

Dublin Chapter
Irish Woodturners Guild



Newsletter Vol 5, No 3

August/Sept 98

Comment

Here we are again, near the end of a very mixed summer and already some businesses are anticipating the next big event of the year, Yuletide. And woodworkers are no different. Many of us will be building up stock for craft fairs or planning some special piece as a gift. Turned items are always welcome as presents and especially welcome when you can say with a nonchalant shrug, "that piece of turning came first in a recent competition". Is that not another reason for entering more often in the monthly contest? Entries reached an all-time low at the August meeting with only one offering in the experienced category! Perhaps it was the time of the year, holidays and all that. Yet we had the usual good attendance for the meeting so is it something else? Perhaps the subject for October-mortar and pestle- will excite more interest. Also Owen Furniss will be showing us how to turn an apple with a difference, not to be missed. In addition to our regular features on previous

demos,(for which I am indebted to Jim Molloy and whom I omitted to acknowledge in the last issue) we have contributions from Joe O' Neill and Peter Mulvanney, and the first of a series of interviews with members. I hope to talk to both recently joined and long time servers and all shades in between. I trust you will find it interesting. Note that Woodgrey Ltd. in the Coolock industrial estate now handle the Craft Supplies products formerly sold by Abbey Woods. Also the Routing Centre in the Bluebell industrial estate are the new agents for Robert Sorby bits and pieces, see their ad elsewhere. I will try to have a report on this year's national seminar in Gorey in the next newsletter, are you going? If you are why not submit your best piece of turning for exhibition, it might win a prize? Somebody from the Dublin chapter did last year, win, I mean. Thanks for your support.
Chris Hayes

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8. Tips on doing demos	Bluebell Ind. Est. Oct 23rd and 24th 1998

Committee

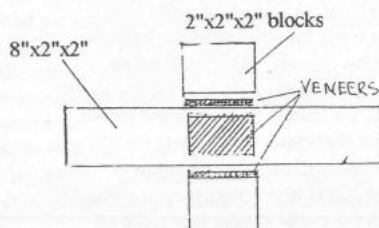
Chairman- Des McMahon, 21 Arnold Grove, Gleneageary, tel2852947. **Vice-Chairman**-Peter Mulvaney, 33 Ardmore Park, Dun Laoire, tel2802745. **Hon. Sec**-Owen Furniss, 40 Broadford Crescent, Ballinteer, D16, 4941262. **Treasurer**- Harry O'Riordan, Acre Glade, Bumbaby Park, Greystones, 2875345. **Editor**-Chris Hayes, 85 Willow Park Grove, Glasnevin, D11, 8422525. **Competitions**- Frank Gallagher, 3 Rossmore Park, Templeogue, D6W, 4902879. **Librarian**- Ed Farrell, 29 Deanstown Green, Finglas, D11, 8346818. **Also**: Jim Molloy, 39 Glenbrook Park, D14, 4934477. Christine Bradshaw, 44 Wood Dale Drive, Ballycullen, D14, 4937863.

The Demos

Built-up work, by Philip Kerr, July 1998 meeting.

Not much longer than a year ago, Philip Kerr was in the Beginners' section of the Chapter. Now, after a series of wins in the Beginner and Experienced sections, he is away up on the competition board in the Advanced section. All would agree that he richly deserves this, as he produces some very beautiful work.

Philip was our first demonstrator at the July meeting showing all present how to tackle built-up work. He started off with a block of timber approximately 8"x2"x2". This had four pieces of veneer stuck centrally on each of the four long sides and on each piece of veneer was stuck a piece of contrasting wood approx. 2" square by about 1/2" thick.



Philip emphasised the importance of having the centres of the large block spot on before mounting it between centres. With speed at about 900rpm, the piece including the built up section was turned to round with a spindle gouge - a skew would not work on cross grain. If adjustment is necessary loosen the tailstock and gently tap with a hammer. In order to get an ellipse it is necessary to cut in more at the sides. If making a lamp leave boring until the turning is finished or you may have trouble getting centres. Philip used a 1/2" wood chisel to do final shaping. A dark background behind the work helps to refine the final shape visually. Before sanding, Philip applied liquid paraffin, thereby avoiding dust. He finished the piece with sanding sealer.

Our second demonstrator was the master of the skew himself, Peter Mulvaney. Peter was demonstrating a simple pen and inkwell. The simplest way to drill a blank to take a Bic or similar refill is to fit a handle to a 5/32" long series engineering bit and drill by hand. He started by mounting a 7"x3/4"x3/4" blank in a chuck. Centralise the blank, mark the centre and with the handled drill bore the centre 1/2" at a time until a depth of 4 1/2" (or whatever suits your refill) is reached. Fit a Jacob's chuck to the headstock and insert a 3.5 or 4mm. bit. Slide the bore-hole onto the bit, start the lathe and with the blank spinning unsupported, use a pencil to mark a centre at the opposite end of the blank. Mount between centres and round. Re-chuck the blank. Turn to required shape. Polish using cellulose sanding sealer and carnuba wax. Peter used a texturing tool to texture the base of the acorn finial which he had made at the top of his pen.

To make the inkwell, Peter used a block of maple 3"x3"x 2 1/4". Peter had to improvise as the block he had prepared for the Mick O'Donnell jaws of his Axminster chuck would not fit the newly acquired Nova chuck of the Chapter. This he did admirably. With a 1" Forstner bit mounted in a Jacob's chuck, he drilled into the block to within 1/2" of the bottom. He then rounded the block and brought it to the desired shape with a beading tool. The inside was shaped using a cranked hollowing tool and a scraper.

Peter burned decorative rings on the piece with another piece of wood tapered to a point and held against the piece - a la Guadalupe, our friend from Mexico.

Reverse chuck to clean up bottom, using a small detail gouge to avoid taking too big a cut.

Thanks to both Philip and Peter for two most interesting and useful demonstrations.

Thanks again to Joe O'Neill for giving us all a close-up of the action with his excellent video abilities. Joe is kindly making videos of the monthly demonstrations available to the Chapter video library. They will be an invaluable source of reference for all of us in the future.

-Jim Molloy

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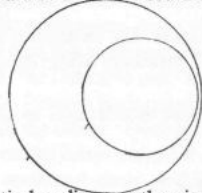
26mm gold colour, white dial & 4.25 Watch

65mm gold colour, white dial & 4.00 Clock

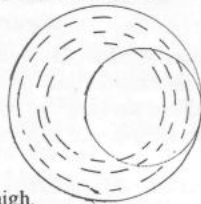
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Report on August Demonstration

We had another guest demonstrator in August - Ned O'Donnell, Chairman of the South-eastern chapter. Described as a retired farmer, he was an able demonstrator, with a ready wit, plenty of prattle and a goodly supply of jokes. He certainly kept us amused and entertained. Ned was demonstrating lattice-work and made the process seem comparatively easy. He started with a disc of MDF, about 8ins. in diameter into which a screw-chuck was inserted off-centre in order to create a recess into which a disc of timber could be inserted.



The small timber disc was then inserted into the recess with glue, after which the larger disc was turned and grooves were cut with a parting tool.



The Trees

The trees so straight and high,
The sailing pine, the cedar proud and tall,
The vine-prop elm, the poplar never dry,
The builder oak, sole king of forests all;
The aspen good for staves; the cypress funeral.
The laurel, meed of mighty conquerors
And poets sage; the fir that weepeth still;
The willow worn of forlorn paramours;
The yew obedient to the bender's will;
The birch for shafts, the sallow for the mill,
The myrrh sweet bleeding of the bitter wound,
The warlike beech, the ash for nothing ill.
The fruitful olive, and the platane round,
The carver holm, the maple seldom inward sound.

- Spenser

The timber disc was then removed and re-inserted upside-down and at a 90-degree angle to its previous position. The large MDF disc was returned to the lathe and turned as before, making grooves with the parting tool until holes appeared. The timber disc was then removed from the MDF disc. Holes can be finished and cleaned up with needle files.

After the break Ned demonstrated the making of a lattice-top dome for a box. Mount a cylinder, 2ins. diameter by about 6ins. long, on the lathe between centres. Turn spigots on both ends to fit in a chuck and then turn a sphere. Ridges are then cut in the sphere with the parting tool, after which the sphere is cut in half lengthways on a bandsaw. The half-sphere is then held in a jam-chuck - difficult to get centred, Ned warned, and grooves are cut at right angles to the previous ones having first hollowed out the sphere.

The whole demonstration was liberally laced with jokes and wise-cracks from both Ned and the audience - e.g., from Mick Healy - "What do you call a retired farmer? A Dub calls him 'rich'!" The craic was mighty! Come back again, Ned.

-Jim Molloy

Barneys Paint Store

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205 South Circular Road, D8.

The complete range of varnishes, polishes, glazes, stains, and waxes for the antique trade and others

Obituary - Tom Newman

It is hard to come to terms with the fact that Tom has left us - he was a good friend to many and will be sadly missed by the Chapter. As a founder member of our Chapter I will always remember the happy days in Larch Hill when just a few of us were struggling to get the group up and going.

Tom had been a wood machinist all his life, he knew timber as few of us do and passed on much of his knowledge freely and with modesty. As a teacher he excelled as many who learned under him will testify. In company with Ned Farrel, Tim McGill, and the late Charlie McCreavy it was the custom to hold our early committee meetings over lunch every month in pleasant surroundings, i.e. a pub. There we would first solve the ills of the world before remembering what we should have been doing! However Tom always brought us down to earth and kept us in order which was appreciated. All I can say now is that he was a good man and I fervently hope that both he and Charlie take their time about looking for members for their chapter upstairs. Best wishes to his family and may he rest in peace.

-Mick Healy

The Dublin Chapter Woodturning Exhibition, September 7th to September 13th incl.

Even though this event will almost be on top of us when this newsletter is circulated the organising committee have asked me to publish the following guidelines in this issue. In any case what is laid down for this display will apply in general terms for all future events of this nature:

1. An Exhibition has again been organised for Tallaght Square from 7th Sept. to 13th Sept. 1998 inclusive.
2. As part of the Exhibition there will be a table of donated pieces, all the proceeds of which will be given to Alzheimers.
3. Except for those marked NFS(not for sale) all exhibition items will be available for sale but must be retained on exhibition until the last day.
4. Other pieces will be accepted and displayed for sale.
5. All items must be of an acceptable standard of workmanship and finish. The committee will refer any doubtful items to an adjudicating subcommittee of experienced members whose decision will be final.
6. No items for exhibition or sale will be accepted at Tallaght but should be delivered to any of the following, together with the necessary lists :
M. Healy, 8427924 S.O'Reilly, 4947095 T. Hayes, 2895552
T. McDonagh, 2886351 D. McMahon, 2852947 H. Flynn, 2887830.
7. All items delivered must be accompanied by a list showing
 - (a) Code letters (generally initials of name) and serial number
 - (b) Brief description
 - (c) Price.
8. The committee reserves the right to increase the prices of items considered to be under priced.
9. A small sticker or tag should be affixed to the item showing the code letters and serial number as at 7(a). A separate small sticker or tag should be affixed showing the price.
10. Members exhibiting and/or submitting items for sale are expected to participate in the manning or arrange substitutes.
11. Members may submit as many items as they wish but only the committee will put items on displays. As items are sold they will be replaced from the reserve. Members will appreciate that this measure is necessary to prevent swamping of the display with too many items or too many similar items.
12. While every effort will be made to provide for the safety of items the committee cannot be held responsible for items lost, stolen, mislaid, damaged or accidentally sold at the wrong price.
13. The Chapter acts as facilitators in the organisation of any sale but members are deemed to be selling direct to the purchasers and must deal with any subsequent complaint or reimbursement.
14. The committee would welcome any donations for the Alzheimer's table from members who are not otherwise submitting items for exhibition or sale.
15. Apart from any items donated and sold from the Alzheimer's table all other sales will be subject to a percentage deduction to cover expenses. Unless some unforeseen expenses arise this deduction is unlikely to exceed 5%
16. Particular note should be taken of the necessity for lamps to be wired to a very high standard safety. This should include cable support and a 3amp fuse at maximum.

Note: Item 10 above is very important. But even more pertinent is offering to help with the exhibition whether or not you have something on the table. A few hours of your time will be much appreciated by the committee and if they receive lots of offers the load will be spread much more evenly than usual. Act now! Contact one of the members mentioned above.

Reminder! If you have put your name down for the new Public Liability Insurance scheme have you paid your #50 premium which was due on August 1st 98? The scheme starts on Sept 1st 98.

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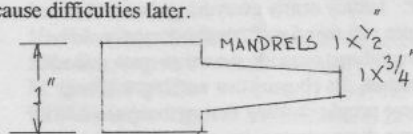
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Making a needle box-step by step (a beginners project by Joe O'Neill)

1. Use stable dry hardwood with a nice grain if available. Laburnum is what I used but wear a mask when turning this type of wood.
2. Two pieces are required- each 3ins long by 1ins square. Drill a hole 2 1/4in deep centrally in the end of each piece, 3/4 in diameter in one, 1/2in dia in the other. For best results use Forstener bits.



3. Now make a mandrel for each piece aiming for a good fit but not a jam fit which can cause difficulties later.



4. Set your callipers to 3/4in and mount the blank with the 1/2in hole on the corresponding mandrel and turn between centres until you reach the 3/4in set on your callipers exactly, remembering to turn to this diameter over 2 1/2in only of the full length. I suggest holding the mandrels in a scroll chuck if available or alternatively in a screw chuck.
5. Sand with progressive grades until you have a good fit taking things slowly and finishing with 400 grit. Apply French polish as a sealer and rub lightly between coats with 600 grit. Finish with a good grade of wax using toilet paper or similar soft tissue for best results.
6. Next mount the blank with the 3/4in hole on the matching mandrel and turn between centres to the desired shape.
7. Fit one piece into the other and complete the turning to obtain a uniform diameter overall- best done between centres. Finished size will be about 7/8in. The leftover material at each end should be turned and shaped to facilitate taking apart in use i.e. knob at one end and perhaps a cove at the other.
8. Sand and finish as described above.

Note: Once you have made one other different shapes can be tried but keep any jigs or mandrels for reference. Ideally collect all materials and tools beforehand which adds to the fun.

Demos without tears

The following few tips are extracted from a rather lengthy article in the American Woodturner Journal, and the full text can be seen on request to the editor:

1. Adequate preparation- first consider your audience and their expectations. Will they need as much entertaining as instruction? Would the odd joke or story help to get over an awkward spot? Select a topic you know well and are comfortable demonstrating. Don't try to do it all in the limited time available. Having to remove less wood helps to move the process along. Have pieces already blocked -up, roughed out or even partially completed unless these stages are central to your presentation. But don't spend half the period just getting to the stage that is the real point of interest.

Know the equipment you will be using. Will your chucks or faceplates fit or require adapters? Have everything lined up beforehand, tools sharpened, screws, clamps, etc, and anything that is crucial to the success of your demo. If relying on the video display give yourself time for checking to ensure that it is an asset to the show. Remember! During your demo never criticise the equipment or wood - such displays tend to reflect on your own ability or lack of preparation.

Set up the demo for success. Anticipate that you may face problems of a minor kind so that you can prevent them getting out of hand; passing around props prepared earlier might help at an awkward stage. Handouts if appropriate are always useful and can also serve as reference material afterwards. A general plan for the demo is useful but be prepared for questions which will demand flexibility in your sequence of steps.

2. Presentation

Grab the attention of the audience straight away, tell them what you plan to do. This enables people to know when it is appropriate to ask specific questions and when a question is asked repeat the question before answering or some members of the audience will be left

**Competition
League
Table 1998**

	Score	July	August
Advanced			
Des McMahon	1563	296	221
Owen Furniss	1478	250	217
Phil Kerr	1402	323	270
John Wetherall	1200	295	257
Eddie O'Reilly	1087	0	211
Peadar McArdle	914	237	164
Tony Lally	875	0	0
Seamus Carter	855	283	0
Harry Kampff	805	236	0
Mick Deegan	574	0	0
Henry East	237	0	0
Mick Healy	210	0	0
Aidrian Finlay	205	0	0

	Score	July	August
Experienced			
Frank Gallagher	1236	241	157
Albert Sloane	480	286	0
Chris Hayes	460	0	0
Garoid Hogan	400	0	198
Geoff Cronin	199	0	0
John Wigham	176	0	0

	Score	July	August
Beginners			
Sean Dunne	1476	228	377
Thomas Mangan	1006	266	0
David Dunne	855	0	0
Peter Kennedy	781	309	246
Victor Lowe	533	0	0
Pacelli O'Rourke	428	228	0
Michael Kenny	341	0	0
Denis Carey	293	293	0
Tom McCourt	273	273	0
Norah Castle	227	0	0
Gay McGrane	197	0	197
Sean O'Neill	194	0	0

Demos without tears-continued

guessing. Keep safety in mind always: you might well take extra safety measures in addition to the safe habits you normally practice in your shop. It sets a good example.

The best instructors are in constant contact with their audience. Keep talking with the group especially in those tedious or flat spots in the demo. Encourage questions from all quarters but always repeat the question for the benefit of others, or pretend you didn't hear it first time around. Gives you time to think too. Other times its more effective to shoot questions at the group -to keep the dialogue going. If using video check its effectiveness from time to time to ensure you and your tools are providing maximum benefit. Avoid arguments if possible and instead move onto areas less contentious. Pass items around often; this is especially helpful if doing a piece in stages and you have partially completed examples.

What if something goes wrong? If you reach your objective or get your point across then making a mistake with the piece may not really be a failure at all. Use such problems as something to throw at your audience for comment. Above all have fun. If you don't have fun and enjoy yourself nobody else will either. Woodturners are easily entertained (who else would sit and watch wood spin) and are, in general a sympathetic and friendly audience.

Depend on it.

Tip of the month!

Sometimes after making and assembling a retractable type pen the brass barrel will fit too tightly over the mechanism. Customers come back sometimes saying they cannot pull one apart- not a good selling point. There's a simple solution, a small dab of vaseline on a Q-tip inside the barrel allows the parts to slide freely.

-American Woodturner

A love affair -by Peter Mulvanney

Once upon a time a man loved a lathe and he called it "his baby" -also known by other more prosaic people as a Nu-tool. Then he fell for another, the cad, and called it "his lady". We would recognise it as a common or garden Graduate, even if most of us might never have used one. But then our fickle lover rejected that acquisition in favour of the newer model and that is what this account is mainly about. I hand you over to Peter to tell his story- Ed.

Accompanied by two sympathetic friends, Sean O'Neill and Mick Deegan (also known as the Heavy Gang or the Transport Dept of the chapter) I made my way northwards to Co.Down one Saturday last September to collect another Graduate but one with a difference! This I had ordered a long while before but I had been resigned to a lengthy wait and now it was collect time!. My first sight of her left me near speechless but not quite, that has never happened yet. I thought, the other was "my lady" but this is "the duchess" I think my companions were equally impressed, so much so that I believe they both ordered one each before we left.

THE ROUTING CENTRE

Bluebell Industrial Estate
Dublin 12

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30th Sept to 3rd October 98, in the RDS.

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October 23rd - 9 to 6, and October 24th - 9 to 2pm.

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Let me describe some of the modifications done to this reconditioned Grad. The inside bed, 72in long, has been dropped 3in to give a swing of 9in, i.e. an 18in bowl is possible on the inside. I had asked that the outside bed be dropped to give a swing of 12in and a plate fitted to move the back tool stanchion further away from the headstock. However the most impressive feature was the electronics attached by an umbilical cord of cables complete with flashing LED display, all to provide infinitely variable speed control and reverse. The retention of a 4 pulley and belt system was considered essential. Sean its creator, explained, to place less strain on the motor when turning say, a large bowl on the lowest range of between 0 and 425rpm. This arrangement allows one to maintain highest possible revs on the 3-phase motor. The tailstock is novel too in that it has double camlock levers and another lever controlling the feed rate, useful when boring and gives a better feel than the conventional wheel. The double camlock proved a real boon to me as I do a lot of spindle turning with a ring drive and this modification eliminates all slip-back of the tailstock which previously had been a real headache often requiring a clamp behind the tail. The variable speed control is a dream to use. Although the knob is simply marked 1 to 10 without any indication of actual speed that is no handicap as once the optimum speed for a particular run is found, say for a batch of stair spindles, it is child'splay to repeat the required rpm setting. As I become used to my royal friend other advantages of variable speed become apparent; its particularly handy when finishing a piece or when applying sealer to rotating parts or demonstrating how a skew digs in - safely!

So if anybody reading this is interested in acquiring one like mine talk to me and I'll put you in touch with our friend in the North. But I warn you, there's a long waiting list