

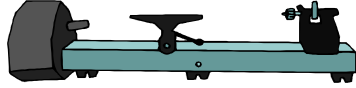


# Dublin Chapter Newsletter

March 2012 Volume 3 Issue 33



## Inside this issue:



◀ **Going to pieces?**  
Find out if John Doran was his usual assured self during February's demonstration on Page 3.

**Competition News.** Photos of all the winning pieces from February and standings are all on page 2. ▶



and drying as well as the use of a chainsaw. It goes without saying that Glenn knows his subject inside out, but he is happy to share his knowledge and answer questions from turners of all levels.

Frankly I don't think it is anywhere near as big as he has been boasting:

## Riding the Bevel

My apologies for this month's newsletter being a little below par. I was late getting started this month and I am now paying for it as I keep getting interrupted by other urgent matters. It is a timely reminder to me that I will not be able to take such liberties when it comes to the Guild Journal. For those who don't know, I was elected to the role at the AGM last Sunday and the June Journal will be my first edition as editor. Of course, I will continue to edit our chapter newsletter for the rest of this year and will be happy to accept submissions of articles for either.



The day before the AGM saw the Dublin Chapter visit to Glenn Lucas. We were blessed with the weather and a great day was had by all. Glenn imparted a wealth of information from sharpening and tool grinds, to turning techniques, to timber conversion



Thanks also go to Glenn's wife Cornelia and their lovely family for looking after us so well.

The drive back to Dublin availed me of the chance to stop off and admire John Doran's new workshop. It is still a work in progress, but the roof is now on and it should be ready to move into soon.



With many of our members (myself included) going to Gorey for the day on 3 March, the committee are likely to be shorthanded. If you are at the chapter meeting, please make an extra effort to help setting up and tidying.

Wherever you are this weekend, I hope you have a great time. Don't forget the Wednesday workshop or our April meeting on Easter Saturday.

Varn.



### Important Note

Everybody who paid for membership by Saturday 4th February should by now have received their membership card. Those who paid for the guild optional insurance should also have received a policy schedule either by email or in the post. If you have not received your membership or insurance please contact the membership secretary.

### Coming Soon

Wed 7 March - Workshop (Scout Hall)

Sat 7 April - (Scout Hall)

Demonstrator: Robert O'Connor  
Competition: Laminated Turning

Wed 11 April - Workshop (Scout Hall)

# Notes from the Chairman

Our visit to Glenn Lucas last Saturday 25th was a great day in every sense of the word. Our expected 30 whittled down to 23 on the day and I am sure there are members lost still looking for the place.

Glenn gave us a great presentation on many aspects of woodturning, which will and should help advance us in our endeavours. Everything was well prepared and it was go from the start to finish. Glenn's wife Cornelia had a super lunch for us and Isabelle was on hand giving us our nametags and helping her mum also. It was a great pleasure for us all to see how Glenn does his turning.

The following day, Sunday, was our guilds AGM and there was a good turnout from the chapter. Our Congrats to Rich Varney on

his new appointment as Journal Editor.

Many of our members will be at Gorey this Saturday and our meeting in April will have one of Gorey's finest turners: Robert O'Connor will be giving us a demo so don't miss that meeting on Easter Saturday.

Our one-day meeting which is getting sorted is planned for 5 May. We have great turners lined up for you to enjoy. They are Tony Rea from Co Down, Danny McGeeever from Sligo, Pat Carroll from Gorey, Willie Edwards Dublin, Peter Mulvaney Dublin, and maybe myself if time permits.

Our Container has now been insured and to help defray some of the cost our raffle will be held at our April meeting so please support it.



My Thanks to Joe McLoughlin for stepping in for me today.

The Tree Council of Ireland made a special presentation of a Tree planted in Larch Hill for me on my service of 22 years representing the guild. David Sweeney will now represent the Guild on the council. Remember National Tree Week starts this Sunday in Ardee Co Louth you are welcome to come along, look up the website on the event.

Joe O'Neill  
Chairman, Dublin Chapter.

## February Competition Results



Picking the winners February's open competition was not an easy task with a wide variety of excellent pieces entered across the four categories. In the end the our three judges (pictured left) settled on four bowls as the best. Congratulations to Pat Walsh, Alison Hurst, John Sheeran and Henry East on their wins and to all who entered such a tightly contested competition.



Pat Walsh (Advanced)

Advanced	Total	Dec	Jan	Feb
Cecil Barron	33	9	13	11
Henry East	28		15	13
Willie Reville	27	11	9	7
Owen Furniss	21	15	6	
David Sweeney	20		11	9
Pat M. Walsh	20		5	15
Joe O'Neill	16	5	5	6
Peter Mulvaney	15	5	5	5
Seamus O'Reilly	13	13		
Frank Gallagher	12	7		5
John Holmes	10		5	5
Tony Hartney	10		5	5
Tony Lally	7		7	
Rich Varney	6	6		
Malcolm Hill	5		5	
Michael McNamara	5			5

Experienced	Total	Dec	Jan	Feb
Alison Hurst	39	9	15	15
Noel White	35	13	11	11
Pacelli O'Rourke	24	15	9	
Paul Murtagh	20	6	7	7
John Owens	20	7		13
Willie Edwards	13		13	
John Doran	11	11		
Sean Egan	9			9
Frank Maguire	6			6

Beginners	Total	Dec	Jan	Feb
John Sheeran	30		15	15
John Duff	26		13	13
Pieter Maanen	11			11

Artistic	Total	Dec	Jan	Feb
Cecil Barron	39	13	13	13
James Gallagher	15	15		
Malcolm Hill	15		15	
Henry East	15			15
Peter Mulvaney	11	11		
Paul Murtagh	11			11
Joe O'Neill	9	9		
Frank Gallagher	9			9
Pat Walsh	7			7



Alison Hurst (Experienced)

*Photos of winning items  
by Hugh Flynn*



John Sheeran (Beginners)



Henry East (Artistic)

# The Laminator

Pacelli O'Rourke describes John Doran's demonstration at the meeting in February - Subject: Laminated & Segmented Turning

I've used the word 'subject' above, rather than 'item', because a major part of John's presentation took the form of a very useful 'teach-in' sprinkled with spontaneous questions and entertaining anecdotes. These notes will not therefore be a description of the creation of any one particular item apart from the final section on turning a segmented bowl blank.



To the first question: "what is the difference between laminated and segmented turning?" John answered with "I don't care. I like to glue pieces together to make things." John has the knack of simplifying complexities like that. He also delights in the banter which so often seasons our demo sessions. For example his assurance that "You can turn anything except concrete" prompted the inevitable quip: "But you CAN turn concrete!" Back to the podium.

John brought with him many fine pieces of his work including bowls & platters, vessels, table lamps and even a rugby ball. Also, I found my eye attracted to an intriguing artistic item which I'd describe as a 'cut-bowl'. Of that, more anon. All of the above were multi-laminated.

So, there are three major areas of laminated/segmented turning:

- A. Bowls and platters
- B. Table lamps
- C. Segmented bowl turning



In further discussions with John I discovered that A & B above are properly called 'laminated' i.e. comprising glued parallel pieces. 'C' on the other hand is 'segmented' i.e. comprising rings of timber made up from pieces glued at set angles.



## Bowls

The blank is made up of an odd number of strips glued together. You lay them out, starting with the centre strip and work out toward both edges. The pieces must be straight on all sides. Hard and soft woods can be mixed. Plywood is a very acceptable material for laminated work. John favours birch ply. (Tony Lally urged "never use Douglas fir—it will just explode!"). Ply and solid wood used alternately can produce attractive patterns. Similarly, gluing pieces criss-cross can be attractive and give extra adhesion.

The assembled pieces, once glued, need to be cramped and left overnight. John prefers white 'Resin W' as his adhesive. At this point John raised up the 'cut-bowl' I referred to earlier, with the words "It does happen..." (Just don't start me on "What is art?!")



## Cramping

John's preference is for strong T bar sash cramps and traditional G cramps. He draws a clear distinction between cramping and mere 'holding'. Most cramps will perform the latter function acceptably, but many cheap cramps get the 'rubbish' label from John when it comes to creating laminated blanks. "Get the best you can afford." He never cramps more than five pieces at a time.

## Bandsawing

Find the centre

Draw a circle using the compass.

Very carefully guide the piece into the sawblade along the circumference.

"Take your time. The worst thing you can do is rush!" John showed a simple, home made device consisting of a nail protruding from a piece of dowel, the diameter of the face plate centre hole which facilitates centre-location of the faceplate.

## Table Lamps



## The Stem

Start with a piece of square section and add a piece on each of the four sides to enlarge this. The hole for the cable will involve use of a long-hole boring kit.

## The Base

The laminated base involves the same principles of assembly as have been referred to regarding bowls and platters.

## Segmented Turning

This is where a bowl is constructed from a series of concentric rings of timber, each ring fashioned in this case from six pieces which are mitred at 30° on each end. The ideal tool for consistent accuracy in forming the angled pieces is a chop saw, set at a vertical 30° angle of cut. These composite rings will be of reducing diameter from top to base, and need to be glued together.



John emphasised the need for extra caution as this will mean end-grain gluing! His form of clamping is a ratched web clamp. For cramping the individual rings together, John heads for his G cramps. He acknowledges that he is still in the

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# The Laminator

*Continued from Page 3*

'practical research' phase of this whole segmenting process. The bottom or base piece is glued to a 'sacrificial' piece with faceplate/faceplate ring attached for mounting. At this point, with "will we do a bit of turning?" John mounted a segmented bowl blank in the lathe.



## Forming the outer profile

John used the tailstock for support, pressing against the topmost ring. The general uphill/downhill principle does not apply here, and



John began his exterior shaping cuts 'uphill'. Finishing cuts were the opposite. Lathe speed needs to be as fast as possible 'pre wobble'. Both inside and out, each ring section needs to be dealt with before moving on to the next.

## Forming the inside

John used a good long 'n' strong gouge. Once again, the advice is "take it easy". The gouge needs to be supported by the lower arm as the length of overhang increases. Eventually, as with virtually all bowl-turning, a very sharp, lightly applied scraper is pressed into service.

And so time unfortunately brought John's presentation on laminated and segmented

turning to a close, with sanding, finishing and parting off having to be dealt with on another occasion.

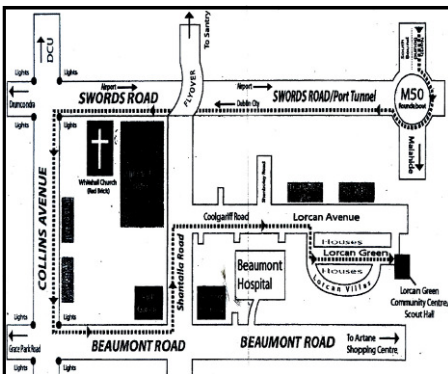
There are many forms of turned work which can yield results in a relatively short space of time — laminated/segmented turning is not one of them. It has to be one of the most painstaking of turning processes. Hence it is not everyone's cup of tea. But John's passion for it is downright



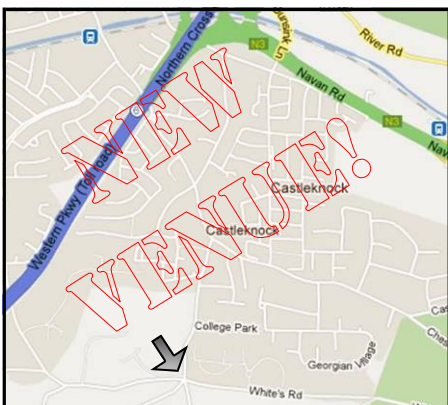
infectious and extremely encouraging towards 'having a go'. Thanks for a relaxed and thorough insight into all things laminated, John.

Pacelli O'Rourke

*photos by Tom Delaney and Rich Varney*



**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



**Dublin 15 Chapter** meet on the 3rd Thursday of every month, 7:30pm to 10pm, at **Castleknock College**.  
[www.craobhcuigdeag.org](http://www.craobhcuigdeag.org)

## New Cameraman



With it being Oscar Season, it's a good time to mention Irish film making talent. You will have noticed at recent meetings that Tony Hartney has taken over control of the video camera. In addition to filming the demonstrations, Tony is putting together DVDs for our library. The results are very impressive and the DVDs are well worth checking out if you missed a demonstration or want see something again.

## Advertisements

### 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](http://www.joelairdwoodturning.com)

### Woodturning Classes

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

Telephone: 087 623 0162  
Email: [rudyperudy@yahoo.com](mailto: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

### Sea Urchins



€10 for 6. Contact Jack Kearney

### Woodturning Supplies

The Hut

Ph: 086 333 3226 / 086 813 2040  
Email: [dahut@live.ie](mailto:dahut@live.ie)  
[www.thehutwoodturningsupplies.com](http://www.thehutwoodturningsupplies.com)