

Dublin Chapter Newsletter

June 2015



IMPORTANT NOTICE!

For those of you who were at the seminar this month, you received a key ring with a 10% discount from McQuillans. We neglected to add a "Good until" line when printing. Please be advised, the discount is only good until September 1st, 2015. We are sorry for any inconvenience.

Inside this Issue:

Liam O'Neill demonstrates at our Annual Seminar



Taken for a ride?



Above: Joe presents Jackie with a certificate for the tree the club had planted in remembrance of her father.

Remember the Russian Dolls?

They are now known as the Titans within Temple Street. This is a picture of John Doran's team that did not make it into the last issue. From l to r: Noel White, Willie Reville, Jenny Lynch, Sean McMorrow.



Upcoming Events

- Visit to Glen Lucas Workshop. Aug 29th
- IWG National Seminar 2015 - Dublin, Radisson Blu Hotel (Dublin Airport), September 25 - 27th.
- Chapter Trade Stands: -
- * July - Carpentry Store.
- * August - The Woodshed.
- * November - The Woodshed.
- * December - The Hut.

The Tallaght Hospital demo and sale will be on July 27th, 28th and 29th this year. Paul Murtagh will be looking for volunteers to man the stand and do demonstrations. He could really use some help as it is hard for one person to stand there all day. Contact Paul at 087 1331292 to see what you can do to help. It's for a good cause. He will also be looking for items to be donated for sale on the stand. Proceeds go to the Alzheimers charity

Liam O'Neill Bowls Us Over at Annual Seminar!

The Chapter committee were very pleased when Liam O'Neill accepted the invitation to be the demonstrator at this year's Annual Seminar. A craftsman in wood, Liam started woodturning in 1968 in Bagenalstown with John Shiel, and was one of a group of turners that started the IWG. Liam is known for his work in Europe and the USA, and in more recent times for his Outdoor Woodturning projects. He started by explaining the pieces that he intended to turn: two large bowls, and a small beech and ebony box.

Before beginning work, Liam gave a description of a simple wood seasoning technique involving a wooden box, a de-humidifier, and a large plastic bag. The plywood box, a 2 foot cube, had holes drilled in the top, and the dehumidifier positioned inside it. The green wood was stacked on top of



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the box and covered with a plastic bag that fitted fairly tight around the top of the box. With the dehumidifier running, the plastic bag was turned inside out every few days and the condensed water from the dehumidifier drained off as needed. After 5 or 6 weeks the wood was seasoned.

Large Cherry Bowl (similar to that shown below, except that one is chesnut)

The practical demo started by putting a 12inch wild cherry blank on a face-plate and then quickly rough turning the outside to true. He used large bowl gouges for this that he sharpened as he went. He sharpened free-hand saying that while jigs typically gave a constant angle all around, he preferred to make an obtuse angle on the nose of the gouge with the sides swept back at a different angle. This gave a long cutting edge that he showed us in action later in the demo. He liked the idea of sharpening jigs when starting out in order to gain confidence with gouges, but advised weaning oneself off them where more flexibility was required. He talked about using all the cutting edges of a bowl gouge. "Almost any angle will cut" he said, and he showed us the use of both sides of the bowl gouge later in the demo. With the outside shape of the bowl to his liking, he chuck mounted the base on the spigot that he had turned and began to hollow the inside taking cuts straight in on the centre line with the gouge nose and then cutting from the centre outwards. He stressed that this was more desirable when roughing out the hollow because you



are cutting more side grain this way, as opposed to the harder-to-cut end grain if the hollowing was done from the outer rim inwards where it is all end grain. How did he initially judge the thickness? He made a parting tool cut at the approximate inner diameter for a half inch deep, or so. This not only acts as a marker, but also eliminates the tendency to kick back when starting the finer hollowing cuts. He checked progress of the hollowing with a simple all-purpose depth gauge (which he holds the patent for!)

At this stage he advised that if you are turning green bowl blanks, to leave the rim thicker than the sides. The rim dries quicker, and is more likely to crack if left thinner. Make the rim and base thick, with the sides thinner. Another problem with green turned blanks that have been left to season, is that they are never round when brought back to the lathe. Liam's method of finding a reasonable centre is to take a large set-square with a piece of masking tape on the metal tongue. With the rough bowl upturned, you place the metal tongue across the base (the shorter wooden part vertical), marking where you think the centre might be on the blank and the tape. Repeat this at 90 degrees around the bowl using the mark on the tape to mark the blank and you get 4 points on the base, the centre of which is the turning centre when the blank is mounted. This gives the least out-of-balance mounting.

Checking the depth with the patented device, Liam declared that roughing out was complete. With the piece still mounted by the base in the O'Donnell chuck, Liam began finer cuts on the outside of the bowl. This he did from the top down, turning the gouge over onto its 'wrong' side – its right-hand-side. He used these shearing cuts a lot during the demo, justifying the swept back wings of the gouge for this purpose. He also preferred the advice to keep the bevel of the gouge 'riding' rather than 'rubbing'. Rubbing generally requires a degree of pressure that can lead to chatter marks, particularly on harder woods. While on the subject of the bevel; he explained that tight curves, as on the inside of a bowl, pose problems for bigger gouges where the



heel of the gouge rubs. He favoured big gouges because they are easier to control, and advised grinding a second bevel to reduce the heel on the gouge, to avoid this problem. Some would call this a double bevel.

To finish the inside he started by putting a small chamfer on the inside rim, to stop the gouge flying back. With the gouge on its side, he turned half way down the inside. Selecting a large gouge with a long handle, he then ground the bevel out of the way to complete the bottom sweep of the inside. The tool rest was just above centre with the tip down below it. The bottom was then scraped out with a heavy scraper – 1 inch plus. It was rounded, particularly on the left-hand corner and down the left hand side for at least 3 inches. The rounding of the scraper on the grinding wheel must be smooth, he stressed. Any imperfections will be transferred to the inside of the bowl.

After a quick cuppa, Liam decorated the outside of the bowl with two grooves using a ¼ inch spindle gouge that had been ground to a sharp and slightly rounded point. This has the advantage that it will cut the groove, rather than scraping it. When satisfied with the inside, he finished the bottom with a small spindle gouge, and the resulting bowl was passed around for everyone to examine the high quality of finish that Liam had achieved without any sanding.

Flat-Rimmed Bowl (similar to that shown below, except that one is beech)

Taking another large cherry blank Liam set out to produce a deep flat-rimmed bowl. He had already cored out the blank, so he quickly produced a spigot, as before. Holding the piece in the jaws of the O'Donnell, his first task was to true the outside which he did the same as his first bowl. While the rim of his first bowl was angled down below the centre, this rim was turned flat at 90 degrees to its centre line. The inside of the bowl was to be turned as any other bowl would be, but under the rim presented a different problem. This he addressed firstly by using a pointed beading/parting tool, making a series of stepped cuts to remove material gradually. The large rounded scraper was



again applied to smooth out the steps under the rim using 'brushing' strokes. He re-sharpened the tools several times here to keep edges keen for the final cuts. Again, he stressed that scrapers sharpened with poor curves will transfer any imperfections to the wood. When the thickness was good around the rim, he finished the bottom half of the inside with a bowl gouge and scraper, as before. He explained that he held the scrapers with his left hand in an underhand grip (his right hand was on the handle). While the right hand controls height, the left hand feeds or holds back the scraper as required. He likened the cutting action of a scraper to a dog given a bowl of food. Once started, it can never get enough, unless you hold it back!

Once happy with the inside, he finished the outside to a good finish with shearing cuts using the 'wrong' side of the bowl gouge again. Still mounted in the O'Donnell chuck he finished the bottom as much as he could, explaining that the spigot would be removed as a final step using some form of jamb chucking.

However, before that, he needed to sand and oil the finished surfaces. Moving up through the grits (80, 120, 180) he sanded the outside with sanding pads while the piece was turning. He held an electric drill with the handle upwards suggesting that this minimises those little abrasive catches - the strong index finger is not holding the 'on' button of the drill, so presumably, it steadies the grip. The rim was next, but only using the 180 grit. He suggested that if you get those two diametrically opposite rough patches on the rim, then sand them with the piece stationary. He sanded the inside as per the outside, except that under the rim was left for the moment. An oil finish was then applied and his choice was liquid paraffin oil (LPO). He related that if you use LPO in bulk, then sourcing it from a veterinary pharmacy gives better value for money. The underside of the rim was hand sanded using 100 grit soaked in LPO. Dwelling on this type of finishing, Liam explained that using LPO applied to the sandpaper, is a good option for finishing because the oil does not clog the grit and produces less friction heat, so it lessens the chance of cracking. He finished the oiling/sanding with 240 grit, and then 320. He completed the bottom by jamb-chucking the piece against the first bowl that he had made (it still had the spigot on its bottom). Several sheets of kitchen paper

protected the two jammed surfaces and the bottom spigot of the second bowl was removed leaving a small ¼ inch spigot, which in most cases can be knocked off. The bottom was then finished with sandpaper and liquid paraffin oil as before. Just in time for lunch!

Outside Woodturning

After a good lunch and a demo by a man riding a penny farthing bicycle, Liam showed us a short slide presentation of one of his Outdoor Woodturning projects. It was carried out at the Figge Art Museum in Davenport, Iowa. Over several weeks he made a heavy duty lathe from cement, turned a huge log using a chain saw for roughing and ended up with a large sculptured garden chair similar to the image shown at right. This unusual project used woodturning techniques to produce an outdoor sculpture. The project is described by the museum's website at <http://figgeartmuseum.org/Figge-Art-Museum-%281%29/August-2014/Liam-O-Neill-Big-Turnings.aspx>



Beech and Ebony Box

The last piece that Liam was to make was a beech and ebony box. It had a domed lid and stood on a small foot, and was made of spalted beech burl with ebony at the lid to bottom join. Similar to the image below. Made from the one blank to get the matching grain pattern on the outside, the blank was first rounded down. The choice of where to part off the top from the bottom on the cylindrical blank, was dictated by the spalting patterns in the wood, and the position was marked by pencil. Before parting each end was rough rounded and had a spigot turned. The top and bottom were then parted and for this Liam preferred a 1/8th inch parting tool with a groove ground down one edge. This cuts the wood rather than scrapes it. He made the parting cut for 95% of the radius, then eased off the pressure of the tailstock, before making the final cut to separate the top from the bottom.

The base was then gripped in the O'Donnell jaws and hollowed out using a ½ inch spindle gouge that was ground back on the sides and quite pointed. Liam used a push and fan out motion to achieve this until he was happy with the shape and thickness. The process was repeated for the lid.



He then explained that he would take a piece of ebony plank (or purple heart) of about 3/8th inch thickness, suitably trimmed on the band-saw, and glue it in between the bottom and the lid and leave it to set. However for the purposes of the demo, he continued with one he had previously prepared and chucked the complete glued piece (lid + ebony + bottom) by the spigot on the lid. He then, trimmed and turned the glued piece back to true, but not taking off too much. That would come later. He parted off the base leaving more ebony on the base, to accommodate the inner step on the base - see the picture. Left with the lid in the chuck, the ebony was

then hollowed. Remember, that the beech was already hollowed prior to gluing. If one is careful enough, the ebony can be removed with a longitudinal parting cut near to the inner diameter of the lid, to preserve a nice little ebony disk – always useful for decoration on some other piece. The lid was then hollowed out with fine cuts to finish, leaving a slight undercut in the beech adjacent to the ebony to ensure a positive fit when finally fitted to the base.

The inside of the lid is then sanded (180, 240, etc.) while still mounted and finished with a combination of EEE-Ultra Shine wax paste with Shellawax friction polish applied on top of that, with a paper towel. The EEE is applied with the piece stationary, while the Shellawax benefits from high revs to get its final shine. While talking about finishes, Liam explained that thin spalted items generally suffer from being soft – the term used in this situation is 'dozy'. To help this he uses superglue to harden them. The boxes of the type that he was making on the day used liberal amounts

of superglue, inside and out. Also, the choice of beech burl meant that natural holes occurred, and these could be filled. Here, he recommended choosing a colour that was contrasting rather than attempting to blend in with a similar colour. In the case of beech, a dark wood such as bog oak in dust form, mixed with superglue would do the job.

Satisfied with the finish on the inside and rim of the lid, he mounted the body in the chuck by its spigot, and parted out the ebony centre as before. He cleaned out the inside of the body, advising that the majority of the heavy cutting should be done before the rim was turned to fit the body. This was so that any change in shape caused by removal would occur first.

He took a measurement of the inside diameter of the lid using digital vernier calipers, reduced it by a few hundredths, and then scored that measurement on the unfinished ebony rim of the base. Using the sharp nosed beading/parting tool, he then shaped the step in the rim, checking the fit continually. As he was doing this he explained that putting a very slight angle (down towards the centre line) on the outer diameter of the step, allowed for a good positive fit, and allowed for any fine re-adjustments (for mistakes?) to be made. The lid was made with an interference fit such that it would stay attached to the body during final turning and finishing that was to come. Liam listened for the 'pop' of a vacuum being released, when the lid was removed.

After the afternoon tea-break, which was begrudgingly allowed by Liam, he continued with the lid tightly fitted to the body. The final outer diameter was turned on the joined ebony, and a slight chamfer was introduced at the point where the two parts met. Satisfied with the fit, the lid was removed and the inside of the body was finished with the large scraper. Liam liked to heavy scraper, even on a delicate piece. The inside of the base was duly sanded up to 600 grit and finished with EEE and Shellawax, as before.

The lid was then placed back on the base and the outside rounded to shape and the spigot turned off of the lid. He advised not to completely turn off the nipple at the centre of a curve such as this – it tears the wood out. Cut it off with something that can apply pressure from both directions or use a very fine saw. Again, sand the outside of the lid up to 600 grit and finish with EEE and Shellawax.

With the lid removed, the base was re-mounted in the chuck by the ebony rim. The ebony could withstand the pressure, and Liam used some draw-liner material to avoid chuck marks. The spigot was turned off using small cuts, and then sanded and finished in the usual way.

That was it - the conclusion of a very interesting and entertaining series of demonstrations. Liam showed us how a professional turner goes about his trade, bringing the skills that make it a craft. I am sure you would join me in saying 'thankyou' to Liam, and wishing him continued success in his various projects.

Mike Sims

The May Seminar saw the appearance of a gentleman who rode a penny-farthing bike around the Scouts Hut!



Demonstrators 2015

Saturday

June - Michael Fay	October - Pat Walsh
July - Noel Fay (Carp. Store)	November - Bob Finley
August - David Sweeney	December - Joe O'Neill .
September - John Doran	

Wednesday

June - Willie Edwards	October - Bob Finley
July - Michael Jordan	November - Malcolm Hill
August - Cecil Barron	December - Joe O'Neill
September - Charlie Ryan	

Useful Links - Interesting and useful items related to wood.



Ever wanted a database of woods? This an interesting project created by Eric Meier.

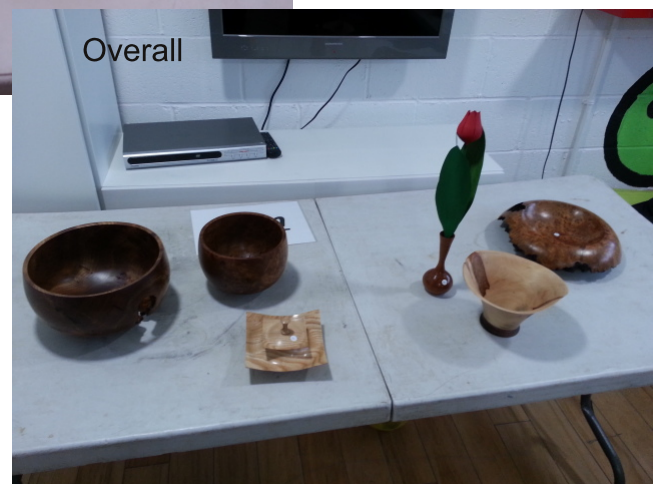


"How 'The Wood Database' Grew into an Online Project

. I realized that all of the data that I found in most wood identification books available to the public was just too vague and limited."

<http://www.wood-database.com/>

May Competition Entrants



Competitions 2015

JUN - Table Lamp

OCT - Clock

JUL - Box with Lid

NOV - No Competition

AUG - Pen

DEC - Toy

SEP - Segmented/Laminated

A Demo at Glen Lucas' Workshop.

An opportunity to see Glen at work and tour the workshop of an Irish production woodturner.

August 29th - €30 (inc. food) - 10:00 until 16:00 - 20 places. If you are interested contact Vincent Whelan 087 760 4918 or DWT.treasurer@gmail.com.

May Competition Winners



Peter Hoare - Beg



Pat Walsh - Adv



Jonathan Wigham - Exp

Pat Walsh - Art



Seamus McKeefry - Overall

Overall Competition Results



Competitions 2015.

Advanced

NAME	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Total Points
Seamus McKeefry	15	13	15	13	15	13							84
James Gallagher	13												13
Bob Finley	11		13		7								31
Paddy Finn	9	5	5	5	5	5							34
Paul Murtagh	7	11	5	5	9	5							42
David Sweeney	6		9	15									30
Tony Hartney	5	9	11	11	13	11							60
Gerry Ryan	5	6	5	5	5	5							31
Pat Walsh		15				15							30
Joe Oneill		7	5	5	5	5							27
Tony Lally		5	7	6	11								29
Fran Lavelle			6	9	6								21
Adrian Finley				7									7
John Ryan					5								5
Jack O Rourke						9							9
Cecil Barron						7							7
Albert Slone						6							6

Experienced

NAME	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Total Points
Jonathan Wigham	15	13	15	15	15	15							88
Michael Jordan	13												13
Willie Edwards	11	15		13									39
Peter Curran		11											11
Frank McCarthy		9	13	11	13	11							57
Michael Jordan		7		7	7								21
Frank Maguire		6		6	11	13							36
John Duff		5			6								11
John Ownes				9									9
Pat Costigan					9								9

Beginners

NAME	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Total Points
Kevin McCormack	15	9		9	9	11							53
Gary Deegan		15	9										24
Vincent Wheelan		11	13										24
George Madden		13		11	13								37
Martin Boyle			15	15	11	9							50
Ruth Wallace			11										11
Ronnie Butler				13	15								28
Alan Smyth				7									7
Peter Hoare						15							15
Mike Sims						13							13

Artistic

NAME	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Total Points
Henry East	15					9							24
Bob Finley	13	15	9										37
Pat Walsh Enn	11												11
Cecil Barron	9		7	11	15	11							53
Paul Murtagh	7		13	13	13	5							51
Tony Hartney	6		11	15	6	13							51
Fran Laville	5												5
John Ownes	5		6			5							16
Kevin McCormack	5												5
Gerry Ryan		13	5	7	11	5							41
Gary Deegan		11											11
Ruth Wallace		9											9
Michael Fay			15										15
Joe Oneill			5	6	5	5							21
George Madden				9									9
Sean McMorrow					9								9
Mike Sims					7								7
Seamus McKeefrey						15							15
Albert Slone						7							7
Pat Walsh						6							6