

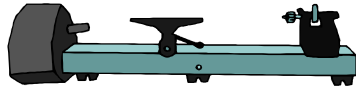


# Dublin Chapter Newsletter

February 2013 Volume 3 Issue 40



## Inside this issue:



*Chairman's notes from Joe and the Tallaght Exhibition Report on page 2*

◀ *Joe O'Neill explains how to make a pocket watch in December. Pacelli's transcript is on page 3.*



▲ *Alison Hurst collecting her certificate on winning the artistic competition in January. The winning pieces from December and January appear on page 4.*



◀ *January's demonstrator Hervé de Wergifosse makes sure that his lamp is well secured. Pacelli reports once again on Page 5.*

## Riding the Bevel

Here we are already a month into 2013 and the festive season a dim and distant memory. I hope that Christmas and the start of the New Year have been kind to all of you. Being busy seems to make the time fly and with journal time almost upon me once again and a seminar for us to plan (see the date for your diary below), this month looks like passing quickly also.

On top of this there is the Guild AGM (just a week away). I know attending the AGM is not everyone's cup of tea. However important decisions that affect all of us are made there and it is important to have as many peoples views as possible taken into account. The National Museum of Ireland at Collins Barracks is free and is well worth a look if you have time before of after the AGM.

There is plenty of woodturning to look forward to over the coming months. Starting today with the Seamus Cassidy and quickly followed by our Wednesday workshop. This gathering often affords more scope to see things close up, as those who saw Seamus Carter in December will attest.



There will also be our own seminar as well as those hosted by the Gorey, East Central and Cuig Deag chapters.

Happy turning,

Varn.

## Woodturning Magazine Subscriptions

Hats off to Graham Brislane who has agreed to take over running of the Group subscription to "Woodturning" Magazine from Terry Cruise. Thanks to Terry, the group subscription has provided many of us with the magazine at a fabulous price for several years and it would have been a great loss. Graham is currently identifying the number of subscriptions required in order to negotiate a price with GMC if you wish to avail of the subscription please let Graham or a committee member know.

## Coming Soon

Wed 6 February - Workshop (Scout Hall)

Sat 2 March - (Scout Hall)

Demonstrator: Seamus Carter  
Competition: Platter

Wed 6 March - Workshop (Scout Hall)

Sat 6 April - (Scout Hall)

Demonstrator: To Be Confirmed  
Competition: Goblet

## Dublin Chapter One Day Seminar

Saturday 4th May  
2013

Featuring  
**Ray Jones**  
**Sam Abernathy**

Competitions, Trade stands and much more



More details to follow soon

## Notes from the Chairman

Our first meeting in January got off to a good start with a great attendance and a good response to the competitions. It would be even better if a lot more members were to bring their turned pieces to the competition and its one of the best ways of improving your turning. Thanks to Eamonn Boland for making key rings showing the list of monthly competitions for the year.

Our Wednesday afternoon meeting has gone from strength to strength and it's also a great place to try out your skills as Demonstrator or just learn from one another.

We will hold our one-day seminar in May and have some great turners lined up to show us their skills. Ray Jones comes from Liverpool and is a very experienced turner and I have had the pleasure to see him many times. Sam Abernathy is from the Ulster Chapter and will amaze you with his simple puzzles which you should try when you return to your workshop.

We also have some fine trade stands with all the goodies a woodturner could wish for. It's a one stop shop right beside you and saving you

time and travel post etc., to get the unusual items turners use.

The AGM of the Guild is on the Sunday 10th February at Collins Barracks at 2 pm. It is important we have a good attendance at this important meeting as there are elections for the guild executive and a vote on the possible change of name of our Guild.

Seamus Cassidy our demonstrator today, has been the winner of many competitions including the RDS Craft Show. Seamus will be at the English seminar at Loughborough in August.

Our own Seamus Carter will do our March demo and you are sure of a great session. This year we plan to have a number of new demonstrators (mostly from around other chapters) who have not been here before to demonstrate for us. We may need accommodation for some of these demonstrators and if you can help in any way please leave your name and phone number with me or any member of the committee.



We continue to have a table available for members who have tools etc., surplus to their needs for sale or give away or barter.

Owen Furniss would like to get photos of members work for our web site.

Suggestions are always welcome but please put them in writing, as it's a sure way of having them aired and implemented if possible.

Oak trees have been planted in Larch Hill for Jim McNiece RIP and Johnny Wetherall RIP. A framed certificate will be given to the relatives.

Wishing you a great year of enjoyable woodturning.

Joe O'Neill  
Chairman, Dublin Chapter.

## Exhibition Report—Tallaght Library

We had another successful exhibition & sale at the Tallaght Library craft fair from 29th Nov. to 1st Dec, 2012. The sum of €460 was raised from the sale of items and there was €12 in donations making a total of €472 to be donated to our sponsored charity, the Alzheimer's Association of Ireland. The raffle for Peter Mulvaney's castle also raised €300 and this money will be donated to the local Rose Cottage respite centre in Tallaght.



A total of 51 items were sold over the three days. Many thanks to those who contributed items for the sale – Cecil Barron, Ronnie Butler, Owen Furniss, Gay McGrane, Pat Walsh, Michael Fay, Seamus O'Reilly, Malcolm Hill, Jim Cashin, Joe O'Neill and Jack O'Rourke – without you it would not have happened. Thanks also to everyone who gave their time to help man the tables – Rich Varney, Cecil Barron, Tony Beatty, Bernard Gallagher,

Vincent Whelan, Jonathan Wigham, Lorcan Dunne, Joe O'Neill, Paul Murtagh and Paddy Finn. I think we all felt it was a pleasure to connect with other wood enthusiasts and discuss our craft. The presence of other craft workers at the fair and choral performances at lunch time made it a very enjoyable experience.

At lunch-time on Thursday and Saturday, Peter Mulvaney gave a wood-turning demonstration which was well attended; turning his ever-popular Christmas decoration. Sales of these gave a valuable boost to our takings. On Thursday afternoon we had the draw for the castle. The winner was our own chapter member, Sean Dunne, whose grand-son will be the lucky recipient. Many thanks to Peter for his great contribution again this year in making the castle, selling tickets and presenting the demo.

A work of thanks to our local suppliers who contributed prizes for the draw – The Hut, McQuillans and Goughs. Also thanks to Emma Perry at the library for facilitating us again.

I am taking a break from organising the exhibitions and Paul Murtagh will be taking over. The next one will be in Tallaght hospital; probably in June.

Happy new year,

Frank Maguire

# Dem Bones

Joe O'Neill demonstrated making a fob watch with a bone insert at the December meeting and was watched by Pacelli O'Rourke.

**T**he blank for this delightful item was a piece of Padauk, a gorgeous African red wood. Joe suggested suitable alternatives of Yew and Laburnum.



To begin he had the blank hot-glued onto a sacrificial piece held in the scroll chuck. Onto the blank he had hot-glued a piece of bone, duly boiled for 2 ¼ hours to remove the marrow and bleach the material to a striking whiteness (Joe had us all salivating with descriptions of the wonderful aroma produced by this process!). "Ask your butcher for a shin bone from the biggest carcass in his shop!" ("Shergar, where are you?")



The bone was turned to resemble the form of a silver-mint. This was then prised away and left in a safe place for later. Joe made many valuable references to health-and-safety: 'Protect your eyes! Bone is very brittle and RPM needs to be very high. Use very light cuts and keep tool edge gimlet sharp'.

The edge and face of the padauk are now trued up with a ground-back gouge. The finished dimensions of the item are 2½"(62mm) in diameter by 5/8"(16mm) thickness. Of course, all dimensions are subject to personal preference. Having measured the diameter of the recessed part of the watch-insert with the callipers, and transferred this measurement onto the blank, Joe now used a small home-made scraper to create the recess, going a little deeper than



the depth of the insert. 'Be very patient here, so you get a snug fit'. He then radiused the edge, much in the classic style of an old fob-watch. For sanding he uses Abranet from 120 to 500 grit.

He used a few coats of thin superglue as his sealing agent. Jonny Wigham, our resident adhesive expert, voiced a caution regarding use of kitchen towel to apply superglue. He also prescribes soapy water and patience as a means of getting cured superglue off the skin. Acetone will react quicker, but may be injurious to human skin.

At this stage, Joe locked the spindle (while we who own original record lathes ate our hearts out!) and prised the blank off the mounting block. He now put on a small chuck with O'Donnell jaws and reverse-mounted the blank by expansion hold. He then cut the recess for the bone-disc and glued it in place, again using super glue. He turned the insert flush with the surface of the blank which he shaped in the same way as before. It now becomes clear how crucial it is to have a snug fit for the watch-insert, for it needs to be capable of being removed for changing the battery without the danger of it just falling out.

A hole is now drilled on the edge to receive the threaded device to which the fob-chain will be attached. Have a critical look first to determine if there is any advantage of figure as to where on the edge you locate this hole,



bearing in mind that it determines the 'right way up' of the finished item. Sam Moore of the Woodshed stocks these fittings.

## BUFFING.



For final polishing, Joe deployed his 3 stage buffing kit. These are becoming increasingly popular among accomplished turners.

The first buffing wheel which is mounted on a mandrel held in the headstock for which Joe used an adapted Lidl product (he still swears they're not paying him!) is charged with Triple E polish followed by a vigorous rubbing of the item against the wheel. This is then repeated with White Diamond on a 2nd wheel followed by the 3rd wheel laced with carnauba wax. Joe recommends NOT purchasing HARD-STITCHED wheels but something rather more soft. I suppose it depends on the nature of the item and its material. I have to say, the final result was a most wonderfully deep lustre which merited and received a resounding round of applause.



It was no surprise that Joe now donned his auctioneer's hat and sold the item, raising €50 for our espoused charity, The Alzheimer's Society. Well done on all fronts Joe!

Pacelli O'Rourke

photos by Hugh Flynn and Rich Varney

## December and January's Competition Winners



Michael Fay (Advanced - Dec)



Seamus McKeefrey (Beginners - Dec)



Michael Fay (Advanced - Jan)



Seamus O'Reilly (Artistic - Dec)



Noel White (Experienced - Jan)



Alison Hurst (Artistic - Jan)



Seamus McKeefrey (Beginners - Jan)

*Competition Photos by Hugh Flynn*

# Genie of the Lamp

The first demo of 2013 featured Hervé de Wergifosse. As usual, Pacelli O'Rourke was in the first row to take notes for us.

**B**efore Hervé began, there were many admirers around a table full of some of his stunning pieces. He physically dominates the podium, revealing a combination of excellent skill and a gentle, at times endearingly humorous approach to what he does. He is of course a professional turner who plies his craft/art in Russborough House in County Wicklow.



He encourages us to spend time at the design stage. For example, if you make a neck too short, when the shade is put on it may effectively hide the body of the lamp from view. Make drawings of the finished product with different shapes of shade.

So, down to business. He has a piece of Cherry about 255mm (10") by 125mm (5") held by spigot, in the scroll chuck.

Interestingly, he prefers a big bowl gouge to a roughing-out gouge for rough turning; it causes less vibration. Soon we are treated to the lovely sight of graceful shavings cascading around the lathe. The profile of his lamp is similar to the typical onion-roof form one might see on orthodox churches in Moscow.

Make sure the reversing spigot is of a diameter and dovetail angle to provide the maximum grip in the chuck. He uses a spindle gouge to create the dovetail.

Hervé attributes much of his turning approach to time he has spent with Glenn Lucas. Not surprisingly, therefore, he works with body swivelling rather than arms. "Better control".

Having created the overall shape he now takes far lighter cuts. Hervé generally hollows his one-piece table lamps. He likes the fact that you don't need to train as an Olympic weight lifter to shift them, and it cuts down on the necessary long hole boring AND aids the drying process.

Remember to keep extra material on the neck so it can cope with the hollowing process. He now reverses the piece so it is held by the neck-end with tailstock support as long as is possible.

## HOLLOWING.

He uses quite a large Forstner bit held in the Jacobs Chuck in the tailstock. Fairly fast R.P.M. . . winds in, but stops short of the point at which the wood would be at the finished thickness. Remember he is hollowing toward the top/neck end. He always holds the Jacob Chuck to reduce vibration and keep the bit straight-on.

Wanting to be able to demonstrate the full process from log to lamp within the available time, Hervé just shows something of his approach to manual hollowing. He uses a small Robert Sorby ringtool; an effective tool, but requiring patience before proficiency in its use.

At this point, he changes to a fully hollowed - though otherwise uncompleted-lamp. He puts up a jam-chuck in the headstock. He now measures the opening in the bottom and turns the jam-chuck very carefully to match this. The piece is now held with the neck facing the tailstock, which is used for support while he brings the neck down nearer to its finished, ogee profile.

## LONG HOLE BORING.

He does not favour the regular l.h. boring bit (e.g. Record Power) for this task. Instead he uses a very long augur bit in a cordless drill. The speed of this operation was very impressive indeed!

At this stage, Hervé would place the lamp in the kiln for 6 – 8 weeks. Regarding homemade kilns he suggests an airconditioner-unit from one of the DIY

stores. You do need an insulated space around this.

Once again he produces a newly kiln-dried piece upon which he applies a textured band using the Robert Sorby Texturing Tool, and demarking the textured area with the long point of the skew. He recommends texturing as soon as the lamp comes from the kiln, since wood can still move, even when dry.

Some discussion now takes place regarding a possible aesthetic clash with the figure of the wood. Now, there's nothing like being involved in the commercial scene to sensitise the craftsman to the likes and dislikes of the market, and Hervé finds that texturing produces very favourable reactions from buyers of his products; end of story!

## FINISHING OFF.

Sand to 400 grit, followed by several coats of Danish oil with 2 – 3 days between the applications. Burnish with a circular brush in a drill-chuck. Finally, apply some low-gloss Carnuba wax. Hervé generally stops up the hole in the base with MDF covered in a piece of balsa.



And there you have it. I have to say, Hervé provided us with a very entertaining and informative morning. It was particularly helpful that he almost seamlessly bridged the necessary gaps in the process by having separate appropriately finished pieces at the ready. I'm definitely going to head for Russborough House one of these days!

Pacelli O'Rourke  
*photos by Hugh Flynn*

## 2013 Committee

**Chairman:** Joe O'Neill

☎ 087 623 0162

✉ DWT.Chair\*

**Secretary:** David Sweeney

☎ 087 688 1402

✉ DWT.Secretary\*

**Treasurer:** Vincent Whelan

☎ 087 760 4918

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**Vice-Chairman:** Joe McLoughlin

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

## Carving a Tree



Thanks to John Holmes sending these photos of a tree carver in action and his work.



# Master / Slave Control



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Protection: Full suppression & transient spike protection.

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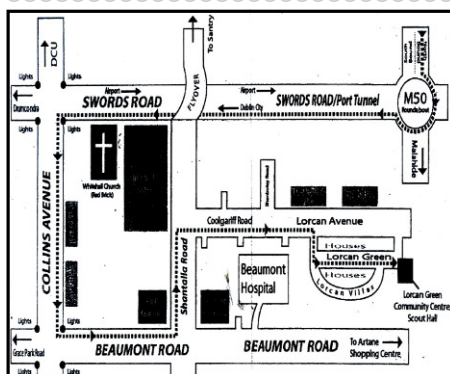
Cable: 2 metre c/w 3 pin plug, standard. Other lengths on request.

Price: Free Standing € 60.00

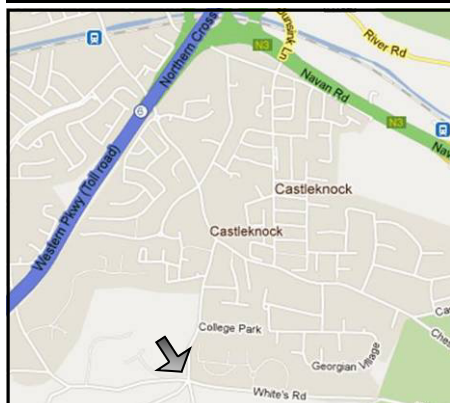
Surface Mount € 65.00

Contact: Graham Brisbane

Mob: 087-2914 770



**Dublin East Central Chapter** meet on the second Saturday of each month in **Lorcan Green Scout Hall** from 2 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 **Castleknock College**.  
[www.craobhcuigdeag.org](http://www.craobhcuigdeag.org)

### Woodturning Classes

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

Telephone: 087 623 0162

Email: [rudyperudy@yahoo.com](mailto:rudyperudy@yahoo.com)

### Woodturning Classes

Joe Laird woodturning Studios Half-Day, Full-Day, Evening and Weekend classes available (up to 5 students) for all skill levels.

Ph: 01 825 8079 / 087 269 8027

[www.joelairdwoodturning.com](http://www.joelairdwoodturning.com)

### Woodturning Supplies

The Hut

Ph: 086 333 3226 / 086 813 2040

Email: [dahut@live.ie](mailto:dahut@live.ie)

[www.thehutwoodturningsupplies.com](http://www.thehutwoodturningsupplies.com)

### Woodturning Supplies

The Woodshed

11 Lowtown Road, Templepatrick,

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