



Dublin Chapter Newsletter

Irish Woodturners Guild

April 2020



As you are probably aware, due to the outbreak of Covid-19 all meetings of the Dublin Woodturners Chapter have been cancelled until further notice.

The monthly competition for April will be held online.

This will be an open competition with all entrants submitting a photograph of their piece for judging. So get out to the workshop (it's now the only place we're allowed to go) and make something.

Send a photo of your work by email to Mark Daly at mark@eninserv.com by Friday 3rd April. Include the category (Advanced, Experienced, Beginners or Artistic). Also include something in the photo to show scale (possibly a ruler).

Please check both your email and the Chapter website (<http://www.dublinwoodturners.com>) regularly for updates.

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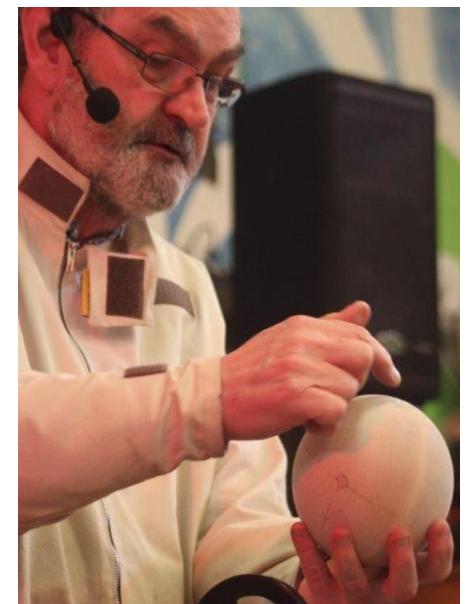
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Saturday 7th March with Pat Walsh



Pat started out with the sphere he made last time. The first thing to do is to mark out the North/South axis and then to find the equator (East/West Axis).

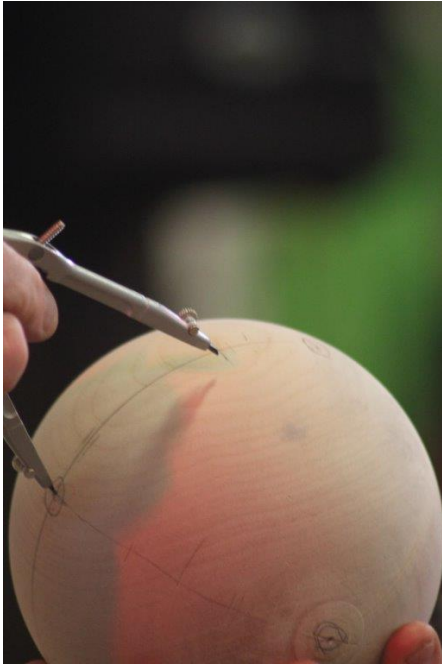
This divides the sphere into four



Pat and a few other woodturners have for the past few years or so been working with famous Donegal wood turner John Malone in an effort to pass on his skills. Pat was with us last year and showed us John Malone's method of turning a sphere. Today he returned to build on this by showing us how to turn an

octahedron. As I'm sure you remember from school day an octahedron is a polyhedron with eight faces, twelve edges, and six vertices (corner points). As Pat says, you can only turn out so many bowls before you need to do something a bit more challenging.

sections. The easiest way to do this is with the sphere still on the lathe using a compass.



Divide either axis in two again and carry the division around the sphere. This will result in the sphere having eight sections. Each section is effectively a triangle, albeit a triangle with curved lines, if axes were fully drawn and not just the intersections marked.



Find the centre of each triangle using 3 arcs (one from each corner) using an estimated radius that intersect near the centre. It is then possible to accurately mark the centre of the triangle as being the centre of the small shape made

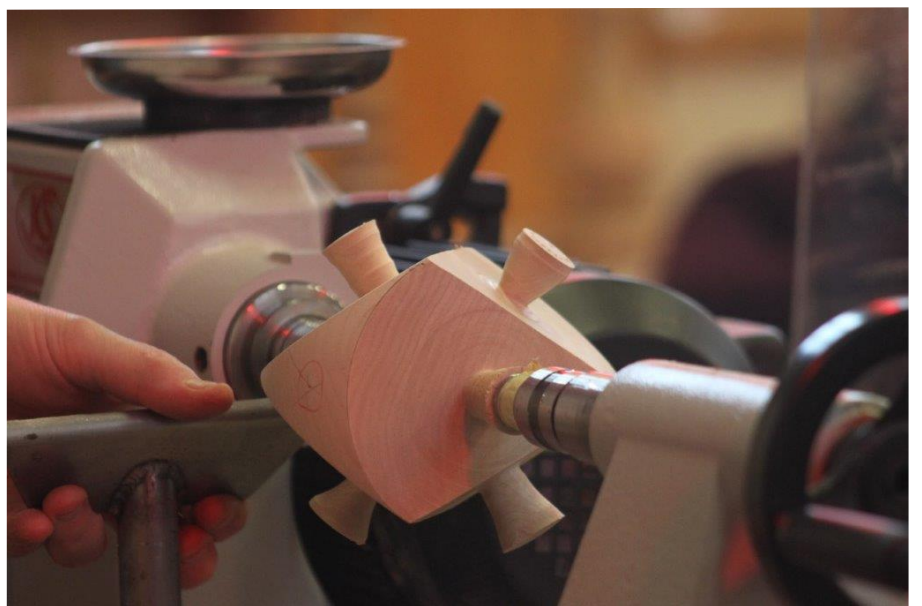


by these intersecting arcs. This will result in eight points or four pairs of holding points. The points of each pair will be directly opposite each other giving four balanced axes which can be used as mounting points on the lathe.

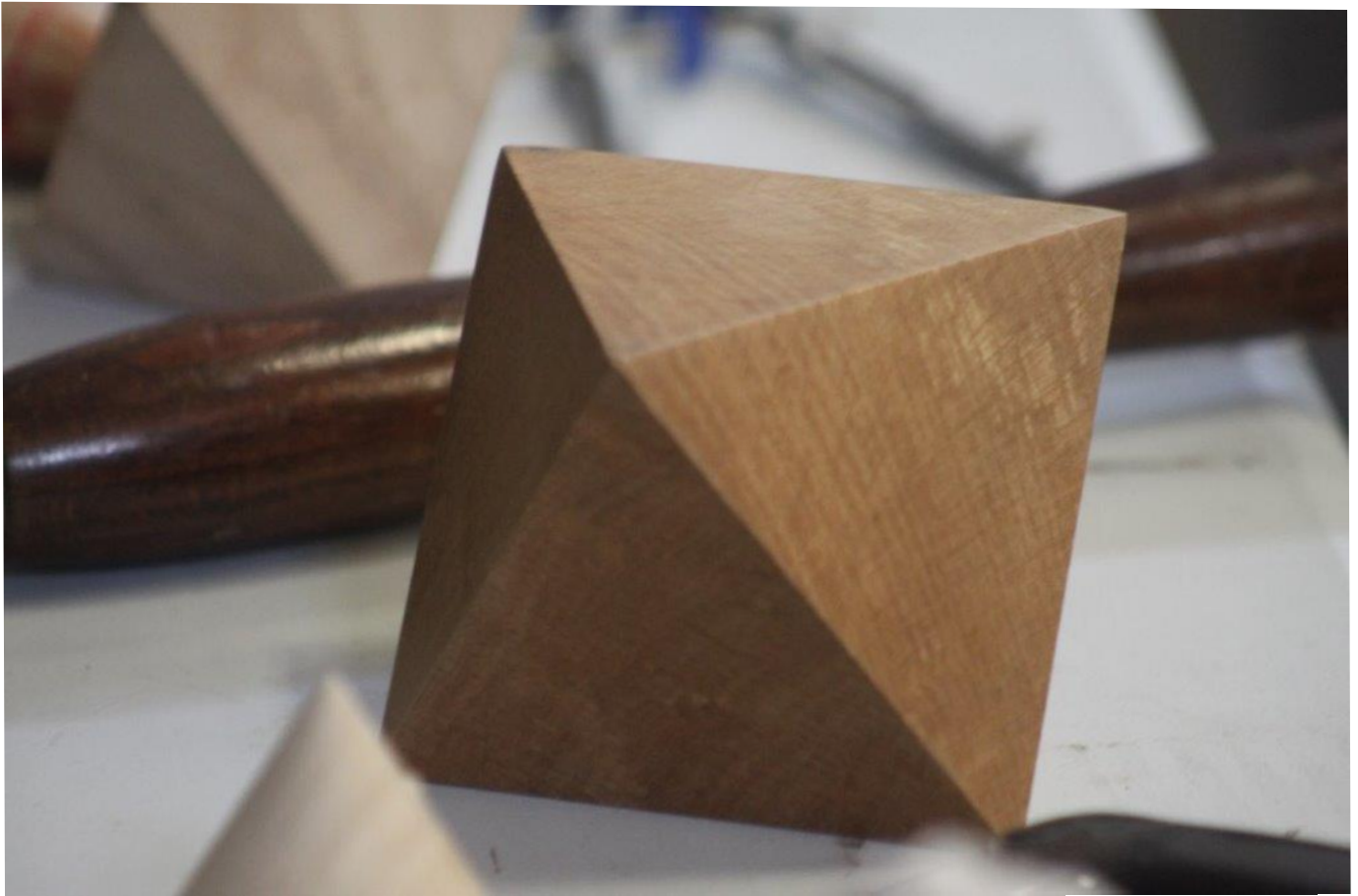
Pat mounted the fully marked out sphere on the lathe. At the tailstock end he drew a circle through the three points of the triangle facing the live centre. This line marks the amount of wood to be removed. Using a bowl gouge

this at the headstock end. As you are holding between centres you will leave a “nub” at each holding point. The piece is then remounted using the next set of points. Again a circle is drawn to indicate the amount of wood to remove. As the piece progresses there will of course be less and less wood to cut away.

Once all sides were completed Pat removed the piece from the lathe and cut away the eight nubs with a saw. After a bit of sanding the octahedron was complete.



to cut at a ninety degrees angle to the axis of the lathe. He repeated



To make the octahedron a bit more interesting and artistic Pat went on to hollow out the centre to make it into a lidded box. He marked the centre of one of the triangles and remounted the octahedron onto a jam chuck secured with hot melt glue. Using a Jacobs chuck he drilled a pilot hole and using a 3/8 spindle gouge, hollowed out the centre large enough to accommodate a lid. Pat had brought the lid along pre-made as he knew time would be running tight at this point.



Once the lid fitted correctly Pat drilled another 10mm hole in one of the other sides to take a dowel and stand to show off the piece.

Many thanks Pat for a great demonstration.



Chapter Contacts.

Chairman: John Doran
087 6393081
DWT.Chair@gmail.com

Secretary: Tommy Hartnett
086-8284178
DWT.Secretary@gmail.com

Treasurer: Vincent Whelan
087 760 4918
DWT.Treasurer@gmail.com

Vice-Chairman: J. McCloughlin
087 2610803

Membership: Mark Daly
087 9484051
DWT.Membership@gmail.com

Competitions: Brigie DeCourcy
087 9258766
DWT.Competitions@gmail.com

Books & Video: Frank Maguire
01 8346854
DWT.Library@gmail.com

Exhibitions: Paul Murtagh
087 1331292

Audio/Visual: Tony Hartney

Wednesday Demos: Brendan Phelan

Newsletter / Web Master: Brendan Kelly
086 3748183
DWT.Newsletter@gmail.com

Who were the winners in April 2010. Recognise any?

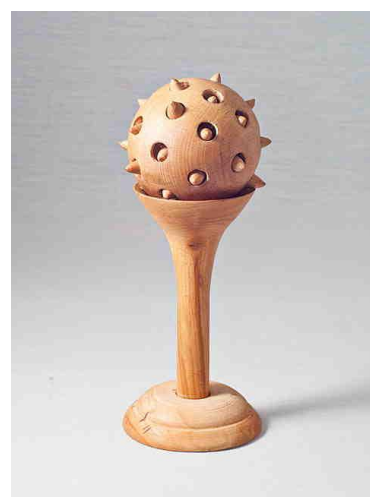
Answer on page 11.



Advanced



Experienced



Beginners



The Annual Seminar of the Dublin Woodturners will take place on Saturday 25th April 2020. The demonstrator for the day will be well known professional woodturner Donal Ryan.

Registration 8:30am to 9:45am.

Normal Monthly Competition plus an Open Competition, all entries to the Monthly Competition will be entered into the Open Competition. Monthly Competition subject is a Plate (Advanced: two matching)

Raffle on the day. Finish 4:00pm.

Cost: €45, which includes two course Hot Lunch.

As this is a catered event it is essential that we know the numbers attending in advance. Please declare your interest and pay a €20 deposit at the meeting today.

Here are the entries and results for the March competition.
The subject was A Laminated Table Lamp.



1st Advanced: Brendan Phelan



1st Beginners: John O Neill



1st Artistic: Colum Murphy



1st Experienced: Brendan Kelly

Other Entries Were.



2nd Advanced: David Sweeney



3rd Advanced: Tommy Hartnett



4th Advanced: Tony Hartney



2nd Artistic: Brendan Phelan



2nd Experienced: Vincent Whelan

Story of wood

Extract from an article found on www.explainthatstuff.com/wood.html

How does wood get from the tree to the roof of your house, your bookshelf, or the chair you're sitting on? It's a longer and more complex journey than you might think that takes in harvesting, seasoning, preserving and other treatment, and cutting. Here's a brief guide.

Harvesting

Growing plants for food is called agriculture; growing trees for human use is silviculture—and the two things have a great deal in common. Wood is a plant crop that must be harvested just like any other, but the difference is how long trees take to grow, often many years or even decades. How wood is harvested depends on whether trees are growing in plantations (where there are hundreds or thousands of the same species, generally of similar age) or in mature forests (where there's a mixture of different species and trees of widely differing ages).

Planted trees may be grown according to a precise plan and clear-cut (the entire forest is felled) when they reach maturity. A drastic approach like that makes sense if the trees are a fast-growing species planted specifically for use as biomass fuel, for example. Individual trees can also be selectively felled from mixed forests and either dragged away by machine or animal or even (if it makes economic and environmental sense) hauled upward by helicopter, which avoids damaging other nearby trees. Sometimes trees have their bark

and small branches removed in the forest before being hauled away to a lumber yard for further processing, though they can also be removed intact, with the entire processing done offsite. It all depends on the value of the tree, the growing conditions, how far away the lumber yard is, and how easy the tree is to transport. Another interesting form of forestry is called coppicing, which involves removing long, thin, low-growing branches from trees such as hazel and willow in a careful and respectful way that does no long-term damage.

Seasoning

A freshly cut tree is a bit like a sponge that comes presoaked in water, so it has to be completely dried out or seasoned before it can be used. Dry wood is less likely to rot and decay, it's easier to treat with preservatives and paint, and it's much lighter and easier to transport (typically, half a freshly felled tree's weight may come from water trapped inside). Dry wood is also much stronger and easier to build with (it won't shrink so much) and if a tree is destined for burning as firewood (or an energy crop), it will burn more easily and give out more heat if it's properly dried first. Typically wood is dried either in the open air (which takes anything from a few months to a year) or, if speed is important, in vast heated ovens called kilns (which cuts the drying time to days or weeks). Seasoned wood is still not completely dry: typically its moisture content varies from about 5–20 percent, depending on the drying method and time.

Preserving and other treatment In theory, wood might last forever

if it weren't attacked by bugs and bacteria; preservatives can greatly extend its life by preventing rot. Different preservatives work in different ways. Paint, for example, works like an outer skin that stops fungi and insects penetrating the wood and eating it away, but sunlight and rain make paint crack and flake away, leaving the wood open to attack underneath. Creosote (another popular wood preservative) is a strong-smelling, oily brown liquid usually made from coal-tar. Unlike paint, it is a fungicide, insecticide, miticide, and sporicide: in other words, it works by stopping fungi, insects, mites, and spores from eating or growing in the wood.

Different kinds of treatment help to protect and preserve wood in other ways. It's a great irony that wood can be used to build a fine home that will last many decades or burn to the ground in minutes. Wood is so plentiful and burns so well that it has long been one of the world's favorite fuels. That's why fire-protection treatment of wooden building products is so important. Typically, wood is treated with fire retardant chemicals that affect the way it burns if it catches fire, reducing the volatile gases that are given off so it burns more slowly and with greater difficulty.

Cutting

There's a big difference between a tree and the table it might become, even though both are made from exactly the same wood. That difference comes mainly from skillful cutting and woodworking. How much cutting a tree needs depends on the product that's



being made. Something like a utility pole or a fence post is not much more than a tree stripped of its branches and heavily treated with preservatives; that's an example of what's called roundwood. Trees need a bit more work in the sawmill to turn them into lumber, timber, or sawnwood (the three names are often used interchangeably, though they can be used with more specific meanings). Flat pieces of wood can be made from trees by cutting logs in two different directions. If you cut planks with the saw running in lines parallel to the length of the trunk, you get plainsawn (sometimes called

flatsawn) wood (with ovals or curves on the biggest flat surface of the wood); if you fell a tree, cut the trunk into quarters, then slice each quarter into parallel planks, you get quartersawn wood (with the grain running along the biggest flat surface in broadly parallel stripes).

Photo: Above/Left:

Plainsawn wood is parallel to the trunk, revealing the annual rings as curves or ovals.

Photo: Above/Right:

Quartersawn wood is first quartered and then sawn, revealing a pattern of roughly parallel lines.

See how attractive those patterns

look? Not surprisingly, wood that's destined for furniture and other decorative uses has to be cut much more thoughtfully and carefully with regard to what's called its figure. This is the way a particular tree is cut to show off the growth patterns it contains in the most attractive way in the final piece of wood. The figure can also depend on which part of a tree is used. Wood cut from near the stump of a tree will sometimes produce a more attractive figure than wood cut from higher up.

Extracted from an article found on www.explainthatstuff.com/wood.html



Editor's Appeal.

I need a constant supply of interesting articles for the newsletter.

If you come across anything which may be of interest to other woodturners or would like to pen an article yourself please let me know at DWT.Newsletter@gmail.com

Anything considered, craft shows or demonstration you have visited, turning tips, funny stories, jokes, cartoons.

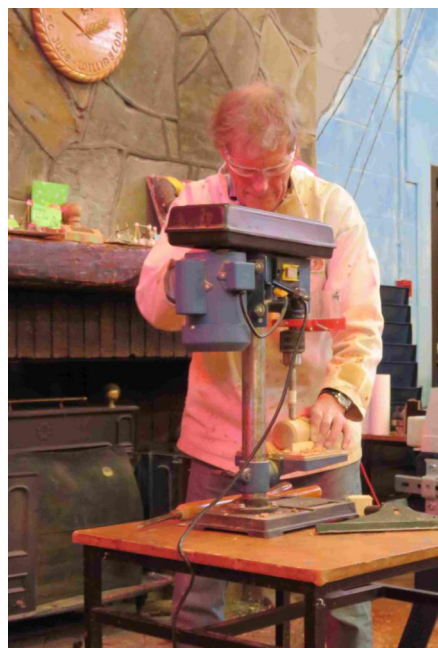


Jonathan's task for the day was a nutcracker consisting of three parts: Body, threaded spindle and cap. He started by mounting 200mm by 75mm cylinder between centres. It was a piece from a hundred year old apple tree which came down in a storm last year. He turned it down to size with a roughing gouge, finishing with a



skew. After turning a spigot at the tailstock end he when on to mount the piece in a chuck.

He marked out the length required for the body of the nutcracker (about 60mm) and proceeded to turn the final shape desired. At this point he removed the piece from the chuck and took it to the pillar drill.



In the side of the body he drilled a 16mm hole, 30mm along the body, taking care not to go beyond the centre of the piece. It is important to drill the hole before hollowing

out the centre in order to avoid tear out inside the body of the nutcracker.

After mounting the piece back onto the lathe Jonathan produces a Wood Threading Kit which consisted of three parts. A starting Tap for starting an internal thread, a finishing Tap for finishing same and a Die for external threading. Using the starting Tap



followed by the finishing Tap Jonathan proceeded to thread the inside of the hole.

Once the threading was finished he went on to hollow out the inside. He continued to hollow out to a point just below the threaded hole, finishing off the inside with a scraper and turning a concave shape at the bottom. After parting off, Jonathan turned the waste piece left in the chuck into a jam chuck for the body of the nutcracker. This enabled him to finish off the bottom of the piece.

Moving on to the next stage Jonathan mounted a 150mm by



25mm by 25mm into the chuck for the threaded spindle. He turned it down to 18mm with a roughing gouge and skew.

Size here is important as the spindle must be a good fit for the Die as too loose a fit will result in an uneven thread. At this point Jonathan mentioned that it was important to finish off the end of the spindle as this is very difficult to do once the spindle is threaded.

Using the Die Jonathan then threaded the required length along the spindle (55mm). He then parted off the spindle leaving a 10mm protrusion on the end to fit into the cap.

For the cap Jonathan used a scrap piece which was left over to turn a 30mm disc, drill a 10mm hole in the centre and assembled the completed nutcracker.

Many Thanks Jonathan for a cracking demonstration.

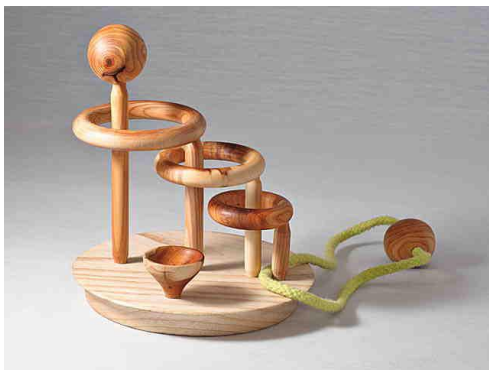


Trade Stands 2020	
Jan	The Shed
Feb	The Hut
Mar	The Carpentry Store
Apr	The Shed
25th Apr	The Hut (Seminar)
Jun	The Carpentry Store
Jul	The Shed
Aug	The Hut
Sep	The Carpentry Store
Oct	The Shed
Nov	The Hut
Dec	The Carpentry Store

Competition Pieces 2020	
Jan	A Tea Light Holder
Feb	Off Centre Turning
Mar	Laminated Table Lamp
Apr	Cup and Saucer
25th Apr	A Plate (Advanced: two matching) Seminar: Open
Jun	300x80x80
Jul	A Spinning Top
Aug	A Bowl
Sep	Fruit (Advanced: two pieces)
Oct	Wall Hanging with Texturing
Nov	AGM
Dec	A Christmas Item

Demonstrators 2020		
	Saturday	Wednesday
Jan	Adrian Finlay	Vincent Whelan
Feb	Rich Varney	Paul Murtagh
Mar	Pat Walsh	Jonathan Wigham
Apr	Eugene Grimley	Colum Murphy
25th April	Seminar with Donal Ryan	Rich Varney
Jun	Tom McCosh	Colum Murphy
Jul	Peter Lyons	Tony Hartney
Aug	Christine Van Bussel	Tommy Hartnett
Sep	Frank Fitzpatrick	Brendan Kelly
Oct	Colum Murphy	Brendan Phelan
Nov	AGM	Cecil Barron
Dec	Joe O Neill	Joe O Neill

The winners in April 2010 were.



Advanced: Franl Lavelle



Experienced: Frank Maguire



Beginners: John Owens

Current Competition Positions

Current Competition Positions													
Beginners													
Name	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Total
John O'Neill	15	15		15									45
Ronnie Butler			15										15
Experienced													
Brendan Kelly	15	13	15	15									58
Vincent Whelan		15	13	13									41
Advanced													
Brendan Phelan	15	15	15	15									60
Tony Hartney	13	13	7	9									42
Paddy Finn	11	6	9										26
Tommy Hartnett	9	11	11	11									42
William Edwards	7	5											12
David Sweeney		9	13	13									35
Cecil Barron		7											7
Frank Maguire		5											5
John Duff		5											5
Artistic													
Colum Murphy	15	13	15	15									58
Brendan Phelan	13	15	13	13									54
Cecil Barron	11												11
Seamus O'Reilly	9												9
Tommy Hartnett	7	11	9										27
Frank Maguire	6												6
Rich Varney			11										11

Do you recognise this pig.



I had an email from Jack Hutchinson recently who is trying to find out who carved this pig. He came by it when in 1986 he bought the contents of a restaurant called Solomon Grundys which operated in Suffolk Street, just off the bottom of Grafton Street. From there it went to a restaurant in Ballymena Co Antrim which closed in 2010.

Jack recons that it was carved between 1978 and 1986 and is about 4 foot wide by 2 and 1/2 feet high and about 4 inches thick weighing approx 1 cwt or about 50 kilos. Jack still has the pig in his possession and would love to get in touch with the original carver.

If you recognise it please email me with the details at DWT.Newsletter@gmail.com.