



Dublin Chapter Newsletter

June 2013 Volume 3 Issue 42



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Charlie Ryan turns a clock on page 2.

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Riding the Bevel

Having had to miss last month's seminar, I was looking forward to reading the notes and seeing the photos more than ever. When they arrived I got a flavour of what I missed so my thanks, as always, go to Pacelli O'Rourke and Hugh Flynn for providing them.

It is a busy time for me at the moment, I'm putting Journal 65 together and has to be finished soon. In addition, the end of the month has sprung up on me, and left me needing to get this newsletter completed.

I was at Bloom this morning (Thursday) and will be again tomorrow (Friday). It is my first time at the event and it is good to see the Guild pushing forward the craft of woodturning to a wide audience.

We were certainly blessed with the weather today and the rest of the weekend looks promising. There will be some coverage of bloom in the Journal so keep an eye out for that. In the meantime here is a shot of Joe Laird and Willie Creighton with Tony Lally as he prepares to please the crowd.



following colonial rule. Ghandi was often seen using one of these wheels and was said to have had a hand in the design of the accelerated wheel.



Peter talked us through the history of the wheel explained its workings and demonstrated some spinning on it. A fascinating talk. Man thanks Peter.

Chapter Challenge

It is now less than four months to the National Seminar and we need to get started on the Chapter Challenge. This year's project is a Turner's Chair. If you are interested in taking part and joining a team to enter a chair for the chapter in Sligo, please speak to one of the committee.

Finally

I hope everyone enjoys their Bank Holiday weekend and the month ahead.

Varn.



Spinning

At the meeting in April we were treated to an extra in the form of a talk by Peter Hoare on the Indian Charkha spinning wheel. This small wheel was designed to be compact enough to be owned by anyone in India and was aimed at increasing self sufficiency

Coming Soon

Wed 5 June - *Workshop* (Scout Hall)

Demonstrator: John Doran

Sat 6 July - (Scout Hall)

Demonstrator: Richard Murphy
Competition: Laminated Piece

Wed 10 July - *Workshop* (Scout Hall)

Sat 3 August - (Scout Hall)

Demonstrator: Eugene Grimley
Competition: Box

Swivel Clock

Charlie Ryan demonstrated making a swivel clock for us in April as always, Pacelli O'Rourke was hand to take notes.

Well, it was always going to be a lively session with Charlie at the helm! And speaking of helms, he credited the source of his inspiration, to a ship's wheel created by Séamus Carter.



As this demo is aimed at beginners, straightaway Charlie lays extra stress on health and safety; lungs, face etc.. So to the process. All dimensions are relative to the size of clock insert being used.

The initial blank is a disc of sapele about 180mm (7") dia X 50mm (2"). This is mounted between centres, with stebcentre drive and a spigot is formed. He now fits the scroll chuck, with standard gripper-jaws. The blank is mounted on the spigot, and trued up. Form is a matter of personal aesthetic sense, though a round end edge and perhaps slight dishing look well.

Now a gap of about 12mm (½") is created which denotes the outer and inner diameters of the clock-insert surround and outer ring respectively. Both sections are kept un-separated for the moment. A nice round is created on the outer ring edge. Now is the time to sand and finish the front and side of this section.

The recess for the clock-insert is now measured and marked with the vernier callipers, and cut with parting tool or 'D' tool. Take your time with this. You don't want a sloppy fit, though you do need ease of removal for battery changing etc.,

The blank is now reversed with the clock recess serving as an expansion hold in the chuck. The back of the outer ring can now be cleaned up, sanded and finished.

While both elements are still in one piece, the holes are drilled each side for the pins, or 'axles', upon which the clock will be free to swivel. Charlie used a very effective homemade jig for this, one part of which fits into the banjo, while the other has a hole in it, at centre-height to suit the drill-bit size, 8mm (⅝) in this case. This needs to be lined up along the centre line of the outer ring. A spindle lock would make life a lot easier now, but you can ascertain straight 'oppositness' by reference to the chuck jaws.

It is now appropriate to part the two elements. Charlie wisely used ductape to avoid the risk of a flying timber display! The outer ring is now left aside while the clock-holder is fully formed and finished. The initial chucking spigot can be 'concaved' away or kept and enhanced with some grooves or beads.

Now the chuck is replaced with a jam chuck to accommodate the outer ring for final finishing. Masking tape, like the ductape used earlier, offers a simple and effective safety device while this is being worked on. Finally the two holes for the feet need to be drilled allowing the finished item to stand with a slight backward incline, it is most important that these holes are positioned precisely so that when standing, the pins lie along the horizontal. If you failed to achieve this you'd have the job of convincing everyone that your clock is skew-ways by design!



At this stage there are three pairs of small items to be turned: pins, barrels and feet.

The blanks for these look exactly like pen-blanks.

The Pins

The stock is rounded with roughing gouge then accurately sized along the required length using parting tool and vernier callipers. A domed head might be formed providing a decorative feature on the outer side of the outer ring when the pins are pressed home.



The Barrels (or Washers)

These need to be pre-drilled as they will sit over the pins between the clock section and outer ring as a functional and decorative sleeve. This may be done with brad bit in a Jacobs chuck in the tailstock. The profile would probably be that of a bead. Again accuracy has to be of a high order here for the smooth functioning of the swivel feature. Also, as the maestro said: "It has to look right!"

The Feet

The profile of these is by choice, but the spigot end which is pressed and glued into the outer ring, needs to be accurately sized. It would be a good idea to have them end in a ball-shape to protect furniture surfaces. All that remains now is for the whole affair to be assembled.

Well, Charlie pressed on until he was able to hold aloft the finished swivel-clock to a resounding round of applause. And to cap it off, he put up one of his pieces for auction on behalf of our espoused charity, The Alzheimer's Association of Ireland.

Fair play, Charlie, you did us proud!

Pacelli O'Rourke
photos by Hugh Flynn

Competition News



Michael Fay (Advanced - April)



Noel White (Experienced - April)



Seamus McKeefry (Beginners - April)

| Artistic | Total | Dec | Jan | Feb | Mar | Apr |
|-----------------|-------|-----|-----|-----|-----|-----|
| Alison Hurst | 51 | | 15 | 15 | 6 | 15 |
| Seamus O'Reilly | 37 | 15 | 13 | | 9 | |
| Paul Murtagh | 37 | 13 | | | 13 | 11 |
| Cecil Barron | 31 | 9 | 9 | | | 13 |
| Sean McMorrow | 24 | | 7 | 6 | 11 | |
| Pat J. Walsh | 22 | 11 | | 11 | | |
| Joe O'Neill | 19 | | | 5 | 5 | 9 |
| Malcolm Hill | 16 | | | 9 | 7 | |
| Bob Finley | 15 | | | | 15 | |
| Henry East | 13 | | | 13 | | |
| John Holmes | 11 | | 11 | | | |
| Luan Alton | 7 | 7 | | | | |
| Willie Reville | 7 | | | 7 | | |
| Tony Newsome | 5 | | | 5 | | |
| John Owens | 5 | | | | 5 | |



Alison Hurst (Artistic - April)

Competition Photos by Hugh Flynn

| Advanced | Total | Christmas Item | | | | | |
|------------------|-------|----------------|-----|-----|-----|-----|--|
| | | Dec | Jan | Feb | Mar | Apr | |
| Michael Fay | 75 | 15 | 15 | 15 | 15 | 15 | |
| David Sweeney | 48 | | 13 | 9 | 13 | 13 | |
| Paul Murtagh | 41 | 6 | 11 | 13 | 6 | 5 | |
| Tony Hartney | 39 | 11 | 6 | 5 | 11 | 6 | |
| Willie Reville | 36 | 9 | 5 | 6 | 5 | 11 | |
| Joe O'Neill | 27 | 5 | 5 | 5 | 5 | 7 | |
| Albert Sloane | 21 | | 7 | | 5 | 9 | |
| Pat J. Walsh | 19 | 7 | 5 | 7 | | | |
| Seamus O'Reilly | 18 | 13 | 5 | | | | |
| Cecil Barron | 16 | | 9 | | 7 | | |
| Pat M. Walsh | 16 | | 5 | 11 | | | |
| Pacelli O'Rourke | 15 | 5 | 5 | | | 5 | |
| Michael McNamara | 15 | | 5 | 5 | | 5 | |
| Malcolm Hill | 10 | | 5 | 5 | | | |
| Paddy Finn | 10 | | | | 5 | 5 | |
| Seamus Carter | 10 | | 5 | | | 5 | |
| Henry East | 9 | | | | 9 | | |
| Frank Gallagher | 5 | 5 | | | | | |
| James Gallagher | 5 | | 5 | | | | |

| Experienced | Total | Christmas Item | | | | | |
|-----------------|-------|----------------|-----|-----|-----|-----|--|
| | | Dec | Jan | Feb | Mar | Apr | |
| Noel White | 58 | | 15 | 15 | 13 | 15 | |
| Sean Mc Morrow | 46 | | 9 | 13 | 15 | 9 | |
| Willie Edwards | 42 | | 11 | 9 | 11 | 11 | |
| Jonathan Wigham | 26 | | 6 | 11 | 9 | | |
| Frank Maguire | 20 | | 7 | | | 13 | |
| John Shearan | 13 | | 13 | | | | |
| John Owens | 7 | | | | | 7 | |

| Beginners | Total | Christmas Item | | | | | |
|-----------------|-------|----------------|-----|-----|-----|-----|--|
| | | Dec | Jan | Feb | Mar | Apr | |
| Seamus McKeefry | 73 | 15 | 15 | 13 | 15 | 15 | |
| Bob Finley | 37 | | 9 | 15 | 13 | | |
| Tony Newsome | 24 | | 13 | 11 | | | |
| Luan Alton | 13 | 13 | | | | | |
| Jim Warren | 11 | | 11 | | | | |
| Vinny Whelan | 9 | | | 9 | | | |



Sean McMorrow (Experienced - May)



Henry East (Advanced - May & overall winner at the seminar)



Seamus McKeefry (Beginners - May & 2nd place overall at the seminar)



Pat Walsh (Artistic - May)



Michael Fay (3rd place overall at the seminar)

One Day Seminar Report

Pacelli O'Rourke gives us a round-up on the Dublin Chapter One Day Seminar which took place on 5th May.

It was obvious on arrival at the Scout den in Templeogue that something special was afoot. A marquee with foldaway forms and tables stood outside. Inside you could feel the buzz of seminar day, with cheerful expectant faces from such far flung places as Wexford and Blanchardstown!

The orientation of the room was interesting with the crowd facing the fireplace, leaving the sun (yes! Sunshine specially ordered by the committee!) coming from the left and not straight between the eyes. Sam Moore and Richard Gough were there with their customary 'goodies' laid out to tempt us . . .

Since I haven't mastered the trick of multilocation, I decided I would attend two demos by each of Sam Abernethy and Ray Jones, so that will form the bulk of what I'll be talking about now: not to describe full sequences etc., but perhaps to gather together some interesting tips and approaches.



Sam Abernethy

Well, Sam's puzzle piece involves a base-and-stem and some rings into which are lodged light rope or string. The puzzle is, how to separate the 'floating' ring from the one in the stem without disassembling the item. Sam had something of the Houdini presence as he turned his back before spinning round with a 'voila!'

He prefers the standard gouge grind at 45° rather than fingernail. This is mainly because it can be touched up on the grinder much more quickly and efficiently than a fingernail profile.

He makes very frequent use of Stebcentres rather than prong drives. I loved the

practicality of his 'sandpaper bar,' a short length of 2" (50mm) x 1" (25mm) timber with 4 or 5 narrow housings to take the different grits. Brilliant! And completely portable. On sanding: "let the abrasive do its work." He would sand above the average speed, but very lightly. For finish he uses cellulose sanding sealer and wax polish ("less is more") again, I noticed when he reached for the cordless drill, the key was gripped in the chuck-clever!

When Sam was working on the ball shape at the top of the stem he made the following rather cryptic utterance: "Fiddlin' is the death o' turnin'". I think he was hinting that sometimes (as in forming spheres!) you can lose all common sense trying to achieve geometric precision — the eye will tell.

Unfortunately the clock caught up with Sam before he could finish the item. But he provided us with a very entertaining and informative reason for being there to watch him.

After eleven I headed upstairs to sample Ray Jones and his "Clown Clock" — whose face is indeed a clock face, complete with button nose. The constituent parts are: body, hat, feet, dickie bow, head and buttons. His clown's head and body were of lighter wood, the other parts contrasting.

Well Ray is so full of patter it's hard to keep up, but here's a flavour.

"I've been known as a dinosaur."
"How you get there doesn't matter."
"If you don't know what you're looking for you can't find it." (= "Spend some time over design before you turn anything!")

He started with the body which looked a bit like a large pearl drop with a spigot on. Next he produced the hat. Different possibilities: tophat/bowler/clown's cone-hat etc.

the feet are turned and sawn 50/50 on his bandsaw and superglued to the body. Ditto for the dickie bow. It is attached to the body with a small dowel.

For the head-blank he had laminated 4 pieces to give him the required dimensions (I can

see John Doran and Seamus C. nodding approval!) The head in essence is a partial sphere/ball into which he fitted the clock insert. He counsels to "start from the edges, working back; NOT from the centre-line (hmm... the 'oul dog' speaks) 'Run & roll' is Ray's description for ball turning and regarding that, "the wrist is the most important part". Ray is very like his fellow Knotty Ash resident Mr. Ken Dodd, in that when he's on he's full on! His clown-clock is a delight.



Ray Jones

And so to a lovely lunch before heading back to the main hall to see Sam A. again. This time he is illustrating the use of thread cutters. I thought this was going to be a thread-chasing demo, but no. This is how to use taps and dies. Whether the piece to be threaded is mounted on the lathe or not, the lathe is stationary. Sam clarifies that this demo, which he hadn't done before, is not concerned with the finished product, but with the processes involved. Nothing wrong with that. The equipment he is using is available from Turners Retreat and is called SBT25 Screw box and Tap Wood Threading Kit. Simplistically put, the male thread is cut with a wooden handled appliance with a metal die held in the centre. This is wound onto the piece to be threaded. Obviously diameters are determined by that of the die. Looking at the energy Sam had to expend, this operation is not for the fragile! The female thread is formed by winding a metal tap via the tail stock into an appropriately sized hole. Certainly the resulting join is extremely neat and strong, such as would be required for a

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Seminar Report

Continued from page 5

winding-seated tall stool or standard lamp stem.

A very useful general tip: have a black board or some such, in sight of your lathe showing the sequence of operations in a project.

So to yet more tea, coffee & biscuits followed by the competition results from judges Sam and Ray, then the raffle.

At that point I legged it straightaway to Ray in the upper room, where he stood ready to turn a plant stand. A large disc of oak was mounted in the chuck. Ray says "a gouge moves more easily if you draw it towards you. The handle ought to be tucked under the tummy." Regarding sanding: "Be careful of heat-cracks. They will never come out of the wood". He uses the skew in scraper mode to



Seamus Carter at the seminar

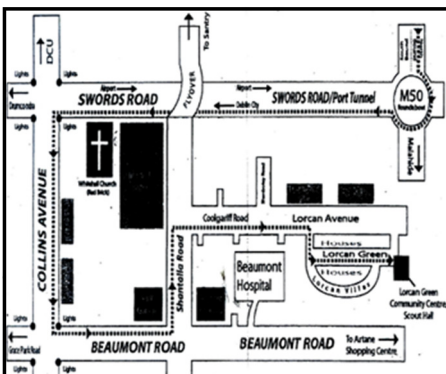
remove ripples. "If you need to, don't shirk going back down the grits to remove tool marks, torn grain etc. We didn't actually get to see him creating threads ("me bag weighed a ton and I couldn't bring me taps."). He makes male threads by hand with a carver's V tool.

When turning the spindle (stem) he advises "Don't do it bit by bit, get a general idea of the sweep of the design."

Forming the legs brought Ray to talk about copy-turning. "Apart from the bigger diameters and lengths, there's no need to measure everything. Have the proto type in sight and horizontal... the angles should tell you when its right." The finished article looked very well indeed.

And so, a thoroughly enjoyable and informative day came to a close. I'm sure I speak for all, in thanking the committee and all helping hands for another memorable seminar-day.

Pacelli O'Rourke
photos by Hugh Flynn



Dublin East Central Chapter meet on the second Saturday of each month in **Lorcan Green Scout Hall** from 2 pm.
Tel: 086 8241470
www.eastcentralchapter.com

Woodturning Classes

Joe O'Neill offers classes on Tuesday and Wednesday A.M. & Thursday nights.
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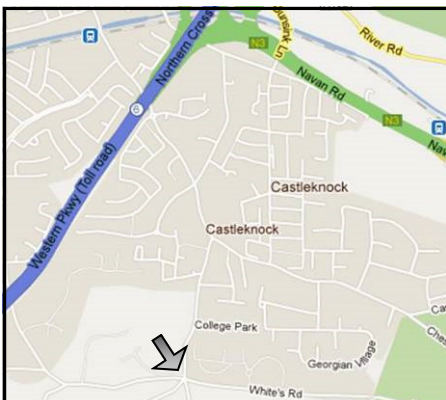
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Dublin 15 Chapter meet on the 3rd Thursday of every month, 7:30pm to 10pm, at **Castleknock College**.
www.craobhcuigdeag.org