

Irish Woodturners Guild

Dublin Chapter Newsletter

Vol.6 No.5

October /November 1999

Hello again. It is with some reluctance that I turn to producing this issue of the newsletter and not because I find it a chore or anything onerous like that. No, its just that I was making great progress with my program of turning objects for the forthcoming craft fair and I had to abandon it for a while. I can't complain about lack of material either because I have received a record number of contributions for this edition for which I thank everybody. The only problem now is how to fit it all in.

Did you make it to the seminar in Gorey this year? If not you missed a great weekend. About a third of the Guild membership was present at some time over the 3 days. The trade stands did great business judging by the beaming smiles as they left on Sunday. And there were bargains to be had too, ask anyone who bought a lathe there. We look forward to next years seminars, God willing, and you will find mention of these inside. Good turning.

Chris Hayes

Contents

The Twister returns
Committee doings
Sawdust parties
Demo-finials
Book review
Tips
National Seminar
Competition results
The interview
Insurance matters
Demo- nest of bowls
The female branch-2
A day in Belgium
Appendix 1- finial steps
Appendix 2- finial shapes
Appendix 3- League table

Demos to come

Dec 99 Joe C'Neill on clocks
Jan 00 Peter Mulvaney- routing

Competitions

Dec 99 Christmas Decoration
Jan 00 Clock



Committee

Chairman-Jim Molloy, 39 Glenbrook Park,Rathfarnham, D14, 4934477; **Competitions and workshops**- 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; Seamus Carter, 15 Woodlands Road, Johnstown Estate, Dun Laoire, 2850087; Irene Christie,16 Grandemanor Close, D16, 4936435.

I apologise again for not being able to include the final part of the barley twist demo In the last newsletter. However here it is now and just as welcome even if a little delayed.—Ed.

THE TWISTER RETURNS

DEMO REPORT: THE OPEN BARLEY TWIST - by Seamus Carter (contd.)

Note: As this demonstration was a continuation of that which was written up in the last edition of the Newsletter (vol.6 no.3, June/July 99), matters common to both will only be referred to here in passing.

Seamus described the open barley twist as, "the Rolls Royce of the twist." Certainly, the array of 'objets', which he put up as examples of the work, was most impressive indeed! Seamus suggests that before putting your hand on a piece of stock, (which in any event should be of hard, stable, close-grained wood), some thought be given to the question 'why?' What is to be the purpose of this object? Will it be a candlestick? A lamp? Will I need/want to make a pair (if so they will need to be opposite in direction to match)? How tall is it to be? How wide, how thin?

Invest time at the planning stage so as to avoid frustration later on!
So to brass tacks.

Before you begin, check the alignment of your lathe, especially if it has a swivel-headstock. If this is not 'bang on' problems can ensue.

PREPARATION OF THE STOCK

You really cannot afford to leave the ends square with the open twist. This was extremely handy before, for

marking out the start lines. But we have to remember this is an OPEN twist. All of the stock except for the four bines will be fresh air by the end of the operation! Under these conditions it could be lethal to subject the bines to the physical forces involved in forming and shaping the ends. So, heed the master: do all your end-lathing before you form your bines!

A hole needs to be drilled down the centre, $1/3^{\text{rd}}$ the diameter of the piece. Obviously the length of this hole is determined by the length of the shaft on the drill bit (are extended shaft bits readily available, does anybody know?) An open twist stem can be increased in length by using a joining piece. Seamus' magnificent stem tie-rack illustrates this beautifully. This hole is drilled from one end only, stopping short of the end held in the headstock. The best method is to use a Jacobs chuck and drill-bit in the tailstock, winding the bit forward into the work.

MARKING OUT

(See last write-up for explanation of terms)

Again, essentially, you are inscribing a grid upon the piece, which will control the lines for saw cutting and bine-tops. To establish the start lines using dividers:

The circumference = the diameter x 3.142. Set the dividers to $1/4$ of the circumference. About $1/2$ " from the end and 'walk' the dividers in 3 steps around the circumference. Mark the 4 points thus created. These points can be traced along the piece with a (continued on page3)

(Barley twist-continued from page 2)

tri square. Another method would be to rotate the piece until each mark in turn is just on the 'horizon'. At this position place a mark on the opposite end. The resultant 4 lines should be good start lines. Inscribe 4 more lines at equidistant points between these. These lines may be numbered 1 to 8. If we take numbers 1, 3, 5 and 7 to mark the beginning of the cut lines, then the even numbers will denote the starting points of the bine tops.

PITCH

The pitch in an open barley twist is usually three times the diameter of the piece. So, on a piece of 2" diameter, the pitch will be 6". Go to the mid-point of the bine length and inscribe a circular pencil line. Do likewise 3" each side of this line. Inscribe a line 1 1/2" each side of this line. Subdivide these spaces again, giving now a series of lines at 3/4" intervals. Join the diagonals of the rectangles thus formed to create eight spirals around the piece. The four odd numbered spirals will demark the cut lines, the four even numbered, the bine tops.

CUTTING AND SHAPING

As with marking out, the basics of cutting out and shaping the bines is identical with that for the closed twist.

An important caveat from the maestro: take care not to cut too deeply or you could be inflicting damage on an opposite bine! (Remember, these are *open* bines, that is, they need to end up fully rounded.)

Having made the initial saw cuts, it is possible to remove more material by holding the tenon saw at an angle to one side and the same on the reverse, thus creating a V shaped cut.

OPENING THE TWIST

Drill holes at each end of the cut lines, about 1/2" from the end, through to the central cavity.

These holes now become the points from which continuous 'slots' need to be cut, so as to open the bines. For this purpose, Seamus used a Dremel tool with a 1/4" fluting bit. This he held in one hand, pressed against his body for stability, while the other hand held and rotated the piece appropriately.

Clearly this is an operation which requires a lot of practice to get the 'feel' right. Make haste very slowly and deliberately is the best advice.

Of course it is not essential to use a powered method of opening the bines. The effect can be achieved by continuous 'nibbling' with the top of the tenon saw, or using very light tapping cuts with a 1/2" chisel. A roughing out gouge, very carefully applied, could be very useful here also. So, the four bines being open to the vacant centre, we are now on the last lap.

SHAPING THE BINES

For the outer hemisphere of the bines, follow the instructions as per Seamus' previous demo. (By the way, I have since had it clarified by Seamus that the gouge he uses for this is a *specialised* tool called a twist-gouge. Apparently these are quite readily available in any of the usual outlets.) For shaping the inner part of the bine, I thought the cleanest action was when he looped an abrasive strip through the inner part and out again and then proceeded with a to and fro action, while the piece facilitated the process by rotating itself. Clearly one needs to go up the grades of abrasive from very coarse to fine at the closing stages.

The demo concluded with a typical 'Carteresque' expression: "That's all there is to it, chappies."

For this 'chappie', once again Seamus' demo was both an entertaining and informative event. Of one thing I am convinced: the only way to come to terms with barley-twisting is to get down to it and 'do it, damn it!'

Thanks again Seamus.

Pacelli O'Rourke.

***A digest of the October '99
Committee meeting***

1. Members are reminded that any items brought to meetings are at owner's risk and not covered by Guild insurance.
2. In future items for sale at Guild/Chapter events must be cleared for insurance prior to the event; the Committee will state clearly if members may sell items at an event- see also detailed answer on recent queries elsewhere in this newsletter.
3. The annual dinner is a new event, and the first will held in the Red Cow Hotel, Naas Rd, on Fri. Jan. 28th 2000, tickets 17.50 punts from Irene Christie, 16 Grangemanor Close, D16.
4. That unusual gift of Cuban mahogany from Eddie Flannery is to be raffled at the above dinner.
5. NB. The new librarian Michael McGee regrets that there are so many items overdue. To help him (and all of us) an amnesty is declared for videos and books returned at the December '99 meeting. After that, late return charges are- 2nd month, rent plus 50%; 3rd month, double rental. Thereafter borrower will be liable for the replacement cost. If you care to review a book or video for the newsletter you can enjoy a free rental!
6. Competition judging will take place before the tea break and a couple of members will be asked to comment/advise on the entries at the display table.

If you wish to visit a Demonstration Woodland Farm between Moate and Ballycumber in Co.Offaly then your next opportunity is Dec3rd 99, 10.30 am or 2pm. Further details from the tour guide Tom Brosnan,tel.2760026

Sawdust parties

I am not a great one for parties ordinarily but since joining the Guild I have been introduced to what are called "sawdust parties" if you please! The host's wife usually goes out for the duration and could you blame her with her home taken over by "authorities on woodturning"? There is, of course, a "studio" equipped with various lathes and a variety of other machinery where most of the party fun takes place.

Ned, the great solver of turning problems will usually be there. He can often make wonderful things out of other peoples' disasters. Or there is Christy, almost unrecognisable at times when attired in shield, dust mask, deerstalker and mortuary attendant's coat- his specialty is standard lamp technology! Another is Martin, the engineering genius who delights in showing his skill in making copper cores for candlesticks, ring centres and adaptations to a Jacobs chuck. Then there is Jim, whose creations of spirals are something not ordinary but then one must appreciate that he has become the bane of demonstrators's lives at numerous woodturning shows far and near. Why? Only because he likes to insist that they show how their "gadgets" really works.

You should see the array of instruments in the studio for dealing with all manner of woodturning problems and of course the host is always available to give freely of his expertise. Many of my problems have been resolved there and it is not surprising that often the host jokingly refers to his "problem clinic"? The parties usually wind up over a cuppa and a discussion of general interest to turners. Surprising how wide ranging that can be.. with hints and suggestions and exchanges so useful that is with great reluctance that we have to go home, but always with the knowledge that there will be another party, and soon.

In appreciation, Robert McAlister

We acknowledge Tony Lally's generous gift of 120 punts to the Alzheimers Society, the proceeds of a recent successful sale of turned items. Thank you.

The September demo, by Des O'Halloran Finials.

Finials are ornaments used at the top of gables, staffs, newl posts or pediments and come in an infinite variety of designs. The most common type is the sphere or ball as it is probably the easiest to turn having very definite measurements and points of reference.

The following are suggested steps in turning a ball finial:

1. Mount the blank on the lathe using either screw or compression chuck or between centers.
2. Turn to a cylinder. For convenience I will take a diameter of 100mm.
3. Mark out as per Fig.1(see Appendix 1
4. Using a parting tool reduce as in Fig.2
5. Round off using the 1/2inch spindle gouge- note that its best to keep the flute almost vertical and use a rolling motion, rolling the body in union with the tool. At little wood removed at each pass is the best way.
6. Sand with 120,180 and 240 grits.
7. Turn spigot for fixing, about 25mm, and leave pip at other end supporting the tailstock
8. Part off after applying preferred finish and hand finish ends.

(Text and sketches supplied by Des, thanks for an enlightening and enjoyable demo)

An Interesting Book from the Library

Ever thought of turning a banana or a pepper? Ray Hopper's book *Multi-Centre Turning* available from the chapter library has details on these and other interesting projects. Normally we think of cutting out the banana shape on the bandsaw but Ray Hopper shows how by using three centres you can achieve the authentic shape on the lathe.

About the pepper he says "Before turning a pepper, it is worth studying some: they are not very symmetrical and vary in shape, but this is not a problem, as it can be simulated in multi-centre turning by use of a simple jig." The picture of the finished product is really astonishing.

This is an excellent book for people who want to experiment with something a little different. There are lots of photos in black and white and colour. Detailed drawings and dimensions are also included. -Anon.

Recent acquisitions in the library

Videos

Turning Boxes- Richard Raffan
Mastering your bandsaw- Duginske

Books

Turning Boxes- Richard Raffan
Decorative techniques for turners- by Hilary Bowen
Fun at the lathe -RC Bell
Woodshop dust control- Sandor Nagyszalanczy
Understanding wood-R Bruce Hoadley.

Tip Corner

.1 Use a shaft collar (metal or plastic tube or pipe) to retain desired height while readjusting or repositioning the tool rest. A jubilee clip tightened around the post also works.

2. Careful about accepting a tree removed because its roots clogged a sewer line, the shavings might just be as smelly as the sewer!

-American Woodturner,

North Strand meetings

These continue as before, on the last Thursday of the month, (not December) at the VEC, at 7.15 pm- check with Mick Healy if in doubt, Tel.8427924

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Turning lessons-

Available always from
Peter Mulvaney, 33 Ardmore Park, Dun Laoire, tel. 2802745

And from

Joe O'Neill, 27 Ballinteer Drive, D16,
tel.4541822,(6to8pm) or 2989441,after 8



The National Seminar 1999 in Gorey- by James Nolan

I wanted to go to the Gorey seminar last year but I was unable to attend due to other arrangements, which I had made. For the rest of the year I had to listen to people in the chapter who said how good it was. So with this in mind I was determined not to miss this year's event. My day started with trying to find a B&B which I eventually found half way between Gorey and Courtown.

I then went to the Bayview Hotel for registration and met fellow members of the Dublin chapter along with other members of the Guild from different parts of the country.

What I found amazing was that the top people of wood turning fame like Keith Rowley, Ray Key, and Bert Marsh just sat down and became part of the group.

All sorts of stories and jokes were passed around by the group and little talk at this stage about woodturning.

At one stage while in the bar Keith Rowley was doubled up with pain from laughing at, yes, you have guessed right, Seamus Carter's jokes.

The evening moved on well with dinner and then followed by a slide show given by the demonstrators. The slide show gave us all a look at what the experts and professionals can produce and it set the mood for events the following days.

The first morning of the seminar started for me by a visit to the trade stands. Yes, I did buy things that I always wanted but was I happy? No. I was not. I had so many choices and so many decisions and so much equipment to look at and so little money to spend!

Also, to top it off I had to decide what demonstrations to go to.

The evening dinner was delightful followed by speeches and the awarding of prizes.

All the Dublin chapter members were convinced that someone among the group would carry away the open competition prize but much to our surprise we did not win.

Some people might have thought that it was all over at this stage but the next day at the big raffle Seamus Carter won first prize, a DML 24 lathe.

What an exit! Well done Seamus.

All the demonstrations were superb and full credit to the committee for all the hard work that went in to making it such a success.

For my first seminar it was superb. I really enjoyed it and met some fantastic fellow turners whom I hope to meet again.

The October Competition results

Advanced - 1st Des McMahon

2nd Mick Healy

3rd Albert Sloane

Experienced - 1st Frank Foley

2nd James Nolan

3rd Michael McGee

Beginners - 1st Tom Gibson

2nd Donal Browne

3rd Stephen Kestell

Note- League table is shown in Appendix 3

The Interview

Back to Co. Wicklow again to meet somebody who is not long in the Chapter. His home is in an idyllic setting near Ashford, surrounded by trees and wildlife, which must be an inspiration of sorts. I started by asking John Reid how long he had been turning:

John - Only 12 months and I still feel very new to it although I have bought and studied several good books and attended the national seminar this year. Ideally I should take some lessons next to improve my skills.

Editor - looking around your workshop you seem well kitted out.

John - my lathe, an APTC came from Henry East and suits me fine, for the moment. I have various other pieces of course but one of the most useful I find is the Tormek grinder I purchased recently. I sharpen everything with it, tools, knives, scissors, etc. Also I made a visit to Axminster this year and bought a planer and then other things in Craft Supplies and Boddys. Great fun!

Ed - did you have full approval from the Minister for Home Affairs for this capital expenditure?

John - It may surprise you but the Minister has tried the lathe and likes it. - she has become interested herself in turning and perhaps in joining the Chapter too. She has already turned a few items, have a look.

Ed - I see what you mean, and I suppose I had better include Jackie in the interview from now on (which we did).

The Reids - not only are both of us interested but our two grown up daughters have tried their hand and are fascinated too.

Ed - You seem to have unlimited quantities of timber available.

Him - I had to fell a number of trees on my own property and the remainder came from neighboring lands where they were clearing for building. I am planing and storing what I can as and when I can.

Ed - Any views on the Chapter?

Him and her - We find it invigorating, the mix of experienced and beginners is helpful for us and we want to find out more.

Ed - thanks for talking to me and showing me around.

Insurance-again!

The National Guild committee met on August 29th 1999 and considered correspondence from the Dublin Chapter and the Guild insurance brokers concerning the liability of the Guild and its members in the event of a claim for damages in respect of an item sold at a Guild sponsored event.

The insurance brokers have notified us in writing that if the Committee allows members to sell products at a Guild event then we are exposing the Guild to a liability. The brokers also state "I confirm that any members who do not have their own insurance should not be allowed to sell at any Guild event"

Accordingly the Guild Committee has issued the following directive:

"No member, who does not have Product Liability Insurance, is to be allowed to sell items at any Guild Organised events, Guild organised events means, any Chapter organised events, or events that run under the banner of The Irish Woodturners' Guild. This directive is effective from August 28th 1999. All Chapters must strictly enforce this directive. It will stay in effect unless or until you receive a notification in writing from the Honorary Secretary of the IWG changing it."

So, what does it all mean for the Chapter and its members? Basically it means that if the Chapter organises an event, such as an exhibition or seminar, it cannot accept items for sale from uninsured members.

I think that it is important to state, at this stage, that this is not a ploy to boost the numbers in the Public Liability Insurance Scheme. The Guild does not make any money from that scheme. It is, however, an attempt to ensure that members are fully covered in these days of increasing litigation. Every member is entitled to purchase insurance wherever they can get it. However, the scheme negotiated by the Guild Committee seems to be very good value and I will take this opportunity to outline the details of the policy.

Class	Public/products liability
Activities insured	Manufacture, and sale of Woodturning Products and indemnity in respect of Woodturning Tuition.
Cover	This policy provides an indemnity in respect of the Insurers legal liability to compensate members of the Public for accidental bodily injury or damage to property arising from the activities as described, carried on, within the Island of Ireland including the sale of goods.
Limit of indemnity	a)Public liability: £1,000,000 any one accident b) Product liability:£1,000,000 any one accident.
Terms	(1)The insured must be a current member of the IWG. (2) The insured must not derive a full time living from Woodturning activities.
Cost	The cost of the policy is normally £50 per year. There is a deal at the moment for £55 you can be covered from now until end December 2000.
How to insure	Contact the Chapter Hon. Secretary - 01-4941262

If any member comes by a better deal elsewhere we would all like to hear of it.

Owen Furniss –Chapter Secretary

Recently deceased

Tim O' Brien, Leopardstown Rd, Sandyford, who only joined the Chapter some six months ago shortly after retiring from work. Also Rowena O'Connor, a former member of the chapter who had been ill for some time. We offer our sympathy to the families of both.

Tips- Gcoff Cronin Sandpaper Sense

Next time your sandpaper is all clogged up try this: Place the sandpaper rough side up on a flat surface and stroke it with a soft hand brush, preferably one with nylon bristles and hey presto! It's as good as new. Well, almost, but you will get much more use from your sandpaper.

THREE FOR THE PRICE OF ONE
Demo October '99

**DEMO REPORT: Francis Morrin –
Three Nested Bowls**

For this demo, Fran used a piece of elm (given to him by Tony Rea). Only thoroughly sound wood can be used. The necessity to discard unsound wood is offset by achieving the maximum product from the piece. Regarding size, clearly this depends on the size of the original blank. Generally, the diameter and length of the log will be about equal. I would estimate that the blank Fran used was about 5" by 5".

Two suggestions before getting down to brass tacks: if you are new to 'nesting', try to use wood which is as dry and settled as possible. Also, take the walls down as thinly as possible, as this will mean less likelihood of cracking after the bowls are made.

Before preparing the blank on the bandsaw it is necessary to cut a flat, lengthwise. This gives stability to the piece as you trim it to shape for mounting.

Fran mounted the blank between centres with a four-prong drive at the headstock. (Beware of screw damage if using a faceplate). Move the tailstock end of the blank around at this stage so that you will end up with three nicely balanced bowl rims. Rough shaping is done at this stage. Put a foot/spigot on the blank to suit your chucking system. Reverse the blank once rough-shaped.

CORING OUT: Fran used a regular parting tool for the job of coring out. This tool should be as thin as can cope with the stresses and strains involved. A diamond profile is not essential but could obviously help to clear the cut as you go in. At any rate, always keep the cut a little wider than the tool, to the larger side, to avoid binding. The middle speed (950RPM) was selected.

Cut at axis height at a uniform angle. The actual angle of cut really is a matter of maintaining a clear sight line, trying to visualise the three bowls within the blank. Above all do not try to create a curve on the way in!!

At all points of this operation, use a face mask and some form of respiratory protection. It is also a *safety* factor that you should only use very sharp tools.

Beware of becoming heavy handed! Go in in 5-6 mm steps. Also, remember, if you are using wet ash or sycamore you will need to stop and blow out shavings very regularly. Stop coring before you reach the breakout point and release the inner bowl with a sharp tap or two with a mallet (a rubber head will avoid damage to the top, from which the finished rim of the

smallest bowl will be formed). The stub-end can be easily removed with a pull saw.

The second blank is removed using the above method. The three blanks are now ready for final forming. The next stage of the process is to refine the outside of bowls no.1 and no.2.

FORMING THE OUTER SHAPE Beginning with the smallest bowl, mount between centres. Fran used a 1/4" spindle gouge at this stage, stopping regularly to check for tear-out (especially important with green timber). Create a slightly concave base for glue chucking. Again, the stub on the foot can be removed with a pull saw, or, as in Fran's case, with a power-carving tool. Once you're satisfied with the outer form of bowl no.1, deal with bowl no.2 in the same fashion, keeping the first bowl in sight as a visual aid to unity of form. If you have the skill, the skew is the best tool to use at this point, remembering to take only gentle cuts.

HOLLOWING: Fran glue-chucked bowl no.1, though a scroll chuck would also suit the purpose. (He used and recommended an Evo-stik product named "Mitrebond Superglue System", which comes as two products, adhesive and accelerator – available from Noyeks and the Panelling Centres). For true central mounting, transfer the diameter of the foot to the chuck held scrap-wood with calipers. Caution: The glue cures on impact, so you only get one shot!

A spindle gouge is fine for hollowing the no.1 bowl. For final forming, a scraper of suitable profile works best. Regarding uniform wall thickness, Fran's immortal words were: "Your best calipers are your fingers."

SANDING AND FINISHING: Personal preference is the 'rule'. If necessary, start with 60 grit and work your way up until you (or your fingers!) are satisfied. (Fran went up to 320 grit). Similarly, final finish is a matter for oneself. Sanding sealer and Danish oil or a wax polish may be as good a suggestion as any.

PARTING OFF: A very thin parting tool should be lined up so as to cut through:

- i) a thin sliver of the scrapwood
- ii) the layer of adhesive
- iii) a very thin sliver of the bowl-base.

Bowl No.1 is a very delicate object. Hold it lightly between finger and thumb for the parting exercise.

BOWL NO.2: In essence, the operation is as previously described. Fran used a spindle gouge for this process also, with cut back wings, giving a shear-cut. (continued on page 9)

The October demo

(Continued from page 8)

As this bowl is of larger proportions than the previous one, stance becomes crucial for safe, controlled, accurate hollowing. Holding the tool handle close to your side, move your whole torso to push the tool along its gently curving path towards the base. (Fran calls it "an Elvis thing") Do the hollowing in sections, perhaps 25mm. at a time, sanding and finishing as you go. This ensures that the central mass of the wood is intact for the greatest possible length of time as the hollowing proceeds, aiding stability in the outside walls.

Part off as for No. 1.

BOWL NO.3: Common sense suggests you use the original spigot to chuck this bowl. Fran still used the highest speed (2krpm) at this stage. Keep bowl No.2 in sight for uniformity of the outer shape.

HOLLOWING BOWL NO.3: Try to get a good tactile sense of the shape inside the previous bowl. The hallmark of excellence in nested bowl making is that the *insides* be uniform, not just the outsides. A bowl gouge with wings ground back is best here. Remember the 'Elvis thing'. Final shaping may be achieved with a 1/2 round scraper.

REMOVING THE BOTTOM RIDGE: Pass lightly with the scraper in one direction only.

CAUTION! There is quite an overhang on the tool at this stage. So, hold the scraper handle under your arm, unless you want to risk a handle-in-the-jaw experience! As with all bowl turning, the longer the tool handles the safer –and more effective.

Everything else about technique has already been said. Sand, finish, and voila! You have a set of three beautiful (and in the case of Fran's demonstration) natural edged bowls.

Thank you Fran, for sharing not only your skills with us, but also your sense of humour and obvious love for the art and craft of woodturning

Pacelli O'Rourke

The Female Branch- part 2

(Adapted from an article by Ruth McNally)

The phrase "matching accessories" has a magic ring for most women. It can conjure up the frivolity of cotton gloves and beribboned hats. To the wife of a woodturner, however it can come to mean something altogether different. She soon learns that without the accessories the lathe is like a humming top spinning endlessly but going nowhere fast. She in her innocence, thought that once the lathe is up and running, turned items would appear for the kitchen and dining room table. Dinner party guests would eat off wooden dishes served from wooden bowls, etc.etc. Apparently even to make

an ordinary fruit or nut bowl requires the essential bowl gouge. But which one? They seem to come in an infinite variety of shapes and sizes, how is one to choose? Fear not, help is at hand. The ubiquitous catalogues will solve that problem and does for many more! The postman soon becomes an even more familiar sight with the glossies piling up but no shavings in the workshop- notice, its been promoted from shed. Then the lists appear, pin chucks, cup chucks, expanding and dovetail and many other equally mysterious sounding names. Letters are sent and letters arrive. Still no turning. A tentative enquiry concerning the possibility of a small fruit bowl elicits the response that in the interests of economy accessories will be made in the workshop. Mixed feelings about this. But not for long because then the delivery vans arrive containing a shiny pillar drill and a bench grinder and eventually a bandsaw. To make the accessories, presumably. All bought, of course, to make economies!

And if you're out shopping together anytime beware the tool shops, better to split up and spend your carefully hoarded cache before he asks you for a loan – he's just seen the bargain of the year in Uptown tools, the fool of a shopkeeper must have the wrong price on it, it's for nothing! You have been warned.

Welcome to our new librarian Michael McGee who takes over from Maurice Boyle. You may remember that Maurice had a serious accident some months ago and while he is recovering slowly he feels he would not be able to carry out the duties of librarian properly for quite a long time yet, and therefore has relinquished his post, reluctantly. Thanks, Maurice, for doing the job so well while you could, and we wish you a speedy and full recovery.

Reminder

The chapter committee is doing everything it can to arrange a woodturning exhibition as soon as possible. A sub-committee will be formed over the next few weeks and its members will undertake responsibility for arranging one with the help of some experienced "exhibitionists". Well, what else can you call them?

"La Fête du Bois" or a Dioxin free day in Belgium

During the last couple of years, Belgium has managed to build up a serious reputation, which covered the headlines. It has been, too often, for the wrong reasons.

However, in my dealings with several members of the Dublin Chapter, I discovered that a few of them had a different experience of the country, be it that they are cycling aficionados or that they enjoyed a quite fortnight in Oostende.

So you might be interested that for the last four years a group of enterprising Belgians have been organizing "La Fête du Bois" (a woodcraft fair) in the small village of Assesse, located at about 100 km S-E of Brussels.

1999 being the last year of the century I decided, with the support of my family, to do something wild: to join the party on August 29 in Assesse. Any rational individual would have checked the scene before hand, but I decided to dive straight in.

After three months of solid work on the lathe, I packed up the van with bowls, candleholders and other mortars and pestles. My tools, bench grinder and portable workbench were part of the trip. I had been in touch with an affable machine merchant, Mr. Lagneau ("The Lamb"), who is also organising training courses and agreed to give me the loan of a Record lathe. I also took with me a copy of Peter Mulvaney's article (April/May issue) on "Setting up a demo", most useful.

On D-Day, the weather was beautiful and about 50 stalls were erected in a whole section of the village reserved for the fair. A few wood turners were exhibiting their work. Some of the designs were original, but the quality of the work was not of a high standard. Little attention seemed to be given to the finish. Poor end grain polishing and recesses of the size of a cave were not uncommon. For sure, the pieces must have been well secured on the lathe!

I was told that Belgian wood turners could not agree on setting up a guild, where they could get useful advice and where their peers could critically appreciate their work. Furthermore, sculpture seems to be a more dominant craft, and usually of a better quality and finish than the products you find

in woodturning. One exhibitor, coming from France, demonstrated his talent in chainsaw sculpturing. At the end of the day, he auctioned most of his pieces.

Another great attraction was the traditional towing of lumber by workhorses. Unfortunately, it happened only once during the day, and if you missed it, tough luck! Some other stands were displaying toys and gadget, which could have been imported from low costs countries.

In the course of this warm day, the stand which seemed to have attracted the most visitors were the beer stand, pouring the famous Belgian beer, the Trappiste. There were also the traditional village band and the merry-go-round which provided indispensable attractions.

Overall, it was an enjoyable village fête, but I have to recognise that I was somewhat disappointed by the lack of professional craft people participating at the fair. I will be back, but as a visitor.

Hervé de Wergifosse.

I think its interesting to hear about turning in other countries. Apart from reports from the USA, the UK and OZ we rarely get an article about other places. How about it, you globetrotters, have you got a story about some exotic woodshed? We would love to share it—Ed.

More Tips from Geoff

Have you ever wished for a hand brush that would fit under the bed-bars of your lathe? This could be the answer. A length of draught excluder of the type that is pinned across the bottom of a door and has either a brush or rubber edge, makes it simple to clean down the bench effectively. Don't fit a handle as this prevents you from keeping it flat.

I think I had better end here. I didn't manage to include all the bits and pieces sent in but there's always the next issue. Thanks again to Herve, Geoff, Pacelli, Robert, Des from Galway, James, Owen, Joe, Frank, Peter and Mr. Anon. Keep the contributions coming—
Chris Hayes

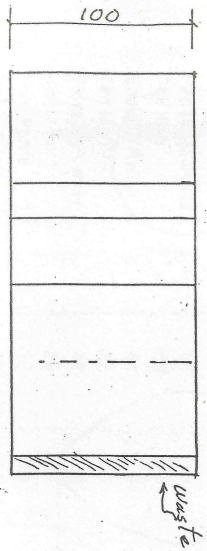


Fig 1
 Marking out
 15 0.75 R 10.86 R
 Radii
 Proportion 7 of radius :

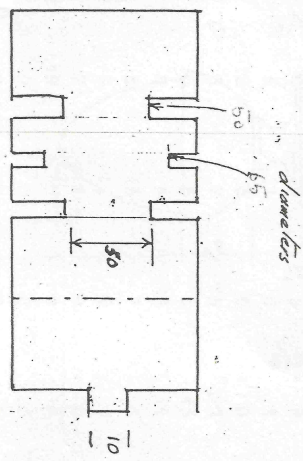


Fig 2
 Cutting in with parting tool

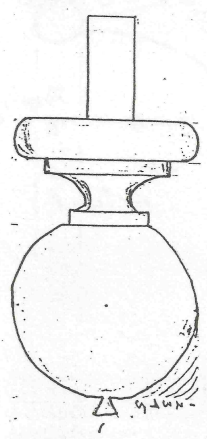
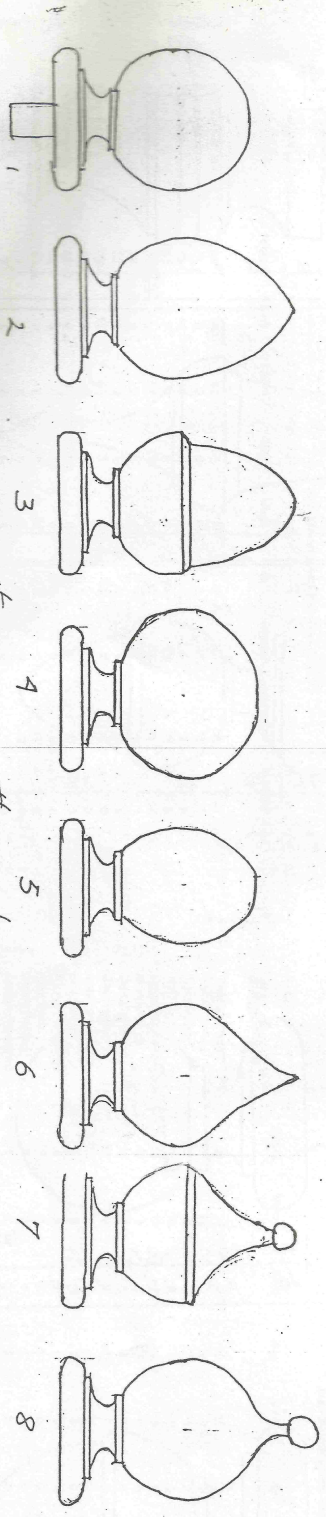
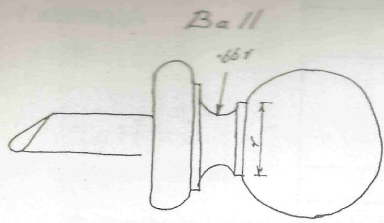


Fig 3
 Finishing off.

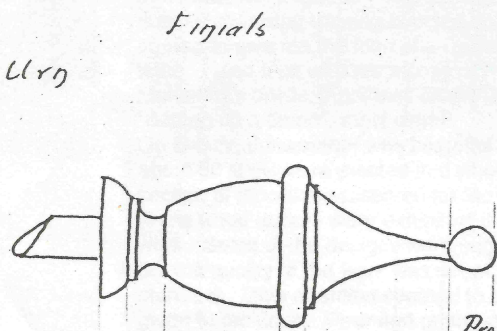
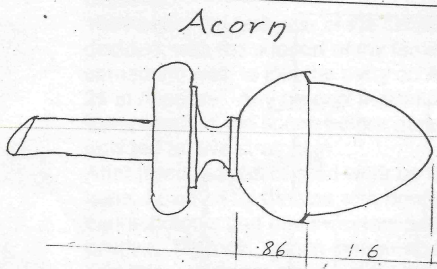
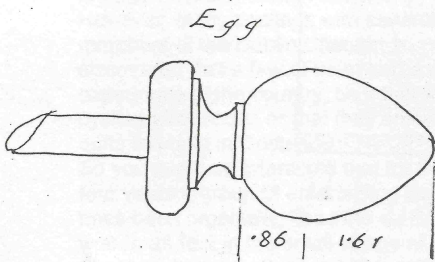
Cuts with
 1/4 spindle
 gauge
 waste left
 on for support



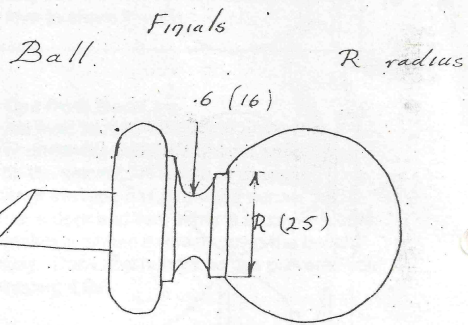
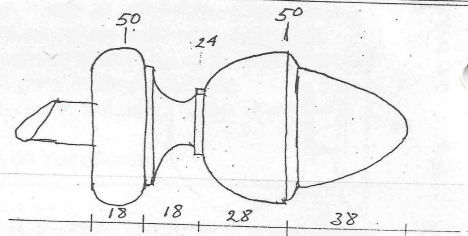
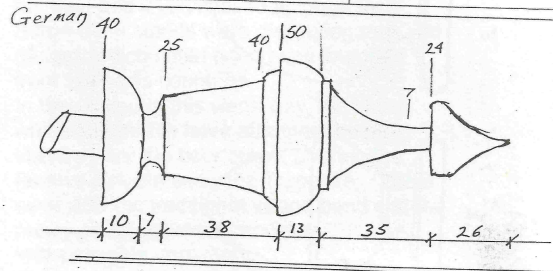
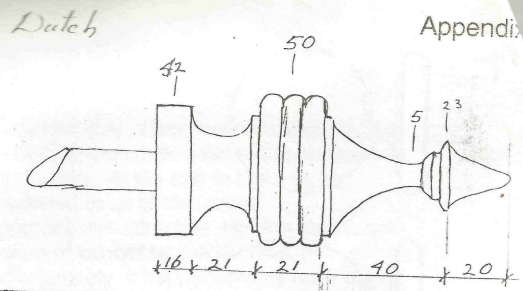
Variations on the sphere



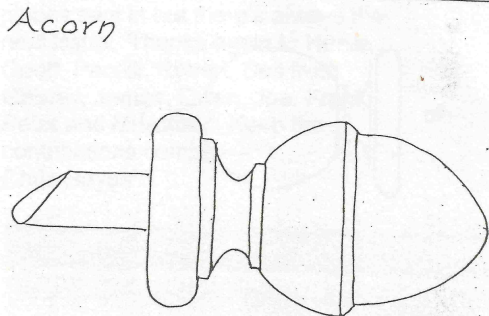
p.5r | 0.75r | 0.86r | r |



4.5	1.5	.3	1.9	.6	Proportions
9	12	38	7	48	Actual



.6	.75	.86	R	Proportions
16	19	21.5	25	Actual



.6	.75	.86	1.6
16	19	21.5	40

Irish Woodturners Results '99

Advanced	Score	March	April	May	June	July	August	September	October
Owen Furniss	80	13	13	13	13	11	7	13	7
Des McMahon	67	11	6	0	9	9	9	5	15
Mick Healy	67	5	15	5	11	6	5	7	13
Albert Sloane	65	15	11	13	0	0	0	15	11
Seamus Carter	62	5	6	5	7	15	13	5	6
Peadar McArdle	58	5	5	5	5	5	15	9	9
Phil Kerr	55	7	7	7	5	13	11	6	0
Eddie O'Reilly	44	0	0	0	15	7	6	11	0
Tim McGill	22	0	0	0	13	0	0	0	0
Peter Mulvaney	22	9	0	9	6	0	0	0	0
Henry East	20	5	0	5	0	0	0	0	0
Tom Forde	15	15	0	15	0	0	0	0	0
Paddy Doyle	10	0	0	0	0	0	5	0	0
Tony Lally	6	6	0	6	0	0	0	0	0
John Wetherall	5	5	0	5	0	0	0	0	0
Mick Deegan	5	5	0	5	0	0	0	0	0
Garold Hogan	5	0	0	0	0	0	0	5	0
Paddy Sheridan	5	0	0	0	0	0	0	0	0
Tom McDonagh	5	0	0	0	0	0	0	0	0

Irish Woodturners Results

Experienced	Score	March	April	May	June	July	August	September
Michael McGee	89	11	13	11	15	0	13	15
Frank Foley	71	0	0	0	0	0	43	13
Chris Hynds	63	15	13	7	0	13	9	6
Sean Dunne	60	7	5	5	0	15	15	7
James Nolan	59	0	11	13	0	0	7	11
Paul O'Rourke	38	0	0	15	0	0	11	9
Frank Gallagher	33	13	0	5	0	0	6	0
Nora Galvin	30	15	15	9	0	0	0	0
Jim Kelly	27	9	9	9	0	0	0	0
Priddy O'Gorman	15	0	15	0	0	0	0	0
Paul Harte	13	0	0	15	13	0	0	0
Gay McGarrah	9	0	0	6	0	0	0	0

Irish Woodturners Results

Beginners	Score	March	April	May	June	July	August	September	October
Tom McCourt	55	0	0	0	15	11	9	13	7
Tina Christie	48	13	0	9	0	0	11	16	0
Tom Gibson	28	0	0	0	0	0	13	0	15
Niall Cahill	16	0	0	0	0	0	0	11	5
Deirdre Herve	15	0	0	15	0	0	0	0	0
Donal Byrne	14	0	7	0	0	0	0	0	0
Charlie Ryan	13	0	0	7	0	0	0	0	13
Stephen Kestell	11	0	0	11	0	0	0	0	0
Brian Wall	9	0	0	0	0	0	0	0	11
Richard Sheridan	6	0	0	6	0	0	0	0	9
Alan Slike	6	0	0	0	0	0	0	0	0
Emon Perdue	5	0	0	5	0	0	0	0	0
James Gallagher	5	0	0	5	0	0	0	0	0