

# Dublin Chapter Newsletter

June 2018



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David Lowe - P1.



▷ May Wednesday Demo T. Lally, W. Edwards, John Doran - P9.

## Upcoming Events:

- Next DWT Meeting - 7th July.
- July Sat. Demonstrator - Michael Fay.
- July Wed. Demonstrator - Noel White.
- National Seminar - Limerick. Oct 13 - 14.

## Annual May Seminar

The showcase event of Dublin Woodturners took place on 5th May when our annual seminar was held at the Willington Scout Hall in Templeogue. Many thanks to the committee and other co-opted organisers whose work resulted in a great day for all attendees. Even the weather co-operated. It was good to see our chairman and master of ceremonies Joe McGloughlin, back in fine fettle.

The guest demonstrator was David Lowe from Yorkshire, and he firstly explained that his demos would cover the beginners through advanced level. He considered his first demo to be an intermediate level of difficulty due to the off-set nature of the turning.

**Off-centre bowl with a sloping decorated rim.** As he rounded a sycamore bowl-blank 9 x 3 inches, David explained that his tool of choice for much of this work was a 3/8 inch bowl gouge with a basic shape - a 55 degree grind with almost no flute sweep back. When

roughing the blank to true, he used the point of the tool with no bevel contact. He changed to lighter bevel-rubbing cuts later. Once trued, he produced a spigot on what was to be the bottom, ensuring it was the optimum diameter for the chuck. However, he made the sides more like a bead. This was to accommodate the gripping of the bowl by the spigot when turning off-centre later. He then proceeded to shape the outside of the bowl with a simple curve. He explained at this point that, when possible, he advises moving the tool rest such that its centre post is adjacent to the place where one is cutting. This reduces the chance of vibration that could be caused if cutting with the tool at the end of the rest. At this point he also described the way that he deals with torn end-grain on a bowl. He likened the fibres of the wood to a bundle of straws, which if cut the wrong way would break outwards from the surrounding grain. He advocated cutting in a direction that leaves the fibres flat which usually means, for a bowl, you should cut moving the gouge towards the top, and not towards the bottom. Additionally, he described his recipe for making a final cut on the outside of a bowl – use a light cut, have a sharp chisel, do it at a high speed. He also added that a single pass would help.

David then finished the outside of the bowl, sanding it to 240 grit, and stressing that the 6:00 – 9:00 o'clock position was the safest place to sand. He then applied sanding sealer, followed by Yorkshire Grit. He explained that because this product contains something called rotten stone, the grit element in its ingredients are reduced to nothing when burnished, unlike other similar products. It is applied by wiping over the surface with a cloth and then burnishing until no grit comes off onto the cloth. The work can then be given a final coat with your favourite wax or oil on top of the Yorkshire Grit. In 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

case, David chose to coat with a Hampshire Sheen micro-crystalline wax that was then buffed to a good shine.

The bowl was then reversed and chucked with no offset. The face was trued up using the point of the bowl gouge from the rim to the centre. The chuck was then loosened, and by virtue of the beaded spigot, it was pushed off-centre. Starting slow and ending up



around 500 rpm, David trued-up the face again; examined it; readjusted the degree to which it was off centre, and repeated this process until he was happy. He explained that the longer/deeper the spigot, the greater the potential off-centre effect. He also explained that the sloping nature of the bowl would only be seen on the rim and one could make the rim as wide as you wished. He made a final light cut with the bevel rubbing, explaining that one should be happy with the rim before proceeding to core out the bowl. His general advice on any bowl is that coring leaves the sides of the bowl relatively thin and thus more prone to distortion, vibration and cracking if the rim or sides are reworked. Still off-centre, he marked where he wanted the inner rim to be, and then made one or two cuts to begin coring. However he did not complete it at this stage. He sanded the rim, removing the sharp edge on the outer-most rim by hand. Sanding sealer was then applied - either acrylic or cellulose would be fine. He then sprayed the rim with ebonizing lacquer to provide a black background, which he dried with a hair dryer. If you borrow your wife's hair dryer for this, his advice was to make sure it is her travel one. That way she won't miss it until the next holiday! He then used acrylic interference paint that was applied onto the rim. Interference paints reflect more light and are used on dark backgrounds. David applied two colours by hand, and then took a sheet of bubble-wrap and pressed it onto the rim, being careful not to smudge it. After a moment of so, he remove the bubble-wrap and dried the top with the hair dryer. The effect can be seen in the photo. It was again sprayed with sanding sealer, and a small recess was cut with a parting tool just inside the inner edge of the rim to accentuate the edge.

Happy with this and with the piece still off-centre, David proceeded to complete the coring. He did not sand the inside to save our lungs, but advised us on several options to finish it. He was asked about the spigot that remained, and he said that he would normally grind it off, as re-chucking from the off-centre face of the bowl was not an option. He would use a Proxon mini-grinder with a rasp bit for this.



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## Demonstrators 2018

### Saturday

January - Christy Glynn	July - Michael Fay
February - Tom Murphy	August - Willie Creighton
March - Cancelled	September - Irene Christie
April - Kirsten Doherty	October - Graham Whitty
May - David Lowe	November - AGM
June - Willie Edwards	December - Joe O'Neill

### Wednesday

January - Paul Murtagh	July - Noel White
February - Michael Fay	August - Sean McMurrow
March - Cancelled	September - tbc
April - Colm Murphy	October - Malcolm Hill
May - Willie Edwards	November - tbc
June - Willie Revielle	December - Joe O'Neill

## Competitions Pieces 2018

Jan	- Platter	Jul	- Egg Cup and Egg
Feb	- Set of napkin Rings	Aug	- Box with Lid
Mar	- Picture or Mirror Frame	Sep	- 6" X 2" X 2"
Apr	- Candle Stick ( s )	Oct	- 6 Buttons
May	- Open	Nov	- No Competition
Jun	- Pedestal Bowl	Dec	- Christmas Item

### Trade Stands at the Saturday Meetings for 2018.

Jan - The Wood Shed	Jul - Open to Members
Feb - The Carpentry Store	Aug - The Hut
Mar - Open to Members	Sep - The Wood Shed
Apr - The Hut	Oct - The Carpentry Store
May - The Wood Shed	Nov - Open to Members
Jun - The Carpentry Store	Dec - The Hut

**Laced Vase.** After a cuppa' and a few biscuits, David started his next demo piece by announcing that he would make a "small vase". It turned out to be a laced vase – that is a vase with shoe-laces threaded through a slit in the side of it. He started with a piece of 9 x 4 x 4 inch beech held between centres. He proceeded to round the piece with a roughing gouge, stressing that the tool should be supported by the centre of the tool-rest as much as possible and to keep the tool rest as close as possible to the work. If you can get your finger between the rest and the work, then it needs to be adjusted closer. He explained that any part of the cutting edge of the roughing gouge could be used to remove material, as the edge is ground straight across. His preferred cutting-point is that which deflects the shavings away from him, so he generally uses the right hand edge. He made a spigot at the head-stock end, ensuring that it was the correct diameter for the chuck, and that it had a dovetail to give good grip.

The piece was then chucked on the spigot with the tailstock supporting the other end with a live centre. He then marked the approximate middle of the piece on its length, explaining that this would become the waist of the vase, and that he would work in from both ends. However, before shaping the vase, he gave a quick lesson in how to make a bead and a cove, which was very instructive. In the process of making the waist of the vase, David made some chatter marks on the surface. His purpose was to explain how they occur, and also how to remove them. Chatter marks occur where the bevel is bouncing off high points of the revolving wood, either because of a knot or a type of hard grain in the wood, or they may occur because of too much pressure being applied to the cut (which was



how David made the marks here). His solution is to use the tip of the tool, in this case his favourite bowl gouge, in a light pull cut to remove the marks where the bevel must not be rubbing, as this is part of the cause.

Back to making the waist of the vase – he completed this by making a parting tool cut to the required depth. This gave him a target to work towards from both directions. The cut was sufficient to give a 50 mm outer diameter waist, knowing that he would drill out the centre with a 40 mm Fostner bit later. At what was to be the bottom of the vase, he then made a rounded bead on the bottom edge of the base.

Before drilling the centre out – he intended to do that with a Fostner bit in a Jacobs chuck in the tailstock – he removed some of the centre of the top. This was to make a better engagement when the centre spike of the Fostner bit was moved into the end wood. The centre of the vase was then drilled out down to just above the waist. It was not drilled out to the bottom because the rim of the vase had to be thinned and blended in, so good support was required. The blending/thinning was done with a bowl gauge down to a thickness of 3-4 mm. The centre was then drilled to the bottom with the 40 mm Fostner bit, going in by 1 inch stages and then winding back the drill in the tailstock and moving the tailstock closer to the piece. This reduced the overhang of the drill and improved steadiness. David then used a Simon Hope hollowing tool to blend in the inside of the waist and to remove some material from the bottom sides of the hole. He explained that he did not hollow the portion below the waist too much, as he wanted to retain weight in the bottom of the vase for stability. The sides of the hole were then sanded. The top done by hand, the bottom with a “flapper” sanding fitment fixed in an electric drill bit extender.

That was the easy bit. David's next task was to make the laces. The first step was to select the position around the vase for the laces, given the grain, etc. This done, he drew a straight line with a pencil from the rim, down the vase for 11.5 cm. He then drew a line either side of the straight line that defined a long “V” shape. Between these two lines would be the section that would be removed to form the two sides of the laced-up vase. The “V” was then removed with careful cuts using an electric jigsaw. A hand-held fret-saw could have been used instead, but he cautioned here, not to knock against the opposite face of the inside of the vase. He sanded the opposite edges of the “V” cut by hand.

With a set of dividers, set to 15mm apart, David then stepped out the position of the lace holes down each side of the “V” cut. The lace holes were then drilled by hand down each side of the “V” using a 5 mm drill. After scraping the swarf from the inside of the drilled holes, David super-glued some brass eyelets into each of the holes. When these were dried in place, he proceeded to push the laces through the eyelets in an attractive pattern. He had previously used superglue on one end of the lace in order to make it stiff enough to allow it to be threaded from the inside of the vase using an extended-reach device. And there we had it, a laced vase. Overall, this was an intriguing variation on a simple vase.



**Tea Light Holder.** After taking lunch in the early-May sunshine, the hard work resumed, for David anyway! Next up was another of his signature pieces - a tea-light holder.

He mounted a rounded piece of 8 x 2 inch oak between centres, and explained that any wood that was open or swirly-grained would suffice for this, as the top was to be painted to make the grain standing out in a different colour. Ash or elm would be good, but not beech. He rounded the blank and recessed the bottom, finishing the



bottom of the recess with a recessing tool that not only dovetailed it, but cleaned out its bottom.

David then shaped the outside of the bottom as if it were a bowl that is, cutting bottom to the top moving the tool-rest as needed. He reiterated the things needed for a final cut – light cut, sharp chisel, high speed. He sanded the outside up to 240, and then applied sanding sealer and Yorkshire Grit.

He reversed the piece and chucked it and cleaned up the top face. He explained that he intended to use an insert to hold the tea-light to make the insertion of the light easier when finished. He chose a metal one (over glass), and transferred the diameter onto the top of the piece. He then rounded from that mark to the outside giving the piece a flying-saucer appearance. He sanded the top up to 400 grit and used a soft brass brush to remove any dust and particles of wood, brushing with the grain. A spray of acrylic sanding sealer (the aerosol doesn't fill up the grain so much) was followed by acrylic ebonizing spray, and he was careful to spray it towards the outside so as not to get any on the outside bottom of the piece. He also covered the bed of the lathe with a sheet of plastic for this step. He dried the ebonizing with his wife's hairdryer, and then took a small tin of Buff-It emulsifying wax (aquamarine) and wiped it over the top – it filled the grain. He explained at this point that this wax dries quickly, so a few drops of Jo Sonja's flow medium on a rag will soften it as it is wiped off the wood. The flow medium can also be used if the emulsifying wax goes hard in the tin. He sealed the top with a spray of sanding sealer and a coat of acrylic lacquer, both dried with his wife's hairdryer.



Ensuring that the surface was fully dried, David then cored out the centre of the piece to accommodate the tea-light insert. But before the insert was glued home he reversed the piece onto a jamb-chuck and made a feature out of the recess on the bottom, explaining that he would normally put a pre-stamped metal disc in the centre of the bottom. Below are some of the products that David used.

That ended the three demos. An interesting and informative session from a master craftsman. Thank you David. Mike Sims.



## May Competition Winners

Advanced - Pat Walsh



Experienced -  
Colm Murphy



Artistic - Colm Murphy



Beginners -  
Brendan Phelan



## May Open Winners

1st Place - Pat Walsh



2nd Place -  
Brendan Phelan



3rd Place - Colm Murphy





## May Competition Entrants



Advanced - Runners Up



Artistic - Runners Up



Experienced - Runner Up



Beginners - Runners Up



## Current Competition Positions

Current Competition Positions													
<b>Beginners</b>													
Name	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Total
Tommy Hartnett	15	13	13	15	13	13							82
Brendan Phelan		15	15		15	15							60
Renee Kennedy	9		11	13		9							42
Tony Carolan	11		9	11		7							38
Brendan Kelly	13	11											24
Mike Simms						11							11
<b>Experienced</b>													
Name	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Total
Colum Murphy	15	13	15	15	15	15							88
Michael Jordan	13	11	13	13	13	13							76
Patrick Costigan	11	15	11										37
<b>Advanced</b>													
Name	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Total
Tony Hartney	15	11		15	15	9							65
Frank Maguire		7	13	13	11	7							51
Cecil Barron	11	13				13							37
Pat Walsh		15				15							30
Sean Ryan	9				13								22
Paul Murtagh		9	11										20
Paddy Finn			15										15
John Duff	13												13
Sean Earls						11							11
William Edwards	7												7
Joe O'Neill	6												6
<b>Artistic</b>													
Name	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Total
Colum Murphy	13	13	15	15	15	9							80
Cecil Barron	15	15	13	13	9	11							76
Brendan Phelan			9		11	13							33
Paul Murtagh		11	7		13								31
Seamus O'Reilly	9					7							16
Pat Walshe						15							15
Tommy Hartnett	11												11
Adrian Finlay			11										11
Paul Murtagh			6										6

Who were the winners 10 years ago - June 2008



Adv: Pat Walsh



Exp: Fran Lavelle



Beg: Frank Maguire



### May Wednesday Demo.

This demo was given by John Doran, who at the last moment was a stand-in for the stand-in demonstrator, who himself was a stand-in for the original demonstrator, if you know what I mean. Improvisation played a substantial part of this event.

John started by explaining that he was to make a table lamp. He mounted a 18 x 3 x 3 inch blank between centres that consisted of two woods. The inner part was a piece of 1 x 1 inch mahogany, and that was sheathed with pine. The pieces had already been planed flat and glued together.

The ends of the blank were already true, so John rounded it and put a spigot on what was to be the bottom end, careful to make the spigot the correct diameter. The correctness of the diameter was dictated by the final step in the making of the lamp, which was to reverse the base, as yet unmade, onto the expanding jaws of a chuck. His expanding jaws had a minimum diameter that they could accommodate, and the hole bored on the top of the base to accommodate the reversal, had to be the same size as the spigot on the bottom of the top part of the lamp that he was currently working on. This was the only important dimension, according to John.

He then made an exploratory cove on the top piece. This was deep enough to go through the pine and expose the dark mahogany within. Happy with the decative effect, he proceed to shape the remainder of the top part with a bowl gouge and using a skew to give a final finish cut. See the photo.

In order to bore out the hole that would accommodate the electrical wire, John replaced the live centre in the tailstock with a ring centre, and so he was able to push a long boring bar through the tailstock assembly. He did this in two stages, boring halfway and then reversing the piece. Satisfied that he only had one hole that met in the middle, he put the top aside and set about making the base.

He put up a beech bowl blank about 6 inches in diameter that was on a faceplate. He shaped what was to be the top of the base to his liking. Previous to this John had marked the outside diameter of the bottom of the top on the base, so that the shape of the overall lamp would flow nicely. He then transferred the spigot diameter onto the top, marking it with a pencil. He then bored out a hole, testing the fit of the spigot as he went, and leaving enough depth for gluing.

He then reversed the base onto the expanding chuck jaws (removing the faceplate) and shaped the base. This he did by hollowing out the base, making a hole at the top of the hollow to accommodate the electrical wire. John did not wire-up the lamp, but cautioned about the need to replace any 13 amp plug fuses with 3-amp. A demo that produced a simple, but useful item that had a pleasing decorative finish.



Mike Sims