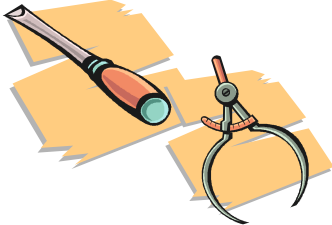




# Dublin Chapter Newsletter

February 2011 Volume 3 Issue 22



## Riding the Bevel

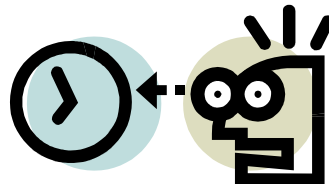
As if the challenge of entering competition pieces was not enough to get me out of the house in the evening at the moment. The threat of canvassers knocking for the next few weeks will only add to the incentive. Despite the time I've spent in happy place recently, my hopes (as previously stated) of getting ahead on competition work show no sign of being realised.



This month sees another addition to our sound equipment. Our illustrious chairman noticed that Lidl were selling large active speakers systems and duly dispatched Vinny to get one for the chapter.

### Inside this issue:

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I think I must getting abducted by aliens, as I'm told I'm out there for hours, but it seems like minutes to me and I usually don't have much to show for it. So once again this month, I find myself desperately trying to finish a competition piece at the last minute.

The committee have been making initial plans for the seminar in May and we should be in a position to give full details on

demonstrators, cost etc in the next month or so. Confirmed so far, is Mark Baker, the editor of Woodturning magazine. I've been lucky enough to see Mark on a few occasions and have always come away with a real impatience to get to the lathe and try the techniques he demonstrated.

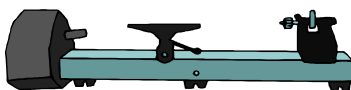
While on the subject of Woodturning magazine, it is subscription time again and Terry Cruise will be at the February meeting to collect your money. Terry has always negotiated a fantastic price for the guild members and if you don't already subscribe, it is great value.



We've also obtained a replacement battery for the existing wireless speaker, which should allow it to be situated closer to the audience without the need for wires trailing to it. A quick sound test of the new equipment in the shed was successful, but we will have to wait and see how things go in the big arena that is the scout hall on Saturday. Let us know if you think the changes make a difference.

Have a good month.

Varn.



## Coming Soon

Wed 9 February - *Workshop* (Scout Hall)

Sat 5 March - (Scout Hall)  
Demonstrator: Seamus Carter  
Competition: Fruit

Wed 9 March - *Workshop* (Scout Hall)

Sat 2 April - (Scout Hall)  
Demonstrator: Michael Fay  
Competition: Platter

## More dates for your diary:

The Dublin Chapter Seminar will be taking place on Saturday 7 May. Demonstrators will include Mark Baker. More details to follow soon.

Craobh Cuig Deag are holding their first Seminar on Saturday 9 July in Blanchardstown. Cost €50 pp €60 non members. Demonstrators are Benoit Averly (France), Paddy Lynch (Cork) and Willie Edwards (Dublin). Applications will be available soon.

Joe Laird holds demonstrations at his studio on the last Saturday of every month (next ones are on 26 February and 26 March). For more details contact Joe on 01 825 8079 / 087 269 8027

## Notes from the Chairman

Over the past few meetings I have been putting out a message and its helping you clear your unwanted items.

There has been some response to this but it could be better. This time of year it's good to do a bit of stocktaking seeing what you need and get rid of. Some items you might want to give away for free and others you can put a price on it. I bet there is a lot of you out there with UN used and unwanted gifts.

If you do have stuff for sale or give away bring it to the next meeting and have a price tag on it or say it's free to take away. No items are to be left in the hall after the meeting.

Our one day seminar will be held on the 7th May 2011. Its our regular meeting Saturday and we will make it a good day's woodturning.

If you have a wish for a particular person to demo do let us know and we will try to get that person. We have a few people contacted at present and await their reply.

The number of items for the monthly competitions has improved and do try and keep the momentum going. I wish to thank those who made the mallets for the scouts and if you have forgot do bring them with you bring them with you next month.

There has been a tree planted in Larch Hill for the late Tom Hayes, RIP, and will have the certificate given to his family.

If there are members of our chapter ill or sick in hospital do let us know about it so we can keep in touch.

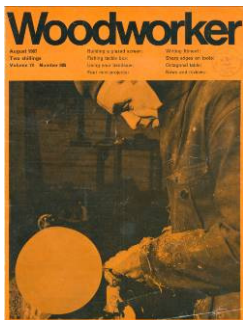
Terry Cruise has again taken on the job of



looking after Woodturning Magazine for us, so please have the money for it as soon as he requests it. It's not fair to have him out of pocket doing this service for us. If you have been getting the magazine on a regular basis he will have your particulars so it's new subscriber's details he needs.

Joe O'Neill  
Chairman, Dublin Chapter.

## Nostalgia isn't what it used to be



Adrian Finlay kindly lent me an edition of Woodworker magazine from August 1967 that he had come across. There are some interesting articles on woodturning

inside. As you might expect, some things in a 43 year old magazine seem incredibly dated. The adverts stand out particularly, as do some of the articles (e.g. "Improve your home by building a glazed screen".) Other articles on "Machining jigs for your bandsaw" and the theory behind sharp tools seem as if they might have been

written yesterday.

Rather aptly there is a fascinating article by F. Pain reminiscing back to 1909 when he began working in a woodturning shop in High Wycombe. He recounts that they made chairs mostly and goes on to describe the variety of machinery in use and the characters he worked with. I was particularly taken by Mr Pain's thoughts on the changing face of lathes over the years

"... First was the pole lathe ... followed by the wheel lathe for which you often needed help treadling, especially on big jobs. Then came steam power in which a single steam engine provided power for several lathes and other machines, all connected up by belting. Now we have

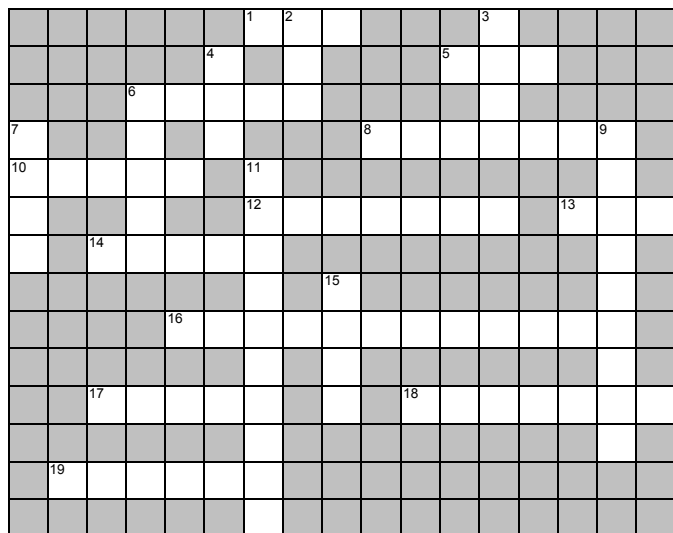
electric power, each lathe with its own motor, so that the evil of long belting and all its dangers has disappeared.

Furthermore the automatic lathe has come, in which the wood itself turns slowly though one revolution only/, the waste being removed by sets of fast revolving cutters, each shaped to do its own particular cut. It isn't turning at all in the true sense of the word. Still, I don't think anyone can regret the passing of the older machines, quaint though they were. You have to work a treadle for long hours a day, week after week, to know that quaintness has to be paid for."



## Tree Quiz/Crossword

Thanks to Cecil Barron for sending this quiz, which I've plugged into a crossword generator. All of the answers are the names of trees or shrubs.



### Across

- 1 Sounds like it's not anyone else.
- 5 Gaelic male.
- 6 Good for a clean up.
- 8 Sad sticker.
- 10 Gave Newton a surprise.
- 12 Communist business venture.
- 13 No short credit with a car accident.
- 14 American Pancake Syrup.
- 16 Simian riddle
- 17 Flying wood.
- 18 Mothball provider.

- 19 He is well liked by the sound of it.

### Down

- 2 A cockney rudder.
- 3 Long for.
- 4 Pugilistic plant.
- 6 Kon Tiki construction material.
- 7 Prior to Easter Monday.
- 9 Good for a kiss.
- 11 Irish ticker.
- 15 One of the three Rs after a marrowfat.

# Competition News

It was marvellous to see such a large number of pieces entered into the January competition. Well done to everyone who entered! The judges certainly had their work cut out with 26 pieces entered across the 4 categories. Unfortunately there was some confusion about competition results when they were announced during the meeting. However the paperwork has now been checked and the final results are confirmed as follows:

Beginners: (4th) Vincent Whelan, (3rd) Frank Trappe, (2nd) Seamus McKeefry and (1st) Peter Curran.

Experienced: (8th) Tom Delaney, (7th) John Owens, (6th) Willie Reville, (5th) Paddy Finn, (4th) Pacelli O'Rourke, (3rd) Stephen Harbourne, (2nd) Gerry Ryan and (1st) Rich Varney.

Advanced: (11th) Martin O'Halloran, (10th) Colm McIntyre, (9th) Joe O'Neill, (8th) Cecil Barron, (7th) Frank Gallagher, (6th) Tony Hartney, (5th) Tony Lally, (4th) Albert Sloan, (3rd) Michael Fay, (2nd) Seamus Carter and (1st) Henry East.

Artistic: (3rd) Gerry Ryan, (2nd) Joe O'Neill and (1st) Frank Gallagher.



Frank Gallagher (Artistic)



Henry East (Advanced)



Rich Varney (Experienced)

Beginners	Total	Dec	Jan
Peter Curran	15		15
Seamus McKeefry	13		13
Frank Trappe	11		11
Vincent Whelan	9		9

Experienced	Total	Dec	Jan
Stephen Harbourne	22	11	11
Willie Reville	21	15	6
Gerry Ryan	18	5	13
Rich Varney	15	0	15
Pacelli O'Rourke	14	5	9
Graham Brislane	9	9	
Paddy Finn	7		7
John Owens	5		5
Tom Delaney	5		5

Advanced	Total	Dec	Jan
Michael Fay	26	15	11
Frank Gallagher	18	13	5
Henry East	15		15
Joe O'Neill	14	9	5
Seamus Carter	13		13
Tony Lally	12	5	7
Sean Ryan	11	11	
Cecil Barron	10	5	5
Albert Sloan	9		9
Tony Hartney	6		6
Colm McIntyre	5		5
Martin O'Halloran	5		5

Artistic	Total	Dec	Jan
Frank Gallagher	15		15
Joe O'Neill	13		13
Gerry Ryan	11		11



Peter Curran (Beginners)

Photographs by Hugh Flynn



# A lesson in Laminated Turning

John Doran's comfortable teaching style was evident to all in January as he stepped in to demonstrate at short notice. Luckily for those who bunked off class, Pacelli O'Rourke excelled as a student by taking copious notes and writing an essay...

**A**s I came into the Scout Hall I noticed Adrian Finlay taking the competition entries. Then I saw, at the demo lathe — not Peter Mulvaney, as scheduled (to whom we wish a speedy and full recovery) but the inscrutable, smiling — I might say 'dancing eyed' John Doran who had leapt up to the plate!

I love John's style of demonstrating. A teacher to his finger tips, he is a master of the use of silence! Sometimes this will follow a casual question: "What'll we do now?", "How will this work?" And sometimes John will just stop in his tracks and pin his audience with a smiling gaze before proceeding. It is a very unrushed method, and very powerful in drawing the watcher to think about things for him/herself.

So, laminated turning. That is, the creation of a blank from a series of relatively thin laths of wood glued securely together before being brought to the bandsaw to be 'circularised'. In John's simple words "I like glueing timber together." His preferred adhesive is white PVA, which he spreads over both sides of each lath in turn before adding them to the enlarging blank-to-be. Always use an odd number of laths so that visual symmetry is evident in the finished article.



## Cramping

It appears that John possesses 'millions' of cramps of all types and sizes! "Some I like and some I don't like." Of the Lidl variety, his comment is "Ok for holding, but not for glueing." (Printed by kind permission of Mr. J. O'Neill, chief PRO of Lidl Ltd.) John refers to the traditional G cramp as "the Rolls Royce of cramps". But a word of caution: they are capable of damaging wood. It is advisable then to use pieces of waste wood between cramp and work piece.

At this point there was a moment of dramatic impact as John held aloft a partially formed laminated bowl which had come apart on the lathe. Gerry Ryan suggested he should glue the two bowl-parts upside down or back to back, thus creating a work of art! There followed a philosophical interlude around the question of what constitutes art, with special reference to the

new competition category. Jack Lawlor reckoned art comes into being when functionality is reduced to zero. Someone then said that the 'artistic' object is meant to be looked at — and is that not its function?

Like a modern day Socrates, John let his 'students' engage freely in this colloquium before bringing everybody back to the task in hand — sticking pieces of timber together.

John's favourite timber is birch-ply and pine. Mixing hard and soft wood presents no particular problem. His sources are local joinery works. The project on the day involved nine laths. John tends to glue only 3 laths together at a time for maximum compression. He used 4 sash cramps for this purpose. He might, he said, have used six. These would be left overnight. It is important that the lath edges form one plane (on one side only). The relative length of the laths is of no consequence as they will eventually be cut to a circular form on the bandsaw.



John now produced a fully assembled, ready-to-work-on blank comprising 13 pieces with face plate attached. He had used an 'Aldi' (sorry, Joe) power plane on one face. This blank being mounted, he marked for a spigot, suited to the



circularity of his chuck, with one leg of the calliper only, making contact with the spinning timber. The actual spigot was created with the 3mm(1/8") parting tool. He dovetailed the spigot with the edge of the skew chisel. Now he continued to form the outer profile of the bowl. John stressed the importance of centering the face plate, and gave a well deserved nod towards Seamus Carter for his patent centring tool! Before reversing the piece, check that the chuck jaws fit over the spigot.

The piece duly reversed, John trued up the face. Interestingly, a screw-mark had to be removed. This re-ignited the 'artistic' debate among some of the wags present. Enough of that. The wall-thickness was defined with the parting tool, which also provides a safe-groove, ensuring that the gouge won't kick back, necessitating the customary 'prayers of blessing' on lathes and tools and timber!

Now began what many regard as the most exciting part of bowlmaking: hollowing out. Unfortunately though, time had caught up with our doughty demonstrator, so with a characteristic twinkle-in-the-eye, he informed us that the demonstration would be continued the following Wednesday. Sadly, this reporter was not present on that occasion, so I can only envy those who were.

Thank you, John, for your wit and wisdom and the generous imparting of your knowledge. Is muinteoir maith thú.

Pacelli O'Rourke

Photos by Hugh Flynn and Tom Delaney

# Tree Teaser 3 - Yew...

The Common Yew tree (*Taxus baccata*) is a conifer that is found throughout Ireland. It is easily recognised by its pointed, flat, dark green, odourless, evergreen needles. It is a small to medium sized tree, which only grows to around 10-20 metres high. The bark is scaly and dark reddish-brown in colour, and its seeds mature to a bright red fruit. While the tree is relatively common, yew woods are very rare; there are only 10 known woods, all in the southwest of the country.

The Common Yew is native to the majority of Europe and parts of Africa and Asia. The so-called Irish Yew is a fastigate, or upright form, cultivated from two trees originally found in Ireland. It is highly popular and is often seen in ornamental landscaping around the Irish countryside.



The yew tree has a close historical association with Ireland, and it is often found in church yards throughout the country. Many town lands in Ireland derive their name from the yew tree. One example is Terenure or "Tír an Iúir," which means "Territory of the Yew."

The potential age of yews is impossible to determine accurately and is subject to much dispute. There is rarely any wood as old as the entire tree, while the boughs themselves often hollow with age, making ring counts impossible. There are confirmed claims as high as 5,000-9,500 years, but other evidence based on growth rates and archaeological work of surrounding structures suggests the oldest trees (such as the Fortingall Yew in Perthshire, Scotland) are more likely to be in the range of 2,000 years. Even with this lower estimate, *Taxus baccata* is the longest living plant in Europe.

Many parts of the yew tree are highly toxic, including the leaves and the seeds. The bright red fruit (aril) surrounding the seed, however is not toxic which allows ingestion and dispersal by birds. The major toxin is the

alkaloid taxane. The foliage remains toxic even when wilted or dried.



Horses have the lowest tolerance, with a lethal dose of 200–400 mg/kg body weight, but cattle, pigs, and other livestock are only slightly less vulnerable.

Symptoms include staggering gait, muscle tremors, convulsions, collapse, difficulty breathing, coldness and eventually heart failure. However, death occurs so rapidly that many times the symptoms are missed. Fatal poisoning in humans is very rare, only occurring after eating a lot of yew foliage.

Yew's heartwood ranges in colour from an orange brown to a golden orange often streaked with purple, mauve and brown. Yew may be classified as a softwood, but it is harder and heavier than several of the "hardwoods." It is tough, strong and resilient, and is suitable for use in bent wood applications.

One of the oldest known wooden artefacts is a spear head made of yew wood, about 50,000 years old, from Clacton-on-Sea, England. Archaeological excavations have found yew bows and knives in Swiss lake dwellings from 10,000 years ago.

Historically, yew bows were the weapon of choice for both hunting and warfare throughout most of Europe until the invention of firearms. The extensive use of yew for longbows in the 14th to 16th centuries led to there being very few mature trees in Britain and much of western Europe by the 17th century.



The bows were constructed so that the heartwood of yew was on the inside of the bow while the sapwood was on the outside. This took advantage of the natural properties of yew wood since the heartwood resists compression while the sapwood resists stretching. This increased the strength and efficiency of the bow.



Much yew is knotty and twisted, so unsuitable for bow making; most trunks do not give good staves and even in a good trunk much wood has to be discarded.

Due to its hardness, it was used for shuttles, cogs, axle-trees and pulley-pins. The colourful wood was used to veneer furniture, to make lute bodies, bowls, tankards, combs, tool handles, pegs and art objects. It was used in many ways by various religions and certain yew objects such as drinking-cups are still regarded as having some spiritual potency.

Yew is a smashing wood to turn. It cuts well mostly, although interlocking grain can sometimes cause problems with tear-out. Heat checking can be a problem so extra care is needed when sanding. The bark is thin and can look great as part of a finished item with fantastically contrasting sapwood and heartwood. Yew dries quickly and generally very well with little distortion.



The toxicity of the wood itself is a matter of some argument. Some sources of information suggest there is little danger to turners or users of finished items while others recommend many precautions while working the wood and limiting use to ornamental items.

I do not take any more precautions with Yew than I do with most other woods. I do however wear dust protection as a matter of routine when sanding any wood and would urge others to do likewise with yew.

If you have an idea for a tree teaser, please let me know.

Rich Varney



## 2011 Committee

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☎ 086 856 0472

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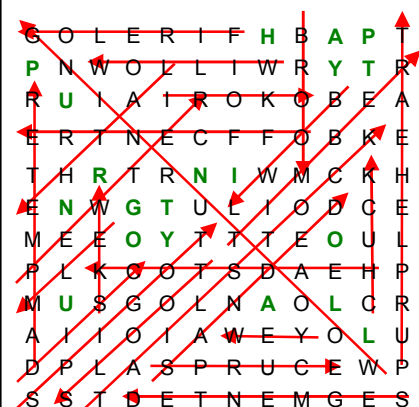
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\* When sending e-mail to the "DWT" addresses, add "@gmail.com" to the end of the email address given. For example DWT.Newsletter@gmail.com.

## Wordsearch Solution

Here is the solution to last month's puzzle. Gerry Ryan's hidden message was "Happy turning to you all".



## Advertisements

### Vicmarc Lathe For Sale

VL175. 9 months old, complete with standard accessories, stand and chuck (with standard and pin jaws). Still under manufacturers 5 year warranty. Can supply original invoice. €4200

Ph: Keith on 087 637 2277

### Woodturning Classes

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

Ph: 087 623 0162

Email: rudyperudy@yahoo.com

### Woodturning Classes

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

Contact: Peter Mulvaney

Ph: 01 280 2745

### Ace Saw Services

Offer a discount to all members.

Earl's Court Industrial Estate  
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Telephone 01 2989115

### Apex Electrical Rewinds

Offer a discount to all members.

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www.apexrewinds.com

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Joe Laird woodturning Studios  
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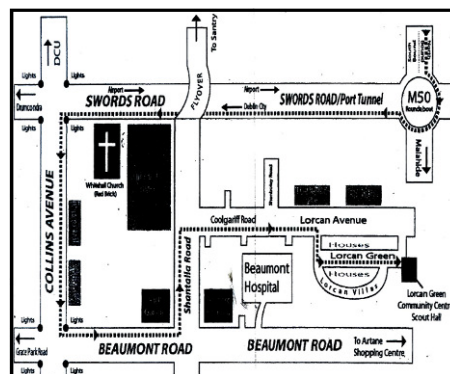
### Woodturning Supplies

The Hut

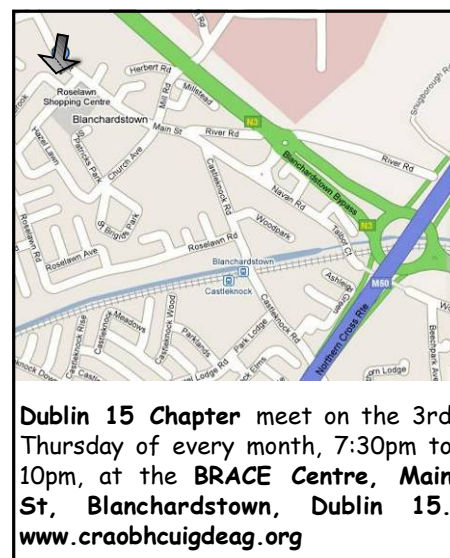
Ph: 086 333 3226 / 086 813 2040

Email: dahut@live.ie

www.thehutwoodturningsupplies.com



**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



**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



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.