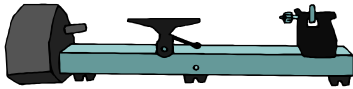




# Dublin Chapter Newsletter

December 2010 Volume 3 Issue 20



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## Tree Teaser

In the last newsletter, the challenge was to identify the tree that produces this flower.



Turn to page 5 for the answer.

## More Rescheduled Meetings

This month's workshop will now take place on Wednesday 15 December. Also, to allow everyone to recover from their Christmas and New Year excesses, our first meeting of 2011 will be on 8 January. The Wednesday workshop will also be delayed by a week to 12 January.

## Riding the Bevel

The last few weeks have been a trial for everyone. I'm aware that some of our members have had nasty falls in the ice. I hope that no one has been hurt too badly. It seems that things are finally improving if only for a few days, but many back roads and pavements remain treacherous so please do be careful.

Having set myself the challenge of entering every competition this year, I looked like falling at the first hurdle. It seemed that delays in returning from a family trip to Berlin had pretty much sealed matters, but the postponement of the meeting last week has given me the extra time I needed to finish my pieces. So perhaps every

cloud does have a silver lining after all.

I'm now determined to get ahead on forthcoming competitions as it is clear that my usual "leaving things to the last minute" strategy is not the way to meet my goal. If you want to get ahead too, you can find the list of competitions for the coming year on page 2.

For once I was ahead of the game with the newsletter, which was all ready to go for last week. Fortunately only a few last minute changes have been necessitated by the delay to the meeting.

Trying to contact everyone to make sure they were aware of the meeting postponement last week, proved to be a real headache for the committee. With the prospect of similar weather returning over the winter, it is quite likely that we may need to contact everyone again. So when renewing your

membership, please make sure that your email and/or phone number is up to date with our Membership Secretary, Peter Mulvaney, The 2011 membership fees are now due and are unchanged from last year. However the cost of optional insurance has increased to €66. I'd suggest that everyone read the cautionary tale from Peter at the bottom of this page.

It was fantastic to see such a good attendance at the AGM and those present were treated to an excellent talk by Jonathan Wigham on glues. I'm hoping that Jonathan will do an article or two on this subject for the newsletter in the coming months.

I hope that everyone has a safe and happy Christmas and wish all of you the very best for the New Year.

Varn.

## Coming Soon

Wed 15 December - *Workshop* (Scout Hall)

Sat 8 January - (Scout Hall)  
 Demonstrator: Peter Mulvaney  
 Competition: Table Lamp

Wed 12 January - *Workshop* (Scout Hall)

Sat 5 February - (Scout Hall)  
 Demonstrator: Tony Lally  
 Competition: Hollow Form

## Do we need insurance?

On Wednesday 10th November I was teaching a husband and wife on a days course when a piece of rounded 3" x 3" Oregon pine flew out of the chuck. It struck the lady on her left temple resulting in a large bruise. This necessitated a trip to the Beacon Clinic at a financial cost. Our guild insurance picked up the tab.

Do you have insurance? I'm glad I have!

Peter Mulvaney

# Notes from the Chairman

I was delighted to see a good attendance for our AGM at the November meeting. Jonathan Wigham did a super lecture on Glues. My thanks to him and Colm McIntyre for their term on the committee. We welcome Alison Hurst as our new Honorary Secretary, Joe McLoughlin as Vice Chairman, Peter Mulvaney as Membership Secretary, and also Adrian Finlay who will be a great help on the committee.

I look forward to having another good team on the committee.

My wish for the coming year is for more members get involved in our activities.

Wishing all our members a Peaceful and Happy Christmas and a good turning new year.

Joe O'Neill  
Chairman, Dublin Chapter.



## Tallaght Library Exhibition

This years exhibition at Tallaght library took place from 6 to 10 December as planned. Despite the weather, a good selection of members work was exhibited and there were plenty of items present for the Alzheimer's sale. Peter Mulvaney gave a demonstration on Thursday evening.

Final figures for the Alzheimer's sale are not available at the time of publishing. Thanks to all who helped out during the week.



With the postponement of the December meeting until after the exhibition, the Tim McGill trophy competition will now be arranged for a future date ahead of our next exhibition.



## Competition News

The winners of the 2010 competitions were presented with their trophies at the AGM in November. Many congratulations to Frank Gallagher, Tony Hartney and Mark Daly who are all pictured below collecting their awards from Joe O'Neill.

There are some revisions to the Competition rules for 2011. These relate to the introduction of a new category for "artistic" pieces. The Artistic category is open to all regardless of skill level.

The revised rules are page 4 and any queries regarding these changes can be directed to our competition secretary, John Doran.

The Initial list of Competition Pieces for 2011 is:

January	Table Lamp
February	Hollow form
March	Fruit
April	Platter

May	Open Competition
June	Box
July	Clock
August	Wall Hanging
September	Bowl
October	Candle Holder
November	A.G.M.—No Competition
December	Christmas Project

*Note that the list may be subject to change depending on the date of our 2011 One-Day Seminar.*



# DCIWG Competition Rules

10/11/2010

It is a condition of entry that all entrants accept the rules and conditions.

The ruling of the Competitions Secretary is final and binding.

The competition is run at the monthly meetings with monthly winners in each category and annual winners announced at the A.G.M.

The specification for the competition item will be announced in advance and must be strictly adhered to. No Baize to be used on any competition pieces.

Entries will be accepted only up to the start of each meeting.

Competition items must not have been entered in a previous DCIWG monthly competition and must not have the name of the maker visible.

**Judging:** Three judges, one of whom may be a beginner will be selected at each meeting and marks will generally be awarded for, form, finish and function. Judging will take place in four categories, Beginners, Experienced, Advanced and Artistic.

**Marks:** Every entrant will receive 5 points. Additional marks will be awarded in each category: -

1 <sup>st</sup>	Additional 10 marks
2 <sup>nd</sup>	Additional 8 marks
3 <sup>rd</sup>	Additional 6 marks
4 <sup>th</sup>	Additional 4 marks
5 <sup>th</sup>	Additional 2 marks
6 <sup>th</sup>	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.

**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 turner of the year in both the Beginners and Experienced categories will also be promoted regardless of the number of wins and second places attained.

All promotions 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:**

<b>Advanced:</b>	Tom Newman Trophy, Memento and €100
<b>Expreienced:</b>	Perpetual Trophy, Memento and €100
<b>Beginners:</b>	Perpetual Trophy, Memento and €100
<b>Artistic:</b>	Perpetual Trophy and Memento

In addition 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> in each category will receive a certificate.



# A Tealightful Demonstration

At the October meeting, Christien Van Bussel gave a demonstration of how proficient turning and clever design can come together to produce something practical, aesthetically pleasing and out of the ordinary as Pacelli O'Rourke reports.

Christien's project for the demonstration was a teapot stand with an integral tea-light holder. The blank was of walnut, about 178mm (7") dia x 76mm (3"). The initial hold was by faceplate. Christien advises against using superglue for a glue-block hold. If wood glue is used, remember to use a paper shim to assist later breaking of the hold.



## Starting off

Firstly the side was trued up, then the face. Next job was forming a spigot/foot. It's worth having this of a size that will give true circular compression hold in your chuck. Firstly a channel is formed with the parting tool. Slightly concave the bottom for stability in use. Dovetail the spigot to match that on your chuck-jaws. The faceplate is now removed, and the piece is reversed onto the chuck. The top face is now trued up.

This project will involve two ceramic components: a disc on which the teapot stands, and underneath, a tea-light holder.



Firstly the face is measured and marked to accept the disc-insert. Christien advises leaving this slightly smaller than required until much later in the process. A wise word, I think, since there's every chance of movement in the wood as it is worked on!! The parting tool is the simplest way of forming the required rebate. When this recess is finally sized, Christien cleverly attaches a piece of tape to it as a pull-tag. How simply one can

avoid the air turning blue!

## Artistic Flair

At several moments during Christien's demonstration there were insights into the artistic/aesthetic approach to design. For example Christien always makes a drawing before she starts turning the form BUT, she remains open to "what things look like as it goes along." The following is a gem: "We don't have a plan, so nothing can go wrong."

The profile of this form is that of a slightly concave taper, widening upwards. Keep the cuts quite light. Her preference is for crisp edges at top and bottom. She addresses chatter by changing to a smaller tool and lighter cuts, finishing with extremely light cuts. The outside is now sanded from 120 through 240, 320 to 400 grit.



A good tip: Christien uses rolls of abrasive with 1, 2, 3, and 4 lines along the length as an immediate indicator of the grit.

To aid combustion of the tea light, the piece has 12 holes around the circumference. These are equidistant and at uniform height. The advice is to drill these before hollowing, so as to avoid breakout. There are several ways of establishing equidistance. One is to pre-mark a paper/card disc and hold it to the front of the piece, transferring the marks onto the piece itself. The simplest is if you have a spindle-lock on your lathe combined with an index-plate on your chuck. Again I might mention using a clock-face. Regarding the height of the holes from top and bottom, Christien prefers them nearer the bottom for a more pleasing aesthetic sense. Uniformity of height is made easier by placing a small piece of ductape on the tool rest, with a pencil mark on. Now the piece can be rotated and an intersecting line drawn on the piece, giving a pinpoint for each hole. These are then drilled to a depth of 16mm (5/8") with a 16mm (5/8") forstner bit. Care needs to be taken to drill squarely onto the target point which has been pierced with a

bradawl. Machine-quality accuracy could be achieved if one has the know-how and patience to make a banjo-held jig for the drill.



The top edge is cleaned up with a razor sharp gouge, and sanded with 240 grit. At this point the ceramic disc recess is finally sized. Christien suggests focusing on the opposite side to the point of cutting. "It gives you a better sense of what's happening. Have patience, and remember that an increment of, say 1mm at the tool is 2mm on the recess!"

## The Hollowing Process

Make sure the handle of the bowl gouge is well out to the right when starting the cut, with the bevel facing the cut. The line of the outer profile is followed on the inside. Be very light-handed when coming to the inside extremity of the air holes. You want these to be very cleanly cut. It is crucial to leave enough stock at the bottom to form the raised recess for the ceramic tea light holder. Use the parting tool to demarcate the size of the recess. For safety, the tea-light holder will eventually be glued in. Don't make it a very tight fit; otherwise a movement in the timber may crack the holder. Get the right diameter while the recess is still shallow. This leaves a safety margin to rectify any error of excess size.



You now need to form a concave slope down from the holder-recess toward the bottom edge of the

*Continued on page 5*

piece. First create a shallow trench with the parting tool, to accommodate the gouge.

Christien likes to undercut the inner top wall. The Sorby Hollowing tool, with adjustable cutter works very well for this. Otherwise use a short bevelled bowl gouge with handle almost 90° to the right. Final finishing cuts on the inside are best executed with lightly used scrapers — round and half- round. Be extremely careful now, around the holes.

The potter in Christien was evident now as she urged, "Feel with your fingers, that says more." Be patient in sanding. Remember, each grit must completely remove any marks caused by the preceding grit. Sand the undercut with the spindle stationary.

Aesthetic sensitivity again came into the frame as Christien suggested 'softening' the top edge of the piece, notwithstanding the 'crispness' principle. I like the advice 'Don't continue if

you're tired.' Take a break. We all know this, yet how many of us have got 'pulled in' to keeping on going, sometimes with disastrous results for our project.



Give a final clean-up with 400 grit abrasive. For finishing Christien would use liberon finishing oil or Danish oil. 2 to 3 coats followed by buffing. Alternatively, 1 coat of oil, wax and polish, then buffing.

### Removing the Spigot

Christien had to be satisfied just to describe this process. She uses a pad over a wooden disc which has a faceplate permanently attached. Use the tail stock for support. Position the tool rest as near to side-on as possible. Use one wing of spindle gouge in scraper-mode. The central nub may be abraded off by a small pad held in the headstock by a Jacob's chuck, keeping the piece itself hand-held.

This was a most engaging demonstration indeed. My sense all through was of someone who firstly, was very proficient in all the basic turning skills. But added to that, someone who was constantly exercising options of design, both for functional and for artistic reasons.

Thank you, Christien!

Pacelli O'Rourke

Photos by Hugh Flynn, and Tom Delaney

## Tree Teaser - The answer is Banksia...



Wikipedia informs me that Banksia is a genus of around 170 species in the plant family Proteaceae. Banksias are native to Australia and grow as trees or woody shrubs. Trees of the largest species, Coast Banksia and River Banksia, often grow over 15 metres tall, some even grow to 30 metres tall. Species that grow as shrubs are usually erect, but there are several species that are prostrate, with branches that grow on or below the soil.

Apart from being popular garden plants, they can be found in a wide variety of landscapes. Although tolerant of arid conditions, they are not found in Australia's deserts.

Banksias are heavy producers of nectar and are an important food source for many animals, including birds, bats, rats, possums, stingless bees and a host of invertebrates. The plants are also of economic importance to Australia's nursery and cut flower industries. However these



plants are threatened by a number of processes including land clearing, frequent burning and disease, and a number of species are rare and endangered.

The Indigenous people of south-western Australia would suck on the flower spikes to obtain the nectar, they also soaked the flower spikes in water to make a sweet drink. Banksia trees are a reliable source of insect larvae which are extracted as food.

Banksia wood is reddish in colour with an attractive grain but it is rarely used as it warps badly on drying. It is occasionally used for ornamental purposes in wood turning and cabinet paneling.



The Banksia pods which are familiar to turners come from the *Banksia grandis*, commonly known as Bull Banksia, Giant Banksia or Mangite. Bull Banksia is common in South West Western Australia and usually grows as a tree between 5 and 10 metres high, but may attain heights of up to 15 metres. The large cylindrical flower spikes, which can reach up to 35 cm high, are yellow, with a cream style. The pods shed their old flower parts early, so do not have



the hairy appearance of those of many other Banksia species.

### Tree Teaser 2

For the next tree teaser can you identify this tree? It is native to Central America and produces a very dense oily wood that is my favourite to turn.



You can find the answer in the next newsletter. Meanwhile If you would like to set a Tree teaser for a future newsletter or have an idea, please let me know and I'll be happy to include it.

Rich Varney



## 2011 Committee



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✉ DWT.Chair\*



Secretary  
Alison Hurst  
☎ 086 856 0472  
✉ DWT.Secretary\*



Treasurer  
Vincent Whelan  
☎ 087 760 4918  
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Vice-Chairman  
Joe McLoughlin  
☎ 087 261 0803



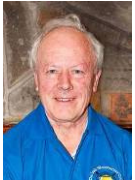
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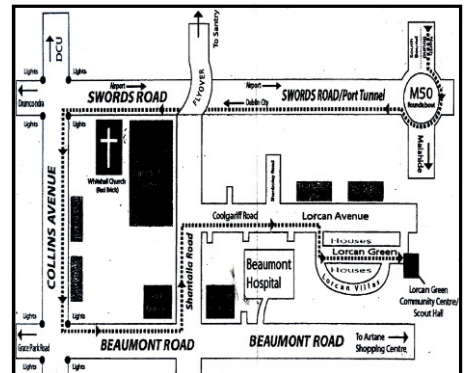
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Dublin East Central Chapter meet on  
the second Saturday of each month in  
Lorcan Green Community Centre /  
Scout Hall from 2.00 pm.  
Tel: 086 8241470  
[www.eastcentralchapter.com](http://www.eastcentralchapter.com)



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](http://www.craobhcuigdeag.org)



If you have anything to contribute to  
the newsletter or any comments or  
suggestions for what you would like to  
see in future, please contact the editor  
by e-mail, by phone, or in person.

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