

Editor John O'Neill

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Kieran Reynolds is our demonstrator for June. Some of Kieran's work shown on the right.

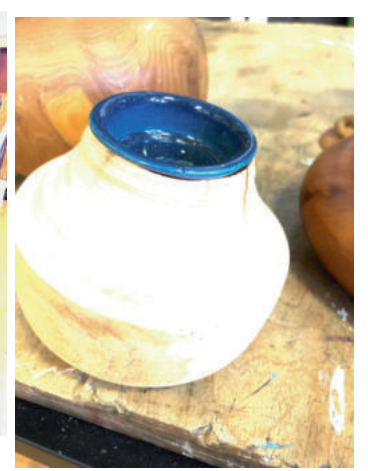


Wednesday's demo by Vincent Whelan
Subject ; Tealight Holder

Vinny started with a cherry blank which was mounted between centres, rough shaped with a spindle roughing gouge (pic on right). Then shaped with spindle gouge, below left.

The metal candle holder was to be fitted into the top of the piece. A forstener bit was used to make the hole for the candle holder. The final shaping of the outside was completed. An example of a candle holder turned previously by Vinny below. The piece was unchucked and the spigot removed, piece shown below right.

Thanks Vinny



May 2023 competition photos



1st advanced
Brendan Phelan



Pat Walsh

2nd advanced Pat walsh



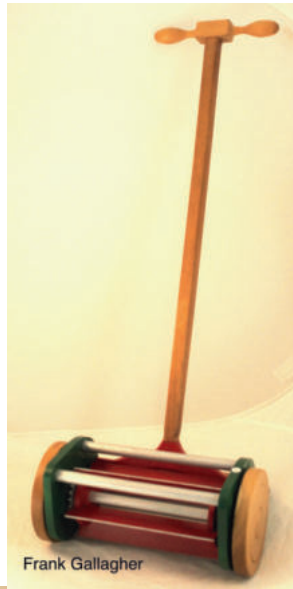
Colum Murphy

3rd advanced Colum Murphy



Graham Bristane

5th advanced Graham Bristane



Frank Gallagher

4th advanced
Frank Gallagher



Vincent Whelan

6th advanced Vincent Whelan



7th advanced Paddy Finn

1st
experienced
Hugh Nolan



Hugh Nolan



2nd experienced Mark Daly



3rd experienced Charlie Byrne



4th experienced John O'Neill



5th experienced Ray Ivers



1st beginners Graham Hunter



2nd beginners Claire Godkin



1st artistic Seamus O'Reilly



2nd artistic Colum Murphy



3rd artistic John O'Neill



4th artistic Pat Walsh



5th artistic Hugh Nolan



6th artistic
Charlie Byrne



7th artistic Frank Gallagher



Graham Hunter

8th artistic Graham Hunter



Claire Godkin

9th artistic Claire Godkin



Pat Walsh

open competition winner
Pat Walsh



Claire Godkin

3rd open competition
Claire Godkin



Charlie Byrne

2nd open competition
Charlie Byrne



Seamus O'Reilly

4th open competition
Seamus O'Reilly



Hugh Nolan

5th open competition Hugh Nolan



John O'Neill

6th open competition John O'Neill

Saturday Demo

Demonstrator Robert O'Connor

Notes by John O'Neill

Pictures by Richard Varney

Subject 2 piece lamp

stone wall bowl

bowl with rings

bowl with beads



The first point which Robert made was that all his tools are sharpened to a 45 degree angle, these



include roughing, spindle and bowl gouges. This simplifies the sharpening process, no need to readjust the sharpening jig.

His starting piece was a table lamp.

The bank was mounted on a faceplate and turned flat, a piece of elm was used. A 50mm recess was turned for the chucking point using a spindle gouge, trued up with a parting tool. A scraper and skew were used to touch up ("finish off") the piece. Then a 30mm hole of 10-15 mm deep was turned to

accommodate the pillar of the lamp, this was done with a forstener bit and jacobs chuck.

An ogee shape turned on the rim of the lamp base. Rough shape the ogee first and then 'fine tune' it to create a cone shape, then sheer scrape with round nose scraper to do finishing cuts. Base now complete.

He then produced a spindle blank with predrilled hole for the column of the lamp. Blank mounted between centres and turned to cylinder first utilising quick cuts 'straight in' with the spindle gouge. The spigot for mounting in the base was turned with a parting tool. He included a smaller shoulder to sit on the base and hide the join, 35mm measured using calipers to measure.

He then spoke of dividing the job of turning the lamp pillar into 3 sections.

1. 100mm at the bottom.
2. 70mm at the top
3. rest is the middle section.

A bead and cove to be turned on the bottom.

Spindle gouge was used, turning a cove first and then a bead. Parting gouge used to make initial cut. Shape of pillar base then completed.

The next job was to take some bulk off the top. A cone is turned up to 75mm from top with the top turned to match the proposed light fitting.

Then the centre section was turned with a gradual curve towards the top section.

It's important to stop and inspect the piece as you turn, are you achieving the desired design?

The piece was reversed to turn the spigot, with some rings turned on the spigot to increase grip when it mounts into the base. Pillar was pushed into the base and piece was complete.



Next Robert turned his signature stone wall bowl, Named after the walls found around the fields in county Wicklow. He had a prepared blank which was reverse chucked using check as jam chuck First task was to redo the spigot and then turn the outside of bowl. It's very important to remove all toolmarks as when the piece is scorched any toolmarks will glare out on the surface. Bowl then reverse and inside of rim turned, he



aimed for about 6mm rim thickness. To finish he used the bowl gouge as a sheer scraper. Reverse bowl again, using chuck as jam chuck and mark out 4 sectors with pencil. He used a proxxon grinder to grind out circular cuts between the sets of vertical lines. Piece was rechucked and cut into top to highlight high spots. Grind circular lines inside rim and the block line cuts. Next job was to scorch the bowl. Water is required to retain texture by cooling down bowl and preventing cracking. Brush the piece off while it is still hot. Using a rougher brush first and then switching to a softer brush. Black paint is sprayed on piece and allowed dry. When dry rub verdigris down into the spring growth (softest ring layer), do this on each section before wiping off the excess with

tissue then do next section.

The vertigris should be on the burnt off spring wood but not on the summer rings.

Rub corners with wax and apply gold on rim.

Then turn inside of bowl, he used a brand new bowl gouge for this which appeared to work well, lathe set to 1200 RPM for this task.

Sand inside at 600 RPM working through the grits, 150, 180, 240 & 320.



Dust cleaned off with fistful of shavings. Oil the inside of the bowl. Tip for storing danish oil, use a washing up liquid bottle to store the oil and squeeze out all the air after each use.

Robert's finished stone wall bowl shown on the left, a work of art.

Robert indicated to the audience that his best seller was a spalted beech bowl.

Next he started into a sycamore bowl with beads on the outside. Blank was mounted using a faceplate and the outside shaped using a bowl gouge. A small spigot created on base, just deep enough for support, centre point on spigot marked for later use. Shear scrape surface with skew to finish.

Next task was to put a series of beads on the bowl. This was done in a rolling motion, starting at the base and working toward the top.

A repeat pass over the beads was required to 'fine tune' them. He then took a bit off the bottom of the bowl to add definition. Rim trued up and collar section then finished.

Next task was to turn the inside (pic below left). He mentioned that sycamore doesn't move much when it dries so distortion of the



bowl was expected to be minimal.

To finish the bowl it was released from the chuck, a roll of duct tape mounted in the chuck jaws and this used as a pressure chuck point to remount bowl for finish removal of the spigot. The centre point marked earlier is used to guarantee that reversed bowl is centred on the duct tape roll

Robert's next task was turning a rugby ball like the one on right which Robert had been commissioned to do to commemorate the grand slam of 2023. He

started off with a blank 160mm by 330mm which consisted of 3 pieces of wood glued together. Blank mounted between centres using a step centre and turned to round with a spindle roughing gouge as in picture below left.



Parting tool used to mark out the ends and continue with roughing gouge to define the rugby ball shape and back to spindle detail gouge to remove high spots, then sanded with power sander. Lines on ball marked out using toolrest and a V cutter in an electric

carver used to create the grooves in the ball, pic on right. The grooves were then sanded by hand.

The stitches on the ball were created using a pyrography machine, set to max temp and quick jabs used to create the stitching effect. Finished with wax, yorkshire grit and the buffed.



To finish he turned a small bowl with lid. The rim was turned as a bead as in picture on left. A bowl gouge used for initial work on outside and then shear with scraper held a 45 degrees. Lid turned in similar way and the duct tape roll holder used to remove mounting spigots.

A full day's expert turning by a master craftsman, many thanks Robert.

Experiences Making Layered Bowls – Mike Sims.

I have made layered bowls in the past, but I was sometimes discouraged by the phenomenon known as “glue creep”. This happens when the glue fails to maintain a smooth join between the layers on the inside or outside of a finished bowl, resulting in one being able to feel a step in the join.



I was prompted to try again having read an article by Mike Stafford in Issue 378 of Woodturning, where he maintained that Cascamite avoids glue creep. Conversations with other turners suggested that other glues would also be suitable and that another factor, wood density, should be considered.

So, I decided to investigate further by making three bowls, each with layers of wood, using three different glues, to assess their performance in this respect.

This article does not describe how to turn a bowl. It is about experimenting with different glues and their prevention of glue creep. It does, however, throw in some general tips about layering.

The Experiment

With the best of intentions, the experiment was not as controlled as I would have liked. The ideal experiment would have been to make bowls of the same shape and dimensions, with the same woods in the same number of layers, with the only difference being the glue used.

In my case “design changes” dictated the final shape of each bowl so they were differently proportioned, and I did not have a huge supply of the same wood for all three bowls, so I had to compromise with different woods in each bowl. I limited the number of layers to three for all the bowls. One can have more, particularly if you incorporate decorative layers of veneer, but the more the layers, then the more protracted the gluing-up process. All woods were well seasoned.

After talking to other turners who suggested that layering woods of a similar density was advisable as this minimises one dense wood dominating when the bowl is hollowed and is “settling down”, the woods that I layered for any given bowl were no more than 5% difference in their density.

The glues tested were Cascamite Powdered Resin Wood Glue; Titebond Original, a popular choice for segmented turners; and 2-part Epoxy, which I have generally been successful with in other situations.

The glue-up was done in the same environment for all bowls. I did this in early March 2023 and it was a bit chilly in the workshop, so I did them all in the warmth of the house.

The Glue

Bowl A – Titebond Original

Wood (bottom-to-top)

Maple/American Black Walnut/Maple.

Bowl B – Cascamite Powdered Resin

European Walnut/Maple/American Black Walnut

Bowl C – 2-Part Epoxy (Gorilla)

Boxwood (Lime)/Iroko/Elm`

The Results

Bowl A exhibited some creep. The maple layer had a slight step above and below the walnut layer on the end-grain. Bowl A had a wall-thickness of 7 mm at the rim and was 14 cm max diameter with a depth of 9 cm. It was given an outside shape one day, left on the lathe overnight, and cored the day after.



Bowl B had a very, very slight step on an end-grain join where the bottom walnut was higher than the maple in the middle. This bowl was a different shape from Bowl A, and had a max diameter 14 cm and a depth of 8.5 cm. The wall-thickness was 5 mm at the rim. This bowl was made in one session.



Bowl C exhibited no symptoms of glue creep. It was a smaller bowl than A or B and had a max diameter of 11 cm and was 11 cm deep with a 4 mm wall-thickness. It was made in one session.



Tips for making Layered Bowls

1. Select your layers with complementary wood characteristics. I like contrasting colours, hence my bowls were light, dark, light or dark, light, dark.
2. Prepare each layer to have flat, parallel surfaces. If your surfaces are not flat, then you may see glue at the join. If your surfaces are not parallel, then your finished bowl may appear to be somewhat unsymmetrical. If you have a planer, then this is easy. I do not, so a lot of time was spent with a block plane and straight edge.
3. Orient the layers such that the grain direction is the same in all layers. This will ensure that, if end-grain is very visible in the chosen woods, then it will be in the same place for all the layers.
4. Choose layers of similar density woods. When stress is relieved as the material is removed, then if the densities are similar, then distortion is likely to be similar. Do not choose extremes of density together.
5. Practice the glue-up. Practice the steps without the glue. Make sure that you have everything to hand, and that you have enough hands to hold all the different items during the process. Have your clamps ready; know the sequence in which the clamps are to be used and have them adjusted to the approximate size that needs to be clamped. Have the glue ready and to-hand.
6. Glue-up two layers at a time. Trying to glue-up three or more layers all at once is difficult – the layers slip and slide. So, with three layers, glue 1 to 2 then, 1+2 to 3.
7. Core the bowl to the final thickness as you go. For some, this may be standard practice when coring a bowl but, it can be more important with a layered bowl. Firstly, core the bowl to a depth of 1 cm (say) and remove material to the final wall thickness that you want for the bowl (6 mm, say). You will not be coming back to this surface again, other than with sandpaper, so test the thickness with callipers. Finish the rim shape. If left until last, the bowl may have distorted, and

this makes the shaping of the rim difficult. When you are happy with the finish of the inside, core out to a further 1 cm depth, removing material to your final wall thickness. When you are happy with the finish continue in this fashion until you are at the required depth for your bowl. The advantage of this method is that you get maximum support while coring out a given 1 cm layer and if the thin bowl distorts, you don't have the problem of trying to make final light finishing cuts on the inside of a distorted shape.

Postscript: Having reviewed this piece with a few people, it was suggested that an alternative approach to this type of turning is to rough turn the piece with a generous wall thickness, then put it aside for several weeks. This will give the different woods time to "adjust", before it is finished to its final shape and wall thickness.

Competition Pieces for 2023

June: Flower pot stand
 July: Picture or mirror frame
 August: Salt and pepper set
 September: Goblet with captive rings for Experienced and Advanced
 October: Egg cup with egg

Demonstrators 2023

Jun	Sat 3rd	Kieran Reynolds	Wed	John O'Neill
Jul	Sat 1st	Danny McGeever	Wed	Noel White & Sean McMorrow
Aug	Sat 5th	Pat Carroll		
Sep	Sat 2nd	Joe :Laird	Wed	Frank Gallagher
Oct		National Seminar	Wed	Willie Edwards
Nov	Sat 4th	Michael Fay	Wed	Willie Reville
Dec	Sat 2nd	Joe O'Neill	Wed	Joe O'Neill

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Audio Visual	Tony	Hartney		
Wednesday	Demos	Brendan		
Newsletter/WebSite	John	O'Neill		webmaster@dublinwoodturners.com
Books & Video				

Competition Table

Beginners	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Totals
Claire Godkin	13	13	15	15	11	13							80
Graham Hunter		15	11	13		15							54
Michael Stephens	15		9	11									35
Declan Corrigan			6	9	13								28
Maria Jennings			13		15								28
Brian Houlahan		11	5	7									23
Pat McCartin			7										7
Experienced													
Charlie Byrne	15	11	13	15	11	11							76
Hugh Nolan		15	7	13	15	15							65
Ray Ivers	13		11	7	13	7							51
Mark Daly			15	11	9	13							48
John O'Neill		13	9	9	7	9							47
Sean Earls			6										6
Advanced													
Brendan Phelan	9	13	11	15	15	15							78
David Sweeney		15	15	13	11								54
Frank Gallagher	5	6	13	5	5	9							43
Sean Ryan	15	9		9	7								40
Tony Hartney	6	11	7	6									30
Vincent Whelan	5	5		5	5	6							26
John Duff	13				13								26
Paddy Finn	7	7			5	5							24
Tommy Hartnett	11		6		5								22
Willie Edwards			9	7									16
Pat Walsh						13							13
James Gallagher				11									11
Colum Murphy						11							11
Graham Brislane						7							7
Frank Maguire					6								6
Artistic													
Frank Gallagher	11	9	11	9	11	5							56
John O'Neill		11	13	7	9	11							51
Hugh Nolan			15	11	15	7							48
Diarmuid Dooley	15	13		15									43
Michael Stephens	13		9	5	13								40
Rich Varney		15											15
Seamus O'Reilly						15							15
Tony Hartney				13									13
Colum Murphy						13							13
Michael Jordan	9												9
Pat Walsh						9							9
Ray Ivers					7								7
Charlie Byrne						6							6
Willie Edwards				6									6
Claire Godkin						5							5
Graham Hunter						5							5

From the web

<https://edu.gcfglobal.org/en/creativity/> tutorial on creativity

<https://www.frankdidomizio.com/> US turner doing creative work

<https://www.simono.it/> italian woodturner