



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

The Hornbeam By John O'Neill

Inside this issue:

The Hornbeam	P. 1
May Results	P. 3
Demonstrators	P. 11
Competition Pieces	P. 11
Trade Stands	P. 11
Leader Board	P. 12
Still Looking for The Pig	P. 12
Joe O'Neill	P. 13
CNC Router	P. 14
Editor's Appeal	P. 16

The hornbeam (or as Caesar's ma would have said "if yousses fall out of that Carpinus Betulus and break a leg don't come runnin to me"!)) is known as one of the hardest woods around, often called iron wood. There are about 30-40 species that live in temperate regions throughout the northern hemisphere. It was despised by country estate and forestry owners because if allowed grow, cutting it down blunted the teeth on saws. It was used for gears and cogs in watermills and windmills due to its hardness, said to be as good as cast iron! Other traditional uses were butchers' chopping blocks, piano hammers, wood screws, coach wheels and tool handles.

The Romans used it to build their chariots to ensure they stood up to the rigors of battle, clash of the hornbeam (Concursus carpinus). The tree has a smooth, grey, 'twisting' trunk, toothed-edged leaves, and three-lobed seeds. It could be mistaken for Common beech, but its leaves are more toothed and veiny. It is used for hedging and often found in bonsai form.

The intertwined trunks of the hornbeam are speculated to have been the origin of the Celtic knot. The hornbeam was a relatively late arrival to Ireland but long before our ancestors migrated to the country.

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



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!

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 Ireland, 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

Next time you're raising a pint of plain, look at the Guinness 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.



Advanced

Experienced

Beginners

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



Ronnie Butler



Michael Loughman

More Beginners Entries



Michael Quinn



Mick Johnston

Experienced Section

Next up, the Experienced section. Vinny Whelan has presented a candlestick on a squared base. The 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. I 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



Vinny Whelan

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.



Sean Earls

Paddy Finn encourages us to reflect on our 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.



Paddy Finn

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.



John Duff

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.



Frank Maguire



Joe O'Neill

More Advanced Entries

Brendan Phelan has turned a very well proportioned and finished vase. I suspect that if inspected with a torch or a prying finger that the inside of this vase would impress to the same standard as 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

great example of a Catenary Curve (see the May Newsletter).

Jonathan Wigham turns a beautiful natural edgeburl bowl from Apple. He tells me that it required a lot of superglue and that it was a difficult piece to turn as some of it was soft and other parts, hard as nails. Well-done Jonathon on a fine finished piece.

This month, I am choosing Cecil Barrons' fabulous Wall Plaque for first place. It is turned from Yew with a Laburnum insert. I particularly like the contrast between the turning and the ties, dressing across the natural splitting on the wood.



Brendan Phelan



David Sweeney



Jonathan Wigham

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 heightened even more with the warm glow of a candle lighting it.



Sean Earls



Brendan Kelly



Mike Sims



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.



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



1st Artistic: Michael Fay

If this was a football match on the telly, you might be tempted to shout abuse at the ref. I can't say I'd blame you. As always it is impossible to fully evaluate all the elements that differentiate between fine turnings without getting up

close and personal. A big thank you to all who have entered. On one side, you have been busy in the workshop but also you have provided some inspiration for the rest of us. So even if cocooning restrictions are being loosened,

don't forget to help steepen the entry curve for next month.

Stay Safe,
Mark.

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.



Advanced: Richard Murphy



Experienced: Jack O Rourke



Beginners: Mark Daly

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.

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



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 industrial-sized 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 programmed 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 three-dimensional 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 medium-relief 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?





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 addition to your workshop. You can maximize the use you get out of it by using it for detail work, but leaving the sectioning to other tools. For intricate, elaborate carvings and adding a whole new level of beauty and detail, you'll find a CNC wood router to be an invaluable aid.

Bailey Hudson
Freelance Industrial Writer

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 nearly-impossible to do by hand.

Easy to program - You'll need to program your CNC router. It uses a base language called g-code, which can be tricky to master. Fortunately, most new routers come with computer programs that vastly simplify the process, allowing you to design a carving on your computer and export it directly to the CNC machine.

Cons

Programming can be complicated. For some items, you might find



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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.