

# Dublin Chapter Newsletter

April 2015



## Inside this Issue:

What a doll!  
A report from Joe.



Peter Mulvaney's demo is for the birds!



Bonsai - An introduction



Dublin Chapter Seminar - don't forget to register.

## Upcoming Events

- Saturday 4th April - Scout Hall Demo - Seamus Carter
- Wednesday 8th April - Scout Hall Demo - Seamus Carter
- SATURDAY 2nd May - Dublin Chapter 1-day SEMINAR – featuring Liam O’Neill.
- \* East Central Seminar – 11 April with Albert Harrison (see below for details)
- \* Cork Seminar – 18 April with Mick Hanbury and Philip Mahon

**East Central chapter seminar** on Sat April 11th 2015  
 Venue- Lorcan community centre, Santry-  
 see [www.eastcentralchapter.com](http://www.eastcentralchapter.com) for directions.  
 Demonstrator is Albert Harrison from Hollyhead, Wales.  
 Cost- €40 including lunch and teas.  
 Trade stand and raffle.  
 Registration 9am and start at 9.30. Finish around 5pm.



## Last Minute change in the Competition piece for June.

It is difficult to explain, but the picture will give you an idea. It must have 4 legs and the seat must be at least 5 feet from the ground. Any questions, ask John!

## Peter Mulvaney makes a Nesting Box, plus more.

For the March demo, Peter showed how to make a rosette square followed by a nesting box. He mentioned that the dimensions for various boxes can be obtained from the [www.birdwatchireland.ie](http://www.birdwatchireland.ie) website.

### Rosette Square

This decorative item is such as might be found at the base of a door architrave. Peter mounts a 100mm (4") square of wood. Essentially, the job is to create three concentric features on the face of this, namely, a centre button of 15mm (5/8") dia with two beads at 10mm (3/8") across.

### Marking Out

The Vernier callipers accurately give required diametric measurements.

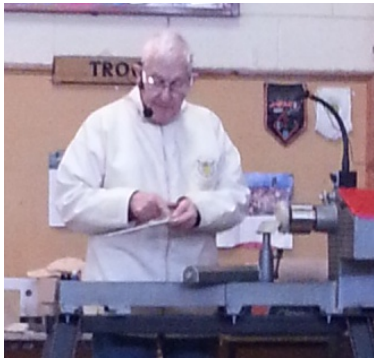
### Turning the Beads

Peter uses a tool which came to him from the late Johnny Weatherall. It looks something like a square parting tool. He works deftly, getting a nice convex curve on each bead. Once sanded and finished, you have a fine ornate yet simple embellishment to a basic second fixings-item in your home.



## Nesting Box

This item is suitable for nesting blue tits. The blank is a hefty 200mm (8") cube of laminated pieces of cedar wood. The access hole, 40mm (1 1/2") dia. needs to be drilled before any profiling or hollowing. The piece is held between centres, with a live centre and a two-prong drive (Peter's favourite drive system). He uses the roughing out gouge for rounding, entering the cut around '9 o'clock', just as the revolving wood is about to move away from the tool.



ever, Peter emphasises technicalities, like stance, moving waist and legs so as to give a uniform angle of tool-to-wood for the full length of the pass. The overhand grip allows him to deflect shavings away from his face. Toward the end of this process, he changes the orientation of the tool to 'side on', giving a skew like cutting edge. Peter advises checking regularly for tightness of hold. "Vibration can work things loose." He cleans up the end with the point of the skew, leaving a dovetailed spigot for chucking. The chuck is now fitted with O'Donnell jaws, and the blank mounted in compression by the spigot. Profiling the outer shape now proceeds. This becomes a gentle convex taper towards the headstock end.

### Hollowing

Peter first pushes a small gouge down the centre, to the required depth. This is quite a help to the overall hollowing task. For this, he prefers the pull cut for greater control. He now demonstrates very effective removal of material, using the ring tool. "Beautiful on end grain." As a production wood turner, Peter keeps a close eye on what does and does not need fine sanding/finishing etc. The inside of the nesting box is a good example; "I'm not looking for finesse here."

### Final Profiling

With hollowing complete, he marks off 12mm (1/2") from the top (i.e. the tailstock end). From this point, he fashions a series of beads, using the vee tool followed by a rolling action of gouge/skew/parting tool on either side of each bead. A small amount of sanding follows. The final job with the body of the box is to form a shoulder with the parting tool, to accept the lid. The box can now be parted off.

### Turning and Fitting the Lid

Peter now mounts the lid blank, whose diameter is greater than that of the body. He uses a small version of the O'Donnell jaws. The edge and face are trued up using push and pull cuts. A drip channel is created (as on the underside of a window sill) to take rain water away from the box side. Great care and patience is needed as one is nearing a 'good' fit. The box is always offered up to the lid. Once a good fit is achieved, box and lid are glued together, in this case with superglue and accelerator, using tailstock support. The lid is given a pagoda-like concave profile. The profile of the box is refined. If desired, a finial would be an option. "Another little idea" of Peter's is to re-mount the item between centres over a cardboard box, which he does. This acts as a 'spray booth'. He now partly sprays on a very interesting stone texture finish.



### Installation

A variety of options is available. Peter shows two, both of which consist of a customised wooden bracket which would first be attached to a wall to which the nesting box would then be attached.

So, there you have it. What an interesting item, affording the demonstrator many opportunities of highlighting lots of technical skills for which he is indeed well known. Thank you Peter!

Pacelli O'Rourke

## Dublin Chapter makes Russian Dolls.

One of my emails had a special request, if we could do it. It was for four sets Russian dolls, twenty two inches tall with two smaller dolls fitting into the bigger one .The contact, from Temple Street children's hospital, Rachel agreed to bring templates to our Wednesday meeting to show what was needed. Although we were wood turners, many of our members did not make dolls of that size so it was decided to give it a try.

At the meeting John Doran sorted out four turners to put a team together to make the dolls.

The teams were as follows: John's team consisted of Jennie Lynch, Sean McMorrow and Willie Reville. Team 2 under Cecil Barron was John Sheehan, Jack O'Rourke. Team 3 under Stephen Coffey was Peter Mulvanney, and Johnny Wigham. Team 4 under Joe O'Neill was Michael Fay, Seamus McKeefrey and Paul Murtagh.

With the teams sorted all we needed now was the wood to make the dolls .We were very fortunate in getting sponsorship from four wood suppliers who gave wood free of charge. Woodworkers & Hobbies at Mount Tallant Ave., Clara Joinery Kimmage, The Carpentry Store Naas, and Strahan Timber. When the suppliers of the wood had it ready we needed it collected and Vinny



Whelan, Stephen Coffey, John Doran and Paul Murtagh did the collecting for us.

Some of the wood had to be glued up and again John Doran, Joe O'Neill,

Stephen Coffey and Vinny Whelan did the job.

Each team were given their glued up sections of wood along with templates and instructions. No paint finish was to be put on any of the dolls as the children will be doing this. Each set would be interchangeable with one another. Photos were to be taken of the dolls as they were been made .

We had three months to do the project.

Some of the woods were difficult to work and respirators had to be worn to protect against the fine dust.



One of the woods was like balsa wood and another had a very nice scent like cedar wood. Long hollowing tools were used to get into the larger dolls and we even got a donation of selection of abrasive papers to sand the turned dolls. Glue was also donated to do the gluing. The gluing took a few days to have them ready in one big block for turning. Each team had their own method of how they would turn each doll.

The first set of dolls to make an appearance was Cecil's team which were made of poplar and were on view at our February



meeting. The deadline to have all dolls done would be at our March meeting and all four sets of dolls were on view so the Chapter could see them before we gave them to the Rachel from the Children's Hospital.

Well done to all who took part in this well deserving project.

Joe O'Neill

*Following are pictures of some of the people involved: -*



## Demonstrators 2015

### Saturday

April - Seamus Carter      October - Pat Walsh  
May - Liam O'Neill(seminar)      November - Noel (CS) TBC  
June - Michael Fay      December - Joe O'Neill .  
July - Bob Finley  
August - David Sweeney  
September - John Doran

### Wednesday

April - Seamus Carter      October - Bob Finley  
May - Pat Walsh      November - Malcolm Hill  
June - Willie Edwards      December - Joe O'Neill  
July - Michael Jordan  
August - Cecil Barron  
September - Charlie Ryan

**Useful Links** - Interesting and useful items related to wood.



**James McNabb** Transforms Bits Of Scrap Wood Into Intricate Miniature Cityscapes

Woodworking and carpentry are ancient crafts, often passed down through family generations. In our modern cities full of plastic, machine-made everything, the value of slow, lovingly created furniture or decor seems to be all but lost.



<http://inhabitat.com/nyc/james-mcnabb-transforms-bits-of-scrap-wood-into-intricate-miniature-cityscapes/james-mcnabb-the-city-series/>

## Competitions 2015

*APR - Gavel and Base*

*MAY - Open*

*JUN - Table Lamp*

*JUL - Box with Lid*

*AUG - Pen*

*SEP - Segmented/Laminated*

*OCT - Clock*

*NOV - No Competition*

*DEC - Toy*

## March Competition Entrants



Beginner



Experienced



Advanced



Artistic

## February Competition Winners



Martin Boyle - Beg.



David Sweeney - Adv.



Johnathan Wigham - Exp.

Tony Hartney - Art.



## Overall Competition Results



### Competition 2015.

#### Advanced

Name	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Total Points
Seamus McKeefry	15	13	15	13									56
James Gallagher	13												13
Bob Finley	11		13										24
Paddy Finn	9	5	5	5									24
Paul Murtagh	7	11	5	5									28
David Sweeney	6		9	15									30
Tony Hartney	5	9	11	11									36
Gerry Ryan	5	6	5	5									21
Pat Walsh		15											15
Joe Oneill		7	5	5									17
Tony Lally		5	7	6									18
Fran Lavelle			6	9									15
Adrian Finley				7									7

#### Experienced

Name	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Points
Jonathan Wigham	15	13	15	15									58
Michael Jordan	13												13
Willie Edwards	11	15		13									39
Peter Curran		11											11
Frank McCarthy		9	13	11									33
Michael Jordan		7		7									14
Frank Maguire		6		6									12
John Duff		5											5
John Ownes				9									9

#### Beginners

Name	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Points
Kevin McCormack	15	9		9									33
Gary Deegan		15	9										24
Vincent Wheelan		11	13										24
George Madden		13		11									24
Martin Boyle			15	15									30
Ruth Wallace			11										11
Ronnie Butler				13									13
Alan Smyth				7									7

#### Artistic

Name	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Points
Henry East	15												15
Bob Finley	13	15	9										37
Pat Walsh Enn	11												11
Cecil Barron	9		7	11									27
Paul Murtagh	7		13	13									33
Tony Hartney	6		11	15									32
Fran Laville	5												5
John Ownes	5		6										11
Kevin McCormack	5												5
Gerry Ryan		13	5	7									25
Gary Deegan		11											11
Ruth Wallace		9											9
Michael Fay			15										15
Joe Oneill			5	6									11
George Madden				9									9

## BONSAI (Part 1) - Adapted from a paper by Fergus Sims

### INTRODUCTION

The origins the bonsai are lost in time, but their cultivation probably began in China over 1000 year ago as a result of the principles of Taoism. Followers of this religion believed that natural phenomena such as mountain trees and rocks contained magic and that miniature examples would possess a concentrated form. Also, a contorted, gnarled shape was thought to represent the bodies of those in the world beyond mortality, where they would have attained a great age. Out of these beliefs has developed a highly fascinating and rewarding form of horticulture – bonsai.

### HISTORY

In China the earliest bonsai were naturally dwarfed trees growing on mountain-sides, and they were lifted when already old. Initially these little trees were left in their shapes, but in a country with such topographical variation, regional styles of bonsai developed during the Ming dynasty (1368 – 1644). Training was introduced to create flat-top, pagoda and other shaped specimens. But these training methods are now rarely practised in China, the Cantonese grow-and-clip method having superseded them in the early 20th century.



In Japan the history of the bonsai covers a shorter span of time, the first authentic record being on a 1309 picture scroll by Takashina Takakane, known as the Kasuga gongen reigenki. Other contemporary records indicate that during the Kamakura period (1180 – 1333), the aristocracy displayed bonsai in specially made ceramic pots in their homes. During the 14th century, the increasingly powerful merchant classes became interested in the little trees, with the result that in order to satisfy demand, young trees were potted and trained using a method known as 'tako'. This involves coiling and tying the tree's trunks and branches with hemp string to reduce the height and give a gnarled twisted effect.



From 1603 – 1867 Japan enjoyed a period of peace, during which the arts, including those associated with horticulture, were developed considerably. Landscape gardening reached new levels of excellence and scope for bonsai training was improved by the interest in the Southern school of painting which was causal in the development of Literati style bonsai.



Until about 1820, bonsai were potted into a deeper container than the ones used today. But by 1830 shallow pots in a wider range of styles were catalogued in Kinseiju-fu (an album of long lived plants), published in that year.

The style in which the trees were being trained was also changing, the tako-styled bonsai no longer being available. Naturally dwarfed trees from the mountains were highly prized (as now) and cascade, twin-trunked, weeping and other styles of younger bonsai were listed in nurserymen's catalogues of the period.

Certain species of bonsai were grown in particular regions of Japan, such as Honai where villages still produce many thousands of the Honai-styled Japanese white pine. The shimofuri (white pine) is grafted on to black pine, trained by coiling the branches round pegs of mulberry wood secured with rice straw and planted out in fields. A sizable bonsai is produced in about seven years by this method. The fall of the feudal government in 1876 was followed by a major period of expansion in Japan. With the freedom to explore new ideas, a liberated society was quick to enjoy the beauty of the bonsai, previously the exclusive property of the wealthy. More nurseries, were set up to produce young, well-shaped trees and the skills involved in training them were further developed.

By the start of the 20th century the Japanese were exporting bonsai and their first exhibition in London was held in 1909. However, it was not until the late 1950's that popular interest in the little trees began to grow.

Until recently there was a popular misconception that these trees were some special species that simply grew like that: they were genetic dwarfs, rather than normal trees. Bonsai were believed to be very difficult to grow and must be of great age to be worth having.

The oriental mystique attached to the bonsai is not totally misplaced, though misinterpreted. The improvement in bonsai horticultural training was developed in Japan, largely due to the works of Zen priests of the Tokugawa period. A uniquely Japanese form of Buddhism, Zen is more a way of life than a religion, in which great emphasis is placed on self-discipline, contemplation, and the tolerance and peace of mind to be gained by meditation.

The slow cultivation of bonsai and the patience therefore required to develop the tree, was for the priests, a form of meditation.



#### BONSAI STYLES

To the uninitiated the idea of different styles in bonsai may seem unnecessary. After all, a tree is a tree. However on closer examination it will be realised that these little trees take many shapes and forms, and for ease of reference they are described here. All the styles except one can be found in nature with full size trees the exception being the formal upright style which looks real in a well-trained specimen.

... to be continued. The next part will look at popular bonsai styles.

#### A Reminder!

Justy to let you know that the Carpentry Store will have a stand at the Dublin Chapter Seminar on the 2nd May. Supplying your every woodturning need!



#### SANDPAPER SUPPLIES - Tony

Keenan can supply all grits of sandpaper. For example: -  
5 Metres of cloth backed sandpaper for €8.61  
50 Metre roll x115 mm = €86.61

Tony works for a sandpaper company, and his mobile is 087-9170697.

#### Chapter Contacts

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**Membership:** Michael Clarke  
087 252 2637  
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087 639 3081  
DWT.Competitions@gmail.com

**Books & Video:** Eamonn Boland  
086 274 7600  
DWT.Library@gmail.com

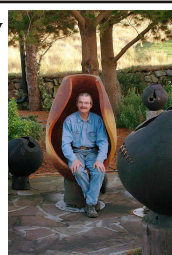
**Exhibitions:** Paul Murtagh  
087 133 1292  
01 456 5509

**Newsletter:** Mike Sims  
087 989 8793  
DWT.Newsletter@gmail.com



**Reminder!** - Dublin Chapter 1 day Seminar Saturday 2nd May. Liam O'Neill will show us how its done!

Registration form at the last page.



#### Lathe For Sale

Draper Variable Speed Wood Lathe on stand / (Draper Stock No. 63938 Part No. WTL95).

Headstock can be rotated 45, 90, 135 & 180 degrees.

10 speeds-variable 500-2000 r/min.

Spindle thread size 3/4" x 16tpi.

Spindle taper MT1.

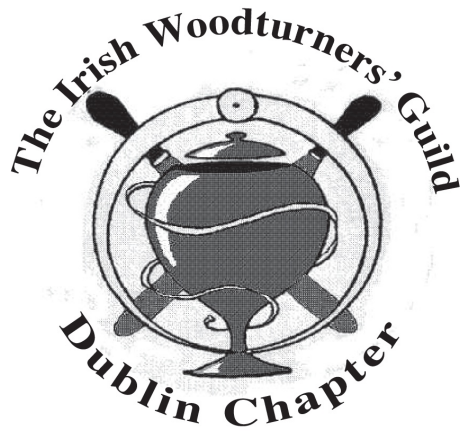
Overall length 1560mm.

Weight 92kg.

Turning capacity: diameter = 360mm, between centres = 1100mm.

Contact: Jenny 086 8337156 or jenlynch2@gmail.com €475 ono – can be see evenings or weekends.





# Dublin Chapter Seminar

## SATURDAY 2ND MAY, 2015

### *REGISTRATION FORM*

**Registration Fee: €60**

**Name:** .....

**Address:** .....

**Chapter:** .....

**Phone:** .....

**Email Address:** .....

**Paid by:** Cash  Cheque