



Irish Woodturners Guild

Dublin Chapter Newsletter

Vol.7 No.4

June/July 2000

Greetings to all Chapter members. I have tried to include as much as possible of the many contributions that you have sent me over the past few months but if I have missed anyone forgive me and I will try and print it next time. I am getting a great variety of material but trying not to forget that this is essentially a newsletter and keep a balance among the things I publish, is a bit of a juggling act sometimes. Included are extra reports from members that I believe will be of much interest to everybody. But I had, reluctantly, to leave out Joe O'Neills' Utah visit and had no room either for the usual interview. Next issue I'm sure.

Anyway, as Seamus says, it's only a hobby and we mustn't take it too seriously.

The committee was disappointed at the poor response to our drive for 6 candlesticks from each chapter member for the Millennium project at the national seminar next September. Only about 30 people from the Dublin Chapter have, so far, given in their offering. But there is still time for the remainder to make what they can. The guild committee would like them now, as there is the organising of transport to take the various chapters' collections North well before September, to tackle next. So do what you can during July and don't let it appear that Dublin let the side down! Any size any shape, is acceptable but do include a candle with each.

Workshops continue to be well attended thanks to the efforts of Frank Gallagher who was delighted at the success of the chainsaw demo given by Adrian Finlay in Larchill on Sat June 14th. More about that later.

Chris Hayes, editor, email>chrishayes@eircom.net<

Contents

- Page 2 May demo-Goblet
Larch Hill seminar finances
- Page 3 Book reviews and poem
- Page 4 Q and A !!!
- Page 5 Reports and tips and humour
- Page 6 Chainsaw demo
- Page 7 Chainsaw demo cont'd and comp.table/ results
- Page 8 Trade ads and for sale items

Demonstrations

- July -----Herve de Wergefosse
- August--Irene Christie :lamp
- September--Eddie O'Reilly

Competitions

- July---All levels:cake stand
- August- Practical kitchen item with emphasis on design
- September- Lamp

Committee

Chairman-Jim Molloy, 39 Glenbrook Park,Rathfarnham, D14, 4934477; *Competitions and workshops*- Frank Gallagher,3 Rossmore Close, Templeogue, D6W,4902879; *Hon. Sec.* -Pacell O'Rourke,161 Belgard Heights,Tallaght,4515276; *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,3 WillowBrook lodge,Celbridge, 6276126; *Librarian*- Michael McGee, 35 Brompton Court, Castlenock,8212795

May 2000 Demo - Making a goblet, by Gay McGrane.



Gay, whose maiden demo this was, started the proceedings by showing various completed shapes and reminding us that fine-grained timber was best for turning these. For the demo he had selected a piece of walnut about 7 inches (175mm) long and 2 inches (50mm) dia which he mounted between centres. He turned a spigot at one end and remounted the blank on a Nova chuck. After marking the limit of the 'cup' with the parting tool Gay began rough shaping with the roughing gouge at about 950rpm and changed to a spindle gouge to obtain the desired ogee curves. To establish the required depth he pushed a small diameter gouge straight in to the mark and hollowed with a 3/8th inch spindle gouge ground well back, aiming for final thickness of 2-3mm. A small scraper used in the shear mode helped to get a good finish inside. When satisfied he applied some liquid paraffin to reduce dust while sanding with various grades and finally produced a good shine with Briwax.

Tip! To save on sandpaper some observers recommended reclaiming oily paper using a brass-bristled brush or rubbing paper against paper! Gay says the cup part should always be completed before shaping the stem and base.

Before carrying on with stem and base he stuffed some wads of paper inside the cup and brought the tailstock up to give support overall. Shaping of stem and base continued with the lathe speed increased to high, with added embellishments to give interest and character. He reduced speed while sanding to avoid causing surface cracks due to excessive heat.

After sanding, sealing and waxing as before Gay parted off and presented a well executed goblet to a very appreciative audience.

Tips from the crowd: 1. Using a tool immediately above the tool rest centre helps reduce vibration.

2. If you haven't a belt sander attach some Velcro sanding pads to the plug left behind in the chuck and use this to finish the base.

We thank Gay for a very enjoyable demo which appeared to galvanise many of our members into submitting a record number of entries in the June competition for aGoblet!

Chris Hayes

Treasurer's preliminary report on Larch Hill seminar, April 2000

Income from admission tickets-----£2185
Raffle-----£239
Total -----£2424

Expenditure
Insurance -----£50
Demonstrators-----£1415
Stationery-----£78
Catering-----£1200
Prizes-----£137
Sundries-----£7
Total-----£2843

This indicates a shortfall of about £400, which will be made up from the Chapter funds. Given better support by our members we might have made a profit! Ah well. It was very enjoyable day as usual. A more detailed report will be available at the next AGM.



Book Review - Colouring Techniques for Woodturners - Jan Saunders

Even if you have no interest in colouring this is a book well worth reading for the variety of designs and shapes and for the advice on health and safety (Chapter 4) There are also useful tips on sanding and finishing in Chapter 5 which have a wider relevance than for colouring alone. All of us at some stage or other have been asked to do some turning repair jobs and this can involve colour matching to the repaired piece and this is also covered in the book. Without going for overall colouring some pieces can benefit from partial colouring. An otherwise bland piece can be enhanced with coloured banding in the form of beads, coves or with simple recesses. The range of colours is infinite and the techniques of blending and shading is well covered

Tom McDonagh

Video Review- Colouring Wood with Jan Sanders - Video - Running Time Approx. 70 minutes.

The video covers various techniques for colouring wood including:

Basic Colouring, Liming, Colouring with Acrylic Dyes, Ebonising, Patinating, Blending Colours, Painting with dyes, Gilding

Many of us turners are stuck in a rut. Sorry, but it's true.

"Let the wood speak for itself". "It's the shape and form that matters". "Woodturning is a craft". "Art is all twaddle". And worst of all - "I have no artistic ability, I'm just a woodturner"

I hate to disagree but if you can take a lump of potential firewood and turn it (sic) into something beautiful to look at, with perhaps the smell of sandalwood or beeswax and a wonderful tactile quality, then what else is it but art? We must stop selling ourselves short. The old arguments about "natural colour only" hold some sense, but have a look at Nature sometime. Blue sky with puffy white clouds or just plain grey. That's what's up there. Or is it? Check out a sunset. Outrageous colours you would not normally even consider - purples, greens, pinks...

Back to wood. Take Ash. Nice wood. Turns well. Nice grain. Little figure. End of story. Not quite.

Turn your vase. Brush on mid blue water stain. Add liming paste. Whole new vase!

In this video, Jan Sanders shows us how to take a rather drab piece of turning and by using very simple, clear-cut techniques, produce a thing of beauty.

The video is as usual best viewed in conjunction with her book "Colouring Techniques for Woodturners" G.M. Publications (see above)

Jan covers the subjects mentioned above in a clear concise way. I did, by a great effort of will, wait until the video ended before heading for the workshop and trying a vase in ash. Turned the vase. Remember the important tip about rubbing over with damp sponge to raise the fibres. Allow to dry. Rub down with 0000 wire wool. Follow with tack cloth to remove dust. Paint on water based dye. I used Rowney's Cobalt Blue watercolour (from Eason's or any art supplier). Just before dry add a second coat then rub down again with 0000. Very gently here with the high spots - you are only removing the excess, don't take the colour off the side grain. Follow when dry with sanding sealer by cloth. 0000 then tack cloth again. Finally apply polish or oil as desired.

The above procedure can be followed by liming just before the final finish. Best to lime, then take off excess with a cloth full of finishing oil, then finish as before. The effect of the liming paste in the open grain brings the piece to life.

Jan deals with the use of acrylics very clearly, this time advocating the use of a sponge applicator. Wood dyes and stains are also covered particularly with reference to mahogany and walnut.

In conclusion, a well produced video, covering old and new ground, but mainly a look at what can be achieved with a crossover of disciplines. Be warned - some of this is messy and a box of disposable surgical gloves could be your most useful purchase yet!

---Rory Murphy

Skeletal Tree



A tree flanks the river bank
Reaching skywards branching out
Denuded of leaves and protective bark
Still, stultified, stark.

Impervious to seasons change
No nesting birds no umbrella shade
A solitary sculpture in a whitened bind
Twinned twisted and twined.
-Ita Kenny

June Meeting at Terenure

Question and Answer session.

At this meeting instead of the usual demo an "Ask the Experts" session that proved so popular last July was scheduled for today.

Two expert panels were assembled, and first out were **Des McMahon, Seamus O'Reilly, and Harry Kampff**.

The first question asked for a method of re-chucking a large bowl to remove the bottom chuck recess.

The bowl was turned with headstock at right angles to bed bars and was too large to fit between centres. Des described the method he uses which requires the following :

- 4 lengths of screwed rod and nuts to suit.
- 2 pieces of MDF 20mm thick
- 4 pieces of 2x1inch timber

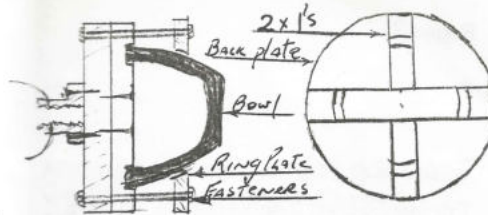
One piece of MDF has the the 2x1 screwed to it's face and is attached to the headstock via a faceplate or other method. The 2 by 1 pieces are grooved or stepped to hold the bowl rim. The second piece of MDF is in the form of a ring (the ring plate). It has a hole in the centre and slips over the bowl base to hold bowl securely when fasteners are secured. The 2 by 1 pieces can be replaced when their useful life is over, and ring plates can be replaced or adjusted to suit various bowl shapes and size. Packing is necessary to prevent damage by ring plate to the bowl exterior.

Next question up was about dust extractors, the two types usually marketed, and advantages and disadvantages claimed.

The panel described the two types as 1) the low velocity high volume type that usually uses a bag as a filter. This allows some fine dust into the atmosphere, so siting it outside has advantages. Some makes of this type use a filter (expensive) instead of a bag, and this has finer filtering capabilities. (2)The other type is the so called high velocity, low volume vacuum cleaner style, efficient for dust sanding and cleaning up the workshop, and has finer filters than the previous type.

The Microclene was next discussed, and the panel were reluctant to answer the 6 marker - was it worth the price of 300 punts approx ? - the jury is still out!

Some chatter marks on a laburnum log which was rip sawn on a bandsaw provided much discussion and advice on bandsawing generally. Using the correct blades, having tension and blade guides correctly adjusted, and ensuring that resin build-up is removed from the blades should eliminate such problems. Thanks to all----- **Michael Forde**



It was explained that the primary function of the Microclene was to keep the air in the workshop free from dust by circulating the air through its filter and not losing heat to outside. One piece of advice from the floor was "regardless of the dust extractors in your workshop always wear a face dust mask or similar when generating dust".

A question on P.E.G. which prevents cracking in freshly cut timber was next discussed, information on its use from practical experience was sketchy but it was pointed out that it's use may result in a slightly waxy surface and the finishing of treated timber is very selective.

"Working Green Wood" by Patrick Spielman, is in our library and is an excellent handbook for those thinking of using P.E.G.

Last question for this panel—How to kill woodworm in bowl blanks too large to micro wave without harming the timber for food? . The solution: immerse in water for at least a week; the worms die due lack of air or drown.

Next panelists were: **Eddie O'Reilly, Johnny Wetherall, and Seamus Carter**.

The response to a question, what is an ogee? was swiftly dealt with by sketching on the blackboard an 'S' shaped double curve slightly on its side - forward or reverse.

The next questioner wanted to know, -what turning tool would the panel select if only one could be chosen and why ? Three different tools were chosen, the skew, a half inch spindle gouge, and a half inch bowl gouge, each panelist stating the various functions and finish he could achieve, which tells us any tool used by an expert can be multifunctional.

A question on recommended methods of harvesting a tree or log resulted in information on different ways of sawing it, flat sawing or quarter sawing, and the advantages of splitting suitable timbers rather than rip sawing but always treating the ends with polybond (pva), wax or similar to prevent end-cracking. It was stressed that forks or crotches in the tree should be retained so that the attractive grain pattern is preserved. The last question asked for advice on how to get a finish from the tool so as to eliminate sanding? The reasons for sanding were accepted as torn grain, ripples, ridges, etc. The advice given included: keep the bevel rubbing, keep the tools sharp, take shallow cuts, use hard wood, keep the tool rest smooth (to minimise friction between tool and rest), tool cantilevered as little possible. For rough patches on bowls, apply sanding sealer, allow to dry, then try small cuts again.

Reports from members.

Routing Course



I recently was given a present of the two-day routing course run by our own Peter Mulvaney at the Routing Centre in Bluebell. There were three of us on the course (the maximum taken) and we all thoroughly enjoyed it. Needless to say our teacher was excellent.

In the two days we each completed a small lamp table. We started by making the table top using the biscuit jointer facility. We then went on to making the joints for the skirt and legs and doing a decorative trim on the skirt. We finally worked on the router lathe to put flutes and beads on the legs. Trimming the tabletop into an oval was a simple matter with a very clever jig. Glueing the whole lot together was a simple matter when you have good joints.

All in all I found this a most useful course and learned a lot of skills that will complement my woodturning. All I need now is for someone to present me with a routing lathe.

An added bonus from the course is that Jim O'Neill from the Routing Centre presented me with two Sorby videos and one on routing for the Chapter. Thank you very much, Jim. **Micheal McGee**

A welcome to the following new members:

Helen Mulally, Maurice O'Brien, Micheal Clark, Frank Maguire.

The committee hope you will enjoy the activities of the chapter and participate as much as you can.

Woodturning courses available from:

**Joe O'Neill, 27 Ballinteer Drive, D16
Tel.087-6230162**

And from

**Peter Mulvaney,33 Ardmore Park, Dun
Laoire, Tel. 2802745**

Finishes-a resume by Karl Foley

* **Pure tung oil.** Extracted from the nut of the china wood tree. Used as a base in many blended finishes. Available from catalogs and hardware stores. Difficult to apply, requires many coats, good water-resistance.

* **Raw linseed oil.** Pressed from flax seeds. Not to be confused with *boiled linseed*, which contains metallic driers. Listed as a food additive by the Food and Drug Administration (FDA). Very long curing time, good looks, low water-resistance, frequent reapplication.

* **Mineral oil.** Although derived from petroleum, it is colorless, odorless, tasteless and entirely inert. Sold as a laxative in drug stores and as a wood finish in hardware and kitchen-supply stores. Simple to apply, low water-resistance, frequent reapplication.

* **Walnut oil.** Pressed from the nuts of the walnut tree. Sold as a salad oil in health food stores and in large grocery stores. Walnut oil dries and won't go rancid. Easy to apply, frequent reapplication.

* **Beeswax.** The work of the honey bee. Can be mixed with an oil to create a better-smelling, slightly more water-repellent finish. Sold in woodworking and turning catalogues.

* **Carnauba wax.** Derived from the Brazilian palm tree. Harder than beeswax and more water-resistant. Can be used straight on woodenware as a light protective coating or as a topcoat polish. Sold in woodworking and turning catalogs.

* **Shellac.** A secretion from the lac bug. Harvested in India. Super blond shellac in flake form is the most water-resistant variety. A film-forming finish. Sold in woodworking catalogs and hardware and art supply stores.

* **Nothing.** Available everywhere. Makes a reasonable finish for woodenware. No application time. Free. !!!!!

Extracts from letters to the Corporation Repairs Dept.

'The toilet is cracked,where do I stand?'

'Our lavatory seat has broken in half and is now in three pieces'

'The toilet is blocked and I can't bath the children until it is mended'

'Will you please send someone around to mend our broken path ,yesterday my wife tripped and fell on it and now she is pregnant'

CHAIN SAW DEMONSTRATION By ADRIAN FINLAY



Saturday 17th June saw upwards of 15 members at Larch Hill enjoying the glorious sunshine and scenery to listen to Adrian Finlay talk about and demonstrate the use of the chain saw.

Now by its very nature a chain saw is a fairly dangerous piece of equipment particularly in the hands of an inexperienced user and much of what Adrian had to say was about safety. A chain saw is capable of inflicting horrific injuries and even Adrian himself admitted to having had a few near misses. Adrian pointed out safety is about having the proper protective clothing and using the chain saw in a safe manner.

He was firmly of the view that gloves are essential as hands are the part of the body most at risk as it is fairly easy for a hand to slip forward on to a moving chain although this should not happen if the machine is being properly held. The type of glove, which affords effective protection in case of an accidental contact with the moving chain is one filled with Kevlar – ordinary work gloves or welders' gloves are really quite useless.

Although rather uncomfortable to wear it is desirable to wear chain saw resistant overalls. These too are filled with Kevlar. For low level work you might get by with a bib and brace style of overall but for working at bench level you really need a jacket with a high close-fitting collar as when things go wrong the saw will often contact the neck and shoulder area.

Leather work boots with steel-reinforced toecaps are fine as far as they go but it is better to have boots which are Kevlar filled as they afford protection to the entire foot and ankle. Accidents can easily happen when holding the workpiece with a foot and the workpiece moves unexpectedly. Runners are definitely out!

All modern chain saws are fitted with a chain brake which stops the chain when the chain brake is pushed forward. In order to enjoy the protection of the chain brake it is essential that the left hand be kept behind the chain brake with the thumb hooked around the front handle of the chain saw. The only time the fingers should be forward of the chain brake is when it is required to push it forward to release the brake. When the chain saw is running the back of the left hand is against the chain brake so that if the saw kicks back the chain brake is knocked against the back of the hand and the brake is applied.

It might not look too important but a chain saw should be equipped with a chain catcher. This is a small projection [usually metal] located below the chain at its inboard end. It is designed to stop a broken chain from flailing backwards.

To start the saw safely place it on a firm surface with the chain and guide bar clear of the ground and hold it

down firmly by either placing one's foot on a suitable projection from the saw or, by placing one's knee on the top of the saw while the starting cord is pulled. If the saw is warm and will start with one pull it is possible to hold the saw between your legs above the knees with one hand and pull with the other. It is dangerous to simply hold the saw with one hand and to pull with the other as the saw is unrestrained and could swing in an uncontrolled fashion with dire consequences.

Chain lubrication is very important. The chain is lubricated with oil specially formulated to be 'sticky' so as to resist being slung off the chain by its rapid movement. There is no satisfactory substitute for this oil and one should not use ordinary lubricating oil, as it will be slung off the chain, which will then be left unlubricated. An unlubricated chain will be seriously damaged and to avoid this happening it is a good practice to always fill the oil reservoir fully and to fill the fuel tank so that the machine runs out of fuel before it runs out of oil.

The supply of oil to the chain may be adjustable. If so it should be set so that when the saw is operating a small amount of oil is thrown off. This can be determined by holding the tip of the guide bar a few inches above a surface and watching for a faint oil slick deposited on the surface.

The most important area of maintenance is that of the chain, guide bar and chain brake. From time to time remove the guide bar and chain from the machine and while they are off take the opportunity to clean around the chain brake. Dust and other debris can accumulate here and can, on occasion, catch fire even after the saw has been stopped.

The guide bar should be checked for burring particularly near the tip and if found should be cleaned up with a file. Clean out the guide slot in the guide bar – if it becomes filled with debris the chain may pop out of the guide and damage it. If the wheel at the tip of the guide bar is worn you need a new guide bar. Most guide bars can be reversed top for bottom and it is a good idea to do this to equalise wear.

It is important that the chain is tensioned properly. The correct tension is really something which can only be demonstrated but as a guide if the chain is lifted and let go it should snap firmly on to the guide bar and there should be a fair resistance to moving the chain by hand. Check the tension frequently e.g. at each refuelling. It is advisable to wear gloves when handling the chain.

The chain should be sharpened on the machine. You need some means of holding the guide bar so that the chain can be pulled around by hand. Adrian used a small portable 'vice' which could be hammered into a log – I believe he said it was made by Oregon. The cutting teeth are sharpened with a round file held in a guide to maintain the proper sharpening angle –30 deg is about right for wet and soft timber, 25 deg for hard timber. The easiest way is to file alternate cutters from one side of the chain, filing from inside out and on the forward stroke and then repeat the operation on the other cutters but filing from the opposite side. Use light pressure; 2 strokes of the file will be enough if using your stronger hand, when using the weaker hand give 3 strokes.

(Continued on page 7)

(Chainsaw demo—continued from page 6)

On the leading edge of each cutter there is a raker. This is a tooth whose function it is to clear away the swarf and control the depth of cut. The top of the raker must not project above the top of the cutter otherwise the cutter will not cut. If doing heavy work the rakers need checking every few sharpenings of the cutters; for light work less frequent checking will suffice.

A depth gauge is used to ensure the top of the raker is at the appropriate depth below the top of the cutter. Be careful not to file too much off the top of the raker, as this would have the effect of increasing the depth of cut leading to a risk of the saw jamming.

Adrian observed that the standard chains supplied for chain saws are designed for cutting across the grain — they are not great for ripping and tend to wander off the desired line. Use a chalk line as a guide. If you are going to do a lot of ripping it is very simple to have the standard chain modified by a chain saw service shop. If I understood Adrian correctly, alternate cutters are filed down so that the chain is a bit like a skip-toothed bandsaw blade.

In use one should avoid cutting with the tip of the guide bar in order to reduce the danger of 'kickback'. 'Kickback' is a serious danger — the reaction of the saw to tip contact can be lightening fast, kicking the guide bar upwards and backwards towards you and you can lose control of the saw and this can result in serious injury.

Adrian demonstrated the correct approach by starting the cut with the inboard underside of the guide bar on the workpiece and letting the weight of the saw apply enough pressure to cause the saw to cut its way into a log. He warned against forcing the saw through a cut — it should not be necessary if the saw is sharp — there is the danger of the chain jamming which can result in a kickback.

Adrian also emphasised the importance of holding the workpiece securely when sawing. Holding a round log with your foot can be dangerous, as it is easy for the log and/or foot to move and allow the saw to come into contact with your leg or foot. If sawing round timber it should be held in some type of V-block to prevent rotation during cutting.

Having demonstrated the safe way to use the saw Adrian was able to show off his skill at using the saw for sculpting timber — definitely not for the inexperienced user — and concluded his demonstration by sculpting a 3 foot high mushroom for presentation to the Scouts.

Will O'Callaghan

Reminder!!!!!!

If you are planning to attend this year's National Seminar in Jordanstown University on September 8th to the 10th and haven't booked yet, better do so soon. Remember, no money taken at the door, pre-bookings only.

Competition Results

Advanced	Score	May	June
Des McMahon	49	13	15
Eddie O'Reilly	34	11	7
Phil Kerr	30	6	6
Henry East	28	15	0
Peadar McArdle	26	9	5
Tim McGill	19	0	5
Albert Sloan	18	0	9
Michael Forde	15	0	0
Micheal McGee	13	0	13
Paddy Doyle	12	7	0
Hugh Flynn	11	0	0
Adrian Finlay	11	0	11
Seamus Carter	10	5	0
Mick Deegan	7	0	0

Experienced

Cecil Barron	52	15	9
James Gallagher	39	24	15
James Nolan	34	11	5
Frank Foley	28	0	13
Richard Sheridan	24	13	6
Pacelli O'Rourke	20	9	5
Jim Molloy	12	7	0
Carl Foley	12	0	12
Geoff Cronin	11	0	0
John Wigham	11	0	11
Tom McCourt	9	0	0
Gay McGrane	7	0	0
Chris Hayes	7	0	7
Frank Gallagher	5	0	0
Sean Dunne	5	0	5

Beginners

Donal Browne	33	7	11
Tom Gibson	26	6	5
Albert Dooley	26	0	13
Bill Kelleghan	22	13	9
Fran Lavell	21	9	5
John Holmes	18	0	5
Niall Cahill	16	5	0
Stephen Kestell	14	0	5
Martin Fitzpatrick	14	0	7
Brian Wall	11	0	0
Seamus Dunne	11	11	0
Irene Christy	11	5	6
Seamus O'Reilly	5	0	5
Robert Tate	5	0	5
Pat Lambert	5	0	5

39
Candle 8 1/2 gobbles 1800

July
13
11/54
9
13 63
9
13

American Association of Woodturners.

The Chapter has joined on behalf of the members and receives their Journal every quarter, also the list of members throughout the world. Contact the editor if you wish to see a copy of the journal or the directory.

52
31
23

Huge New Store of
Well seasoned
Hardwood for
Woodturning

Blanks for Bowls,
Clocks
Platters, etc,

Square stock and
Branchwood

A limited supply of
Yew, Walnut and
Spalted Beech

Hours
Mon-Fri 9-6
Sat 10-1

Brian Walsh
Ashford
Co. Wicklow
Phone 0404-40504

Philip J.Dix & Co.

tel 6717144/6710579
6 Aston Quay
Dublin 2

Supplier of Quartz Clock
Movements and
Accessories.

Call and see our full
range at very reasonable
prices.

For Sale
Union Graduate
Short bed lathe
In Perfect condition
Refurbished by
specialist in Northern
Ireland.

Comes complete with
electronic variable speed
control and various
extras

Only £1500

Further details from
Brendan McKeever
On 01-2825185, evenings
Or 086-2602216

ForSale

Do you have anything to
sell?

A surplus chuck, ancient
Graduate, or rusty
gouge?

Why not advertise it
here?

No Charge to members

Wanted
Articles about turning or
woodwork in general
or anything about trees or on
dealing with timber. A poem,
silly verse, a limerick?
Come on, I can't be the only
person who reads.
The Advertisers too, may send
items
send your copy to the editor

For Sale
RECORD DML24 LATHE

**Complete with end
bowl attachment,
modified handles
and extras.**

£170

details from
Sean McMorrow on
01-2868761

