# **Dublin Chapter Newsletter**

Irish Woodturners Guild June 2020 (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 June 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 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 5th June. Include the category (Advanced, Experienced, Beginners or Artistic). Also include something in the photo to show scale (possibly a ruler or pen).



The virrus Continues

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# The Hornbeam By John O Neill

would have said "if yousses fall chariots to ensure they stood up out of that Carpinus Betulus and to the rigors of battle, clash of break a leg don't come runnin to the me"!) is known as one of the carpinus). The tree has a smooth, hardest woods around, often grey, 'twisting' trunk, toothedcalled iron wood. There are about edged leaves, and three-lobed 30-40 species that live temperate regions throughout the Common beech, but its leaves are northern hemisphere. It despised by country estate and owners because if forestry allowed grow, cutting it down blunted the teeth on saws. It was The interwined trunks of the used for gears and cogs in hornbeam are speculated to have watermills and windmills due to been the origin of the Celtic knot. its hardness, said to be as good as The hornbeam was a relatively cast iron! Other traditional uses late arrival to Ireland but long were butchers' chopping blocks, before our ancestors migrated to piano hammers, wood screws, the country. coach wheels and tool handles.

The hornbeam ( or as Caesar's ma The Romans used it to build their hornbeam (Concursus in seeds. It could be mistaken for was more toothed and veiny. It is used for hedging and often found in bonsai form.

In traditional medicine hormbeam was widely used. The leaves and bark of the hornbeam are used for medicinal purposes to treat and cure internal as well external health issues. as effective Hornbeam has astringent, antiseptic, antibiotic, and anti-inflammatory that make it popular in traditional medicine. Also used to alleviate the sysmptopms of hay fever, flu and colds, yer man across the atlantic doesn't know about it vet! A tea is made of the leaves or the flowers. Hornbeam is also used a the base for hair loss products. Valuable stuff.

The earliest known examples of the Celtic harps, the Queen Mary Harp and the Lamont Harp in the National Museum of Scotland in Edinburgh are both made using hornbeam. The oldest harp in Ireand, the Trinity College Harp (aka Brian Boru's harp), was probably made by the same maker from Argyll in Scotland and bears the coat of



arms of the O'Neill. They all date from the 15th century.

The harp was first adopted as an Irish symbol by our good friend Henry VIII!

Next time you're raising a pint of plain, look at the guninness harp and remember the auld hornbeam.

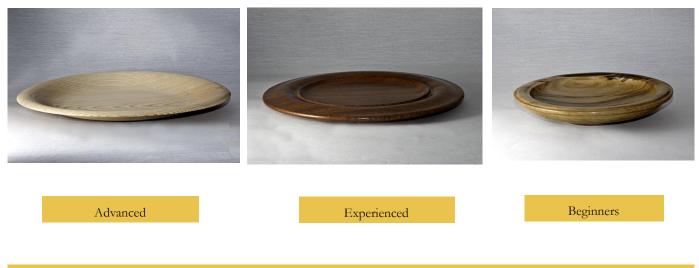
P.S. the wood also makes great handles for gouges.

John O Neill





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



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#### Results of the April online competition

While the rest of the world is competition is to steepen this the bar high, however cocooning is doing everything it can to 'Flatten curve and see more entries each working and we have had another the Curve', the aim of the virtual month. The April competition set bumper entry.

### **Beginners Section**

The Beginners section had seven entries from 6 members. Liam McGarry has produced a natural finish box, bringing out all the beauty of the grain and finishing to a pin sharp point. The photos sent in, showed the inside also which had mirror image hemisphere cuts to base and lid. Michael Quinn presented a dish with crisp straight outer lines and sloping interior, while Mick Johnston lets the sun bring out the colour in his Purple Heart bowl.

Michael Loughman entered a Walnut platter and a Laburnum bowl. Both pieces were cleanly finished and had nice grain patterns, however the colouring in the bowl, really stands out. A fine piece indeed. Ronnie Butler has turned a very nice chalice. The light and darker colourations blend very well with the flowing shape. However the winner for me has to be Mike Sims' American Black Walnut box. The exterior has a well-proportioned oriental feel to it, while the interior extends the mystery of the orient with a nested inner chamber.

1st Beginners: Mike Sims



# Other Beginners Entries



Liam McGarry



Michael Loughman





Michael Loughman

Ronnie Butler

### More Beginners Entries



Michael Quinn

Mick Johnston

### **Experienced Section**

the Experienced Next up, section. Vinny Whelan has presented a candlestick on a The squared base. shape reminds me of the Olympic torch that tours the world, which leaves me wondering what happens the flame in these uncertain times? I digress; lets get back to John Doran, who has gathered a nice selection of wood cuts, ply and PVA to come up with this fine chalice. Ι really like the contrasting patterns throughout. The winner for me is Brendan Kelly with his shallow bowl on a pedestal. The wood appears to be an Irish Oak, however I will be happy for an editors comment to confirm.

(Yes it is Irish Oak: ed)



1st Experienced: Brendan Kelly



John Doran

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### **Advanced Section**

The Advanced category is determined to keep me busy (and that's no bad thing). Eleven entries and each a pleasure to the eye. Some of these entries would fit as well in Artistic as Advance, however I take my lead from the category nominated by the entrant. But where to start?.... last month I pointed out how difficult it is to choose between pieces. This month, the advanced section really challenges me.

Tommy Harnett has turned this beautiful trinket box with dyed Beech base, Laburnum lid and Chacato finial. The colourings both natural and added, provides lots of interest for the eye. The inside of the box maintains the natural colouring of the Beech.

Willie Reville is adding some seasoning with a very nice Salt & Pepper set. He tells me that the base is from a piece of scrap timber, the stem is African Blackwood and the S&P pair is turned from Walnut. It seems a contradiction that anything this nicely finished could be called 'scrap' timber.



1st Advanced: Cecil Barron



Willie Reville



Tommy Harnett

### More Advanced Entries

Sean Earls has turned a lovely Yew bowl from a rough-cut plank. The edge of the bowl has maintained the saw marks as a feature. This is a reminder that much of the hard woods were cut in this way.

Paddy Finn encourages us to reflect on out turning, with this elegant hand mirror. If you look closely, you will see that Paddy goes to great lengths to keep his tools in good shape.

John Duff has turned Christmas into spring with a vase made from a Christmas tree stump. Yes, you read correctly. John may be running low on wood stocks, however he rose to the challenge and this fine vase is what he has come up with. Forget food parcels, its wood parcels, that some of us need in these challenging times. If we are not careful, it will be the legs of the chairs next.

Joe O'Neill has presented a family of bowls, fruit or salad, they would look good on any table. As food is for sharing, Frank Maguire has turned a pair of platters. Franks tool work presents crisp lines to highlight a beautiful grain.



Sean Earls





Paddy Finn

John Duff



Frank Maguire

Joe O Neill

### **More Advanced Entries**

well proportioned and finished (see the May Newsletter). vase. I suspect that if inspected with a torch or a prying finger that Jonathan Wigham turns a beautiful with the inside of this vase would natural edgeburl bowl from Apple. particularly impress to the same standard as He tells me that it required a lot of between the turning and the ties, the outside does.

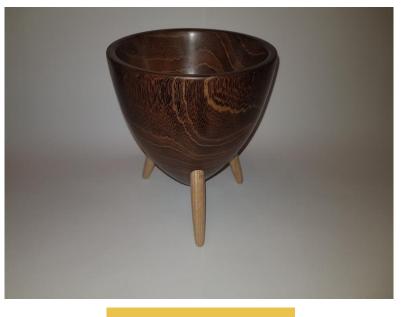
David Sweeney yet again presents a piece of beauty. This Tripod Vase is turned from Laburnum with Ash legs. This looks like a

superglue and that it was a difficult dressing across the natural splitting piece to turn as some of it was on the wood. soft and other parts, hard as nails. Well-done Jonathon on a fine finished piece.

Brendan Phelan has turned a very great example of a Catenary Curve This month, I am choosing Cecil Barrons' fabulous Wall Plaque for first place. It is turned from Yew a Laburnum insert. Ι like the contrast



Brendan Phelan



David Sweeney



Jonathan Wigham

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### **Artistic Section**

Finally the Artistic section. Eight entries, each very different from the next, but each excellent. Sean Earls brings us back to the pre-Euro days with two lovely boxes. One with a schilling, the second with a slightly more recent penny as Heads and Harps. Both boxes display high contrasting natural timbers.

Brendan Kelly shows both his turning and decorative skills with a very nice platter with raised centre, while Mike Sims has turned a beautiful burl tea-light. This piece has wonderful colouring that I think would be heighted even more with the warm glow of a candle lighting it.



Sean Earls



Brendan Kelly



Tommy Hartnett

Tommy Hartnett has been busy turning and texturing. He tells me that this bowl is based on a bowl on display at the National Museum. The centre of his Ash bowl is dyed with a gentle purple and flecks of gold & silver. The textured surface is ebonized with gold cream.

Now I don't know if its my Waterford upbringing, where the 'large bottle' is institutional or the length of time since I have enjoyed a pint of plain at a friendly hostelry, but Cecil Barron has hit a note with his artistic entry. Like a good pint, this ensemble is perfection.



Mike Sims



Cecil Baron

My Top 3 of the Artistic Section is an impossible pick between Brendan Phelan, Michael Fay and Colum Murphy. This is yet another case of needing to hold the pieces in order to nitpick imperfections (if there were any) between each. Each of these pieces brings out the geometry that often makes a piece of turning look impossible to the mere mortal turner. Brendan has turned a beautiful spiral gilded vase while Colum has also used gold with very well balanced texturing to create a wonderful bowl. However, I'm calling Michael Fay as this months Artistic winner. For me, this piece shows the beauty of natural spalting. A bowl within a bowl, each with a near spherical shape and each on different planes.





Colum Murphy: Top

Colum Murphy: Bottom



Brendan Phelan

telly, you might be tempted to you to all who have entered. On entry curve for next month. shout abuse at the ref. I can't say one side, you have been busy in the I'd blame you. As always it is workshop but also you have Stay Safe, impossible to fully evaluate all the provided some inspiration for the Mark. elements that differentiate between rest of us. So even if cocooning fine turnings without getting up restrictions are being loosened,

If this was a football match on the close and personal. A big thank don't forget to help steepen the

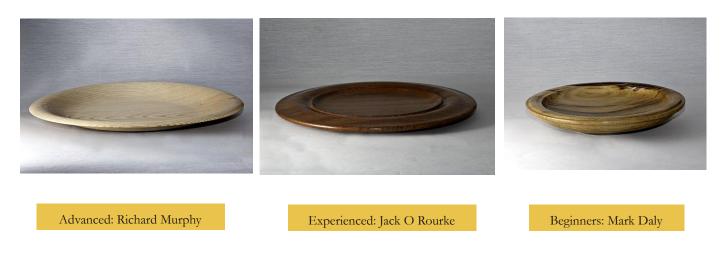
1st Artistic: Michael Fay

	Trade Stands 2020
Jan	The Shed
Feb	The Hut
Mar	The Carpentry Store
Apr	Cancelled
May	Cancelled
Jun	Cancelled
Jul	Cancelled
Aug	Cancelled
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	Open (online)
May	Open (online)
Jun	Open (online)
Jul	Open (online)
Aug	Open (online)
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	Cancelled	Cancelled						
May	Cancelled	Cancelled						
Jun	Cancelled	Cancelled						
Jul	Cancelled	Cancelled						
Aug	Cancelled	Cancelled						
Sep	Frank Fitzpatrick	Brendan Kelly						
Oct	Colum Murphy	Brendan Phelan						
Nov	AGM	Cecil Barron						
Dec	Joe O Neill	Joe O Neill						

# The winners in June 2010 were.



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Current Competition Positions													
Beginners													
Name	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Tota
John O'Neill	15	15	100	15		inay	June	July	745	JCPC	000		45
Ronnie Butler	15	15	15	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.

#### Tip from Joe O'Neill

Joe O'Neill has been busy in the workshop during lockdown and has shared a tip on his method of securing the nipple of a lamp holder to the base.

The photo shows how to fit the nipple to the wood base using a pillar drill but it can also be done on the lathe.

The hole left by the long hole borer is widened with a 10mm bit at the top to about an inch in depth. This allows the nipple to be forced into the 10mm for a tight fit.

Using a 6mm bit in the pillar drill to align the nipple will see it straight and accurate into the hole.

I have used this method for years after having the usual difficulty putting the nipple in the wood.

Model engineering taps have been used in the nipple but was fiddly and often went in at an angle.

Treading the hole was the same; very iffy and the plate type needed screws, which went into end grain, which is ok but you will have to cover up the plate with a cover.

Hope this tip will help anyone making lamp holders.

Take care

Joe O'Neill







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### The CNC Wood Router: How Does It Work? Article by Bailey Hudson Freelance Industrial Writer

#### What is a Router?

A router creates a hole in a chosen material. The old word, rout, means to dig, so a router was originally a hand-held machine designed to rout or dig out material. Today's routers come in small, hand-held devices for the home hobbyist, or giant industrialsized machines intended to carve out patterns in material many feet across. The earliest routers were used in woodworking, although today they are used with metal, plastic. and numerous other materials as well.

### What is CNC?

A CNC machine is one operated by Computer Numerical Control, a system for entering programed movements based on a Cartesian coordinate system. X and Y-axis are used to instruct a CNC machine where to go, what cuts to make, and when and where to stop.

Put a CNC system on a modern

wood router and you have a CNC wood router, preferred tool of large wood workshops and artisans alike. The CNC system allows a woodworker to program in the specific cuts he or she wants made, then let the machine execute the program.

What Does a CNC Wood Router Do?

A router consists of a cutting head or bit, a gantry, and a bed. The piece of wood to be cut (the workpiece) is secured to the bed, and the head moves along X and Y axis to execute the CNC program.

### How does it work?

The head moves along a Y axis (up and down), while the bed moves along an X axis. Thanks to the CNC module, quite complicated shapes and patterns can then be carved out of the wood.





Some higher-end CNC wood routers come with true threedimensional movement, with both the router head and the bed itself capable of X and Y movement.

That's the technical details behind the router; but what does the CNC wood router produce? Routers can be used to produce shallow bowls or spoons or other similar projects, but they excel in one particular area: relief carving.

Relief carving uses a flat plane of wood and carves out the negative space of what image is being produced; the wood that remains shows something in relief, standing out against the flat of the board. Relief carvings don't stand freely, and can be either high- or mediumrelief depending on how much they stand out against the board, i.e., how much material has been removed.

# Pros and Cons of a CNC Wood Router

Now that you're up to speed, what are the pros and cons of owning a CNC wood router? What does it offer that other woodworking tools don't?

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#### Pros

One of the few tools designed specifically for woodworking Routers began as woodworking tools, and CNC only expanded their abilities.

Excels at detail work - Intricate swirls on a carved rose or the loop in the tail of a pig; CNC routers are perfect for adding a depth of detail that would be nearlyimpossible to do by hand.

program your CNC router. It uses can maximize the use you get out a base language called g-code, of it by using it for detail work, but which can be tricky to master. leaving the sectioning to other Fortunately, most new routers come with computer programs carvings and adding a whole new that vastly simplify the process, level of beauty and detail, you'll allowing you to design a carving on find a CNC wood router to be an your computer and export it invaluable aid. directly to the CNC machine.

Cons

Programming can be complicated. For some items, you might find that much of the project is easier to do by hand. This is especially true for sectioning or any actual cuts that need to be made.

Flat planes preferred - Wood routers don't handle taller 3D items particularly well; flat planes are preferred to statues.

#### Conclusion

A CNC wood router is a great Easy to program - You'll need to addition to your workshop. You tools. For intricate, elaborate

> **Bailey Hudson** Freelance Industrial Writer



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# 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.