



# Dublin Chapter Newsletter

Irish Woodturners Guild

July 2022



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



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### A few notes on sandpaper by John O'Neill

Sanding is one of those topics which is rarely covered at woodturning demos. We hear about starting off at lower grits and working up, 'skipping a grit size' to be avoided.

Its one area where mistakes are made when starting out. The objective of sanding is to remove flaws left by the turning process, with experience, better tool sharpening and handling thee will be a reduction in the amount of sanding required, thats the theory anyway!

Sandpaper tears wood, it acts more like a penknife than a smoothing device. The reason for moving to higher grits is to remove damage left by the lower grit. One fundamental fact is that there is good sandpaper and a lot of not so good stuff out there. The other problem is that its rare to see meaningful details written on the sandpaper backing which would indicate the type and quality.

The main types os sanding paper for woodturners are:

..Aluminium Oxide, the most common type around, often with a lubricant stearate coating to prevent clogging. For lower grits the particles break during use resulting in sharper edges which will damage the wood surface. Use a fresh piece each time. Good sandpaper of this type handles clogging better than the poorer stuff.

..Mesh sanding abrasives. The main advantage is how these handle dust and don't clog easily. They are also meant to last longer. Very good for power sanding and less prone to 'marking wood' as there are no particles to break off. A little more expensive but gaining popularity. The other debate is whether to wet or dry sand.

Dry sanding creates more dust and heat, good dust extraction and lower lathe speeds recommended. Beware of heat and dust buildup, use only good paper. Wet sanding requires a lubricant such as walnut oil and is faster, does a better job, creates less dust, quieter (dust extraction required less), sandpaper lasts longer (oil 'washes' off the sludge) and results in less heat with reduced damage to the wood surface. Downsides are that its messier as oil and sludge scatter outwards and requires more paper towel usage to remove the sludge after each grit.

June competition photos



1st advanced  
James Gallagher



2nd advanced  
David Sweeney



3rd advanced  
Tony Hartney



4th Advanced  
Brendan Phelan



1st Beginners  
Ronnie Butler



2nd Beginners  
John O'Neill



3rd Beginners  
Charlie Byrne



4th Beginners  
Ray Ivers



1st Artistic  
Brendan Phelan



2nd Artistic  
Colm Murphy



3rd Artistic  
John O'Neill



Saturdays demo Split Bowl  
demonstrator David Sweeney  
Notes by Pacelli O'Rourke  
Pics by John O'Neill

David is using a blank of sycamore  
about 250mm dia. X 60 mm approx.  
He is using a pin-chuck held in a  
grooved piece of hard wood, one  
end of which is held in the 4 jaw  
chuck. The blank is mounted, trued

up, face and edge with very light gouge work.

The aspect facing the tailstock will be the bottom of the bowl. The profile of the piece is a matter of choice for the turner. In this case, David turned four V-shaped coves with the skew. The last of these is 25mm in from the edge. Each cove is now rounded and extended to form a shallow ogee profile, very pleasing to the eye.



At the centre hole a convex rim is turned.

I have heard woodturning referred to as a form of meditation.

Perhaps that is why David suggested someone might like to give us a bar of a song to cover the silence!!

### Hollowing

At this point the piece is reversed for hollowing. Cut lines are now marked so as to release a flange which will be used as a tongue to hold the two halves together after the bowl is eventually split. The outer side is turned with parallel walls and quite a broad rim.

Regarding wall thickness, again it is 'as you wish.' ("It's easier to take material off than to put it back on.")

Both sides and bottom are quite flat with just a hint of a curve where they meet. David therefore did the hollowing in steps rather than going after a continuous curve. The depth is checked regularly with the Vernier callipers. (Time for another song !)

This project requires a high degree of painstaking concentration, so much so that the available time marched on and our demonstrator had to cease turning and communicate the remaining aspects by word only. However, David had brought one he had made earlier, for us to study and handle.

### Splitting

Precision is of the essence at this point. The line of the split-cut must lie across the middle of the centre hole and must be dead straight.



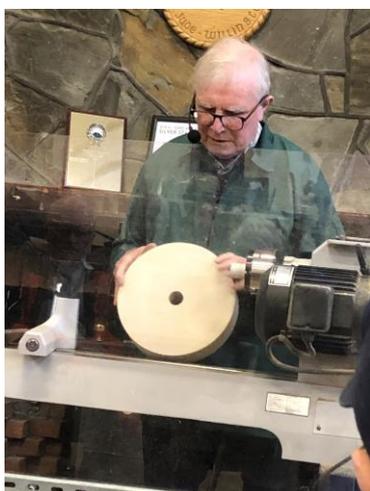
David showed us a jig he had made to achieve the necessary result of two identical halves. The jig consists of a back board onto which is pinned two laths at an angle of 90 degrees to each other. These are positioned so that they are in line through the centre of the piece. A setsquare lying horizontally against the laths provides a further precise mid point ensuring that the cut-line is uniformly centered. The back board has two long dowels protruding, which are positioned to engage with corresponding shaft-holes on the underside of the

bandsaw table (this feature will not necessarily be on all bandsaws).

David remarked that the splitting could be successfully achieved with a tenon saw! My only comment is to drop down and worship that tenon saw user!!

### Stabilising

The only operation remaining is to cut a flat on both sides of the now re-integrated split bowl. David cautions; "Watch grain orientation. Cut the flat along the grain direction." Well, we all saw the finished version of the item, which is quite delightful; all the more so when it would be showing off some colourful hollowing.



Thank you, David.  
Pacelli O'Rourke

Wednesdays demo  
demonstrator Tony Hartney, notes and pics by John O'Neill

Tonys demo was based on an article he saw in a magazine. It involved turning a pair of bud vases ( or candlesticks) using segmented/layered wood blanks. Tony used 2 pieces of same wood with thinner layer of contrasting wood between them. We had a discussion on how to ensure a tight fit between the layers. Easy enough job if one has a thicknesser but a suggestion from the floor of using low grit sandpaper to true up the surfaces.

The glued up unit is cut diagonally as in the picture on right. Pre planed timber was used for the demo. It didn't matter that too much how straight we cut the diagonal as he was going to reassemble them with the two outside faces pressed together.

The pieces are glued together as in the next picture. Holding them together can be a bit tricky as they want to slide in opposite directions. A few clamps holding the sides and ends in place would be required to ensure correct alignment of the blanks.

Tony came prepared and had a pre glued blank ready to go!

The blank was turned between centres with the spindle roughing gouge and chucking point produced. Then mounted in the chuck and forstner bit used to make receiver for the candle stick holder. Spindle roughing gouge reemployed to shape the blank.

He uses a purpose turned jam chuck with MT2 on one end to hold the blank in the headstock, see below.

Tony made it all look simple but its obvious that he has turned a few of these, a few examples of his work below. The blanks can be turned into a bud vase or a candlestick. Good demo Tony.



MT2 shaped chuck candle sticks & bud vases by Tony



Pics bottom left, various candle sticks // bud vases.

Above various stages of the turning process.

## PTCs and MOTOR PROTECTION by Graham Brislane

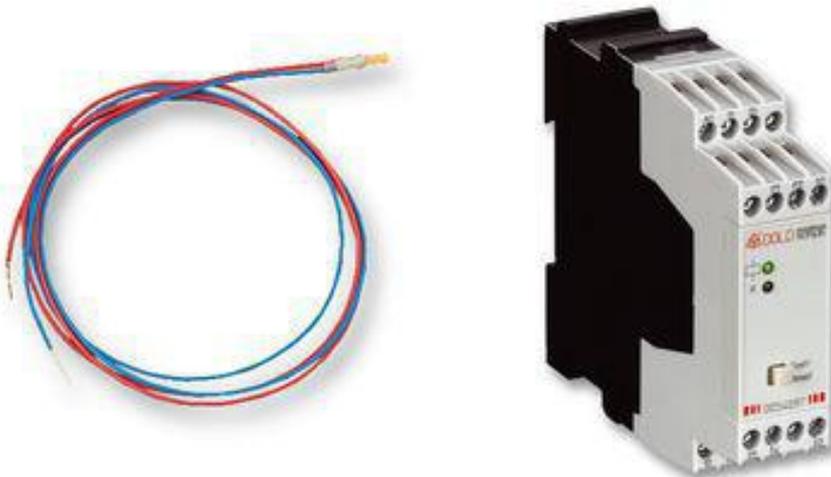
Some time ago I said I would write an article about ways to protect your Motors on Lathe, Bandsaws etc., so here it is.

Should you need to purchase a new motor, or need to get an existing motor re-wound, you should request or specify that the motor windings include Positive Temperature Co-efficient sensors (PTCs). These sensors are best inserted into the windings as they are wound. Sometimes temperature sensors are fitted / stuck to the outside of each winding, but are not as good. When they sense an over-temperature, it is usually too late and damage has been caused to wires deeper inside the windings.

PTCs are a form of resistor. At low temperature their resistance is very low. As they reach their trigger temperature, their resistance rises very rapidly. The resistance from the PTCs is wired back to a small control which monitors the resistance, and if the resistance rises above a set point the control shuts down the motor's main switch, which prevents further overheating of the motor and saving your motor from burning out.

The sensors are small. They look like a little encapsulated bead (around 4mm in diameter) at the end of 2 wires. The wires are colour coded. This code denotes their trigger temperature and is chosen to suit the expected running temperature of the motor. The blue / red sample pictured below has a trigger temperature of 160oC. Blue / white is 140oC

Also shown is an example of one of the control units which monitors the PTCs. These controls can take up to 4 or 6 PTC sensors. Most have a manual reset button which can be reset when the windings & sensors cool down, but if they trigger you should have the motor checked to find a reason for the overheating. Reasons could include too large a load on the motor. Running at slow speed for a long period with little or no cooling. Switching on & off the motor in quick succession. On start-up some motors can pull 3 times their normal working current. On single phase motors the start winding is not designed for continuous running or multiple stop – starts over a short period of time.



At some time in the future, I may write up about Thermal Overload Switches.  
I may also have an article on replacing a speed control on a small Fox Mini Lathe.  
Graham Brislane.

## 2022 Competition Table, Demonstrators

Competition Table

	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Totals
<b>Beginners</b>													
John O'Neill	15	15			13	15	13						71
Ray Ivers				15	11	13	7						46
Ronnie Butler			15				15						30
Frank Trappe					15		9						24
Charlie Byrne							11						11
<b>Experienced</b>													
Vincent Whelan		15	13	13	15	15	15						86
Kevin Milton				15									15
<b>Advanced</b>													
David Sweeney		9	13	15	15	13	13						78
Tony Hartney	13	13	7	9		11	11						64
Brendan Phelan	15	15	15			15	9						54
Joe O'Neill				13	11								24
Tommy Hartnett	9	11	11										22
Cecil Barron		7			13								20
Frank Maguire		5		11									16
Paddy Finn	11	6	9										15
James Gallagher							15						15
Willie Edwards	7	5											5
John Duff		5											5
<b>Artistic</b>													
Brendan Phelan	13	15	13	15	13	13	15						97
Colum Murphy	15	13	15		15	15	13						86
John O'Neill					9	9	11						29
Tommy Hartnett	7	11	9										27
Cecil Barron	11				11								22
James Gallagher						11							11
Rich Varney			11										11
Seamus O'Reilly	9												9
Frank Maguire	6												6

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Month	Saturday	Wednesday
April	Francis Corr	Paul Murtagh
May	Willie Edwards	John Doran
June	David Sweeney	Willie Reville
July	Colm Murphy	Tony Hartney
August	Irene Christie	Tommy Hartnett
September	Rich Varney	Noel White
October	Sean Earls	Brendan Phelan
November	Jack Kearney	Jonathan Wigham
December	Joe O'Neill	Cecil Barron

Interesting items from the web.....

A guy called John Beaver who turns wave bowls

[http://www.northcoastwoodturners.net/newsletters/2015/NCWT\\_15\\_5.pdf](http://www.northcoastwoodturners.net/newsletters/2015/NCWT_15_5.pdf)

The Dublin Maker festival July 23rd <https://www.eventbrite.ie/> & search for dublin maker.

Gallery of artistic woodturnings <https://www.artofturning.com/gallery/>

German woodturner doing some spectacular work

<https://kirstenmuensterprojects.com/pages/hans-weissflog>

Kilkenny design centre

What Colour is Metal? at NDCG 6 April 2022 – 27 July 2022



### I still need articles for the newsletter.

Not looking for novels but if you have learned or figured out something or skill that may be useful to others, share it with us!

Go on Google and research a topic of interest to wood turners, then write about it.

Woodturners are always interested in how the other guy turns his pieces so if you have something that you think may be unique or novel jot down a few notes, take a few pictures and send them on.

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