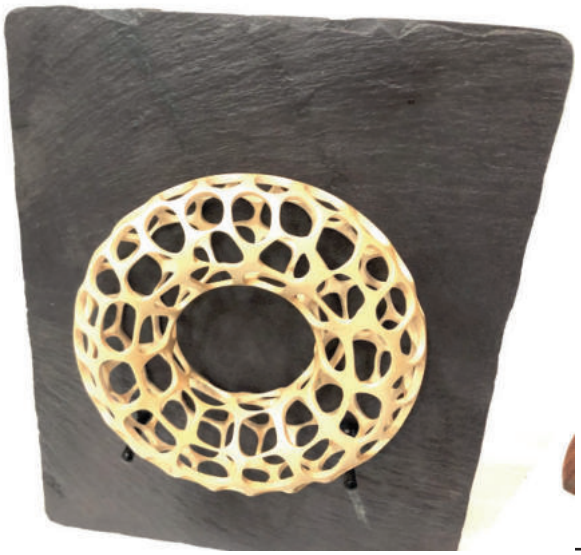
Dublin Chapter Newsletter

Irish Woodturners Guild

October 2023

Editor John O'Neill

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



IWG seminar in Monaghan was a great success.
Michael Fays winning piece pictured above, he won the artistic section with this piece and won the overall, he was also second in the open competion with his sliotar, pictured below, congratulations Michael, well done.
We came third with our chapter challenge entry, a great result as we were up against good competition.

September 2023 competition photos, pictures by Declan Corrigan

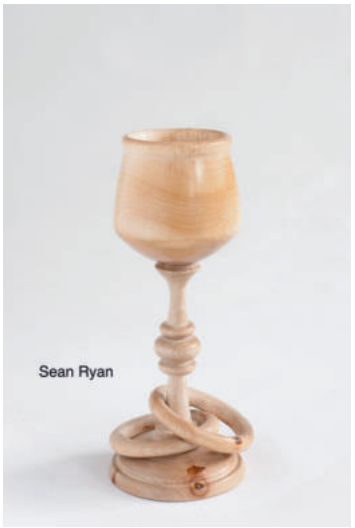
1st advanced Tony Hartney

2nd advanced Brendan Phelan

3rd advanced Tommy Hartnett

4th advanced Frank Gallagher

5th advanced Vincent Whelan



6th advanced Sean Ryan

1st beginners Declan Corrigan

2nd beginners Michael Stephens

3rd beginners Claire Godkin

1st experienced Hugh Nolan

2nd experienced Ronnie Butler

3rd experienced Mark Daly

4th experienced Charlie Byrne

5th experienced John O'Neill

6th experienced Ray Ivors

1st artistic Michael Stephens

2nd artistic John O'Neill

3rd artistic Frank Maguire

4th artistic Cecil Barron

5th artistic Declan Corrigan

6th artistic Hugh Nolan

Wednesdays demo by Joe O'Neill
Subject, Picture frame.
Notes by Joe, pics by John O'Neill

Joe used a piece of poplar for the demo, expect white images with the article!
Step 1 was to chuck a circular blank using a screw chuck. He ran into a bit of trouble with the jaws on the chuck which wouldn't close on the screw chuck. A bit if improvisation was required to allow him use the screw chuck. A face plate was turned, hole drilled and screw chuck screwed into the face plate which was then chucked, image on right.

Then we were back on track.
Joe trued up the disc, its possible to make several smaller frames from the same piece of wood.
A scraper was used to make recess for glass and picture. Joe advises regular checking of glass size to make sure it fits the slot and that 24oz glass should be used if possible.
Use thin parting tool to divide the frames but do not go all the way through.
Use hot melt glue in the recess the parting tool made, this will

hold the frames in place while the other side is shaped. Measure with calipers the size of the first frame as this measurement will be used on the other side when the blank is turned around.

Joe regularly stopped turnng to talk in more detail on a particular topic of interest, as in pic on right.
The disc is reversed and remounted on the chuck. It is then marked with calipers to line up with the glued circles on the other side.
The next task is to use a spindle gouge or scraper to produce the desired shape on the frame, pictured on the left.
To separate the frames a llight is placed on the chuck side and parting tool or gouge used to advance the parting process. Do not completely part at this stage, the light shining through will show you when you're getting close, pictured below right.

Sand and finish the shape before parting off the frames. Use methylated spirits to aid removal of the hot melt glue but normally is should be easy enough to remove.

The backing plate to be turned next.
Use a plywood disc slightly bigger than the size required for the backing and hot melt glue this to a piece of plywood which has been mounted to the chuck. Mark the required circle using calipers. Use a parting tool to cut on the marks and shape the plywood to the required size. Check that it fits on the frame before removing.
The backing can be attached using little tags after you put in the glass & photo or mirror. A keyhole disc or hanging clips can be used to hang the frame on the wall.

Joe's finished frame shown on left. Himself in action on right.

Great demo Joe, it was enjoyed by all present.

Saturdays demo by Tom Ronayne
Subject : budvase
Pictures by John O'Neill
Notes by John O'Neill

Tom started off by giving a bit of background about himself. He started off as a cabinet maker, moved onto being a woodwork teacher. he has a big interest in colouring and texturing of woodturned pieces. He advised the audience that all work should be signed and dated. Tom records in a notebook such details as when piece was made, type of wood, finish used and who was given it. A selection of Toms work displayed in picture above.

He likes the bud vases as they make great christmas gifts, no colouring or texturing to be done on his piece of the day.
The 'trick' to his bed vase is to hollow it out through the bottom having extracted a piece for reinsertion into the hole, mark the piece and the base to facilitate lineup when it is reinserted later.
His blank for the day was a piece of bog pine. The blank was to be turned with pith in place and turned wet. Tom spoke on the need to examine the blank for any flaws and to plan out in your head how it was to be turned/shaped.

Blank was mounted between centres and based turned off (use ca glue to prevent splitting). Bore hole through base and rechuck blank through centre.
A 4 pronged drive was used as Tom prefers this to a 2 pronged drive, it holds the piece better. He used a bedan to trim off piece. To recheck the piece he used a set of large axminster jaws as it holds long pieces better. Next stage is to hollow out the vase using calipers to check as he was progressing, watching the wall thickness particulaly around the 'neck' area.

Tom noted that he rarely predesigns a piece in detail prefering to turn with a rough design in mind and see what develops as the wood reveals itself. When hollowing he bored the centre out first using a jacobs chuck and forestener bit, the bit was a bormax brand, expensive but good. Started off with a smaller bit and then moving onto a larger bit, measuring as he went along. Then an extension piece was used to allow boring to greater depth.

Its important here to mark out the neck area so that you know where the neck start to narrow.
Next task was to create receiver for base to allow it be jam chucked for completion.
Piece is chucked onto this and further hollowing and shaping of the neck began.
A spindle gouge (10mm) was used to bore and

widen the neck, using the bottom wing make light cut, regularly checking with calipers.

A swan neck tool used to finish, being carefull to always have the main shaft of the tool in contact with the toolrest, taking light cuts.

Tom hones the tool with a thin knife sharpener, 300 & 600 grit, Tom advises that he believes that honing is more important than sharpening , hone first with 300 grit and then the 600.

Then drill 12mm hole through the last bit of the neck followed by some bit of tidying up of the neck entry hole.

The base was turned next, this is the piece to fit into the recess left after hollowing. Calipers are used to check dimensions. The marks left on base and insert earlier are going to be used to reinsert piece and perfectly ailgn insert and base.

A slight cove to be turned on the base to improve the look on inside of vase. When glue is set put the piece between centres and turn base so that it is square, pic below left.

Back to main body for lastfinal bit of finishing, use 'story board' plus the lines marked earlier(pic on right) on neck of bowl as a guide as to where the neck starts. Tom decided to curve neck a little more. A 12mm hole was drilled through the neck, this is probably 14mm at this stage so Tom advises regular checking of neck thickness as he fine tunes the neck, every cut makes the neck wall thinner, you can only go through the neck wall once!

Tom issued a warning about dust, good filtration and dust mask a must especially when sanding.

He starts sanding at 120 and warns that its the excess pressure of your hand on the sandpaper which leaves the marks on the wood, light touches best.

He reduces the pressure as he nears finishing with each grit as it will reduce marks while also removing some of the marks left by each grit.

Last task was to remove last bit of base and tidy it up. Jam chuck turned to fit neck of vase and base turned off using light cuts. Last nib to be cut off after piece removed from the lathe. Completed weed pot shown on the right.

Great demo which was enjpyed by all, thanks Tom.

Things we might have forgotten about wood!
By John O'Neill
based on a youtube video by Richard Raffan

How strong is wood?
The tree on left has been standing fior many years, despite storms, droughts, heatwaves and extreme cold. But what keeps it standing? Its strength in the vertical direction is because of its grain structure. Wood is stronger with the grain that across the grain. Cut or turn wood with the grain and you will get a stong

resultant piece. Cut it across the grain and it will be a weaker piece. A spindle turned between centres will result in a stong structure, such as a tool handle. Turning a piece in end grain orientation with greater caution. On the right a selection of quarter sawn wood with the grain running along the surface. When turning (cutting) grain you always want to go from the larger grain lines to the smaller ones to ensure support for your cut, the direction of cut is dictated by the grain as in image on the left, from

top down in left direction.
When wood dries out the softer stuff in the grain shrinks the most because it held the most moisture. The wood reduces in size across the grain whereas the length stays about the same. There is more moisture in the outside rings than in the inside ones, the outer bit looses more moisture so shrinks more. The pith contaons very little moisture so is not going to shrink. The cracks in the wood on the left were entirely predictable.

The log above will make good firewood but dangerous for turning. Similar issue with the log on the right, serious crack, one may be tempted to make a small bowl out of the circled section by filling with epoxy and/or super glue but don't, if in doubt throw it out, its too dangerous. Cut the blank along the split, remove all the loose wood and turn between centres.

Similar issue with the blank on the left. Too much of the pith was left at the top, the log dried and warped. Cut out the cracked section completely and decide what you do with the remaining pieces of wood.

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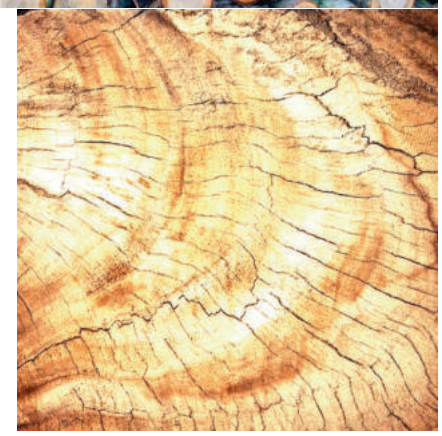
Wood and moisture.

Wood is hydroscopic, it acts like a sponge and will gain or lose moisture content depending on the relative humidity of teh air around it. Moisrure content is not a constant, you dry out your wood in the summer and it will increase in moisture content in the shed during the winter.

One result of this moisture variation is that it expands and contracts as it gains or loses moisture.Freshly cut logs above right and air drying timer pictured on the left, immediate right example of wood cracking as it dries. There are two methods of water storage in wood. Free water that is located in the pores or vessels of the wood and bound water that is trapped within the cell walls.



Once the wood is cut down it will immediately begin to lose free water, it will sometimes flow out of the cut. For most of this stage the wood will not shrink or contract, we call this state green wood.`

Once the free water is all gone the wood reaches the fibre saturation point. Beyond this point the wood will start to lose bound water, it is no longer green wood but in a drying state.and the wood volume starts to reduce. How fast this happens will depend on the relative humidity (RH) and temperature of the surrounding air. At 0% RH the wood is completely dry and no more shrinkage or movement occurs.

About 30% of moisture content in freshly cut wood is bound water, roughly the same for all woods. Wood will not dry below the surrounding humidity levels, it will stabalise and lose or gain moisture as humidity changes. The RH in the shed will not be the same as the RH inside the house so wood will dry and change shape when you bring it inside.

Very little shrinkage occurs as free water is reducing but when bound water is reducing, i.e the water within the cells, the cell wall shrinks. This process only occurs after about 70% of the just cut down moisture content has dried off and we are left with the bound water.

Pictured above left a old fridge repurposed asa wood kild, a 60w bulb acting as the heat source.

The difference between air dried wood and kiln dried wood is the kiln dried has a moisture content below the surrounding humidity, air dried wood moisture content will stabilise at the surrounding humidity levels. Air dried will tend to shrink some more. But kiln dried is significantly more expensive that air dried as drying costs!

Moisture meters. General rule is that you get what your paid for. Pin based metered (2 prongs pushed into the wood) are the most accurate. They work by passing a current through the wood, the more water in the wood the less the resistance. They need a fully charge battery for best accuracy and the terminals must be rust free. They may be least accurate for higher moisture values.

Whats on and web bits

November 5 @ 10.00am - 5.00pm Food & Craft Market Farmleigh House

National museum highlight tours --Archaeology, Wednesday 25th October 12:30pm
Thursday 26th October 2:30pm
Friday 27th October 3:30pm
Saturday 28th October 12pm & 3:30pm
free admission and no need to book

06 - 10 Dec 2023
Gifted-The Contemporary Craft & Design Fair RDS main arena

https://www.instagram.com/hennie.od/ Hennie Odendaal South African Artistic Woodturner

https://www.salzundpfeffermuehlen.de/ Peter Hrowek a german woodturner

Competition Pieces for 2023

November: AGM, competition 300 x 80 x 80 (scores not added to leader board)
December: Christmas item`

Demonstrators 2023

Nov	Sat 4th Michael Fay	Wed Willie Reville
Dec	Sat 2nd Joe O'Neill	Wed Joe O'Neill

Chapter Officers

President	Joe	McLoughlin	0872610803	
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Competitions	Brigie	DeCourcey	0879258766	DWT.Competitions@gmail.com
Exhibitions	Paul	Murtagh	0871331292	
Audio Visual	Tony	Hartney		
Wednesday	Demos	Brendan		
Newsletter/WebSite	John	O'Neill		webmaster@dublinwoodturners.com
Books & Video				

Competition Table

Beginners	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Totals
Claire Godkin	13	13	15	15	11	13	15	13	15	11			134
Declan Corrigan			6	9	13			15	13	15			71
Michael Stephens	15		9	11				11		13			59
Graham Hunter		15	11	13		15							54
Maria Jennings			13		15								28
Brian Houlahan		11	5	7									23
Pat McCartin			7										7
Experienced													
Charlie Byrne	15	11	13	15	11	11	13	15	15	9			128
Hugh Nolan		15	7	13	15	15	6		13	15			99
Mark Daly			15	11	9	13	15	13	11	11			98
John O'Neill		13	9	9	7	9	11	9	9	7			83
Ray Ivers	13		11	7	13	7	7	11	7	6			82
Ronnie Butler										13			13
Kevin Milton							9						9
Sean Earls			6										6
Advanced													
Brendan Phelan	9	13	11	15	15	15	13	9	15	13			128
Frank Gallagher	5	6	13	5	5	9	11	15	11				80
David Sweeney		15	15	13	11			7					61
Tony Hartney	6	11	7	6				13		15			58
Sean Ryan	15	9		9	7					6			46
Tommy Hartnett	11		6		5				13	11			46
Vincent Whelan	5	5		5	5	6				7			33
John Duff	13				13								26
Cecil Barron							15	11					26
Paddy Finn	7	7			5	5							24
Willie Edwards			9	7									16
Frank Maguire					6					9			15
Pat Walsh						13							13
James Gallagher				11									11
Colum Murphy						11							11
Graham Brislane						7							7
Artistic													
John O'Neill		11	13	7	9	11	15	13	13	13			105
Frank Gallagher	11	9	11	9	11	5	5	9	15				85
Michael Stephens	13		9	5	13		7			15			62
Hugh Nolan			15	11	15	7	5						53
Cecil Barron							13	15	11	9			48
Diarmuid Dooley	15	13		15									43
Charlie Byrne						6	9	11					26
Claire Godkin						5	6		9				20
Rich Varney		15											15
Seamus O'Reilly						15							15
Ray Ivers					7				7				14
Tony Hartney				13									13
Colum Murphy						13							13
Declan Corrigan									6	7			13
Tommy Hartnett							11						11
Frank Maguire										11			11
Michael Jordan	9												9
Pat Walsh						9							9
Willie Edwards				6									6
Graham Hunter						5							5