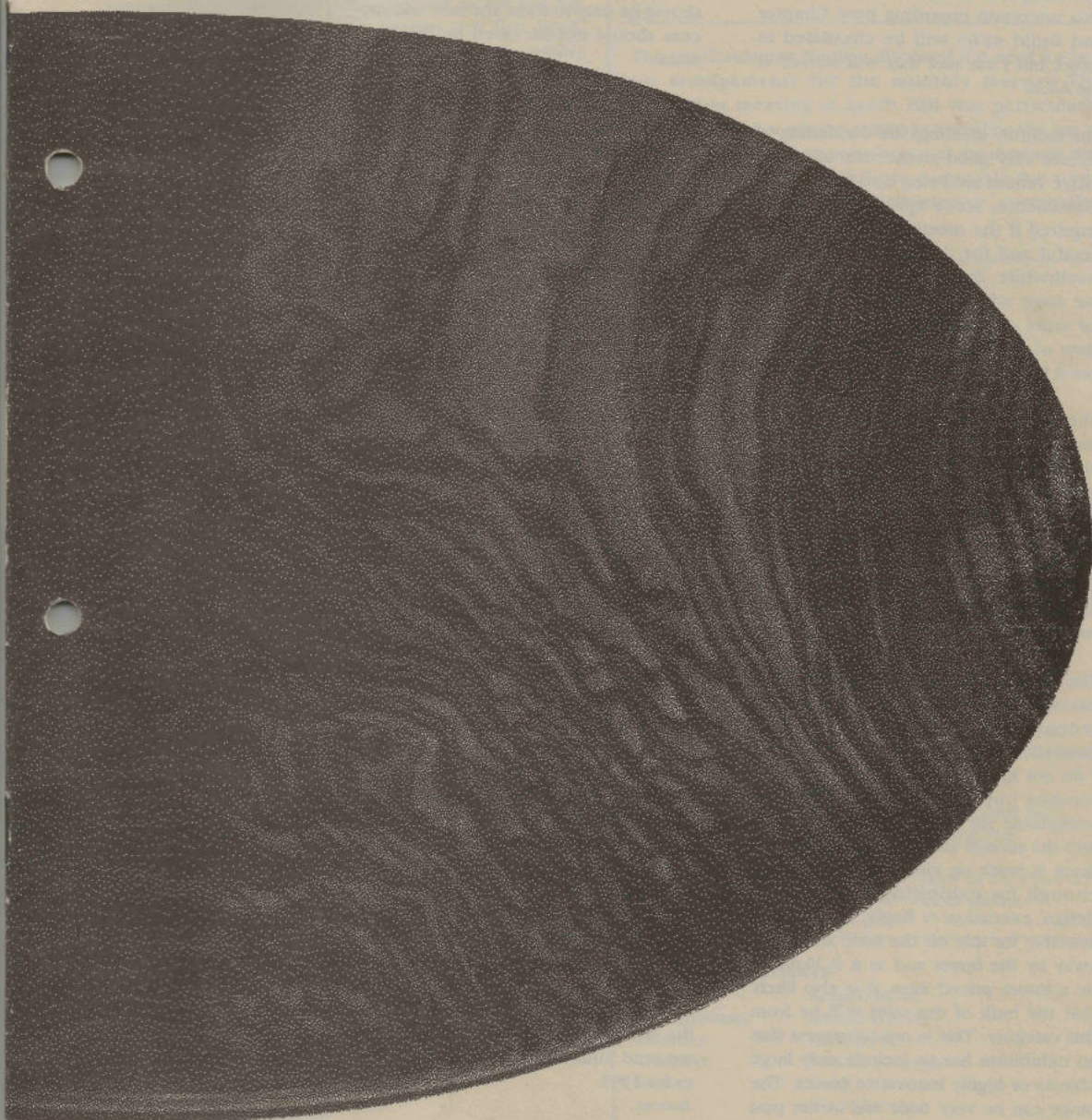


Dublin Chapter

Irish **Woodturners** Guild



Journal No. 8 - Winter 1994 - 1995

EDITORIAL

We are past the end of 1994 and have completed the second year of publication of the Journal. Where we go from here I am not sure as my original "contract" was for two years and someone will need to be taking over the reins shortly. We are also uncertain regarding how Chapter and Guild news will be circulated in future but I am sure that will surface at the AGM.

The monthly meetings are continuing to receive very good attendance and alternative venues are being discussed by the Committee. More space is certainly required if the meetings are to be successful and for demonstrations to be worthwhile. In fact, we are getting to the stage where numbers are too high for some demonstrations if a reasonable view of the proceedings are to be provided for all attending.

The last meeting included a report on the recent Guild Exhibition which relied on the Dublin Chapter to organise and although I am aware that there are different attitudes towards the assessment and setting up of an exhibition, there are matters involved which the Guild should address. I will give my views, and include comments from others on the subjects which require consideration.

The main issues include the trend which has now become a permanent feature in recent years, to combine (1) an Exhibition with (2) a 'sale of craftwork'. I do not know how you define the difference but it seems that items not acceptable for the first find their way into the second and this must imply that there is work on view that is not good enough for exhibiting by reason of design, execution or finish. This work is available for sale off the table and taken away by the buyer and as it is likely to be a lower priced item, it is also likely that the bulk of the sales will be from this category. This is not to suggest that an exhibition has to include only large objects or highly innovative pieces. The range can be very wide and in the past we have had a 30" diameter bowl in elm

and a set of lace bobbins, each in a different wood, made by the same exhibitor, and both of equally high standard. The income from the table-top sales can be considerable which obviously helps any Charity we are supporting, but the purpose of an exhibition should be only to show the best and success should not be rated by the total sales.

Secondly, the selection of work is always a thorny problem and should be by independent assessors, and not necessarily woodturners in my view. There are other excellent craftworkers in wood, making furniture with experience in design and finish or, why not have a potter whose background is in the design and form of ceramic vessels?

Another comment referred to the large number of bowls compared with other items and this criticism has been made in relation to previous exhibitions. Perhaps there is a case for an exhibition which concentrates solely on vessels, and is very selective. Another suggestion has been made that 'craft sales' should be run by Chapters and Exhibitions by the Guild. This is not proposing two standards of workmanship and every item displayed is in effect advertising the standards of the organisation.

These and other matters need the Guild's attention to provide national guidelines for future exhibitions.

I have at last received a 'letter to the Editor'. I always thought it would be good to have a letter or two which would be of interest to readers. The letter included is however not from a member but had a long trip from the San Francisco Bay area and you can see how the interchange of contacts and material is growing. It is also good to see that the articles by Ruth McNally are sending out a few more shoots! We have the last of the series in this edition and we send Ruth our thanks and best wishes for 1995.

GM



Cover photograph -
platter in olive ash

Elwyn "Woody" Collins
6997 Sessions Drive
San Jose, CA 95119
(408) 225-9039

9/15/1994

Dear Garth,

Thanks for your letter and the latest newsletter. I only assumed responsibility for the newsletter in the last few months and am not sure how contact was first established but, in addition to your club, we reciprocate newsletters with several other clubs here in America as well as with one in England and one in Australia. I agree wholeheartedly that the perspective from other countries is most interesting. As you can tell from the article on Japanese woodturning in the accompanying newsletter, it can be truly fascinating when it comes from a vastly different culture.

I find your newsletter to be one of the best I've seen and I envy your ability to have it printed with such high quality. I also appreciate how producing a journal quarterly can free you up to do a better job (and presumably more turning). Our membership is quite scattered geographically, drawing from an area of well over 100 miles in radius, and only a fraction of the members make it regularly to our monthly meetings. So we really need to publish monthly to keep the membership together.

Many thanks for your offer to allow us to reproduce articles from your newsletter and, of-course, you are free to use anything we print as well. As you can see I have opted to use the quite humorous item on a wife's perspective of woodturning in our current issue. I noticed that it is evidently the third in a series of articles on the same subject. I do not have the previous two articles and wonder if you could possibly mail copies of them to me? Someone else in the club may have them but our "collection" of other club's newsletters was quite scattered when I received it and I am still trying to track down the remainder.

Although one of my grandfathers was born in Ireland, I have never been able to visit your country. Several of the companies I have worked with (I am a consultant for data and voice communications) have facilities in Ireland and I hope to make it there one day. In the meanwhile, if you or any of your fellow Irish turners is in the San Jose or San Francisco Bay area please feel free to contact me or any other Bay Area Woodturners. We have members in most local communities and I'm sure that all would enjoy meeting a fellow woodturner and could provide lodging for a few days if needed.

Regards,
Woody Collins
Editor
Bay Area Woodturners

CHAPTER NEWS

A G M This will be held on
Saturday 4th February 1995 at 10.00 am

Nominations for Committee members and
Motions to be considered be sent 7 days in
advance of the AGM to the Hon. Sec.

The last Committee Meeting discussed the need for better arrangements for the monthly meeting. The December meeting at Larch Hill was particularly cramped with last minute problems regarding the use of a room. Also the future organisation of the meetings was considered and there will be proposals for a sub Committee to look after the administration, competition voting etc.

Competition Results

September:		
Advanced,	3"Sphere	Tim McGill
Experienced	3"Sphere	Paddy Doyle
Beginner	Egg Cup	Geoff Cronin
October:		
Advanced	Split turned shelf	Tim McGill
Experienced	Split turned shelf	Charlie Caffrey
Beginners	Cord pulls	Henry East
November		
Advanced	Xmas Decorations	Mick Healy
Experienced	Xmas Decorations	Johnny Wetherall
Beginners	Pair of finials	Owen Furness
December:		
Advanced	Mirror	Hugh Flynn
Experienced	Mirror	Paddy Doyle
Beginners	Door knob/handle	Geoff Cronin

Future competitions

February	Exp. & Adv. Beginners	Natural Edged Bowl Spinning Top
March	Exp. & Adv. Beginners	Platter 10"x 1.5" (+/- .25") Pair of goblets

Committee members

Chairman:	Kevin O'Byrne
Vice Chairman:	Seamus O'Reilly
Secretary:	Tom Hayes
Treasurer:	Tom McDonough
Editor:	Garth May
Journal	Peter Mulvany
	Phillip Murray
Co-opted	Hugh Flynn

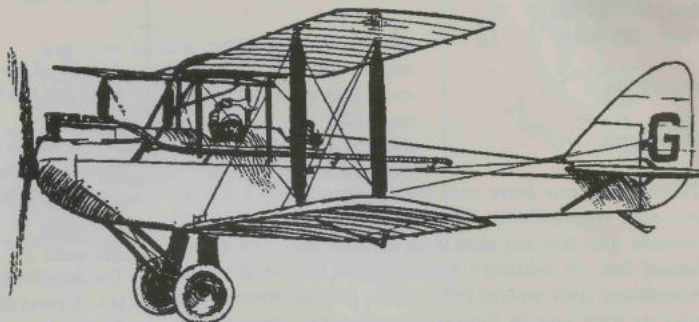
FOR SALE

Tormek Wet Grinder complete with all grinding jigs and accessories. Perfect Condition.
Tel: Brendan McKeever at 01-2825185
15 Seaview Park, Shankhill Co. Dublin

Racal Airstream Helmet.
Jupiter Model-Full headcover Complete with Battery and Charger £75.00
Tel: Garth May at 01-2955132
Hawthorns Ticknock Sandyford CoDublin

Viceroy Lathe - Heavy cast bed - Floor standing 36' between centres, 6" height to centres
Outboard swing 22". Overhauled and in excellent condition.
Optional motor arrangements;
Price with 3 Phase motor - £750.00
With Variable speed or
Single Phase motor - £1,100.00
Tel: Pat McKeefry at 08084 9472734
81, Staffordstown Road,
Randalstown, Co. Antrim.

PROFILE BILL KILPATRICK



In 1941, a young Co. Wicklow man decided he had enough of farm work. He saw no future in continuing to work on the family farm, as he said "it was a dead loss, you worked all hours and hardly got paid". So he packed his bags, and with some friends set out for Belfast to take the "Kings shilling". Having an interest in aeroplanes he enlisted in the R.A.F. he always wanted to fly, and fly he did.

Bill's initial training took place in Canada under the Empire Air Training Scheme. Saschatawan, in the western part of Canada is mostly prairie - "you couldn't get lost" said Bill, "Every airport had its name written across the roof of the hangar". Most of the time he was stationed at Moose Jaw. He trained in the Tiger Moth a biplane and eventually he returned to the U.K. for additional training. This took place in the Pennines flying transports, practising towing gliders, picking up gliders and dropping paratroopers and supplies.

His final posting was in Burma in a God forsaken place called Akyat, it was a terrible place and the food was awful. In July and August, 30" of rain fell and Bill had to endure four years in this 'holiday camp'. All of the time he was in Burma he was in the transport corp. It was while he was there that he applied to several civil airlines for work as a pilot.

He sent applications to both Aer Lingus and Air India and was invited

to travel to Ireland as soon as possible for an interview. Indian Airlines also made him an offer. He accepted the offer from Aer Lingus and this decision was never regretted.

Bill proudly showed me his Aer Lingus I.D. card, staff no. 101153 04 June 1946. During his career with our national airlines he flew many routes and for a while he flew to Karachi (now in Pakistan) under charter from Air India. He also flew the North Atlantic route for eight years. Piloting many types of air craft, - Fokker Friendships, Dakotas, Boeing 707's and 720's. Bill was a senior pilot when he finally retired from Aer Lingus.

His interest in woodwork started when he first got married, "all you had in the house when you moved in was a sink so you had to learn to do some woodwork". Classes were undertaken in Capel Street Tech. in 1949 and 1950. However wood turning didn't happen until much later. On impulse he bought a lathe in 1990, - he had become frustrated while reading plans in Woodworking Magazines containing items including turning, and not being able to have a go, he said he would learn. He did. This is evidenced by the much acclaimed "Fairy Castle" which he exhibited in the Arnotts exhibition this year. Well done Bill keep up the good work.

Peter Mulvaney

THE FEMALE BRANCH

PART 5 BOWLS LIKE A HOLE IN THE HEAD

The morning of the Craft Fair has arrived. At this point the wife comes into her own. The woodturner has turned blocks of wood into lovely saleable items but without her he would never make the quantum leap of actually exchanging them for hard cash. He hates the whole business and would a million times prefer to be in the workshop with his head up a bowl. However, there he is all dressed up (but not too smartly, it wouldn't do to look more prosperous than the customers) and looking decidedly uneasy. She pretends not to notice.

Everything is packed, including, when he wasn't looking, the two items he had set aside for "just another cut". He goes through his list of imminent disasters: there will be dozens of other woodturners with better stuff at lower prices; his table will be in a wee dark corner; they will have forgotten to put him near plugs to light his lamps; it is freezing outside and looks like rain and nobody will come; did they do any advertising at all for he hadn't seen any of it. She starts packing the car and lets him rant on.

The Hall is a bit of a shambles with the craft fraternity's boxes and cases in various stages of unpacking, a quick once-over reassures him that there are no other woodturners. The catering arrangements should be of greater concern as it is going to be a long day.

Then, the hearty plump lady of a certain age and dressed in a fetching wallpaper number arrives and greets you loudly. She waves her clipboard in your face, checks you have paid your fifteen quid and ticks off your names with a flourish. She is just about to sail off to attack the next in line when she spots the wood and pounces. In ten seconds flat she has lifted and shifted every item on the table. The whole artistically arranged display is in ruins. The woodturner has disappeared and his wife's problems have started even before the starting gun has been fired. But all is forgiven. She sweeps off with a pair of

salt and pepper mills, a pot pourri bowl and a promise to bring over 'her friend whose house is coming down with wood'. She is only the first of many "Craft Fair Characters".

A male person approaches. He insists that your ash bowl is elm, your sycamore dish cherry and you are stripping the rainforests to make cord-pulls. You smile sweetly and thank your lucky stars that he is some other poor woman's problem.

But where is your treasure? You spot him bearing down on you with a group of mates. You just know they are woodturners and your heart sinks. Now, woodturners are a fine body of men and in the normal way their wives haven't much to complain about but, when they spread themselves all over your stand, handle everything, discuss every detail endlessly and effectively block any possibility of a buyer getting even a glimpse of the goods, then ladies, you can be forgiven for getting a teeny bit rattled. Of course the best bit is when your nearest and dearest is loudly pointing out every miniscule fault just in case it gets overlooked. You try to catch his eye but he is enjoying himself for the first time that day and utterly oblivious to the reason why we are there.

By the way, a quick way to spot a lone woodturner; he lifts the bowl, fingers it while gazing dreamily into space, critically observes the form then finally examines the base. His only problem is that he never buys anything.

Nor does apeman. At his appearance every protective instinct should be alerted. He is big trouble. He stands foursquare at your table and with hands like bunches of bananas scoops up every thin turned bowl in sight. If your breakages only amount to a bit of bark edging then count yourself lucky.

Kids are dynamite. their presence is made known when your table cover (the back bedroom's velour curtains) starts to slide away from you. You grab hold of it just as the front items on

show teeter on their way to a lemming leap. There is not a parent in sight to stop them as they knock things over, rip lids off boxes and, if they manage not to bounce them across the floor, leave a sticky deposit of something nasty behind. You gently remove the little fingers to a safe distance only to find that the sticky deposit has now transferred to you. You thank your lucky stars that you remembered those aptly names Baby Wipes.

But what about the ladies? They are the buyers and require special attention. Some also require the patience of a saint. What do you say to the lady who wants that bowl but in this colour? Or to those who want your woodturner to fix granny's rocking chair or antique cabinet or make a suite of furniture with matching grandfather clock. My all time favourite is the lady who brought back a cordpull from the previous year's fair in order to get it changed for a slightly bigger one.

But all is not lost. Watch out for the elderly lady who quietly peruses everything, asks a few intelligent questions then buys the best thing on the table. She invariably wanders off, comes back and buys another good piece that you thought she hadn't spotted. She is the exact opposite of arty Miss Money who waltzes in, glances in disdain at the wood then dashes to the glitzy jewellery and frilly pillows.

At the end of the day you sit back and take stock. you have smiled until your face aches and talked until you are hoarse. Your feet complain and you are worried whether the discount you have given your friends was not enough. You have looked at dozens of new faces and a few of them have gone away happy. You try to work out, without success, what strata of humanity is the best market for you and discover that the whole business is 'pot-luck'. You conclude that only one type is impervious to your lovely wood and that is the woodturner's wife. But then, she needs bowls like a hole in the head.

RUTH MC NALLY

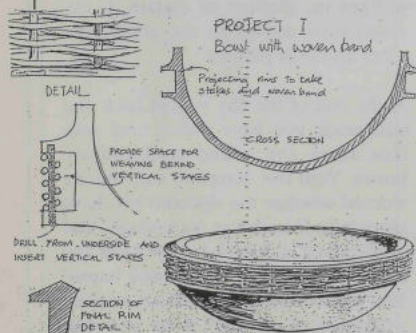
THE DEVELOPMENT OF AN IDEA



This article is about the development of an idea, the problems that arose and the solutions that were found.

Back in the early 70's, I attended an evening course in basketry. Ten years later I was trying my hand at woodturning and a further ten years on I was trying to combine the two. The idea originated from an invitation to participate in the Crafts Council of Ireland exhibition "Wood for the Trees" in 1991. The Brief required an initial submission to justify the chosen materials in terms of their suitability to the design. Drawings and a written proposal formed the first stage of the assessment which was carried out by the designer and furniture maker Robert Ingham who is Principal at the John Makepeace College in England. The exhibition was for furniture and table top objects with a domestic function and required the use of native Irish woods.

Having to submit a drawing made me feel that I needed to come up with something that had an element of construction about it and I worked up the idea of a band of



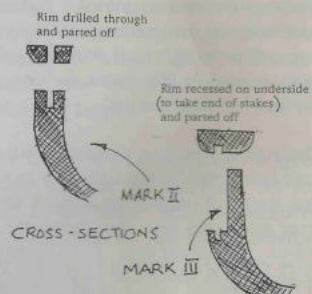
basket weave instead of the usual carved band I employ to decorate turned bowls. Basketry requires stakes which act like the warp in weaving and the woven material,

usually cane, willow or other pliable material is woven in and out of the stakes. The stakes have to be equally spaced apart and for the simple weave, they have to be an odd number in order that each row of weaving alternates the pattern.

The problem was to inset the woven band and the idea I came up with was illustrated with a sketch and submitted. Briefly, the outside of the bowl was recessed leaving a projection at the top which formed part of the design of the rim and the lower projection swept into the line of the bottom of the bowl. Having marked out the spacing for the stakes on the underside of the bottom projection, I drilled up through and into the underside of the top projection without breaking through the rim. The material I used for the weaving was dogwood; the bush variety which is similar to the small willow and has distinctive red bark. I have plenty in the garden and I selected long shoots of similar diameter which I used for the stakes as well as the weaving. The stakes were pushed up through the bottom projection and into the top and glued in position. The next stage was difficult and the process was not true basketry as the stakes were fixed top and bottom and I had to thread the dogwood lengths in and out of the stakes. Normally the top of the stakes are free and the weaving is done around them. However, although tedious, the end result looked quite well. The contrast of colour between the oak bowl and the dogwood made a good combination, and the bowl was accepted for the exhibition.

To overcome the problem of the fixed stakes, the next attempt overcame this by turning a shallow

bowl and allowing sufficient thickness in the wall to drill down through the top face of the rim approximately 1" into the wall. The rim was then parted off to leave the drilled holes exposed in the wall. The stakes were set into these holes (an uneven number and an equal distance apart as before). I then proceeded with the basket weaving, again using dogwood, until I had a woven band which met the proportions that I wanted. With this idea, the depth of the finished bowl is determined by the width of the woven band, not by the size of the turned bowl I start with. Having finished off the weaving I replaced the rim over the ends of the stakes which then protruded through the holes in the rim. The rim was glued and pushed down and cramped until dry.



Finally, the ends of the stakes were trimmed and sanded flush. The result was interesting with the woven band visible both inside and out and with the opportunity for light to come through the small gaps in the weaving. An additional feature was the regular pattern of the ends of the stakes exposed on the on the top face of the rim. The problem? - The bowl had a diameter of about 15" and the difficulty of fitting the rim back over 43 stakes was a very frustrating exer-

cise, particularly as the rim had marginally distorted before I was ready to replace it. I have subsequently made a number of bowls using this method but they have all been smaller and with the use of cane which is dimensionally regular. The small ones have been given the name of 'basket pots'.

Following this came the Mark III version and this was to provide the same result of a band of weaving on the outside only, as with Mark I, but allow the opportunity to weave with the stakes fixed only at the bottom. I proceeded with cutting a recess into the side of the bowl immediately below the rim. The recess for the band of weaving was to a width which related to the proportions of the bowl and as the rim was to be parted off and later replaced, the design of the rim needed to disguise the join. Before parting off the rim, it was necessary to make sure that the depth of the recess was sufficient to allow the bottom shoulder to be drilled to take the stakes and allow room behind the stakes for the woven cane. The under side of the rim was also recessed to allow the rim to fit over the ends of the stakes when the rim was refitted. With the rim removed the usual setting out and drilling for the stakes was done and the stakes glued in. The weaving then proceeded until it reached the top of the side of the bowl and the stakes trimmed off allowing a projection to fit into the recess in the under-side of the rim.

The rim could then be glued, fitted and cramped, holding the weaving down tightly. This was probably the easiest of the techniques developed so far.

The last variation has been in the use of materials and overcoming the problems that this presented. The idea originated from another Crafts Council exhibition for Corporate Gifts and the thought that the use of silver would give added value for this type of market. After sourcing the materials

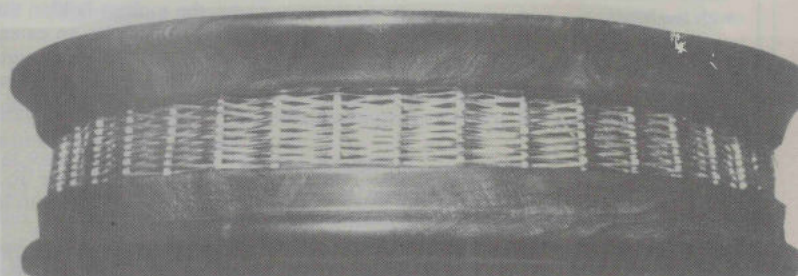
required, I decided on making a 5" diam. 1" deep wine coaster for holding a wine bottle or decanter with a narrow band of woven silver wire set into the side. The first effort was made using walnut for the turning and the wire was 0,7mm diam., woven on 2.0 mm stakes. The problem was the springy nature of the wire and the difficulty in keeping tension on the hand held wire to make the weaving tight.

By coincidence, The Society of Ornamental Turners in the UK sent out a notice regarding a competition and the item was to be a coaster of very similar dimension to the one I had made. The competition was not exclusively for ornamental turning in the true sense and I found that my idea would qualify. This provided the incentive to make the next effort which was better and burr elm was used which gave a good contrast with the silver. The woven silver wire was still not tight enough but the piece received a few complimentary comments.

Following that, I changed the weaving technique in order to keep the tension on the rather springy wire and also tried pure silver wire which is softer than sterling silver which I had previously used, (I did not notice any marked difference however.)

This time I re-chucked the coaster after fixing the stakes and had the assistance of my wife who slowly turned the headstock spindle from the outboard position whilst I wove the wire, keeping the tension by holding the wire with a leather glove. This also gave more freedom for holding the woven wire down tightly with my other hand as I progressed. This one was better and went for a silver wedding anniversary present. Another Corporate Gifts exhibition was to follow and I decided to re-do the weaving on the second coaster using the new 'technique'. This required the removing of the rim to remove the woven wire, straighten out the kinks, and remounting on the lathe. Again it was an improvement and this one sold at a good price so I felt some satisfaction with the end result. Another one has now been ordered so that is something to work on. As a matter of interest, the tight packed woven wire in a 3/4" band around a 5" diameter needs about 35'-0" of wire in length. This will tangle as good as any 'birds nest' from fishing line when a cast goes wrong, and it needs to be controlled on a spool of some form. The next stage is to fix a ratchet on the headstock spindle so that I can carry out the weaving operation single handed.

GM



Wine Coaster
Burr Elm and Silver Wire

LATHE REVIEW

We are covering two lathes again in this edition and the Chairman is putting forward the idea that membership details will in future include the make of lathe owned in order to have a register of this information.

THE ARUNDEL LATHE 'K' 450 AND 600

This company was set up by Douglas Arundel in 1947 in Nottinghamshire and continued manufacturing until approximately 1990. The Arundel is another lathe which is unfortunately no longer available, except occasionally on the second hand market since the Company was absorbed, with Coronet, by Record Tools.

When the Arundel and Coronet were being manufactured independently, they were two of the best bench-top lathes on the market. Having had both, I would rank the Arundel K 600 the best of the bunch. The difference between the two K series models is that the 450 has a 1/2 HP motor and bed lengths of 33' or 42' between centres and the 600 has a 3/4HP motor with bed lengths of 36" or 48" between centres. Both have the same basic cast iron headstock and bed supports with twin solid steel bed bars.

The K 600 has a 9" swing over the bed and for large faceplate turning, the complete headstock and motor assembly slides along to the right hand end of the bed where turning may be carried out directly over the end with a 22" swing over the bench. The rotation of the workpiece remains in a 'right-hand sense' and tool support is provided by a bench turning accessory which provides a good range of adjustment for the tool rest.

The 3/4 HP motor is geared down to provide a very wide range of 7 speeds as follows: 375; 560; 690; 1050; 1200; 1800. and 2200. Speed changing is straight forward by removing the belt guard, lifting the belt tension lever to take the weight of the motor and re-positioning the Poly-V drive belt as required. The tool rests are heavy machined cast iron with 1" diam. stems which I find useful to inter-change with the Viceroy.

The spindle and tailstock take a No.1 morse taper and the headstock spindle has a 24mm x 3mm thread. A wide range of accessories were available

The last price I have for them around 1989 shows the basic K600 at £460 sterling including VAT. I think that the Record Coronet No.3 is the nearest comparison which is now around £1,000.

This is a solid well engineered lathe and they do not appear on the second hand market very often,- the owners get attached to them.

GM

8

POOLEWOOD'S PREMIER 15-90 LATHE

Specifications

Model	M-900
Distance Between Centres	900mm
Centre Height	152mm/6"
Turning Capacity	304mm/12"
Electric Motor Power	1/2 hp.
Constantly variable speed	580-3000rpm
Net Weight	83 kgs
Gross Weight	85 kgs
Dimensions	long 1450mm wide 378mm high 338mm

Features;	
Reversible Head	180°Indexed
Speed Lever	
Cam-lock toolrest	
Extension Toolrest	
Optional extended L/H Bead	
No Volt release switch	
No 2 Morse taper centres, Hollow.	

The cost on 10.10.93 - £299 +deliv. £35 +Vat £58 total £392 sterling direct from Poolwoods.

The stand is not standard and is being up-graded to a more substantial design using box metal sections. The variable speed is very easy to use and is completely variable.

The motor is a little under power at 1/2 HP and a larger motor would be an improvement. The capacitor also went faulty and a second hand replacement was substituted and is still working to this day.

The tailstock centre is hollow bored but the centre pin slipped when new due to the grub screw threads not being tapped all the way through to hold it, this was easily rectified.

The toolrest is substantial and has two leavers like a Harrison, one for the rest height the other for movement of the toolrest holder, this acts as a cam-lock on a quarter turn. There is also an extension arm for the toolrest holder which allows quite large items to be turned well within the rests ability. The small cam-locks are much improved on this model compared with those on the 12-37 model.

The tailstock also is similar to the Harrison in having a wheel to advance and retract the spindle and also the same quarter turn lever to lock the tailstock in place.

The rotation of the Headstock is ease itself and yet once it is locked it is quite firm. Overall, this is a solid and quite robust lathe with many of the advantages of much larger and expensive machines, with the only drawback being the 1/2 HP. Motor.

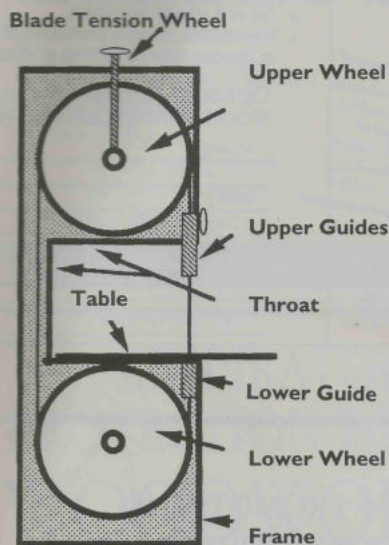
Tim McGill

BANDSAW BLADE SETUP

by Phillip G. Murray

The bandsaw, as many woodworkers will tell you, is one of the most useful pieces of equipment that any workshop can have, not only because of its versatility to cut many complex shapes but also its ease of use and set up.

The following details are a brief description of the procedure required to set up most common types of blade and to prolong the life of the blade. Below is a general diagram of the bandsaw and its component parts.



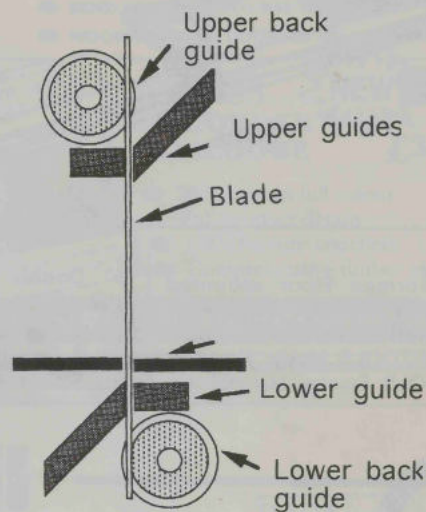
When setting up it is best to use a new blade as this will give much better results.

(1) Place new blade on upper and lower wheels, having first removed the Table Insert, then apply a small amount of tension to the upper wheel by the handle on the top of the frame until the blade is at about 1/2 tension.

(2) Next slacken off all the guides top and bottom until the blade is free to rotate without any interference. At the back of the upper wheel is another adjustment knob which will tilt the wheel towards or away from you, slowly start to turn one of the wheels in the normal direction of rotation, and the blade will start to drift towards the back or front of the wheel. The ideal position for the blade is with the teeth just overhanging the front edge of the top wheel. This stops premature wear to the rubber wheels and damage to the teeth on the inside of the blade causing the saw cut to run off to one side.

(3) The next step is to place a Square on the table in front of the blade and adjust the lower and upper back guides so that they just touch the blade, (note some bandsaws have a further adjustment to move the outside edge of the backing roller so that a greater or lesser contact of the blade is possible).

BLADE GUIDE DETAIL



(4) The adjustment of the 4 side guides is of premium importance. Always start with the lower guides first as these need least adjustment. First move one of the guides till it just touches the blade and tighten. Then by folding a piece of paper the size of a postage stamp, around the back of the blade and sliding it between the guides. Then bring the other guide tight up against the paper and blade sandwich, and tighten the second guide. Remove the paper by sliding it up or down away from the guides this will give you a very accurate guide setting. All that needs to be done is to check that the guides are just behind the cutaway on the teeth.

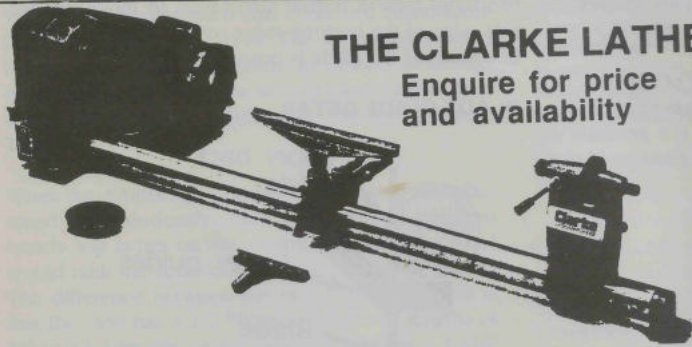
The same operation is done on the upper guide mechanism making sure that the slide mechanism is locked tight and that a square is placed to the side of the blade when the guides are set to check that the blade is horizontal to the table.

All that remains to do is to bring the blade up to full tension and give the wheels one last spin to check the tracking before closing up and turning on. Good luck and good cutting.

DOWNTOWN TOOL & D.I.Y.

137 Capel Street, Dublin 1. Tel: 8732930 / 8732875 Fax: 8732875
 Long Mile Road, Dublin 12. Tel: 4507085 / 4502283

FINE WOODWORKING TOOLS
 MANUFACTURED IN SHEFFIELD FOR
 OVER 200 YEARS *by* — Robert Sorby



THE CLARKE LATHE
 Enquire for price
 and availability

37" Wood Turning Lathe (CWL 12B)

Offering full professional wood turning capability at an amazingly competitive price this superb new 5 speed, round-bed wood lathe is supplied complete with 6" and 12" tool rest, face plate, drive centre, revolving centre and 3 piece chisel set.

- 37" (940mm) between centres.
- Turning capacity 12" (305mm) diameter.
- Powerful 1/2hp, 240 Volt/1ph motor.
- 5 Speeds: 480, 843, 1325, 2150, 3065 rpm.
- Ground cast tube bed with locking key way.
- No volt overload switch.
- Headstock spindle protrudes at outboard side for turning of large items.

Optional Accessories for 37" Wood Turning Lathe (CWL 12B)

Accessory	Part No.
Cup Turning Chuck	5500641
Screw Chuck	5500642
7" Cap. 1" MT Tailstock chuck	5500643
9" Diameter Sanding Attachment c/w Table	5500644
4 Jaw Independent Lathe Chuck	5500645
Bowl Turning Rest	5500646
6" Face Plate (right hand)	5500647

Lutz German Floor mounted Band Saw £495.00 | 6" Double Bench Grinder 1/2 H.P. Motor £27.95

POWERTOOLS: Makita, Kress, Bosch, ELU, Dewalt Plus all accessories.
HANDTOOLS: Stanley, Marshalltown, Evans, Stabila, Arrow, Footprint, Draper.

RJG tools

SPECIAL OFFERS —

HENRY TAYLOR H.H.S. TOOLS
 Bowl Gouges - Special prices
 H.H.S. Sets: 5 pieces and 8 pieces. Handled and Unhandled. Full range ex. Stock.

AIRLITE POWERED ANTI-DUST
 RESPIRATOR

£129.00


MINI HSS TOOL (TURNING) each £10.00
 RECORD DMS 26 DRILLSTAND £55.00
 AIRLITE POWERED ANTI-DUST RESPIRATOR £129.00
 DRAPER FRET SAW 16" £189.00
 COMBINATION CHUCKS £100.00

T.C.T. ROUTER CUTTERS
 GLUES, POLISH, VELCRO SANDING
 RECORD DML 24" LATHE c/w FACEPLATE & CHISELS
 TORMEK SUPERGRIND 1200
 TORMEK SUPERGRIND 2000

MASTERCHUCKS; RECORD POWER CHUCK; MAKITA POWER TOOLS;
 WOOD CARVING CHISELS - over 300 to choose from. ARBORTECH WOODCARVER;
 WOOD GLUES; SUPER GLUES; BRIWAX; J. FLEX ABRASIVES; VELCRO SAND SYSTEM.

Special Offers on all the above and many more in stock
Richard J. Gough & Co. Ltd.,
 24 Little Mary Street, Dublin 7. Tel. 8731400 Fax. 8733730

No liability can be accepted for inaccuracies in the description of advertised items.
 Incorrect prices shown do not compel the seller to dispense with the goods at that price.


JOHN BODDY'S
FINE WOOD & TOOL STORE LTD

THE WOODWORKERS SUPERSTORE



- Self service store
- Over 10,000 products on display
- 28 day refund policy
- Open 7 days a week
- Everything for the Woodworker
- Polly Card Discount Scheme
- Friendly expert advice

OPENING TIMES:
Monday to Friday:
 8.00am to 5.00pm
Saturdays:
 8.00am to 4.00pm
Sundays:
 10.00am to 4.00pm



1994 - 95  **NEW**
MAIL ORDER CATALOGUE **£3.00**

- 288 pages in full colour
- Full product details
- £90 discount vouchers
- Comprehensive timber glossary

SELF-SELECTION TIMBER

- Over 200 types/species on display
- Each item individually priced
- Blanks, boards and squares

DISCOUNTS ON SELECTED SPECIES EVERY MONTH

COURSES

- FREE DEMONSTRATIONS
- SEND FOR FREE COURSE LEAFLETS
- WOODWORKING COURSES AVAILABLE

Riverside Sawmills · Boroughbridge · North Yorkshire · Tel: 01423 322370 · Fax: 01423 323810 / 324334

RESPIRATORY PROTECTION FOR THE WOODWORKER

DELTA FILTERING HALF MASKS

The new Delta mask has been designed to fit close, conforming to the natural contours of the face. The unique patented design gives an excellent face seal even when the wearer talks and allows the mask to fold flat and be placed in a pocket when not in use. Delta's unique patented material offers low breathing resistance, and is cool and comfortable in use.




RACAL HEALTH & SAFETY

Dublin Stockists:

Goughs
 McQuillans
 Total Safety

Around the Country:

GWS Equipment
 Raheen Ind. Est.
 Limerick 061/301511

McQuillans,
 Cork 021/274990

The Safety Centre
 Donaghys Mill
 Drogheda 041/31155

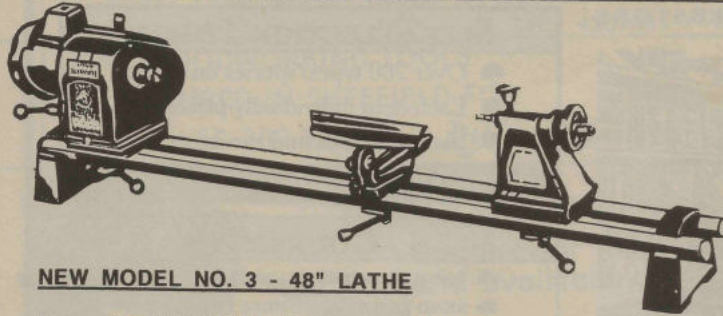
Total Safety
 Cork 021/502211



McQUILLAN

FOR TOOLS

J J McQuillan Son & Co Ltd
34/36 Capel Street
Dublin 1
Telephone 8733944
Fax 8733287



NEW MODEL NO. 3 - 48" LATHE

- * including 30" Bowl attachment,
- * H/D live centre,
- * 6" faceplate,
- * 90 minute video.

All @ £1,095.00 incl. free Collet Chuck

SPECIAL OFFERS

DML 24" Lathe, incl. set of 5 Prof.HSS woodturning chisels
£239.00 incl. free Video

SPA 1000 Electra 1/2 HP Dust Extractor

only £169.00

LATHE ACCESSORIES

2 1/2" H/D Woodscrew chuck £25.95

1 1/2" H/D Woodscrew chuck £21.95

Complete high quality long hole boring kits, - - -only £45.00

Hollow 5/16" Live Centre £33.95

CORONET LATHES

"O" 24" 3 speed £269.00

No.1 36" 3 speed £349.00

BOWL ATTACHMENT

22" Bowl Attachment incl. 90 rest £39.00

DODS SALES LTD

Prices include
V.A.T.

10% discount
to Guild members

61/61 MARY STREET DUBLIN 1
TEL 8730699

Monday —
to Saturday

9.0 a.m to
5.30 p.m

- Briwax:** Clear, Medium Brown(P7), Antique Brown, Antique Mahogany, Jacobean.
400 gm: £4.85. 5 litre: £27.85.
- Antiquax:** The full range.
- Beeswax:** Yellow, 1/2lb: £3.30; White, 1/2lb: £3.53; Carnauba, 1/2lb: £3.36.
- Wood Dyes:** Colron, all shades: 250ml: £3.18; 500ml: 35.88.
Rustins, 125ml: £1.70; 250ml: £2.75; 500ml: £5.88; 1 litre: £7.95;
5 litre: £26.45
Also large selection of Analine Dyes in wood and rainbow colours, all spirit soluble.
- Oils:** Teak Oil, 250ml: £2.18; 1 litre: £7.65; 5 litre: £26.65
Danish Oil, 250ml: £2.55; 500ml: £3.98; 1 litre: £7.15; 5 litre: £26.95.
White Oil, 250ml: £1.75; 500ml: £2.85.
Polishing Oil, 250ml: £1.85; 500ml: £2.95.
Raw and Boiled Linseed Oil, 500ml: £3.35.
- Sealers:** Dods Shellac Sealer, 500ml: £4.45.
Briwax Sanding Sealer, 500ml: £3.65.
Cellulose Sanding Sealer, 5 litre: £14.95
- Glue:** Pearl Glue, 1/2lb: 0.88p; 1lb: £1.58; 7lbs: £9.35.
Cascomite Glue, 250gm: £2.68; 500gm: £4.28; 1.5 kg: £14.25.
Resin W, 125ml: £2.05; 250ml: £3.05; 500ml: £4.58; 1 litre: £8.56
2.5 litre: £14.85; 5 litre: £28.55.