



## Roger Bennett Saturday 5th October A master class in patience.

Roger is one of Ireland's best know artistic woodturners specialising in silver and gold inlayed bowls and exquisite items of jewellery. He was last with us in 2011 so his demonstration today was eagerly awaited and drew a large crowd of over sixty.

Roger started by reminding us that he first joined the Dublin Chapter back in 1992 while he was a secondary school teacher of English and French. After honing his skills over many years and turning his work in a more artistic direction, he gave up the day job and became a full time improvised artist.

To illustrate this he said he would not be doing any wood turning during the demo (although he did bring his own lathe) but would concentrate more on design and finish of the pieces. As Roger has

a small work shop he tends to specialise in small bowls and jewellery items, using geometric designs, colour and silver to add depth to the piece and bring it alive.

To start us off Roger showed us some slides on his Ipad of some of his inlayed bowls, pendants,



earrings and cufflinks, many of which had intricate geometric patterns. He detailed how these patterns were designed using a computer program call Corel Draw. Roger went on to show more detailed slides of how these patterns are created and demonstrated how they can be changed and manipulated on screen until the desire result is achieved. A member of the audience asked where to get Corel Draw but Roger said he not sure if it was still available as he has had his copy for many years. At this point Rich Varney interjected saying that a similar program called Inkscape is currently available for free on the internet.

At the end of the slide show, we broke for tea during which Seamus Carter was presented with honorary life membership for his many years of dedication to the Chapter.

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After tea Roger later went on to demonstrate how the finished pattern is transferred from a printout on to the bowl. He started by placing the bowl upside down on the printout. He lightly marked the edges of the pattern on the outer edges of the bowl. Turning the bowl over, he marked the centre of the bowl and joined this centre point with the points marked on the edge of the bowl with a fine pencil line. At this point he had the basic design transferred to the bowl, however as the pattern is a series of zigzag points Roger needed to also transfer the zigzag pattern. Using the computer printout cut into strips he overlaid the zigzag pattern over the lines radiating from the centre of the bowl, holding them down with transparent sticky tape. Then using the point of a compass he pierced each dot sufficiently to leave small dents in the face of the bowl.

Roger showed the audience a special jewellers drill bit with a 2mm shank and a .07mm tip. Using masking tape as a depth gauge he drilled a small holes at every point marked on the bowl while ensuring he didn't burst through to the other side. Now for the expensive bit: Roger produced a coil of silver wire used



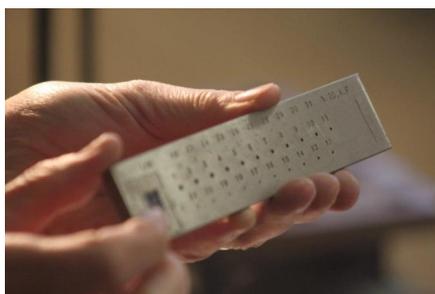
by jewellery makers. It was .07mm in diameter, same as the previously

drilled holes, but in order to allow the wire to slip into the holes without having to apply too much pressure Roger need to reduce the diameter of the wire very slightly. Producing another jewellers' tool, a draw plate, Roger selected the right size hole and carefully drew a length of wire through it. Now



with the wire of the correct diameter he snipped off short pieces and holding them with a small pliers dipped them in gap-filling superglue and pressed them into the holes. He said great care must be taken when doing this as too much pressure will pierce the wall of the thin bowl and leave you with a piece of silver inlaid fire wood.

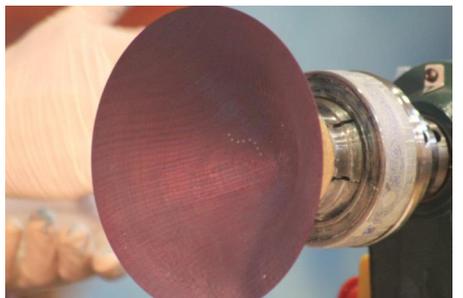
He went on the use a flat cutter to shear off the protruding ends of the wires, retaining the cut-offs for



recycling. Mounting the piece on the lathe he sanded down the inside of the bowl to smooth off the silver tips and remove any glue and pencil marks. He often leaves a bowl to rest for a while between going through the grits as any heat generated can change the shape of the delicate piece.



Producing a bottle of Liberon waterbased dye, Roger demonstrated how to apply it to the wood without overwhelming the grain. Working fast with a cloth he applied the dye, wiping off any excess quickly while taking care not to apply too much pressure, as this will burnish the wood and cause it to darken. After the dye was dried with the help of



a hair dryer, Roger finished the piece with Danish Oil which also incidentally removes any dye from the tips of the silver and allows it glitter.

At the end of the demonstration, as time was running out Roger quickly showed us some items of jewellery which also used silver inlays in geometric and controlled random patterns. Some members asked how such small objects were held in the lathe so Roger passed around some chucks which were

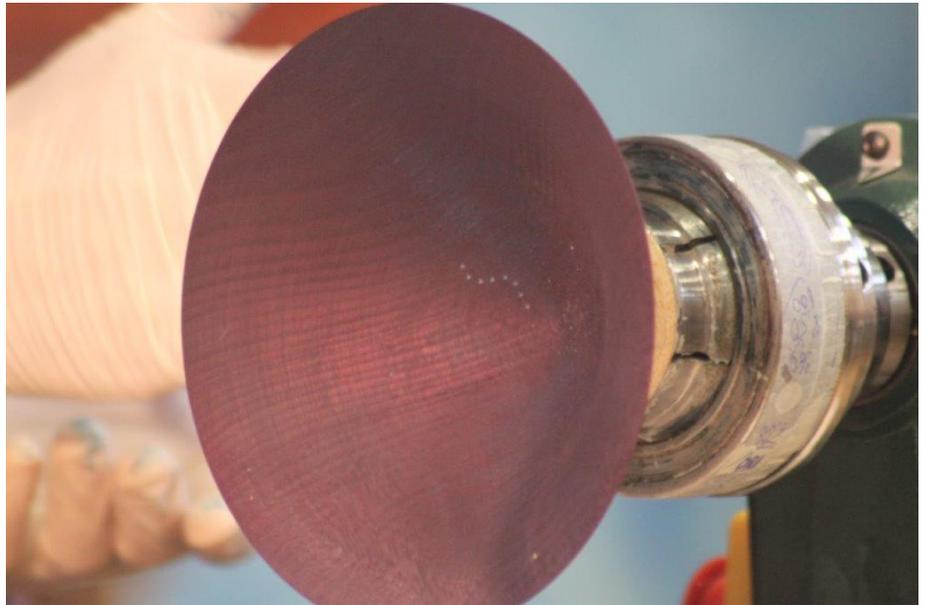


specially adapted for the purpose. Asked how clasps and clips were held in place Roger mentioned he used a jewellery maker's glue called E600.

An unbelievable demonstration from a man of great patience.

Text by Brendan Kelly.

Photos by Rich Varney.



Seamus Carter below with John Doran addressing the audience after being awarded life membership for his many years of dedication to the chapter.



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## CAPACITORS AND INDUCTION MOTORS.

The majority of lathes, large drill presses and compressors we have in our workshops have 1 or 2 Capacitors fitted to any appliance driven by an Induction Motor. The most common types have 1 capacitor, which is fitted in series with a Start Winding. Normally they are mounted on the side of the motor housing (that bump/bulge on side) and may or may not be enclosed or shrouded in a metal housing.

The life expectancy of Capacitors can vary, and is dependent on quality, type and rated voltage. When they fail, they can fail open circuit (no current will flow through) or closed circuit (current may flow through it, but incorrectly).

They can explode with a right bang, as recently experienced by Joe O'Neill, as he was pumping up a dinghy with his compressor. It frightened the life out of a friend who was standing nearby.

The top of the Capacitor blew open, and if this happens, and depending on the type of capacitor, a messy goop or oil can be ejected. The fact that it exploded helps in diagnosing what part has failed.



Capacitors are normally marked with their value in Microfarads ( $\mu\text{F}$ ), along with Rated Voltage AC but sometimes DC. The majority of these are electrolytic or polypropylene capacitors. Electrolytic capacitors are often used with capacitor start motors, and are not suitable for continuous use.

In Joe's case there are 2 capacitors that have an M8 stud on the opposite end to the electrical connections, and are mounted to a platform using a locking washer and nut. The faulty capacitor is quite old and is a Metal – Paper Capacitor (MP – oil impregnated paper). These types are nigh impossible to source and should be replaced with an MKP Metallised Plastic Film Capacitor (commonly called Polypropylene capacitors).

These MP type capacitors and the low  $\mu\text{F}$  value also imply that this motor is a capacitor run motor, or a capacitor start / capacitor run motor. If their value can be deciphered, they can normally be sourced from electronics suppliers. Joe's failed unit had a value of  $16\mu\text{F}$ . I have found a suitable replacement for under €10.00 including VAT, with a choice of values of  $15\mu\text{F}$  or  $20\mu\text{F}$ . When this is the case, you should always

choose the lower value, so the  $15\mu\text{F}$  would be part of choice. It is a bit shorter than his old one, but the same diameter, so we could re-use to electrical connection cap. I rang a few Electrical Wholesalers, but they don't keep them in stock, but say they can get them. I also tried a couple of Motor Rewind companies, and got prices of €12.00 (Casey Electrical) and €20.00 (Sisk Rewinds & Repairs), both plus VAT. Thinking about this afterwards, they may have been quoting over the phone for Electrolytic capacitors which would not be suitable.

Anyway we fitted the replacement unit and all is working fine again.

Should anyone have questions or need pointing in the right direction regarding motors, don't hesitate to talk to me.

I may do an article on Induction Motors in the near future, and will describe why capacitors are required.

As a side note, Joe O'Neill was charged over €50 for a component for his Vicmark Lathe. The part in question is a potentiometer / variable resistor, the speed control knob, like the volume control on a radio. This item could have been purchased locally for under €5.00.

Graham Brislane

### Specifications for both capacitors:

	Faulty Capacitor	Replacement
Manufacturer	ITT	LCR
P/N	MP33 / 16 / 400 AS	MR15 / 420B / $15\mu\text{F}$ / 440V
Capacitance	$16\mu\text{F}$ $\pm 10\%$	$15\mu\text{F}$ $\pm 10\%$
Voltage Rating:	Max 400V AC	440V AC
Body Length:	110mm	98mm
Diameter:	45mm	45mm
Mounting Stud:	M8	M8
Connections:	quick connect / solder	quick connect / solder

The October competition was a Three Legged Stool.



1st Advanced: Tony Hartney

2nd Advanced: Colum Murphy





1st Experienced: Brendan Plelan

2nd Experienced: Tommy Hartnett





1st Beginners: Brendan Kelly

2nd Beginners: Vincent Whelan





1st Artistic: Colum Murphy



2nd Artistic: Brendan Phelan



3rd Artistic: Paul Murtagh

## The Wednesday Demo 9th October with John Doran

John Doran kindly stepped in to do this demo when he realised that there was no demonstrator available for the day, so with little time to prepare John had to wing it.

He brought along some beech from a tree which had fallen in a neighbour's garden some 4 years ago. After lying in John's shed since then it was about time to take a piece out and see what he could make.

John attached the slightly spalted piece of 11 inch beech to a faceplate and mounted it on the lathe. He faced off the end and while still in the faceplate proceeded to roughly shape the outside of the bowl.



Once happy with the basic shape John shear cut the outside to remove end grain tear out. He then went on to shape a dovetailed tennon on the end. After mounting the tennon in the chuck John move up the tailstock. He mentioned that he likes to keep the tailstock in place until he is

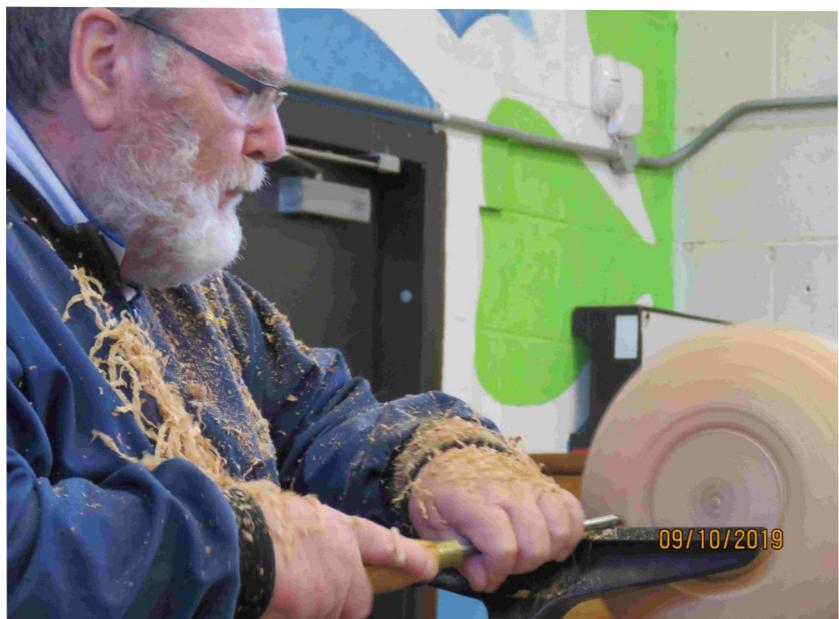
happy that the chuck is gripping securely.



John proceeded to hollow out the centre of the bowl, paying attention every few minute to the thickness of the wall.



Later John removed the tailsstock and continued to remove the nub left in the centre.



After tea break John inspected the bowl and discovered a crack at the rim which would require some super glue treatment. At this point John decided it would be safer not to continue with the bowl until the defect was remedied.

As a result the rest of the session was then taken up by a question and answer session in which audience members used John's 48 years experience of teaching woodwork to their advantage with an array of in-depth questions.

Many thanks to John for stepping in. A true professional.

Text and photos by Brendan Kelly

## Printing Names on Pens

My thanks to Patrick Gannon and Cecil Barron for providing the following interesting article on transferring names onto pens.

Instructions:

Using Google jspaint, on the side bar click on 'A' which will allow you to form a text box. Choose text size and colour, type the name in the textbox, choose font size and then click anywhere on the page to remove the textbox leaving the name only. Go to the top bar and click on image which will bring up a box. On the top line click flip and rotate, a prompt comes up on the right, click okay. The text becomes

mirrored. Click on file then print it on to a sheet of baking paper cut to A4 size. Making sure not to touch the print, cut the name into a strip and with print side down place it carefully on to the wood and press firmly. Lift off the paper and the name is transferred.

Although the instruction provided by Pat use Google jspaint any drawing software such as paint.net could also be used. Pat is still trying different types of paper to transfer the image as the baking paper is a bit thin and can get snagged in the printer.



## For Your Amusement

Cecil Barron has provided gems presented at a recent TUI conference. These were answers giving to examination questions by junior cert students.

Q. How can you delay milk turning sour?

A. Leave it in the cow.

Q. Name the four seasons?

Salt, pepper, mustard and vinegar.

Q. What happens to your body as you age?

A. When you get old so do your bowels and you get intercontinenta.

Q. What are steroids?

A. Things for keeping carpets still on the stairs.

Q. Name a major disease associated with cigarettes?

A. Permature death.

Q. What is a seizure?

A. A roman emperor.

Q. Name a timber perservative and give a reason for your choice?

A. Ronseal.

It does exactly what it says on the tin.

Q. What guarantees may a mortgage company insist on?

A. If you are buying a house they will insist that you are well endowed.

Q. How is dew formed?

A. The sun shines down on the leaves and makes them perspire.

## Craft Fair At Tallaght Library

The Chapter will have a stand at the Craft Fair at Tallaght Library on Saturday 30th November from 9:45 to 18:00. All proceeds will go to the Alzheimer Society. The committee expect each and every member to contribute at least one turned piece for the fair. Any piece will do, even if you don't like it, the public will. Please bring along pieces to the next meeting and give them to Paul Murtagh who is giving up his time to organise the event. Paul also needs volunteers to staff the stall, so if you have a spare few hours that day let Paul know at the next meeting so he can arrange a roster.



## Take Away

The Chapter has a large piece of MDF formally used as a stage for the Saturday demonstrations. It measures 8 feet by 4 feet and is 1 inch thick. Anyone who want it can take it away.

## Library Notice

Some items issued over 6 months ago are still out.

There are 7 books and 8 DVDs involved.

It is imperative that all overdue items are returned as soon as possible as other members may want them.

Paddy Finn (Librarian)

## Competition Pieces

Jan	Wizards magic wand
Feb	Box with lid
Mar	Salad bowl (with servers advanced & experienced)
Apr	Jewellery Item
May	Open
Jun	Goblet with captive rings
Jul	Natural edge bowl
Aug	Chalice
Sep	Platter
Oct	Three legged stool
Nov	AGM
Dec	Christmas Item

## Demonstrators 2019

	Saturday	Wednesday
Jan	Irene Christie	Tony Hartney
Feb	Michael Fay	Colum Murphy
Mar	Rich Varney	Sean Earls
Apr	Willie Edwards	Colum Murphy
May	Pat Carroll	Colum Murphy
Jun	Kieran Reynolds	Peter Mulvaney
Jul	Pat Walsh	Paul Murtagh
Aug	Sharpening Tools	John Doran Cahrlie Lally & Paul Murtagh
Sep	Charlie Ryan	
Oct	Roger Bennett	
Nov		
Dec	Danny McGeever	

## Trade Stands

Jan	<b>The Carpentry Store</b>
Feb	<b>The Shed</b>
Mar	<b>The Hut</b>
Apr	<b>Bring &amp; Buy</b>
May	<b>The Carpentry Store</b>
Jun	<b>The Shed</b>
Jul	<b>The Hut</b>
Aug	<b>Carpentry Store</b>
Sep	<b>The Wood Shed</b>
Oct	<b>The Hut</b>
Nov	<b>Bring &amp; Buy</b>
Dec	<b>Carpentry Store</b>

## Current Leader Board

Name	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Total
<b>Beginners</b>													
Brendan Kelly	15	15	15	13	15	15	15	15	15	15	15		163
Vincent Whelan		13	13				13			13	13		65
Brigie DeCourcy				15	13	13							41
Micheal Johnston									13				13
John O'Neil					11								11
<b>Experienced</b>													
Brendan Phelan	13	15	15	15	13	13	15	15	15	15	15		159
Tommy Hartnett	15	11	11	13	15	15	13		13	13	13		132
Kevin Milton			13						11				24
Pat Costigan		13							9				22
<b>Advanced</b>													
Colum Murphy	13	15	13	15	9	13	15	15	7	15	13		143
Tony Hartney	15	5	15	13	11	9	13	13	15	11	15		135
Paul Murtagh				11	7	6	9	11	11	6			61
Frank Maguire	7	13	6	9	6				6	9			56
Cecil Barron		11	11						13	13			48
Paddy Finn	9	7	7	7		5	6						41
John Duff		9	9				11			7			36
Sean Ryan	11				5	11	7						34
Johnathon Wighan				6	15								21
Pat Walsh						15							15
James Gallagher					13								13
Sean Earls									9				9
Joe O'Neill						7							7
Rich Varney		6											6
<b>Artistic</b>													
Brendan Phelan	13	15	15	13	15	11	15	15	13	15	13		153
Colum Murphy	15	13	13	15	11	15	13	11	15	13	15		149
Paul Murtagh	11		11		13	5	11	9	11	11	11		93
Cecil Barron		11	9	11	9								40
Tony Hartney						5			9	9			23
Seamus O'Reilly						13							13
Michael Fay								13					13
Tommy Hartnett						5		7					12
Vincent Whelan				9									9
Joe O'Neill						9							9
Pat Walsh						7							7
Frank Maguire						6							6
Sean Earls								6					6
Kevin Milton						5							5

Notes