome

visitor who never fails to entertain and instruct. In a tightly packed programme Nick did four projects and imparted a huge amount of knowledge and advice.

The first project was a Christmas decoration made in the style of an old-fashioned, glass, tree ornament. Nick used Tulip Wood but recommended 'any light, fluffy wood because it doesn't need to be hollowed'. The wood blank was mounted between ring centres because regular pointed centres spread the fibres in the end-grain and can cause the blank to go off-centre when tightened into position. Nick rounded the blank, finishing with a shear cut and added a tenon that he then used to hold the blank for shaping. Using bowl and spindle gouges the blank was given an onion-like shape with a small bead and a short thin tenon to hold the piece for painting later. Nick used P120 to finish rounding the blank and to remove any small flats and then continued to P400. He advised stopping there because that grit would allow paint to stick to the surface. He said we could go to P600 but, definitely, no higher.

At this stage Nick added a band of texture to break up the shape and accented the joint between the bead and the body of the piece with a skew. He used acrylic sanding sealer spray (available from Sam) to seal the piece making sure to cover the end-grain. Any surplus spray could be removed with some kitchen paper. Nick then coloured the piece in traditional green, red and gold colours using spray paints. He started with green



and lightly sprayed from the top down. Then he used red from the bottom up and, finally, gold with the lathe running at full speed which meant, when he sprayed the top and bottom with gold paint the paint spread into

pleasing lines that imitated the effect of glass bulbs. The final steps were to spray with lacquer, part off, add a hook and eye, and the ornament is done. These ornaments can be hollowed to make them lighter, just be sure to disguise the join when you fit the cap.

The second project was a platter on a screw chuck. Nick used Sycamore but Chestnut or Ash would be as good. He wanted a wood that wasn't highly figured so that the figure wouldn't fight with the design later. After mounting the blank on a screw chuck Nick cut a true edge on what would be the top of the plate before cutting the bottom. This allowed him to have the top surface set so that he could then determine the profile on the bottom without ending up running out of wood or spoiling the profile when he reversed the platter and trued the top. While he was cutting Nick squeezed a handful of shavings to assess the wetness of the wood. If the shavings are quite damp, or wet, he advised roughing the platter and leaving it in the house for a week before finishing it. When cutting the bottom of the platter Nick left a tenon for reversing the blank and cut an ogee curve towards the rim. Silica in wood will turn the cutting edge black so, if this happens just hone to restore the edge. In order to finish the bottom of the platter Nick used a shear cut, dropping the handle of the tool and cutting without bevel support that reduces the chances of a catch. Keep the tool rest in position for a shear cut, do not lower it, lower the handle. You are looking for 'angel hair' shavings that will indicate a good finish. After shear cutting finish with sandpaper.

The platter is now reversed and held by the tenon to allow the inside of the platter to be removed. Cut whatever shape you find pleasing on the inside, Nick cut a large domed bead and two smaller beads that were deliberately increased in size for demonstration purposes. Finish the inside by sanding to P320 and apply a spray of acrylic sanding sealer. Nick recommended Rhino Grip sandpaper that is available from Sam and is excellent stuff. When the sealer is dry cut the surface back with kitchen paper or 0000 steel wool. Nick recommended acrylic spray paints over enamel paints because the acrylic is water based and the paint doesn't get pulled off

like enamels. He said any graffiti paint would do but he particularly likes 'Montana Gold' paints, available in Bradbury Graphics, Belfast. I was speaking to Linda who told me there are 'Chestnut' spirit stains in The Woodshed and, soon, they will have a range of paints from Jo Sonja's. Use acetone to clear the spray nozzle on the can before storing or turn it upside down and spray the nozzle clear. You can get a can of acetone that allows you to fit any used spray nozzle on it to clear it out.

In order to decorate the platter Nick sprayed 3-4 coats of paint from 8"-9". He then sprayed special effect black string-like paint to leave a raised texture on the platter. Nick then cut the over-spray away and sanded the edge of the platter before taking the remaining part of the inside away. He cut a shadow line at the edge of the platter to match a groove at the centre and frame the piece.



Spraying paint and solvents is harmful to our lungs so Nick recommended the Eclipse P3 A1P3 for protection. These are also available from Sam and, having talked to a couple of people who bought them, I have been assured that they are very comfortable and effective.

Project 3 was a Sycamore bowl and lid. The bowl blank was approximately 6" x 3", 150mm x 75mm, and the lid blank was 3" x 3", 75mm x 75mm but 4" x 4" or 100mm x 100mm would be better. The bowl blank was mounted on a screw chuck and the sides were cut into a long, shallow cove with a tenon on the bottom for reversing the piece later. The profile was shear scraped before turning the blank around and holding in a

chuck. At this stage the top of the bowl was cut into a gentle arc with a 2 - 3cm, 1" - 1 1/4" rim at the edge of the bowl. The blank was removed and the lid mounted on the lathe. The lid was rounded, trued, and a tenon made for holding it later. The lid was roughly shaped to match the arc on the bowl with a 3 - 4cm, 1 1/4" - 1 1/2" rim left on the lid. At this stage the inside of the lid can be hollowed and any texturing, or decoration, done. Nick textured at slow speed and made a little flower on the inside of the lid.

The lid was then removed, the bowl returned to the lathe, and the lip was set to accommodate the lid. The lid is not a tight fit so leave 1mm of play to allow for movement in the wood. At this stage Nick removed the inside of the bowl and fitted the lid to cut the lid and bowl into the same profile. The lid should follow the line of the top of the bowl. When satisfied the fit is good the piece can be sanded for spray painting.

When the piece was sanded Nick cut geometric shapes from tape, with a scalpel, and stuck them to the wood. He used light coats of spray acrylic paint to prevent paint seeping under the tape. There was no sealer used for this piece and the paint was applied with an air gun. The gun had a bottle under the nozzle that allowed for easier use than trying to manipulate an open-topped reservoir above the air gun. The nozzle used was a N0.3 with a 0.35mm bore. Nick



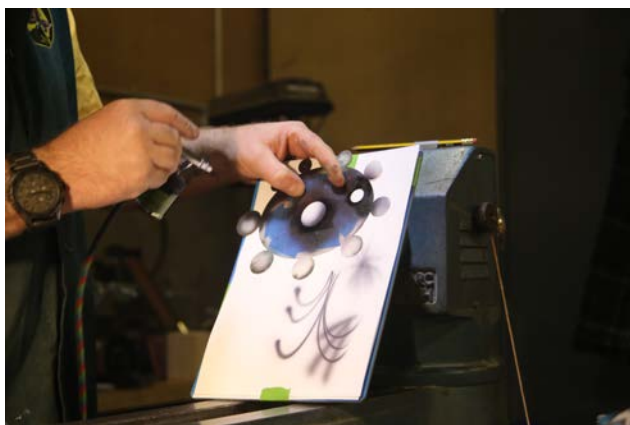
used neat wood stain and 'Chestnut' Blue to cover the piece and then sprayed black paint along the sides of the pieces of tape. Between coats he used 0000 steel wool to help the wood absorb the next layer of paint. The rule is 'Spray slowly, build coats slowly'. Nick recommended using two colours, three

absolutely maximum so that the piece isn't overcome with too much going on. When the paint was dry Nick removed the tape and finished with spray acrylic lacquer. He removed the box from the waste wood that he then used to make a jam chuck to finish the bottom.

On compressors... Nick told us that ordinary compressors could be used for spray painting but that an in-line air drier is very useful and beneficial. He said 10 - 60 psi also with an in-line water trap is good for the job.

The air gun Nick used was an Iwata Air Brush, very good quality, and long lasting if maintained properly. Nozzle cleaning spikes are available on EBay for £3-4 and Pound Shop brushes are perfectly good for cleaning parts. There is a lubricant called 'Superlube' available for lubricating the needle but Vaseline will do the same job.

Nick gave a short demonstration of various strokes and effects that can be achieved with an airbrush but, essentially, we need to practice a lot to learn which effects we can achieve.



Nick's fourth, and final, project was a ceramic-effect, footless, wooden bowl. The blank was Oak but Maple or Beech would be suitable as well. The blank was mounted and a small bowl hollowed with a raised ring on the top surface. This raised area would later be carved to resemble ceramic pieces after having been marked out, using the tool rest and index system, to achieve a balanced effect. Nick used a Proxxon grinder and Merlin 2 accessory kit to carve individual lines and thus attain the effect of ceramic tiles. When the cut lines were

complete Nick used a plastic bristle brush to smooth the surface in preparation for painting. Firstly, a coat of acrylic sanding sealer was sprayed on the piece, front and back, and light coats of white acrylic paint were applied. Nick then used marble effect paint and black spray on the rim of the bowl to give the effect of having been fired in a kiln. Stencils were then used to add an effect like moths flying towards light. Some light yellow paint enhanced this effect and the inside of the bowl and edges of the grooves were highlighted with black to add accent to those as well. When this stage was complete and the paint dry the bowl was reversed to finish the rear by cutting a continuous curve on the bottom. The outside was then sealed with acrylic sanding sealer, de-nibbed with 0000 steel and the outside



was ebonised with 'Chestnut' ebonising Lacquer, available from Sam. When the outside was dry it was sprayed with silver marbling paint.

We thank Nick Agar for very interesting and entertaining demonstrations that have opened new avenues for us to explore.

Competition

Date of Competition: Saturday 14th January 2017

Category 1

1st Place John McClenaghan Corian Bowl
2nd Place Patsy Cassidy Zebrano Bowl
3rd Place Vernon Robinson Square Bowl with Finial Lid

Category 2

1st Place Niall Fitzduff Large Spalted Bowl
2nd Place David O'Neill Bowl on legs with Finial Lid
3rd Place Jim Stevens Goblet Bowl

Total entries Cat 1/Cat 2 : 3 / 13
Jack Chapman



John McClenahan
Patsy Cassidy



Niall Fitzduff



David O'Neill



Vernon Robinson



Jim Stevens

