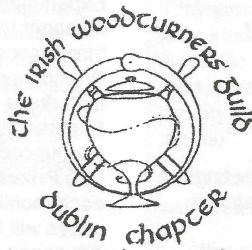


## Irish Woodturners Guild



Newsletter Vol 6, No 3

June/July '99

Midsummer and I am putting together this newsletter while the sun is hiding as usual. So its' not such an ordeal to be indoors this time. In this edition you will find the usual features of course but also the complete competition rules put together by our secretary, Owen Furniss, and guidelines for visitors attending our monthly meetings. I suggest that you keep both of these for reference.

Anybody who attended the meeting in June will have learned that our librarian, Maurice Boyle suffered an accident while fishing and will be out of circulation for a few months. We wish him a speedy recovery and in the meantime Michael McGee has generously offered to stand in for him.

Congratulations to Owen Furniss whose entry was chosen by the Newman family as the Tom Newman Perpetual Trophy. Pieces by Eddie O'Reilly and Phillip Kerr were also selected- more details inside.

Chris Hayes, editor.

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Competition rules  
 Guidelines for visitors  
 Demo- May, Tony Rea, bowls  
 A Jersey turner  
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 Demo - barley twist (1)  
 Article, a mahogany ship  
 The interview

### Demos

August- dust protection, (Owen) - barley twist (2) Seamus  
 Sept. - finial ( Des O' Halloran, Galway)

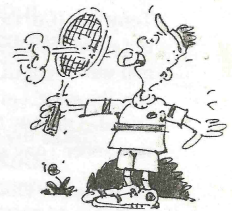
### Competitions

August- 3 legged stool  
 September- Solid Sphere, 3 inches dia, single piece of timber.

### Nota Bene

Note new restricted hours of opening  
 for Woodgrey- see back page.

Thanks to all who contributed.  
 Keep sending me bits, anything.



### Committee

**Chairman-** Jim Molloy, 39 Glenbrook Park, Rathfarnham, D14, 493 4477; **Vice-Chairman and Competitions-** Frank Gallagher, 3 Rossmore Close, Templeogue, D6W, 4902879; **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. **Librarian-** Maurice Boyle, 2 Pinewood Drive, Glasnevin, D11, 8422535; Also, Seamus Carter, 15 Woodlands Road, Johnstown Estate, Dun Laoire, 2850087; Irene Christie, 16 Grangemanor Close, D16, 4936435. **Acting librarian-** Michael McGee, 35 Brompton Ct, D15



May demo -continued from page 2

a Jacob's chuck mounted in the headstock and the tailstock was brought up to the centre mark left on the base earlier. Tony stressed the importance of leaving this centre mark in the foot for the finishing operation. With one swift carving movement of a gouge the centre nub was removed and a beautiful bowl in burr elm stood before us. As Tony handed around the bowl for inspection, he answered many questions from the floor

and dispensed his wisdom on timber, bark, glues and gouges.

Tony gave his demonstration on a new Nova Comet lathe kindly supplied by Jim Johnson (Ulster Chapter). Jim is the first person to have one of these new-to-market lathes and many were impressed with the rigidity and accuracy of the lathe (Sorby are the agents).

Many thanks to Tony for an informative, witty and well presented demonstration.

**-Francis Morrin**

## A Jersey turner

While visiting the Jazz Festival in Jersey last April I was recommended to call on the only professional woodturner on the island. His name is Mick Renouf and his workshop and gallery are located in a converted Jersey farm in a beautiful rustic setting. Mick showed me around his gallery first of which he is obviously very proud. For somebody who worked in the motor trade until 1992 and without any prior skills in woodworking his work is astonishing in its perfection of design and execution. He is self taught after minimal formal training but his range and variety of shapes is wonderful to examine and hold. These include small bowls, enormous platters, heavy burrs and

hollow forms with interiors as smooth and well finished as the exteriors, which is no easy task to perform. Mick's workshop is enormous and needs to be too since it houses a number of lathes including a gigantic Wadkin model with a mere 8 foot between centres! I had a very instructive tour from a craftsman who plainly enjoys what he's doing but wants those who buy his work to know what they are buying. To that end he will always insist on the customer handling the goods and being well satisfied with the shape and finish before leaving the premises. If you are ever in that neck of the woods go visit the *Little Loft Gallery and Turnery*. You won't regret it.

**-Chris Hayes**

## Nuggets of wisdom

- ◇ Creativity is not a race. It is a personal expression.
- ◇ Judgement is our enemy. When we are judgmental we should have a sharp pencil stuck up our nose.
- ◇ You are nobody until you are not who you were.
- ◇ Make your practice pieces in private, then show the best one.
- ◇ Learn about yourself. Save your goofs to help you grow.
- ◇ Reach for your own star while copying others along the way.
- ◇ Don't deny who you are deep inside.
- ◇ It's as difficult or as easy as you think it is.
- ◇ Don't scoff at color on wood. It lets the price tag increase.
- ◇ There are no mistakes- only design opportunities.
- ◇ It's crowded at the bottom. You won't be noticed until you're different.
- ◇ Never quit because otherwise the world
- will never see what you were meant to be.
- ◇ Accept things as they are- then go on.
- ◇ In the last four years more has been learned about woodturning than in the past 400.
- ◇ Make a lot of work, some of it will soar!

**-Frank Sudol,  
North Carolina  
Woodturner.**



### **The Tom Newman Perpetual Trophy**

This was the subject of the competition for the June meeting at Terenure and while we were not exactly inundated with entries what we got was very good. I believe that the judges did their very best in trying to pick out what they considered the winners using the general criteria of form, function and finish. However, as the committee anticipated might happen the Newman family did not quite see it

that way and made a different choice as follows :

- 1st - Owen Furniss's natural edge bowl in burr oak with inset medallions each depicting a year.
- 2nd- Eddie O'Reilly's impression of the Chapter emblem, a crescent shaped oak burr plinth encircling the Chapter logo
- 3rd- Philip Kerr's laminated walnut vessel

Our congratulations to all three and thanks to everyone who submitted a piece in the competition.

\*\*\*\*\*

### **Letters to the editor**

Dear Editor,

Now that we have an expert panel judging the monthly competition entries, may I make a plea for the "also rans"?

I think it would be of great benefit if the judging panel were to make themselves available at the end of the session, to have a short chat with the unsuccessful entrants concerning the good and bad

points of their pieces. It could be a valuable source of knowledge, especially to those of us who are still in the foothills of the long ascent to excellence in woodturning.

Yours, Pacelli O'Rourke

(Well, judges, past, present and future, what do you think? Can it be done?)- Ed



### **Alzheimer's collection**

This produced the tidy sum of 109 pounds for our favourite charity and as usual has been matched by an equal amount from the general funds. A cheque for 219 pounds was despatched recently. Thanks to all who contributed.

### **The Red Ships**

Around the middle of the sixteenth century, mahogany found its way to Europe from the forests of South America. It happened like this, I swear.

A lookout on a British warship on patrol in the Bristol Channel alerted his captain to the presence of a strange looking vessel on the starboard side. It was soon identified as another fully armed warship but flying the flag of Spain. What struck the British captain and his crew most was the odd-looking reddish brown colour of this vessel. They didn't know it then but they were probably looking at the very first ocean going ship made of mahogany. In time other similar craft were added to the Spanish fleet and were dubbed the "red ships" by their enemies, the British. Due to their superiority as a sea power Spain gained an early foothold in South America where they found a plentiful supply of hardwoods, ideal for building more and better ships, leading to more conquests, and more hardwoods, etc, etc.

Maurice Boyle(recumbent)

(Although most who witnessed Seamus Carter's excellent demo at the June meeting will have a fair idea on how to emulate his feat the following write-up should help anyone still in doubt about what he was doing  
-Editor )

## JUNE DEMO REPORT: THE BARLEY TWIST:

As demonstrated by Seamus Carter

It isn't every demonstrator who places his credentials in a gold frame on the bench before he begins! As this was the case with Seamus, the 'twister' supreme, we sensed we were in for a special treat. And how right we were!

The tone of Seamus' presentation was set early on with the following:

"For a lot of us, woodturning is a hobby, and you must have a sense of humour about it."

Much food for thought there!

So, having hung his jacket on a chalk hook, and donned his working smock (much to the relief of our eyes which were watering at the glare from the red braces), the maestro began.

At this point I am relieved to have Seamus' own sanction for being confused! What follows is my understanding of what I saw and heard about fashioning a single barley twist. For the record, Seamus went through a number of twists, viz.:

- a) single barley twist
- b) double barley twist
- c) ribbon twist (towards the beginning of which, our discerning chairman

intervened on the basis that Seamus would continue his demo at the earliest opportunity). Set for August--Ed

The first thing I learned solved a mind-bending puzzle: how do you achieve a barley twist on a piece of spinning wood? You don't. In fact the lathe merely holds the piece in place, allowing the operator to mark out, cut and fashion the twist. For this reason, Seamus argues that barley twisting is a form of carving rather than turning.

There are two main stages in the operation:

- i) marking out the piece and
- ii) cutting and fashioning.

### MARKING OUT

Essentially, this entails inscribing a grid upon a cylindrical piece of wood. These markings are then translated into continuous spirals, by joining up the diagonals. One diagonal will represent the line of the saw cut. Either side of this will be the centre line of the bine or 'cable' which forms the twist.

Assuming the piece is a square section to begin with, leave both ends square as the 4 corners end to end, joined with a pencil line, will demark the end to end axis of the grid. These are called the start-lines.

Now for the circular lines (at right angles to the start lines) which complete the grid.

**PITCH:** Consider that the circular lines are inscribed and the diagonals joined. 'Pitch' refers to the angle of cut of the bine or, the distance, in a straight line, which will be covered on one complete rotation of the piece. In a single barley twist, the pitch will normally equal the diameter x 1 or 1.25.

It seems that one can keep subdividing the spaces between these circular lines. However, the essential point is that one of these spiral lines demarks the path of the saw cut, and the other demarks the centre of highest point of the bine. (Seamus suggests colour-coding these, as for example, red for the bine line (i.e. "Stop, don't cut!"), and green for the saw-line (ie. "Go ahead, cut"). If you are doing this, don't use felt-tips, as the colour will tend to soak into the wood and so ruin the final appearance of the piece (especially on the bine).

### CUTTING OUT AND FASHIONING

Remove the rest. Using a tenon saw, lightly cut a little at a time, along the saw-cut line. Do not cause the saw to travel along the line. Maintain its position, and bring the work to the saw by gently rotating incrementally, back and forth.

It should go without saying, every stage in the process demands patience. Barley twisting is definitely not for those in a hurry!

Having made the initial cut, (for a single barley twist, this is normally  $1/3^{\text{rd}}$  the diameter), replace the rest slightly below the centre axis. Now, using a suitable spindle gouge ( $1/4^{\text{th}}$ ?), gouge the open side (i.e. left-hand side, to the operator) of the bine. Again, as with the saw, bring the work to the gouge. This makes for best control of the cutting. It is also the safer approach.

(Continued on page 6)





### Competition League Table 1999

(at June 5th)

POSITION POINTS NAME ENTRIES

#### Advanced

1	42	Owen Furniss	4
2	36	Mick Healy	4
3	29	Des McMahon	3
4	29	Albert Sloane	3
5	25	Philip Kerr	4
6	23	Seamus Carter	4
7	22	Peter Mulvaney	3
8	22	Tim McGill	2
9	20	Eddie O'Reilly	2
10	20	Henry East	2
11	20	Peadar McArdle	4
12	15	Tom Forde	1
13	6	Tony Lally	1
14	5	Mick Deegan	1
15	5	Johnny Wetherall	1
16	5	Paddy Sheridan	1
17	5	Tom McDonagh	1

#### Experienced

1	50	Michael McGee	4
2	35	Chris Hayes	3
3	30	Nora Castle	2
4	27	Jim Molloy	3
5	27	Frank Gallagher	3
6	24	James Nolan	2
7	17	Sean Dunne	3
8	15	Peter Kennedy	1
9	15	Paddy O'Gorman	1
10	13	Geoff Cronin	1
11	6	Gay McGrane	1

#### Beginners

1	24	Frank Foley	2
2	22	Irene Christie	2
3	15	Herve de Wergifosse	1
4	15	Tom McCourt	1
5	14	Maurice Boyle	1
6	11	Charlie Ryan	1
7	6	Richard Sheridan	1
8	6	Pacelli O'Rourke	1
9	5	Eamon Perdue	1
10	5	James Gallagher	1

### For your diary

The Rose Festival 1999

St. Anne's Park, Raheny

Sat./Sun. 17th/18th July

Lots of activities for adults

and children including

Woodturning Demonstrations from

1pm on the Sunday (by a well known

turner, teacher and napkin ring maker)



### The Interview

This month I talked to someone well known to most members. There he is on the left of these words one from the top- at the moment. And in past years he's been very hard to beat in competitions. So I asked him to tell me something about himself and his great love of the craft.

**Editor:** When did you start turning and why?

**Mick:** The first turning I ever did was in my first job at 14 when I helped an Austrian toymaker to make wooden toys. And then no more turning until in my sixties. In 1988 I became interested again and after experimenting with various makeshift lathes and homemade tools bought a Curzon model from McQuillans. It had 2 speeds, fast and very fast! Gradually I got the hang of things and learned without formal tuition -there wasn't any then.

**Ed:** You were involved with the Guild even then?

**Mick:** Oh yes and because we foresaw the development of turning here, I, with Dave Comerford and the late Tom Newman and others founded the Dublin Chapter in Larch Hill. It was an instant success but outgrew that venue eventually.

**Ed:** You weren't content with just turning?

**Mick:** At first yes but then I was asked to teach the craft to others, I was already demonstrating and selling at craft fairs and exhibitions and one thing led naturally to the other. I have been teaching adult classes since 1995 and still enjoy it.

**Ed:** I believe you have reservations about who should teach?

**Mick:** For the benefit of everybody there should be a scheme for training would-be teachers, attached to a formal qualification. At present anyone can set up as an instructor even without the slightest knowledge of the subject. That is undesirable.

**Ed:** Any regrets about things you've made or not done?

**Mick:** We celebrated our 50th wedding anniversary recently and for the guests at the party I made 200 napkin rings, one for each. Long before I got to the end I wished I had never started!

**Ed:** Any thoughts on the Chapter that you birthed?

**Mick:** Its fine but I think there could, with advance, be an entry requirement of some kind, similar to other countries, which would restrict entry to those with a certain proficiency. I have other beliefs but these will keep for another day. However I couldn't end without wishing there were more social activities in the Chapter.

**Ed:** Thanks for the chat, Mick, I know everybody will wish you many more years of turning.

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