



Irish Woodturners' Guild Dublin Chapter

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Editorial

As one year closes and another begins its traditional to look back and ponder. It was a good year for the Dublin Chapter in that we enjoyed such a variety of seminars and workshops which, in general, were well supported. Were you fortunate enough to have visited Emmet Kane's workshop during the summer? Or joined the large contingent to travel to Holyhead? If not then you must have been in Gort for the national seminar. No? Well, anyone who missed out on these great outings will probably get another chance in 2002. Take it.

We have a new committee headed by Seamus Carter again and they are bursting with ideas for a great programme for this coming year, the highlight being our own seminar in April. Please give them your full support. And, of course, keep sending me material for this newsletter if you have any.

—, <chrishayes@eircom.net>

Exhibition in Tallaght, Nov 2001

The South Dublin County Council offices was the venue again for a very successful exhibition of our members best work. It ran for a week after the official opening and reception by the council chairman. Seamus Carter brought his lathe and helped to entertain the public and staff with a little demonstrating, assisted by others.

As on other occasions some items were purchased when the exhibition ended and the special stand dedicated to sales for the Alzheimer's Society realised a very tidy sum.

Thanks to Tom Gibson and others who manned the exhibits each day and provided such wonderful pieces.



Obituary

Matt Nolan who was the first secretary of the Dublin Chapter, died on 3rd November 2001 after a long battle with cancer. Despite his long illness and demanding treatment he continued his hobby of woodturning right up to the end.

Indeed he had begun a new interest, woodcarving, and hoped to get the same enjoyment from this as he had from turning. He was a very special friend and I was proud to have known him—**Adrian Finlay**



Our committee in Harmony

At our AGM last month the chairman thanked all the committee members for their great efforts over the past year and all the other members who helped to make things happen. In particular he wished to thank Joe O'Neill for his demo videos that are much appreciated; Shay Nolan, our sound engineer who ensures that everyone hears; Hugh Flynn for photos often used on the website; Jackie and Christy Byrne for providing excellent teas; Frank Gallagher for organising great workshops; Michael Forde who helps to make the editor's job easier with his erudite descriptions; the two auditors who checked the accounts; and of course all the demonstrators that we enjoyed watching. If I have forgotten anyone, sorry, but you are appreciated. Changes to the committee consist of James Gallagher as treasurer, and John Holmes, Una Sheeran, and Cecil Barron. The full list is shown elsewhere.

Inside this issue:

The October demo 2
A Chapter workshop

The Gort seminar 3
Committee news
More workshops

Foundation course
Correction

The December demo 4
More craft items

Competition rules 5

Advertisements 6
Odds and sods

• Future demos

Jan 2002 —question and answer

Feb 2002 — Peter Mulvaney, crown top jewellery box

* Future competitions

Jan 2002 -bird feeder

Feb 2002-napkin rings

March 2002— make something from an 8x2x2 inch piece

6 mins

The October Demo

FINISHES ON TURNING by SEAMUS CASSIDY

Seamus came armed with some "gallery" items from his showrooms-burr platters and bowls as well as turned but otherwise unfinished table lamps. Straightaway he told us that from the wide array of oils, polishes, waxes etc. available he prefers and sticks with Danish oil with its soft sheen finish. The number of coats of oil depends on experience and the wood been used. Dense timber such as maple - 2 coats, less dense such as cherry, 3 coats. One coat is often enough for yew. If oil is not absorbed the surface can be prone to finger marks. He has been using Rustins Danish oil regularly but has been trying out oil supplied by F.T. Morrell, J.F.K. Industrial Estate.

Seamus then demonstrated oil finishing on a maple table lamp stem. Mounted in the lathe and sanding done with 180, 240, 320, 400. Note that 320 and 400 was done with the grain to avoid sanding rings showing up with oil applied. Kitchen paper was used to coat timber with oil and rubbed well in. Then burnished with paper, lathe running, until shine appeared. If time is available he would apply a further coat, with a day between coats, but with much less time, excellent results can still be obtained.

Seamus then showed us a type of texturing he would normally do to nice wood such as yew, to hide cracks or blemishes; or to a plain timber such as sycamore. A series of shallow Vee's, cut with a suitably ground tool, were then scorched with a small butane torch, and a stiff deck scrubber was used to brush the black into the bottom of the grooves for an even colour. He showed us how to decorate or aesthetically improve the rims of bowls and platters, using pyrography to burn appropriate marks or lines. He used a Dremel tool fitted with a steel burr having a spherical shaped tip, to give a hammered effect (like hammered copper) to the surface. Superglue is another one of his "secrets" and he told us that he has, on occasions, used as much as three bottles to stabilise a valuable burr! Our sincere thanks to a professional who gave of his time and knowledge unstintingly.

M. Forde.

A Chapter Workshop

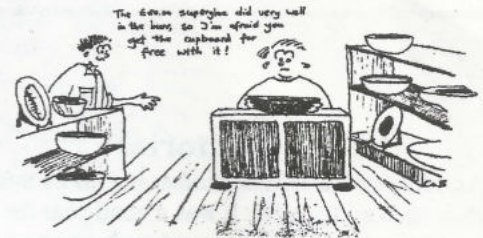
One evening in August, nine of us gathered around Fran Morrins' impressive Poolewood lathe in his comfortable workshop in North Dublin. Fran began the evening by looking at a simple accessory, a copper candlestick insert, essential for a professional finish in a candleholder, yet who ever has one when they are needed?

The construction method was straightforward --1.5in length of 0.75in copper pipe mounted in an Axminster 4-jaw chuck. The copper was protected by a simple wooden collet in the jaws. As copper is so much softer than steel, the end of the pipe was trimmed with a standard gouge, used as a scraper.

Now with a true end the pipe was cleaned with wire wool and coated with flux to prevent oxidation and a penny soldered to the end using resin cored solder (the type used for electrical and electronic work). Soldering was done with a blow torch, which heated the whole piece, thus annealing (or softening) it.

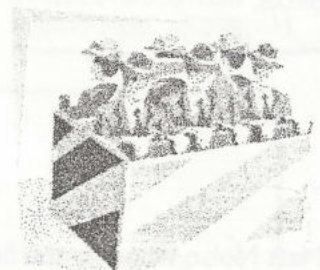
With the copper cup remounted in the chuck and using the back of the gouge and moderate speed, he belled out the open end of the pipe -voila! A candle insert. Incidentally, if your candles doesn't fit use a heated holder to melt the end to size.

(Continued on page3)



What Seamus may not have told us

'He has, on occasions, used as much as three bottles of superglue to stabilise a valuable piece of burr'



"Are we safe in here?"

A chapter workshop -continued from page 2

Fran then mounted a bowl blank on a faceplate and produced a fearsome home made implement, several feet in length and tipped with tungsten steel. This weapon would not have disgraced a Wexford man in 1798. Fran, using the slightly curved blade, removed the centre plug of the blank, thus salvaging the makings of a second smaller, bowl. Similar tools are available commercially, (at a cost) but you need to make a lot of big bowls to justify the outlay. Also remember you need a powerful lathe motor -Fran reckons 2HP (around 1500 Watts). Our final demo was the application of metal leaf -e.g. gold, copper, aluminium, etc. This turns out to be a relatively simple process, the glue resembles a watery PV A and is applied with a clean lin. brush. The glue line must end at a distinct edge, such as a rim or groove. The leaf is applied firmly and the glue allowed to dry. Finally the edges and overlaps are brushed with a soft brush (Fran recommends a makeup brush) back and forth until the surplus pieces break off cleanly. The result was impressive and I'm sure that with practice the technique could be mastered. All in all an excellent evening. well presented with humour and knowledge. Thanks Fran.

—————Tom Hayes

More about Gort 2001, with Tom McKean The taming of the skew

I kicked off seminar 2001 with a talk by Jean -Francois Escoulen on the bedane. This is a single beveled tool with its blade square to the shaft, similar to our wood chisels. The bevel is 30 degrees and the tool was used commonly in the twentieth century, particularly around Paris. You begin a cut by introducing bedane to the wood, bevel upwards. The tool is then pushed upwards until the back of the tool rides on the piece of timber just under the edge. Once a cut has been started the tool is then used like a skew. However the arrival of the common skew was greeted with more relief by French turners than the D-day landings because now they had a tool which was easier to control!

Jean -Francois has reintroduced this tool with attitude and we must ask why? He went on to show us his way of making a trembleur which is an exercise in long thin turning. This required a steady of a special kind, described thus. ~ the aid almost encircled the wood like a large letter C and had several screws inserted in the C. A waxed thread ran from the screws down and around the timber and back to be finally secured to the screws. The waxed thread worked perfectly and did not burn or mark the timber. A wonderful display by a craftsman.

Correction

In the last newsletter I wrongly credited Joe O'Neill with trying to write a Chapter history. I should have said he is doing one about the Guild proper. Sorry Joe, can we be friends again?

However, if you can help contact him on 01-2989441

Workshops planned

Sat. February 16th 2002 -Mick Healy

Sat 9th March 2002-Willie Stedmond

Sunday 19th May—Howth

Angling Club

Contact -Cecil on 01-8461666

News from the committee

The chapter seminar is now scheduled for Saturday 27th April 2002 in the Ballymun Comprehensive School. For the first time it will be followed by an exhibition and demonstration of turning on the Sunday to which staff and parents of pupils will be invited.

2. The fee for Terenure meetings is set at E3.50, subject to review.

3. Cecil Barron has agreed to organise workshops and competitions for 2002

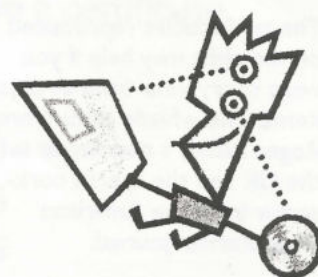
4. Terry Cruise continues to look after books and videos.



I can assure you that the venue is a little larger than this

Sacre bleu!

"The arrival of the skew was greeted with more relief by French turners than the D-day landings"



This is Tom trying to emulate Jean- Francois

Guild sponsored foundation syllabus

A copy of this is available from the Guild secretary Ambrose O'Halloran on 091-798225.

Useful if you teach turning.

December Demo. by Chris Hayes. *Some Craft Fair Items.*

With the Christmas Season approaching and the usual seasonal increase in the number of Craft Fairs, this was a very appropriate demo. His Coronet lathe that he brought along attracted much interest as it was "new" to many with its easy 4 speed change, swivel head and single bar.

First item to make - a spinning top. A piece of a yew branch approx. 50mm in dia. and 60mm long was chuck mounted and supported by tail stock, was quickly and expertly shaped using gouge, parting tool and skew. As he worked, he described some design features which should be incorporated; the spindle stalk should be thin, 4-5 mm. to suit little fingers and give better initial acceleration; C of G low and not too sharp a point, which was made with tail stock moved away. After a light sanding, any colouring desired is done before parting off at the spindle stalk top end. A trial test spin, and it moved gracefully across the table without any wobble. Approx. Measurements, total height 45mm., tapered spindle stalk 33mm high, max. dia., At 12mm from point, 35mm.

Next a piece of mahogany was mounted in lathe to demonstrate making a wooden whistle and here it was strongly emphasised that any timber with possible toxic tendencies should be avoided, especially for this item. After the little wooden whistle, a corkscrew, using one of the screws marketed by Craft Supplies was secured in a suitably turned handle after which Chris popped a cork, (from a bottle he produced) to well earned applause. Construction details of the last items are supplied separately.

Our thanks to Chris for a well prepared informative demonstration that ensured our last meeting of A.D. 2001 ended on a high plateau.

M.Forde.

Note from the Editor

The two articles reproduced on the right may help if you want to try your hand at these items. The whistle came from Roger Bealey's newsletter in the UK and the special corkscrew from the American Woodturner journal.

Whistle while you work!



A whistle is one of those few things that can be made for sale at pocket money prices and is popular with children if not their parents.

It can be made from any old scraps of wood, but if you really want to go into mass production, use sections of broom handle which are just the right diameter and don't need roughing into the round. The only other component is a length of 9.5 mm (3/8") dowel.

Put a 90 mm length of broom handle in the chuck and drill a 9.5 mm diameter hole 50 mm into the end. Now turn about half the length down to 15 mm diameter. Turn whatever twiddly bits you like on the other half, but don't part it off until you have cut the air hole. Cut this with a hacksaw or other fine blade saw. The first cut is a vertical cut about 18 mm from the end of the whistle. Stop sawing when you have cut a couple of millimetres into the hole. Then starting 12 mm further back, make a slanting cut to meet the previous cut at the bottom and remove a triangular section of wood. Sand off any whiskers of wood that

might affect the sound of the finished whistle. You can now part off the whistle body.

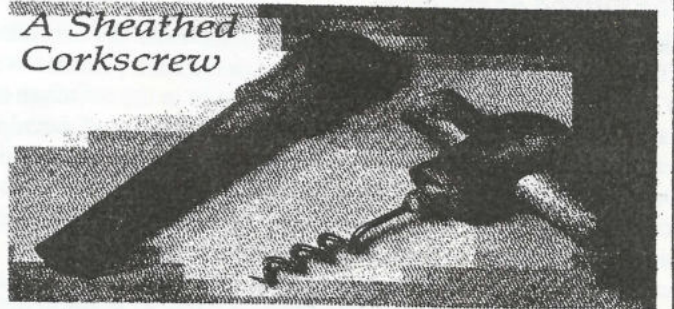
Using hacksaw or sander, make a slope on the end of the 9.5 mm dowel. This should be about an inch or so long. Sand it smooth. Use your callipers to find where the depth of the dowel across the slope is 8 mm and cut off this sloping portion to leave a flat on the larger end.

Now insert the dowel into the whistle with the sharp, flat edge of the insert directly under the vertical cut in the whistle body.

Try the whistle and see if it works. If it doesn't, it will probably be because the flat at the top of the insert is too big or too small; wood fibres are blocking the hole, or the insert is too slack a fit. If the whistle works, take the insert out, put a dab of glue on it and glue it into place. You can later saw off the protruding part of the insert.

Enhance the value of the finished whistle by sticking eyes and a nose on the parted off end to make it look like some sort of bug. The sound will certainly 'bug' the neighbours!

A Sheathed Corkscrew



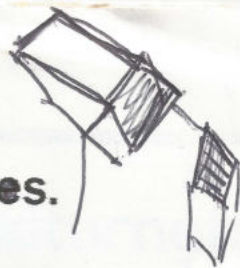
TO MAKE A SHEATHED CORKSCREW, start with a 7-inch blank, 1 1/4-inch square. Cut it in two pieces: a 2 1/2-inch piece for the head, and a 4 1/2-inch length for the sheath. On the ends where you made the saw cut, drill a 3/32-inch hole 1 inch deep in the head and a 7/16-inch hole 3 1/2 inches deep in the sheath. Drill a 3/8-inch hole on-center through the side grain of the head. Now turn a piece of dry hardwood with a #2 Morse taper on one end and a 7/16-inch mandrel on the other. Slide the sheath hole over the mandrel and support the other end with the live center. Slightly taper

the outside of the sheath so that halfway along its length, it's just under 5/8 inch.

Mount the head between a spur drive and a tailstock cone that's centered on the 3/32-inch hole you drilled earlier. Turn a tenon around that hole that will fit snugly into the 7/16-inch sheath hole. Shape the head (decorating it with a ring or two, if you like), and part it off. Using a two-part epoxy, glue the corkscrew (available from Craft Supplies 800/551-8876 and Woodcraft 800/225-1153) into the head. Et voilà.

—Phil Pratt, Greensboro, NC

CIWG Competition Rules.



01/01/02

- (1) It is a condition of entry that all entrants accept the rules and conditions. ✓
- (2) The ruling of the Competitions Secretary is final and binding. ✓
- (3) The competition is run at the monthly meetings with monthly winners in each category and annual winners announced at the A. G. M. ✓
- (4) The specification for the competition item will be announced in advance and must be strictly adhered to. ✓
- (5) Entries will be accepted only up to the start of each meeting. ✓
- (6) Competition items must not have been entered in a previous DCIWG monthly competition and must not have the name of the maker visible. ✓
- (7) **Judging:** Three judges will be selected at each meeting and marks will generally be awarded for Form, Finish and Function. Judging will take place in three categories Beginners, Experienced and Advanced. ✓
- (8) **Marks:** Every entrant will receive 5 points.

Additional marks will be awarded in each category.

- 1st additional 10 marks
- 2nd additional 8 marks
- 3rd additional 6 marks
- 4th additional 4 marks
- 5th additional 2 marks
- 6th additional 1 mark.

The turner of the year will be determined from the accumulation of the monthly scores to a maximum of ten months . In the event of an entrant having 11 entries the lowest score will be deducted.

- (9) **Promotions:** Beginners are promoted to the Experienced category following two wins or one win and two seconds.
Experienced are promoted to the Advanced category following three wins or two wins and three seconds.
The promotion of beginners takes place as soon as the criteria are fulfilled.
The promotion of experienced will take place at the end of the year and are announced at the A. G. M.

Prizes: The monthly winners in each category will receive a certificate.

Turner of the year prizes:

Advanced.	Tom Newman Trophy	and	€130
Experienced.	Perpetual trophy	and	€95
Beginners.	Perpetual trophy	and	€65

In addition first, second and third in each category will receive a certificate.

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Reminder

**NEXT WOODTURN-
ING SEMINAR**

**THE DUBLIN CHAPTER
HOSTS THIS ON
APRIL 27TH 2002**

REMINDER

If you know of anyone
looking for woodturning
lessons the Adult Educa-
tion classes start up again
in January.

Northside, Ballymun
Comp
School, tel. 8421015.
Southside, St. Tiernan's
Community School,
Ballinteer
Tel 2953224

Private tuition from
Joe O'Neill, tel 2989441

