



Plant a tree in 2000

Newsletter

Irish Woodturners Guild Dublin Chapter

Volume 7 Issue 6

Oct-Nov 2000

Editorial

I am trying a new format with this issue- I hope you like it. Herve will wonder why I never tried it before. It's a long story.

Inside lots of news, reports on various topics, a poem or two, items of interest from the last Terenure meeting, and more.

Competition entries each month are improving all the time. Perhaps it's something to do with the choice of subject or maybe awareness that if you have submitted an entry then you can't be asked to judge. Anyway as I have often said before, competing will help to improve your turning,

not matter what category you are in. It's also very satisfying (and sometimes surprising too) when you have a win. So go on, have a bash, especially all you so-called beginners, of whom there are some who are very good indeed, judging by what we have seen already. The committee and especially Frank who organises the competition, are always considering advice and comment from the members concerning the effectiveness of how it's run. On the whole the system of judging is acceptable to most and if its feasible we will try to comment more about why some entries succeed and oth-

ers don't.

We had a two page letter from the Guild Secretary summarising the achievements of the National Seminar in Belfast last September. It was without question a great success and had a record attendance. Many of you will be pleased to know that the candlestick project realised over 3000 pieces with some still to be counted. They expect to raise about £10000 from the sale of these for charity. Read on.

Chris Hayes

chrishayes@eircom.net

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Events of 2001

- ♦ *Limerick Chapter seminar, April 7th.*
- ♦ *Ulster Chapter Seminar May 26th.*
- ♦ *National Seminar, Gort, Co Galway, Oct 5th to the 7th.*

Hobbies and Handicrafts Exhibition 2000, Ballinteer Scout Den, 9-10th Dec

Now's your chance to sell at a craft fair just before Christmas when everybody is looking for something special. Proceeds from rent of tables -£50 each- go towards essential renovations of the scout den.

Only 30 sales stands are being provided with full support from the staff to assist in setting up.

The scouts plan ample publicity beforehand to overcome the usual lack of support at some of these affairs.

If interested contact

Garrett Flynn on
086 4029706

Or just go along and buy something for her/him.

THE SEPTEMBER DEMO

by Eddie O'Reilly.

It was not until our eagerly awaited demonstrator "mounted the rostrum" that he told us of his intended demonstration. As well as making a weed pot or bud vase, he would gear his demo towards beginners and tell of his own approach to turning. For a start, protection for face and from dust should be available, and he uses clothing with elasticated collar and cuffs. He went on to discuss how a motor such as a washing machine motor could be used to power a lathe, or a pillar drill driven lathe where up to sixteen speeds could be utilised. So the message is, if one way doesn't work, try another, as he himself had learned back in the good old days. We were then shown some bud vases that he had made. He uses branch wood mostly, some of which had acquired staining from standing vertically on the ground during seasoning, which is desirable in plain timbers.

Eddie then proceeded to make a bud vase from a sycamore branch. This was mounted between centres, (into the pith) and driven by a ring drive. A 1 1/2" spigot was turned to suit the Multistar chuck which Eddie uses. His vernier calipers was kept close at hand secured to the headstock by a magnet! Secured and driven via the Multistar and supported via the tail stock, the ogee curve was expertly created, mostly using the rouging gouge, and final smoothing done with the skew. Here, the body swing - arms steady- was pointed out and ably demonstrated, similar to when he dances the tango! The base was then shaped using the skew and the top was next for attention. For this Eddie used a tool of his own design described as a

single tooth saw, in shape similar to a saw tooth- with which he delicately shaped the top slightly concave using one side as a scraper while supported by the tail stock. Next the centre hole was drilled at lowest speed (400 revs. approx.) using the Jacobs chuck in the tail stock and - some sound advice here, this hole should be small for bud vases, keep busy fingers out and make it more difficult to explore the finish! Sanding was then carried out and to minimise dust loss, the abrasives used were kept wet with white spirit.

Sanding sealer was then applied before Eddie added some attractive decorations burned on as follows. After bringing up the tail stock again for support and using paper towels at contact points for protection, the two burn mark rings were applied at their most aesthetically pleasing position, one each side of the vase max. girth by locking wire, in previously made skew marks during rotation. Dainty arrows were then burnt between the two lines (by a soldering gun which had its tip altered to do just that by Eddie) around the circumference. Sanding lightly with 800 grade enhanced the marks to give a sharp eye catching effect.

Eddie waits about 1/2 day before polishing with a mixture of 2/3 carnuba wax and 1/3 beeswax some of it melted then cooled in thin pieces to get into narrow areas easily. Parting off was then done to achieve a slightly concave base that was then sanded and finished. The portion still in the chuck was flattened and a piece of abrasive paper or abrasive cloth was glued to it. We then had a demonstration of sharpening gouges and skewers with impressive edges and minimum expensive material ground away.

At the start of this demo. our chairman introduced Eddie as one of the most innovative turners in our branch, this description he certainly lived up to. Our thanks to Eddie for the work he put into an inspirational and educational demo.

M. Forde.

Reflections on the National Seminar-2000

By Michael McGee

Where do I begin? What a wonderful weekend! I expect I'll wait a long time for such value for £120.

Chris Hayes came up to me after one of the sessions and said "I saw you taking notes, will you write up that session?" Next year I'll hide the pen when Chris comes into a session.

I was attending a session by Alan Batty on making threaded boxes. I only took a few notes, so this is not a comprehensive report. Alan has been turning professionally since he started his apprenticeship at fifteen. He recently retired. He

knows his tools and he can certainly handle them. What impressed me most was his ability to judge

measurements without a calipers or ruler. He did use the measuring instruments but only to prove that his estimates were correct - and were, most of the time!

When chasing threads he pointed out that it is important that the two sides of the piece are parallel, whether it is an inside or outside thread. Next tip was that you should round the corners of the piece to give the tool an easy entry and exit from the wood. Speed should be slow -

--continued page 3

Seminar reflections-cont'd from page 2

between 150 and 500 rpm. He works at about 300 rpm. For internal threads, work at centre height and for external, the rest should be just below centre. Never cut with the lead tooth until a thread is formed. If you are not getting shavings your tool needs sharpening or you are not using it correctly. Not all timbers are suitable for threading. Dense woods are best. Boxwood is exceptionally good and so is Lignum Vitae. For beginners it is worth getting some Boxwood to practice on. Also for beginners the finer thread chasers are easier to use. Try using a 20 tpi chaser.

On chasers, Alan was quite critical of some of the manufacturers. There should be no half tooth as the first or last tooth on a chaser. If there is you should file it off. Some internal chasers are made in the shape of toothbrushes and are very hard to control. The overhang on the chaser makes it more difficult to prevent the chaser from turning on its side, as the revolution of the wood tends to pull it down. Ideally the teeth of the chaser

should be almost in line with the stem of the tool or to use the toothbrush analogy it should look like a toothbrush with very very short bristles.

At another session I got some good tips from Liam O'Neill. If you want to produce your own spalted wood cut your blanks from green or wet wood and pile one on top of the other about five or six high. Cover with a plastic bag and leave for 2 to 4 months. Generally spalting will develop. You improve your chances by adding some spalted timber or shavings. Liam cuts his blanks from planks and stores them in this way until he gets time to rough turn them. When roughing he suggests you take it down to about ten per cent of its size. So if you have a ten-inch blank you can turn it to about one inch. It can be even thinner near the bottom, say half an inch.

It was a great weekend, great demonstrations, a few bargains and lots of friendly people to share ideas with. Roll on Gort!

M. McGee

OCTOBER DEMONSTRATION.

Fruit *By Tom Mc Donagh.*

Tom, who is one of the longest serving members of the Branch, and a dedicated woodturning enthusiast, came well prepared, waiting ready on the rostrum, dressed in a white coverall, ready to get going long before the chairman gave him the all clear. During his introductory talk he said he would make a pear and apple suitable for inclusion in a bowl of fruit. To improve the appearance of the display different coloured woods are sometimes used, or plain woods can be stained or coloured. However, for this demo. he would use sycamore and would not be colouring. A piece 7" long approx. was turned to the round between centres. One end was turned to a spigot, mounted in the chuck, supported by the tailstock and turned to 2, 1/2" dia. approx. He would get two pieces of fruit from such a piece. Speed was approx. 900 rpm- he normally uses a higher speed, 2000-rpm. Using a bowl gouge and small spindle gouge the piece of sycamore quickly took on the "pear" shape with a smooth transition of the curves from the wide to the narrow ends, the sort of pears that grow at the top of tall trees in his native county, Tom informed us. He uses one of two methods for the "pip" at bottom or blossom end of the fruit, (a) a

clove or (b) an appropriate shaped "pip" is turned and suitably coloured. Since he was using a clove for this pear, a 1/8" hole was drilled using the tail stock at this time. The pear was then completed except for the small section at the small end. Sanding was done starting with 180 grade down to 600 grade, and after cellulose sealer had dried, carnuba wax was applied during rotation and polished with kitchen paper. Beeswax applied first and then carnuba wax on top can give very satisfactory results Tom has also found. The pear was now reversed and driven by a small wood screw onto which the pear was screwed using the previously drilled hole for the clove. The screw was mounted in a home made version of a screw chuck faced with a piece of sponge which came up against the previously finished pear end, and with tail stock lending some assistance, final shaping, sanding, sealing and polishing was carried out. After a hole was drilled for fitment of the stem, which Tom turned to a suitable shape, clove and stem were secured in position to complete the pear. The **apple** was next on the agenda, a yew branch about 3, 1/2" long 3" in dia. was mounted in chuck and turned down to about 2, 1/2" and the apple turned in one operation-no reversing.

(Continued on page 4)

The October demo —cont'd from p3



The shaping was completed in a similar manner to the pear, the "pip" formed by spindle gouge and skew, and sanding, sealing, and polishing done as for the pear. The stem or narrow end was now gently and delicately worked on with sharp tools until the apple just dropped off -as

natural as ripe apples are dropping all over the country about this time of year. During this demo no measuring rules or calipers were used, just eye and rule of thumb; and two most naturally shaped, normal sized fruit resulted. A very creditable and professional performance, coupled with a humorous commentary that made the morning fly. Congratulations Tom, and many thanks from us all.
M. Forde



The interview

One of our Chapter members pulled off a double this year, first the Guild prize at the RDS Crafts competition and then overall winner at the National Seminar in Belfast. He was good enough to come along to our Terenure meeting in October and describe his winning bowl, a gesture much appreciated by the audience. After that I had to go and meet him and discover more. The following is what I learned.

Editor: Roger Bennett is listed somewhere as a professional turner, how long have you been making a living from it and how did you get started?

Roger: After working as a secondary school teacher I took a career break in 1992 to learn more about turning having being exposed to it by that great teacher Tom Newman, in St. Tiernan's. Like others it was just a hobby at first but then I became interested in selling at craft fairs, mainly the Blackrock market. Here I quickly learned what people want to buy. Now well and truly bitten by the bug I enrolled in the 9 month Kilkenny Design and Development course where I was the first turner to do so. My mentor there was a furniture designer called Clive Nunn who also helped to give me confidence to try earning a living from the craft.

Ed: So are you working full time at turning now?

Roger: I have the best of two worlds really. In the mornings I cycle into town to teach English to

foreign students and all afternoon I turn. That way I keep my teaching skills from getting too rusty and there's less chance of starving in case my specialised bowls go out of fashion.

Ed: Sounds great to me. Tell me more about your specialty and how you find customers.

Roger: Seeing Paul Clare, the UK craftsman, using colours on his turnings prompted me into trying it out too. I tend to stick to the smaller bowl, generally using quite green wood, usually sycamore which is cheap to obtain, stains easily, less prone to cracking and finishes well. I rough turn leaving it fairly thick and then dry in the microwave or air dry, finally turning to the desired thinness when ready. Most of my sales come from commissions and over the years I have established contacts which also help. Exhibiting at the regular RDS trade showcase assists greatly in keeping in touch with buyers.

Ed: Looking around your modest workshop I am impressed by what you can do with so little of the usual trappings beloved by most turners. Any comment?

Roger: No. That's how I am. I have two lathes; one for bowls only, a DST Educator Viceroy, which has the Axminster chuck that was my prize at the seminar. I have a Record 2 also and a jeweller's drill which I couldn't do without when it comes to embellishing with silver wire. Incidentally silver wire can be bought by the foot from NN Enterprises, 4/5 Eustace St, Dublin, in sizes 1/2mm to 3mm.

Ed: How do you get that wonderful finish on your bowls?

Roger: I use a water-based stain, always by Lieberon. I don't bother with sealer but instead apply four coats of Danish oil after the usual sanding, but refrain from sanding between coats.

Ed: Thanks for talking to your admirers and sharing your knowledge. We look forward to your demo at Terenure when you find the time.

Woodturning in France

Le Moulin de la Materette 18th -22nd Sept 2000



The Moulin (or mill) is situated in a rural area in the very south of France, at the foot of the Pyrenees. It was acquired by *Craft Supplies* to be a centre for craft courses and it is an ideal location for travel in that area and into Andorra and Spain. It was featured in a woodworking magazine and when I saw this it seemed like a good excuse for a holiday in the south of France. In the event I was not disappointed. My wife Hazel, and I flew to Carcassone and hired a car. French roads are good and in that area not too busy.

Accommodation provided at the Moulin was basic but very good and meals provided were excellent. The course in "intermediate wood turning" ran for five mornings and each participant completed his own pieces. We covered basic spindle turning with captive rings, box construction, natural edge bowls, platters, hollow forming and finished up with an introduction to miniature turning.

Our instructor, Jamie Wallwin gave us free rein with a large range of tools, with helpful

instructions in the use of each. Some of the tools were ones he invented and are now in the standard repertoire and I cannot speak too highly of the way he rescued us at difficult moments, making us feel we had managed to do everything all by ourselves. This is a new location and no doubt will improve all the time. I can only hope the Irish pound will strengthen against sterling for next year.

John Holmes

Book review



The Tool Box Book

This a most interesting and informative book, full of very good ideas for anyone wishing to construct their own toolbox. It is not just full of pretty pictures but it contains very detailed plans to make most of the items shown. A big plus with this book is that all joints and the methods of construction are very clearly illustrated. It is, in fact, a carpentry lesson.

There is something here for everyone and I can recommend it highly. I found it a very enjoyable read.

Barry Dunne

Website news

We are fortunate in that Owen Furniss, a former Chapter secretary, has offered to set up and maintain a website for the Dublin Chapter that can be found at:

<http://homepage.eircom.net/~dciwg>

a mere click away

He of course needs support with this and suggests contributions from us all by way of adding committee names, phone nos. email addresses, if all agree, information on events such as competitions and demos and maybe all or part of the newsletter. If you wish to contact Owen directly on this try owen@furniss.net and pass on your email address even if you have no contribution to make. Owen is keen to include a gallery of members work or photos of winning pieces in the website. I too, can always be contacted by email at: chrishayes@eircom.net Owen has a site at <http://homepage.eircom.net/~furniss>

Chapter News

Demonstrations

Dec 2000-----Shay Nolan -Tulip
Jan 2001-----Michael McGee- surprise

Competitions

December---Lidded box
January-----TBA

Trees coming down



Joe O'Neill tells us that the city parks dept are thinning out certain trees around town and you should look out for these if you want timber for free. Joe might know more, he is on 087-6230162.

Workshops

Frank Gallagher, who organises these, reminds us that the onus is on you to tell the host if you are interested in joining one.

Workshop up North

Sam Moore's "Woodshed" is hosting a workshop on Sat 25th Nov, from 10.30 to 4.30 at a cost of £12.50 sterling. A minimum of 10 is required to run it. Contact Frank at 4902879 for more info.

FAILTE TO

New member Frank Trapp and to Tommy Murphy who had been ill for some time.

Northside woodtalk meetings

Why not join the very popular monthly (3rd Wednesday) meetings of enthusiasts in the Grange Community College on Grange Road, D13. Mick Healy at 8427924 knows more. These replace the old North Strand gatherings and start at around 7.30.

Wear your name badge at Terenure meetings. Only if you have one, of course. If you haven't let us know

Other news

The Northeast Chapter continues to grow, assisted in some ways by the Dublin group. In June Seamus Carter showed off his twists and this month Michael McGee turned a standard lamp. They hold a meeting on the 3rd Saturday afternoon of the month, at Seamus Cassidy's place near Newgrange for the time being. Jim Johnson from the Ulster Chapter will be demonstrating on 18th November, and they hold their AGM on December 16th. Francis Morrin at 01-8257654 can give directions.

Turning lessons



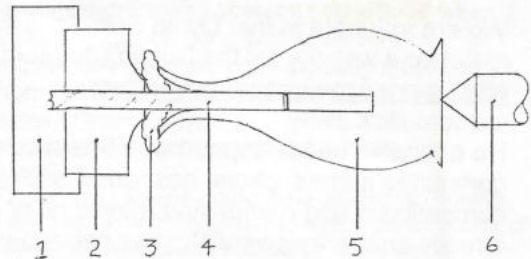
Available from **Joe O'Neill at 27 Ballinteer Drive, Dublin 16, tel 087-6230162**

Bog Cotton--Ita Kenny

They waved at me
From a bog in Mayo.
The cool beauty
Of their flaxen hair

Unpinned,
As they danced
To the music
Of the wind.

Reverse chucking to clean up the bottom of a vase- by James Gallagher



1. Chuck/faceplate. 2. Waste piece
3. Spongy material 4. Drill bit shank in vase . 5. Vase 6. Tailstock

Routing Centre

October 2000

111
98
13

Nov Dec Jan

Score	March	April	May	June	July	August	September	October	
Advanced									
Des McMahon	87	6	15	13	15	15	11	6	6
Tim McGill	54	5	9	0	5	0	15	7	13
Phil Kerr	52	5	13	6	6	0	6	11	5
Eddie O'Reilly	51	5	11	11	7	7	0	5	5
Henry East	49	13	0	15	0	0	0	15	6
Albert Sloane	47	9	0	0	9	11	0	9	9
Hugh Flynn	39	5	6	0	0	0	0	13	15
Peadar McArdle	36	5	7	9	5	0	0	5	5
Seamus Carter	36	5	0	5	0	9	7	5	5
Michael McGee	35	0	0	0	13	13	9	0	0
Paddy Doyle	17	5	0	7	0	0	0	0	5
Michael Ford	15	15	0	0	0	0	0	0	0
Peter Mulvaney	13	0	0	0	0	0	13	0	0
Adrain Finlay	11	0	0	0	11	0	0	0	0
Owen Furness	11								11
Christy Byrne	10							5	5
Mick Deegan	7	7	0	0	0	0	0	0	0

Experienced

Cecil Barron	96	13	15	15	9	13	9	9	13
James Gallagher	87	0	0	24	15	15	13	15	5
Frank Foley	67	15	0	0	13	11	11	6	11
Fran Lavelle	57								57
Albert Dooley	55					33	15	7	0
Donal Brown	54						37	11	6
James Nolan	47	5	13	11	5	0	0	13	0
Pacelli O'Rourke	41	6	0	9	5	9	0	5	7
Richard Sheridan	31	5	0	13	6	7	0	0	0
Chris Hayes	22	0	0	0	7	0	0	0	15
Jim Molloy	12	5	0	7	0	0	0	0	0
Carl Foley	12	0	0	0	12	0	0	0	0
Geoff Cronin	11	11	0	0	0	0	0	0	0
John Wigham	11	0	0	0	11	0	0	0	0
Tom McCourt	9	9	0	0	0	0	0	0	0
Barry Dunne	9								9
Gay McGrane	7	7	0	0	0	0	0	0	0
Frank Gallagher	5	5	0	0	0	0	0	0	0
Sean Dunne	5	0	0	0	5	0	0	0	0
Michael Kenny	5								5

Beginners

Tom Gibson	57	9	6	6	5	9	6	11	5
Martin Fitzpatrick	42	0	7	0	7	0	0	15	13
John Holmes	39	13	0	0	5	6	15	0	0
Billy Kelleghan	39	0	0	13	9	0	11	0	6
Stephen Kestell	32	0	9	0	5	0	0	9	9
Irene Christy	23	0	0	5	6	0	0	7	5
Tom Mc Keon	22	0	0	0	0	11	0	6	5
Niall Cahill	21	0	11	5	0	0	0	0	5
David Byrne	12	0	0	0	0	7	0	0	5
Brian Wall	11	11	0	0	0	0	0	0	0
Seamus Dunne	11	0	0	11	0	0	0	0	0
Dave Naessens	11								11
Seamus O'Reilly	10	0	0	0	5	0	0	0	5
Robert Tate	10	0	0	0	5	0	0	0	5
Paddy McLoughlin	7	0	0	0	0	0	7	0	0
Norman Bannister	7								7
Pat Lambert	5	0	0	0	5	0	0	0	0

126
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106
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8TPI

126
13



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