



Dublin Chapter Newsletter

Irish Woodturners Guild

May 2020 (Bumper Lockdown Edition)



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.

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

The monthly competition for May will again 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.

Points awarded will NOT count towards the annual awards however all items entered WILL be eligible to be entered in the normal monthly competitions when they resume.

Send a photo of your work by email to Mark Daly at mark@eninserv.com by Friday 1st May. Include the category (Advanced, Experienced, Beginners or Artistic). Also include something in the photo to show scale (possibly a ruler or pen).



Sean Ryan: *Virus*

Inside this issue:

John Doran	P. 1
April Results	P. 3
The Catenary Curve	P. 9
Editor's Appeal	P. 10
Demonstrators	P. 11
Competition Pieces	P. 11
Trade Stands	P. 11
Leader Board	P. 12
Who Carved The Pig	P. 12
Adrian Finlay	P. 13
Woodturning Magazine	P. 16
Colum Murphy	P. 18

A Word From Our Chairman

How are all getting through our enforced "holiday" (Hopefully we are half-way through). We are lucky among many of the people who are cocooning in the way that we can all have an interest in a hobby that can keep us busy and get out from under other people's feet in the house. It is nice to hear the instruction, "Get up out of that chair and go out to your shed and make something." Now that is an instruction that I like to hear often.

from them. We also find products that are half finished and now that we are much better woodturners with all the practice we have had since we started that piece, we can now finish it with ease, I hope.

Now with all the new pieces that are produced we have to find a place to display our finished work and the room that comes to mind is Seamus Carter's front room. I do not know how many of you have had the pleasure of being in that room that is full of the beautiful pieces that Seamus has turned over the years. I wonder what our own front room will

look like at the end of the second half of our enforced confinement. Let's hope there will be many pieces in rooms all over the city.

Not all of us are lucky enough to be able to go out the back door of our house and find a shed with everything inside to keep us happy and contented for weeks, and for those of you who don't have a shed, well there must be other ways to get enjoyment while passing the time through wood. An example of this is stick making and our expert in that skill is Stephen Coffey whose phone number is 087 6811590 and our expert in carving is Adrian Finley,

whose phone number is 087 9838633. Both men will produce an article on carving and stick making. You have their phone number for more information if you need it.

I think that it is very important that we keep busy both in body and mind while we are confined to home. So if anyone has any questions or concerns or comments we are only a phone call away and we are only too willing to talk. It is important that we all keep in contact with each other and hope that the time of staying in and keeping everybody at a distance will soon be over and we

will be back to normal.

Before I finish I would like to express my sadness at the passing of Frank McCartney who passed away last week. Frank was a member for many years and when I rejoined the guild and was given the job of doing a Saturday demo, you can imagine how nervous I was. So at the break, everyone went for tea except Frank and David Sweeney and they gave me the best compliment I could have been given: They said that they knew my uncle who taught them in college and that I was exactly like him. Well, with such a huge boost to my ego, all nerves went. Thanks

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Who were the winners in May 2010. Recognise any?
Answer on page 11.



Advanced



Experienced



Beginners

Results of the April online competition

That's a fine cuppa tae.... April's competition was originally intended as a Cup & Saucer, however under the circumstances and to remove any excuses for not getting out to the workshop, it was decided to keep things simple with an open competition. Simple

however is not the first word to come to mind when I see the turning.

It's great to see a high number of entries, I chalked another line on the wall as I counted the days of lockdown and hardly felt the day going by.

This competition won't count

towards the annual score board. Without the touchy feely of a typical judging session and a panel of our peers, it just wouldn't be fair. In fact this competition could be influenced by the quality of photography, although I have tried to avoid that trap.

Beginners Section

The beginners category had five entrants but 6 pieces. As getting out to the workshop is the objective, I didn't mind one person sumitting a second entry. I really liked the shape and grain of Michael Quinn's Cup & Saucer, and the off centre box submitted by Mike Sims. For me, it is hard to call between the two. My choice for first place however, goes to Michael Cahill for his Laburnum box. It looks fantastic, a fine, warm wood, just inviting you to pick it up.



1st Beginners: Michael Cahill

Other Beginners Entries



Mike Sims



Liam McGarry



Liam McGarry



Michael Quinn



John O Neill

Experienced Section

The experienced section had just two entries. John Doran turned an elegant pen, no doubt there is a story behind where the wood came from. While this pen probably didn't see Croke Park action, it deserves a place in the final. Brendan Kelly turned a very nice piece indeed. Of note from this entry are the well shaped parabolic inner, contrasting with the straight lines of the outer wall. The decorative colour bands further contrasts with the natural grain, particularly on the inside surface. I suspect this piece would stand up to scrutiny at a real, in the flesh competition. Winner alright, Brendan Kelly.



1st Experienced: Brendan Kelly



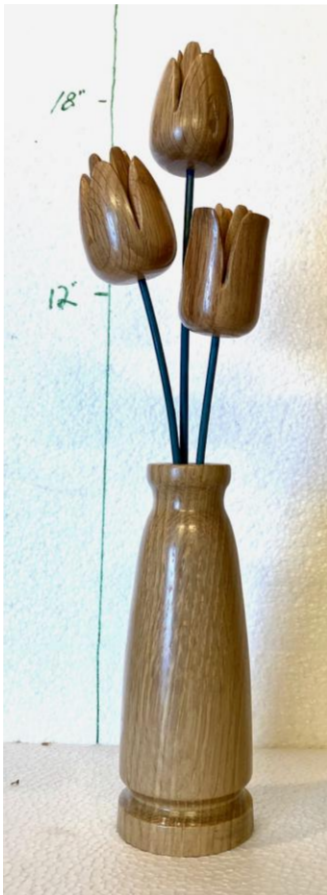
John Doran

Advanced Section

Ten entries in the advanced category and a really tough one to call. This brings home why it is necessary to touch and hold a piece of wood when judging. Can you imagine looking to buy one of these pieces online, it would be an impossible choice. Brendan Phelan has turned a crisp, clean, cup, saucer and spoon. The outer wall of the cup appears perfectly parallel and the square cut grooves are evenly spread with clean edges. Tony Hartney has turned the

ultimate cappuccino set, at least by its stunning colour and pattern. The cup wall appears nicely thin and the line of the cup is smooth and well proportioned, definitely y'er fine china, rather than 'tae in a mug'. Cecil Barron is in high spirits with a fantastic set of six shot glasses. I am glad to see he has only knocked two back, it would be tempting to treat a lockdown like a lock in, in which case all glasses might be rolling on the bar counter. Willie Reville is looking to brighten up the place with a lamp.

The grain looks wonderful and I suspect it would look even better in the flesh. But for me, the winner has to be David McSweeney for his Japanese Style Cup and saucer. Apart from the fine oriental shape and lines, there are two details that really take my eye. The first is the delicate inlay. This is particularly note worthy on the thin wall of the cup. The second is the grain patterns on the saucer. The step down for the cup holder creates a beautiful contrast.



Paddy Finn



1st Advanced: David Mc Sweeney



Tony Hartney



Willie Reville



Brendan Phelan



Cecil Barron, Shot Glasses



Frank Maguire



John Duff



Jonathan Wigham



Tommy Hartnett

Artistic Section

So now for the eight entries in the artistic section. Sean Ryan turned a very interesting piece. This trumpeted sphere on a pedestal took a lot of precision and effort. The textured colouring suggested a floating bomb, however I also wondered in it was a nod to the dreaded Corona virus. Cecil Barron turned a well-proportioned 12” high vase based on laminated plywood. I suspect that this piece would attract lots of attention

adorned a sideboard. The nut like shape and contrasting colours and textures of Jonathan Wighams Chestnut Burl is beautiful. Certainly a piece that admirers would really like to take in their hands. Willie Reville has demonstrated a nice piece of turning with his spalted beech clock, however the accuracy with which he fired the bullets at perfect intervals is a credit to him. Brendan Phelan has presented a

stunning natural edge bowl. This piece just says “take me home”. But the winner of the artistic category is Colum Murphy with a Sycamore bowl, turned, carved and coloured. I just hope the chosen photos do justice to the piece, Colum has provided more photos including some showing the process. This surely is the makings of a separate article.



1st Artistic: Colum Murphy



Jonathan Wigham



Cecil Barron



Brendan Phelan



Tommy Hartnett



Liam McGarry



Sean Ryan



Willie Reville

So.... I have cherry picked some entries for comment. We could be here all day if I was to continue into each and every piece, (I know.... with lockdown, we won't be going anywhere anyway). I hope that the photos demonstrate how difficult it is to choose a winner in each category. The quality of entry was very high and it was fantastic

to see so many pieces. I have chosen one image for each piece to illustrate the entry, however in some cases I was furnished with a couple of views from differing perspectives. If you disagree with my choice, please don't hold it against me, it might have been different at the table in the scout hall.

As we are still confined to the garden and workshop, next months competition will follow the same format. Please keep the entries coming in; lets have a record number for the first Saturday in May.

Thanks for the therapy.
Mark Daly

The Catenary Curve

Article by John O Neill

In physics and geometry, a catenary is the curve that an idealized hanging chain or cable assumes under its own weight when supported only at its ends. The 'variables' when considering a catenary are the distance between the two ends and the length of the chain, this produces the sag factor which will control the shape of the curve. It can vary from a smooth gradual curve to a sharp deeper one.



The word "catenary" is derived from the Latin word *catēna*, which means "chain". The English word "catenary" is usually attributed to Thomas Jefferson, who wrote in a letter to Thomas Paine on the construction of an arch for a bridge.

I have lately received from Italy a treatise on the equilibrium of arches, by Abbe Mascheroni. It appears to be a very scientific work. I have not yet had time to engage in it, but I find that the conclusions of his demonstrations are, that every part of the catenary is in perfect equilibrium."



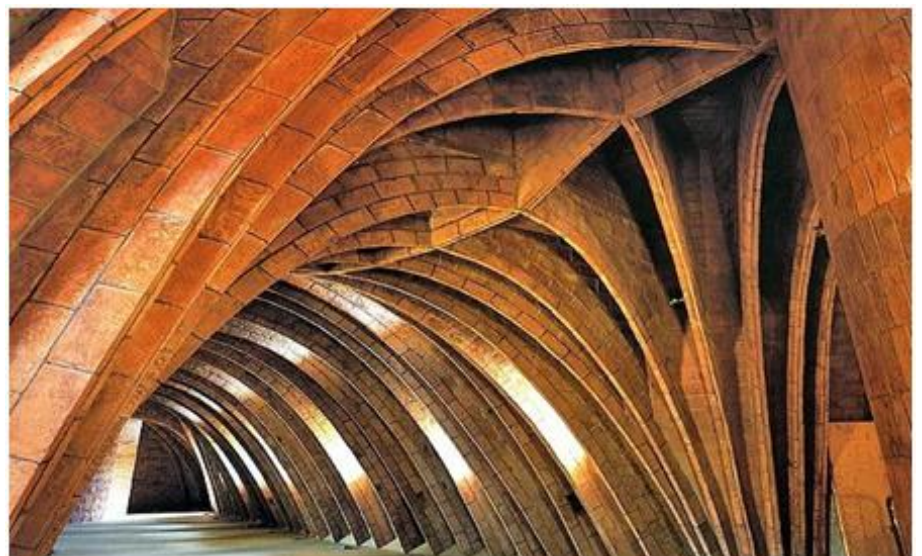
This state of perfect equilibrium is something we find very pleasing to the eye. We see it in many works of art, sculpture and design.

The eye rolls along the curve without interruption as there are no breaks in the flow.

To make the catenary arch, all we have to do is mark out the shape of a free hanging chain and turn it upside down. It can be seen in many large churches, bridges or ornamental archways.

there are beautiful arches as shown in photo. Although they appear to be parabolic in shape, Gaudi's creations are actually the shape of a catenary. Gaudi even put them in the laundry room to keep the maids happy!

The advantage of the catenary arch in construction is that it can be constructed of light materials and still support great weights.

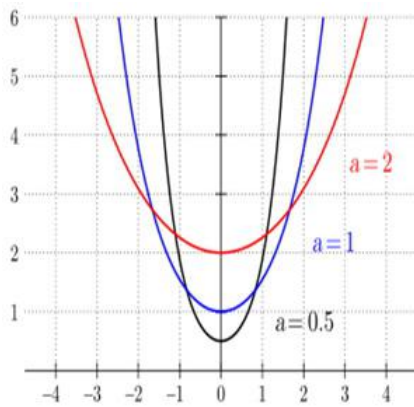


Antonio Gaudi, the creative Spanish artist said "There are no straight lines or sharp corners in nature". Gaudi designed a unique apartment building in Barcelona called Casa Mila. On the top level

Catenary curves may have many 'sag' factors ($a=?$) which alter the depth or sharpness of the curve. The distance between the virtual pillars can be altered to get a more

or less pronounced shape.

Check out 'catenary calculator' on the net.



The catenary curve is found throughout nature. The humble egg has a catenary curve at both ends. A spider web consists of interwoven catenary curves. The cables hanging from a power line form a perfect catenary curve.

When applied to woodturning a smooth flowing curve on a bowl encourages the eye to move down from top to base of the vessel.

One way to make a catenary curve on a piece is to build and use a template (cardboard or plywood) and use this to guide your turning. A glue stick can be bent along the finished curve to check for smooth flow without bumps or grooves.

Many thanks to John O Neill for submitting this article.



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

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 May 2010 were.



Advanced: Frank Gallagher



Experienced: Tony Hartney



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

Still looking for 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.

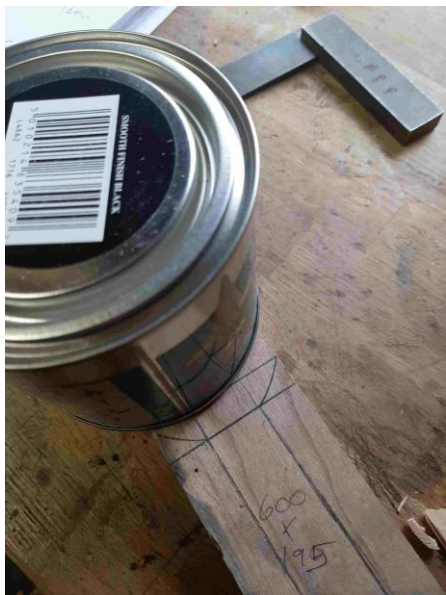
If you recognise it please email me with the details at DWT.Newsletter@gmail.com.

To enable all of us to get through this lockdown and particularly those without access to a workshop or shed Adrian Finlay has kindly put together two articles on wood carving which can be done at home with the minimum of tools.

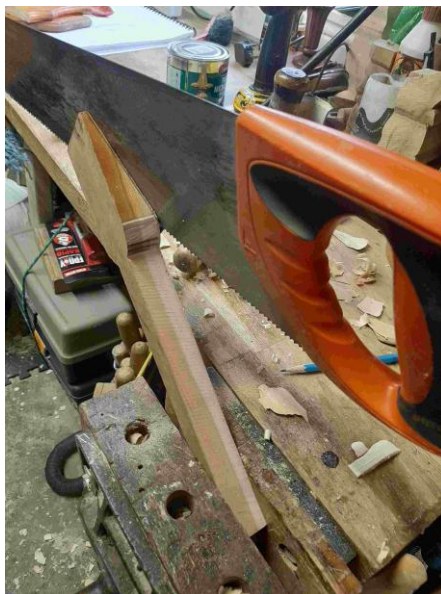
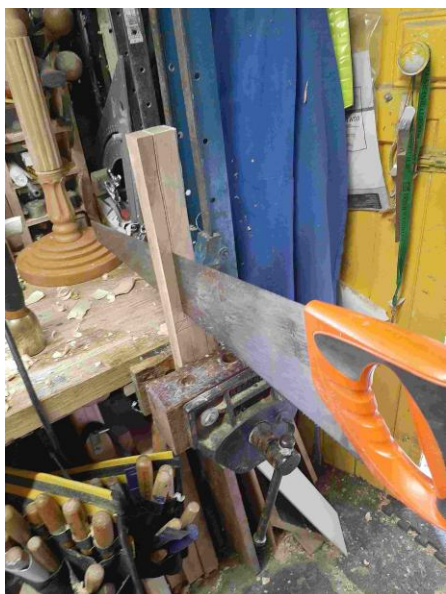
Spatula (fish turner)

For this spatula you can use any piece of hardwood 18mm thick and whatever length. The piece I used was cherry from the scrap pile.

1. Mark out the handle and for the curve, I used a paint can. The thickness at the flat end of the spatula (blade end) can be about 3mm and a straight line back to the turn on the handle.



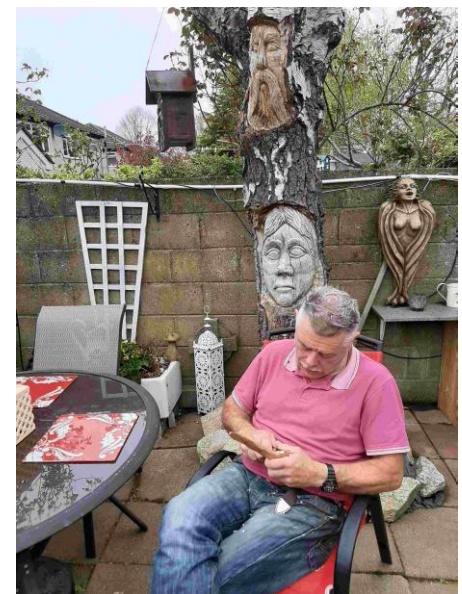
2. Cut the handle down each side with a hand saw, and the curve with a coping saw. The angle cut is cut with the hand saw as well.



3. Use a carpenter's chisel to shape the handle on the end of the spatula. The carpenter's chisel can be used to shape the handle or a Stanley knife works just as well.



4. When shaping the spatula you will meet with end grain. This can be very frustrating, the way to get past this problem is cut from the opposite direction or come from the side. Whatever design you come up with is your choice I choose a fish because as I worked on the handle I made a few mistakes so the design changes accordingly.



5. Chamfer the sides of the blade with the knife. Input small V cut in as a mouth and use a nail punch for the eye. Sand two small semicircle v cuts for the gills. Sand through the grits and then add a few coats of vegetable oil. Now if the little woman is not happy with your carving put her into isolation by herself.



Leaf

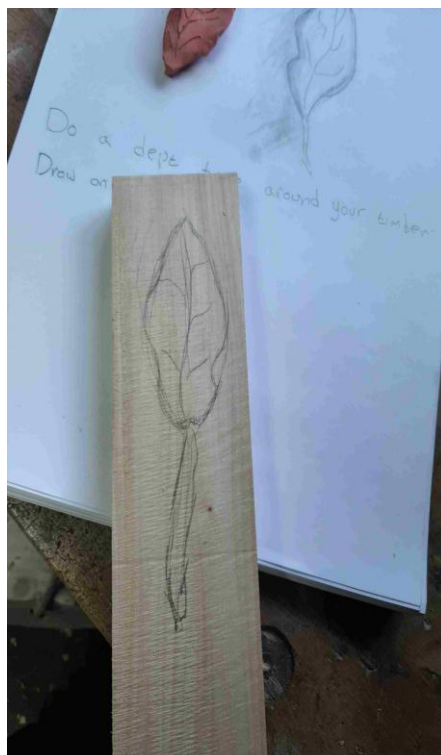
The leaf carving is as easy as the spatula and the same tools are used.

1. First draw your design. If you find it hard to draw get a paint tin, draw a line on either side, using the can to get the basic shape. You can get modelling clay and cut the shape of the leaf. You can work on your design by adding or subtracting with the clay. If you are having trouble getting clay try Mr Price, Eason's or any art shop. I

sometimes use a Coke tin cut and shaped into a leaf. It can easily be cut, bent and twisted into any shape..



2. Draw your design onto your wood e.g. any hard wood fruit timber. The wood I used was lime.



3. With your wood held in a vice or screwed to a larger scrap piece on the bench use a carpenters chisel, keeping out from your lines, drive the chisel straight down, you're trying to get a perpendicular 90 degree cut.



4. Come in from the side in small increments until you have reached your depth line.



5. Now with the corner of the chisel follow the line of your design, you don't need round shaped chisels once you use the corner of the chisel.

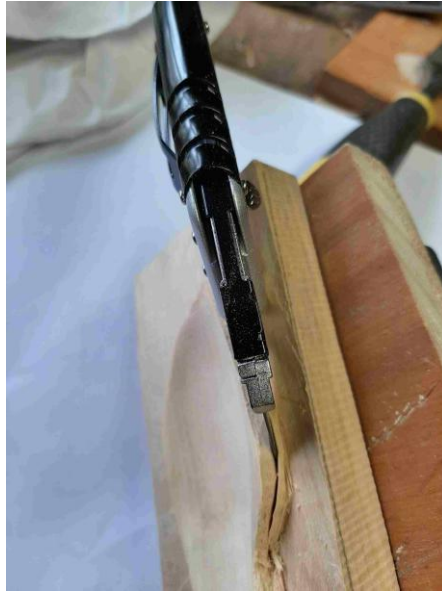


6. Hollow out the inside of the leaf by cutting in from each side to the middle. One side of the leaf can be higher than the other; this gives a feel of realism to it. This is the slow part, continue until you have it to the desired depth. Doesn't despair if it looks rough just look at the photos of mine.



7. To shape the centre you can use old hacksaw blade shaped on a grinder or sander and used like a cabinet scraper or you can use 80 grit sandpaper. I use sandpaper rolled around a dowel or anything roundy to get into the middle of the leaf.

8. When you have the inside smooth down to about 180 grit, draw on the veins. These can be cut with two cuts to form a V. If the cut tears out try it in the opposite direction. Sometimes these cuts have to be in different directions because of the end grain. When the inside is finished cut the little V shapes in the side of the leaf (serrations).



9. Now to shape the stem. With the knife work your way in at the side at an angle all-round the leaf, under cutting the leaf. Take a small amount at a time. This is to give the impression of lightness by

creating shadows. If you are finding it hard to get a smooth finish around the leaf background use a Philips screwdriver and indent the background, covering up everything with texturing .



10. What finish you use is your choice. I used spray lacquer I got in Lidl, wax, varnish or oil also work well.



Have fun and stay safe.

Adrian Taylor Finlay

Woodturning Magazine.

Subscription Price: €46.00

12 Issues, commencing Issue Number 345, June 2020.
(Some sub renewals differ from the above issue number).

N.B. Last year we had around 40 subscriptions.
GMC have given me a price similar to last year, but only for 35 or more subscriptions.
If we do not reach 35 subscriptions, the above price will not be attainable.

New Chapter Members.

For those of you new to the Chapter, the "Woodturning" Magazine is published by GMC Publications in the UK. As a Chapter we get a good bulk order price, compared to individual subscription, and even far better than buying locally in your newsagent.

Subscription Cut-Off Date: Saturday 23rd May 2020

The above date will be the final date for acceptance of payments. Any received after this date will not be accepted, and will be returned. If you want it, ORDER IT NOW!

If you are late, you will have to order it directly yourself, at a much higher cost.

All Members who want the Magazine:

Please print out the attached Application Form, and fill it out in block capitals, in Full. This includes all members who have got the magazine in the past, so we have your up to date details.

Return the Application Form with payment to me as soon as possible. All my details are listed at the end of the form.

Payment can be made by Cheque, due to the present Covid 19 circumstances.
Cheques to be made out to Graham Brislane. (not the Chapter or Guild).
If you live close to me and it is possible, you can hand deliver cash to my address (see below).

I will not be accepting payments at any meeting, again due to Covid 19.

Application Forms with cheques can be posted to me.
(Please do not send cash via post).
I or the Chapter cannot be held responsible if cash gets lost or stolen.

Applications with Cash or Cheques can be hand delivered to my house.
(This should only be done within Government Guidelines / restrictions, whatever they may be at any time).

If you have any questions, please just give me a ring on 087-2914 770.

“Woodturning” Magazine Application Form – 2020 / 2021.

To commence from: Issue No. 345, June 2020.

Price for 12 Issues: €46.00

Name: _____

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1 The Drive
Boden Park
Rathfarnham
Dublin 16
D16 W6P0

Phone: 01-4941 963

Mobile: 087-2914 770

Email: gbrislane17@gmail.com (This has recently changed).

If you have any questions regarding the above, please don't hesitate to contact me.

The April competition included a beautiful piece from Colum Murphy. Colum has also furnished some photos of the process and step by step notes. So, in lieu of the typical demonstration report, here is a brief run down of how Colum turned his magic.



Colum Murphy - Turned, Carved and Decorated Bowl.

The process has been broken down into the main steps involved, with most steps represented by a photo:

1. It all started when I selected a piece of maple which was cut and sealed back in 2018. It measured approximately 180mm in diameter.



2. I mounted it between centers and when shaping the back, I noticed a slight crack which I glued, so as not to affect the finish. I continued to round it off, ending up with 150mm in diameter.



3. I used a Proton carving tool to cut into the back of the bowl, working from inside to outside totally freehand until I was happy with the design.



4. I cleaned up the spigot and sized it to fit the chuck I chose to use.



5. With a wire brush I cleaned away any loose wood, again from inside to outside.

6. To remove the remaining soft wood, I scorched the wood with a gas torch (please comply with all safety regulations when doing this task).

7. I coloured the rear with a black ebonising spray and left it to dry.



8. I mounted the piece back on the chuck and shaped the front, leaving the last couple of cuts, again working from inside to outside of the bowl to avoid damaging the outside edge.



9. Again, using the proton carving tool, I curved the front of the bowl.



10. I then repeated point numbers 5 and 6 on the front of the bowl.

11. Using a small paint brush, gold guild and thinners. I poured a little thinner into the lid, dipped the brush into the thinner and added the gold guild quickly and randomly coloured the front, side and back until I was satisfied with the finish.



12. I sealed the front and back with sanding sealer.

13. I finished the inside of the bowl and sanded it to 400 grit.



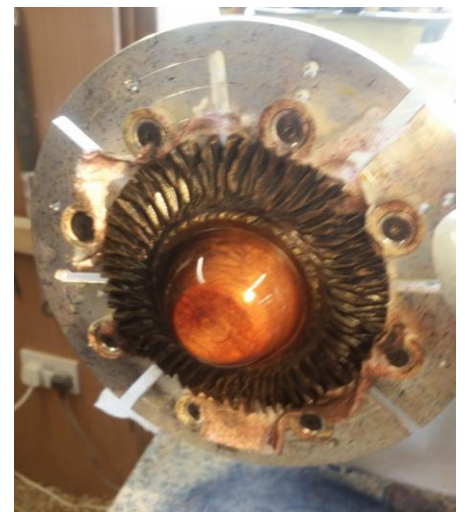
14. I coloured the inside of the bowl with chestnut spirit stain, first yellow, then red, then blue and lastly black. The last two colours were done when the lathe was turning fast with 1 quick spray. It is easier to do this with an air brush.



15. I sprayed the bowl again with sanding sealer and burnished.



16. I mounted the bowl on button jaws, to protect the outside I used strong kitchen roll. A larger bowl would need to be mounted on a Jam chuck to protect the outside.



17. To complete the rear of the bowl, I coloured it using the process detailed in no 14.

The original bowl I made for the artistic competition was made from Sycamore, the carving was done with a King Arthur Lancelot chain wheel and the Proton. It was easier to finish than the maple bowl.

Colum Murphy