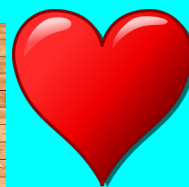


Dublin Chapter Newsletter

February 2017



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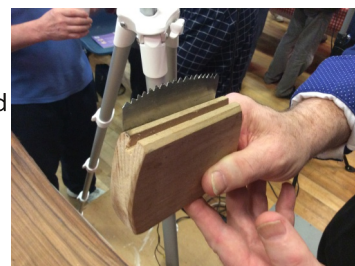
- Next DWT Meeting - 4th March 2017.
- The May Seminar 2017 will feature Robert O'Conner.
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Check Mate by John Killoran!

The demonstrator is an unusual breed. Able to keep an audience engaged with information and stories, while making something as we watch, knowing that some of the audience may be equally skilled. Flexibility is also important when demonstrating. One must deal with forgetting a favourite tool or a piece of timber, or the date on which a demo is to take place!

John Killoran, our demonstrator for the January meeting, exhibited this ability to deal with the unexpected when he was presented with doing the January demo at short notice. He drove home and gathered his things and started his demo half-an-hour after the scheduled time. He proceeded to show us how to make a beautiful veneered chess board – a replica of the one that was made for the Chapter Challenge.

John started by describing his materials and tools. He intended using contrasting ash and rosewood veneer and he had many sheets of both. He also described his preferred tool for cutting veneer that he



made himself. It was a cabinet-maker's steel scraper, modified as a sharpened, curved blade that had teeth along the blade. The teeth were not sharpened as saw-teeth would be, but as if each tooth were its own mini-blade. The scraper/blade was then screwed onto a piece of timber that is used to hold it by. It was very sharp! His other tools were a length of MDF, used as a straight edge for cutting veneer, a good supply of cellotape, and a sharp pencil.

The chess board was to be 8 x 8 squares, with each square 50 mm. The 8 x 8 squares would have a boarder around them. The complete playing area would be glued onto a piece of MDF board to provide a flat base, with veneer on the back and edges. However, this later part was not part of the demo.

His next task was to make the veneer for the playing area, consisting of 64 squares and the boarder. John started by cutting 4 strips of ash veneer that were 50 mm wide, quickly followed by 4 strips of rosewood. They were all around 500 mm in length. Working on a flat surface, John had a large piece of plywood to use as a cutting board, he laid alternate strips of ash and rosewood on the cutting board. The narrow ends of the strips were not lined up; they were alternately proud of each other, like the castellation on top of a turret. The picture gives an indication of this. John then added two thinner strips to the outside, explaining that he would shortly cut across the strips and across the grain. The two extra strips would minimise splitting. All of these strips were taped together, edge-to-edge, using cellotape. Masking tape was suggested because it was easier to tear. But John preferred cellotape on the basis that it was transparent and you could see what you were taping together, or not! The taping was a time consuming task, but important to take time over, ensuring that there was no veneer overlaps.

Then, using his trusty cutter and straight edge, he made a series of cuts across the taped-together strips. Each cut was 50 mm apart and resulted in 4 ash and 4 rosewood squares. This



Who was winning 10 years ago?

Pictures of Competition winners ten years ago this month. Recognise any of them?

Answers towards the back.



Advanced



Experienced



Beginners

ensured that, as near as possible, precise 50 mm squares were produced.

The 64 squares were then re-taped together in the shape of the traditional chess board, making sure that the grain direction was the same for all squares.



John then had to put a boarder around the taped-up playing area, and he chose rosewood veneer for this. He proceeded to cut a boarder-strip of rosewood that was the width of the boarder and longer than the 8 x 8 playing square. He then made a cut of 45 degrees at one end of the first strip. Putting this piece in place, he then marked the other end of the strip for the length and cut this end

at 45 degrees also. This piece of the boarder was then taped in place on one side of the board. For the second strip of the boarder, the approach was slightly different. The strip was put in place adjacent to the playing area, but the mitred corner that had to fit with the first boarder piece, was cut in place using the straight edge, not pre-cut at 45 degrees as before. This ensured a good mitre-fit, no matter what the angle that the first boarder piece was cut at. The other end of the second strip was marked for length and cut at 45 degrees. The procedure was repeated for boarder strips three and four.

At this stage John had produced the complete playing surface of the chess board taped together and ready for gluing to the base board. The final steps of gluing and sanding etc., were not part of John's demo, but he explained that the taped-up veneer playing area was glued to an MDF base using resin-bonded glue. It was applied to the base, the veneer placed on top, and any air-bubbles removed by rolling out from the centre. It is then put into a heavy duty press (that only serious furniture-makers have) to fix the veneer to the MDF base. Needless to say, all the cellotape should be on the side of the veneer that is not to be glued down. The back and the edges of the MDF base are also suitably veneered. When the glue is cured, the veneer is sanded. Initially this is with an electric sander to remove any "lumps and bumps", making sure that one is too macho, as veneer is only a thin layer. After that, it is working by hand with sandpaper of increasingly finer grit until a smooth finish is achieved. Finally the board is sealed with clear lacquer, and felt afixed to protect the underside.

Having handed around one of his previously finished chess boards, it was clear that we were treated to another facet of the skills amongst us. Thanks John.



Mike Sims.

Riddle: How can the number four be half of five?

Five. Take away the F and E and you're left with IV. That's four in Roman Numerals.

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Saturday

January - John Killoran	July - Kieran Reynolds
February - Noel Fay	August - Michael Fay
March - Pat Lynch	September - John Doran
April - Christy Glynn	October - Pat Walsh
May - Robert O'Connor	November - AGM
June - Roger Bennett (tbc)	December - Joe O'Neill

Wednesday

January - Charles Ryan	July - Paul Murtagh
February - Michael Fay	August - Sean McMurrow
March - Cecil Barron	September - Noel White
April - Seamus Carter	October - Malcolm Hill
May - Pat Walsh(e)	November - John Sheeran
June - Willie Reville	December - Joe O'Neill

Charlie Ryan Bowls Us Over

You always know what you are going to get with Charlie Ryan. A good demo, consisting of the making of multiple parts (that need assembly); a few jokes; a bit of barracking; and lots of woodturning wisdom.

His objective for the January Wednesday demo was to make a three-legged bowl. He started by stressing that he was about to make the bowl the way that he would do it, but that this was by no means prescriptive. He was also going to make the bowl starting with a blank that was half of a log. Having produced the half-log on the band-saw (I presume), Charlie added that the first thing to do was to sand the flat surface of the half-log. This he would do with a loooong piece of 2 inch timber with different grits taped to each of the 4 sides, sanding along the grain. This is done off the lathe in order to avoid circular sanding marks.

Taking the half-log which was about 9 cm wide and 16 cm long and could be any close-grained wood, Charlie mounted it with the flat surface pushed against a home-made face-plate by a live centre in the tailstock. The MDF faceplate was courtesy of Michael Fay. He firstly turned a spigot at the tailstock end, making the diameter to suite one of his (many) chucks. He then reversed the piece and gripped the spigot – Charlie favoured an Axminster precision chuck that had gripper jaws that could grip inside and out. Next, and still on the first spigot, he put a chucking groove on the flat surface.



He then reversed the piece and chucked it by the groove that was just made. This allowed him to shape the bottom of the bowl with a 0.5 inch bowl gouge, leaving the first spigot. He paused at this point to explain that he tended to run the lathe at the highest speed that he could safely – on his own lathes this tended to be around 3000 rpm. He continued to shape the bowl and the lower surface of the top, moving to a 0.25 inch gouge for the finer cuts. He alerted us to the fact that he was experiencing tear-outs and he put it down to the type of wood that it was. So he stressed that although he was cutting downhill, one should not be afraid to cut uphill if the wood dictated it to avoid the tear-outs, always ensuring that the bevel is rubbing! He did not remove the spigot at this stage, but contoured the outside of the bowl imagining the shape as if it were removed.

Reversing the piece once again back onto the first spigot, the interior of the bowl was shaped. There are several ways to achieve this this, but Charlie chose to



Tree Riddle:

How many trees can you plant in an empty forest?

One. After that, it's not empty anymore.

measure the outside diameter of the bowl (75 mm in this case) and then mark the inside diameter in terms of the first cut for the inside of the bowl (he chose 65 mm). He then proceeded to remove material, cutting from the rim to the centre and the bottom, eventually, checking the thickness and depth as he went. He stressed that the cut from the rim into the bowl for the first 5 mm, should be as parallel to the centre as possible. This is because the rim would be used in combination with a jamb-chuck in the next step. Charlie mentioned that he wanted to use his specially ground 30 degree bowl gouge (that was more suited to deeper bowls), but it was not present! Moving on, he compromised with a round-nosed scraper.

Satisfied with the shape of the bowl so far, he un-chucked it and mounted a blank that would serve as a jamb-chuck in its place. He fashioned a step in the blank that would accommodate the inside of the bowl rim with a tight fit. Holding the bowl on the jamb-chuck, and temporarily bringing up the tailstock and live-centre for support, he then removed the spigot on the bowl bottom to give a rounded shape.

Having removed the bowl and the chuck, the next step was to make the lid. Any blank will do, but Charlie chose the other half of the log to get continuity in the grain. The half-log was chucked as for the bowl, and it was reduced in size to suite. The lid was to rest its shoulder on the flat surface of the bowl with a step inside. Charlie amazed himself, by creating a fit at the first cut which was sufficiently tight to allow him to finish the outside with the lid in place on the bowl. Tear-out was evident, so he cut uphill again.



So far, so good. The three legs were next and Charlie's wisdom on this was that if you need three of an item, always plan to make four. Experience shows that if you plan to make three, then one will always be different: but, if you plan to make four, then if one of them is different, then three of them will turn out to be the same. Despite that, he only made one, so that one would always be right! But that's the demonstrator's prerogative. He chucked a length of 2 x 2 cm dark



Another of Charlie's 3-legged bowls

wood and rounded it down to match one of his existing legs. As this leg was going to be pushed into a pre-drilled 6 mm hole in the bowl's flat surface and have its top proud, and be capped with a similar wood, he turned down the 6 mm spigot at the tailstock end of the blank. The spigot-length was made to suite the thickness of the bowl's flat surface plus 2 mm. He then shaped the bottom of the leg, ensuring that the length of the leg gave enough clearance for the bowl bottom. As to the cap, he used the wood remaining in the chuck and used a Jacob's chuck to drill a 6 mm hole that was at least 2 mm deep. The piece was rounded to about 10 mm diameter and parted off with a cut that produced a rounded top to the cap. When asked how one would sand the cap,

Charlie responded by making small spigot on the wood remaining in the chuck that could go into the 6 mm hole in the cap with a tight fit. It could then be sanded and sealed in place.

Another demo full of communicated experience and banter. The bowl wasn't bad either. Thank you Charlie.

Mike Sims

Who were the winners 10
years ago - Feb 2007



Adv - Colm Hyland



Exp - Pat Lambert



Beg - Tom Hoare

The website **Bonsai Empire** has compiled a list of the top 10 smallest bonsai trees. Number 1 is shown here. If you want to see the others, take a look at :

<http://www.bonsaiempire.com/inspiration/top-10/smallest-bonsai>

#01 - Bonsai, an Acer Momiji



This is the smallest Bonsai tree known to the author, with a pending Guinness Record listing. The mini-Bonsai is an Acer Momiji. Photo by: Bonsaiguesthouse Osaka.

The Wednesday Gallery

Did you ever want to ask someone “How did you make that?” The Wednesday Gallery is an opportunity for members to bring in their pieces, display them, and informally, discuss them with attendees. Every Wednesday meeting a turner, or group of turners, bring in their pieces. For example in January, Sean McMorrow, Noel White, Jenny Lynch, Willie Reville brought in their pieces. Some pictures of the January Wednesday Gallery here.



The current schedule for the Gallery is as follows: -

March – Tony Hartney, April – Paul Murtagh, May – Pat Walsh, June – Malcolm Hill, July – Tony Lalley,

The above list could change, and the other months will be filled when the day gets closer. If you want to display stuff, then talk to John Doran 087 6393081.

January Competition Entrants



Advanced



Experienced



Beginners



Artistic

Trade Stands at the Saturday Meetings for 2016/17.

Jan	The Wood Shed	Aug	The Hut
Feb	The Carpentry Store	Sept	The Carpentry Store
Mar	The Wood Shed	Oct	The Carpentry Store
Apr	The Carpentry Store	Nov	The Wood Shed
May	The Wood Shed	Dec	The Hut
June	The Hut	Jan 18	The Wood Shed
Jul	The Hut		

Competitions Pieces 2017

JAN - Goblet + captive
ring(s).
FEB - A bowl
MAR - Table Lamp
APR - 250 x 60 x 60

MAY - Open
JUN - Lam/Segmented
JUL - Fruit
AUG - Clock
SEP - A Hollow Form

OCT - Three-legged Stool
NOV - AGM
DEC - Christmas Item

January Competition Winners



John Duff - Exp



Colm Murphy - Beg



Michael Fay - Adv



Cecil Barron - Art

Alzheimer Presentation.

At our meeting in January, representatives from the Rose Cottage facility (part of The Alzheimer Society) came along to be presented with donations that were raised by the Chapter and also by individual members. For example, Tony Lally raised €300, Jack O'Rourke raised €200, Cecil Barron raised €1300. The Dublin Chapter added in another €500, giving a grand total of €2300!

Mary Hickey, the manager of Rose Cottage, received the cheque and she was accompanied by Mr Cunningham who uses the facilities at Rose Cottage.



Current Competition Positions



Competition 2017

Advanced

NAME	Dec	Jan	Feb	Mar	Apr	May	June	July	August	Sept	October	Nov	TOTAL
Tony Hartney	15	13											28
Martin Boyle	13												13
Sean Ryan	11												11
Pecelli O'Rourke	9												9
Pat Walsh Enniskerry		9											9
Sean Ryan		7											7
Adrian Finely		6											6
Jonathan Widgam		5											5
Seamus O'Reilly		5											5
Frank Maguire	7												7
David Sweeney		5											5
Michael Fay		15											15
Cecil Barron		11											11

Experienced.

NAME	dec	January	February	March	April	May	June	July	August	Sept	October	November	TOTAL
John Duff	15	15											30
Michael Jordan	13												13
John Sheeran		13											13
Dicey Reilly		11											11

Beginners

NAME	dec	January	February	March	April	May	June	July	August	Sept	October	November	TOTAL
Colm Murphy	15	15											30
Robert Dowdall		13											13
Tommy Hartnett		11											11

Artistic

NAME	dec	January	February	March	April	May	June	July	August	Sept	October	November	TOTAL
Cecil Barron	15	15											30
Paul Murtagh	13												13