

Dublin Chapter Newsletter

June 2017



Memories of Hugh Flynn, who passed away recently.

Hugh and I met at our initial turning classes in Balally Technical School circa 1991, under the tutelage of Tom Newman. Tom introduced us to the Dublin Chapter of The Irish Woodturners Guild, and Hugh, Harry Kampf and myself joined at the same time. The Chapter was very small then so members got to know each other quite well.

Hugh was a very private and a quiet person. He only offered opinions or advice when asked. Very soon into our membership we both became involved in the Committee, filling various roles. In those days the chapter meetings were held in the scouting facility at Larch Hill in the Dublin Mountains. We also held our committee meetings in each other's houses, and our meetings always ended with a cup of tea and a chat. In that way we got to know each other's significant other.

Hugh was the man to beat in the monthly competitions - a very innovative and accomplished turner. Circa 1994, we attended a seminar in Stockport near Manchester. I drove, and Hugh, Tim McGill and Charlie Caffrey were my passengers, and this was a great experience for us all because we were exposed to more experienced English turners.



When it was discovered that Hugh's second hobby was photography, he willingly when asked, became the Chapter's unofficial photographer, never asking for any expenses. He was only turning for a few years when he was diagnosed with Non-Hodgkin's disease and this greatly changed his life. He was missing from the Chapter for a long time, eventually coming back to us after a long series of treatment. But I don't think he ever got back to serious wood turning. He told me he had no stamina, therefore he could not stand at the lathe for any period of time. He then concentrated on his camera work.

We will remember him quietly and unobtrusively working in the exhibition room taking wonderful pictures of the competition entries and sitting in the front row at "The Demos" taking pictures of work in progress. He could make even the simplest of turning look like a work of art. It was sometime during this period of his membership, in recognition for his contribution to our chapter, that I proposed that he be made an honorary member for life. He is the second member to be given this distinction, the first being Mick Healy, who sadly, recently also passed away.

Hugh was a quiet softly spoken gentleman and will be sadly missed for his unstinting service to our chapter from its formative years to the present.

Ar deis De go raibh a anam.

Peter Mulvaney.

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Upcoming Events:

- Next DWT Meeting - 1st July.
- July Sat. Demonstrator - Kieran Reynolds.
- Blessington Picnic/Workshop - June 18th
- **National Seminar** - Oct 14/15

DWT Annual Seminar May 2017 - Robert O'Connor.

Robert started his session by announcing that he would firstly make a beaded bowl. He selected an ash blank about 15cm diameter that had a wooden face-plate screwed to it. The face-plate had its own spigot, so it could be easily chucked. He firstly trued-up what would become the bottom of the bowl, explaining that the bowl gouge that he was using always had the flutes at 2 o'clock when going from the outside to the centre.



Cutting from the centre, outwards, which he also did when he had a spigot made on the bottom, he held the gouge with the flutes at 11 o'clock. He commented that 10 o'clock would not cut well and that 12 o'clock would dig in. Having made the correct shape on the bottom, he finished it with a large scraper to give the final smoothness.

While still on his face-plate, he trued-up the face that would become the top of the bowl as much as the chuck would allow. Returning to the bottom, Robert then announced that he would put some beads on the outside of the bowl. I thought "Whatever, pass the cross-word . . .". But everyone around me was enthralled as Robert took a spindle gouge and proceeded to turn nine beads, of increasing size, around the outside of the bowl, in ONE PASS! Most of us turn a bead, stand back, refine the shape, and then move on to the next one. Not only did Robert do his in one pass, he made a second and final light cut, also in one pass. The whole thing taking about 10 minutes.

He then removed the piece from the chuck, removed the wooden faceplate, setting it aside to be used again, and re-chucked the bowl using the spigot that he had previously created. He then cored the centre to shape the inside of the bowl. For this he used a 3/8in bowl gouge, moving from the outer rim to the centre with the flutes at 2 o'clock, until he was happy with the shape and the rim. At this point Robert removed the piece and proceeded to scorch the inside, the outside and the rim with a blow torch. He removed the burnt wood, holding the bowl against a circular wire brush that was rotating in the chuck. The piece was then sprayed with an ebonizing lacquer and left to dry.



While the beaded bowl was drying, Robert took a large, previously rough-turned ash bowl from his selection of blanks. It had been wet turned in 2015 when it weighed 106 oz. He recently weighed it again and it came in at 65 oz. He held up a large glass jar, the volume of which represented the water loss of 41 oz. At this point he was asked what he had in his drying facility. He described a sealed room with a small dehumidifier running continuously. Someone chipped in that "one can use a fridge as a drying room". "Not for 600 bowls!" was Robert's reply. This bowl already had a spigot on its bottom, so he proceeded to true the shape of the outside. He explained that he intended to round the rim of the bowl into a large bead, and then turn a series (I didn't count the final number) of small beads around the rim – beads on a bead. Having shaped the outside – it was warped – he finished the outside with his large scraper. He then made the large bead at the rim, around 3 cm diameter, followed by a series of small beads around the outside and inside of the rim. He could not do this in one pass as the tool-rest had to be repositioned. However, the audience was still glued to this demonstration of skill.

He completed the inside – flutes at 2 p.m. The final pass at the inside was completed with a rounded cabinet-makers scraper, which was hand-held. He applied the scraper to the ascending side of the bowl's interior. When

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

asked why, he replied that that is where the nozzle of his dust-extraction system



generally is. He then used a sanding pad in an electric drill to sand the inside, on the ascending side again. He cautioned that the beads should not be sanded until at least one coat of oil had been applied. For this he used Organoil which brought out the grain nicely. He also stated at this point that he never used cellulose sanding

sealer on anything that was in used with food.

Back to the first beaded bowl, which was now dry, and Robert applied Verdigris wax to the outside and over the rim. He removed the excess, cautioning that it should not be allowed to dry before any excess is wiped off. Done well, this gives a pleasant green hue to the grain. Robert then remounted the piece and finished the inside removing the burnt wood.

So at this point Robert had produced two items, which in themselves are fairly standard for the competent wood turner, but with the addition of simple, but skilfully turned beads producing items that were truly unique.

For the second section of the demo, Robert explained that he would make an occasional table. It would consist of a round table top, a single pedestal leg, and three feet which he had made previously. Firstly the top, and for this he chose a piece of Spanish chestnut about 35 – 30 cm in diameter and 2 – 3 cm thick. He held the blank by his wooden face-plate in the chuck and a Steb-centre in the tailstock. He trued up what would eventually be the underside, making a recess near the centre. He reversed the piece, chucked it by the recess and trued up the upper face of the top. A beaded decoration was made on the upper edge to give a rounded effect. With the piece still chucked Robert removed material from the underside, leaving a few small steps using a shear cut with a bowl gouge.

The next step was to make a plate to connect the top to the pedestal leg. He took a 10 cm disc, 2 cm thick and, between centres, he rounded it and made a spigot on one end. This spigot was the correct size to fit onto the recess in the underside of the table top. Then chucking the piece by the spigot, he drilled a 1 inch hole through the plate. This would accommodate the top of the leg. The underside of the plate was then finished to whatever shape is desired, with a few beads thrown in for good luck.

Then, the pedestal leg. Taking a blank 4 cm x 4 cm by 40 cm long, Robert trued it round between centres and made a spigot on one end whose diameter matched the hole drilled in the plate previously. A smaller spigot (20 mm) was made at the other end for later use. The leg was then shaped as desired. Robert used a leg that had been made previously as a guide and marked of the relevant positions of the beads and coves that he wanted.

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Saturday

July - Kieran Reynolds	November - AGM
August - Michael Fay	December - Joe O'Neill
September - John Doran	
October - Pat Walsh	

Wednesday

July - Paul Murtagh	November - John Sheeran
August - Sean McMurrow	December - Joe O'Neill
September - Noel White	
October - Malcolm Hill	



Most of us had “run out of cornflakes” by this stage of the day, so the general consensus was that we should break for lunch.

After lunch, Robert resumed work on the table leg, completing the final shape. Putting this aside he then mounted a 4 cm cube of wood between centres, explaining that this would become the collar that joined the leg to the feet. Having rounded it, he bored a 20 mm hole (sounding familiar?) in both ends. However, they did not meet. He then explained the options for incorporating the three feet into the collar. His preferred option was to make three dovetail joints, as this gave the sturdiest construction, even if it was more difficult to make.

This was best done off the lathe with a carpenter's chisel. He produced a collar, and three feet that he had made previously, and showed how to assemble them.

The final step was to make a decorative finial plug to go on the bottom of the collar. It would fit into the 20 mm hole that he had already made in the bottom of the collar. This he did in a blink, making sure that that where the finial joined the collar, it had a nice bead that matched the one that he had made on the bottom of the leg. This gave a nice symmetry to the bottom of the piece.

Robert explained that he would normally sand and oil each component as he made them, leaving them overnight. He would then apply oil again, and glue the parts together to give the finished table. The only thing that he did not bring was a glass of wine to stand on it.

For the final section of the demo, Robert set about making a sugar bowl and lid. For the bowl he had a nice piece of slightly spalted beech that was 15 cm diameter. Held in the chuck by the wooden face-plate, Robert trued up a spigot and shaped the outside. He made ten, or so, small beads on the outside – why wouldn't you, and then reversed the bowl to core out the inside. He made the rim flat as it needed the lid to fit snug, but not too tight. He then took another similar diameter blank to make the lid. This came from the same piece of wood such that the grain matched.



He measured the inside diameter of the bowl and transferred that as a spigot to the trued-up face that would become the underside of the lid. Checking the fit as he went, Robert then completed the underside of the lid as a shallow hollow. At this point he explained that he was not happy to remount the bowl and jamb-fit the lid into it in order to finish the top. So he made a subtle recess on the underside of the lid, such that he could hold it in the expanding chuck jaws. He hid the recess with a few beads – why not! Reversing the lid and holding it by the recess, Robert then shaped to outside of the lid with a sturdy finial by which it could be picked up. A final pass with the scraper gave a professional finish.



This brought Robert's demo to a close. It was a great day's woodturning by a professional who chose to make some ordinary items, but with some features that made them unique and which certainly demonstrated his outstanding skill at the lathe. Thanks Robert.

Mike Sims

What do these 3 people have in common?

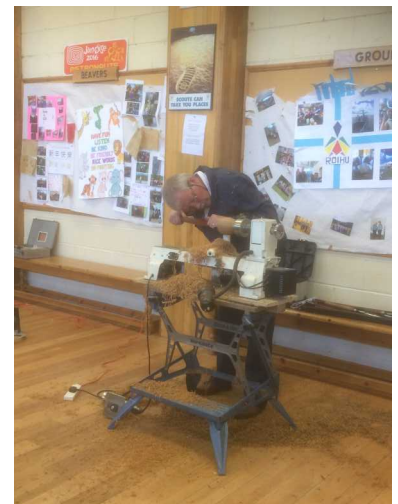


They have all been editors of this Newsletter.

If you would like to join this select group (there are others not shown here) and take on the job, let the current editor know.

He is the one in middle!

May's Wednesday Demo was given by Pat Walsh who made a small bowl.



The Annual Blessington Picnic/Workshop will be held on Sunday June 18th. All members, friends and family are welcome. For more information, contact John Doran 087 639 3081

April Competition Entrants



Advanced



Beginners



Artistic

Open



Competitions Pieces 2017

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

Who were the winners 10
years ago - May 2007



Adv - Seamus O'Reilly



Exp - Michael McNamara

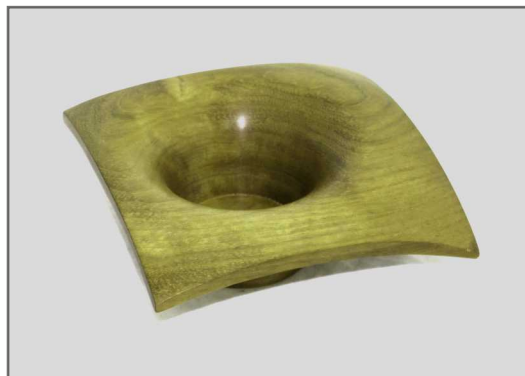


Beg - Martin Downey

April Competition Winners



Advanced - Michael Fay



Beginners - Mike Sims



Open - Cecil Barron



Artistic - Pat Walsh

May's
Wednesday
Gallery
featuring the
work of
Malcolm Hill



**Trade Stands at the
Saturday Meetings for
2017.**

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

Current Competition Positions

<u>Advanced</u>													
NAME	Dec	Jan	Feb	Mar	Apr	May	June	July	August	September	October	Nov	TOTAL
Tony Hartney	15	13	11	15	13	11							78
Martin Boyle	13												13
Sean Ryan	11	7	5	6	7								36
Pecelli O'Rourke	9		5										14
Pat Walsh Enniskerry		9	5	9									23
Sean Earls			5										5
Adrian Finely		6	9	7									22
Jonathan Widgam		5											5
Seamus O'Reilly		5	5										10
Frank Maguire	7		5										12
David Sweeney		5	7	11	11								34
Bob Finley			13										13
Paul Murtagh			5		7	9							21
James Gallagher			5										5
Joe O'Neill				5									5
Paddy Finn					9								9
Michael Fay		15	15	13	15	15							71
Pat Walsh (Big)						13							13
Cecil Barron		11	6										17
<u>Experienced.</u>													
NAME	dec	January	February	March	April	May	June	July	August	Sept	October	November	TOTAL
John Duff	15	15	13	15									58
Michael Jordan	13				0								13
John Sheeran		13				0							13
Dicey Reilly		11											11
Alan Smyth			15										15
Kevin McCormack			11										11
<u>Beginners</u>													
NAME	dec	January	February	March	April	May	June	July	August	Sept	October	November	TOTAL
Colm Murphy	15	15	15	15	15	13							88
Michael Colclough			13										13
Renee Kennedy			11	9									20
Phillips Gaynor				6									6
Anthony Carolan			7	11									18
Michael Quinn					12								12
Mike Simms						15							15
Robert Dowdall		13											13
Tommy Hartnett		11	9	13	11	11							55
<u>Artistic</u>													
NAME	dec	January	February	March	April	May	June	July	August	Sept	October	November	TOTAL
Cecil Barron	15	15	13	9	11	13							76
Paul Murtagh	13		15			5							33
Seamus O'Reilly			11	15	15	11							52
Pat Walsh (Big)						15							15
Michael Colclough			9										9
Tony Hartney			7	13		9							29
Ruth Wallace			6										6
Anthony Carolan			5										5
Renee Kennedy			5										5
Adrian Finely				11									11
Pat Walsh (Ennis)					13								13
Colm Murphy						7							7
Tony Hartnett						6							6