



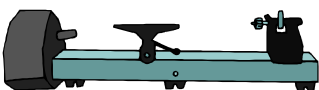
# Dublin Chapter Newsletter

April 2010 Volume 3 Issue 15



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## IMPORTANT NOTICE

Due to an unfortunate and rather acrimonious incident in which a competition item has allegedly been infested with woodworm by another entry, the committee have regrettably been left with no choice but to insist that, from June, all competition entries are fully sealed in clear PVC. It is hoped that the matter can be resolved soon, and in the meantime we are exploring alternative options such as the submission of photographs or microwaving of entries on arrival. Please refer to the notice at [www.dublinwoodturners.com/comp-rule-change.html](http://www.dublinwoodturners.com/comp-rule-change.html) or contact a committee member for more details of how entries should be submitted.

## Don't Race to the Finish Line!

It is amazing how quickly the last three months have passed, even more so given that I seem to recall spending much of the time wishing the cold winter away.

To be fair, as I have mentioned before, the darker evenings seem to afford me with more opportunity to spend time in the shed. After my lethargy in January, I've put February and March to good use. Inspired after Joe's pen night (more on that inside), I decided to have a pen blitz for a few weeks and experimented with different finishes. After some initial dodgy attempts to finish with superglue things improved and I'm pretty pleased with how the later efforts turned out.

Finishing is an area that I feel is all too often glossed over quickly in demonstrations, albeit with good reasons (dust from sanding for one), but it is easy to take this philosophy to the workshop. Inadequate attention to sanding and finishing was certainly the downfall of many otherwise half-decent pieces I turned early on. Having realised that effort and patience was needed to get a decent finish, many other pieces were ruined by a poor choice of finish, but that's another matter.

So where should one draw the line at striving for the best finish? A good finish on competition items is essential, but for everyday turning should that be the case? Obviously for a professional cost, time and profit all need to be factored in. For a hobby turner there are still

considerations. I've seen keys fired into bowls that I spent ages on finishing and wondered should I have bothered. On reflection for me the answer is yes, not only because it irritates me if something is not right for the want of a bit more effort, but also as it is the best way to improve.

*Unfortunately there is not space in this issue for me to go into why a "so-called perfectionist" turns out such poor quality cr\*p! So I will save that discussion for another time.*

Why not send me your views or tips on the subject of finishing? You can email anything for the newsletter to [DWT.newsletter@gmail.com](mailto:DWT.newsletter@gmail.com) or feel free to catch me in person or by phone.

As ever, my sincere thanks to all who have contributed to this newsletter.



Happy Easter!  
Varn.

## Coming Soon

Wednesday 7 April - *Workshop* (Scout Hall)

*Note: there is no meeting on 1 May and no workshop on 5 May.*

Saturday 15 May - **Seminar** (Scout Hall)

Demonstrators: John Berkeley, Albert Harrison & Paddy Lynch

Competition: Open competition

Wednesday 19 May - *Workshop* (Scout Hall)

Saturday 5 June - (Scout Hall)

Demonstrator: Rich Varney

Competition: Platter

## Tallaght Hospital Exhibition 21 - 23 June

The exhibition runs for just 3 days, Monday to Wednesday this year. It is an opportunity to put your best items on display. We also require items for the Alzheimer's sale. A competition for the sale will be held at the June meeting where there will be the usual prize draw. Enquires to Frank Maguire.

## November competition cancelled

The committee had originally planned to hold a competition at November's AGM, but after some discussion it has been decided this is not practical and there will therefore be no competition at the November AGM.

# Notes from the Chairman

It was great to see so many at our meeting in February. Christy Glynn sure knows his stuff.

Harry O'Riordan RIP our treasurer from a few years past was laid to rest and as it was so sudden only a few of our members were able to attend the funeral. We will have a tree planted at Larch Hill in his honour.

There have been a few faces absent from our meetings and we should try to make contact and let them know we miss them. In some cases they may be sick or in hospital and it would be nice to visit them and let them know we care. In this busy age we often put off making that visit or phone call until its too late.

Should any member know of any such member sick or in hospital please let me know and I will make it my business to contact them.

Our one day seminar will be upon us shortly and I hope we have as good a turnout as the Gorey Chapter had at their one. One hundred and ten were at the Gorey seminar. The committee is going to great lengths to arrange a super days woodturning on the 15th May. I would like to thank Chris Cahill and Pat Walsh who will be giving them a bed to sleep on and some food to eat over the weekend. Do remember to park your car at the school car park and walk round to the scout hall. There will be trade stands at the venue on the day with lots of goodies to buy.

National Tree week is over and I am sure that Barry Dunne had some members with him at Larch Hill doing their bit.

I will arrange a Saturday for a visit to the Phoenix Park for a wood collection. The Chief



Superintendent of the park Dr John McCullen has given me an invite to get wood and I will let you know soon about the arrangements.

John Wigham will be in my shoes for the May Seminar as I have been invited to Utah to do a demo or two at their Symposium. I will be back for the June meeting.

Joe O'Neill  
Chairman, Dublin Chapter.

## Christy Does a Turn...

Alison Hurst reports on Christy Glynn's Demonstration at the February meeting.

Christy Glynn came to the Dublin Chapter meeting in the scout hall on Saturday 6th Feb. There were over 70 members present (that must have been a bit of a shock). Christy not only turns wood but he's also a master wood carver. He's been carving since he was thirteen years old and he's now in his 70's. Christy spoke of growing up in a family furniture business where his brother munched on wood shavings in his pram. His grandmother was a French polisher. His cousins are coffin makers. Wood and this family go back generations.

*No use having sharp tools and no work done".*

First up Christy turned a shallow plate but quickly decided that we'd all be more interested in adding carvings to our turned wood pieces.

Christy's project for the demonstration was a small drinks table.

Simple in construction (or so he told us) but with plenty of carved decoration. He turned a plate for the table top and showed how to cut small areas out of it to alter the shape from circular. He recommended keeping a thin plywood template for various sized table tops to make this job easier to reproduce. Christy also outlined how to do a substructure plate under the table top for balance, and of course, it is another decoration opportunity. Legs shouldn't protrude any further than the outer circumference of the tabletop for safety and aesthetic reasons. On his faceplate turning he recommended leaving a raised ridge and carving little beads into it afterwards. He thinks that this takes only a few minutes and is really easy to do. Having tried it, it's not. For some mysterious reason mine all turned out different

shapes and different standards! Not to mention unevenly spaced.

Christy seemed surprised that we were interested in his carving. He dismissed his skills, saying that he made it up as he went along. With little use for formal designs he sometimes found it difficult to articulate some of his ideas. He has a heightened degree of spatial awareness and obviously likes to teach using visual aids rather than auditory ones. So a flip chart was magically produced. When carving he used the heel of his hand as a mallet, obviously thinking it takes too much time to look for an actual mallet. With tools which are gapped and toothed, Christy's attitude to sharpened tools was explained by "No use having sharp tools and no work done". Reasonable point. But I'll still sharpen mine all the same.

Christy dovetailed three legs to support the main pillar. He says to use three legs rather than four as it's easier to balance three legs.

He recommends that you keep the end piece of the dovetail slightly larger than the top to ensure a snug fit. Christy says these joints can be just tapped into place. At this stage I was deciding that mushrooms and bowls are much more achievable goals. My carpentry skills are most definitely not up to such tasks.

Christy accompanied most of his explanations with drawings and sketches. With flip charts we were shown which type of carvings are most useful and traditional. To make a shell pattern for a table leg, Christy folded a piece of paper and rubbed the paper over the curved angle of the leg to get the general shape of the leg, then transferred it to the paper. He then drew half a shell, cut it out of the paper with his chisel (not in the least bit worried about blunting his chisel) and placed it on the squared corner of the leg.

He used it as a template on the wood and proceeded to carve around it. A spoke shave was used to blend the carving with the rest of the leg.

*... when Christy was asked what he did when he made a mistake - he was completely stumped.*

He then showed how to add to any original motif (assuming all going well with the first carving), add-on's like rosettes, or an easier option of a punched star (made from a ground down Philips screwdriver). He also suggested wonderfully impossible tasks for this fledgling turner like ball and claw legs, bowls of fruit and criss-cross pineapples (looks awful if not accurate). He recommends dog and cat heads carved into legs, fluting, Adams style bowls, drapery and bows. He then dismissed these skills by saying that "there's nothing to it, it's just going back and forward with the chisel!!!".

One of the most amusing comments of the day was when Christy was asked what he did when he made a mistake - he was completely stumped. He stayed completely silent, obviously wondering what he'd do if he made a mistake. It was possibly that 50 years have passed since he last made a mistake. He finally came to the conclusion that he's probably take a chunk out of the other side of his design, as nobody can check both sides at the same time. Design evolution at it's finest!

Like many true masters of their craft, Christy made all the carving look really easy. He seemed pleased with how the demonstration went.

He encouraged everyone to try. But it's not as easy as it looks! ●

# Competition News

February's competition item was a bowl and was hotly contested in both the advanced and experienced sections.



Sean Ryan

Sean Ryan collected a well-deserved win in the advanced category, while Jack O'Rourke picked up first place in the



Jack O'Rourke

experienced competition. The February competition also saw some long awaited activity in the beginners section with Willie Reville coming out as the winner.



Willie Reville

## 2010 Competition Standings

<u>Advanced</u>	<u>Total</u>	<u>Dec</u>	<u>Jan</u>	<u>Feb</u>	<u>Mar</u>
Frank Gallagher	37	11	15	5	6
Tony Lally	30		13	6	11
Seamus O'Reilly	28	15			13
Fran Lavelle	23	9		5	9
James Gallagher	22	13		9	
Sean Ryan	15			15	
Colm Hyland	15				15
Albert Sloane	13			13	
Colm McIntyre	12	7		5	
Henry East	11			11	
Michael McNamara	10			5	5
Michael Fay	7			7	
Malcolm Hill	7				7
Cecil Baron	5			5	

<u>Experienced</u>	<u>Total</u>	<u>Dec</u>	<u>Jan</u>	<u>Feb</u>	<u>Mar</u>
Tony Hartney	33		13	7	13
Jack O'Rourke	30			15	15
Graham Brislane	26		15	5	6
Gerry Ryan	25		9	5	11
John Doran	22		11	6	5
Jonathan Wigham	22			13	9
Frank Maguire	17		7	5	5
Pacelli O'Rourke	12			5	7
Paddy Finn	11		6	5	
Barry Dunne	11			11	
Willie Edwards	9			9	
Tom Delaney	5			5	

<u>Beginners</u>	<u>Total</u>	<u>Dec</u>	<u>Jan</u>	<u>Feb</u>	<u>Mar</u>
Bernard Gallagher	28			13	15
Willie Reville	26			15	11
Mark Daly	13				13
Tony Beatty	11			11	
John Owens	9				9

The **March** competition item was a goblet. Again the judges were kept busy with a good turnout and some excellent entries. The eventual winners were Colm Hyland in the advanced competition, Jack O'Rourke in the experienced category and Bernard Gallagher in the beginner's section.



Colm Hyland



Jack O'Rourke



Bernard Gallagher

Photos by Hugh Flynn.

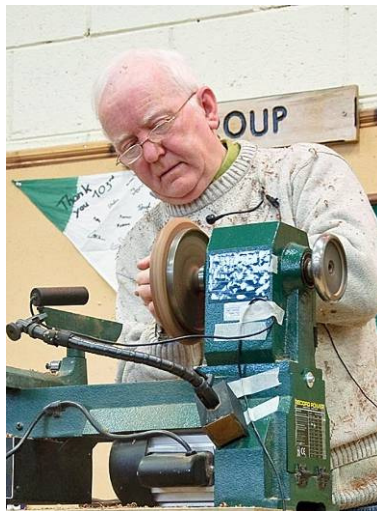


# Turning And Learning with Gerry Ryan

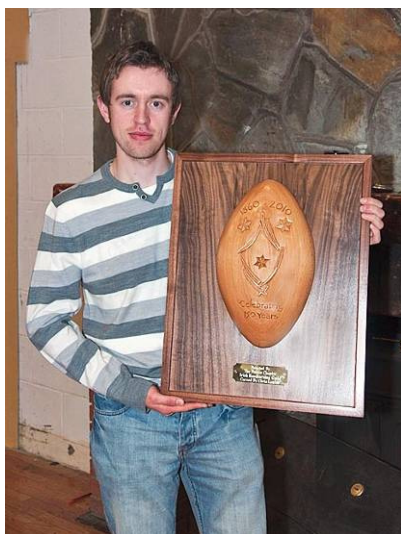


## Talent

It's all go again, and bad weather is all but forgotten. Here at the Dublin Chapter we are getting used to our temporary location while Terenure College's premises are full due to their 150th Anniversary celebrations. As a mark of gratitude, the Chapter will be presenting the order with a memorial plaque - a brilliant piece of work by Chris Lawlor, which was much admired and envied by all. This example of undoubted talent in a young man was followed at February's demonstration of talent by master carver Christy Glynn.



Christy Glynn



Chris Lawlor with his Plaque

I cannot be the only one who has looked at intricate and richly decorated woodcarving in old churches and cathedrals and found it hard to believe that such work was done by human hand. You do not have to watch Christy for too long to realise just how a skilled craftsman can indeed achieve excellence. This demonstration is covered elsewhere,

so I will only mention how struck I was when Christy mounted a square section of about 60x60x350mm between centres, prior to turning the top half of a centre leg for a wine table. Using a bit of ply of the same dimension he showed how to proportion a piece and he just seemed to scribble on it, almost without looking at it, for about a minute. He outlined alternative shapes which might be turned/carved on it. I scrounged the ply from him at the end and have redrawn it for this issue (see below). While my recreation may not amount to much, I will treasure what Christy drew. He would laugh at the thought, but it reminds me of an old da Vinci working sketch.

Still on the subject of talent, I went along - somewhat in two minds - to a Joe O'Neill pen-making workshop. I was in two minds, because I have never understood the fascination with a task that seems to contain only a small measure of actual woodturning - and I love lots of shavings. Now I may still not become fully converted to this sub-culture



Pen night at Joe O'Neills

(due to my lack of talent?). But I can clearly see why Joe is so highly regarded on the World pen-making stage. In addition to his own skills, he has that precious talent that enabled him to instruct and inspire seven of us, at the same time, to produce some very fine items. Long live talent and long may we all aspire to it.

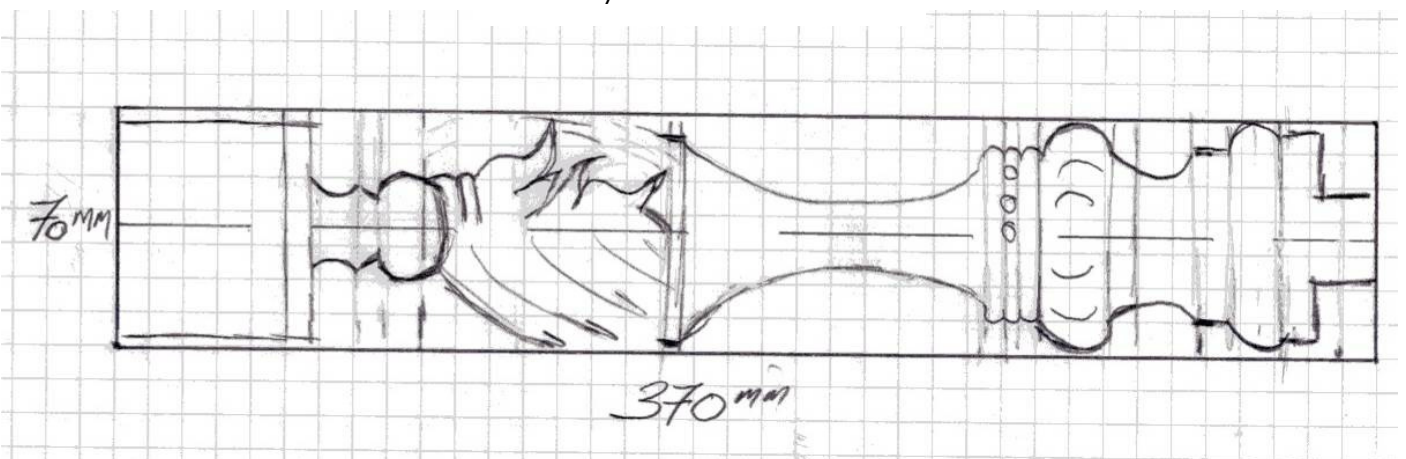
## Learning Together

One of the lesser noted benefits of a number of people working together was brought home to me at Joe's working



Joe showing how it's done

session. I must have gradually drifted over time into using the wrong angle ▶



of approach with the skew chisel. My colleague-on-the-night, Mark, very tactfully brought this to my attention, and the improvement was dramatic. Maybe one more tiny step on the long road to



*Mark Daly and Alison Hurst examine each others pens*

talent.

The way in which we share information is of real benefit and our website - greatly expanded and updated by Owen Furniss - is a great resource, not least the links it contains. Owen gave us a brief but very revealing look at the layout at our February meeting.

The monthly small-group working sessions continue apace in Templeogue. These are a great source of swapping techniques as well as tips on where to acquire, obtain, borrow, cobble-together, exchange, or, as a last resort, purchase, useful tools and materials.

At the February and March sessions we had presentations from Tony Lally, John Doran and Jack Kearney. Tony gave us a more detailed version of his beautifully proportioned vase/urn complete with lid and finial. We really must get someone with a good camera to cover these sessions as the items are well worth capturing.

By the way, when something went very slightly wrong with the exact fit of a lid, I clearly heard Tony say very sweetly - "Oh dearie me; how distressing. Tut tut".

He did not say - as someone unkindly



*Tony Lally*

insisted - "Well you #@\*%\$ing little [#]?#"\$.

John Doran - as well as being a great turner - has a special ability to toss in a word or two that generates lively discussion. While working on an odd-shaped bit of pine, and later on a white oak disc, he cleverly generated a "Spigot v Recess" debate. This identified the danger of splitting a narrow bowl base if putting too much pressure on a recess, and from a subsequent dialogue, the amount of rough work and reduction you can safely do when the piece is firmly secured to a face plate. Later, thanks to John, I for one finished up with a clearer idea of what a negative rake scraper is.

Before Jack could start up in March, we had the almost sensual pleasure, (I am



*John Doran*

speaking purely from memory) and Christmas-like anticipation of unpacking a crate containing a brand new lathe for Chapter. In no time this was up and running, and Jack produced not one, but two clocks. One of these will now have pride of place in the scouts' premises. This was from a walnut disc and had a complete clock mechanism mounted in the recess. The second was from a piece of an old shelf of poplar and teak, and used an old 7 inch vinyl record as the face, with separate movement and hands fitted.

### Old Masters

The heading may be slightly misleading, and perhaps should refer to teachers. Frank Gallagher who gave the March Chapter demonstration, was my first formal teacher at a evening class I attended. As Frank produced the items for the assembled members I was glowing with pride that he had helped me to turn all these items in those early classes. I have to admit that when I went home after Chapter to dig out the items, the glow cooled off and I realised that there is still much to learn. Many thanks Frank. I was also delighted to have another of my masters and long-time



*Frank Gallagher demonstrating in March*

member of Chapter - Tom McDonough - visit my own workshop and check on progress. Tom had sourced my first lathe and had given me a good grounding before letting me loose on an unsuspecting world. Tom is a great source of history and I was particularly struck by the image of him learning from the local blacksmith in Roscommon how to turn a hub for a wooden cart wheel. This was at a time when Tom was about ten; where the forge was often the centre for anything involved in making and mending, and the 'turning' was on a 'yoke' turned by a hand-crank.

### Thick As a Plank

On a couple of occasions recently I began to wonder if all this turning and learning was beginning to dumb-me-down. Firstly, I was reading an email which listed the weeks bargains from Lidl or Aldi, and came across a heading "Rescue Wood". I became excited at the thought that this might be a source of environmentally friendly wood - or at least a chance to become involve in a good deed. It turned out to be an ad for a flipping golf club!

Later, during a long and learned debate by some colleagues on the finish that can be obtained by use of liquid paraffin, I realised that after a previous discussion on this subject I had mistakenly bought Castor Oil instead! (No. It does not give a good finish.)

Thirdly, I had been searching for a source of walnut oil, having heard someone 'wax' lyrical about its merits. The local health food shop sent me to the nearby organic shop, and I was delighted to be able to buy a bottle for about twelve euro. Joining my wife in the local Superquinn a few minutes later, she quickly brought me to the shelf with walnut oil for about four euro. Peace talks are due to begin shortly.

Gerry Ryan, March 2010

*Photos by Hugh Flynn and Rich Varney*



## 2010 Committee



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Joe O'Neill  
☎ 087 623 0162  
✉ DWT.Chair



Secretary  
Colm McIntyre  
☎ 086 155 1625  
✉ DWT.Secretary



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Vincent Whelan  
☎ 087 760 4918  
✉ DWT.Treasurer

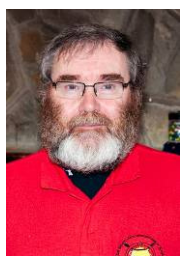
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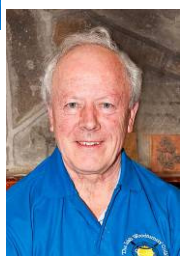
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Rich Varney  
☎ 086 832 7985  
✉ DWT.Newsletter

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### Terenure Plaque



The Dublin Chapter commissioned Chris Lawlor to make a plaque to commemorate Terenure Colleges' 150<sup>th</sup> Anniversary. Chris brought the completed work into the meeting in February. It will be presented to the college at their garden party on 23<sup>rd</sup> May. The chapter will have a stand at this event. Further details will follow at meetings and on the website.

### New Equipment

The Chapter's new Record DML305 lathe has arrived and joins the ALDI grinder, which made its debut at the March Meeting. The lathe is the same model as the one that John Doran has kindly been bringing in for the last few months and is ideal for demos at the scout hall.

It is with great sadness that we announce the death of our former honorary treasurer,

**Harry O'Riordan**

who passed away at the end of February. May he rest in peace.

Our condolences to Harry's Family.

### Tree Planting

Jackie Byrne planting an oak tree on behalf of the Dublin Chapter at Larch Hill. Jackie was assisted by Paddy Flemming, a member of the Larch Hill staff.



### Thank You Card - Janet Edgely

At the February meeting, Janet Edgely who was a great contact for us in Tallaght Hospital regarding Exhibitions over the last number of years, and has now retired, was a guest at our monthly meeting where she was presented with a pen, to acknowledge what she has done for our Chapter. We wish her well in her retirement.

Since the meeting she has posted a card of thanks and it reads as follows:

*To the Woodturners.*

*Many thanks to you all for a most enjoyable time spent with you last Saturday. My pen is beautiful and I will think of you each time I write with it.*

*I will look forward to seeing many of you in Tallaght next June.*

*Best Wishes.*

*Janet.*

# Three for the Price of One!

Frank Gallagher packed three projects and plenty of tips and advice into his demonstration in March, as Pacelli O'Rourke reports.

**C**lad in his white shop coat, Frank Gallagher gave a most interesting and informative demonstration. It was memorable on a number of levels: Firstly, having decided to tilt his presentation toward the beginners/less experienced end of the scale, he expressed a host of useful pieces of knowledge and advice, some of which I will mention later. Secondly, he took his audience through three encouragingly 'doable' projects, namely, a wine bottle coaster, a tulip and a simple ball point pen.



The following is a short digest of some of Frank's general words of wisdom.

- Don't be afraid to turn simple items. These projects will improve your basic skills.
- Again, don't be impatient in wanting to turn huge stuff. There is great joy and usefulness in producing a simple, small, well turned and finished item.
- Make multiples of anything you make. This way you are consolidating your skills.
- 'Keep it simple' is not a bad catch-phrase – and not just for beginners. Let your experience, and your confidence grow gradually.
- Most importantly, KEEP PRACTISING! Keep your hand in.

**Don't be impatient in wanting to turn huge stuff.**

## The projects

*Note: While dimensions are referred to, use your own discretion and common sense as to the functionality and pleasing look of your product.*

### Wine Coaster

This is basically a cylindrical form, hollowed out to accommodate a wine bottle. The one Frank

turned had a decorative bead at both the upper and lower extremities. . He used a piece of cherry, about 127mm x 50mm x 50mm (5" x 2" x 2")

When making several coasters, it is a good time-saving idea to cut a disc of the appropriate dia., in this case 114mm (4½") of MDF. Drill a small hole in the centre of this disc through which you can punch a centre mark in the stock. Cut out the cylindrical shape roughly on a band saw. This can then be drilled to take a screw chuck.

Mount and true-up the stock, turning a bead on either end for decoration!

Remove the tail-stock and create a recess to suit your chuck.

Sand and seal the outside of the coaster. Reverse and remount in the chuck by expansion into the recess.

**Hollowing:** Frank used a round bar with squared end for this purpose. This achieves clear and clean sides and bottom

Finally sand and seal the inside of the piece.

### Tulip

Frank used red deal for this project. For the blank take a piece of suitable softwood 65mm x 50mm x 50mm (2½" in length x 2" x 2").

**For colouring, Frank uses food-dye ('lash it on!')**

*Note: It is essential that the blank be square, otherwise the final result will be ugly. N.B. NO KNOTS!*

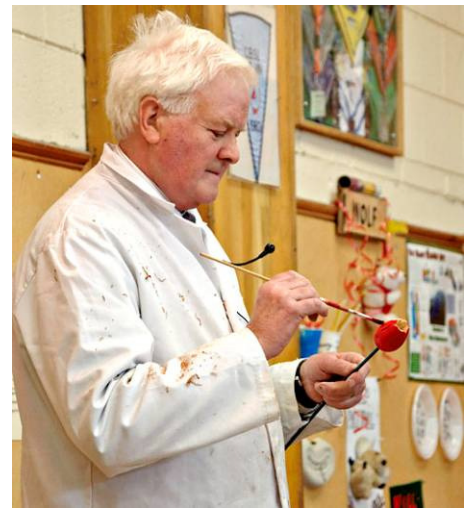
Mark the centre of one end of the blank. Inscribe a squared cross through this point. On the band saw, cut down 25mm (1") into the blank along the cross-lines. Cut a chamfer along either side of these '+' cuts.

Bore a hole 18mm (5/16") up the centre of the blank to a depth of 35mm (1¾").

It is now necessary to turn a simple mandrel. This will have 2 spigots: one to suit a compression hold in your chuck, the other 18mm (1 3/8"). Dia 30mm – 40mm (1 3/16"- 1 9/16") long on which to mount the blank for shaping.

Now, turn the blank to a cylinder with the roughing-out gouge.

Next, with a spindle gouge, create the classic tulip shape (not unlike that of an egg). It helps to put a pencil mark about 1/3rd from the bottom as a guide to the point of maximum girth. Now use sandpaper to shape the petals,



rounding the tips. The inside of the support-bore can be sanded at this point.

Now a small hole must be bored at the bottom to house the stem.

*Note: Garden centres supply green coloured plant-supports which work perfectly as flower stems. P.V.A. is a good agent with which to glue the flower to the stem.*

For colouring Frank uses food-dye ('lash it on!'). To judge from the tulip he made at the demo, the effect is quite stunning.

### A Simple Pen

Simplicity was one of the key ideas of Frank's whole presentation and so with this item.

Let the length and girth of the blank be such as to accommodate the refill, something around 80mm x 20mm x 20mm (3¼" x ¾" x ¾"). The refill itself can be taken from a Bic ballpoint pen. Find and mark the centre of one end of the blank with a bradawl.

Insert the opposite end into the chuck.

**Be kind to your elbows and push the tailstock as far away as you can.**

Be kind to your elbows and push the tailstock as far away as you can. If convenient, consider removing it from the bed altogether.

For boring, Frank used a long 4mm twist-drill with a handle at the top. With this he bored the 'refill' hole, with ease, free-hand. This was

one of those times when the accomplished practitioner makes a dodgy task look easy. There is the option to use a Jacobs chuck in the tailstock. Asked about this Frank quipped "But sure you'd have the job done by the time you set that up!" Frank's wise counsel on boring is to 'drill patiently – let the bit do its thing'. Forcing a bit in this situation can mean you may be rewarded by it going off-centre and protruding through your new piece of firewood! Withdraw the bit and remove swarf about every 13mm (½"). ▶



# About the Skew - by Peter Mulvaney

The skew is the most versatile of all of our woodturning tools. A lot of turners are afraid of it, and even when you are quite accomplished and practiced it will still let you know who the boss is.

So let me try to put some manners on the skew:

1. The skew has 4 sides and each side needs to be sharpened.
2. The points are called either; the toe and the heel, or the long point and the short point.
3. I believe that the tool is better sharpened on a belt sander or on the side of a wheel. It does not need to be (hollow ground) i.e. to leave the shape of the circumference of the wheel in the bevel
4. I don't take any great care to grind a particular angle to a bevel, I do however take great care to have just one bevel on either side.

Of the two methods of sharpening I prefer the sanding belt with a 60 or an 80 grit belt because they revolve slowly and do not tend to overheat the tool and thus cause (blueing) and consequently loss of temper. It will leave a little burr but this is quickly removed by the wood in turning.

Now for some do's and do not's:

- Practise on soft woods.
- Because of the cross grain I do not recommend that you use this tool to turn laminates
- Until you are very confident and skilled and you really know what the tool allows do not try to turn a piece that is more than 2 and a half times the width of your skew, i.e. with a 1" skew a 2 and a half inch spindle is the maximum that you should attempt to work on.
- With smaller pieces (up to 3") set the tool rest so the tool will cut at 11 o'clock (using a 12 hour clock as reference and the 9 o'clock position as the most used position for the tool rest. The reasoning behind this advice is that you have more controls, by using wrist actions and body twists to manipulate the tool. With any size bigger than 3" a lower set tool rest is advised. Because to use the 11 o'clock position on a larger piece the bevel and cutting edge are too far extended from the support of the tool rest.
- It is important in all rounding operations that the bevel is placed on the wood first. If any part of the cutting edge is placed on the timber without the support of the bevel it will skate, except with controlled entries as with (V) cuts, squaring ends and creating a haunch.
- The skew is best used as a shear cutting

tool however it is also used for scraping, peeling, coving, beading, sizing, square ending, parting, dovetailing (in bowl blanks) v cutting and whatever you need in spindle turning.

- In my opinion it does not matter if you use it with the long point up or down for turning from square to round. It is imperative that you rub the bevel and you present the tool to cut in the bottom quadrant i.e. a quarter of the tool width up from the bottom point. Generally speaking it is the top point that digs in and if you let the cut advance to the top point it will dig in.

It is very difficult to do a demonstration on the skew at a monthly meeting because the members are too far away to see how the tool is manipulated. Because of this I intend having a hands on workshop for 4 members most Tuesdays this year. This will be a cross chapter workshop and will continue as long as there is interest and I am capable of doing the work.

If you want to take part contact our "Chapter Workshop Manager" John Doran (087 639 3081) and he will arrange a night for you.

Regards to all,  
Peter

**Three for the Price of One! -**  
*Continued from page 7.*

Now comes the spindle-turning stage. Cylinderise the blank. Mark the point where the refill will come to. Shape the body of the pen to your taste. A ball on top can be attractive, though the wily Tony Lally suggested leaving it square at the top.

*"Then it won't roll off the desk!"*

Watch how small/thin you make the nib-end. This is the area that comes under pressure so it needs a little 'beef' to support it.

Finally, sand and finish your pen, insert the refill and resolve to write the notes on the next demo!

So concluded Frank's demonstration. We all enjoyed it immensely, and either learned a lot for the first time, or received gentle reminders of stuff maybe we had forgotten. A thing I particularly liked was Frank's constant encouragement to everyone to have confidence in their own ability, and to keep growing that ability the only way possible - **by practice!**

Thanks for a lovely morning, Frank! •

**Woodturning Classes**

Joe O'Neill offers classes on  
Tuesday and Wednesday A.M.  
& Thursday nights.

Ph: 087 623 0162  
Email: rudyperudy@yahoo.com

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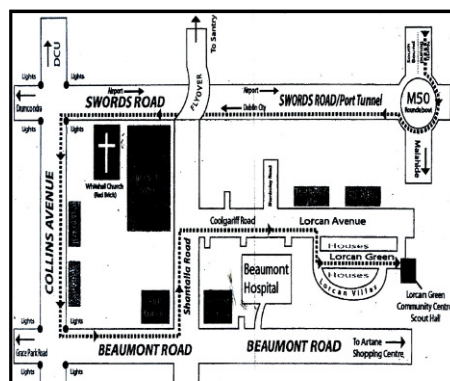
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**Dublin East Central Chapter meet on the second Saturday of each month in Locran Green Community Centre / Scout Hall from 2.00 pm.**  
Tel: 086 8241470



**Dublin 15 Chapter meet on the 3rd Thursday of every month, 7:30pm to 10pm, at the BRACE Centre, Main St, Blanchardstown, Dublin 15.**  
www.craobhcuigdeag.org