



# Irish Woodturners' Guild Dublin Chapter Newsletter

Editor  
Chris Hayes  
85 Willow Park Grove  
Glasnevin D11  
01-8422525

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## Editorial

Now that summer is officially here and the sun shines occasionally to assure us of that fact one might expect a fall off in the attendance at the monthly meetings. I haven't noticed that there are fewer turning up, if anything numbers are steadily increasing. The committee must be doing something right! The competitions continue to thrive but we could do with more entries to try and discover the latent talent that must exist among our members. If you haven't submitted a piece before do try your luck at least once. As I have often said, competing against others does help to improve your skills and it is very satisfactory to come out on top, even if only now and then.

I have resumed the interview feature in this issue by having a chat with a former chairman, another remarkable turner. Hope you enjoy it and everything else inside.

A reminder: time is running out for applications to attend the national seminar, if you wish to go check the latest issue of the Guild Journal which is just out.

- Chris Hayes(chrishayes@eircom.net)



## APRIL DEMONSTRATION by Peadar McArdle.

### Part one-a bud vase

Dressed in a spotless white coveralls and streamlined goggles Peadar straightaway got down to producing a dainty bud vase or weed pot, some examples of which he had brought along. He started with a branch of Yew, approx. 6 inches long and 3 inches in dia. mounted between centres so that a suitable spigot was prepared for holding one end in the chuck. After mounting in the chuck the shape was roughly defined using a gouge. Peadar then took up his skew and the shavings streamed off its end as the external ogee curve rapidly took shape. Next the internal hollowing commenced by drilling a 1/2 inch hole using a Forstener bit in a Jacobs chuck in the tail stock. For this drilling Peadar lowered the lathe speed and kept a

positive drill feed. The hollowing was completed using the Ray Key hollowing gouge which Peadar explained as basically a bowl gouge with a special grind on one side designed to make hollowing easier. With the hollowing completed all that remained was final finishing of the outside and again the skew went into action, leaving a finish that required little sanding. When sanding, Peadar goes down the grades 120 to 320 normally, and uses Liquid Paraffin with the abrasive, which, in addition to keeping the dust down, produces a "slurry" that gives an improved finish. For a finishing shine he uses a finish that he mixes himself, which consists of turpentine, beeswax, Danish oil and linseed oil, mixed, heated, and after cooling and setting, is ready for use.

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## R.I.P

We regret to announce the untimely deaths of two of our members in June.

Charlie Ryan from Raheny and Christy Moore from Finglas will be sorely missed from the Chapter meetings and activities.

May they rest in peace.

(Continued from page 1)

**April Demo**

**Part two—Mortar and Pestle.**

These are items which in the past were often part of the kitchen equipment and also a necessary part of the apothecary's shop.

The mortar bowl is different from the usual bowls found in the kitchen as the hollow is formed in the end grain, and a block of sycamore approx. 5 inches in dia. was turned between centres and one end was prepared for mounting in the chuck. When securely mounted a 2 inch saw tooth bit drilled a hole about 3

inches deep by means of a Jacobs chuck mounted in the tail stock, and the DML24 at its lowest speed. The remaining hollowing was completed from the centre outwards in the end grain using for the most part the Ray Key hollowing gouge. When Peadar was happy with the sweeping inside curve, and a final sanding inside was all that was required, using his trusty skew, the outside was shaped and wall thickness was finished to 1/2 inch. After sanding was completed the mortar was ready for parting off. Since not much time remained the pestle was started immediately, an 8 by 2 inch square mounted between

centres was turned round using a gouge. Top and bottom ends were defined with a parting tool leaving a small amount of waste at each end which was removed to a smaller diameter giving more space to form the 1/2 round ball at each end. This meant either end could be used as a pounder. Final shaping was soon completed with skew and gouge, then sanded and parted off as usual. Our sincere thanks Peadar for a confident, informative and dedicated demonstration, you made it look easy, even though the DML24 seemed reluctant to be user-friendly at times.

-M.Forde..



**Humour (from the Cork Chapter newsletter)**

**IF**

- by Michael Box ( and, of course, apologies to Kipling)

If you can use a skew and never lose your cool	you can see the light shine through	And help others with their problems
And turn a perfect bead with This very tricky tool	Or turn a pair of candlesticks With a right and left hand screw	As proper craftsmen do
If you can grind a bowl gouge but never turn it blue	And hide that nasty crack With the aid of superglue	If you can master all these skills Before you reach life's span
Or turn a bowl so thin	If you can go to Workshops And still learn a thing or two	You can call yourself a turner And might even be a man

*"if you can go to  
Workshops  
And still learn a  
thing or two"*

**From editor of Wood work magazine ( sent on by Bill Kilpatrick)**

**Mystery Builder Revealed**

'I received a number of wonderful letters in response to Grover Brinkman's story on the miraculous Loretto staircase. I am especially thankful to Monty Pollner of New Boston, Illinois, who sent me an article from the January 2000 issue of *New Mexico* magazine, written by investigative reporter Tamar Stieber. Ms. Stieber's article tells of the eleven year research of Santa Fe historian Mary Jean

Cook; who has, it seems, unraveled the mystery surrounding the famous staircase. She identifies the builder as Francois-Jean Rochas, a.k.a. "Frenchy of Dog Canyon," a master woodworker turned reclusive New Mexico rancher. She is convinced, in fact, that he was a member of an exclusive, secret French society of artisans known as *les compagnons* (the companions ), and was emi-

nently qualified to have fashioned the remarkable staircase. While some may lament the loss of a wonderful legend, the story of how Rochas came to live in Dog Canyon and how Ms. Cook came to uncover his work is itself a wonderful story, full of mysteries of its own. And of course the staircase continues to amaze, even it wasn't built by St. Joseph. '



Another mystery

## The May Demo

### A dyed sycamore bowl with inlay, by Roger Bennett.

Roger listed materials and suppliers for same on the blackboard beforehand, thus helping to have us all on a similar and suitable wavelength at start-up; a useful teaching tactic. He also brought along some bowls of the type he would demonstrate on, all based on an inverted cone shape with a flare towards the rim, 5 to 6ins. dia. and approx. 2ins. high, dyed misty deep blues or black and having silver inlay; each inlay a different geometric design, perfectly balanced and aesthetically pleasing.

He uses well seasoned sycamore or maple mostly for this type of bowl, and after shaping, the very thin bowl is left at least overnight as stresses being relieved can cause distortion. He mounted such a bowl in the chuck, and removed the slight distortion with a 6mm. razor-sharp gouge with which he (as it appeared to me) just caressed the bowl sides as some delicate shavings floated off the gouge.

Silver wire inlay is carried out at this stage before sanding, summarised as follows;

- (1) Marked the pattern on outside of bowl.
- (2) Drilled 0.5mm holes from outside keeping small hand-held pencil grip electric drill at right angles to surface.
- (3) Using pliers, appropriate length of wire dipped in adhesive (nail varnish) pushed into hole and snipped off, and this is done for each hole.
- (4) When adhesive has set, Roger puts a touch of gap filling superglue on each end of inlay and leaves to set, this will fill any ragged holes.

Roger commences with 120 grade wet and dry and goes through the grades 180, 240, 320, 400 using Danish oil sparingly for lubrication. After using the 400 grade, the grain was raised by wetting (not soaking) with a wet tissue and dried with a hairdryer, then sanded with 600 grade, and finally 800 grade to finish and leave ready for staining. The 400, 600 and 800 grades he uses is SIAWAT abrasive made in Switzerland and got from ACE motor factors

Staining, or dyeing, was next and Roger's procedure was -

- (1) Dampened bowl (less runny lines and better absorption of stain)
- (2) Applied stain with brush gently and quickly,
- (3) Removed excess stain gently and quickly with fine paper tissue as stain dries quickly.
- (4) Checked for distortion or wobble, then dried with a hairdryer until any wobble disappeared.

A previously turned raised dimple in bowl bottom was next stained a contrasting colour. Gold leaf decoration or embellishment was then demonstrated; the area selected was the previously stained raised dimple. Summarised, the procedure carried out was :

- (1) Gold size applied to surface using cotton bud, and allowed to become tacky, takes a few minutes.
- (2) Gold leaf comes in booklet form attached to backing paper. An appropriately sized piece was pressed on to the size (now tacky) and backing paper then removed.
- (3) Finished gold leaf can be sized over with a thin layer to give protection.

Roger told us if leaf creases or tears, size over and apply another gold leaf, and while gold leaf is normally applied before staining, yellow stain applied beforehand can help to mask miniature defects such as holes etc. Always ensure one colour is dry before a different colour is used if "bleeding" is to be avoided. Finally the bowls are finished with four coats of Danish oil; without any cutback between coats.

From start to finish the large audience was silent except for the odd question, that in itself was testimony to the standard of this demonstration, it was marvellous. Our sincere thanks to Roger.

### Supplies and Suppliers;

Liberon water based stains, Eirloom Ltd. (Sandy Ingle) Joyce Industrial Estate, Rockgrove, Glouthane, Cork Tel. 021 353709.

Silver wire, N.N. Enterprises Ltd. 4 Eustace Street, (off Dame St.) Dub. 2.

Jewellery eqpt. silver cutters etc. Phillip Dix 6 Aston Quay Dub. 2.

Miniature drills, Tuck and Co. East Wall Rd. Dub. 3.

Radionics Ltd. Herberton Rd. Dub. 12.

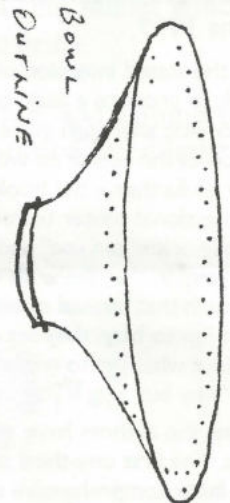
Gold leaf, M.R.C.B. 12 Cornmarket Dub. 8.

Gilding materials, L. Cornelissson and Son Ltd. 105 Great Russel St. London WC1B 3RY. Tel. 020 7636 1045

—M. Forde.

**Note: Roger is also a very generous man who refused any fee for this demonstration.**

**Thank you --Ed**



*'with a 6mm razor sharp gouge with which he (as it appeared to me) just caressed the bowl sides as some delicate shavings floated off the gouge'*

## Book review

### *Woodturning with the Router*

Hylton and Matlack

Guild of Master Craftsman Publications 1999

It is the stated intention of the authors of this book to produce a basic operating manual – a systematic thorough guide book to the application of the router to woodworking. But they go further – the book is sub-titled<sup>1)</sup> “Professional router techniques and jigs a woodworker can use” and the authors are of the opinion that the skills of woodworkers are such that instead of telling their readers what jigs to **buy**, they set out to show their readers what jigs to **make** – as the authors say “why buy a jig if you can make it?”

I think the authors have achieved their objectives. The first one-third of the book consists of a fairly comprehensive discussion on routers and cutters with many valuable insights and deals with detailed designs for router tables and associated jigs which the reader can make for himself [or herself!].

In the remaining two-thirds of the book the authors concentrate on the application of the router to a wide range of woodworking situations: decorative treatments, cutting curves and circles, surfacing, frame and panel construction, dadoing and grooving, rabbeting, jointing

[edge, mortise and tenon, lap and dovetails].

This brief outline of the scope of the book hardly does justice to it. Throughout the authors have illustrated their ideas with numerous photographs and drawings. In my view their inclusion of dimensioned drawing is especially useful where the reader may wish to make any item himself as in my experience photographs, while they can be helpful, are rarely an adequate substitute for proper drawings.

The book is packed with information related to router techniques and jigs which extend the usefulness of the router. There must be dozens of ideas and tips and I think this book would be a useful addition to the bookshelf of any half-serious woodworker. This is a large book [344 pages] with a comprehensive index and much cross-referencing for ease of use.

I would [will!] buy it.

-William O'Callaghan

“why buy a jig  
if you can make  
it”

## Workshops

### Emmet Kane

Frank Gallagher continues to organise excellent workshops of various kinds.

I, with various others, enjoyed a really great visit to Emmet Kanes's place in Kildare at the end of May.

Charlie Ryan bussed about 20 of us all the way there and back, dropping everybody to their doors whether it was Crumlin, Stillorgan or Greystones. I know, because I went, as the other Frank used to say,

all the way!

It was a great day out and Emmet entertained and educated us with hardly a break in between and all in high good humour. And we all went home with a piece of timber from our hosts collection. Thanks a million Emmet and Charlie.

Oh, I nearly forgot to mention the singing in the pub afterwards. Among the soloists I would have to award 1st prize to Pacelli for his really excellent monologues, though Charlie and Peter are good too.

### Adrian Finlay

In June we had the unusual experience of a really fine day in Larchill when Adrian Finlay demonstrated the chainsaw to a really keen bunch of enthusiasts-see report page 6 for more details. Suffice to say we are fortunate in having such a variety of skills in the Chapter.

- Chris Hayes



Now, where would you like it to fall?

## JUNE Demonstration

Home made tools and their use, by Hugh Flynn.

From a line up of tools he brought along Hugh started by showing some he had made, and explained their uses. First up were two hook tools, the cutting hook made from 3.5 mm. dia. masonry nails. Next up were two D drills, one 4mm., the other 10mm, then a couple of beading tools, all made from tool steel, shaped mostly with grinder and an angle grinder cutter suitably mounted and lathe driven, and then a dainty tool-a miniature skew - made from a masonry nail, and finally a hand held sander which takes the sanding pads and velcro backed abrasives usually associated with electric drills.

Hugh then proceeded to make a hook tool, and briefly the procedure was

(1) Using his small butane torch, a masonry nail 50mm. long heated to a medium red, and hammered to a flatter-triangular cross section. After cooling the desired shape was ground on abrasive faced lathe driven wooden discs, again made up by Hugh.



(2) Heated again to similar temp. and bent until desired hook-shape attained (use round nose pliers to obtain 4 to 6mm curve)

(3) Hardening carried out next, by heating to red heat and quenching immediately in water.

(4) Hook then polished to bright metal on a fine abrasive disc.

(5) Tempering then carried out to the hard brittle hook by heating with butane torch at a low heat until polished surface is a pale straw colour and allowing to cool. Hugh informed that tempering could also be achieved by heating in oven at 350 +or-25 degrees F. for 10 to 20 mins. and allowing to cool.

(6) Completed hook mounted in a 4mm. hole drilled in one end of a handle mounted steel bar and secured with a grub screw. Securing with superglue instead, is also satisfactory.

Hugh then got started on one of his lidded boxes. A piece of end grain well seasoned laburnum was roughly shaped with the roughing gouge, the lid spigot curves shaped with spindle gouge and Continental gouge, (which has a flatter shape with even wall thickness, which Hugh finds useful for curves) with emphasis on keeping the tool rest close to the work all the time. When delicate spigot and curve of the lid were completed, a light sanding was done, down through the grades-150,180,240,320 and 400; care taken not to sand out delicate turning details. Cellulose sanding sealer and carnuba wax gave a bright shine to the completed lid which was parted off so that a lip was left for an insertion

fit into the body. Body outside was then shaped leaving plenty of depth to take the hollowing forces. Hugh reduced the lathe to mid speed-900 rpm.approx. and demonstrated gouge hollowing methods, including the back method, (as described by Richard Raffan in his book +Turning Projects - when hollowing end grain in making a scoop.) Then the 10mm D drill was demonstrated drilling a hole into the body centre, and the newly manufactured hook tool was then ready for test. Hugh commenced cutting gently along the centre line and the shavings curled off smoothly, The hook tool was working and being worked delightfully. The proper lid fit was then done. The recess for the lid lip, which was left when parting off the lid, was adjusted until a good fit, along with grain matching, was obtained. Our demonstrator made it all look so easy! The inside hollowing was next finished with the hook tool, the bottom finished with a flat scraper. The box body was then ready for final shaping of the outside, and for this operation, the lid was fitted, so as to ensure a perfect curve with lid in place. Sanding and polishing carried out as for the lid; and after parting off, lid and box bottoms were hand sanded to a smooth finish.

Sincere thanks to Hugh, for an inspirational and informative demonstration; the tool making, hardening and tempering, and the laburnum box of balanced design, so rapidly and expertly produced.

M.Forde

## Committee members

**CHAIRMAN**—Seamus Carter,  
15 Woodlands Rd, Johnstown Estate,  
Dun Laoire, 2850087

**HON. SEC.**—Pacelli O'Rourke,  
161 Belgard Heights, Tallaght, Dublin  
24, 4515276

**TREASURER**— Frank Foley, 1 Oakley  
Park, Clontarf, Dublin 3, 8339448

**BOOKS/VIDEOS**—Terry Cruise, 26  
Dun Emer Drive, Sandyford Rd,  
Dundrum, Dublin 16, 2956363

Frank Gallagher, 3 Rossmore Close,  
Templeogue, Dublin D6W, 4902879

Tom Gibson, 124 Lorcan Drive, Dublin 9  
842 0634

Barry Dunne, 78 Sandford Rd, Ranelagh,  
Dublin 6, 4967188

Jenny Lynch, Strathyre, 4 Sidminton Ct,  
Sidminton, Bray, 2867229

## Chain saw demo by Adrian Finlay

On a beautiful sunny day in June Adrian gave a chain saw demonstration and talk to a group from the Chapter at Larch Hill Scout camp. He started by showing us how to start a stubborn petrol saw which had not been in use for some time. After cleaning the plug and filter with soapy water and then pouring a little neat fuel into the cylinder the saw started up without any more fuss.

Predictably there was much emphasis on safety including the use of Kevlar protective clothing. Adrian explained that if an accident did occur the Kevlar material jams the chain and effectively prevents serious injury. Gloves, overalls and boots with Kevlar are recommended for anyone doing a serious amount of chainsawing, and a full visor is also essential. He showed how to sharpen the chain which must be frequently done. With the aid of a portable vise driven into a conveniently placed log he deftly completed the task keeping up a running commentary. Useful tips included sharpening a cross cut chain at 30o and 25o for a rip saw when using a guide of course. Also a piece of Perspex will clean the file and its best to use an oil sold specifically for the purpose. Half fill with fuel and fill to the brim with oil; that way your motor stops before the chain runs dry.

Starting the saw should be done with one knee on the ground and the right heel holding the saw firmly and with the brake applied. While cutting always avoid inserting the tip into the wood or you may get a violent kickback, very frightening and possibly lethal.

To conclude the session Adrian proceeded to expertly section and cut up rounds of timber. All twelve present at this demo congratulated him on a great performance.

—Gay McGrane

## The interview

Our subject this month was barely a year in the Chapter when he was 'volunteered' into the job of chairman which duties he carried out while continuing to excel in the competitions.

I wanted to know more about **Des McMahon** so I went along to his home last week and this emerged:

**Editor:** I didn't expect to hear birdsong as I came into your workshop. Do they warn you of high levels of dust like canaries in the coalmine or what?

**Des:** No, nothing like that. I was always interested in birds in the past and have resurrected an old hobby.

**Ed:** I count 25 cages all made by yourself, some

hobby! Anyway what did you do before retirement?

**Des:** After training as an accountant I wound up as industrial relations manager with Bord na Mona for 30 years. I know the sight of bogs pretty well.

**Ed:** How did you get into woodturning?

**Des:** I met Peter Mulvaney one day in 1994 at a car boot sale and I got interested. My first lathe was a Clarke single bar after a first lesson from Peter. After that it was just practice and more practice. Now I have the bigger Record which suits me fine.

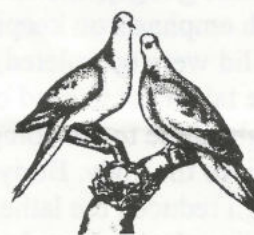
**Ed:** How do you achieve such success in selling and competing?

**Des:** By not being afraid to try anything new and putting in many hours at the lathe. At least I did in the past, not so much now. Like most turners I like to buy and try out different tools and gadgets which my sales have always paid for. I have no particular specialty, I have tried everything.

**Ed:** Any views on the Chapter?

**Des:** It is more important to me that the Guild itself. There are things wrong with it, too crowded at times, perhaps it could benefit from more younger members but how do we attract them? More exhibitions and demonstrations might help.

**Ed:** Thanks for talking to me.



'what's he trying to make now'

## MONTHLY COMPETITION RESULTS

Advanced	Score	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct
James Gallagher	42	13	9	11	9				
Hugh Flynn	40	11	15	9	5				
Tim McGill	35	15	7	6	7				
Henry East	30			15	15				
Cecil Barron	27	6	5	5	11				
Seamus Carter	21		11	5	5				
Frank Foley	20	7			13				
Des McMahon <sup>b</sup>	19			13	6				
Tony Lally	16	5	6	5					
Peadar McArdle	15		5	5	5				
Philip Kerr	13		13						
Eddie O'Reilly	9	9							
Albert Sloan	7			7	5				
Adrian Finlay	5			5					

### Experienced

Pat Walsh	42		<u>26</u>	11	5				
Chris Hayes	39	9	9	6	15				
Albert Dooley	38	15	13	5	5				
Tom Gibson	33	6	15	7	5				
Fran Lavelle	33		7	13	13				
James Nolan	29		11	9	9				
Frank Gallagher	24	13	6	5					
Gary Forrester	21			15	6				
Seamus O'Reilly	13			<u>13</u>					
Bill Kellegher	12	7			5				8-
Donal Brown	12			5	7				7.
Sean Dunne	11	11							
Martin Fitzpatrick	11				11				
Garoid Hogan	10		5	5					
William Edwards	5				5				

### Beginners

Tom McKeon <sup>x</sup>	44	11	13	5	15				
John Holmes	20		7	13					
Irene Christie	18		11	7					
Niall Cahill	14		9	5					
Norman Bannister	14			5	9				
Kevin Dowling	13	13							
Lorcan Hassett	13				13				
Dave Naessens	9			9					
Dermot Hill	11				11				
David Dunne	6			6					
Paddy Finn	5			5					
Harry Kinsella	11			11					
David Byrne	5			5					

Recent promotions to experienced class Pat Walsh, Seamus O'Reilly and Tom Mc Keon.  
 Congratulations to you all.

*Please note A.G.M. in november this year ,therefore only eight months of competitions  
 The best seven scores to count.*

## An opportunity to publicise yourself

"Would you like your own page on the internet?"

As a special service to Dublin Chapter members you can now have your own personal page on the Chapter Site. On your page you can display images of your work, details about yourself etc. There is no charge for this service. All you have to do is submit pictures of your work (maximum 6) along with any relevant details. You can email the pictures and details to

owen@furniss.net or just send regular photos to Owen. All photos will be returned to the owner. Be sure to include some details about yourself and an email address (if you wish). A photo of yourself or your work-shop?

Regards

Owen Furniss

Core Network Transformation

Room 4.09

Telephone House

## Chapter News

A reminder that the October meeting at Terenure will be on Oct 13 so as to not to clash with the National Seminar on the 6th.

Help is badly needed at our monthly meetings, especially by Terry with the books and videos and Joe with the heavy TV and equipment. Please don't wait to be asked, jump in and volunteer, it will be appreciated.

New fee structure. The committee propose to increase the membership sub for 2002 to 43Euro, giving the chapter an additional 10Euro (£7.80) towards support for Chapter services. Amongst the additional expenditure envisaged is our own Seminar next year at a venue to be decided.

### Demos

July — Jim Johnson — off centre Lady

August — Owen Furniss — Surprise (cf website)

September — Joe O'Neill — tba

October — Felix McCoy — tba

### Competitions

July -all -vase

August-all -open

September -a clock

## Clock Movements and watch inserts

*Philip J. Dix and Co*

6 Aston Quay

Dublin 2

Tel 01-

6717144/6710579



Mon-Fri 9-5 (not open Saturdays)

Call or write for our brochure containing other items.

Northside meetings at the *Grange* are suspended for the summer months



*Woodturners note*

**Brian Walsh**

**Ashford**

**Co. Wicklow**

Tel. 0404-40504 and

086-8243838

Opening times Mon -Fri, 9-6 or evenings Mon to Thurs by appointment.

Timber available includes Yew, Walnut, spalted and regular beech.

My heartfelt thanks to this month's contributors including M. Forde, Gay McGrane, Michael Box, Bill Kilpatrick, William O'Callaghan, Barry

