

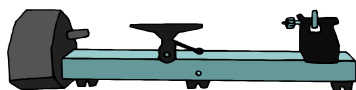


Dublin Chapter Newsletter

April 2011 Volume 3 Issue 24



Inside this issue:



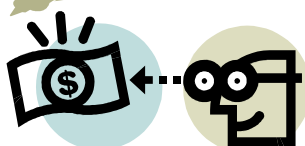
Discus Delight: Cecil Barron won the artistic section for the second month running. More competition news on page 4.



Seamus Carter goes nautical on page 3



Sticky Subject: Jonathan Wigham talks glue on Page 2.



FREE €10 voucher for each member, valid for all seminar trade stands on page 6.

Riding the Bevel

A lot to report on over the last month and for once I have the luxury of struggling to find space for it all.



Some of the usual faces were missing at our March meeting, having travelled to Gorey for the seminar. This included Michael Fay who won the competition there.

The day after our meeting, Tree Week kicked off at Avondale House. I'm told that



a good time was had by all. The day at IKEA followed this up and was well received by both the staff and customers with John Doran and Michael Fay doing turns at the lathe.



Then I had to get back to tidying happy place urgently for the impending workshop I had promised to host. This turned out to be an exhibition of how to spend a few hours doing as little turning as possible. On reflection this is probably how my average evening in the shed goes anyway. Nevertheless my visitors left claiming to be happy with the evening. They were far too polite to tell me what they really thought of it! I enjoyed it and will certainly try hosting another workshop in the future. Hope you all have a good month.

Varn.

Coming Soon

Wed 6 April - *Workshop* (Scout Hall)

Sat 7 May - *One Day Seminar* (Scout Hall)

Demonstrators include Mark Baker, Roger Bennett and Joe Laird. Open Competition

Wed 11 May - *Workshop* (Scout Hall)

Sat 4 June - (Scout Hall)

Demonstrator: To Be Confirmed

Competition: Box (also Tim McGill Trophy competition for Alzheimer's).

Tallaght Hospital Exhibition

The exhibition will run from Tuesday 7th to Thursday 9th June (9:30 a.m. to 4 p.m.)

The competition for the Tm McGill Trophy will be held at the meeting on Saturday 4th June. Items entered for this will be taken as donations for sale at the exhibition for Alzheimer's. Anyone wishing to contribute an item for the Alzheimer's sale can also hand it in on that day.

We will also need pieces to be exhibited and volunteers to man the stands during the three days.

Contact Frank Maguire for more details.

It is with great sadness that we announce the death of a woodturning colleague, **Noel Masterson**. Our sincere condolences to Noel's family.

Notes from the Chairman

Time it seems goes even faster now and its April already. Our One day seminar in May is just upon us. The year so far has gone well and improvements to our sound and video system are going good.

I was a bit disappointed that my request for mallets fell on deaf ears. The scouts camping season will soon start and they use lots of mallets putting up their tents. The Scouts in Terenure and here in Willington could do with a bunch each.

I will be in hospital from 7th April to 27th getting a new hip. Joe McLoughlin will stand in for me as Vice Chairman and Graham Brislane will do the camera. I do hope to be at the seminar in May. My woodturning will be put on hold for several weeks.

You will notice that Eamonn will have a selection of greeting cards at some great prices. Items for sale or barter will continue and members can bring their unwanted tools etc but please put a price on what you are selling. Stuff for free should be also marked FREE TO TAKE AWAY.

Frank will be looking for items for the Tallaght Hospital Exhibition also put your name down to help. Vinny has some IKEA lamps for sale great bargains again.

Our National Seminar this year is in Killarney. This is a very good event in the Guilds calendar. Do book early to secure a place. All info re seminar in your Journal. I have never missed this seminar since 1983 and all going well will be at

this one too. I will miss out on the Utah Seminar this year but next year should be ok.

Seminars are great places to meet old friends and make new ones along with the various sessions on wood turning and the new gismos on offer. There is something for everyone at these events.

Please keep me in your prayers and I will do likewise. I wish to thank you all for your kindness shown to me and hope I have not been too harsh to anyone.

Joe O'Neill
Chairman, Dublin Chapter.

Super Glue

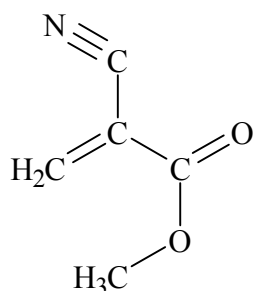
Jonathan Wigham presents the first in a promised series of articles following his highly popular talk on adhesives at last November's meeting.

Following my short talk on adhesives, several people asked me to put it in the newsletter. I have decided to write several short articles on the different types of adhesive available to us for bonding wood.

The first of these is Cyanoacrylate adhesive or Super Glue.

Cyanoacrylate adhesives were first developed by the Kodak Eastman chemical company in 1958. Later they were further developed by Loctite who used the Superglue name. There are now hundreds of makers and suppliers of Cyanoacrylate adhesive

The basic cyanoacrylate monomer is a low viscosity clear liquid with a chemical structure like this.



Where C, denotes Carbon atoms O, are Oxygen atoms H, are Hydrogen atoms and N, are Nitrogen atoms. They are bonded together with single double or treble bonds. The double and treble bonds can be broken under certain conditions to link up with other materials in the adhesive. In the case of cyanoacrylate (CA) it is the C=C bond that breaks and links to another CA molecule



forming a chain. Once this starts it happens very rapidly, forming thousands of long chains which intertwine forming a hard solid but brittle adhesive bond.

From the users point of view it is very attractive because it is a one part adhesive which hardens very fast. The cure is initiated by any alkaline material, water fits into this category and almost all surfaces to be bonded have traces of water on them. It works best where the parts to be bonded are tight fitting as CAs are not very good at filling gaps, but activators can help this.

I find it great for dealing with cracks that appear while turning. Don't be too quick about turning the lathe on after applying the adhesive or you may end up spattered with a spray of glue. A good way of filling gaps in wood is to stuff the gap with fine shavings or sanding dust and then apply a thin CA to it. The adhesive will wick into it and cure to form a filler which can be cut and sanded easily.

In my talk I said that I did not think that it was a good idea to use Super Glue as a finish on wood. Our Editor Rich has proved me wrong, he has shown me pens which he had

finished with Super Glue and they look great.

The main drawbacks with Super Glues are that they are brittle and the bond can break on impact. (There are toughened versions available which are better at withstanding impact.) They are also susceptible to attack by moisture which can undo the chemical bonds.

Always remember that Super Glue bonds skin very rapidly and in the case of large spills it produces a lot of heat as it hardens which can burn skin. Don't panic if you do get your fingers stuck together; peel the bond apart with the help of warm soapy water.



Brands include Loctite Superglue, Bostick, Hot stuff, Krazy glue and many others.

Always read the label, safety warnings and instructions.

Jonathan Wigham.

Steady As She Goes!

Séamus Carter took the helm at the March meeting as he demonstrated making a Ship's Wheel (with barometer insert). Able seaman Pacelli O'Rourke took notes for the captain's log.

In a word, this was a masterclass in best workshop theory and practice. As such, a huge amount of work went into the preparation, including accurately sized, colour coded charts for all constituent elements. So meticulous was Séamus about every detail of this project, that the best I can hope to do here is give an overview of the process as it went along. Hopefully our editor's prowess and that of Tom Delaney, with their cameras will supplement the text.



Essentially, the ship's wheel consists of an outer rim and inner disc, joined up by 8 spokes which extend to form hand-grips around the outer rim. The inner disc is hollowed so as to accommodate the desired insert, in this case an aneroid barometer.

Séamus' chosen wood was sapele. He uses Titebond III for gluing. Sanding goes from 120 through 240 and 320 to 400 grit.

Tools:

- Spindle roughing gouge,
- 13mm (1/2") bowl gouge
- Parting tool
- 13mm (1/2") brad point drill bit.
- Jacob's chuck with Morse taper
- Callipers

Séamus clearly works in a well appointed workshop which has a band saw, circular saw with sliding table, and a planer thicknesser.

As already alluded to, He firmly believes in putting specific design details down on paper, especially if the intention is to be able to produce multiples of the item.

The Process

The basic blank is constructed of four quadrants held together by a series of tongue-in-groove joints. The tongues are made in the workshop to fit the grooves which are the width of the circular saw blade. This assembly is glued, then cramped up and left for a couple of days.

Séamus produced a completed blank, which had been cut to circular shape on the band saw. He

ensures the flatness of each side by pressing it against a large sanding disc, mounted in the headstock.

Next, a wooden disc with face plate attached, is mounted as a carrier for the blank. Double sided tape is applied to the blank which is then offered up to the carrier-disc. Two bolt holes were drilled through blank and disc as an aid to lining up. Some ductape is now applied around the circumference of the blank and disc.

Drilling for the spokes

As you might expect, Séamus uses a cardboard template for the location of the spoke holes through the rim and inner disc. A 13mm (1/2") brad-point bit (less likely to 'wander' than a standard twist-drill) is held in a Jacob's chuck in the headstock. The blank is held in line with the lathe-axis, exactly at spindle level. The tailstock is brought up, and the blank is 'wound' into the bit to the appropriate shaft-length. This will have been registered by a mark on the shaft. It is vital that the holes in the outer rim, line up with those in the inner disc.

The inner disc can now be hollowed to accept the desired fitting, having been sized with the help of callipers.



The next task is to remove the stock between the inside of the outer rim and the edge of the inner disc. Both of these circumferences are marked using a compass. The unwanted mid-section is then cut out using the parting tool, being careful to give the tool clearance so it does not kick back or become wedged. Great care is needed once you near the breakout point. It's a good tip to mark the tool shaft so you know when this point is coming up. Séamus now has two separate concentric pieces, still attached to the faceplated disc. Decorative V cuts can now be applied and sanding and finishing of the accessible components completed.

Making the Spokes

Again as expected, Séamus had prepared a template for this task, specifying required length

and profile. He cleverly taped this template to the tool rest. Equally cleverly he uses coded spanners matching the colour coding on the template, to quickly create the required number of spokes. He used the bowl gouge for the actual profiling. The fillet where the hand-grip sits on the outer ring is undercut so it looks well.

In order to complete the top of the spokes, Séamus now reversed them into a homemade compression chuck which consists of a piece of bored stock cut into 'leaves' along the length of the bore with a rubber covered jubilee clip to create the holding pressure.



At this point, for his 2nd demo in succession, Séamus paid tribute to Donal Brown, from whom he learned to make barrel shaped sleeves to fit over that portion of the spokes between the centre section and the rim. This section can be finished with a concave form bordered by two fillets, but the barrels look extremely well.

Making the Barrels

Note: have your stock square so all 4 chuck jaws in the headstock will grip.

The Jacobs chuck is placed in the tailstock. with 13mm(1/2") brad point bit. This is wound gently at slow speed through the stock to the required length.

Tip: always hold on to the Jacob's chuck in these circumstances to reduce eccentricity. Make the barrel slightly longer than required to allow for squaring off the ends. Séamus applied and scorched two V grooves on the barrels.

Next he set up the sanding disc as mentioned earlier and squared off the barrel ends. He ensured the uniform length of the barrels by using a simple tool with a shaft of the required length with which he held the barrel when offered to the sanding disc. Uniformity of length can be verified by placing the barrels in a row and testing them with a straight edge.

Continued on Page 7

Competition News

The March competition kept pace with the previous months for both quantity and quality of entries. It was a scrumpers paradise with entries ranging from single pieces to bowls of exotic fruit. Ultimately, pears were definitely in season as the judges came out of their conference (*I couldn't resist that*) and picked (*nor that*) the winners.



Michael Fay (Advanced)



Graham Brislane (Experienced)



Noel White (Beginners)

		Two Christmas Decorations	Table Lamp	Hollow Form	Fruit
Advanced	Total	Dec	Jan	Feb	Mar
Michael Fay	48	15	11	7	15
Cecil Barron	36	5	5	13	13
Frank Gallagher	34	13	5	5	11
Tony Lally	26	5	7	9	5
Joe O'Neill	26	9	5	5	7
Colm McIntyre	25		5	15	5
Henry East	15		15		
Albert Sloan	15		9	6	
Seamus Carter	13		13		
Sean Ryan	11	11			
Pat M. Walsh	11			11	
Tony Hartney	11		6		5
John Holmes	9				9
Michael McNamara	6				6
Martin O'Halloran	5		5		
Pat J. Walsh	5			5	
Malcolm Hill	5				5

Experienced	Total	Dec	Jan	Feb	Mar
Willie Reville	45	15	6	11	13
Stephen Harbourne	38	11	11	5	11
Rich Varney	36	0	15	15	6
Gerry Ryan	32	5	13	5	9
Graham Brislane	30	9		6	15
Pacelli O'Rourke	28	5	9	9	5
John Owens	17		5	5	7
Jonathan Wigham	13			13	
Frank Maguire	12			7	5
Paddy Finn	7		7		
Tom Delaney	5		5		
Sean Murtagh	5			5	
Willie Edwards	5				5
Brian Kelly	5				5

Beginners	Total	Dec	Jan	Feb	Mar
Peter Curran	33		15	7	11
Noel White	26			11	15
Paul Murtagh	22			13	9
John Duff	20			15	5
Frank Trappe	18		11		7
Vincent Whelan	15		9		6
Seamus McKeefry	13		13		
Alison Hurst	13				13
Dean Dawson	9			9	

Artistic	Total	Dec	Jan	Feb	Mar
Frank Gallagher	35		15	9	11
Gerry Ryan	31		11	11	9
Cecil Barron	30			15	15
Colm Hyland	26			13	13
Joe O'Neill	13		13		

Competition photographs by Hugh Flynn

Where are they now?

You never know what you'll find when you delve into the archives as Vinny Whelan discovered when he came across this article in a copy of *Post News—The Journal of An Post* from 1995.

Master woodturner Joe O'Neill works in the Savings Bank by day and at night becomes the next best thing to Cyril the Squirrel. By Nuala Haughey.

CARVING A CAREER IN WOOD!

Dublin woodturner Joe O'Neill describes himself as a magpie, and his cluttered workshop - which he currently shares with a visiting family of Wrens - is a testimony to his hoarding instinct.

A staff officer in the savings certificates section in Hawkins House, Dublin Joe spends most evenings at his woodturning lathe surrounded by stacks of timber logs, blocks and branches waiting to be transformed into bowls, lamp bases, pens, pipes and plates.

'I tend to collect bits of timber for a special job and then I forget about it,' he chuckles. 'When I go to rotate my stock sometimes I find stuff I never knew I had and that can be fun.'

A member and former treasurer of the 500-strong Irish Woodturners Guild, Joe has been turning rough lumps of wood into beautifully finished craft work for 16 years.

A keen conservationist, he is the Guild's representative on the Tree Council of Ireland which promotes conservation. And planting of woodlands. At the launch of notional tree week in March, Joe presented President Mary Robinson with a pen set he crafted from Box Wood and Witch Elm.

'The President has been very good to the Irish Woodturners' Guild and she has been presenting bowls and plates from us to kings and queens for years, so it was the first time our President got something from us for herself,' he says.

Joe made the pen presentation box from Witch Elm - 'I couldn't present her with a box made in Taiwan' - and the pens were turned from white Box Wood from Lough Sheelin, County Cavan.

(The white of the Box symbolises peace at last for our country,' he explains. 'You never know what she might be signing with those pens.')

Keen conservationist

Joe's wood stock is either donated by friends, swapped with other woodturners or, in true magpie style, scavenged from neighbours. He says: 'If a neighbour is cutting down a tree, I will give him a wave

and he usually invites me in and I bring my chainsaw. I hate having to cut trees down and I try to convince people to keep them, but if it has to come down I would take some of it.'

Picking up a half-finished bowl made from Irish Elm, Joe explains that the piece began its life in an undertakers yard. 'He makes coffins out of Elm and this is a bit he couldn't use,' he says.

The bits which are of no use to undertakers are highly valued by woodturners. They are called burls - wart-like protrusions sprouting from the tree trunks which have a swirly grain. '

Just as the grain in the burls is unpredictable, there is also always an element of chance in the final product. 'Sometimes I put a piece of timber on the machine and I have an idea of what it's going to turn out like but it doesn't,' says Joe. 'What could start off as a bowl could easily end up as a plate.'

Joe inherited his craft skills from his father who was a keen cabinet maker. By the age of nine he was making his own wooden toys, and he soon graduated to helping his father make furniture. His first fret machine, given to him by a friend of his father's is a prized part of his workshop clutter.

He became interested in woodturning in 1978 when he burned out his drill motor when trying to make knobs for furniture.

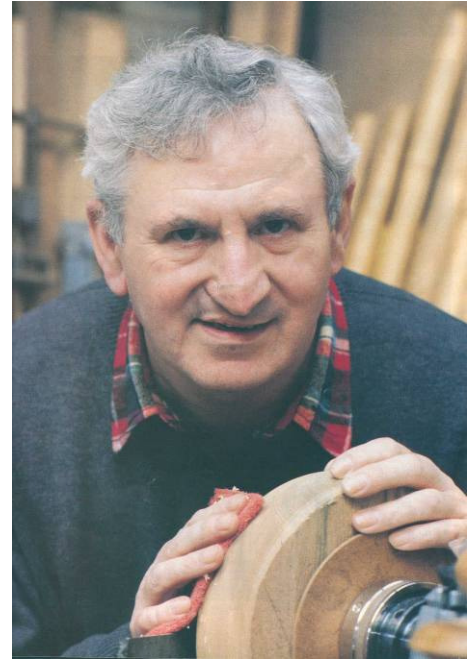
He bought a lathe and, as there were few woodturners in Ireland at the time, travelled to Wales the following year for an eight-day course in woodturning basics. He still has the small Elm goblet with a spiral design carved into it which he made at the end of that course.

While Joe continues to make furniture, woodturning has become for him 'like an infection'.

'I keep coming back to it,' he says. 'At work I spend the day balancing figures and when I come home it's great to relax with it.'

He even swears that his hobby cures his headaches.

With a lathe which can turn up to 2,500 revolutions per minute, the work of a woodturner is not without its dangers and the taped-up hole in one of his window panes is a reminder of the occasion when he was lucky not to be in the line of fire when a piece of wood flew off the machine.



As well as working on commissions, entering work into craft fairs and exhibitions and giving demonstrations at international seminars, Joe now gives private tuition to budding woodturners at his home. As a unit leader with Balinteer Boy Scouts he also passes on the skills of his craft to the 'sapling' generation.

'I get great enjoyment out of somebody else taking it up. When someone comes along and you see that smile coming over their face when they do something right, it's just great', he says.

Of all the wood he has turned in the past 16 years, Joe's favourite is a replica mahogany wall clock which took three months to make. The commission involved dismantling the original in order to remake each component and then reinserting the working parts.

'It's a piece that combined all aspects of woodwork - carving, woodturning, cabinet making and polishing,' he says. And when he finished the replica, it was returned to 'hang back on the nail the original clock came off'.

Joe's talents do not end in his workshop. Along with his wife, Molly, he is an enthusiastic accordion player and the Irish Woodturners Guild's annual seminar has become a regular occasion for session music.

With such enthusiasm for his hobby, Joe will certainly not be bored when he retires from An Post. But just in case he is, he has stored away in his attic an unassembled three-foot long T-Clipper ship model which he bought in Spain on holidays years ago. 'It's a treat for my retirement,' he says. 'But I've a lot more things to do before I get around to it.'

Steady As She Goes!

Continued from Page 3

Assembly

Orientate the spokes and barrels to best visual (grain) effect.

When fully satisfied that all is shipshape, remove the ductape and remove the rim and centre pieces from the double sided tape, put it all together and glue up. There is a variety of options for suspending the item on a wall. An angled hole can be drilled at the top, or a small brass fitting can be screwed on to do the job.

As I said at the outset: a masterclass delivered with thoroughness and humour by - what else? - the master! Thank you, Séamus.

Pacelli O'Rourke

Photos by Hugh Flynn and Tom Delaney

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Advertisements

Woodturning Classes

Joe O'Neill offers classes on Tuesday and Wednesday A.M. & Thursday nights.

Telephone: 087 623 0162

Email: rudyperudy@yahoo.com

Woodturning Tuition

Morning, afternoon, evening of full day tuition available for 1 to 2 students. Graduate Lathe per student.

Contact: Peter Mulvaney

Telephone: 01 280 2745

Woodturning Classes

Joe Laird woodturning Studios Half-Day, Full-Day, Evening and Weekend classes available (up to 5 students) for all skill levels.

Ph: 01 825 8079 / 087 269 8027

www.joelairdwoodturning.com

Paragon Power Tools

Sales and Service agents for Record, Black and Decker, Dewalt, Makita etc. Offer a discount to all members.

11/12 Cookstown Enterprise Park
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Contact: Chris Hand

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Lathe For Sale

Record Power CL1-36, with bench and Axminster clubman chuck. €300.

Telephone: 086 317 1589

Lathe For Sale

Myford ML8a (out board turning), 36" between centres, ~9" swing, with craft supplies chucks and some gouges. €500.

Contact: Jack Durrand

Telephone: 01 285 2930

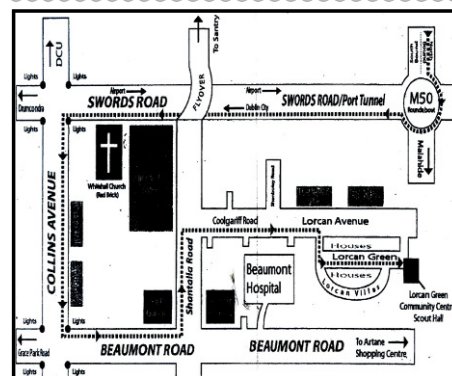
Woodturning Supplies

The Hut

Ph: 086 333 3226 / 086 813 2040

Email: dahut@live.ie

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Dublin East Central Chapter meet on the second Saturday of each month in **Lorcan Green Community Centre / Scout Hall** from 2.00 pm.

Tel: 086 8241470
www.eastcentralchapter.com



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



If you have anything to contribute to the newsletter or any comments or suggestions for what you would like to see in future, please contact the editor by e-mail, by phone, or in person.