



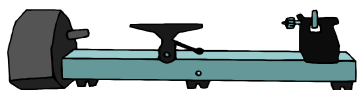
Dublin Chapter Newsletter

October 2011 Volume 3 Issue 28



Inside this issue:

The Dublin chapter lost a great woodturner on 24th September, Colm Hyland is remembered on Page 5. ►



◀ **Apple of your eye:**
Pacelli O'Rourke describes Owen Furniss' demo on making the perfect gift for the special one in your life. Just add jewellery. Page 4.

Get Glued up with Jonathan Wigham's guide to PVA on Page 2.

Ahead of the final Competition of our turning year, look at September's winning pieces and check the standings in the four categories on page 3. ▼



Coming Soon

Wed 5 October - *Workshop* (Scout Hall)

14-17 October - National Seminar at the Malton Hotel, Killarney.

Sat 5 November - *AGM.* (Scout Hall)

Demonstrator: TBC

No Competition

Wed 9 November - *Workshop* (Scout Hall)

Sat 3 December - (Scout Hall)

Demonstrator: Joe O'Neill

Competition: Christmas Project

Riding the Bevel

The sun has made a fleeting return this week, though the leaves falling from the trees outside suggest that Autumn has well and truly arrived. I was lucky enough to get away during our poor summer. Work was a dim and distant memory, but I was not switched off totally. I found plenty of things that caught my eye in respect of turning and design. In some cases it was a piece like this one, which reminds me of a jet engine.



In other cases it was pottery or shells at the beach. Inspiration comes in many forms though and the prize for innovation goes to the man I saw furiously pedalling a bike but going nowhere.



It's probably not immediately obvious from the photo above, but he had a grinding wheel attached in front of him that was driven by the pedals.



While on the subject of being in the saddle, the exhibition and demonstrations at the

National Stud and Japanese Gardens was a fantastic success.



I couldn't make it on the day but those who did have told me that there was great interest. Kildare TV covered the event and a video from the day is now up on their website, www.kildare.tv. You can find it by going to the site and searching for "woodturners".



Thanks to all those who helped out and demonstrated on the day. Alison deserves much credit for arranging everything with the National Stud and Kildare TV.

Tuesday saw the long awaited appearance of Chris Lawlor and Irene Christie on RTE's Craft Master. Both did themselves huge credit. Chris was eventually selected as the winner by the judges and will now appear in the final.



The national seminar is almost upon us. I'm busy trying to clear room in the shed for all the stuff I'll inevitably buy! I hope to see many of you in Killarney. Have a great month.

Varn.

Notes from the Chairman

Summer this year went fast and now it's annual seminar time. I do hope to see many Dublin Chapter members in Killarney for the highlight event of the year for the guild. It has been my privilege to be able to attend all of the guild's annual seminars to date. This is the place to renew old friends and make new ones and get a brush up on new skills given by the best the country and the world has to offer. I would like to see many new members to the chapter attend this event as it will give them an insight into what the guild has to offer. If you have not booked yet do so now and look forward to a very entertaining week end of woodturning in Killarney.

Our AGM will be in November and it's your chance to make a contribution to our chapter. How you may ask?

- You can put your name forward for committee or offer your services to help in any way you can.

- We need a person with first aid experience at our meetings who need not be on the committee.
- We also need someone to look after our sound & video equipment and set up it at the meetings.
- We need a video camera person to record and make a DVD of our demonstrations.
- We need people to do the write up at the demos when Pacelli is not present.

As you can see there are lots of ways you can help and I am sure you can think of others as well.

We are also looking for a project which would involve a few members coming together to make something. Can you suggest such a project?

It was great to see Seamus Carter return to good

health at our last meeting. On a sad note we regret the passing of Colm Hyland who was a loyal Dublin

Chapter member. God rest his soul. We will have a Tree planted in Larch Hill in his name later on.

I would like to thank the members of the chapter who were at the Japanese Gardens and demonstrated and had woodturning display there. Thanks also to Alison who arranged the event for us. Our exhibition in the Library in Taillight is next December and we need all faithful members of the chapter who turn wood to have their entries ready for it. Now you all turn wood, so give us your works of art for this event please.

Joe O'Neill
Chairman, Dublin Chapter



PVA Adhesives

In the third and final article of his series on glues, Jonathan Wigham 's explains the secrets behind PVA.

PVA (polyvinyl acetate) (White Glue) is the most used adhesive in woodwork.

PVA is a long chain polymer made from 100 to 500 units of vinyl acetate, as can be seen in the diagrams below, where O, denotes oxygen, C, carbon and H, hydrogen.

PVA was discovered in Germany in 1912. This adhesive differs from superglue and epoxy adhesives in that the polymer is formed during the manufacture of the adhesive and no further chemical reaction takes place during the sticking process. The



adhesive is an emulsion of this polymer in water, forming the white liquid we are all familiar with.

The mechanism by which the adhesive bonds is through the evaporation of the water from the bond line. The polymer comes out of suspension and the long chains form an intertwined matrix which when fully dry is difficult to re-emulsify again with water. The polymer has very good adhesion to wood and is also slightly flexible, so can withstand any movement in the wood.

Temperature and humidity are very

important factors in the rate at which bonding occurs. In a cold damp workshop it might take days, where as in a warm dry environment it will be much quicker. The materials to be bonded must be porous to allow evaporation. Give the bond plenty of time to form as the centre of the bond may stay soft for some time. Plastic and metals may never bond well as no evaporation can take place through them and adhesion to them can be poor.

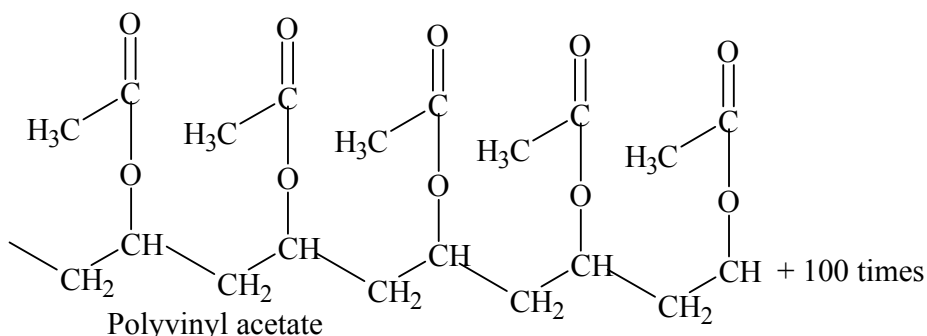
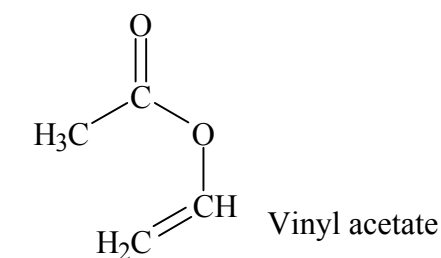
The good bond between woods will withstand the occasional wetting but will not stand prolonged wet conditions. There are several versions of PVA adhesive which include additives that make them more resistant to moisture.



These adhesives are generally considered to be very safe to use with no harmful materials or environmentally damaging emissions. Brands include Evostick, Bostic, Loctite, and many others.

Always read the instructions and safety data.

Jonathan Wigham.



Competition Standings & Winners

		Two Christmas Decorations		Table Lamp		Hollow Form		Fruit		Platter		Open Competition		Box		Clock		Wall Hanging		Bowl
Advanced	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep									
Michael Fay	126	15	11	7	15	15	15	5	15	15	13									
Cecil Barron	93	5	5	13	13	13	6	15	5	13	5									
Tony Lally	69	5	7	9	5	7	11	7	7	6	5									
Pat M. Walsh	66			11		9	13		11	11	11									
Joe O'Neill	54	9	5	5	7	5		6	5	7	5									
Albert Sloane	46		9	6				13	9		9									
Frank Gallagher	39	13	5	5	11	5														
Seamus Carter	33		13			5	9		6											
Henry East	30		15																15	
Tony Hartney	28		6		5	5	7												5	
Michael McNamara	27				6	5			5	5	6									
Colm McIntyre	25		5	15	5															
Jack O'Rourke	24							11	13											
Colm Hyland	20					11		9												
Malcolm Hill	19				5					9	5									
John Holmes	14				9	5														
Sean Ryan	11	11																		
Seamus O'Sullivan	7																		7	
Adrian Finlay	6					6														
Martin O'Halloran	5		5																	
Pat J. Walsh	5			5																

Experienced	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
Rich Varney	106	0	15	15	6	13	11	11	11	11	13
Willie Reville	103	15	6	11	13	9	15	5	7	7	15
Gerry Ryan	84	5	13	5	9	5	6	5	15	15	6
Graham Brislane	77	9		6	15	5	5		13	13	11
Stephen Harbourn	68	11	11	5	11	11	13	6			
John Owens	54		5	5	7	5	5	7	6	9	5
Pacelli O'Rourke	47	5	9	9	5	7		5			7
Paddy Finn	34		7			5	7	15			
Brian Kelly	29				5	6		9	9		
Sean McMorrow	18						9				9
Sean Egan	15					15					
Jonathan Wigham	13			13							
Mark Daly	13							13			
Frank Maguire	12			7	5						
John Doran	11							5		6	
Tom Delaney	10		5			5					
Willie Edwards	10				5			5			
Sean Murtagh	5			5							
Irene Christie	5					5					

Beginners	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
Peter Curran	99		15	7	11	13	11	13	9	13	7
Paul Murtagh	85			13	9	11	6	11	11	15	9
Noel White	69			11	15	15	13		15		
Alison Hurst	42				13	9	7				13
Pat Costigan	35						15	15			5
John Duff	25			15	5	5					
Frank Trappe	18		11		7						
Dean Dawson	18			9			9				
Vincent Whelan	15		9		6						
John Sheeran	15										15
Seamus McKeefry	13		13								
John McMurragh	13								13		
Ronnie Butler	11										11
Tony Beatty	7					7					
Gerry Traynor	6										6



Henry East (Advanced)



Willie Reville (Experienced)



John Sheeran (Beginners)



Henry East (Artistic)

Competition photographs by Hugh Flynn

Artistic standings on page 6

Sliced Apple

Having been absent from the July and August meetings, what a baptism of fire it was to return to the complexities of an Owen Furniss demo!

Owen described the project as “a simple apple (!) with a secret drawer.” Pull the stalk and out pops the drawer. The wood for the project needs to be close grained and stable.

Preparing the Blank

Owen has made quite a number of these apples over the years, and he favours a production-approach to the preparation of blanks. So he arrived with a piece of wood 75mm x 75mm (3" x 3"), and long enough to provide for 4 apples (about 300mm/12"). This is marked off across the width into repetitions of 'Top': 20mm (3/4") 'Drawer': 32mm (1 1/4") and 'Bottom': 40mm (1 3/4"). It is necessary to rip 19mm (3/4") from each of 3 sides the length of the blank, that is the back, the right hand side and the left hand side. The core that's left is now cross-cut as per 'Top'/'Drawer'/'Bottom' already referred to. Owen uses the thinnest workable blade in his bandsaw for all this cutting, so as to minimise grain pattern disruption.

Into the underside of the 'top' piece, cut a recess for the spring-mechanism (of which more later) as follows: 40mm (1 3/4") long x 6mm (1/4") wide x 4mm (3/16") deep.



Owen put great emphasis on the paramount importance of correct sequencing of everything from this point, so your project doesn't run into a dead end. Assemble all the pieces the right way



The September meeting saw Owen Furniss make fruit with a difference, Pacelli O'Rourke was on hand to take notes.

round and check for alignment etc. now the top, bottom and side pieces can be glued together, but **DO NOT GLUE IN THE BACK YET** for fear of having difficulty withdrawing the drawer-pieces. Apply a coat of wax (candle wax is fine) to the drawers to inhibit any danger of them becoming glued. Once the gluing agent has cured, remove the drawers and glue on the back. At this stage, once the glue has set, the original multi-blank can be cut into individual 'apples'. (So from here we will be speaking in the singular!)

Drawer Preparation

Two spring assemblies govern the functioning of the drawer.



A small coil spring in the back of the drawer which pushes the drawer open when required. A shallow recess is drilled into the drawer-back into which this spring is glued. Before this, about 2mm is cut/shaved off the back of the drawer which should be capable of being pushed home to slightly below the flush level.

A locking-spring mechanism which keeps the drawer shut until required to open.

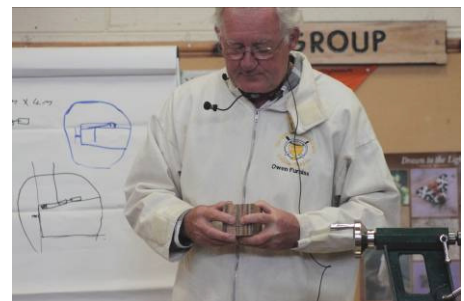
The Locking-Spring Mechanism

Well! Here we were treated to some vintage Furniss ingenuity! He proceeded as follows. He had acquired a mainspring from an old clock and cut a piece from it about 15mm long. Next he produced two thin pieces of wood, of similar

dimensions to the recess already cut into the underside of the top section. Into the top of each of these pieces he cut a slot about 3mm (1/8") deep into which both ends of the mainspring piece could be located and glued with CA. Owen uses a serrated edge kitchen knife for thinness of cut here. The overall length of this affair is such as to reach near to the back of the drawer when the drawer is closed.



This assembly is then superglued into the recess, so that its free end, now spring-loaded, is orientated downwards toward the top of the drawer-back. Owen recommends using a thickish, slower acting CA which will give a little time for adjustment.. We'll return to this later.



Owen now produced a blank in zebrano which had been finished up to the current point. The centres, top and bottom were marked. The drawer was partially inserted (always the ever present danger of it becoming stuck forever!), and a 2.5mm (1/8") hole drilled down through the top centre of the apple and straight through the moveable end of the spring mechanism.

First Turning

The piece is mounted between centres with the bottom of the apple toward the tailstock. At this end a spigot is cut to suit the scroll chuck. The apple is now reversed into the chuck, and the top shaped, sanded and finished. Owen used Melamine lacquer as his finishing agent.



Fitting The Drawer

Firstly the stalk needs to be fitted. This comprises a length of light thong which is strung through the hole in the top of the apple, and through the spring mechanism, at which point it is glued with CA. It is then snipped at an appropriate length to represent an apple-stalk AND allow for pulling it to enable the drawer to be opened.



The drawer back is slightly rounded to discourage any fouling on its way in to the closed position. It is most important to be fully satisfied as to the free movement of the drawer in and out and by the appropriate distance, before carrying out the following operation. A nick is made across the back of the drawer at a point where the drawer front is just below flush with its surroundings and the nick will have travelled just beyond the end of the locking mechanism. (I think crucial moments like this call for a zenlike level of concentration!!)



In operation, the spring loaded locking mechanism will click into this recess. The drawer remains locked until the stalk is pulled, causing the wooden piece to be withdrawn upwards, allowing the pushing action of the coil-spring to push open the drawer.

Second Turning

It now remains to form and finish the rest of the apple — but without damaging the stalk. To this end, Owen had made a mounting jig for the tailstock live centre: a conical piece through which the stalk could be threaded and therefore protected. So, the apple is mounted between centres — Owen prefers to use a Stebcentre on the spigot.



The piece is now cylinderised with the roughing gouge, a smaller gouge being employed for completing the shape, and depending on one's skill or preference, turning finally to the skew for smoothness of tool-finish. Once final touches have been made regarding form, it remains to sand and apply finish to this item. Owen's preferred finish is two coats of melamine lacquer applied with the lathe stationary, followed by some burnishing cream applied with the lathe running. Drill a 3mm ($\frac{1}{8}$ ") hole in the bottom and glue in a clove. Remove the drawer and drill an appropriate sized hole in it with a Forstner bit. If desired, some simple means, like a tiny glued piece can act as a drawer-stop.

At this point go out and buy the engagement ring or a voucher for a hearing aid or false teeth—depending where you are in the life cycle right now!! Whew!

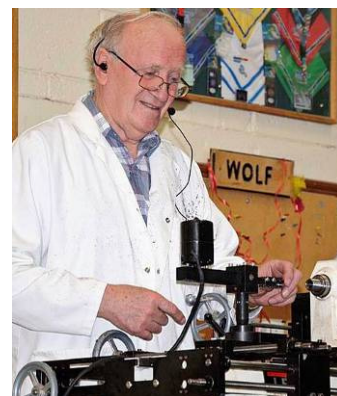


Owen, what can we say? You're one of the brightest stars in our turning firmament. Thanks for the meticulous preparation, the skilled execution and, from this cub especially, the brilliant, comprehensive notes!

Pacelli O'Rourke

Photos by Hugh Flynn and Rich Varney

Colm Hyland



When I first joined the Dublin Chapter in 2004, Colm Hyland was one of the turners who's competition work stood out as something to aspire to. After suffering a stroke a few years ago, Colm found that he no longer had the arm strength and control to produce the large segmented pieces with which he had excelled. Not deterred, he looked for another avenue to keep his passion for woodturning satisfied and with a newly acquired rose engine, set about stunning us all with his fantastic boxes and beautifully patterned pieces.



At the 2009 National Seminar in Armagh, Colm collected both first and second place in the segmented category against some very stiff competition. Colm had decided his pieces were 'not good enough' and it took Charlie Ryan to frogmarch him down to enter them. That attitude and the search for perfection probably has much to do with the quality of Colm's work. In August 2010 Colm gave an incredibly detailed demonstration of his rose engine.

I last saw Colm at our meeting in June. He shook my hand and said he didn't think he would be able to come to any more of our meetings. I asked why and he casually said that he had been diagnosed with Motor Neuron Disease. I had hoped that things might improve and we would see him again but sadly that was not to be and Colm passed away last Saturday, 24th September. Colm will be greatly missed in the chapter. Our sincere condolences to Colm's wife Frances and their family.

Rich Varney

Competition Standings

Continued from
page 3

Artistic	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
Cecil Barron	108			15	15	9	15	15	15	13	11
Gerry Ryan	88		11	11	9	6	13	11	13	7	7
Frank Gallagher	42		15	9	11	7					
Henry East	30					15					15
Seamus O'Reilly	28					13				15	
Colm Hyland	26			13	13						
Joe O'Neill	22		13					9			
Malcolm Hill	20									11	9
Tony Lally	13							13			
Willie Reville	13										13
Sean Egan	11					11					
Michael McNamara	9									9	
John Owens	6									6	
Adrian Finlay	5					5					



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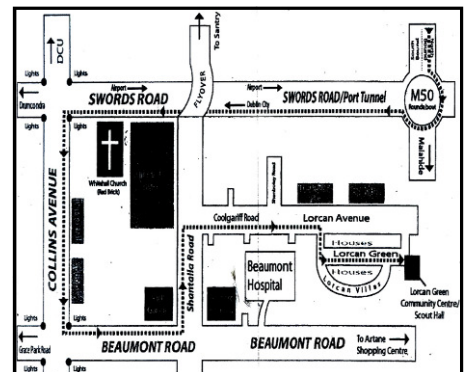
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Dublin East Central Chapter meet on
the second Saturday of each month in
Lorcan Green Community Centre /
Scout Hall from 2.00 pm.

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.