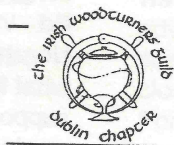


Dublin Chapter
Irish Woodturners Guild



Newsletter Vol 5, No 5

Dec 98 / Jan 99

A Happy New Year to woodturners everywhere. And may we all be around in 12 months time to see the start of the new millenium and turn bigger and/or better things thereafter. Its the fashion at this time among some to look back over the preceding months and remind us of happenings gone by(perhaps they think our memories are failing completely). I think somethings would be better forgotten. Anyway, I am not going to recount anything from the past, this month. Instead I prefer to point towards certain events coming up very soon, namely two AGMs. Our own, the AGM of of the Dublin Chapter, takes place at the February meeting and in addition to electing your committee for the next year there are a few items to be aired and decided on, as mentioned inside. Do try and make the meeting and if you can, offer to help on the committee, not necessarily as the chairman - though he could do with a break- but just as a member. You might have noticed that our regular librarian, Ned Farrell, was absent from the December meeting. He has been ill but we fully expect him to be back with us before long. And when he does return it will be as an ordinary member so we need somebody to take over his duties, highly paid as they are, attached to dazzling prospects and with remuneration to please even the most avaricious legal eagle. Peter Mulvaney is also standing down as Vice-Chairman. He too deserves a break from helping to organise things.

There is also the National Guild AGM on March 27th at the Aisling Hotel in Dublin. Just as important as our own if not more. It suffers usually from lack of support but this year us Dublin Chapter members cannot offer the excuse of the venue being too far from our fireside. Its often been said that as the largest Chapter we should have much more involvement in its running. Do we want to ?

New members, of which there have been a number joining in 1998, need not feel that they have nothing yet to offer the Chapter. Their help on the committee would be much appreciated and this participation in the running of activities would help to make them feel a part of things very quickly.

----- Chris Hayes, editor

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Workshops (sawdust meetings)

Demo -Jan 99 Tom McDonagh

Napkin rings

Tom Hayes - secret

Competitions

None in February - it's the AGM

March- Natural edge goblet

Committee

Chairman- Des McMahon, 21 Arnold Grove, Gleneageary, tel2852947. **Vice-Chairman**- Peter Mulvaney, 33 Ardmore Park, Dun Laoire, tel2802745. **Hon. Sec**- Owen Furniss, 40 Broadford Crescent, Ballinteer, D16.4941262. **Treasurer**- Harry O' Riordan, Acer Glade, Burnaby Park, Greystones, 2875345. **Editor**- Chris Hayes, 85 Willow Park Grove, Glasnevin, D11, 8422525. **Competitions**- Frank Gallagher, 3 Rossmore Park, Templeogue, D6W. 4902879. **Librarian**- Ned Farrell, 29 Deanstown Green, Finglas, D11, 8346818. **Also** Jim Molloy, 39 Glenbrook Park, D14, 4934477 and Christine Bradshaw 44 Wood Dale Drive, Ballycullen, D14, 4937863.

The Interview

This month we are Southside, in Glenageary to be exact and visiting the home of a woman turner, not a rarity of course but they are thin on the ground. Norah Castle is our subject and she supplied answers to my prying without too much arm-twisting. Actually she was very friendly and natural and I think other women in particular from the Chapter, will find the following helpful;

Editor - How long have you been turning and what brought you into contact with it?

Norah - Since 1992 and I was the first woman to join the Chapter; now there are about 6 or 7. I had always been interested in wood and indeed used to do a little furniture restoration and sometimes make things (like this table we having our coffee on) As part of that hobby I had a piano stool which needed new legs and I approached Johnny Wetherall to help. Seeing turning for the first time and being immediately fascinated Johnny gave me my first lessons and I followed that up with classes run by the late Tom Newman.

Ed- The classic route indeed. But to really get started you must have wanted your own equipment ?

Norah- I bought small to start with, a NU-Tool it was and I liked it but soon became aware of its limitations . So I progressed to an Axminster 1000M which has the great advantage of variable speed. Gradually I began to accumulate other essentials(?) and now I have an Electra-Becham bandsaw , a pillar drill and a belt sander plus other odds and ends.

Ed - What kind of things do you like to turn?

Norah- Oh, I've tried most things at some time or other and entered the competitions on occasions. I enjoy trying different ideas and producing a nice piece for say, a wedding present . Its very satisfying when it turns out well and always seems to be appreciated. Clocks make good presents and I have made a

number of those. However, I have never sold at Craft fairs, at least not yet.

Ed - Where do obtain your wood?

Norah - I scrounge what I can and buy what I must , like everybody else I suppose. I have no special sources but would I tell everybody if I had?

Ed. Nor would I. You are a person with definite views, I think . Any particular feelings about the Chapter?

Norah- Well, I always enjoy the meetings at Terenure, the friendliness of everybody and the entertaining and instructive demonstrations. But I loved Larch Hill and still miss it. The monthly meetings there were more intimate, if you like, but then it would never cater for the number of members we have now. About the competition and marking. My own feeling is that a change to a jury system where an appointed group of competent and experienced members judge the entries and afterwards are able to explain why some pieces have the edge over others, is highly desirable.

Ed. Thanks Norah, for talking to us, and we hope you continue enjoy woodturning for a long time to come.

Video Review-by Alan Graham

Title---"A course on Spindle Turning" **demonstrated by Ray Jones.(Balluster Videos)**

Opinion- Ray Jones's video lasts for some 3 hours and 45 minutes. It is a pity that Ray's skills as a turner and wit are somewhat spoiled by this video production. The quality of the camera work doesn't do Ray justice. Often the cutting edge of the chisel on gouge can't be seen and there is a lack of close up shots. Also it would be helpful if we were shown a finished sample of the object being turned before the blank was mounted on the lathe. It you want to see
(continued on Page3)

(Video Review-cont'd from p2)

lots of spindles being rough turned from the square section then this is the video for you. However in spite of the aforementioned short comings there is a lot to be learned here about the art of spindle turning and Ray deliberately turns bad examples of the various forms, beads, coves, tulips, vases, etc., so that the viewer can learn to distinguish between good and bad.

"Get a new production company next time, Ray", would be my advice!

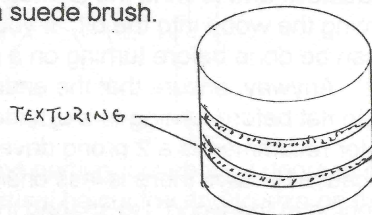
Summary---value for money on a scale of 1to 5 - 2. Entertainment value 3 (1to5)

November No.1 Demo- Bottle Coaster by Des McMahon

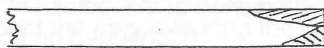
Our Chairman, Des McMahon set out to demonstrate a bottle coaster in cherry starting with a cube of 4 1/4 in. all round, mounted on a screw chuck and trued to a cylinder. Next, while still on the chuck he turned a dovetail recess, about 1/4in.

deep, to suit his chuck and embellished the recess with a few grooves. This was sanded and finished with Liquid Paraffin, "it will lubricate anything," said Des.

The piece was then reversed into the dovetail jaws and two shallow grooves turned on the side. The grooves were then textured using the Robert Sorby Texturing Tool and cleaned up with a light rub of a suede brush.



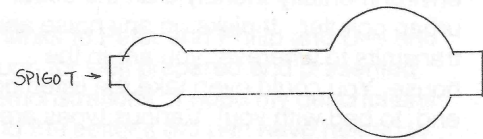
A 95mm circle was then marked on the end and the piece hollowed out to the required depth using the Gary Rance designed tool, see below for details. Des finished the recess with sanding sealer and wax polish.



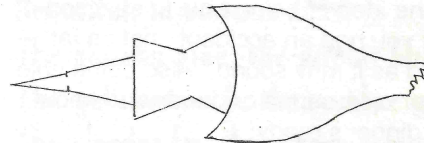
HSS ROUND BAR
GRIND AWAY SHADED AREAS.

The November demo - No. 2

Hugh Flynn's choice for our second demo was a square topped lidded goblet. He advocates yew and laburnum as very suitable for this but suggested that any close grained timber would also do. For the demo Hugh worked with a 2 1/2in. square piece of birch about 7in. long. Before mounting between centres he took pains to find the exact centres on the blank. Using a ring drive he turned to the shape shown here, complete with spigot for subsequent mounting

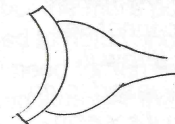


Next he set the spigot securely in the chuck and brought up the tailstock ensuring the piece was running true. He turned the base of the top slightly concave and shaped the finials, see below



At this stage Hugh sanded, sealed and Briwaxed the top. When satisfied he parted off the top using the narrowest parting tool available. Any remaining spigot left by the lid was removed except for a thin sliver to act as a guide.

Hollowing out the goblet (the remainder of the piece on the chuck) was done using a spindle gouge and a Gary Rance Scraper, remembering to leave a recess for the lid. It should look something like this



Finally he shaped the outside of the goblet, sanding the wings first, then moving to the base of the goblet and lastly shaping and finishing the stem. Thanks Des and Hugh for two excellent demos.

-Jim Molloy

WORKSHOP SECURITY - FIT A BABY ALARM

The following suggestions come from a short piece in a UK newsletter and since many of our turners operate from sheds, (sorry, I meant studios), situated remotely from the house, it might help to prevent a burglary.

Being a silent type of burglar alarm it could be regarded as more environmentally friendly than the usual urban polluter. It picks up any noise and transmits to wherever you are in the house. You could even take the listening end to bed with you! Various types are available, with a range of 500 metres or more. There is at least one version sold by Mothercare and run on batteries but there are also better models (Panasonic is one) which are mains driven via a transformer and may not require wiring. That latter point I'm not sure about. I also liked the idea of being able to summon help if you had an accident, not so far fetched as it may sound. Also being able to order up a cuppa or demand to know when dinner's ready!

-West Riding woodturners

Humor- to anyone who uses a word processor

Spellbound

I have a spell checker

*It clearly marks for my revue
Mistakes I cannot see
I've run this poem threw it
I'm sure your pleased to no
It's letter perfect in it's weigh
My checker tolled me*

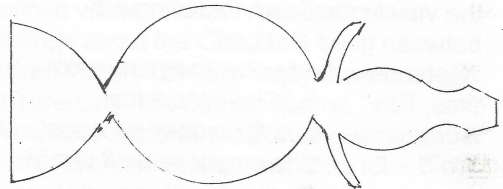
sew

--Northern Federation Woodturner

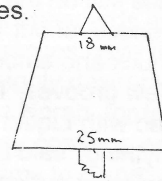
The December Demos

Making a candlestick

Peter Mulvaney was showing us how he sets about the exercise starting with a 4x4 in. block about 8in. long. The design he favours and which he turns by the dozens is something like this



Below is a sketch of an adapted spade or flat bit. Peter had ground the 25mm bit to reduce the business end to 18mm tapering gently to the original width. This is worth doing with any design of candlestick to accommodate the various candle sizes.



Using the tapered bit he drilled a 1in. deep hole in the block mounted between centres. Note: One way of doing this is to fit the bit in a Jacob's chuck in the headstock and to wind the tailstock up forcing the wood into the bit. If you prefer it can be done before turning on a pillar drill. Anyway, ensure that the ends are quite flat before turning to a cylinder. Peter recommends a 2 prong drive because he says there is less chance of slipping in the wood. He shaped the outline of the candlestick keeping the outline of a triangle in mind. Much of the work was done with the skew because, if properly used it leaves a better finish and reduces the amount of sanding required. The bulk of the candlestick can be sanded and finished at this point.

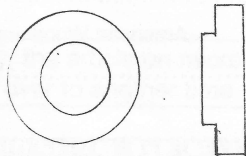
(Continued on p5)

Making a candlestick (Cont'd from p4)

In order to finish the bottom of the candlestick Peter made a wooden Morse taper to go into the headstock, the other end tapered to suit the candle socket. This allowed him to reverse chuck the candlestick and finish the bottom, as the rest, with two or three coats of sanding sealer and paste wax.

December demo no. 2 -Inlaying on the lathe

Phillip Kerr entertained us after the break with a demonstration of inlay work. He started with a disc about 6in. in diameter and 1in. wide mounted on a chuck. this he trued up emphasizing the importance of having the front and side perfectly flat. the disc was then removed and replaced by one of similar dimensions, but of a contrasting wood. Again the same care with truing up. At this stage Philip decided where to put the ring on his first disc and marked this with calipers on disc 2. He then reduced disc 2 with a parting tool to the diameter required and deep enough to leave the insert proud on disc1.



With the parting tool about 2 degrees off the vertical he cut the ring to size on the face of the disc. He cut from the front first and then parted off from side. Ideally all the required number of discs should be removed at this time but for the demo Philip merely took off one.

He remounted disc1 in the chuck and using the parting tool cut a groove to accept the ring, ensuring the best possible fit-- ordinarily you would prepare all required grooves together. Peter left

the ring slightly proud to be cleaned afterwards. He recommends ordinary PVA wood glue to allow for any necessary adjustments. Pressure was applied to the ring with the tailstock against a piece of timber about the same size as the disc. With the ring in position the clamp was removed and the ring wetted with water to cause it to expand. Other than cleaning up and adding any detail you fancy that's all there is to it. Philip usually finishes with shellac sanding sealer and liquid paraffin.

Thanks to Peter and Philip and Des and Hugh for well prepared and presented demonstrations. I hope my descriptions and the editor's red pen have helped to convey what was shown.

_ Jim Molloy

**Below the trees unnumber'd rise,
Beautiful, in various dyes;
The gloomy pine, the poplar blue,
The yellow beech, the sombre yew,
The slender fir, that taper grows,
The sturdy oak, with broad- spread
boughs.**

Attractive Magnets

Many already know that magnets are a useful way for picking up small nails and screws but the more powerful version can be utilised to hold various accessories that you need for turning. You require something stronger than the kind to be found in old speakers which is usually bulky anyway. Shops specialising in electronics e.g. Radio Shack, Peats. etc., sometimes have these but another source is unserviceable microwave cookers. Try your local repair man, you might be lucky.

| Competition league Table | | | |
|--------------------------|-------|-----|-----|
| Advanced | Score | Nov | Dec |
| P. Kerr | 2405 | 271 | 201 |
| D. McMahon | 2370 | 283 | 0 |
| O. Furniss | 2209 | 312 | 170 |
| T. Lally | 1744 | 232 | 168 |
| E. O'Reilly | 1730 | 238 | 186 |
| S. Carter | 1697 | 200 | 176 |
| J. Wetherall | 1647 | 0 | 0 |
| P. McArdle | 1550 | 205 | 0 |
| M. Deegan | 1109 | 287 | 0 |
| H. Kampff | 805 | 0 | 0 |
| A. Sloane | 779 | 252 | 143 |
| G. Hogan | 774 | 0 | 0 |
| H. East | 706 | 204 | 0 |
| A. Finlay | 405 | 200 | 0 |
| T. McGill | 265 | 0 | 0 |
| Joe O' Neill | 222 | 222 | 0 |
| M. Healy | 210 | 0 | 0 |
| Experienced | | | |
| C. Hayes | 1409 | 289 | 156 |
| F. Gallagher | 1236 | 0 | 0 |
| G. Cronin | 488 | 289 | 0 |
| J. Wigham | 380 | 0 | 204 |
| Beginners | | | |
| S. Dunne | 2037 | 237 | 0 |
| P. Kennedy | 1027 | 0 | 0 |
| T. Mangan | 1006 | 0 | 0 |
| T. McCourt | 969 | 239 | 0 |
| P. O'Rourke | 890 | 0 | 184 |
| D. Dunne | 855 | 0 | 0 |
| M. Kenny | 786 | 267 | 178 |
| V. Lowe | 767 | 0 | 0 |
| S. Wright | 548 | 276 | 0 |
| D. Browne | 528 | 271 | 0 |
| J. Nolan | 521 | 246 | 0 |
| I. Christie | 427 | 246 | 181 |
| S.O 'Neill | 403 | 209 | 0 |
| D. Carey | 293 | 0 | 0 |
| M. Boyle | 259 | 259 | 0 |
| N. Castle | 227 | 0 | 0 |

BANDSAW WOBBLE-

By Phillip Murray

If your bandsaw blade wobbles in and out of a cut, it can cause accurate cutting problems.

Check two things:

1. if the blade is used, rotate the blade by hand to the point where it is most forward and check for cracks from the tooth side of the blade running towards the back of

the blade. This can happen because the front edge of the blade is tempered hard and will be brittle compared to the back edge of the blade which is soft. If you find such a crack, break the blade and discard it immediately. This type of blade is dangerous.

2. If the blade is new, take it off the bandsaw and place it back down on a sheet of glass or any smooth surface and if the brazed joint is not running true it will not lie flat on the surface, in which case return it to the supplier and demand a replacement.

---Phillip Murray

More tips

As a tool cuts wood a certain amount of heat develops, probably more when the tool is dull and you are deciding that it must be time to sharpen it. The heat in the tool from turning, added to the heat generated in sharpening, often causes surprisingly quick overheating and bluing (loss of temper) at the cutting edge. To minimise overheating, cool the tool in cold water *before* grinding.

The heat will be quickly dissipated and the chances of overheating greatly reduced.

---American Woodturner

NON TOXIC ACTIVATOR FOR SUPERGLUE

Apparently some woodcarvers from Alberta use baking soda mixed with water which is then sprayed onto cyanoacrylate adhesive to hasten the cure. When times are bad they leave out the baking soda and it still works!

---American Woodturner

(Let me know if you try it and it works-Ed)

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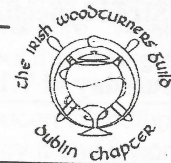
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Late copy (not their fault, because of the holiday closures we went to the printers earlier than usual.

1. Letter to the editor :

Dear Editor,

Proposals have been put forward recently to change the way we mark the monthly competitions at our meetings. Why are these proposals being made now? Did we not vote a similar proposal down only twelve months ago?

I would suggest that the present method of marking, whilst not perfect, is a fair one and has been improved over the years. This method involves everybody who wishes to be involved. It gives everybody the chance to inspect each entry critically and gives him or her a way to express their findings. I believe that everybody should be given the chance to express his or her views and criticisms. One way of doing this is to mark the competition. Because you may not be the best woodturner in the Chapter does not mean that you do not recognise good turning. You don't have to be Mozart to recognise a good tune!

The idea of getting a panel of "Advanced " turners to mark the competition smacks of elitism. I was watching an " Advanced" turner at a meeting recently rubbish a pair of candlesticks which had a very high gloss. " I wouldn't vote for these" he said, because I don't like a high shine, I always use a more matt finish myself". At least we would get a more balanced viewpoint if all members were involved.

In conclusion I would like to say - let's not have change for the sake of change. If change is required then make sure that it is worthwhile and effective. And please don't create an elitist group within the Chapter and don't exclude anyone, especially the beginners to our craft.

Yours sincerely

Owen Furniss

2. Workshops

The first workshop was held in Frank Gallagher's house on 16th Nov. 98 . Owen Furniss, Sean McMorrow, Robert Tait and Norman Roe attended. Owen demonstrated how to turn a natural edge vase and a lidded box. It was a very good social gathering as new experiences and techniques were learnt.

The second workshop, hosted by Tom Hayes was held on 10th December and was equally successful. Tom gave an excellent display on turning and advice on tool sharpening. We hope to continue these workshops through 1999.

Anyone interested in attending or hosting a workshop please give your name to Frank Gallagher (number in the newsletter) Hoping to hear from all you woodturners and wishing you a Happy New Year.

Frank Gallagher