

Dublin Chapter Newsletter

September 2008 Volume 3 Issue 5

Well, we are now two thirds of the way through 2008 and yet again the year seems to be flying by. As per my fears, the summer turned out to be fairly wet and disappointing again. My hopes that bad weather would give me more time at the lathe were also forlorn. None of this should have been particularly surprising. Many great minds have spent years contemplating this sort of thing and formulating laws that describe the behaviour of the universe.

These include Parkinson's Law, which states "*work expands so as to fill the time available for it's completion,*" Hofstadter's Law, "*it always takes longer than you expect, even when you take into account Hofstadter's Law*" and Jensen's Law "*you can never find what you're looking for, until you stop looking for it*".

There are also the laws of infernal dynamics, stating:

1. "*An object in motion will be moving in the wrong direction.*"
2. "*An object at rest will be in the wrong place.*"
3. "*The energy required to move an object in the correct direction, or put it in the right place, will be more than you wish to expend but not so much as to make the task impossible.*"

My brushes with these over recent months together with the ubiquitous Murphy's law have led me derive two further laws:

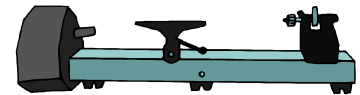
1. "*If it is possible for events to conspire to ruin your plans for quality lathe time, they will*"
2. "*It is always possible for events to conspire...*"

However as researchers at the Max Planck Institute for Human Cognitive and Brain Sciences in Leipzig recently discovered, some people never learn and the good news is that the evenings are now starting to close in again and that will signal plenty of opportunity to spend time in the shed.

I hope that nobody falls foul of the second law of infernal dynamics on 4 October (see the notice on page 2) when I plan to be at Enniscrone whatever any of the above states.

The next newsletter will be in November and I hope to provide some titbits from the National Seminar for those that can't attend. If anyone sees or hears anything of interest, do please let me know so I can include it. As ever, you can reach me by e-mail at: rvarney@eircom.net or by phone on 086-8327985.

Rich.

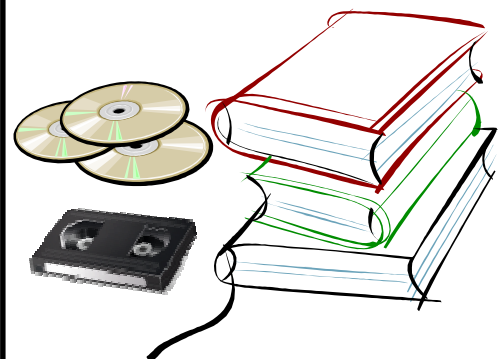


Inside this issue:

- **Change of Date for October's meeting!**
- **Turning and Learning, Part 5**
- **Competition news & results**
- **Items For Sale**

Library Returns Please.

Before coming to the next meeting, don't forget to check and see if you have any books, videotapes or DVDs to bring back to the library.





Change of Date for October Meeting



Due to a clash of dates between our regular meeting time on the first Saturday of the month and this year's IWG National Seminar, the October Dublin Chapter meeting has been deferred by one week and will now take place on **Saturday 11 October** at the usual time and place.

The Demonstrator at the October meeting will be Peter Mulvaney.

Turning and Learning. Part 5.

July 2008 Demonstration.

Two bad vases ???

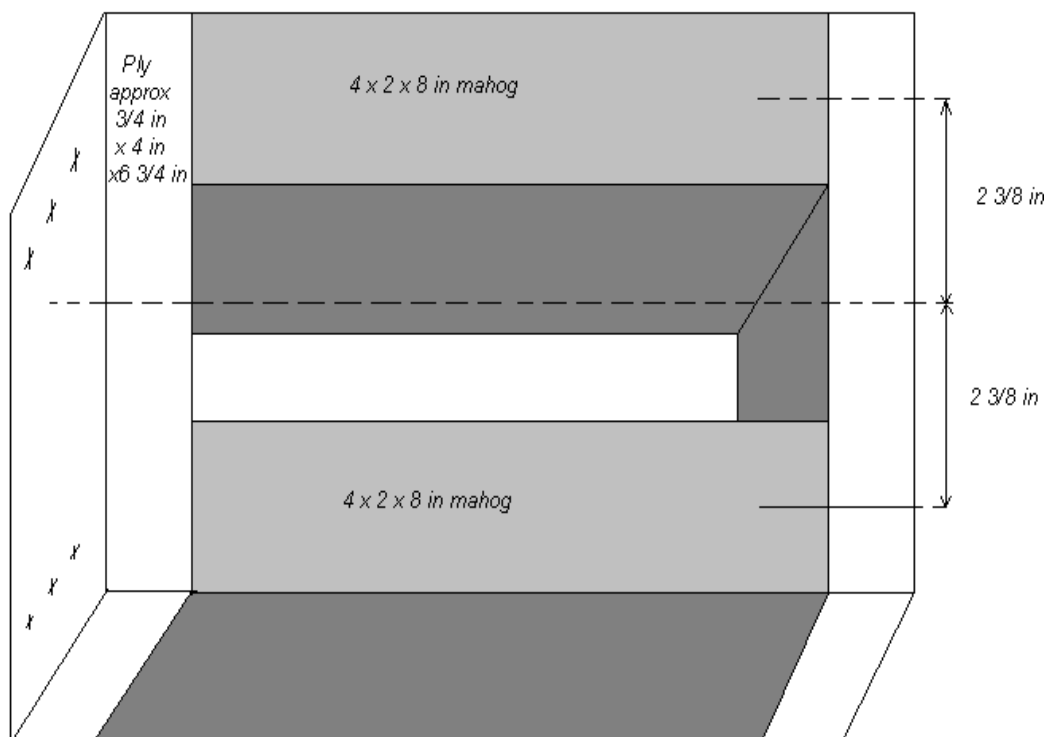
Now why on earth do my notes on Seamus Carter's demonstration mention two bad vases. As I had been allowed some leeway by our editor, I had left my notes unread for some time - otherwise I would have realised my scribbled notes were to blame.

Of course; Seamus had made two BUD vases ! It is normally difficult to make notes and at the same time keep up with a demonstration. In the case of Seamus - who plays tricks on his audience and slips in the odd joke - it is next to impossible (this is my excuse for the badly written notes). For example, he started by taking off his immaculate jacket, approaching the blackboard, drawing a J-shaped hook with chalk, and then proceeding to hang his jacket on the hook. It stayed in place - maybe he will explain it to you sometime.

To further confuse the observer he had mounted an extraordinary homemade yoke between centres in the Chapter's lathe. All became clear as he proceeded but he certainly had most of us guessing at the start. He continued his preparations by producing an old pair of socks with the toes cut off. Coming from the most dapper and sartorially splendid member of the Chapter this provided a bit of a shock. However he explained that when slipped over the sleeves of his shirt this prevented chips and shavings from getting inside his clothes, and more importantly prevents sleeves from getting caught in moving parts.

Jig for 2 Ovals.

What I disrespectfully referred to as a 'yoke' was actually a clever jig that enabled Seamus to turn 2 oval-shaped vases (see my approximate sketch). Using a roughing gouge, and with the lathe at a fairly slow speed he shaped one side of each vase, almost as far as a 'centre' line he had earlier marked on each piece. He advised great concentration as there is a lot of 'shadow' area involved. He then reversed both the work pieces, and, as it could be necessary to repeat this step he simplifies it by spinning each piece on the screws at the centrelines.



Another tip was to have the tailstock well advanced so that the whole jig could be released without having to loosen and move the whole tailstock on the lathe bed every time he made an adjustment to the jig. (Easier to demonstrate than to explain in writing!) He also recommended that both vases should be of the same material (or at least of the same density) so as to remain in balance while rotating. Having turned the two pieces to the oval shape required, he set aside the jig and directly mounted each piece in turn, drilled for a 20mm liner, and finished, in traditional manner, two well designed and elegant pieces.

Safety and Other Tips.

Seamus also demonstrated turning and hollowing a cleverly designed candle holder utilising a hexagonal work piece, did some delicate work on finials, and showed us some of his wonderfully detailed segmented work. While all of this was much too complex to describe in detail, I did make a point of jotting down some of those tips from which we can all learn. Seamus Carter stressed the safety element, and summed up by saying that we are all our own Safety Officers.

Among the other tips I can recall were:

- If removing a lot of waste, try out 'new' moves or cuts while taking away the excess.
- If working on narrow diameter sections keep as much wood as possible 'behind you'.
- Always use eye and dust protection
- ...however, blocking ears may prevent you 'hearing' potential danger signs.
- Always maintain a smooth and lubricated tool-rest.
- He kept a slip stone close to hand for frequent enhancement of the tool edges.
- To mark four lines along length of cylinder extend marks of 4-prong drive to edges.

Seamus gave us an entertaining and very informative demonstration. I noticed that during the entire morning he never altered the height of the tool-rest ! This is surely an indication that we were watching a man entirely in tune with his tools and techniques.

August 2008 Demonstration.

Christi n van Bussel, Woodturner and Potter.

Christi n is a professional in these two crafts, and she works in a studio in Aughrim County Wicklow. Her demonstration involved the turning and decoration of a bowl from a blank of ash. The form and profile of bowl in question is based on a planet and its rings. (See photo).

Really comfortable with her material and tools, Christi n soon had the rim and underside of the bowl completed and a spigot in place on the base. Ensuring that a good 'flat' existed round the base of the spigot to give a firm seating in the chuck, she reversed the work at this stage.

As the decoration work was to be on the upper face of the rim she left plenty of support by not making the rim too thin, and by leaving the hollowing of the hemispherical bowl till later. She divided the surface of the rim with shallow coves, leaving a wide central area to be coloured, and a narrower area near the shoulder of the bowl into which she would insert coloured dots.

Christi n stressed several times that she always avoids dividing areas into parts that are exactly equal. This will give a proportion more pleasing to the eye. She also mentioned the importance of not over elaborating decoration. It is easy to be carried away by using too many techniques and finishing with a piece that is excessively 'fussy'.



Water-based Acrylic.

She sanded the surface starting with 120 grit and moving up to a fine fabric backed piece which she then reverses for a final finish i.e. a gritless final touch. In fact this was not quite the final stage as she sprayed with water to give the grain a chance to stand up for topping off with 400 grit at a later stage.

For the paint she recommends that one asks for a permanent colour to avoid fading. Acrylic paint is likely to be too thick and would 'kill' the grain if undiluted, so she recommends diluting well with water. Spraying the area again with water she quickly applied the diluted paint by brush, working within the appropriate coves, and using the tool-rest to steady the hand. Depending on material and colour it will be apparent if subsequent coats are needed.



The finished bowl

Applied Coloured Dots.

In this particular application Christián drilled a series of holes into the face of a narrow section of the rim. She judged spacing by eye, and did this so well that when she neared the end of the circle she managed to make the holes seem perfectly spaced. She then mixed an ingenious 'gunge' to fill the holes. She mixed ISOPON filler with the dust from a coloured pastel stick - scraping with a modelling knife. There is a great range of colours available in sets of pastels which can be picked up very cheaply. Mixing small amounts can be simplified by using an empty night-light holder, and this is fine as small amounts are all you need. Quickly adding the hardening agent that comes with the ISOPON Christine then applied the mixture to each hole, forcing it down to ensure the hole is filled.



Christián's pottery was also a big hit.

When set - the duration of our coffee break was enough - she very carefully began to sand down the dots. As the edges had set into rough shapes there is quite a risk of losing skin and flesh so preliminary sanding is best done with a thickly folded piece of fairly coarse grit. Christine mentioned that the dust at this stage could be quite unhealthy, so at home she uses a Hoover to get rid of the danger.

Finished Piece.

In the space available it is not possible to describe the final stages of the work, but as the bowl included a tricky undercutting of the rim and a delicate shaping of the base, suffice to say that the beauty of the finished piece showed that here is an excellent turner. Some of the other work she had on display shows that she is also an accomplished potter. Her drawings and cartoons



regularly appear in the Journal and the Newsletter, so here is a very busy and talented person indeed. We are most grateful to Christián van Bussel for sharing her expertise with us.

A few other odds and ends that I noted during her demonstration, which may be useful, included some points that should be obvious, but that I had not previously taken on board:

- The height of the lathe should suit **you**, otherwise you will be stooping/stretching
- A skew used flat on the tool-rest is good for refining coves etc
- Before using tools on a stationary work piece, unplug the lathe so you can't start it
- As you approach the centre of a bowl, the speed slows to almost nothing, so if you do not slow the movement of the tool you may tear the wood at the centre
- A plywood disc with cork on the front, mounted on a faceplate, can be used for friction holding a bowl by engaging the tailstock, e.g. to finish off the base

Gerry Ryan, August 2008.

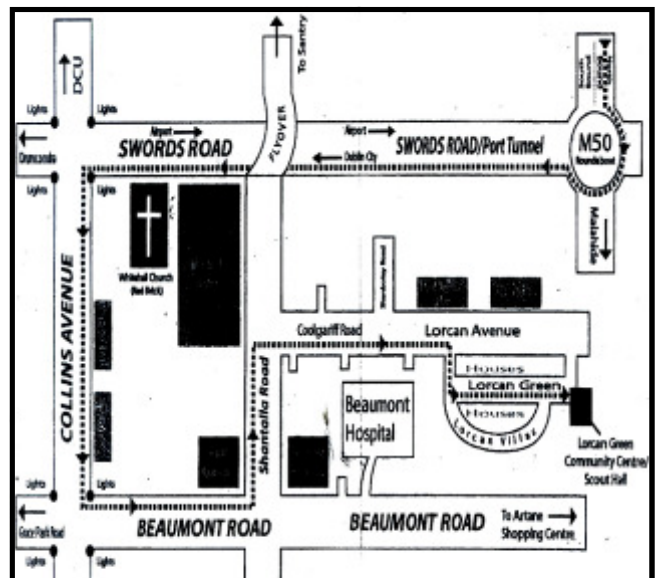
Extract from an owners manual under the heading "Changing the blades"

"... Now is a very good time to clean the slot housings thoroughly, remove the resin build-up, sawdust, chips and any old joiners/carpenters etc., that have recently disappeared without trace."

However it is likely that few of you will have suitable "Working surroundings" as these are defined as follows:

"The machine must operate in workshop surroundings of temperature range +5°C - +40°C, relative air humidity 30%-95% non condensing and altitude 1000m above the sea in surrounding classified fire danger of combustive dusts"

John Holmes



Dublin East Central Chapter

This chapter meets on second Saturday of each month in Lorcan Green Community Centre / Scout Hall at 2.00 pm. Tel: 086 8241470

Committee Members for 2008

<u>Position</u>	<u>Member's Name</u>	<u>Telephone</u>
Chairman	Jonathan Wigham	01-4932890
Secretary	Tommy Boyle	087-6995111
Treasurer	Paddy Finn	087-9801142
Competitions	Tom Delaney	087-9504690
Books & Video	John Killoran	01-4903410
Workshops	Chris Lawlor	087-6484380
Exhibitions	Graham Brislane	087-2914770
Newsletter	Rich Varney	086-8327985

Competition News

July's piece was a walking stick



Martin Downey (Beginners)



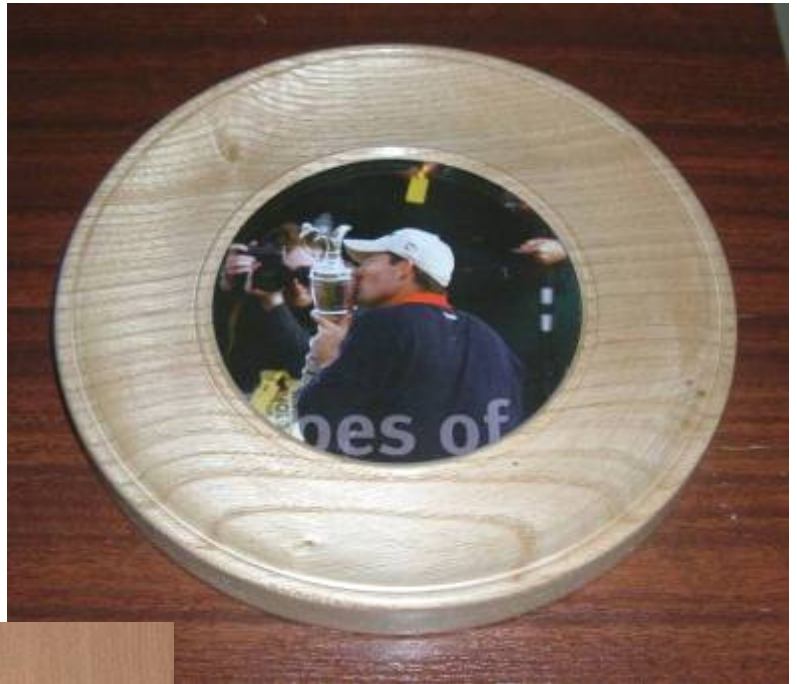
Fran Lavelle (Experienced)



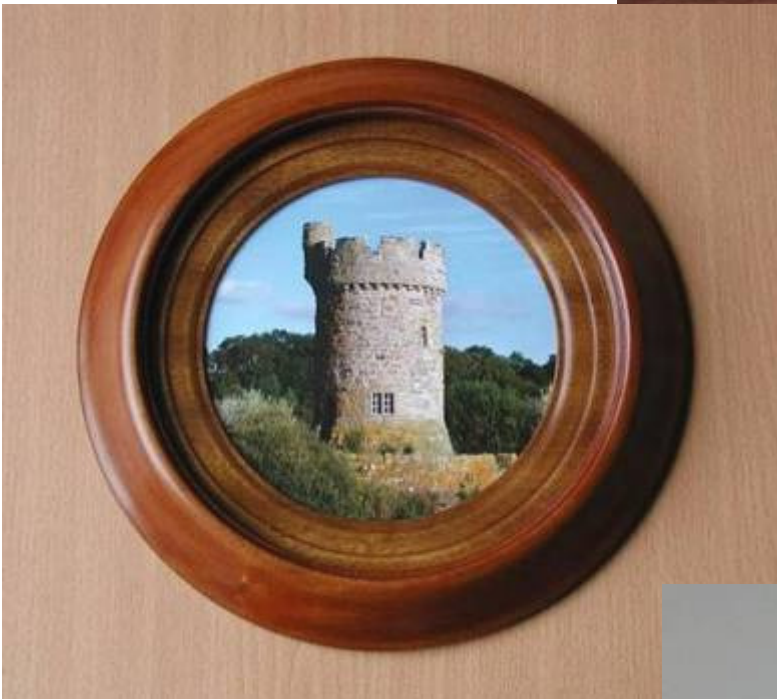
Michael Fay (Advanced)

The July competition was judged by Charlie Ryan, John Killoran and James

The August competition item was a picture frame



Tom Murphy (Beginners)



Frank Gallagher (Experienced)



Michael Fay (Advanced)



Colm Hyland, Paddy Lynch and Pacelli O'Rourke judging August's competition.

Competition Results 2008



	<u>Total</u>	<u>Dec</u>	<u>Jan</u>	<u>Feb</u>	<u>Mar</u>	<u>Apr</u>	<u>May</u>	<u>Jun</u>	<u>Jul</u>	<u>Aug</u>
<u>Advanced</u>										
Michael Fay	115	9	15	13	15	13	11	9	15	15
Pat M Walsh	96	0	13	7	9	15	13	15	11	13
James Gallagher	84	15	0	11	13	11	15	0	13	6
Cecil Barron	57	13	11	0	0	0	0	13	9	11
Tony Lally	48	0	9	6	6	6	9	5	0	7
Albert Sloane	36	11	0	0	7	7	0	11	0	0
Henry East	15	0	0	15	0	0	0	0	0	0
Malcolm Hill	14	0	0	9	0	5	0	0	0	0
Michael McNamara	12	0	0	0	0	5	0	7	0	0
Seamus O'Reilly	11	0	0	0	11	0	0	0	0	0
Seamus Carter	9	0	0	0	0	0	0	0	0	9
Richard Murphy	9	0	0	0	0	9	0	0	0	0
Sean Ryan	7	0	0	0	0	0	7	0	0	0
Joe O'Neill	6	0	0	0	0	0	0	6	0	0
<u>Experienced</u>										
Colm McIntyre	92	11	13	13	15	0	11	5	11	13
Gerry Ryan	74	15	9	6	7	7	9	5	9	7
Tony Hartney	72	0	15	0	13	9	7	6	13	9
Fran Lavelle	69	Promoted	0	0	0	13	15	15	15	11
Frank Gallagher	52	0	0	15	9	0	0	13	0	15
Brian Kelly	48	13	11	7	0	0	6	11	0	0
John Killoran	39	0	0	0	11	15	13	0	0	0
John Holmes	37	0	7	11	6	6	0	7	0	0
William Edwards	29	0	0	9	0	11	0	9	0	0
Pat Lambert	7	0	0	0	0	0	0	0	7	0
Tom Delaney	5	0	0	0	0	0	0	5	0	0
<u>Beginners</u>										
Steve Harbourne	102	Promoted	0	15	15	15	9	15	11	11
Martin Downey	68	Promoted	0	0	0	7	11	13	9	13
Sean Egan	45		0	0	0	6	15	11	13	0
Liz Boden	41	Promoted	15	0	13	13	0	0	0	0
Tommy Murphy	39		0	0	0	11	13	0	0	15
Frank Maguire	28		0	0	0	0	0	15	13	0
Danny Gleeson	9		0	0	0	0	9	0	0	0
Ronnie Butler	9		0	0	0	9	0	0	0	0

Thursday afternoon workshop



Following a number of scheduling changes, this workshop is now taking place once per month on the Thursday following the Saturday Terenure meeting from 2:30 p.m. to 5:30 p.m. at the Scout Hall, Templeogue Lodge, Templeogue, Dublin 6W. Contact: Joe McLoughlin (087-2610803).

For Sale

Nutool Bench Planer-jointer.

Good condition. €50

Also available: 1 hp. Motor on tilting stand and 4 metres clear flexible tube 100mm, never used.

Contact John Holmes on 087 617 9137

Ryobi (EBW 3523) 9 inch Band Saw. Good condition, & with selection of assorted blades, most unused. €50

Contact Rich Varney on 0868 327 985

Walnut available from freshly felled tree. Currently in 3 foot (approx) lengths, but can be cut further for ease of transportation. Proceeds of sale go to charity.

Contact Vincent Savage on 087 270 5722

October Competition—Candlestick Test

The October competition is for a piece of spindle turning from a supplied drawing. Those at the August meeting will have seen the plan for a candlestick, as provided by Peter Mulvaney. Liam McGarry has now produced a 1:1 scale drawing from Peter's design.

Beginners are only required to make one candlestick, while Experienced and Advanced entries are required to be a pair. Accuracy and finish will be key. So those Lidl digital callipers should come in handy. Thanks to Liam and Peter for their work on this.

Please Note: There is one small typo in the drawing—the “11 @ 5mm” near the base of the candlestick should read “13 @ 5 mm”