Dublin Chapter Newsletter

May/June 2014

The Woodturners demonstrated at Bloom in the Phoenix park last week. Over 100,000 people attended the Bloom event. Donal was watching Richard Murphy and Christian Doherty turning when he fell into conversation with myself. I later had contact from this remarkable young man. I was completely taken with him and would adopt him in an instant. He has been enthusiastically turning since he discovered his grandfathers unused lathe. He doesn't have a chuck and would dearly love one. He's been hoping to buy one from his pocket money but of course like most children had no idea how expensive these things can be.

He's only 12 years old.

Somebody must have one lying about. Donate it to this truly adorable next generation turner. Be the one to give him his first big helping hand.

Alison

Some people just need a sympathetic pat...

on the head...

with a hammer

Demonstrators for Wednesdays

Wednesday Meeting 2pm,
Scout Hall, Orwell

june	Seamus Carter
july	Michael Fay
aug	John Doran
sept	Charlie Ryan
oct	Cecil Barron
nov	Jonathan Wigham
dec	Willie Edwards

Demonstrators for Saturdays

Saturday Meeting 10am,
Scout Hall, Orwell

june	Seamus Carter
july	Michael Fay
aug	Irene Christie
sept	David Sweeney
oct	Pat Walsh
nov	Owen Furniss
dec	Joe O'Neill

Competitions

june	Clock
july	Egg Cup and Egg
aug	Plate
	(Advanced Two matching)
sept	Salt and Pepper Set
oct	Segmented
nov	No Competition (AGM)
dec	Christmas Item

John Dorans Demo April 2014

The Dublin Guild recently had a demo from John Doran on segmented work. John wanted to make the process very simple and straightforward so that everyone would give it a go. John did some research into bowl shapes on the internet, came across one he liked and proceeded to see if he could capture the elements he found interesting. Using planked timber John shows us how to make this bowl.

John produced some planks of wood in contrasting colours. This, apparently, was his blank. Segmented turning involves glueing cut segments of wood together to form rings or layers which will be assembled to form a bowl blank.

Using a bandsaw, chop saw, table saw or handsaw, cut the planked wood into sections. John decided on 30degree angles, therefore he needed 6 individual pieces for one layer or ring of his blank. John used a small blank held with a clamp as a stop to measure his individual pieces.

Having cut one piece, he turned his plank over to make the next cut etc. It's not a bad idea to make a cutting list so you can be sure to have cut the correct amount of pieces. Alternatively some turners cut hundreds of pieces all in the one go and toss them in a box for future use.

Gather the 6 pieces together. Organise in a rough circle. John decided to add some contrasting wood at this stage. Straight slivers.
John glues a few edges at a time, using his fingers to spread the glue. Then wraps a ratcheting clamp around the newly formed circle. Tighten gently and leave for at least 24 hours.

Do the same with the contrasting wood layer. When dry, the circles can be assembled one on top of the other. John chose to stagger the edges for strength and pattern. Using more glue and G clamps, the height of your blank can be assembled. John prefers to glue each section separately. Greater control of the lining up of the blank can be achieved by glueing only one section at a time.

Completed blank. John doesn't clip the sharp edges off with the bandsaw as some of the audience suggested. 4958 Always bring the tailstock up for added security when turning an assembled project. John held his blank in place with a chuck and a revolving centre. He puts a blank over the mouth of the bowl and uses pressure from the tailstock to hold it in place for the beginning of the turning.

Using a small chisel take very small cuts while running the lathe at a slow speed. Be patient, a catch could result in the assembled bowl flying apart.

Here we can see how well the contrasting timbers work together. Having finished the outside of the bowl, remove the blank and tailstock and commence the interior work.

Again taking great care and small cuts. Sharp tools are a must.
Finish in your usual way. An easy to make bowl from planks of wood.

Chapter Seminar May 2014

Demonstrator: Christien Van Bussel
Item: Cheese Bell

The Bell

Showing us a completed cheese bell, Christien remarked how it is a common sight in her native Holland. It consists of two parts: a bell shaped cheese cover and a small cheese board on which the cover sits.

Regarding the choice of wood, there is no hard and fast rule. Avoid very hard woods because you will be trying to produce quite thin walls on the bell so you need to minimise the risk of cracking.

Christien puts up a blank approx. 175mm (7")dia. x 125mm(5") on a faceplate. Pressing her thumb on the short bevelled gouge, she begins to form the outer bell profile also forming the foot/spigot for reversing in order to hollow. Many times throughout the demo she uses the words "Keep the bevel rubbing." The bevel controlled cut reduces the incidence of tear out. No surprise then that in forming the bell profile, she uses the push-cut. Her final cuts are always light, even 'feathery'. The lower section is left slightly splayed; it just looks better. On the last 25mm(1") or so she turns some beads. She starts this process with a pointed gouge so as to break the fibres and eliminate tear out. Now she rolls the gouge over, left and right, starting with the handle low then raising it into the roll. Finally she creates a hole for the knob, using a 2mm parting tool. Her tools are razor sharp.

She lowers the RPM and goes through grits 120/180/240/320. Be careful when sanding beads! Start their sanding at 240 grit.

Sometimes Christien uses Woodoc but her preference is for oil, polished off with kitchen towel. Remember to use a food-safe oil on any item which will be coming into contact with food.

As with any bowl. The blank is reversed into a compression hold. She works toward the centre with bevelled push-cut, gradually moving out toward the rim. Be careful to roll the tool away from the cut at the very centre, otherwise the whole piece may be pulled right out of the chuck! Work your way down bit by bit. Christien stresses the need to keep as much stock as possible intact for as long as possible, to act as ballast against movement and vibration. The cut point of the gouge is just to the right of centre, working on the centre line level. Big caveat at the rim!! Remember the bead band has a greater diameter than the surface next to it. Take account of this or - you've guessed it - it's large-bead-bangle and short-walled-bowl time! Change to a smaller gouge for the final cuts. Try to position the toolrest partly within the piece so as to reduce overhang. Check for clearance before running the lathe.

The bell is again reversed and pressed against a faceplated disc (eg mdf) with some soft fabric and tailstock support. Use only very light, gentle cuts.

The Board

The blank for the board is approx 200mm(8")dia x45mm(1¾"), mounted on a faceplate. Hot melt glue or pva/paper joints are an efficient alternative to the faceplate. Christien now expresses one of her regular design/aesthetic comments, "When you make something with two or more parts, always consider creating some common (connecting?) feature." Hmm...I'd call

that the 'wholeness' principle. It's what stops your item from just being a collection of unrelated bits. So, now she trues up the face, and for functionality (carrying the object) creates a concave profile on the underside of the edge. She makes a recess for chucking, leaving a small 'island' at the centre for some decorative beading or v cuts. Sanding and finishing can be done on what is

completed so far now. The piece is now reversed into the chuck, the faceplate removed and the screw holes turned away. She uses a rim-to-centre push cut (bevel rubbing!). As always, very light finishing cuts.

The inner and outer diameter of the bell is measured and transferred to the board. In use the bell will sit easily into a circular recess along these lines. This recess is made with a small gouge, rolling the bevel down from either side. It lends a pleasing look to the affair if you round the rim, which involves a rolling action, much as in forming a large bead. You might consider using a ceramic circular tile as the working surface on the board

The Knob

Christien brought along a piece of bog oak for the knob. Shape is a matter of choice. However, she suggests breaking up the parallel profile of the stem section, particularly as it is entering into a convex surface. She formed a sort of 'knuckle' feature on this; two concaves rising toward each other to form a sharp ring. The knob itself can be any functional shape. And there is your cheese bell.

All of the above is really no more than a sketchy account of the experience of being there listening to Christien and watching her work. One very practical suggestion she made was when you are about to perform a particularly difficult cut, "Try a few dry runs before starting the lathe" In other words allow your mind and body to 'feel' the particular tool action rather than go in 'cold' and end up supplying the devil with new curses! Thank you, Christien

Demonstrator: Joe Laird
First Item: Triangular Bowl

Joe lays great stress on the absolute necessity of accurate marking out for this project. He puts up a blank of ash 175mm(7")dia x50mm(2") on a screw chuck. The face and edge are trued up using a pull cut on the left wing of the gouge. The face needs to be perfectly flat. Joe now turns a sunken spigot to accommodate the chuck jaws. With the end grain cleaned up the piece is reversed into the chuck and the face cleaned up as before.

At a radius of 35mm(1") a circle is inscribed along which will lie three equidistant off centre screw chuck sites. These points are marked and drilled to the required depth. The piece is mounted on the first hole. Tailstock brought up for support. Keep the toolrest in line with the axis. Caution! Stand away before you start up the lathe! Also, don't 'go in' cutting. Joe is extremely precise about this: " Get the bevel on, raise the handle gently, come out then pick up the cut." Once the three cuts are complete, you have a curved triangular profile. Using a bowl gouge with long, swept back grind, create an ogee profile using a pull-cut. When you get close to the desired profile change to a 3/8" very short bevel gouge. "With a very short bevel you can't take off too much wood". The chuck-tenon will become the foot of the bowl. Slightly dish the bottom and clean it up.

When re-reversing Joe puts some tissue over the foot to minimise/eliminate jaw damage. A simple tip for running true when reversing the piece: just press on the centre with the finger. Now decide upon and mark the desired width of the wide rim. For the most pleasing look, you need this to be fairly thin. Remember, a very light touch is paramount now. "Never be afraid to stop and check". Good advice. Deal fully with the wide rim before tackling the hollowing. Also, allow the inner circular rim to remain proud of the wide rim. This also will enhance the appearance of the piece.

Hollowing
Start near the centre, push-cutting toward the centre and working gradually outwards. When finishing the hollowing, use a very short bevelled gouge. Undercut the inner rim putting the bevel on first and the handle well out to the right. Joe changes to a smaller toolrest at this point, placing it partly inside the hollowed area. Check first for clearance.

Sanding and Finishing
This can be completed now. Make sure the lathe is not running when sanding/finishing the wide, thin triangular rim. Joe's preference is for an oil finish.

Second Item: Celtic Bowl
This is a textured, scorched and coloured pedestal bowl, reminiscent of the renowned Ardagh Chalice. Joe's blank is a piece of ash, 200mm(8") dia x125mm(5"), mounted on a screw chuck. A recess is created for reversing and the basic outer profile is formed using the pull-cut. The top section, about 25mm(1") broad, is left with a greater diameter than the rest, to be formed into a 'rope' feature which is basically a giant 'bead'. Two straight panels are left on the main profile as areas for texturing.

Texturing and Scorching
Joe uses different sizes/forms of the Sorby texturing tool for the first process. He lowers the RPM for best results, followed by the blow torch to burn off fibre damage. These areas are finally cleaned up with a radial wire wheel in the drill. He now applies dark oak Briwax to the piece. The foot needs to be cleaned up now. It may have moved during the pyrotechnics! The piece is now reversed for hollowing.

Hollowing
The rope-effect rim is rolled further down into the bowl, and the texturing continued within a band inside. This is dealt with as already referred to. The hollowing is now continued with the usual progression from more aggressive tool use to a more delicate, lighter style. To assist in undercutting the rope-effect, the toolrest is placed as far as possible within the piece. Again, always check for clearance before starting the lathe. When approaching the final stages of hollowing, Joe reaches for probably his favourite tool; the short bevelled bowl gouge. At this point, with the lathe running very slowly, he applies copper paste over the blackened surface, to great 'ageing' effect.

The Pedestal
The blank is a piece of ash approx. 75mm(3")dia x38mm(1½"). As time is marching on, Joe fast-mounts this by pressing it onto the jaws between centres. This facilitates the forming of a dovetailed mounting tenon. This will need to be checked for fit into the recess at the bottom of the bowl. The tailstock is removed and the blank mounted on the tenon. This is then profiled, textured and scorched etc. as before. The join between bowl and pedestal can be camouflaged by forming a small bead on the latter. Once both sections are assembled, behold, an 'ancient' celtic bowl!

If Christien will accept honorary 'Irishness' for the moment, I would just like to say: our own take some beating!! Thank you, Christien and Joe for your commitment to craftsmanship from which we have all benefitted at our chapter seminar.

Pacelli O'Rourke

A note from the chair.

Our one-day seminar went well in spite of the low attendance. We could have done with more support from our members and from other chapters.

The traction engine project for the chapter challenge needs support from our members and we still have several months to make this engine, We will divide up members into small teams (those with woodturning experience)and see how things go from there.

All we ask is that you make a genuine effort.

I have been to SanDiego and the woodturning chapter there have several projects going with great support from its members. They run a woodturning afternoon for veterans at Camp Pendleton and another in Old Town with members willing to help the soldiers who have injuries to turn wood and the therapy help them greatly. They are also involved at Design in Wood at the State Fair at Del Mar where a good number of their members give an afternoon or evening to demonstrate at their booth at the fair .They also have workshops with invited guests giving tuition and its also well supported. They also had the biggest contingent of members at the Utah Symposium in May.

It is noticed that we have a core of great helpers and the rest of the members leave it up to them.

Our radio session with Dublin City Radio went well and if you want to hear it log in to Dublin City Radio 103.2 FM on the internet.

My condolences to Chris Hayes on the death of his wife.

Best Wishes Tony Beatty who is recovering from his operation and also to George Madden who is also getting better.

Our National Seminar in Sligo in September should be on your list to attend. We need two members to keep check on our lathe's and the accessories and to make sure we have them safe ready for use at our meetings. It is not a lot to ask and please see me after the meeting if you are willing to help.

Take care and be safe.

Joe O'Neill
Chairman of the Dublin Chapter I.W.G.

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A special
Get Well Soon message
to Joe O'Neill after his
cataract operation on Thursday

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"Creativity is
intelligence having fun"
Albert Einstein

Tallaght Library Report

Better late than never, the Tallaght Library Report. Another successful exhibition and sale was held at the Tallaght Library. Raising just over €500.00 for our sponsored charity The Alzheimer's Association of Ireland. Again a very grateful thanks to all those who contributed items for the sale and also to those who looked after the stand. One thing missing however was something to raffle like Peter Mulvaney's castle the previous year. Now there is a challenge for somebody to take up.

Paul Murtagh

Winners in April

Frank Mc Carthy - Beginners

Seamus McKeefry - Experienced

Alison Hurst - Advanced

Tony Lally - Artistic

Frank Mc Carthy - Beginners

Seamus McKeefry - Experienced

Michael Fay - Open

Cecil Barron - Artistic

Upcoming Events

John Doran is hosting his annual garden woodturning event at his home in Blessington.
It takes place from 2pm on Sunday 22nd June. All welcome.
Call John on 087 639 3081 for details.

Competition Results

Advanced

		Dec	Jan	Feb	Mar	April	May
72	Cecil Barron	15	7	13	15	9	13
47	Pacelli O'Rourke	11	5	5	13	6	7
37	David Sweeney	0	0	15	0	13	9
34	Paul Murtagh	0	13	5	5	5	6
32	Tony Hartney	0	11	7	9	5	0
29	Seamus Carter	0	6	11	7	5	0
24	Alison Hurst	0	9	0	0	15	0
24	Seamus O Reilly	13	0	6	0	5	0
22	Henry East	0	0	0	0	11	11
20	Tony Lally	0	0	9	6	5	0
20	Joe O'Neill	0	5	5	5	5	0
15	Michael Fay	0	0	0	0	0	15
15	Malcolm Hill	0	5	5	0	5	0
15	Richard Murphy	0	15	0	0	0	0
11	Albert Sloane	0	0	0	11	0	0
10	Michael McNamara	0	0	5	0	5	0
7	James Gallagher	0	0	0	0	0	7
5	Paddy Flynn	0	0	0	5	0	0

Experienced

		Dec	Jan	Feb	Mar	April	May
90	Seamus Mc Keefry	15	15	15	15	15	15
70	Bob Finley	13	13	11	9	11	13
64	Jonathan Wigham	11	11	9	11	13	9
35	Willie Edwards	0	0	13	13	9	0
28	Frank Maguire	0	7	7	7	7	0
26	John Sheeran	0	9	0	0	6	11

Beginners

		Dec	Jan	Feb	Mar	April	May
60	Frank McCarthy	0	15	15	0	15	15
39	Michael Jordan	15	0	11	0	0	13
33	George Madden	13	0	13	0	7	0
24	Luan Alton	0	0	0	13	11	0
17	Vincent Whelan	0	0	0	11	6	0
15	Ronnie Butler	0	0	0	15	0	0
13	Kieran Mc C (?)	0	0	0	0	13	0
9	Ruth Wallace	0	0	0	0	9	0

Artistic

		Dec	Jan	Feb	Mar	April	May
84	Cecil Barron	13	13	15	15	13	15
72	Bob Finley	15	11	9	13	11	13
33	Seamus O'Reilly	11	15	7	0	0	0
20	Paul Murtagh	0	0	11	0	9	0
15	Tony Lally	0	0	0	0	15	0
13	Pat Walsh	0	0	13	0	0	0
9	Malcolm Hill	0	9	0	0	0	0
7	George Madden	0	0	0	0	0	7
6	John Holmes	0	0	6	0	0	0
6	Joe O'Neill	0	0	0	0	6	0

Open Competition Winners

1st Michael Fay
2nd Seamus McKeefry
3rd John Sheeran