

Dublin Chapter Newsletter

December 2017



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Upcoming Events:

- Next DWT Meeting - 6th January.
- Jan Sat. Demonstrator - Christy Glynn.
- Dec Sat. Demonstrator - Joe O'Neill.
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A **MERRY CHRISTMAS** to all Members.

AGM 2017

The meeting on Saturday 4th November saw the AGM of Dublin Woodturners. There were some changes on the committee at the 2017 AGM. The new committee is as follows: -

Chairman	Joe McLoughlin
Secretary	Renee Kennedy
Treasurer	Vincent Whelan
Vice Chairman	Peter Mulvaney
Books/Videos	Paddy Finn
Membership	Mark Daly
Newsletter	Mike Sims
Exhibitions	Tom Carolan
Other Members: -	Joe O'Neill
	Joe Fitzgerald
	Tommy Hartnett

Many thanks to the out-going members of the committee
Contact details (where known) as on page 2.

The Annual Awards

November being the month of the AGM, the Awards were given as follows: -

Advanced - Michael Fay,
Beginner - Colm Murphy,

Experienced - John Duff,
Artistic - Cecil Barron.

Below are some of the pictures with John Doran presenting the trophies.



Michael Fay



John Duff



Colm Murphy



Cecil Barron

More picture on the website.

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

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Exhibitions: Tom Carolan
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Newsletter: Mike Sims
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November (AGM) Demo

When the excitement of the AGM had died down, the well-known woodcarver John Mangan showed us his skill. Here are some pictures of John.



The November Wednesday demo was given by Noel White



Who were the winners 10 years ago - Dec 2007



Adv: James Gallagher



Exp: Gerry Ryan



Beg: Liz Bowden

Demonstrators 2017/18

Saturday

December 17 - Joe O'Neill	July - tbc
January 18 - Christy Glynn	August - tbc
February - Tom Murphy	September - tbc
March - David Sweeney	October - tbc
April - Kirsten Doherty	November - tbc
May - tbc	December - tbc
June - tbc	

Wednesday

December 18 - Joe O'Neill	July - tbc
January 18 - tbc	August - tbc
February - Tom Murphy	September - tbc
March - David Sweeney	October - tbc
April - Kirsten Doherty	November - tbc
May - tbc	December - tbc
June - tbc	

Competitions Pieces 2017

DEC - Christmas Item

Trade Stands at the Saturday Meetings for 2017/18.

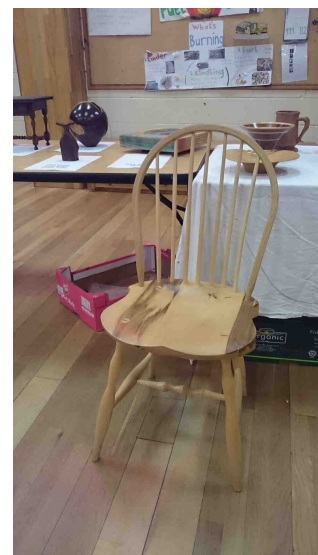
Dec	The Hut
Jan 2018	The Wood Shed

For Sale

Contents of the late Gerry Ryan's workshop,
Saturday 9th December 2017,
Address, 14 Oakley Park, Blackrock, (off Carysfort Avenue),
Time, from 12 midday until 4 pm,
Contact, Jack Kearney, 087 2303178 or Michael Fay, 087 6681345

1. Jet 1220VS lathe 1"x8tpi
2. Axminster Hobby lathe 1"x8tpi
3. Kobe 8" bench grinder
4. Sorby patriot chuck 1"x8tpi (insert)
5. Nova chuck 1"x8tpi (insert)
6. Wood blanks
7. Chop saw, Pillar drill, Bandsaw, Sander, (all Aldi/Lidl)
8. Woodturning tools, Sandpaper, Finishing oils & wax, also a large selection of odds and ends.

November Gallery showed the work of John Wigham.



How To Make A Longworth Chuck

Need an easy way to finish the bottom of your woodturnings? Tired of continually screwing in and unscrewing the screws of your Cole jaws? If so, then you need to make a Longworth chuck! It was developed in the late 1980's by Leslie Douglas Longworth of the Hunter Valley Woodturners in Australia. It features a self-centering mechanism that easily and quickly adjusts to the size of your turning. The concept is quite simple – a pair of disks rotate against each other adjusting eight rubber 'jaws' on a series of opposing arcs.



Start with two plywood disks, sized to the maximum over-bed turning capacity of your lathe.

Next, tack them together in a couple of places near the edge using some small screws. This is to hold them together when you route the arcs.



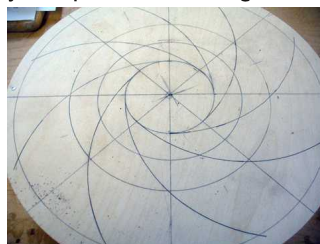
Next, attach a faceplate to the center of one of the disks, ensuring that the screws do not penetrate the second disk. It is best to dedicate the faceplate specifically for use with this chuck. Once the faceplate is attached, put it on your lathe and turn the disks round, removing as little wood as possible to maximize the size of the chuck.

Then bring up the tail stock to mark the true center. Remove the chuck from the lathe and using a compass draw 4 concentric circles. Draw one about 1/2" larger than the faceplate, one about 3/4" from the outside edge, one halfway between those and another halfway between the middle one and the innermost one. Next, using a ruler draw a line across the diameter of the disk and then using a protractor draw a line 90 degrees to this one. Then draw 2 more lines at 45 degrees to the first one. This gives 8 evenly spaced segments.



Then, with the point of a compass on the points where the third circle from the centre and the diameter lines intersect, draw an arc tangentially from the inner circle to a point where they reach the outer circle. Hopefully the photo below right will help.

After this step the disc looked like this: -



Using a plunge router with a 1/4" upcut spiral bit and the base fitted with a template shaped as per the picture, set distance between the pivot point (at the pointed end of the template) and the router bit to the same radius as the arc in the previous steps. Then, using the same 8 pivot points that were used to draw the arcs, take shallow cuts to cut out the arcs making sure that every second arc only goes from the outside circle to the third circle in from the outside. This ensure that more wood for strength is retained around the faceplate. Marking the starting and ending points of each arc ahead of time will minimise mistakes



when routing. It looked like this when this part was done: -

At this point, put the chuck back on the lathe and with a 1/4" drill bit in a Jacob's chuck on the tailstock, drill a hole completely through the center. Also drill a couple of holes radially into the outside edge so that one could use a tommy bar to tighten the stoppers against the work when assembled.

Then take the chuck off the lathe and drill four 3/4" holes through both disks about 3/4" in from the edge and in between the arcs to be used as finger holes for adjustment and tightening. Then, separate the disks and take a piece of sandpaper, rolled it into a small tube and sand the inside of the arcs. Then reverse the front disk onto the disk with the faceplate so that the arcs cross each other. Then fit a 1/4" bolt with nut, a locking nut and washers in the center hole.

For the rubber 'buttons' use Size #4 rubber stoppers used in wine making. They come with a hole already drilled in them. However, because the hole was a bit too large for the 1/4" bolts, use cylinders made from threaded rod to make them smaller. Cut them a bit shorter than the stoppers to allow them to compress when tightened. These also give more stability to the stopper. The stopper was also a bit too long so saw it off about 3/8". To tighten the bolts use the wing-nuts.



Once all the hardware is added, put it on the lathe and it looks like this at right: -

To use it, lay the chuck on a table with the faceplate down and lay a piece of work on it. Then using the finger holes bring the buttons in, tightening on the piece. Also use tommy bars to tighten. Sometimes the bolts go askew and need to be jigged or loosened to allow the disks to freely move against each other. Then, tighten the wing-nuts and follow this up with more tightening using a wrench when the chuck is mounted on the lathe. With the piece mounted it looks like this at left: -



Because there are 4 arcs that are cut short of the centre, there is a limit to how small of a piece you can fit on. The solution is to remove the 4 bolt/button assemblies and just use the 4 buttons on the longer arcs. This isn't a problem since a smaller piece will require less holding power.

Because of the size and weight of the chuck, and also because it is just used to finish off a bottom of a piece, use it at speeds of between 500 and 600 rpm. Be careful above these speeds.

The choice of materials and their thicknesses can be varied. The pictures show 1/2" plywood for both discs. The rear disc, with the faceplate, can be MDF, but it should be 1/2" thick. However ply holds a screw better. The other disc can be thinner, to make the chuck lighter, and it can be MDS or plywood.

That's it. Enjoy your Longworth chuck.

Based on an article on the Ravenview website at <http://ravenview.com/blog/2010/10/17/how-to-make-a-longworth-chuck/>

In a way, I feel like a poacher among gamekeepers here; in a magazine dedicated to planting and growing trees, I am going to talk about the enjoyment and fulfilment you can get out of reducing them back down to significant piles of shavings (and hopefully some nice objects too!)

The photos which accompany the article should have already given away what the article is about – approximately six years ago, I tentatively took up woodturning as a hobby. It originally began when as a birthday present to my father, I booked the two of us into an evening class on the subject (more on this later), which we both highly enjoyed - but even though the bug had begun to bite, I couldn't do anything about it as I was living in a small urban house with no room at all to house a lathe. A few years ago, my wife and I were lucky enough to buy a house with a block shed out the back, so we did a couple of courses and ended up investing in a lathe for our shed.

I have often flippantly described woodturning as 'the lazy person's woodworking'; largely, you stand in one place and let the machinery do most of the physical work for you. The basic list of equipment you need is relatively short – you need wood, a lathe,

several gouges (which are essentially fancy chisels of various shapes), sandpaper, and finish (e.g. wax, oils, or other various concoctions like shellac or even superglue), and the remaining equipment is basically your imagination and patience.

Obviously sourcing wood is one of the major concerns if you wish to take up turning; wood can be bought retail if you wish, but this is an expensive way of obtaining it. One of my main sources is my local chapter of the Irish Woodturner's Guild, of which there are roughly 15 chapters across the country; most chapters will have monthly meetings with a different demonstrator each month giving a class on how to make various items or achieve a particular effect. Such chapter meetings, especially for someone new to the hobby, are an invaluable source of advice and tips for what may seem like simple challenges but often have not-so-simple solutions. Several members in the chapter I am a member of (East Central Chapter, which meets in Santry in Dublin) will often turn up with pieces of wood of varying types and sizes, which are usually sold for charity, and can usually be had for a mere fraction of what you would pay in a shop. From these random



lumps of wood, you can make a range of items from tea light holders, to candlesticks, bowls, pens, salt and pepper mills, table lamps, and all sorts of decorative items.

Clearly, it's a bonus to be able to get the wood as sustainably as possible; some of the stock I have in the shed at the moment is from two apple trees which died in a neighbour's garden, and I took on the task of taking them down for her, in return for the wood. My wife bought me a chainsaw for Christmas a year or two ago, but that has only seen very light usage, partly due to my extreme respect for its ability to do its job at cutting through things very quickly – I certainly still have more wood waiting to be turned than I need. I have also been known to use wood scavenged from furniture left in a skip. Obtaining wood which is acquired from neighbours or through word of mouth will also give you an education in how wood behaves, as often it will arrive 'green' – i.e.

unseasoned, which means the wood has not dried, and will warp and shift (and split), often in rather dramatic ways before you do a final turning on the lathe, sometimes a year or more after you obtain it; green wood is often more than 50% water, and will need to get down to a moisture content of 20% or less – this 30% loss in mass will result in an obvious shrinking of the wood, and wood does shrink equally in all dimensions as it dries. We have an old microwave in our garage whose job it is to microwave wood to drive the moisture out in a controlled manner, which is a not uncommon way of forcing the process, even if it does look a little eccentric. Another thing you will learn about wood is the way various types of wood look or behave – my favourite to work on is usually fruit wood, such as the apple trees from my neighbour, as the grain is beautiful and the wood itself is relatively easy to work; cherry is often quite similar. Oak and especially elm (which I have only turned on a couple of

occasions) can be very difficult on tools, requiring frequent sharpening, and sycamore, while relatively plain in terms of the complexity of the grain, is a very nice wood to work with and is unusually pale. Beech is a great all-rounder, and is often enhanced by spalting – a fungal infection which produces distinctive black lines in the wood, which enhances the grain. I usually prefer wood with what would be often termed ‘imperfections’ – more usually referred to as ‘inclusions’ in woodturning, which add character to a piece of wood. I have some Laburnum a fellow chapter member gave me, which I have not yet turned, due to its well-known toxicity – something to turn while wearing full length sleeves and face protection, should I ever mount it on the lathe. However, apart from yew, such concerns about toxicity will rarely be a factor for an amateur turner.

Turning does produce shavings – regular readers may know of the little

suburban woodland I have growing at the end of my garden, so disposing of these shavings is not an issue for me, as I can simply scatter them at the end of the garden and let them decay away; I have yet to see any real impact, negative or positive, from my disposing of the shavings in this way. If you wish to try woodturning, the easiest way to dip your toe in would be an evening class, usually run in a local secondary school – these generally run Sept-Dec or Jan-April, and usually work out at between €100 and €150 for ten two hour instructor led classes, and will usually give you a good grounding in the basics of the tools and of the craft, and importantly, a good grounding in ‘what not to do’. The beginners classes I did were focussed mainly around spindle turning, which is a type of turning suited to longer, thinner items such as candlesticks; intermediate classes would be more oriented to faceplate turning, which is slightly more technically demanding,

and is the technique used for making bowls and platters. Obviously, the main capital outlay with taking up turning at home if the bug does bite, is the lathe itself – which is a tool which has a simple job of spinning a piece of wood with as little fuss as possible for you to imprint your ideas on it. Lathes vary in size, shape and price, depending on their capacity for the size of the piece of wood you’re turning, the power of the lathe itself, and the control you need over how fast the wood is spinning, and general quality of manufacture. Again, I would go back to the value of the chapter membership – you’ll get good advice on what sort of tool will meet your needs, and may get lucky enough to bump into someone who has a lathe for sale second-hand – I have even been offered the lend of a lathe in the past. I have also picked up second-hand gouges and other tools which were surplus to requirements for other members.

Compared to many other forms of woodworking, using a lathe is actually very safe – I have met many practitioners (including trained instructors) happy to let their ten year old children or grandchildren learn the hobby; while I can confess to a few scuffed knuckles a couple of times while turning, that really is the worst of it. A full face visor or other form of eye protection is a ubiquitous

piece of equipment, and a good mask is always advisable for when you are sanding out any imperfections.

The one caveat I can give about woodturning is space – you will need room for the lathe and tools, and it will be a room which will end up full of shavings and wood dust, so best suited to an outdoor shed. My shed is 4mx2m, but half that size would still be adequate for turning; but another demand on space is storage for your output – at the moment, there are fifteen or twenty bowls of eight inches or greater diameter stacked in various places around my house, with countless other smaller items such as candlesticks, tea light holders and small bowls tucked in various crevices. Yet, I continue to make more – consider yourself warned!

This is an article that Kevin McLaughlin, (East Central Chapter) wrote for the Woodland Craft magazine, a publication of Native Woodland Ireland, an organization dedicated to the preservation of Ireland's ancient woodlands.

They can be found at <https://www.woodlandsofireland.com/>

Note: the original pictures in the article have been replaced to improve quality.



Selection of finished bowls

NOTES