



Dublin Chapter Newsletter

Irish Woodturners Guild

December 2022



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



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Another successful year for the chapter, some great demos and competitions happened during the year. Great to see that many new members joined during the year.

There are a few promotions at the end of this year. (The competition rules involved are on the website)

Beginners to Experienced

John O'Neill

Ray Ivers

Charlie Byrne

Hugh Nolan

Ronnie Butler

Experienced to Advanced

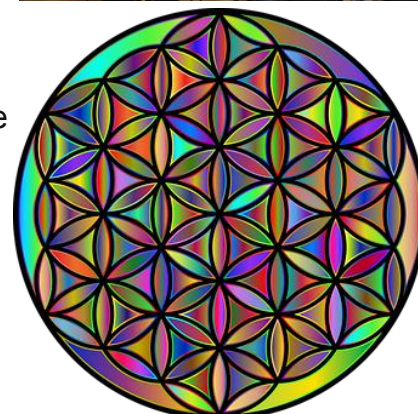
Vincent Whelan

Congratulations to all involved

We are now all looking forward to christmas, the first normal'ish one in a few years. Then we have a new year, a new competition has started and we have a full list of competition pieces for 2023. There should be enough in the list to activate the imagination and trigger the craft person in all of us. It is a great opportunity to see what people produce and the competition area is always focal point for members attending our saturday meeting. Looking forward to see many entries for each months competition.

Wishing all our members a happy Christmas and a happy new year. Keep turning.

John O'Neill



November competition photos



1st advanced David Sweeney



2nd advanced Brendan Phelan



3rd advanced Frank Gallagher



4th advanced Tony Harney



Vincent Whelan

1st experienced Vincent Whelan



Charlie Byrne

2nd beginners Charlie Byrne



Hugh Nolan

1st Beginners Hugh Nolan



Graham Hunter

3rd beginners Graham Hunter



4th beginners
Claire Godkin

Claire Godkin



5th beginners
Frank Trappe

Frank Trappe



Ray Ivers

6th Beginners Ray Ivers



Declan Corrigan

7th beginners Declan Corrigan



John O'Neill

9th beginners
Pat McCartin

8th beginners John O'Neill



Pat McCartin



2nd
artistic
John
O'Neill



1st
artistic
Brendan
Phelan



3rd artistic
Frank
Gallagher



4th artistic Raymond Burke

Saturday demo by Pacelli O'Rourke

Demonstrator Michael Fay subject Miniature bird house

Michael is meticulous in his whole approach to woodturning. I noted that he brought in a small foldable desk for easy access to the required tools. He also set up two lights trained on the area around the headstock. Firstly, he put up the O'Donnell chuck. Next, he carried out a kiss-test on the lathe. He stresses the absolute necessity for a true line from the tailstock centrepoint to that of the headstock. A very valid point was made regarding lathes with a swivel headstock. The utmost care needs to be taken that the 'kiss' of the points are fully inline.

The blank for the 'house' is mounted and cylinderised and finally profiled pretty much like a small brandy glass without the stem. Now the face of the blank is tidied up.

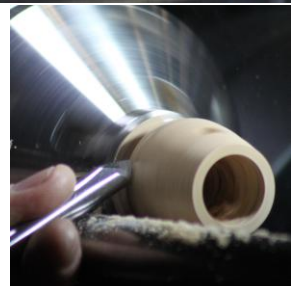
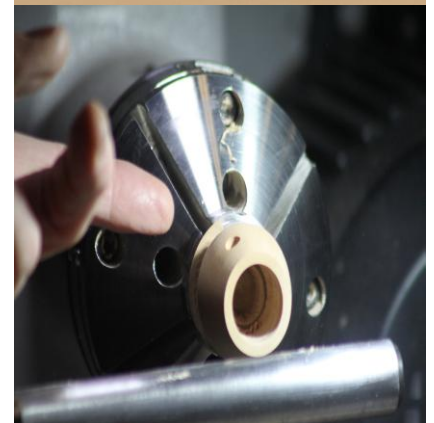
Hollowing

Michael chose to hollow the 'house' by winding down a sharp Fostner bit through the tailstock handle. He deployed a piece of blue electrical tape on the tool to ensure he would not go through. This will leave a 5mm step at the bottom. The length of the house is 30mm. At this point two light pencil lines are scribed showing the line of two holes; one higher up for entrance and exit, and one lower down being for a perch. Obviously, the lathe is stationary for the drilling of these holes. Very light refining touches can be done now. Michael lifted the RPM now necessitating the lightest touch!

It is things like this that separate the top notch turners from the 'ah it'll be grand' cohort.

Roof-cum-finial and lower finial.

A flat is turned to accommodate the roof cum upper finial. This means reversing the piece. A jam chuck will fit the bill. There is no good reason why the upper finial and roof should not be fashioned from a single piece of





Jam chuck

stock . The lower finial is a much smaller, simpler item. The upper finial however is much in the nature of a spinning top, though with more in the line of beads, coves, fillets and ogees, ending of course in a point. Michael is using air dried oak for this part of the work. One of the crucial aspects of this part of the project is sizing as between the 'house' and the underside of the roof itself. Again, it is a time for a lot of patience! How often, say, fitting a lid to a box, How often after numerous 'fittings' we just lose patience at the last, darn it!! Floppy sloppy! Glue is the obvious agent to use when putting it all together. Only put glue where it can't be seen (on the inside). A timely tip from Michael: "If you don't have a

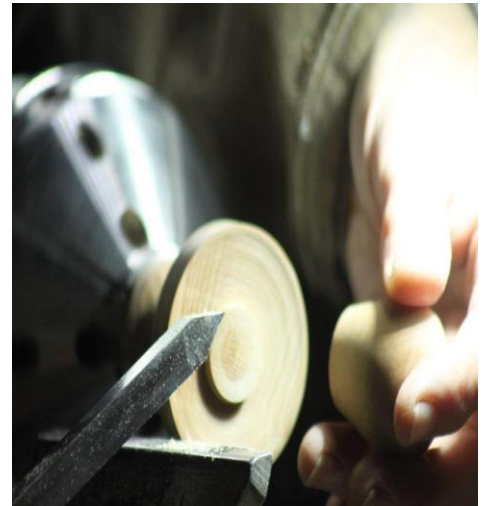
conical-jaw chuck when you need one- make a customized jam chuck". Michael drills into the top of the upper finial with a 1.5mm drill-bit into which he screws a very small circular hook, providing a perfect means of hanging the miniature

bird house on, say, a Christmas tree!

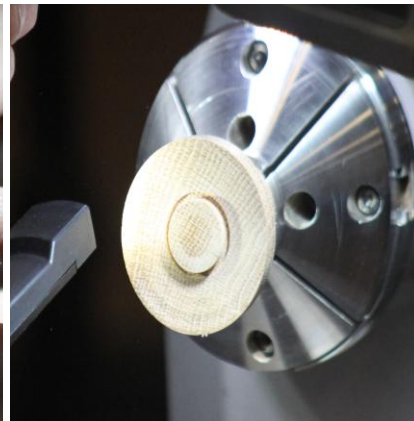
Well done Michael! You were up against the clock. But you started so you finished!

Pacelli O'Rourke

fitting body to 'hat' >>



shaping body using jamchuck



recess to accomodate roof of birdhouse



Michael at the lathe

Wednesday demo

Pyrography workshop by Mary Coffey notes by John O'Neill



Our wednesday event was a change to the normal woodturning demo. This was a pyrography workshop with a lot of hands on opportunities. Mary nearly had a pyrography machine for each member of the audience! She started off by explaining the supplies needed for wood pyrography

1..A good pyrography burner, she uses the Perter Child machine as it gives good temperature control. These are for sale in the carpentry shop for €165. There are other

ones on the market which cost less, I saw this one on amazon, Preciva Soldering Iron Set B094W3DXSX for around €80. Peter child machine shown on right. The tool should allow you to adjust the temperature, lower temperatures for soften woods and higher for harder woods.



2.. Transfer paper. This paper is not carbon paper, the image



left by carbin paper not easily rubbed out but when using transfer paper the image left can be rubbed out with a rubber. The paper that Mary uses is saral transfer paper, available in carpentry shop for €14.35, this is



a 4 metre roll so it should do one for a while.

3..Image to trace out, these are available on the internet, can be downloaded and printed out. On upper right right is a selection of images which were used on the day.



The paper image is put on the piece of wood and stuck on in place using some masking tape, the transfer paper is then slipped under image (as in the image on right) and all details in the image are traced. This will leave an exact copy of the image in the wood blank. Remove paper and masking tape and prepare to burn in image.



The tool should reach operating temperature within a minute and be ready to use. Light touches are required, the heat will burn the wood if the element is at right temperature. Too high a temperature will leave heavy burn marks and too low a temperature and you may have to apply greater force to get a result. The tool should glide over the paper leaving a consistent burn mark, as in the pyrography image on the left. She recommends having the tool a setting #4 for softer wood and at #6 for harder wood. Note the element will lose heat on contact with wood so move slowly and allow the heat to be replenished. We had a good

workshop and everyone got the chance to try out pyrography. She then spoke about a technique called scrimshaw which is a similar technique done on bone such as antlers. The area of antler to be worked on is sanded smooth and the image is transferred onm to the surface. The surface is then pierced with a sharp pointed tool. Then surface is coated in ink and allowed dry. The antler is then sanded back revealing the image as in the picture on the right. A great day had by all. thanks Mary.



Sacred Geometry
by John O'Neill

"Mathematics is the language in which God has written the universe"
Galileo Galilei

What if all matter in our universe - living or non-living, visible or invisible - is made of sacred geometric patterns?

Sacred geometry is an ancient science that explains the core principles of how energy naturally organizes itself across any scale - from the microscopic to the cosmic. Ancient cultures across India, China, Greece, and Egypt all considered sacred geometry to be a study of the blueprint of creation and life itself. Sacred geometry is probably much older than most religions, it's a bit of a chicken and egg situation! On the right, galaxy pattern which is repeated throughout the cosmos and the DNA helix, the basic building block of life. These patterns are in us and all around us, we can't get away from them but we may not be aware that they are there. The knowledge and use of sacred geometry can be seen even in some of the oldest artifacts of human civilization - from prehistoric jewellery to megalithic structures in



ancient Europe to the magnificent pyramids of Giza.

Within sacred geometry there are some key sacred geometric shapes such as

... Platonic solids, described by Plato 2500 years ago, they are tetrahedron, hexahedron, octohedron, dodecahedron & isoahedron.

... The circle, this can symbolise nothing and everything, it's empty yet it's complete and never ending, the woodturners shape!

... The square, the basis of most man made structures, denotes stability and structure.

... The Spiral, seen everywhere, DNA, pine cones, galaxies, snail shell & whirlpools, thought to represent the sun.

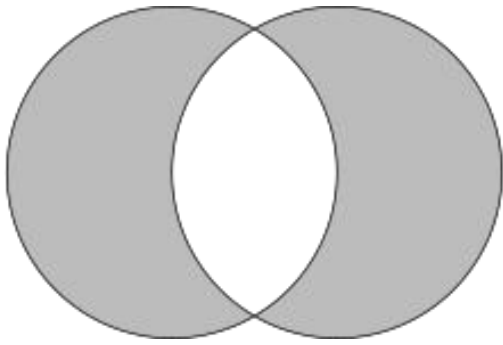
... The cross represents the intersection between heaven and earth. This includes the swastika which is one of the oldest cross emblem in the world. Popular until it was taken over by the Nazis and now no longer used.

... Flower of life, represents the inherent interconnectedness between all living beings in the universe.



For the rest of this article we will look at the circle in more detail.

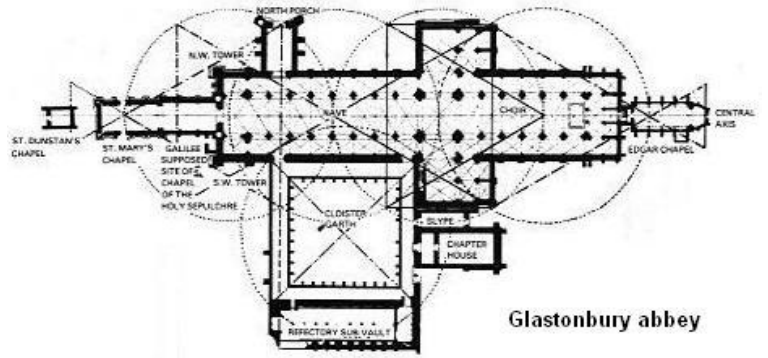
The circle and sphere are the most common sacred geometry images that we see around us, such as the moon & sun, fruit (oranges, apples etc), footballs & sliotars, domes in buildings. The shape of atoms are shown as a sphere before string theory complicates things! The



Vesica piscis on the right is use of vesica piscis in architecture

intersection of multiple circles creates patterns which are used in mysticism, art and architecture.

A mathematical shape formed by the intersection of two disks with the same radius, intersecting in such a way that the center of each disk lies on the perimeter of the other, is called a vesica-piscis. In Latin it means 'bladder of fish', see images above. Next time you go into a church look for this shape, it's more than likely there. This almond nut shape is used to make up the symbol "Ichthys" (pic on right), the fish symbol used to represent Jesus in Christianity, but these symbols were around many years before Christianity.



Glastonbury abbey



This leads us onto the trigger for the article, David Sweeney's clock in the November competition.



David's competition winning clock shown on the right.

The main body of the piece consists of the clock in a full circular container. This is mounted in the semi-circular frame using round shafts. The centre point of the clock is at the centre of both circles. The mounting of these supports was a complex procedure and one of them had to be 'run' in from inside the centre circle. The colour of these supports differentiates them from the circular elements of the clock. The arc is made up of two circles, one interrupting the other., the inner circumference of the arc aligns with the circumference of the clock.

The semi circle is mounted on a black

plinth, the curve matches that of the arc, all the circular elements are in tune.

The colour and sheen of the wood is in harmony with the gold of the clock.

The pedestal of the piece is a vesica piscis. I suspect that the radius of the circles involved in this section is the same as the outside of the arc. The overlap of these circles produces the vesica piscis. This might have been accomplished by use of the bandsaw and/or turning.

Great work David.

A Turner at Christmas

by Ron Williams

MinnDak Woodturners USA

<https://minndakwoodturners.org/>

Images from Dublinwoodturners December competitions over the years.

'Twas the week before Christmas, and out in the shop,
the chips were a-flyin, the lathe didn't stop.

The turner stepped back for a well-deserved break,
took a sip of his coffee, and stretched out an ache.

He turned to the list he'd tacked up by the door,
it ran down the wall, and two feet on the floor!

A bowl for Aunt Susan, a pen for her mate,
a chalice and paten (a cup and a plate),

An icicle ornament, two whistling tops,
A doorknob, six light pulls, three wine bottle stops.

A box, a few eggcups, a call for a duck,
Some earrings, a whistle, and the wheels for a truck.

He looked at the list, at the things yet to make,
and he said, as he gave his old head a sad shake,

"Oh, where have the days gone? I thought I had planned.
But I've still gifts to make, to turn and to sand!

Yes, the trimming of trees and the hanging of lights,
caroling, parties, and seeing the sights,

A Thanksgiving turkey, and a trip to Aunt Bea's"
had put the man's plans in a terrible squeeze!

But as he sat brooding on the things not yet done,
a voice (his subconscious) said. Come, this is fun!

Would you rather be looking for gifts at the malls?
Peering in windows, walking the halls?

Hunting for parking a mile from the store,
then finding the best gifts were gone, weeks before?



So back to the catalogs, searching on-line
If I buy it on E-bay, will it get here in time?

And then things get desperate, its now Christmas Eve,
as you run shop to shop you forgot Uncle Steve!

"So recall" said the voice, "ere you give in to ravings,
the hum of the lathe, and the smell of the shavings."

The feel of the wood and the skew in your hand,
and the cut that's so sweet, you don't bother to sand.

And think, as you work, of the looks that abound
as they open your gifts, and they pass them around."

Said the turner, "I'll just pick up the pace".
Then he stepped to the lathe with a smile on his face.

And he said to the air, as he switched on the light,
Happy turning to all, and to all, a good night!



The willow tree by John O'Neill

The willow tree is quite common in Ireland and is one of the first trees to take advantage of an idle piece of ground. It is classed as a hard wood but when wet is extremely soft. There are 400 different species of willow, all originating in China but considered native to Ireland as its here since the end of the ice age.. It can reproduce from cuttings and will take over an area quickly. The branches are widely used to make baskets and crates.

It grows in damper areas and absorbs large amounts of water so is good for preventing water run off. It produces a chemical called salicin which helps fight off diseases in other plants, such as scab in apples, the chemical is released into the soil and absorbed by other plants. Salicin is used to make aspirin.

It has been used for thousand of years to make baskets, image on right.

Once cut the wood has to be allowed lots of air flowing around it to dry or it will quickly rot. When cut it may have high moisture levels (60%+), best cut in the middle of winter and left drying for 2-4 years before use. A drying kiln will help the process.

It is prone to having burls which can be used for turning. There is very little pith so less prone to cracking. The trunk of the tree can be softer and stringy so very sharp gouges are required. A scraper will leave a lot of tearout so is best avoided completely.

It should be turned and finished in one session as it's prone to warping. The drier it is before turning the better.



willow bowl>

Competition Table

Beginners	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Totals
John O'Neill	15	15			13	15	13	13	15		9	5	113
Ray Ivers				15	11	13	7	15	11	7	11	6	96
Charlie Byrne							11	9	13	15	13	13	74
Frank Trappe					15		9	11			7	7	49
Clare Godkin									7	13	5	9	34
Hugh Nolan											15	15	30
Ronnie Butler			15				15						30
Declan Corrigan										11	5	5	21
Graham Hunter												11	11
Pat McCartin											5	5	10
Michael Stephens									9				9
Experienced													
Vincent Whelan		15	13	13	15	15	15	15	15	15		15	146
Kevin Milton				15									15
Mark Daly											15		15
Advanced													
David Sweeney		9	13	15	15	13	13		13	15	15	15	136
Brendan Phelan	15	15	15			15	9	13	6	13	13	13	127
Tony Hartney	13	13	7	9		11	11	9	9				82
Cecil Barron		7			13			11	11				42
Paddy Finn	11	6	9					7	5				38
Tommy Hartnett	9	11	11										31
Colm Murphy								15	15				30
Joe O'Neill				13	11								24
Willie Edwards	7	5							7				19
Frank Maguire		5		11									16
James Gallagher							15						15
Sean Ryan											11		11
John Duff		5											5
Frank Gallagher												11	11
Artistic													
Brendan Phelan	13	15	13	15	13	13	15	11	15	11	15	15	164
Colum Murphy	15	13	15		15	15	13	15	13	7			121
Cecil Barron	11				11			13	11	13			59
John O'Neill					9	9	11					13	42
Tommy Hartnett	7	11	9										27
Dermot Dooley										15	9		24
Ray Ivers										5	13		18
Tony Hartney									9	9			18
Frank Gallagher												11	11
James Gallagher						11							11
Rich Varney			11										11
Frank Trappe								9					9
Raymond Burke												9	9
Seamus O'Reilly	9												9
Michael Stephens									7				7
Frank Maguire	6												6
Sean Ryan										6			6

Competition Pieces for 2023

January: Set of napkin rings (2 for Beginners: 6 for Experienced and Advanced)

February: Salad bowl - with servers for Experienced and Advanced

March: Hollow form

April: Gavel and base

May: Open

June: Flower pot stand

July: Picture or mirror frame

August: Salt and pepper set

September: Goblet - with captive rings for Experienced and Advanced

October: Egg cup with egg

November: 300 x 80 x 80

December: Christmas item

Interesting items from the web.....

Dec 4th Bayside Craft fair at Bayside Community Centre
Bayside Square North D13 X8H4 Sutton

Dec 10th & 11th, Stillgarden Xmas market at Distillery
Goldenbridge Estate D08 EWK2 Dublin 8

Dec 8th --21st, Christmas at the castle, Dublin Castle Dame
Street Dublin 2, free event but booking required.

Dec 4th Brockagh Xmas market Glendalough

During December there are a few events on at Farmleigh
House, see <https://farmleigh.ie/calendar-of-events/> for more
info



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.

If anyone attends an event of interest to us turners, jot down a few notes and take a few pictures and send it to me.

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