



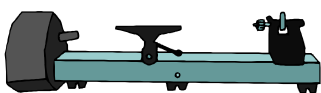
Dublin Chapter Newsletter

August 2010 Volume 3 Issue 17



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There will be **NO** Workshop at the Scout Hall on Wednesday 11 August. The next workshop will be on Wednesday 8 September.



I planned to start this month by pointing people to the American Association of Woodturners website, www.woodturner.org. The AAW now offer an "online" membership option at \$38, this offers access via the website to all of the past journals (a hugely impressive publication) and is considerably cheaper than membership options for postage overseas.



However it seems all is far from well in the AAW at the moment and a rather vitriolic power struggle seems to be ensuing following the board's attempts to remove the organisation's executive director.

It's all very sad, not only as the AAW is fast approaching its 25th anniversary celebrations, but because the situation threatens to split and ruin the organisation for a long time to come, if not permanently.

I was also saddened last week when Gerry Ryan told me that the "Turning and Learning" article in this issue would be the last.

For me, there are two key elements to editing the newsletter:

- One is putting the material into Publisher and playing with the layout to make it look passable.
- The other is in finding and writing material (that is of interest and decent quality) in the first place.

- ... someone who regularly attends the Wednesday workshops would volunteer to write a few lines on what is happening there and even throw in a picture or two, it would help to keep those who cannot attend in touch.
- ... you come across anything that might be of interest or feel like writing something then please don't put it off.
- ... everybody leaves this to someone else, the newsletter will be a lot smaller.

My contact details are on the back page and I'll take submissions on paper, so computer skills are not a pre-requisite.

For those who attended the June meeting, I'd like to say thanks for all the encouragement I received. I can't remember being that nervous in years, if ever. There were plenty of things I'd intended to mention or show during the demo but didn't manage and even more blunders that I spent the days after kicking myself for making. Hopefully it was not all too incoherent and gave a few of you some ideas.

The difference in class between June and July's demos could not have been more marked. *There is no arguing that Nick Arnall is a true professional.*

Varn.

Coming Soon

Saturday 4 September - (Scout Hall)

Demonstrator: Tony Lally

Competition: Laminated Turning

Wed 8 September - *Workshop* (Scout Hall)

24 - 26 September - IWG National Seminar (Armagh)

Saturday 2 October - (Scout Hall)

Demonstrator: Christien Van Bussel

Competition: Off-Centre Turning



I find the second of these so much harder than the first and I've come to rely on Gerry's articles since taking over the job of editor. So firstly I would like to express my appreciation and admiration to Gerry for articles that were always informative, witty and excellently written.

Secondly, I know that I put out a plea for material with each newsletter and it is as tiresome to read as to write, but if...

Notes from the Chairman

This year so far has been hectic and my trip to the US went very well.

Below is a short account of my trip.

On my arrival at Lindbergh Airport I was met by Becky Edwards a member of the San Diego Chapter. I stayed with Becky and Tom for a few days at their home in Thula Vista before transferring to my original home from home at Nan and Roseanne's place. We set out on Tuesday for Utah real early and arrived by seven pm in time for a party at Mike and Jennie Mahoney's home in Orem where I was to stay for the duration of the symposium.

The event this year was held at Utah Valley State University in Orem.

I had one rotation at the symposium on Friday. This gave me the opportunity to see the other presenters give their demonstrations. For this I was making picture frames - round ones of course. Before my demo I had a warm up the day before to do my frame in fifteen minutes at the presenters showcase. "Showing off" in other words. This went well for me as I had a lot of practice doing them at Tom and Becky's place. Even had time to spare!

My real demo went well but for the glue I was using. I was getting real near where I should part off when I decided to stop the lathe and pull it from its moorings. Now the glue decided to hold on and some of my frame broke away leaving an uneven rim. (I fixed this later at Nan's workshop in San Diego). Quite a large

number of turners were very interested in the process.

(I usually use the glue sticks from LIDL which let go after a little pull). there are different strengths of this glue to be had and I got stuck with the wrong one.

At the banquet Mike Mahoney presented me with a special chisel with the handle engraved for my support over the years, and I believe its fifteen in all that I have been attending this event at Utah.

The presenters were invited to Mike's home after the symposium for dinner and it was nice to meet old friends and make new ones there.

It was a nice journey back to San Diego and we passed through Las Vegas and the Virgin River gorges. The scenery was delightful.

It was Picnic time next with the San Diego Chapter and it was held at Ken Rothe's home. We arrived early to give a hand setting up the tents etc. and there was about seventy five percent of the chapter in attendance at the picnic. The caterers arrived and all had a fine meal. There was a competition of wood turned items and the winners got cash prizes.

Ken Haines, the Hon Secretary of the Chapter who wrote an article for Woodturning Magazine on his special handle with a chuck to hold an assortment of gouges presented me with one of those handles.



I also spent some time with Tom and Meryl Cummings from Escondido and attended Mass where their daughter was a bell ringer along with nine others who played during Mass. Another of Tom's daughters along with her husband were in Bluegrass Band, music is very much in the family.

The last days were with Tom and Becky and I was shown how Tom does his work with resins. I am doing an article on the subject of using resins in woodturning for Tom for Woodturning Magazine hopefully.

Tom and Becky left me to the Airport to return to Dublin.

I wish to thank all the above named for their help kindness and hospitality to me during my visit.

It was the most memorable visit to date.

Joe O'Neill
Chairman, Dublin Chapter.

Woodturning Exhibition

Adelaide & Meath Hospital, inc N.C.H. (Tallaght Hospital), 21 – 23 June 2010

This year's exhibition was another great success raising €803 for our chosen charity, The Alzheimer Society of Ireland. This was made up of €672 from the sale of items made by chapter members and donations of €131. A cheque for the above amount has been forwarded to the society.

A big 'Thank You' to all fifteen members who supplied items for the sale – without you it would not have happened. Thanks also to those who entrusted their quality pieces to us to put on display at the show and finally, many thanks to the members who gave their time to set up and man the exhibition for the three days that it ran. I also want to acknowledge the generous gifts from McQuillans and Goughs for prizes in our raffle.

Once again the hospital staff, and in particular Hillary Moss the Arts Officer, were most helpful and obliging. We hope to be back there next year. Our next outing will be to Tallaght Library in December (only four months away).

Meanwhile if you have any suggestions or feedback on our exhibitions do let me know.

Frank Maguire



See the Stars

The demonstrator at the July meeting was Regular 'Woodturning' Magazine contributor and professional turner, Nick Arnall. Pacelli O'Rourke reports on how Nick turned a 'Celestial Bowl'.

There was a palpable air of excitement in the hall as we came in to find Nick Arnall (of note from Woodturning doing all sorts of things with boxes and bowls) ready and rearing to go — and a well stocked trade stand from 'The Hut'.

Fair play to Nick, he greeted us all and introduced himself in our first language, to which I can only exclaim; *A Níoclás, In ainm Dé, cá bhfuair tú do bhlás?*



Nick Arnall came fully armed

He would be making a 'Celestial Bowl'. Even though I hadn't a clue just what he meant, somehow it didn't matter. I have to give it to these top flight professional demonstrators: they exude confidence in their skills, and have a well practised patter to keep everyone engaged.

His blank was a piece of sycamore on side grain, 250mm x 62mm (10" x 2½"), held on a screw chuck. From the outset he emphasised finishing as the key element in this project. Although the blank was out of true, edgewise, he didn't bother about that, but set about truing up the face using a long-grind bowl gouge in pull cut mode.

Initially he focused only on production of an ogee ('S') profile, which he achieved quite quickly. Even when he noticed a bit of fibre break out, his comment was "no worries". He cleaned up the foot with the round skew. Next he scribed a 50mm (2") circle for formation of a spigot to suit his chuck. He slightly dished out the centre with the long grind gouge.

At this point he raised the speed and the level of care, using a push-cut, with bevel rubbing, supporting the cut just left of the centre. Now he went for a single unbroken pass from foot to edge—very controlled, very smooth. It's worth hearing him on this: "Develop sensitivity so you feel the cut, rather than depend on looking at it."

The flute faces 'North-West' on this cut. Now he raised the precision level even more by changing to a square-grind 6mm (¼") bowl gouge,

producing the classic 'feathers'. A bit of chatter produced an impromptu discussion on how to solve it. Answer: lower the speed.

Again he changed to the long grind gouge to true up the edge. Finally he used the point of the skew chisel to dovetail the spigot.

Sanding:

Beyond the laws of physics, Nick refuses to be categorical about specifics of approach. "Don't be too proud to start with 80 grit if you need to." Always use flexible fabric-backed product — no burned fingers. Slow down the lathe — use dust extraction and of course, your mask". He used 120, 180, 240, 320 & 400 grit. Any further refinement can be achieved by wetting the wood and re-doing with 400 grit. He has great belief in the Sorby unpowered disc sander.

Finishing:

Acrylic sanding sealer, two coats, leave to dry naturally. N.B. Don't use cellulose sanding sealer if you're going to decorate/paint the surface. For ebonising Nick used Halfords Matt black car paint. Always start spraying off the piece. I noticed he used a staccato (spray/on, spray/off) style NOT a continuous spray. Start at the centre and work outwards. Rotate the piece as necessary for each spraying action. Finally apply 2 coats of Acrylic Satin lacquer.

At this point the piece is reversed onto the chuck. Truing up the face, he used a push cut, the flute facing 'North East', bevel rubbing. He slightly dished the central area.

Once satisfied with the results of this operation he went through the stages of sanding and ebonising as already described. He used a heat gun to speed up drying (he prefers a hair-dryer because heat guns tend to be rather aggressive — not, of course the rolls-Royce version from Lidl — damn the expense!) Another mini discussion came about regarding speeds for turning and sanding. Again, Nick allows for personal style. He advises that you should stay within your own comfort and safety zone and the speed which gets the work done efficiently (which, of course doesn't necessarily mean fastest is best!)

Next he marked the circumference of the area to be hollowed, common sense dictating the use of white crayon (on black).

Proportions? "If it looks right, chances are it is". For 250mm (10") overall diameter he created a rim width of 65mm (2⅝")

Making the "Stars" (i.e. 'Celestial' elements):

This, surprisingly, only took him between 3 and 6 minutes to execute. He used two sizes of engineer's countersink (i.e. very hard metal and only one flute therefore producing a very clean cut) in his cordless drill, and 'stabbed' out, randomly, about 60 or so 'stars'. Immediately this gave the piece a dramatic impact — and so simply achieved!



Nick lacquering his 'Celestial Bowl'

Hollowing the Middle.

He used a push cut, the flute to 'North East'. First using the long grind bowl gouge, then the straight-grind tool to clean the bottom. He didn't need to use a scraper, but if he had needed to, that would be ok too. Nick's view is that scrapers are there to get you out of trouble. The hollowed section is now sanded, sealed and lacquered as previously described, applying 4 — 5 coats of lacquer, cut back with 0000 wire wool. Finally, after about 20 minutes drying time, Nick applied some burnishing cream which he buffed with mutton cloth, producing a striking, high gloss finish.

Now, whereas we are given, betimes, to exaggeration as to excellence in a piece of turning, it would be no such overstatement to call Nick Arnall's celestial bowl, absolutely stunning.

He very graciously donated the bowl to the Chapter, which our esteemed chairperson (see? There's the exaggeration again!) Joe O'Neill assigned to our chosen charity, The Alzheimer's Society of Ireland.

Thanks to Nick Arnall for providing us with such enjoyment and insight into the higher echelons of woodturning skill, and thanks also from all of us, to our hardworking Committee who arranged such a wonderful Saturday morning's meeting for us.

Pacelli O'Rourke
Photos by Hugh Flynn

Competition News and Standings



Michael Fay - Advanced



Tony Hartney - Experienced



Mark Daly - Beginners

July saw a box as the competition item and the judges selected Michael Fay, Tony Hartney and Mark Daly's entries as the winners. Back in **June** the competition item was a platter and Richard Murphy, Jack O'Rourke and Mark Daly turned the winning pieces.

Photos by Hugh Flynn.



Richard Murphy - Advanced



Jack O'Rourke - Experienced



Mark Daly - Beginners

Advanced	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul
Frank Gallagher	75	11	15	5	6	11	15	5	7
James Gallagher	54	13		9		13	13	6	
Tony Lally	47		13	6	11	6		5	6
Colm Hyland	44				15		9	11	9
Seamus O'Reilly	42	15			13	9		5	
Fran Lavelle	38	9		5	9	15			
Albert Sloane	38			13		7		7	11
Richard Murphy	28							15	13
Pat M Walsh	24						11	13	
Michael Fay	22			7					15
Cecil Barron	19			5				9	5
Sean Ryan	15			15					
Michael McNamara	15			5	5			5	
Colm McIntyre	12	7		5					
Henry East	11			11					
Malcolm Hill	7				7				
Joe O'Neill	5							5	
Seamus Carter	5								5

Experienced	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul
Tony Hartney	85		13	7	13	11	15	11	15
Gerry Ryan	67		9	5	11	9	13	9	11
Graham Brislane	55		15	5	6	13	9	7	
John Doran	46		11	6	5		11	6	7
Jack O'Rourke	45			15	15			15	
Frank Maguire	32		7	5	5	15			
Pacelli O'Rourke	30			5	7			5	13
Jonathan Wigham	22			13	9				
Brian Kelly	22							13	9
Barry Dunne	11			11					
Paddy Finn	11		6	5					
Tom Delaney	11			5					6
Willie Edwards	9			9					

Beginners	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul
John Owens	57				9	15	15	9	9
Mark Daly	56				13	13		15	15
Willie Reville	50			15	11			11	13
Bernard Gallagher	41			13	15			13	
Tony Beattie	22			11					11
Andy Godfrey	13						13		

Turning And Learning with Gerry Ryan

Dublin Chapter Demonstrations
June/July 2010

Rich Varney

Yet another first-time demonstrator declares his nervousness before working in front of his peers and colleagues. This time it is our genial and talented Newsletter Editor.

Rest assured Rich, the demo - covered elsewhere by Pacelli O'Rourke - was staggering in the amount of detail and the number of techniques you covered. You were so much on top of your subject that you seemed quite at ease and will have no excuse to dodge doing many more demonstrations. Apart from the wide range of decoration used (flock and coffee beans !!, for example) you gave great safety advice and many useful web addresses.



June demonstrator slows down the oiling process

On a personal note you encouraged me to have another go at a hollowing tool I had almost written off as useless and expensive - now I am having some success with it. Thanks and congratulations to Rich Varney.

Nick Arnall

Once again Pacelli will have covered the July demo in detail, but I must congratulate the chapter Committee. They not only secured a demonstrator with an international reputation, but they have greatly improved the audio-visual equipment. The new sound system and the large bright picture on the TV monitor meant that Nick's fascinating presentation was very comprehensible to all.

If I had only seen the finished article - an imaginatively decorated sycamore bowl - there is no earthly way I would have attempted to turn one. Having sat through the session with Nick I will now certainly have a go! And isn't that why we have demonstrators in the first place? If any of us needed further

encouragement, Nick revealed that he has bad arthritis in his right hand. So do I, and I am sure so do many of us. Thanks Nick for this additional spur to keep on going. Among the many other tips and techniques he freely shared with us he sparked off a fascinating discussion after detecting a change in the harmonics given off by the cut he was using. More chances to learn!



Nick Arnall speeds up the drying process

Group Sessions, May to July

The monthly mini-meetings in Templeogue continued with generous exchanges of information, techniques and even material.

Segmenting/Layering

Over the past year John Doran has produced many variations based on previously glued and clamped discs and billets of mixed woods. In May he went through the process of preparing blanks on a step-by-step basis. This may seem fairly basic stuff but many potential pitfalls were apparent and he patiently took us through the process - often producing pre-glued bundles "I prepared earlier". The patience required is obvious as he worked with two bundles of pre-sawn and -planed lengths of, for example, oak and cherry. Selecting one for the centre he added alternates each side and carefully marked the surfaces to be glued. After gluing in stages he cut to rough shape on a band-saw and showed the importance of turning with the centre very accurately placed. Otherwise the finished product will be so obviously asymmetric, and a huge amount of effort will have been spoiled. John could do more justice to the technique by giving a full chapter demo as these few words cannot cover more than a flavour of the subject.

As a bonus at this session Jack Kearney gave a nerve-wracking illustration of how to drill a substantial hole in one of the valuable large glass containers he

uses for his unique shell-filled lamps. Using a diamond coated hollow bit, he stuffed the vessel with a towel to act as a damper, and then slowly, slowly completed the break-through - without a break!

Busy June

This month we had John again on a variety of clocks, Seamus Carter giving valuable tips on some splendid segmented and decorated lamps he has "in stock" and Tony Lally whipping off a very finely finished and unusual desk clock.

John had picked up some unusual clock movements, including one where you could see the mechanics and cogs through a glass front and more unusual still, one he picked up in Barcelona which also showed its guts but without any glass at all. He quickly turned out mountings for these and for a small watch-sized one and a square black movement. During the demo he used a formidable drill to power an 80mm Forstner bit which gave him an exactly sized opening for one of the movements.



Adrian Finlay gets touchy feely with Nick's bowl

Seamus gave us a brief run through on making lamps of a stave construction (think barrel-making.) He gave an example of 7" x11" x11" sections cut on a sliding table and run through a thickness/planer, then taped together. This allows one to see if any daylight shows through prior to gluing-up. Seamus gave us the formula for the angles required depending on the overall diameter and the number of staves, but my mind had suffered from overload and from Joe McLoughlin's lethally strong coffee, so I can't pass on the formula. I did understand Seamus's point that this staving approach will save wood and cut down on shavings.

Tony was as unflappable as usual as he set a new speed record for producing the unusual design of clock that he first showed at the chapter meeting in

September 2009. Some of the time saved on this project - which involves a base, a body and the movement-bearing top section - is achieved by fitting together base and body and doing most of the shaping while combined. One tip which was certainly new to me, was that if using hot-melt glue - where the bond is important - you could heat both surfaces with a hairdryer or heat gun.

Liberace Lives!

Joe O'Neill demonstrated at the July mini-meeting, and produced a five-candle candelabra from a design he had spotted somewhere. To the best of my recollection this involved at least eleven separate turned parts, so some doubt was expressed that he could complete it in the time available. I should mention that two sets of four items each would have to be almost identical. As the five holders had to be pre-drilled to take the brass cups, Joe had to use plugs to locate the tailstock in each.

Working in beautifully grained pine, Joe not only completed the project but took

time to show us the craftily shaped skew he was using for most of the work; and of course managed to fit in some jokes and some adverts for Aldi and Lidl. I hope Joe will use this project as the basis for a full demonstration at some chapter in the future - hopefully the Dublin Chapter.

And Finally

Towards the end of 2006 Richard Murphy, as editor of the Dublin Chapter Newsletter made a desperate plea for someone - anyone - to submit a few words each month. As a new member I was a bit nervous but answered his call. He was very encouraging and I have been submitting something ever since.

Now I am delighted to say I have realised that things have moved on and that with a clear conscience, after about 40,000 words and a few drawings, I can concentrate on my hobby and give my keyboard a rest.

Have you noticed the changes in the Newsletter?

Thanks to Richard and now to Rich Varney, we are taking advantage of technology, and I am willing to bet that there are very few simple A4 newsletters of better quality anywhere in Ireland.

Secondly, Pacelli O'Rourke is writing brilliant and fully comprehensive descriptions of demonstrations (I had only undertaken to skim across the surface with general comments on these sessions.)

Thirdly, Hugh Flynn's brilliant photos can now be reproduced in the Newsletter in a way that does them justice.

In addition we have a vibrant website maintained by Owen that is a wonderful supplement to the Newsletter. And finally, there is no reason why some of the very talented bunch which makes up our Chapter should not send a few bits and pieces to Rich each month.

Happy turning and learning to us all for many years to come.

Gerry Ryan, July 2010

Photos by Hugh Flynn and Rich Varney

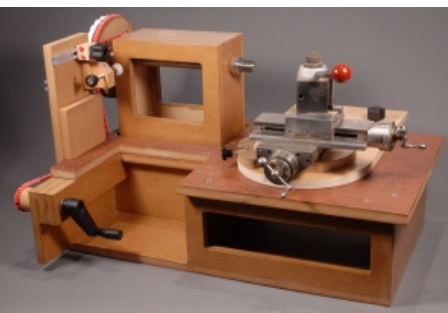
Roses, Resins and Flock

In the Name of the Rose...

I've been looking forward to Colm Hyland coming to demonstrate his rose engine for some time. I'm also aware that some recent competition entries have ignited debate about what constitutes turning and when a line or lines have been crossed into other areas. It's a difficult area to reach consensus with many shades of grey rather than black and white.

There can certainly be no argument that some of the pieces that Colm has produced with the rose engine are stunning. And whatever your side of the argument, this demo certainly promises something different and fascinating.

Colm has tipped me off that plans are available on the web for making your own Rose engine like this one at www.ornamentalturners.org.



As well as the plans there is a host of



information about ornamental turning with rose engines. Doing a search for "rose engine" with Google also brings up a host of other useful sites including plenty of videos on you tube, so it's all well worth a look.

If anyone is bitten by the bug and decides to build this, It would make a great article for the newsletter!!!

Meet the Flockers...

Meanwhile, after my demo in June a number of people have expressed interest in the Inlace resin and flock I used. I also had some great suggestions for alternative sources and materials. Some sound promising and I plan to try them out and will report back in a future newsletter. I also plan to do a workshop or two later in the year so people who are interested can have a play with the resins and flock. More details will follow in due course, but in the meantime here are the websites I scribbled out during the demonstration...

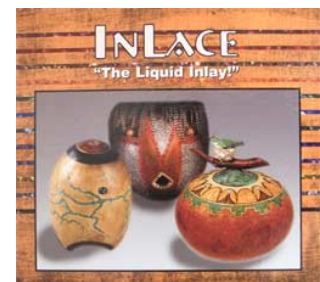
Both Inlace and Suede Tex are available from www.turners-retreat.co.uk although they can be awkward about exporting the resins or glues due to air carriage restrictions. The Suede Tex fibres and mini-flocker are not retsicted and PVA glue can be used in place of the Seude Tex adhesive. Since the demo,



Sam Moore from the Woodshed has told me that he sells both Inlace and Suede Tex.

The other sites I mentioned in the demo were www.inlacebook.com (who I have found to be **extremely** helpful and competitively priced) and www.donjer.com who are the manufactures of Suede Tex. Unlike Turners Retreat, both sites offer the full range of products and colours and will ship to Ireland. However one should bear in mind that the cost of shipping and potentially import duty for items from the U.S. means these sites are not cost-effective for small orders. Flocking together (*couldn't resist that*) to pool an order between a few people is one way around this issue and does offer the chance to get these items more cheaply.

Rich Varney



Give your Partner a Box!

Pacelli O'Rourke gives his view of the newsletter editor's foray in to the world of woodturning demonstrations in June.

When I heard Richard Varney announce that he felt like giving his Mrs. a box I thought I was back in Terenure College at a pre-marriage course! But the box in question was a lovely cylindrical piece with beads around body and lid, enhanced with decorative inlay on top.

Firstly, Richard put a 50mm x 75mm (2" x 3") sapele blank between steb and live centre. This he cylinderised with a serious looking spindle roughing gouge. Next came a dovetailed spigot at either end, of a size suitable for the scroll chuck-verified by callipers and formed with 6mm(1/4") parting tool.

Now, a pencil mark about 1/3rd lengthwise denotes the point of separation of lid and body. This is executed with the narrowest available parting tool so as to reduce misalignment of grain pattern when the lid is on. Richard advises not to part fully but to remove and twist off the last bit for safety sake.

Remove steb centre and replace with chuck. It's a good idea to use a soft washer between spindle and chuck for ease of removal. Once the body is mounted, it is a useful tip to mark both it and the chuck so that they can be realigned after removal.



Gurning and turning!

Richard would normally drill to depth next. Indeed depth needs to be checked and approached very carefully or your significant other could be getting a present of a napkin ring! Richard used his Sorby Multi-tool very effectively for hollowing. A couple of light rubs with a bespittled diamond file brings the tip back to sharpness. Caution: Wall thickness needs to be enough to allow for the beads. Around 12mm(1/2") seems about right. Now sand and seal the inside.

Richard used the phrase 'blunt' sandpaper. Interesting . . . the thing to watch for is if the abrasive leaves a shiny surface — of course it shouldn't. He also stressed the need to have the patience to keep at the sanding until the surface — I was going to say 'is up to scratch'!

Remove the body from the chuck and mount the lid. Mark the lid-wall thickness with the narrow parting tool: about 8mm(5/16"). Later the body will be further turned to fit the lid. Put a slight chamfer on the inner lid-edge, for ease of fit. True up the outer lid-edge with a very light touch.

Richard used the Ashley Illes beading tool, giving a rub of the diamond file after every 2 beads because less than razor sharp here will mean less than clean, perfect beads. Work from the lower lid edge upwards. Similarly form the beads on the body starting from the join-point so you get perfect beads at the point of high visual impact. The tool is held, flute down, in scraping mode. Wiggle the tool from leg to leg for clearance. Caution: Never let the apex of the tool-curve come in contact with the wood. A perfect bead can be ruined in a split second.

Sand and finish the lid. Remount the body of the box. Now it's time to 'marry' body and lid. But rather than create a parallel flange around which the lid will sit, the whole affair will have a more snug feel if the outer edge of the body-flange has a double angle, leaving a kind of angular 'D' profile.

Now comes the process of fitting the lid on. Extreme caution is necessary here, and again, patience and lightness of touch. A snug fit can quickly transform into a sloppy one! *(I'd like to point out that the sloppy fitting initial attempt was made entirely to demonstrate this point and was wholly intentional, Ed.)* Kitchen towel will probably be necessary to increase tightness now, seeing the lid has to undergo the stresses of being worked on.



Wake up and smell the coffee!

Remove the spigot from the lid with a lateral to and fro motion of the parting tool. Cut a recess for the decorative inlay. Dovetail the recess to assist the holding in place of the inlay. A roughish surface provides a key for the resin. One of the decorations Richard uses is coffee beans. The contrast between light coloured inlay and the rich dark of the beans is quite striking. Work the resin and hardener into all nooks and crannies with a

cocktail stick, (available in any good tool shop!) Next, turn and sand the decoration very carefully, working right down to 1500 grit.



Who knew sanding could be so painful!

For finishing, Richard prefers Danish Oil. About 3-6 coats, letting each one dry for 6 hours before applying the next. Another word of caution: Don't put Danish oil near the coffee beans! *(This sounds sinister, but it is purely to prevent the aroma of the beans being sealed in and lost, Ed.)*

Those of us who went up to handle Richard's samples were extremely impressed by the velvety finish inside. This is achieved by using flock. It comes in a variety of colours as fluffy fibres in a tube-container. The adhesive needs to be solvent based.

Richard paints the inside of the box to match the colour of the flock. He uses a mixture of PVA and acrylic paint, matching the colour of the flock Pump in the flock, leave it for some minutes, then tip up the box and return the excess to its container. The body finally needs to be reversed so as to remove the spigot. It could be held in expansion mode, but be extremely careful as to the amount of pressure applied! *(I had left little margin to get the inside of the box around the jaws of the chuck and at this point I managed to get it to fly off of the chuck twice. I was really confused as to why at the time. It suddenly struck me a few hours later that I had been closing the jaws instead of opening them - what a twonk! Ed.)*

The beads will of course have been set into the body of the box. Apply sanding sealer to all outer surfaces. Take care to wipe off any excess of sanding sealer from the bottom of the beads.

So! It only remains for me to voice the thanks of all to Richard for his painstaking preparation for, and proficient, good humoured execution of his task. As with all good demos, it was both informative and entertaining. Thanks, Richard. I reckon your debut as a demonstrator was a resounding success!

Pacelli O'Rourke

Photos by Hugh Flynn and Rich Varney

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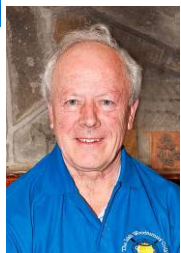
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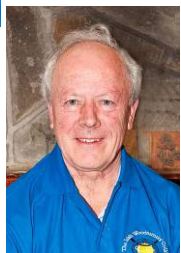
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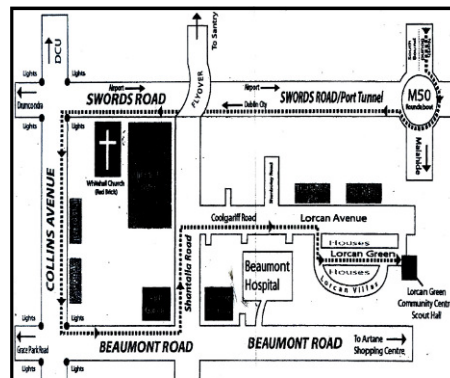
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 Tel: 086 8241470



Dublin 15 Chapter meet on the 3rd Thursday of every month, 7:30pm to 10pm, at the BRACE Centre, Main St, Blanchardstown, Dublin 15.
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