

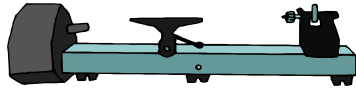


Dublin Chapter Newsletter

October 2012 Volume 3 Issue 38



Inside this issue:



◀ *Pat Carroll demonstrating at the August meeting. Pacelli O'Rourke describes Pat's square finial box and twisted candle holder on Page 2.*

Wheel of Fortune Competition photos and standings from Dublin on Page 3 and news from Killarney where the Dublin spinning wheel was in action on Page 6. ▶



◀ *You know my name! Pacelli again took careful notes at the September meeting where Irene Christie was behind the lathe. Page 5.*

Riding the Bevel

The AGM is fast approaching. As usual, it is hoped that we can get the formalities over with fairly quickly and move on to a demonstration by Owen after the tea break. This is our one meeting in the year that is free and I encourage everyone to attend it.

Some members of the committee are standing down and others are looking for a change. It is essential that we have certain roles filled to continue as an organisation. Some of the roles require little effort outside of our meetings and I can attest that being on

the committee is a very rewarding experience.

While I am willing to stand again on next year's committee, if elected, I feel that it is time for a change of role for me. After five years the newsletter is due for a change in style also, more so given that you are stuck with me editing the Journal.

I will be available and more than willing to assist anyone wishing to take on editing the newsletter. If anyone would like to discuss what is involved, feel free to contact me.

Varn.

Tallaght Library Exhibition

The chapter will again be taking part in the Christmas Craft fair in Tallaght library for three days - Thursday 29 Nov and Friday 30 Nov (10am to 7:30pm); Saturday 1st Dec (10am to 4:30 pm). We have been allocated the same tables as last year and will also be doing two demos. As usual we are looking for items for display and items to sell for our charity, the Alzheimers Society of Ireland. This is an opportunity to put our work on display and help a worthy charity at the same time. Will members please bring in items to our November meeting on 3rd Nov - this is the date of our AGM but it is the meeting closest to the exhibition date. It is hoped to have some spot prizes for anyone contributing a piece. Thanks for your support.

Frank Maguire 087 2853716

Coming Soon

Wed 10 October - *Workshop* (Scout Hall)

Sat 3 November - *AGM* (Scout Hall)

Demonstrator: Owen Furniss
No Competition

Wed 7 November - *Workshop* (Scout Hall)

Sat 1 December - (Scout Hall)

Demonstrator: Santy O'Neill
Competition: Christmas Item

Note from the Chairman

This will be my last letter after three years as your Chairman. In November we will elect a new committee and we welcome some new faces to the committee. I would encourage everyone to put themselves forward for the committee and not leave it to someone else to do.

You are given this opportunity to serve the members of your chapter and take part in running the chapter. We have lots of expert talent out there and we hope to tap it and you will make a difference. Most of the members of the existing committee have served for at least three years and deserve a break.

It's your turn to give them that break.



Joe O'Neill
Chairman Dublin Chapter

Something with a Twist

Pat Carrol demonstrated at the meeting in August with two projects as described by Pacelli O'Rourke

There were great expectations of this most accomplished turner from Gorey, Co. Wexford, and he certainly did not disappoint. I must first compliment him on his ability to make himself heard and understood while turning!

1st Item: Square finial box.

Pat mounted a roughly square blank of spalted ash of around 112mm (4½") x 75mm (3") thick. He emphasised the need for the wood to be dry so as not to be susceptible to warping. The blank needs to be as near spot-on square as possible. The side facing the tailstock will be the underside of the item. It was pure joy to see the cascade of shavings floating away from a gimlet sharp gouge. It is noteworthy that he had brought and regularly deployed the grindstone.

Having trued up the face he now scooped out



the area around what would become the underside of the box-centre, thus creating the four 'arches' and feet, one on each side of the square. Now he formed the convex hemispherical underside of the box, introducing us to the bedan tool, created by Jean Francois Escoulen of France. In essence this is like a 6mm (¼") square parting/beading tool: very effective at removing stock and creating convex shapes. Its unique feature is a slight slanting of its width in section so as to minimise the unwanted effect of burnishing. At all times Pat shows a high degree of acumen in his choice and use of tools plus a sound knowledge of the 'physics' of engaging with whirling wood. An example would be his use of primary and secondary bevels so the tool can take in the full sweep of a desired curve.

The long grind gouge is another of Pat's favourites.



Having created a spigot and cleaned up the underside of the item, he now reversed the piece into the chuck.

Pat is averse to using screw chucks. For one thing if you need to remount on a screw chuck you will never achieve true centring. He prefers to spread the hold, as for example by use of a sacrificial piece on a face plate. He would also advise not to underestimate all that can be achieved between centres.

Not for the first time I heard a top-drawer turner saying "sound is as important as sight. Listen to what the wood is telling you regarding what you are doing right or wrong." (Indeed a full demo could be given on that one point!)

So, now he began to shape the curve of the top (i.e. of the 4 'arches' whose underside was already formed. The top curve must replicate that of the underside. Therefore, even thickness has to be achieved. A combination of callipers, fingers and sight is called for here. (all with lathe stationary!)

He now set about hollowing out the box-area, incorporating a rebated flange on which the lid would sit. Pat regularly headed for the grindstone, usually making just one pass along the tool-bevel. His mantra is: 'Sharpen a little a lot.' Final cuts are always gentle. RPM is as high as practicable.

Again he used his dual bevel gouge for the hollowing of the box interior. His final touches to this involved the Robert Sorby box-scraper which has a kind of tear drop cutter, whose attitude can be altered by

loosening a machine-screw tapped into the flat shaft (see notes on last month's demo by Francis Corr). He created a decorative bead, concentric with the lid using a fluted parting tool.

The Lid

For this Pat used a piece of burr oak which had been saved with a McNaughton corer. For holding to cut a spigot, he simply closed the chuck jaws and pressed the piece against them with the tailstock. He reminded us of the danger with burrs, of shattering. The lid-piece is brought down to the diameter of the opening as established by the callipers.

At this point, it would have remained for a hole to be drilled in the centre of the lid, to a depth sufficient to take the tenon of a finial which would be fashioned from some contrasting wood. However, time really was marching on and, given the choice, the gathering opted for Pat to move on to his second item.

2nd Item: Triple axis candle holder

The blank for the stem was a piece of kiln dried ash about 33mm (1½") x 50mm (2") square. This part of the project is between-centres turning, and for holding, Pat used steb centres. The attractive feature of these is the multi point hold. With a 4 or 2 prong drive the off-centre mode would have rather a diminished drive strength while a conical live centre might slip across damaged fibres, or even burst out if it were near the edge, bearing in mind that the hold is going into end-grain.

Just three tools were used: 10mm (¾") spindle roughing gouge, parting tool and spindle gouge. The piece mounted, Pat began converting it to round. Again, quite high RPM., handle held against body, torso movement on 'planted' legs for stability of cut. He now cleaned up the ends.

Creating the three twisted facets.

There are several ways of marking out for this purpose.

Firstly, lock the spindle. (I'm thinking, thanks for nothing, Record!!)

Inscribe a straight line parallel to the axis from end to end.

On each end draw a straight line from the axial line to the centre. Find $\frac{1}{2}$ that line and inscribe a circle of that radius with the compass.

Divide that circumference by 6 and mark every alternate point of these 6 points. The idea is to have three equidistant points as at 12, 4 + 8 on a clock face. Do this on both ends.

On one end mark these points as 'A', 'B' and 'C'. on the opposite end do the same, ensuring that the first 'A' is called 'B' at the other end, 'B' becomes 'C' and 'C' becomes 'A'.

These lettered points mark the precise positions at which the piece is to be offset at either end to create the 3 twisted facets. The key thing is to then locate the point of mounting A – A, B – B and C – C given the differential in the lettering positions.

Now, before off-centering, inscribe two lines around the circumference of the piece about 50mm (2") in from either end. This will denote a space for the candle holder, beads etc. the multifacet turning is kept within these two pencil marks.

Once mounted, a final check on correct orientation can be effected by observing the profile of the whirling wood. This should be diamond shaped within the shadow profile.

Now traverse with the gouge uniformly along the axis, engaging the wood very lightly. Once the first facet (A – A) has been completed it would be a good idea to put a tape-marker on the gouge which would act as a guide as to how far in to go, in order to have all 3 facets uniform. Take your time, advises Pat, and check your progress regularly!

Having formed all three facets. The piece is again mounted between true centres (Any sanding obviously must be done with the lathe stationary. Be careful not to remove the inter-facet crispness.) now the forming of either end can take place, and a tenon formed for later insertion into the base. A reliable method of creating the hollow for the brass candle-holding insert, is to use a forstner saw-tooth bit of appropriate size held in a Jacobs chuck in the tailstock and wound in to the requisite depth.

The base.

The blank for this was a 152mm (6") x 65mm (2½") disc. The edge was trued up after which a dovetailed chuck recess was formed, with the bedan tool.

The base can of course be perfectly round but Pat preferred to turn it in three equidistant off-centre sections, visually harmonising with the stem. So the next process was to establish the 3 mounting points as follows: establish the centre and measure $\frac{1}{2}$ the radius of the disc. Inscribe a circle, and in the same way as with the stem establish 3 equidistant points of that circumference.

Reverse the piece, mounting it on each of the points in turn, establishing on the face the outer curve of each of the 3 sections

with the parting tool. Make sure to check visually that the path of each curve does not encroach on the chuck recess. Mark the tool rest at the required point. The tool of course, remains laterally static on the rest while the registering channel is cut. Subsequent shaping can be executed with the gouge. The hole for the stem-tenon will be drilled with the base mounted on true centre.

At this stage Pat had to bring proceedings to a conclusion. He really got through an amazing amount of practical demonstration and explanation of the whys and wherefores of his methods. As Keith Rowley said, some years ago at a seminar in Gorey "Of course you all know, good turning starts there". (pointing at the grinder). Pat was a classic example of the truth of that statement. All enjoyed his wit, and learned from his workmanship. Now, where are my dividers...?

Pacelli O'Rourke

photos by Hugh Flynn and Rich Varney



Competition Results and Standings



David Sweeney (Artistic - Sep)



John Sheeran (Beginners - Aug)



Cecil Barron (Artistic - Aug)



Alison Hurst (Experienced - Sep)



Competition Photos
by Hugh Flynn

Owen Furniss (Advanced - Sep)

Christmas Item
Bowl With Pedestal
Open Competition
Goblet with Captive Rings
Laminated Turning
Open Competition
Natural Edge Bowl
Off-Centre Turning
Box
Hollow Form

Advanced	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
Owen Furniss	109	15	6		15	13	6	11	13	15	15
Cecil Barron	94	9	13	11	9	7	9	5	9	9	13
Willie Reville	84	11	9	7	13	11	5	6	7	6	9
Henry East	63		15	13			15	15		5	
Joe O'Neill	53	5	5	6		9	5		6	11	6
Seamus Carter	40					15	5		15	5	
Tony Hartney	35		5	5	11			9	5		
Pat M. Walsh	33		5	15			13				
Seamus O'Reilly	31	13						7	11		
David Sweeney	27		11	9						7	
Frank Gallagher	24	7		5	5		7				
Albert Sloane	24						11			13	
Graham Brislane	17						5			5	7
Peter Mulvaney	15	5	5	5							
Paddy Finn	15				5		5			5	
Michael Fay	13							13			
Michael McNamara	12			5	7						
Hugh Flynn	11										11
John Holmes	10		5	5							
Tony Lally	7		7								
Rich Varney	6	6									
James Gallagher	6				6						
Malcolm Hill	5		5								



Owen Furniss (Advanced - Aug)



Paul Murtagh (Experienced - Aug)

Experienced	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
Alison Hurst	120	9	15	15	7	7	13	13	13	13	15
Paul Murtagh	109	6	7	7	13	11	15	7	15	15	13
Pacelli O'Rourke	92	15	9		15	9	9	9	6	9	11
Noel White	72	13	11	11		13	7		11	6	
Willie Edwards	63		13		11	15		15	9		
Peter Curran	53				9	6		11	7	11	9
John Owens	39	7		13	5					7	7
Frank Maguire	23			6	6		11				
John Doran	11	11									
Sean Egan	9			9							

Beginners	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
John Shearan	118		15	15	15	15	15	15	13	15	
Pieter Maanen	52			11		13	13		15		
John Duff	39		13	13	13						
Pat Costigan	44					11	9		11	13	
Eric Durkin	11						11				

Artistic	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
Cecil Barron	134	13	13	13	15	15	11	15	11	15	13
Malcolm Hill	37		15				7		15		
Paul Murtagh	35			11					13	11	
Seamus O'Reilly	33						15	13	5		
John Owens	28					13	9		6		
Joe O'Neill	24	9					6			9	
Frank Gallagher	22			9	13						
Pieter Maanen	16				11		5				
James Gallagher	15	15									
Henry East	15			15							
David Sweeney	15										15
Graham Brislane	13							13			
Sean Egan	13										13
Peter Mulvaney	11	11									
Pat Costigan	9									9	
Pat Walsh	7			7							
Jack Kearney	7										7

Letters and Boxes

In September Pacelli O'Rourke saw our "Mastercrafter" star Irene Christie demonstrate two items.

Supporting a purple "Alzheimer's Society" T shirt, Irene (and NOT 'Christine'!) got down to business. From the outset she announced her purpose as "giving the idea", but not necessarily doing exactly what she does.



Letter — Opener.

To clarify the main stages of making this item, Irene had brought four pieces showing each of those stages. Regarding choice of wood, the options are wide and varied. A hard wood is preferable considering the functionality of the item. Beech would be ideal. Yew is gorgeous but prone to cracking. Irene settled for ash, and mounted a piece about 300mm (12") long by 37mm (1½") square, straight into the chuck with tailstock support. This was brought to cylinder form with the roughing gouge. Next the two extremities are marked with a very thin parting tool, denoting the length of the item; about 200mm (8"). Next the point of division from handle to blade is marked. Remember to make the blade a little longer than the handle.

Irene now created a gentle ogee shape for the handle, using first the roughing gouge, then a smallish spindle gouge. She commented "you could do it in one sweep - if you're good at it" and "You can take your chances if you're good with the skew!" A decorative line detail may be created with the point of the skew. You can sand and finish the handle at this stage. Regarding finish, again be careful not to use any oil which is "going to leave a stickiness". It is a letter opener!"

Creating the blade.

While still on the lathe, the last inch or so should be tapered, though not quite to a point. Two parallel lines should be scribed along the axis, the space between them being

a little greater than the desired thickness of the finished blade. At this point the item can be parted off and brought to the bandsaw, jigsaw or whatever tool you have for the job. Now the two outer segments are removed leaving the chunky 'blade' to be finally and finely shaped by sanding. A belt sander is the most efficient tool for this process. Irene showed us an abrasive disc which she had made from a piece of MDF with a faceplate ring on the back: also useful for shaping the blade of the item.

An interesting point was raised by Peter Mulvaney, who suggested leaving the unwanted square section attached at the handle end, as a means of maintaining vertical consistency when cutting on the band saw. Seems like a good idea.

Box with metal-hinged lid.

The metal device referred to consists of two double flanged rings which are hinged together. The wood choice may include any stable hardwood such as fruit woods, beech, ash, laburnum, or yew (though the last two are prone to cracking) and of course box-wood Irene's blank was of ash. It was already cylinderised with a spigot on either end. The outer diameter of the hinge fitting was measured using the vernier callipers, and the blank brought down to just slightly above that measurement, to allow for sanding. Both extremities denoting the finished length of the item are marked with the very thin parting tool. Also the point of the lid/body-divide is registered. (approx. 1/3 - 2/3rds respectively).



Both sections are now separated, leaving the body section in the chuck Irene recommends checking the tightness of the chuck-hold now and then as the process continues. As the hinge fitting has an inner and outer flange on

each ring, what it comes to, is creating an accurately sized, rebated tenon on the body of the box and the lid so that metal and wood are flush when assembled, inside and out. This can be quite problematic, so it's a bit naive to think of these hinge-devices as a soft option, to escape the rigours of producing a snug lid-fit! You also need to be extremely careful not to touch the finished tenon with abrasive, or you may end up with a sloppy fit. There now followed a period of repeated 'fit-n-check'. A tip about creating the tenon is to go in at a slight widening taper so as to give yourself a second chance at a proper fit. I have to say, the witty nature of Irene's comedic patter kept us all intent on seeing it through! For example we had an intriguing session on expressions for 'a small amount' such as "a smidgen" "a wee bit" "a tad", etc. Eventually a nice fit was achieved on the body section.



Next Irene set out to hollow the body of the box. Earlier she had made a reference to "the fairies" and their impish ways in the workshop. Well, she had to succumb to their trickery now, and really only managed a very shallow degree of the end grain hollowing, for twice the piece became airborne! (In demonstrating, every show is a live shoe!). Anyway, we understood the process. She prefers superglue to bond the hinge-pieces to the wood. Do check for grain-alignment before committing to glueing. Regarding superglue, (or 'CA') I think she is spot on when she advises against buying large amounts. CA does have a finite shelf- life, and as we well know time passes all too quickly! Speaking of which, at this point the clock insisted that the demo had come to an end. Thank you, Irene, for an enjoyable morning.

Pacelli O'Rourke

photos by Hugh Flynn and Rich Varney

Killarney Competitions

At the September meeting members voted for the spinning wheel that would go on to take part in the chapter challenge at the National Seminar in Killarney. Despite some frivolous objections being raised by what turned out to be the winning team, the result stood and the wheel made by the team led by Alison (blofeld) Hurst (seen below in the new Bond movie) made the trip to Kerry.



There was stiff competition from 10 other spinning wheels in Killarney ultimately the entry from Waterford won. Soon after many members of the Dublin wheel team were fleeing amid reports that Ms Hurst had been seen taping a skew chisel to the bottom of her shoe.



It was not to be the Dublin Chapter's year in the individual competitions either as none of our members collected prizes at the seminar. However there was some good news for the chapter and particularly the fleeing members of the spinning wheel team when Alison Hurst sold a competition piece to the Daniel Collection. Alison joins Michael Fay and a host of world renowned turners who have pieces in this prestigious collection. Well done!

Rich Varney

Woodturning Classes

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

Telephone: 087 623 0162
Email: rudyperudy@yahoo.com

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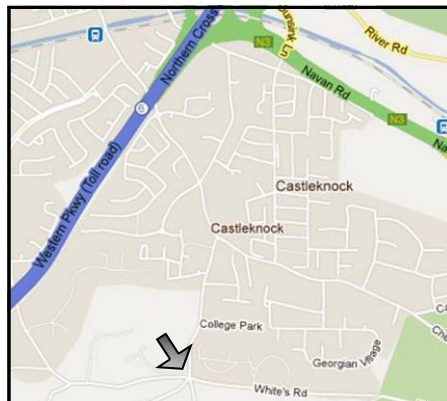
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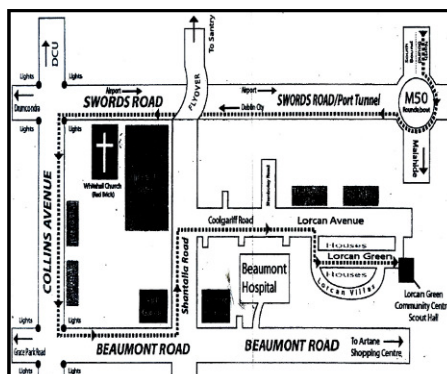
The Woodshed

11 Lowtown Road, Templepatrick, Co Antrim. BT39 0HD
Tel (from ROI): 048 9443 3833
Email: enquiries@wood-shed.com
www.wood-shed.com



Dublin 15 Chapter meet on the 3rd Thursday of every month, 7:30pm to 10pm, at **Castleknock College**.

www.craobhcuidgeag.org



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

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☎ 087 252 2637
✉ DWT.Secretary*



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