



Dublin Chapter Newsletter

Irish Woodturners Guild

June 2024



Editor John O'Neill

Please check both your email and the Chapter website (<http://www.dublinwoodturners.com>) regularly for updates.

May competition P2

Saturdays demo P8

Wednesdays Demo P17

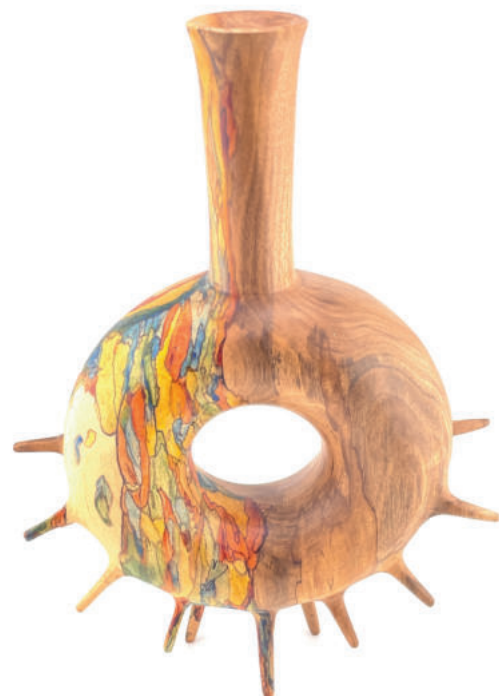
Leader board P19

BBQ P20

May seminar open competition winners
Top right Michael Fays winning piece.

Below left 2nd place Brendan Phelans
piece.

Below right 3rd place Louise Wilde (this
piece also won the artistic section on
the day)





2nd beginners
Barry Dunne



1st beginners Brian Kelly



1st
experienced
Claire Godkin
>>>>>



3rd beginners Peter Gonsalves



2nd experienced John O'Neill

3rd experienced Michael Stephens



4th experienced Declan Corrigan



1st advanced Brendan Phelan



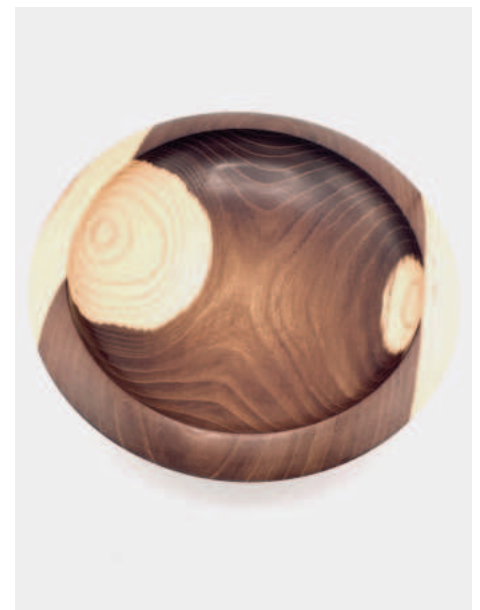
2nd advanced Pat Walsh

3rd advanced Seamus McKeefry



4th advanced Charlie Byrne

5th advanced Cecil Barron





6th
advanced
Sean
Ryan



7th
advanced
Graham
Brislane



8th
advanced
Frank
Maguire



9th
advanced
Hugh
Nolan



2nd artistic Pat Walsh



3rd artistic Michael Fay



4th artistic Tony Hartney

5th
artistic
Charlie
Byrne



7th
artistic
Barry
Dunne



6th artistic Brian Kelly

8th
artistic
Claire
Godkin





open competition Cathal Ryan



open competition Cecil Barron



open competition Charlie Byrne



open competition Claire Godkin



2 open competition entries by Pat Carroll





open
competition
Pat Walsh



open competition Peter Gonsalves



open
competition
Seamus
McKeefry

open
competition
Louise Wilde



Saturdays Demonstration
 Demonstrator Ronald Kanne
 Subjects Salt sprinkler, pepper crush grind, self closing hollow form, platter and a mood owl
 Notes by John O'Neill
 Pictures John O'Neill

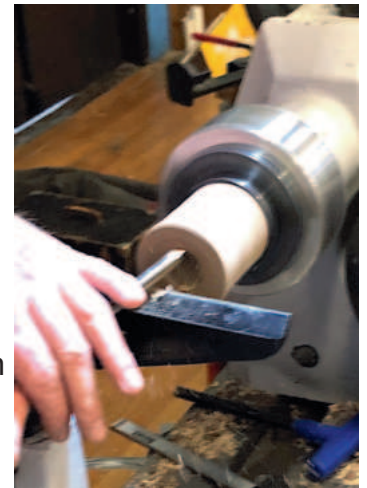
We were treated to a great days tuner by a master turner who held the audience's attention for the whole day. First he introduced himself and gave an outline on his woodturning journey. Starting our in sound recording, before taking up woodturning as a hobby. Then the hobby became the full



time job. Now he turns a range of items such as urns, plates, bowls & peppermills. He mentioned that he has recently turned plates for Gordon Ramsays chain of restaurants.



His first turning on the day was a salt sprinkle, to be made in walnut and maple. He allowed himself 30 mins to get it finished. It consists of two parts, an outside barrel shaped shell and a cone shaped insert. He measured out the blank and decided how it was going



to be turned. The walnut blank was mounted between centres and turned to round with the spindle roughing gouge. A tenon was created on the tailstock end, he advised that one has to be very precise with the measurements and the tenon must sit perfectly in the jaws, 52mm exact diameter for optimum holding power. with his set of jaws. He explained



his hollowing technique. The spindle gouge was located in the centre of the blank, cutting edge on right side of gouge and the handle lowered to slice through the wood (pic above right). A quick method to remove wood and leave a smooth finish. Then he trimmed the sides inside the vessel with a personalised scraper, the bottom of the left wing is pared back to allow the scraper blade work along the side of the vessel without the metal below the cutting point rubbing against and burnishing the wood, Colum Murphty produced a little magnetic led light which sat on uderside of the tool rest and lit up the inside of the vessel. A small recess

turned at entry point of vessel to accept the insert. The ceiling of the vessel needs to be pointed. The rim of the vessel was finished to ensure sharp corners, The outside of the vessel was skimmed with the skew (pic right) which produced a smooth surface finish. The rim of the vessel was



'sharpened' to produce sharp edges. Measurements were checked to ensure dimensions were correct. Outside of vessel was sanded with 180 & 240 grit sandpaper. pic right.

Next, start parting off with parting tool, use gouge to produce a slight curve on edge, sand top before final parting after a bit of tidying up with skew.

Then remove chuck and mount the maple block between centres.



The blank is then turned to round using the spindle roughing gouge, pic left. To make the required cone the spindle gouge is inserted into centre as before, handle

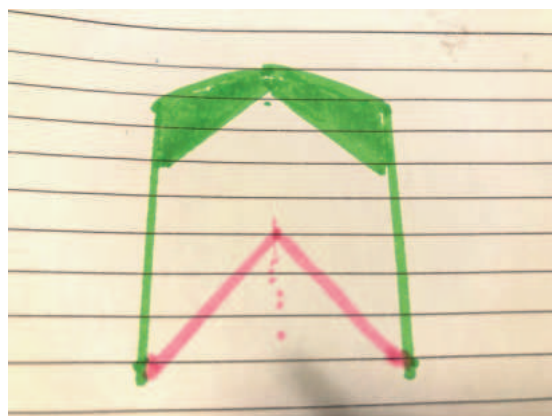
lowered to cut on the top of the cone. This was against the grain which is contrary to the rules but was the fastest method. Hole drilled in centre to allow salt flow through, 2mm diameter. Sand at 180 and 200 grit. Turn the outside shoulder to fit the recess in the barrell section, spindle gouge used. Recheck that the centre hole is drilled all the way through.

Part off and make a jam chuck of the remaining maple to allow finishing of the body of cone. Hold in jam chuck and tighten with tailstock.

Finish shaping the outside of the cone, carefull with the shoulder! Remove from jam chuck and a bit of superglue used to fix the insert to the body, with the point of cone pointing inside the body as shown in picture on the right. Fill with salt by turning upside down, pour the salt into the cone, tapping on the side to encourage the salt to fall down. Finished salt sprinkler shown below left.



on right is an overview drawing of the salt sprinkler, body shown in green and insert in pink

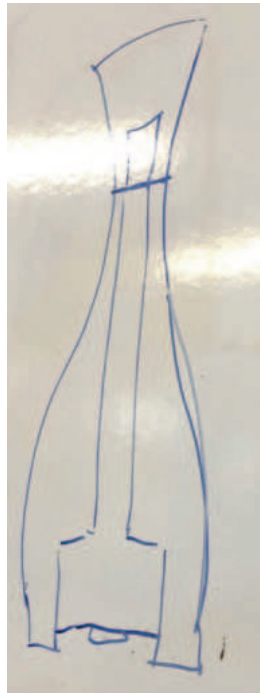


Demo 2

A crush grind pepper mill.

Ronald shared that in past year he has turned 250 crush grind pepper mill for restaurants.

The mechanism shown on the right, the top part detaches and fits into the head of the piece, it has protruding latches to catch into grooves turned in the receiving wood. For this exercise he was going to deploy the woodturners friend, i.e. superglue. Ronalds overview drawing of the



plan for the crush grinder shown below right. Two separate turned pieces required for the piece, a short upper section and a longer lower section, Ronalds drawing shown on the right. He makes 6 of these per hour! There will be a new screw-in version of the mechanism available at end of year. The ash blank was mounted between centres (pic below right) and a 32mm spindle roughing gouge used to turn the piece to round. He prefers the quick in and out method as he wants quick removal of the wood. When surplus

removed and blank looking round then smoothen out with a glide of the roughing gouge across the piece. A precise 52mm tenon turned to fit the dovetail jaws. He has a customised tool for this task, a scraper with exact angle required for the jaws. Just go straight in with



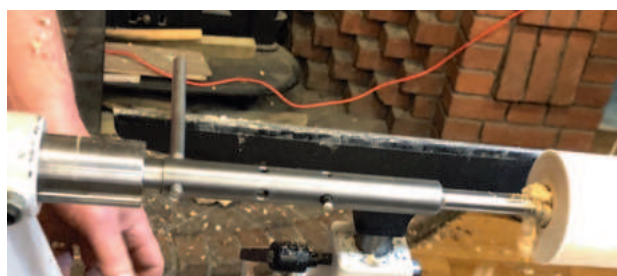
the tool to make a perfect tenon. The long piece will be mounted on the chuck with forces acting to pull it out so its important to have a secure tenon.

He mentioned that this is air dried ash, kiln dried ash cuts like butter and air dried is a bit harder wood.

The blank was mounted in dovetail jaws, tightened well and then turned to round, no real shape yet, pictured on right.

The end was smoothed out to make it easier to drill. He advises to drill holes before you finish the outside piece.

Ronald has his own custom crush grind drill bit set, it make 3 different diameter drillings in one go to exact sizes required for the job. It also has a guard bar which rests against the tool bar to prevent the bit spinning, pic below right. This he also sells on his



website. He donated this particular set to be a prize in the chapter draw, a very generous gesture.

He had to change belts on the lathe to provide more torque for boring. Drilling was done slowly, regularly withdrawing and removing shavings. Normally he would have a customised scraper with a notch on side to make the recess for the crush grind

mechanism, not available on the day so superglue to be used.

The depth of the hole checked with the crush grind and boring continued until perfect fit achieved. Next to shape the outside of the blank, a cup centre in tail stock was used to stabilise the blank for shaping, Ruler used to check depth/length of blank. Shaping finished and point marked for parting, its important to measure and be sure its right before parting. Parting done

with parting tool and the hole checked that it was in exact centre of piece, otherwise the end product will not look well, pictured on right. Next task is to turn the head of the crush grind. The depth of hole for the head mechanism should be 32mm. A forstener bit was used to drill it out and a parting tool used to trim edge



of rim, skew used to produce a smooth surface. The plastic head goes into the top, normally a parting tool with notch used to create the catch groove for it but this example was to be superglued into place. The insert was tapped in with handle of roughing gouge (pic on left) until the plastic head protrudes a little bit, about 2-3mm, picture left, this to fit into the lower section, a tiny piece of this protruding plastic is turned away for easier fit into lower section.

The inside of corresponding top hole in the lower section was very lightly sanded for snugger fit, being careful not to overdo it! The lower section was fitted with the upper piece and final shaping was done with the spindle roughing gouge, pic on right. Final sanding was done on the full container, pic below left.

The top section was parted off with a bit of shaping to improve look, pic lower bottom left.



The two pieces of mechanism were glued in place and the crush grind completed. This was fastest version, a more complex version that he turns has a sphere for the top section.



The finished crush grind pictured on the left.

At this stage in the demo Ronald produced 2 square blocks of wood, pictured on right.

The audience were asked to decide which one was best for turning a platter. One piece was crossgrain and the other was quarter sawn. These were then passed around the audience and a vote to be taken on the subject later in the



day. The next demo was one of Ronalds signature pieces, a self closing hollow form. A sizable and recently cut down cherry wood log was selected for this piece, picture on left. He wanted a wet piece of timber because the concept of the piece was that it needed to move when drying in order to close. The log was mounted in the lathe with the grain running across the bed of the lathe. The speed of the



lathe was turned right down and then the lathe turned on, increasing the speed slowly. At this stage the piece is very unbalanced and caution is required. A cup revolving centre on tailstock end and a large spur centre at headstock side to ensure blank is well anchored as it will be very unbalanced when starting off. Bowl gouge used to remove wood and the blank turned to a near sphere shape.



Pictured on right and below left. He needed to keep a line of bark in the centre, this to be cut out when turning completed to create a gap, pictured below right.



A flat spot was created on the top (tail stock end) this is required to allow for drilling, the hole drilled to be used for hollowing. A carving gouge was used to remove excess bark.

Then Ronald used a bowl gouge to give final shape to the piece, stopping and checking progress regularly. He had to reposition the revolving centre to ensure that enough bark remained in the middle section.

Due to how the wood turned he decided to reverse where the tenon and hollowing hole were going to be. New hollowing hole was now to be at the headstock end and the tenon at tailstock end, pictured on left.



As he said "the woodturner has to be flexible", but he still doesn't believe that the 'wood talks to the turner"!



During the lunch break Ronald judged the competition pieces for the Open competition, pictured on right with our competitions officer, Charlie Byrne.

After lunch it was back to the hollow form. The piece was mounted in the chuck and core drilled out, pictured below left.



The sphere was mounted in the chuck jaws and a hole bored in the piece with a large bit, pilot hole for the hollower. Ronald uses the woodcut pro-forme hollowing tool. He has customised it by adding an extra handle which helps with vibrations and allows better control. Handle is tucked under his armpit and



the cutter pushed into the cavity and moved across the wood in a sweeping action from left to right, pictured on the left.

There are 3 versions of this tool, straight, slight bend and swan neck. For Ronald the straight tool does 90% of what he needs, the swan neck when greater angles are encountered. The design of the tool is that wood goes down through the tool and does not clog up the cutter, picture of this cutting tool on right.

It also has a brass guide adjuster which controls the depth of cut. Then he begins using a 2 way sweeping motion, over and back to shape the internal sphere. The shavings are removed as they built up inside the sphere, they clog up very quickly. He normally has a hook tool for this task, it got left



behind in the Netherlands. Colum Murphy came up with an improvised hook tool which did the job.

He then switched to the swan neck tool, pictured on the right. The tool rest was adjusted to ensure that the wider shaft of the tool was positioned on the rest. He uses the tool in a sweeping action and hollows out under the neck of the sphere, pictured on right.

The new Skelligs wire hook tool used to remove shavings from inside the hollow form as they built up.

Next he drilled holes in the centre bark region with a



forstener bit. These holes were to allow the shavings fly out and are drilled in the bit of bark/wood that he intends to remove later, 6 holes were drilled at this stage, pictured on right. These holes will also allow him to check the wall thickness, he was aiming for around 10mm wall thickness. Then back to the hook tool for more hollowing, pictured on



the left. The underside of the entry hole and side wall completed with hook tool. Then he swapped out the hook tool and put the straight cutter back on.

He had to rotate the headstock for more tool angle room. The speed during this hollowing process was 700RPM. He went back to the hook tool for some tidy up of the inside, more holes were drilled, picture on right. This hook tool can be sharpened using a jig or with a



diamond card or file.

Ronald used a jig saw to cut out the bark section, following a growth line all the way round, the concept is that when the piece

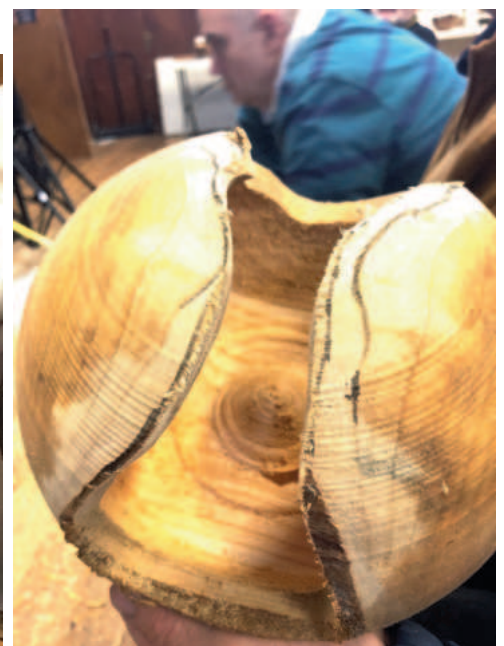


starts to dry it changes shape and closes on this cutout section, the sides should meet. Jigsaw cutting pictured on left and below left.

If left naturally it should be ok, he advised that you could soak it in water, put it in microwave and reshape it manually to form closed shape when taken out.

All its needs now is a bit of sanding and let nature work on it.

An interesting piece to test the turners skills, looked easy in the hands of a master. 2 pictures of completed form below.



Demo 4 Platter

The two platter blanks passed around earlier were reanalysed and it was agreed that the quarter sawn blank was the best for the platter. A wood faceplate with 4 spikes(nails) on the front was mounted on the chuck (to hold the wood blank) , blank was measured, centre point found and tailstock brought to hold the blank in place.



A bowl gouge used to round off the corners, pictured on left.

A temporary recess was turned on the front with diamond parting tool. This recess to be chucking point for turning bottom side of platter and will be turned away when shaping the top side of the platter.

The blank was removed from the spiked faceplate and mounted in the chuck.



The bottom of the platter was shaped using a gouge with the lathe in reverse and the gouge positioned on the right hand side of the piece, this method results in a very smooth finish. The eyes



and bevel are in one line and you can see the line of cut. The gouge has a 45 degree bevel and the wings function like a skew, they cut cleanly, picture on right.

The bottom of the platter was to be finished at this stage, so he gave it a bit of shape, pictured on right.

A bit of sanding completed on this side and piece reversed in chuck.



The top of platter shaped with bowl gouge (pic left), rough cut on the core initially and then the finishing cut done, the outer rim then trimmed. The lathe reversed for final finishing cut. Platter

sanded to smooth surface, picture below.

Finished platter shown on right, to be finished with oil.





Demo 5 Mood Owl

The head of the mood owl can be put in different positions to show various moods of the owl.

A blank was put between centres and turned to round with spindle roughing gouge.. Tenon tool used to make a 52mm to fit the dovetail jaws. A 62mm section turned on top for the sphere (owl head) piece, the diameter and length of this is exactly 62mm. Mark line in dead centre of the section, this line to be used when applying the 42% rule to act as guide for turning a perfect sphere. This method allows the turner to sneak up on the curve by following the guide lines drawn on the piece, picture below right. The side nearest the tailstock done first. Turning is done



between the lines and the lines remain visible. The line between middle and end is 29% of the diameter from the middle.

Sphere is sanded to finish, this is where the 62mm comes in, he has a sanding half sphere jig with velcro attached made from a 62mm circle, hook and loop sandpaper fits into this tool and allows him to sand the



sphere to round. The sphere is parted off and the nib sanded using this 62mm sanding jig.

A recess is turned in the end of the remaining blank. The sphere is put into this jam chuck recess and held with the cup in the tailstock, picture left.



The eye is turned around the tail stock mounting. The eye diameter is measured and the sphere repositioned to turn the other eye which is turned with same diameter as first eye. The holes made by the tailstock are sanded away. The nose is drawn, an inverted V shape and cut out with a knife and



sanded for final shaping. Then the body is shaped with a slight curve on top and tapered towards the headstock end (base of owl).

The base line was marked for parting with the parting tool.

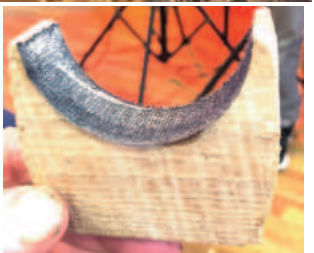
The piece was hand sanded and final parting completed. Finished owl pictured on left.



A fantastic days turning from a master craftsman.

Thank you Ronald

pic right, 62mm round sanding jig



Wednesday demo
Demonstrator John O'Neill
Subject Natural edge bowl
Pictures Tommy Hartnett
Notes John O'Neill

An ash branch about 20cm in diameter and about 25 long was chosen for the job. This ash was very recently cut down and had been placed in a water barrel for previous 2-3 weeks. The moisture content was measured at 27%. The midpoint along the bark was determined and a hole drilled for a screw chuck. These can be turned using a drive centre in the headstock but as the piece was going to be substantially unbalanced for most of the turning job a screw chuck was used as it gave better 'hold' on the piece. Piece was centred and held with a live centre in the tailstock. The log blank is mounted across the lathe



and not parallel to the lathe bed. Speed turned right down and lathe switched on, speed brought up to 500 rpm and base of bowl (tailstock end) shaped. Progress very slow initially with a bit of banging as the bowl gouge was mostly turning air, perseverance is the key! About 20mm at headstock end left untouched as we won't really know where the bark edge is going to be until some hollowing of the inside is done, best to leave a bit of wriggle room at this stage. A tenon was turned on the base(tailstock end), a wooden guide jig used to achieve the perfect tenon size for the chuck, picture below right. The piece is reversed and mounted in the chuck, it should be tightened well as its still unbalanced and will try to escape!

Hollowing with 13mm bowl gouge began. The wood was very wet so cut easily with little dust. The normal flat tool bar was used for initial hollowing but when the bowl cavity developed an S shape tool bar was mounted in the banjo. It allows you to better follow the curve of the inside.

At this stage the location of the natural edge became



obvious and some redefining of the outside was done. The curve on the bottom half of the bowl was fine

tuned also. A small foot was allowed develop and to be completed later when the piece is reversed. Then the inside was hollowed out some more. The walls were turned to about 10mm thickness and the Chuck & piece removed from the lathe to seek



advise sought from the audience on whether thinner walls were required. The people wanted thinner walls! Bowl gouge resharpened and task of thinning the walls done in about 4 cuts.

The inside base finished with the bowl gouge.

The S shaped tool bar is good for this task as you can grip the tool around the middle of the S and reduce vibration. The result is the even though you may not have perfect bevel rubbing when doing the base the gouge can be held chatter free and a good surface is obtained.



No jam chuck was available so a bit of improvisation was called for. A wad of tissue placed up against the chuck jaws and the piece held in place with the tailstock, speed then turned to 500rpm.

The foot was finished with the spindle gouge and the height of the foot reduced a bit.

Finished bowl shown on the top right.

When I got the bowl home the surface didn't look great so it was mounted on a newspaper and wood glue jam chuck and sprayed with water, then covered in cling film until the next day.

2 passes with a sharp bowl gouge at 1400RPM tidied up the surface both inside and outside. Sanding was started at 120 and then 180, 240, and 320 to complete.

Sanding sealer applied, allowed dry and a quick pass of 320 sandpaper to finish.

The pith of the tree runs through these bowl so they have a tendency to crack and split as drying occurs.

One method to prevent this is to use oil to displace the moisture. Orange oil was use, its not toxic and food safe. It is made from the skin of oranges so contains a natural acid called d-limonene in high concentrations and may burn the skin so wear gloves when putting it on, when the oil cures there is no danger.

The bowl was put in a container to catch leakage and the bowl filled with oil, it was covered over and left to soak for 2 days, pictured above left.

About 1/3 of the oil soaked through the wood and into the container.

The excess oil was poured back into the bottle and a fresh coat of oil wiped onto the surface and allowed dry for for a few days. Its best to leave it in the shed and allow it to cure slowly rather than bring it into the heat and lower humidity of the house during the drying phase.

The oil has a slight golden effect on the wood.



Finished bowl shown on the right.

	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Totals
Beginners													
Brian Kelly			13	13	15	15							56
Barry Dunne			11	15	13	13							52
Peter Gonsalves			15	11	11	11							48
Michael Hart		15			9								24
Maria Jennings	15												15
Experienced													
Declan Corrigan	13	13	11	15	9	9							70
Claire Godkin	7	9	13	11	13	15							68
John O'Neill	11		15	13	11	13							63
Michael Stephens	9	15		9	15	11							59
Irene Christie		11	9										20
Graham Hunter	15												15
Ray Ivers		7											7
Advanced													
Hugh Nolan	11	13	15	11	15	5							70
Brendan Phelan	6	15	13	9	9	15							67
Charlie Byrne				13	11	9							33
Sean Ryan	13				13	6							32
Michael Fay	15			15									30
Tony Hartney	5	11	11										27
Frank Gallagher	5		9										14
Cecil Barron				7		7							14
Pat Walsh						13							13
Sheamus McKeefry						11							11
John Duff	9												9
Tommy Hartnett	7												7
Vincent Whelan				6									6
Graham Brislane						5							5
Frank Maguire						5							5
Artistic													
Michael Fay	15	15	13	15	15	13							86
Charlie Byrne	13	13	11	13	11	9							70
Hugh Nolan	9	9	15	5	5								43
Claire Godkin	6	7	6	5	5	5							34
Cecil Barron	11	11		9									31
Michael Stephens	7	6	7		9								29
Barry Dunne			5	5	13	6							29
Tony Hartney	5				7	11							23
John O'Neill	5			11	5								21
Frank Gallagher	5	5	9										19
Brian Kelly				6	6	7							19
Pat Walsh						15							15
Declan Corrigan	5			5									10
Dermot Dooley				7									7
Michael Jordan	5												5
Ray Ivers		5											5
Mark Daly				5									5

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Wednesday Demos	Brendan	Phelan		
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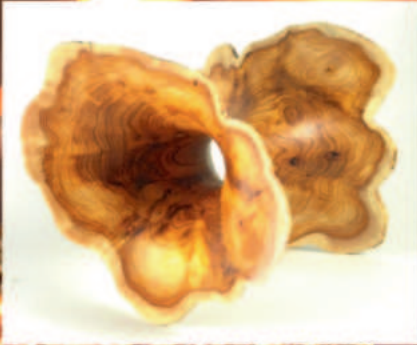
Dublin Chapter SUMMER BBQ



GREGORY MORETON

Making his Debut in Ireland

Sat. July 6th 2024



**COST €25 INCLUDES BBQ, SOFT DRINKS
AND TEA & COFFEE.**

**Open Competition (max. 3 entries)
& Raffle with Great Prizes**

**Registration from
9:00AM. Demonstration
start 9:30AM**

**Dublin Woodturners
Willington Scout Den
6 Templeogue Lodge,
Templeogue, Dublin D6W AA14**

**To Book contact Treasurer at:
email - vpscwhelan@gmail.com
Phone - 087 760 4918**

Competition subject list for 2024

- May seminar open
- Jun plain bowl, no decoration, colouring or piercing
- Jul Candelsticks, 1 for beginners
2 matching for experienced & advanced
- Aug Platter
- Sep Jewellery