

# Dublin Chapter Newsletter

November 2014



*As I retire as Newsletter Editor may I take this opportunity to thank the wonderful people who helped make the newsletter a success. Hugh and Pacelli have always sent on articles and photos for inclusion each month. Without their input the newsletter would be light indeed. John provided the competition results every month. Thanks to Eamonn for diligently printing the newsletter. Each and every one of you said nice things about the newsletter, sent in photos or provided funny observations, I thank you. And now a special thanks to Mike Sims for taking over as Editor. We all wish him well. Alison.*

## **Chairman's Address.**

The past twelve months just whizzed by and as they say time flies when you are enjoying your self.

We have been very fortunate to have two meetings each month, one on Saturday and the other on Wednesday afternoon. John Doran, who looks after the Wednesday afternoon meeting also has his Summer open day at his workshops in Blessington, as well as looking after the competitions. My thanks to him for a job well done.

All of the committee members do a great job and are always willing to be available for any task.

During the year we had great demonstrators from near and far. I would like to thank those of you who let the pieces be raffled off, which helped keep our funds in good shape.

Our one day seminar could have done with a bit more support from our own members and other chapters too. The Annual Seminar in Sligo was well represented by our members.

My thanks go to Tony Hartney for making a great job of our Video presentation at the meetings and doing DVDs of every demo for our members; Hugh Flynn, our resident camera man for the photos of our work for the Internet; and Owen Furniss, who keeps our web site up to date.

Thanks also to Alison Hurst, our Newsletter Editor who has done a marvelous job with our newsheet.

George Madden, along with Michael Clark makes sure our equipment is ready for use. Michael also looks after the Membership of our members. Thanks guys.

Graham Brislane looks after the subscriptions to Woodturning Magazine where he gets us good deal.

When we needed a person to look after our sound system Joe Fitzgerald came forward and gave us what was needed. Mark Daly was also on hand to help when needed.

Cecil Barron has continually brought along wood for members, of which the Alzheimer's Society has benefited greatly from generous donations.

Cecil and his wife also took care of the catering for our one-day seminar. Thanks for that.

Our committee had two sessions with Dublin City Radio and the recording was repeated a few times.

Great strides were made to have good working equipment at the ready for our meetings and was money well spent.

Eamon Boland, who looked after our book and video club, kept books and video DVDs available to members at our meetings .

The yearly Sub to this club is only €10.

Paul Murtagh has done a super job organizing the Chapter's Exhibitions at Tallaght Hospital Library.

Vinny Whelan, our Treasurer has given great service keeping our accounts in order and has been on hand every meeting to help with set up.

All of the committee help with the set up and are supported by some of the members.

David Sweeney, our Secretary keeps our correspondence up to date. David is also the Guilds Rep., on the Tree Council of Ireland.

Joe McLoughlin our Vice Chair and also our land lord, makes sure our meeting place is ready for us. He also stands in for me when I am not available at meetings.

I have to say it has been a great pleasure to be on the Chapter committee because I had good people there with me.

Joe O'Neill

Chairman Dublin Chapter.

## Heavily Textured and Coloured Bowl

Pat Walsh

For this item Pat highly recommends a substantial, 'chunky' blank. First, he mounts a blank of olive-ash, about 180mm (7") dia. X 125mm (5") on a screw chuck. When needed, he uses an extra large, robust screw chuck which he acquired from Toolpost. The timber is a matter of choice, although it seems a pity to use highly figured stock which will end



up being painted over. Although the focus of this demonstration is on texturing and colouring, and not on bowl turning, Pat chose not to bring a piece "he had prepared earlier" simply because he wanted us to experience the whole process. Well said, Pat!

The external profiling is done with Pat's 'favourite' tool; the deep fluted, Henry Taylor bowl gouge. Pull-cutting is the primary technique. As ever with serious turners, each cutting tool is gimlet sharp. (By the way, Pat uses a sharpening jig). He now creates a mild ogee profile at the tailstock end, which will have the effect of 'lifting' the piece from the surface upon which it stands. Next, the base is defined including a spigot which is formed with a skew chisel on the flat. At the end of the process this spigot will need to be removed, for example with the use of cole jaws. The rim/depth is defined by a pull-cut across part of the top (ie headstock end) "Although you're going to texture the piece, defining the profile is still very important." Now he works on the overall shape "with a cross between a pull-cut and a shear-cut, depending on the wood." He uses scrapers for final profiling simply because "gouges can go off the curve". (Common sense will always override sophistication!) A regular 25mm (1") carpenter's chisel is used very lightly to great effect. Other refining tools Pat uses include a cabinet maker's profiling scraper and a super thin parting tool ground flat across the bottom. "Don't rest this on the toolrest; hold it in both hands - beautiful!" When sanding, Pat uses a flexible pad to assist in evening out undulations

### Texturing

Now comes the aggressive bit. For this, Pat uses an angle grinder, fitted with a standard Arbortech cutter with carbide teeth. Sometimes he will use a Sorby texturing tool first, leaving the finished item with primary and secondary texturing. He locks the spindle and holding the tool firmly

with both hands, begins texturing the bottom 1/3rd of the piece, thus avoiding the necessity of using the Arbortech dangerously close to the revolving chuck when the piece is reversed! He establishes a random effect, and we can see why he urges the need for a chunky blank for this item.

These are no superficial 'scrapes' but quite deep 'trenches'!

### Hollowing

The piece is reversed and hollowing begins, leaving a good thick rim. The cut is a push-cut. Pat achieves a very smooth tool-travel from rim to centre. His whole approach seems one of 'easy does it'. The gouge handle is swung well out to the right, with the right hand grip well forward as when decelerating on a motor bike control. This accommodates anti-clockwise rotation of the gouge along its length as it travels into the cut. Pat always stops the lathe when gauging and deciding on wall thickness. Why? "Because to me it looks deceptively thicker or thinner while spinning". More practical savvy! It is now Arbortech time again. The chunks Pat is removing are really quite dramatic. Cuts are made across the rim and about 25mm (1") down the inside wall. Now he mounts a sanding wheel in the angle grinder "to soften the edges of the cuts." I think he is being slightly facetious when he describes his masterpiece as a "battered bowl" though his aim is to produce an article that looks quite aged and 'battered'.



### Burning

Health and Safety!! Pat scoops and brushes away all shavings and other combustibles. "I burn very aggressively, so I keep a drop of water handy." He emphasises that he is not burning to make the wood black, but to "soften" the whole effect. As well as the outer wall, he continues burning over the rim and down the inner wall as far as is already textured.

### Cleaning off

For this Pat uses a nylon nail brush, followed by a nylon

abrasive wheel in the cordless drill. Finally, he uses cellulose sanding sealer on the textured area of the item. "Make sure to dab it into all the nooks and crannies." This needs to be allowed to dry off. A simple tip for dispersing any excess sanding sealer at the bottom of any texture-cuts is to hold a sheet of newspaper around the piece (not touching!) and give it a short high speed spin.

### Acrylic painting

The entire textured surface is coated with acrylic paint of a very thick consistency. The thickness of the paint can be increased with the addition of a variety of agents, eg. Flour, sand, or, (if money is no object!) a proprietary thickening medium. Use a paint brush to remove any paint from the bottom of the texturings. Quite a nice textured effect can be got with just the thickened paint itself. Pat stresses now that you need to look at the piece from all angles to be sure that it is all fully covered with paint. Leave it overnight to dry. If you do discover an uninvited glob of paint on the piece, a drop of finishing oil on a cloth will get rid of it.

### Applying colour

There is a plentiful choice of products available, eg. Tubes of acrylic, (beware! Very quick drying) gilding cream, copper, gold, silver. All of the above may be applied with the finger, gloved or not. You are simply "tickling the texture." Evenness of application is not an issue; "after all, it is a battered bowl!" A couple of coats of acrylic lacquer are now sprayed over the painted area.

### Completing the inside

Caution! Check for clearance before switching on the lathe. And keep your hands clear of the rim to avoid possible catastrophic injury. First define the cut-point between the textured area inside and the beginning of the descent into the



bowl' proper. Draw the gouge back up toward the textured area to create the impression that the bowl is coming from under the texturing. Refine the inner bowl surface with scrapers or a small skew, using the lightest possible touch. Pat finishes the inside-bowl with a couple of coats of acrylic sanding sealer, followed by the same of acrylic lacquer. This is left for a couple of days. The final process is to apply some burnishing cream to the 'inner bowl' on a mutton cloth, with the lathe stationary. This agent contains a mild abrasive so build up lathe speed gradually as you apply a clean cloth to the surface. Use a soft, non- lint cloth for final buffing. So there it is. Pat has such a gentle-humoured approach to his work that you forget you have just witnessed a big, bearded man wielding an awesome weapon we call the Arbortech! And the result of his workmanship? Stunning! Thanks, Pat.

Pacelli O'Rourke

### Leading Woodworking Event

*The Carpentry Store's Woodwork, Hobby and Craft Fair is now one of Ireland's leading woodworking events on again this November. Now in its fifth year the show is going from strength to strength attracting woodworkers from all over Ireland and the UK. This year's show promises to be even better with top demonstrators and new product launches.*

*In the marquee there will be woodturning demonstrations every 90mins. Further woodturning demos in the Warehouse will ensure you will get the inspiration and the best advice. You can also expect to see hand carving, pyrography, cabinet making and sharpening demonstrations. Some of the leading brands like Axminster Machinery, Jet, Tormek, Robert Sorby, Trend, Festool, Hamlet, Henry Taylor tools, Brimarc and others will be represented on their trade stands.*

*All in all it looks like another impressive couple of days. It will be an ideal opportunity to get great advice on your projects from some of the top suppliers in the business and even pick up your supplies for Christmas with tempting show specials. For further details keep an eye on The Carpentry Store's website and Facebook page.*

*Details are as follows: Event - Woodwork, Hobby and Craft Fair 2014. When: 7-8 November, 2014.*

*Where: The Carpentry Store, Unit D4, M7 Business Park, Naas, Co. Kildare, Ireland.*

*Contact: Ann, Patrick or Noel Fay. Tel: 00353 (0)45 883088*

## Tallaght Hospital Exhibition/Sale Report.

We had a great show in Tallaght Hospital raising a total of €718.00 for the Alzheimer's Society of Ireland. A copy of the letter from the Alzheimer's Society of Ireland was enclosed, thanking us for our support.

Of course this success could not have happened without our loyal band of turners who so generously donated top quality items for sale. Also a big thanks to all those who took turns to man the display/sale on the days we were there.

Again we must thank our facilitator in the Hospital Arts Office, Mrs. Hilary Moss. Hilary provided us with the table, the space and her assistance when needed.

This exhibition/sale attracted a steady flow of enquiries from people about woodturning and were delighted that all the items were made locally and in most cases from local native trees.

Paul Murtagh.

NOTE:

THE TALLAGHT LIBRARY CRAFT EXHIBITION/SALE IS ON IN NOVEMBER.

THURSDAY 27TH and FRIDAY 28TH NOVEMBER from 9.45 - 8.00 PM.

SATURDAY 29TH NOVEMBER 9.45 TO 4.30 PM.

Again, items are required for sale or just exhibition. But please make sure that all items are clearly marked stating for sale (with a price) or just for exhibition.

Again I will be looking for members to take turns to man the table. Also if anyone wants to demonstrate woodturning the Jet lathe will be there complete with chuck and step centers, but bring your own tools.

### October Competition Winners



Cecil Barron - Artistic



Alan Smyth - Beginners



Seamus McKeefry - Experienced



Tony Hartney - Advanced



### Competitions

- Nov - No Competition (AGM)
- Dec - Christmas Item

### Saturday Demos

- Nov - Charlie Ryan
- Dec - Joe O'Neill

### Wednesday Demos

- Nov - Jonathan Wigham
- Dec - Willie Edwards

## Competition Results

	Dec	Jan	Feb	Mar	April	May	June	July	Aug	Sept	Oct
<b>Advanced</b>											
130 Cecil Barron	15	7	13	15	9	13	15	13	15	15	0
92 David Sweeney	0	0	15	0	13	9	11	11	11	9	13
87 Paul Murtagh	0	13	5	5	5	6	13	15	9	7	9
84 Tony Hartney	0	11	7	9	5	0	6	7	13	11	15
71 Pacelli O'Rourke	11	5	5	13	6	7	9	9	6	0	0
46 Tony Lally	0	0	9	6	5	0	7	6	0	13	0
40 Seamus Carter	0	6	11	7	5	0	0	0	0	0	11
38 Joe O'Neill	0	5	5	5	5	0	0	5	7	6	0
24 Alison Hurst	0	9	0	0	15	0	0	0	0	0	0
24 Seamus O Reilly	13	0	6	0	5	0	0	0	0	0	0
22 Henry East	0	0	0	0	11	11	0	0	0	0	0
15 Michael Fay	0	0	0	0	0	15	0	0	0	0	0
15 Malcolm Hill	0	5	5	0	5	0	0	0	0	0	0
15 Richard Murphy	0	15	0	0	0	0	0	0	0	0	0
11 Albert Sloane	0	0	0	11	0	0	0	0	0	0	0
10 Michael McNamara	0	0	5	0	5	0	0	0	0	0	0
10 Paddy Flynn	0	0	0	5	0	0	5	0	0	0	0
7 James Gallagher	0	0	0	0	0	7	0	0	0	0	0
<b>Experienced</b>											
165 Seamus Mc Keefry	15	15	15	15	15	15	15	15	15	15	15
135 Bob Finley	13	13	11	9	11	13	13	13	13	13	13
64 Jonathan Wigham	11	11	9	11	13	9	0	0	0	0	0
50 Frank Maguire	0	7	7	7	7	0	11	11	0	0	0
35 Willie Edwards	0	0	13	13	9	0	0	0	0	0	0
26 John Sheeran	0	9	0	0	6	11	0	0	0	0	0
<b>Beginners</b>											
103 Frank McCarthy	0	15	15	0	15	15	0	15	13	15	0
65 Michael Jordan	15	0	11	0	0	13	15	0	11	0	0
46 George Madden	13	0	13	0	7	0	0	0	0	13	0
30 Ronnie Butler	0	0	0	15	0	0	0	0	15	0	0
24 Luan Alton	0	0	0	13	11	0	0	0	0	0	0
17 Vincent Whelan	0	0	0	11	6	0	0	0	0	0	0
15 Alan Smyth	0	0	0	0	0	0	0	0	0	0	15
13 Kieran Mc C (?)	0	0	0	0	13	0	0	0	0	0	0
13 Peter Cashen	0	0	0	0	0	0	13	0	0	0	0
13 Martin Boyle	0	0	0	0	0	0	0	0	0	0	13
9 Ruth Wallace	0	0	0	0	9	0	0	0	0	0	0
<b>Artistic</b>											
153 Cecil Barron	13	13	15	15	13	15	15	11	15	13	15
127 Bob Finley	15	11	9	13	11	13	5	13	9	15	13
62 Paul Murtagh	0	0	11	0	9	0	7	0	13	11	11
33 Seamus O Reilly	11	15	7	0	0	0	0	0	0	0	0
29 George Madden	0	0	0	0	0	7	6	0	0	7	9
26 Tony Lally	0	0	0	0	15	0	11	0	0	0	0
20 Malcolm Hill	0	9	0	0	0	0	0	0	11	0	0
15 Tony Hartney	0	0	0	0	0	0	0	15	0	0	0
15 John Owens	0	0	6	0	0	0	0	9	0	0	0
13 Pat Walsh	0	0	13	0	0	0	0	0	0	0	0
13 James Gallagher	0	0	0	0	0	0	13	0	0	0	0
9 Albert Sloane	0	0	0	0	0	0	0	0	0	9	0
7 Alan Smyth	0	0	0	0	0	0	0	0	0	0	7
6 Joe O'Neill	0	0	0	0	6	0	0	0	0	0	0
6 Martin Boyle	0	0	0	0	0	0	0	0	0	0	6
5 Willie Edwards	0	0	0	0	0	0	0	0	0	0	5
5 Ruth Wallace	0	0	0	0	0	0	0	0	0	0	5