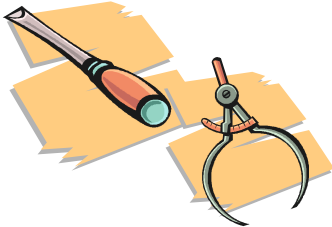




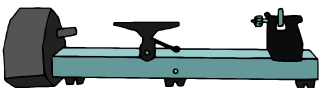
# Dublin Chapter Newsletter

September 2010 Volume 3 Issue 18



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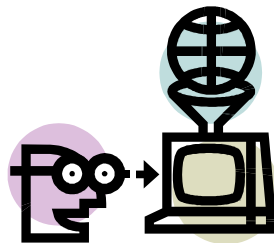
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## Riding the Bevel

It's only a month since the last newsletter. But I had a bit of material and I wanted to avoid a mad rush to get a newsletter out in October as the Seminar in Armagh is only the week before our own meeting.

Since I last wrote, Owen Furniss has been very busy updating the chapter website ([dublinwoodturners.com](http://dublinwoodturners.com)) with all sorts of new material including links to extra photos taken by Tom Delaney at recent meetings. The home page has news and announcements and is the best place to keep up to date with late changes, cancelations and the like. There is also a section where for sale or wanted ads can be placed.



In addition to this I'm always happy to take members ads in the



newsletter and we now have the additional service of a notice board at monthly meetings. You can freely post ads and notices on this board and I think it is a great idea.

September is here and I for one am glad to see the kids back at school this week. I love some aspects of having them at home, but 9 weeks is a long break and my patience has long since ebbed away by the end of it. I'm sure it doesn't help them living in a house with an ogre who works from home and is continually having a go at them for being so noisy.

The evenings are also closing in which in some respects is a shame, but September always seems to provide an opportunity for me to start getting out to happy place of an evening with the summer jobs out of the way. I also love this time of year

because it is Seminar season and I'm really looking forward to getting up to Armagh. If anyone is looking for a lift, I'll be leaving on Friday morning and coming back on Sunday afternoon/evening.



Well done to Seamus Carter for stepping into to replace Tony Lally (who I wish a speedy recovery from his knee problem) for the September demo. I'm in awe of people who can do this without needing ages to prepare.

With the end of Gerry's "Turning and Learning" I decided the newsletter needed something with a snazzy title for continuity. Sadly, I couldn't think of anything so you are stuck with the naff one above! Have a great month and don't forget to keep stuff rolling in for the newsletter.

*Varn.*

## Coming Soon

Wed 8 September - *Workshop* (Scout Hall)

24 - 26 September - *IWG National Seminar* (Armagh)

Saturday 2 October - (Scout Hall)  
Demonstrator: Christien Van Bussel  
Competition: Off-Centre Turning

Wed 6 October - *Workshop* (Scout Hall)

Saturday 6 November - (Scout Hall)  
A.G.M.

## 2010 Committee

Position	Name	Telephone	E-mail
Chairman	Joe O'Neill	087 623 0162	DWT.Chair
Secretary	Colm McIntyre	086 155 1625	DWT.Secretary
Treasurer	Vincent Whelan	087 760 4918	DWT.Treasurer
Vice-Chaiman	Jonathan Wigham	087 795 2296	DWT.ViceChair
Membership	Joe McLoughlin	087 261 0803	DWT.Membership
Competitions & Workshops	John Doran	087 639 3081	DWT.Competitions
Books & Video	Eamonn Boland	086 274 7600	DWT.Library
Exhibitions	Frank Maguire	087 285 3716	DWT.Exhibitions
Newsletter	Rich Varney	086 832 7985	DWT.Newsletter

*When sending an e-mail you need to add "@gmail.com" to the end of the e-mail address given above, for example DWT.Newsletter@gmail.com*

# A Demo With a Difference

Pacelli O'Rourke reports on Colm Hyland's demonstration of Rose Engine Turning at the August meeting.

When I saw a rather complicated affair fastened around a small white JET lathe, I just knew I was going to be dragged out of my comfort zone as a reporter of monthly demos!



The 'complicated affair' turned out to be a rose engine which Colm had ordered – in bits – from the USA. So my first applause is for his prowess in being able to assemble it! I was greatly relieved during the break, when he handed me a short resumé of what rose-engine turning is, and how, basically, the engine does its work. So, at this point let me withdraw, and allow the Maestro himself to take up the story...

## Rose Engine Turning:

*Rose engine turning is nothing more than another of the many methods of decorating your workpiece. The difference from conventional lathe-work is that the headstock is hinged, allowing it to pivot back and forth as determined by a cam-like disc, called a rosette, as it rotates. By controlling this rocking motion with a rosette you can cut countless patterns on your workpiece.*

*A rubber is placed against the edge of the rosette that serves to push the headstock*



*away, while the opposing spring action pulls the headstock back, keeping the rubber in contact as the rosette turns through its patterns of highs and lows.*

*Because the rosette is mounted on the spindle, each revolution of the spindle will result in cutting one full version of the rosette pattern being cut into the workpiece.*

*Rose engine turning is usually done with a motor driven fly-cutter. The workpiece is rotated slowly by hand-cranking the lathe so that whatever the rosette pattern is, the cutter will follow that pattern onto the surface of your workpiece.*



*The fly cutter can rotate in a horizontal or vertical plane. It has a triangular carbide tip. The motor is controlled by a variable speed button.*

Colm possesses 96 rosette wheels, and intends to fashion some more from a sheet of plastic. He also uses a dremel-tool as a cutting agent. It is fitted with a special bracket, part of which extends into the banjo enabling it to be locked into position. The only drawback is that the dremel tool can only cut on one axis.

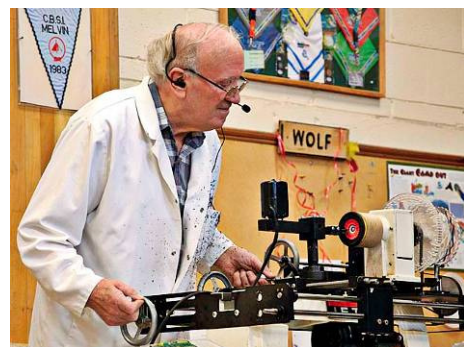


Colm had a number of different coloured plastic pieces glued together, upon which he began to work. As the multicoloured pattern began to 'grow' on the workpiece, the result was simply stunning. He most often deploys the rose engine to execute decoration on small boxes and

vessels. For this to be a success, the wood needs to be very close grained. I noticed Richard V. very busy with his trusty camera during the break, so hopefully these few words will be supplemented with some eloquent photographic images!



One of the things which struck me forcibly was that mastery of this complex piece of kit requires someone who is utterly methodical and has the patience of Job. Colm gets an A+ for both qualities. As, for example, when he attempted to do some side-cutting, he had to think on his feet and re-orientate the motor and cutter-wheel support-arm assembly. Even then, a complex mathematical formula needs to be worked through to ensure compatibility between the length of the cutter and the diameter of the workpiece.



Towards the end of the demonstration Colm introduced various jigs and modifications to achieve a face-cutting action on the side of the piece.

I put my hands up and admit it; I'm a total koala bear when it comes to abstruse formulae of measurement and the kind of mental concentration and hand-eye coordination required to operate 2 distinct axes of movement, via a pair of hand-wheels. However, I know when my eyes are looking at breathtakingly beautiful designs and carvings, and that's what Colm brought to our gaze during this demonstration. And for that he well deserves the appreciation that greeted his presentation.

Pacelli O'Rourke

Photos by Hugh Flynn, Tom Delaney and Rich Varney

# Competition News and Standings



Frank Gallagher - Advanced

The **August** competition was for a pair of candlesticks (only one was required for beginners). The winners were Frank Gallagher, Tony Hartney and Mark Daly.

Advanced	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
Frank Gallagher	90	11	15	5	6	11	15	5	7	15
Tony Lally	60		13	6	11	6		5	6	13
James Gallagher	54	13		9		13	13	6		
Colm Hyland	44				15		9	11	9	
Seamus O'Reilly	42	15			13	9		5		
Fran Lavelle	38	9		5	9	15				
Albert Sloane	38			13		7		7	11	
Richard Murphy	28							15	13	
Pat M Walsh	24						11	13		
Michael Fay	22			7						15
Cecil Barron	19			5				9	5	
Sean Ryan	15			15						
Michael McNamara	15			5	5			5		
Colm McIntyre	12	7		5						
Henry East	11			11						
Malcolm Hill	7				7					
Joe O'Neill	5							5		
Seamus Carter	5									5

Experienced	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
Tony Hartney	100		13	7	13	11	15	11	15	15
Gerry Ryan	76		9	5	11	9	13	9	11	9
Graham Brislane	55		15	5	6	13	9	7		
John Doran	46		11	6	5		11	6	7	
Jack O'Rourke	45			15	15			15		
Frank Maguire	32		7	5	5	15				
Pacelli O'Rourke	41			5	7			5	13	11
Jonathan Wighm	22			13	9					
Brian Kelly	22							13	9	
Barry Dunne	11			11						
Paddy Finn	11		6	5						
Tom Delaney	24			5					6	13
Willie Edwards	9			9						



Tony Hartney - Experienced

Photos by Hugh Flynn.



Mark Daly - Beginners

Beginners	Total	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
John Owens	57				9	15	15	9	9	
Mark Daly	71				13	13		15	15	15
Willie Reville	61			15	11			11	13	11
Bernard Gallagher	54			13	15			13		13
Tony Beattie	22			11					11	
Andy Godfrey	20						13			7
Frank Trappe										9

# No Ordinary Joe

The newsletter editor takes a trip to County Meath for a demonstration at Joe Laird Woodturning Studios

I had been meaning to pay a visit to Joe Laird's studio for quite some time but had never gotten around to it. So when he phoned me with an invitation to a demonstration he was doing on the last Saturday in August, I was only too happy to trundle along with my other half's camera.

Joe Laird Woodturning Studios is situated in an industrial estate on the outskirts of Dunshaughlin and is within easy reach of Dublin via the N3 (M3). Joe has a well sized unit that has a lovely reception room/gallery at the front and a large area that is partitioned into a classroom, kitchen and ample workshop to the rear.



On my arrival, Joe is busily sharpening tools using a Wolverine jig attached to his grinder for some of the early arrivals. The audience was mainly made up of members of Craobh Cúig Déag and many of Joe's students have gone on to become members of the chapter.

With the nice clean bevels back on his students' gouges, Joe takes me on a guided tour. It's certainly hard not to be impressed by the classroom, which is well laid out and extremely tidy.



The classroom is equipped with 5 Record CL3's in addition to a DML and a Perform lathe as well as a drill press. Each station has a set of turning tools in addition to callipers, chucks and centres on the wall beside. There are also face shields hanging up at each station.

Joe tells me that this is the first and only dedicated woodturning school in the country and that he is currently studying to obtain teaching



qualifications. Joe rightly points out that turning ability is no guarantee of teaching ability. Indeed many councils and authorities now require these teaching qualifications before approving and providing assistance to ventures such as this. The need for such qualifications is likely to become increasingly important and necessary over years to come particularly with the ever increasing bureaucracy in councils, government and the EU as well as the requirements imposed by insurers.



Joe runs various lessons for all levels of student from beginner to advanced. Numbers attending the classes have been ticking along and things were kept going over the summer with a successful turning camp for 12-17 year olds. Joe is hoping to see a continued improvement towards the initial goal of pushing the business out of the red as day and evening classes recommence in the next few weeks.

Back in the classroom, Joe points out a serious looking piece of extractor machinery on the wall and the hoses dropping down to each lathe. After being told the extractor is a five and a half horse



power system, I can see why the classroom is so tidy. Joe leads me from the classroom through a small kitchen back into his workshop to show me the ultimate destination of dust and shavings. Against the wall are three huge bags, each equivalent to the size of four bin liners. These usually last around 8 weeks before they are full and have to be disposed. Luckily the workshop area has a large shutter door so getting these bulky items out (as well as equipment in) does not present a problem.



Joe's workshop is equipped with a Vicmarc VL300 lathe and the walls along one side contain banks of shelving loaded with timber. A large bandsaw and planer adorn one wall for good measure. The wall beside the lathe has a long work surface and there are plenty of drawers and cupboards for storage. It's a very impressive set-up and there is plenty to make the most contented of turners turn green with envy. Two shower curtains, on either side of the lathe, can be pulled out (much like curtains round a hospital bed) to keep shavings and mess in a confined space.



Towards the back (or is it the front) of the workshop, there are more drawers and a small stereo system with a collection of CDs. I don't know if it is right to judge a man by what he listens to, but I was staggered by how many of Joe's CDs match those I play in happy place, so the word *cultured* springs to mind.

Next to the stereo, another door leads out of the workshop back towards the reception area. This area includes a display of many of Joe's pieces. There is a truly impressive array of work here



and it must leave an incredible impression on those students passing through on their way to their first lesson. Another doorway leads back to into the reception area where Joe tells me that he is now selling a small range of finishing products. This makes great sense especially when students are asking where they can buy the likes of sanding sealer and lacquer. Previously, Joe had to send them to different shops depending on where they lived and what they wanted, so everyone is a winner. Small sidelines such as this can make such a difference to the balance sheet in this sort of venture.



By this time, Joe's audience have all arrived and it is time to start his demonstration in the workshop. Joe was going to make a table lamp using sweet chestnut. Joe said this wood used to be known as "poor man's oak" and I could see why. The grain of the wood was very pronounced and Joe explained that this was because the timber had been air-dried. The grain stands out far less when this wood is kiln-dried.



Joe started by turning the base of the lamp explaining work holding and chucking techniques and how to true up the blank. He went to great lengths to explain which parts of the tool tip were

actually doing the cutting and how to start and pick up cuts.

While turning the base, Joe described his aversion to wasting wood and explained how to turn a ring from the waste area on the base. These rings are potentially useful for future projects where they could, for example, be inlaid into another wood for contrast. If nothing else they can be used for hoopla or are curios in their own right.



With the ring removed and finished, Joe turned his attention back to the base and completed the outside profile before sanding and spraying with sanding sealer followed by lacquer and finally a rub of burnishing cream.

Work then commenced on the spindle as Joe roughed down to a cylinder and then proceeded to bore a hole through the centre of it explaining that the boring of the hole should be done before further turning to ensure everything is centred later on. Once the hole was completed, Joe set to work on the spindle turning the bulk of it with two skews of different sizes. Joe discussed form here and how he has changed the design of this lamp from earlier efforts to get the most pleasing shape.



One should always take particular care when turning coves at this stage, due to the hole through the centre of the spindle. Having completed shaping of the lamp, he moved on to the tenon for joining to the bottom and again came up with a myriad of useful advice on getting this to fit the base well.

The discussion then turned to wiring and the restrictions now placed on the electrical devices for sale. Joe explained that when he makes lamps with his students, he sends them away

with all of the necessary parts, but the lamp is unassembled so as to avoid any issues with "CE" compliance.



For the second part of the demonstration, Joe made a small clock, again from sweet chestnut. After roughing the blank to a cylinder, one end was drilled to take the clock mechanism. Then two cones were then turned with Joe once again making extensive use of the skew. Joe made the analogy to turning the outside of a goblet at this stage, before sanding and then parting the two cones. The top part was then remounted into pin jaws so that the back could be finished. Finally a hole was drilled (care is needed to get the angle right here or your clock face will be pointing towards the ground) and the base was inserted into the hole with a dab of glue to hold. This is a nice easy project for beginners and the clock produced at the end is a lovely design that looks great in its simplicity.



Joe plans to offer more demonstrations over the coming months and all are welcome.

So ended a very enjoyable and informative morning's turning. All that was left was for me to thank Joe for inviting me to his studio for this demonstration. As I did so, another group of students arrived for an afternoon pen turning class. No rest for the wicked!

If you want to find out more about lessons with Joe or forthcoming demonstrations, check out his website [www.joelairdwoodturning.com](http://www.joelairdwoodturning.com) or give him a call on 01 825 8079 / 087 269 8027.

Rich Varney

# Notes from the Chairman

We are coming to the climax of our year with the Guild's Annual Seminar in Armagh which I hope as many of our members can attend as possible. This to anyone who likes their hobby will know that a lot of good demonstrations of turning from experts from abroad and our home members can only but enhance your knowledge.

The event is held under one roof and with a host of trade stands offering good tools and equipment. What is more important is a venue to meet old friends and make new ones. I have been very fortunate to be at all our seminars from the start and I still enjoy the buzz it brings every year. The first one I attended was in 1983 in Letterfrack .I still have very happy memories of that seminar.

My year of being chairman of the chapter will be up in November and I must say that this year went so fast.

The Guild will be looking for people to fill 3 vacancies namely Membership secretary, vice chairman and treasurer. Any member of this chapter who wishes to put their name forward will get our backing.

Most if not all of the suggestions at our last chapter AGM have been carried out. Improvements to audio and video have been made. A new lathe for our Wednesday meeting has been purchased. After some tests, it was found wanting of power and thanks to Vinny, the motor and switch have been replaced.

We are in the process of doing an inventory of what the chapter owns and where it is. If any member is minding any equipment belong to the chapter please let me or any member of the committee know about it. There were 6 spinning wheels made for a project and to date one was sold and the money given to our sponsored charity. Where are the other 5??? There are also many books and videos and DVDs with members who have forgotten about bringing them back. Please do so ASAP.

Would anyone with suggestions or proposals, they wish to make regarding our chapter please do so in writing. There are many members helping out our chapter in many ways and I wish to thank them for their time and kindness. I would like to see members taking

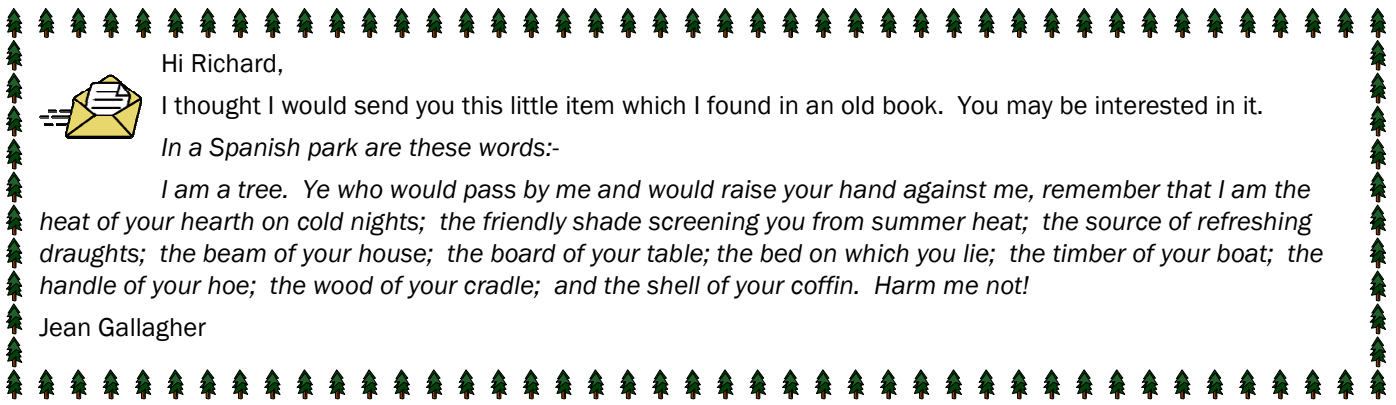


more interest in entering items in our competitions and exhibitions.

I have written to the presenters of the Late Late Show along with Nationwide to give our Guild a slot on their programme. Although some individuals have been on these shows, the guild has not been represented since its formation.

Please use the new notice board for items for sale of if you are looking for something. There is no charge for this service.

Take care.  
Joe O'Neill  
Chairman, Dublin Chapter.



Hi Richard,



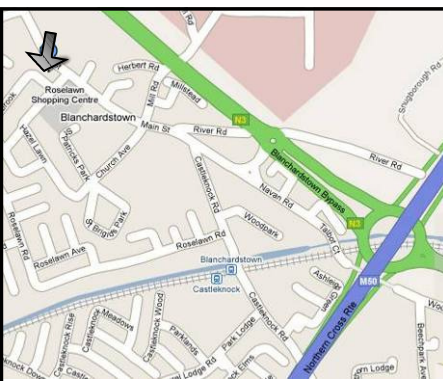
I thought I would send you this little item which I found in an old book. You may be interested in it.

*In a Spanish park are these words:-*

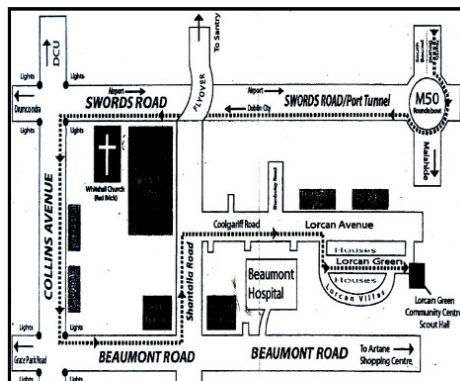
*I am a tree. Ye who would pass by me and would raise your hand against me, remember that I am the heat of your hearth on cold nights; the friendly shade screening you from summer heat; the source of refreshing draughts; the beam of your house; the board of your table; the bed on which you lie; the timber of your boat; the handle of your hoe; the wood of your cradle; and the shell of your coffin. Harm me not!*

Jean Gallagher

## Advertisements



**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.craobhcuidag.org](http://www.craobhcuidag.org)



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

### Woodturning Classes

Up to 3 students per class.  
Graduate Lathe per student.  
One day courses also available.

Contact: Peter Mulvaney  
Ph: 01 280 2745

### Woodturning Classes

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

Ph: 087 623 0162  
Email: [rudyperudy@yahoo.com](mailto:rudyperudy@yahoo.com)