



GALWAY CHAPTER NEWS

Issue 83

May 2010

Ballybane library exhibition

At the April we got the go ahead from the meeting for our exhibition in the Ballybane library . This will take place in December this year so it does not give us a whole lot of time for rough turning and drying pieces. We need to get started on pieces immediately. Everything will be considered for the exhibition and the final selection will be done by an invited turner from outside the Chapter later in the year. Some suggestions at the last meeting for the exhibition were Collaborative pieces, outdoor, wet turned, chainsaw turned, wall hangings, lamps, bowls, clocks, pens etc etc...the list is endless.

The idea is to get loads of pieces turned and into the selection process to be in with a good chance. If you need timber we will be cutting up a tree from Merlin Park woods at my workshop in May. This tree was got for the Chapter by Martin Lennon. There will be timber for everyone so no excuses. The date for this workshop is to be confirmed it might suit everyone better on a Saturday. The challenge for this month is a box or lidded jar. Colin B brought in jars for everyone at the last meeting so these can be used or just make your own.

Inside this issue:

Introduction	1
Schedule and results	2
Workshop	4,5
News Bits	5

CONTACT INFORMATION

Chairman: Tim Lydon
 Hon. Secretary: George Anderson
 Hon. Treasurer: Sean G Clancy
 Newsletter Editor: Martin Lodge
 Librarian: Tim Lydon

www.galwaywoodturners.com

Ordinary membership €54
 Family membership €57
 Student membership €10
 Associate membership €10

Chapter Proposed Events 2010

Date	Host	Location
21 st January	AGM Meeting	Maldron Hotel
28 th January	Nial O'Sullivan	Moycullen
4 th February	Meeting	Maldron Hotel
20 th February	George Anderson	Renmore
4 th March	Meeting	Maldron Hotel
25 th March	Sean G Clancy	Moycullen
1 st April	Meeting	Maldron Hotel
25 th April	Ambrose O'Halloran	Cregboy
6th May	Meeting	Maldron Hotel
15th May	Martin Lodge	Corofin
2 nd September	Meeting	Maldron Hotel
16 th September	Tim Lydon	Moycullen

**Challenge piece is to turn a
Box or lidded Jar**

Mayo Seminar Sat 8th May

Ballyhaunis

John Kelly

Garry Rance

APRIL CHALLENGE



First place
GeorgeAnderson



Joint Second place
Kevin Walshe & Martin Lodge



Third place
Ambrose O'Halloran

Amby & Brid's Workshop

One thing you can be sure of about a session in Brid and Amby's workshop is that you'll come away with some new ideas and some new takes on old ones.

For the first part of the evening Amby chose as his theme "different ways of holding wood". Starting initially with a ring drive centre and a ring centre in the tail-stock he mounted a small piece of mahogany about 50x50x100mm .

He noted the importance of having the rings matched to avoid splitting the wood and make the later alignment easier. He also noted that the technique might not work too well on lighter lathes because of the high pressure needed on the tailstock.

Amby rounded off the stock with the roughing gouge and then switched to gouge and skew to define the shape of an egg with a small spigot on each end with the section next to the egg turned down to a narrow neck. The driving ring was then replaced with a chuck with a set of shark jaws and using the tailstock centre to line things up, the egg was gripped lightly.

This allowed the spigot to be removed and the end of the egg finished. The procedure was then repeated for the other end.

Next, he mounted another piece of Mahogany about 100mm square by 35mm thick on a screw-chuck. Because the screw was a bit on the long side he used a piece of ply as a washer to take up the slack. Roughing it down to a disk about 75mm in dia he turned a slight domed surface on the outer face taking care that the outside diameter of the piece was correct for the next stage.

For the next piece of "holding" magic, Amby produced a vacuum chuck made from heavy duty American style drain pipe and some off-cuts of MDF faced with soft rubber. He noted that the rubber needed to be quite thin to avoid unwanted vibration. The piece was lined up using a cone-shaped centre in the tailstock and the vacuum pump started.. The next step was to bore a shallow hole with a Forstner bit as shown. When this was done the tailstock was removed and the piece turned to a slightly dished form.

Another piece of mahogany about 50x50x120mm was then marked for centres and again mounted between the pair of rings. This was turned down to round and then mounted in the chuck.

Another Forstner bit, this time about 8mm, was used to bore the piece to a depth of about 70mm. Using the cone centre in the tailstock to steady the piece initially a small spigot was then turned on the end of the piece to make a tight fit in the hole in the disk – but not so tight that it couldn't be opened again. This was done by turning a slight taper on the spigot and then offering up the female part



to the spigot with enough force to mark the spigot with the correct diameter. The spigot was then turned to its finished size. The body of the piece was then turned down to make a suitable handle shape.

The piece was then reversed and mounted in a chuck with smaller jaws gripping on the spigot so that the end of the handle could be cleaned off and finished.

Ambrose then produced an adaptor mounted on a Morse taper for a couple of large polishing wheels (Beall Wood Buff www.bealltool.com) made up of layers of cloth. The first, an all linen one, was loaded with red Tripoli compound. This compound comes in a large bar which is applied to the spinning wheel to "load" it with compound. The piece was then polished. The wheel was then exchanged for another softer (a linen-cotton mix) one and the process repeated with a White Diamond compound. It's important to keep a specific wheel for each compound and to use unstitched wheels as stitched ones are too hard. The hardness of an unstitched wheel can be controlled to some extent by varying the speed of the lathe.

A little quiz at the end of the demo elicited the information that the item he had turned was in fact a "Darning Mushroom". And the hollow handle? To keep your darning needles in of course!

We then adjourned for tea. Well, more like what was called "High Tea" when I was growing up. No cup-in-the-hand this. Sausages, vol-au-vents, sandwiches, cakes, biscuits and lashings of tea. Much appreciated Brid!

After tea, Ambrose demonstrated a system for setting the tool rest on the grinder to ensure getting the same angle. The system was devised by Mike Darlow and consists of a series of little "jigs" that rely on a pair of pins [to correctly align the tool-rest regardless of the diameter of the grinding wheel.

The final item on the agenda was a new twist on the idea of material for inlay. You take a raw egg, break it open and use the insides for cooking. Then, you remove the inner membrane from the shell and thoroughly wash and dry the shell.

Prepare the piece you want to decorate, such as the rim of a bowl or platter by turning a suitable channel say 6/7mm wide and maybe a 1mm deep. Glue pieces of shell at random around the edge using PVA glue and allow to set hard for 24 hours.

The channel is then filled up with artists moulding paste (a paste used by artists to build up layers on a painting to give it texture). The paste can be coloured using acrylic paints. Once dry, the piece can be sanded down to give an interesting "marbled" effect.

Colin Becker

