



Dublin Chapter Newsletter

Irish Woodturners Guild

May 2023



Editor John O'Neill

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

Inside this issue

April Competition P 2

Saturday's demo P 5

Wednesdays demo P.7

Danish Oil , food safe? P.9

Seminar Timetbale P 11

Competition table P 12



Picture on right taken at Aprils demo by Diarmuid Dooley,

Welcome everyone to our annual seminar, our first one since covid. We hope it will be an enjoyable day for all with some great turning expected.

Our demonstrator for the seminar is Robert O'Connor. He is based in Gorey, county Wexford and as well as bowls and standard woodturners items he creates woodens gifts, bespoke pieces, flutes (see pic on right), gift boxes and also gives woodturning courses. Some of his pieces shown below (from left to right), half moon oracle, sycamore bowl and a piece from his stone wall collection.



O' Connor Flutes



April 2023 competition photos



1st advanced Brendan Phelan



2nd advanced John Duff



3rd advanced David Sweeney



5th advanced Sean Ryan



6th advanced Frank Maguire



7th advanced Frank Gallagher



8th advanced Tommy Hartnett



9th advanced Paddy Finn



10th advanced Vincent Whelan



1st beginners Maria Jennings



2nd beginners Declan Corrigan

1st Experienced Hugh Nolan



3rd beginners Claire Godkin



2nd experienced Ray Ivers



3rd Experienced Charlie Byrne



4th experienced Mark `Daly



5th experienced John O'Neill



1st artistic Hugh Nolan



2nd artistic Michael Stephens



3rd artistic Frank Gallagher



4th artistic
John O'Neill



5th artistic Ray Ivers

Saturday Demo

Demonstrator Diarmuid Dooley

Notes by Pacelli O'Rourke

Pictures by Richard Varney

Subject Two long, narrow-stemmed goblets

A spinning top

A small bowl with texturing and burning



The first thing that arrested my gaze was a gigantic chess-piece, standing on a small table! Later, Dermot drew back a concealing cover revealing a



second chess piece even taller than the first! To one side was a gallery area, well stocked with finely turned platters, bowls, goblets etc. leaning toward the artistic side of the business.

So, to a summary of Dermot's own introduction of himself and his work. He is a professional woodturner, living in France in an area where timber of various species is plentiful. His work is often sought by professional people such as architects. He is proud to say he almost never refuses work from any quarter. Looking at the aforementioned chess pieces I believe him! He doesn't use a lot of tools; namely 13mm and 16mm bowl gouges and a spindle gouge mainly. Finally, to fill in his spare time he gives woodturning courses!

He has now mounted a blank of applewood, c.50mm square x 200mm. The tailstock is pulled up to give maximum support for rounding. The latter operation is carried out speedily. He trues up the face of the goblet section. This first piece he has entitled 'The Poteen Goblet'. A number of times he illustrated his style of tool holding, namely, with the tool shaft and handle held in line with his lower arm and held against the hip; not 'knuckle-white', just enough to feel comfortable. He keeps the thumb straight



along the tool shaft. Now This piece is removed for the moment and he mounts the second blank, also applewood, which is dealt with as previously described. The tailstock is removed allowing him to proceed with hollowing the interior of the goblet. The locus of the cutting edge is an arc.

Dermot spent a substantial amount of time sanding, but with a very fine grit and using small pieces of abrasive. "My sanding follows what I did with the tool" I noted that he assessed uniform wall thickness with finger and thumb. Moving down from the goblet section to the stem (dia. 3mm) the turning, as expected, became very light and unhurried. 'feathers' and dust being the order of the day.

Aesthetics comment

'Beware of creating a 'fussy' profile where the wood already has a dramatic figure.'

At this stage the second goblet is removed and the 'poteen goblet' is remounted. The exterior goblet profile which pretty much is bell-shaped, is worked on now. "Try to profile without the wood knowing." (Now there's a thought-provoking sentence) "Keep the bevel in contact with the wood." Two of Dermot's poteen glasses in image on right ->

Health and Safety

Wood dust is dangerous. You really need a good quality, effective filtration system. Sanding is the core of the problem. Dermot insists that he really uses abrasive just to polish the wood.

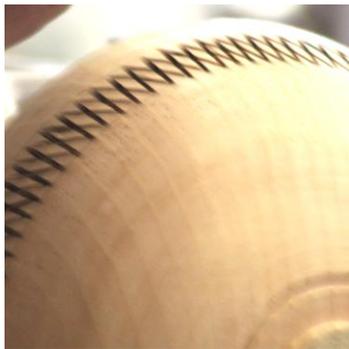


Textured Bowl in Ash.

Dremel burrs are used for texturing a band of 'x' motifs around the upper exterior of the piece. Blackening involves judiciously burning with a hand-held gas burner. He finishes off the bottom by removing most of the spigot. He quite enjoys comments like: "How on earth did you hold the blank??" For initial holding he prefers either face plate or screw chuck. His H+S caveat: 'check your speed- setting before mounting the blank.' His



recommended bevel angle is: bowl gouge- 40 degrees and spindle gouge: 35 degrees. The piece is now reversed for hollowing. Again the tool follows an arc. 'I am actually pushing the tool upwards.' It is important to leave the area at the bottom unhollowed for as long as possible, because that mass will strengthen the piece against the stresses and strains involved. Dermot likes the



inside profile to match that of the exterior. He would leave 15mm at the very bottom to prevent or discourage leeching of liquids through the wood, as for example with salad bowls.



Well, as ever, the clock rules the day, bringing to a close a thorough demonstration filled with valuable pieces of information and insight to assist the

newcomer on his/her way. Dermot very kindly donated his work to be raffled for the Alzheimer Society of Ireland, our official charity.



The chess piece & right talking about gouge grinds

Many thanks Dermot Pacelli O'Rourke



above, spindle gouge grind, left, turning inside of bowl,



Wednesdays demo by Diarmuid Dooley
subject, Long stem vase and a bowl

Diarmuid started off with a beech log, about 25cm in diameter and about 1 metre long mounted between centres. He used a workshop built device to determine centre of log, see pic below.

He started with a 16mm bowl gouge, ground to about 40-45 degree angle . The idea is to look for the wood to



sing by taking sweet cuts. "Listen to the sound, if the wood is kicking back too much then you haven't found the sweet spot". He makes straight in cuts with the bowl gouge to form the initial shape, always riding the bevel.

He told the audience that the end of the spindle gouge handle should be on your belt but the end of the bowl gouge should

be on your jeans pocket, as in picture on right.

Trying to take off too much wood will result in vibration. when this occurs just slow down, move the gouge across the wood slower. Best place to turn the chucking point is at tailstock end. Chuck point depth should be a bit less than depth of jaws, if jaws 15mm deep then 12mm chuck point depth will do, ensures wood is resting correctly against jaws.

Chucking point was completed and blank mounted in wide chuck jaws. Tail stock brought up for support and lathe running at 370 RPM.

Diarmuid switches to spindle gouge for detailing of cone section at tailstock end. The aim is to try to keep bevel rubbing for clean cuts. His spindle gouges are ground with 30-35 degree bevel angle. Lift tool until it starts to cut and then hold tool with



lighter touch, don't fight the timber. The spindle gouge should have at least a 35cm long handle. He finishes the top and inside of cone and then completes the outside. He advises that if you want to stop at this stage put paraffin wax on log to reduce drying, beeswax could be used on a bowl(food safe). He uses the tips of his fingers to check thickness of log. One of his tips is that from the start you should practise and use the cuts that you intend to use for the finishing cuts, get used to how the wood behaves as you turn.

Then he finishes the stem with the bowl gouge, mark out the rough shape and then finish with the a spindle gouge, start furthest from the headstock

and work your way back towards the base, he includes a little feature just under the cone, see pic on right. The target shaft diameter is 15mm. He finishes each approx 20mm section of shaft before moving on. He then parts off the bowl using bowl and spindle gouges, carefull not to rip out the last centre bit The completed piece shown on left.





Diarmuid then chucked a piece of french ash (frêne français), about 30cm in diameter and started turning a bowl. He urges us to beware of the dangers of a piece flying off and gives figures for the effective force of 1 Kilo of wood flying off at different speeds.

- 1 Kilo @ 1000 RPM == 5 Kilo
- 1 Kilo @ 2000 RPM == 15 Kilo
- 1 Kilo @ 3000 RPM == 30 Kilo

Chucking point made on base and piece mounted in jaws, starting off at 400 RPM. He emphasises that the correct approach is important, as in the photo on left.

When outside nears completion the speed is increased to 600 RPM. He make a chucking point on the bowl, pic below right.



To finish off the outside of the bowl he uses a bowl gouge sharpened more like a spindle gouge as it does a good job on the endgrain. Its important to have bevel 100% in contact all the time and take light cuts. Bowl blank is then reversed and mounted in chuck jaws. He holds the handle of gouge against top of his jeans pocket and cut in an arc, cuts are made in a sweeping action along this arc with light holding of tool handle.



He then spoke to the audience about redesigning shapes when there are imperfections in the wood. In the image on the right the original planned design on top was changed to the lower shape after flaws in the wood were encountered.

The centre of the bowl was left in place until it got in the way, this was to provide support at the core and reduce vibrations. To finish he made light cuts with bowl gouge to produce a smooth finish, picture on right.

To finish the bowl he worked in



some decorating rings with the spindle gouge, these worked well with the grain of the wood, see picture on left.

Diarmuids pieces were raffled off and we made some money for charity. Great afternoon had by all, merci beaucoup Diarmuid.

The Danish Oil question, food safe or not?
by John O'Neill

This article only deals with whether danish oil is safe for use in wood turned items which will be used for food preparation. It is an opinion based on some research.

Danish oil is a general term for a wood finishing oil. It is classed as a drying oil which means that it will 'cure' . It goes through an oxidation/polymerization process once applied and can take 6-10 hours to initially cure, full cure may take many days depending on the surrounding temperature and humidity. Several coats are required for a good finish.

There are many types of danish oil, it is not a natural occurring oil but is a blend of other oils. The two main oils used are tung oil and linseed oil. A solvent may be added to make it easier to apply and varnish added to make it hard wearing. It is called Danish oil because it was first encountered on furniture originating in the nordic countries. It was originally meant for furniture to enhance its look and make the surface hardwearing.

What do we mean by safe?

If an item poses any risk or has the potential to risk human health when consumed then its considered not food safe. Food safe substances must pose NO risk to human health.

It's slightly different to the question of whether its legally allowed in the food chain. Thet the EU is actively looking at all substances which come into contact with food and legislation is changing all the time, The EU food safety information can be found at https://food.ec.europa.eu/safety/chemical-safety/contaminants/legislation_en.



Danish oil normally generally consists of two oils, tung oil and linseed oil but it may also have mineral oil, mineral spirits, solvents, resins, varnishes and chemical dryers.

Tung oil comes from the nuts of the tung tree (pic on top right), mainly grown in China but now found across the world where it is often regarded as an invasive species due mainly to its ability to thrive almost anywhere. Not all tung oils are 100% natural tung oil, industry tends to introduce additives to 'improve' it.

For woodturners if tung oil is completely cured then it is safe to

eat off, still not food grade oil (you shouldn't consume it) but ok for salad bowls, Note it takes at least 30 days to cure to a safe level.



Linseed oil is a natural occurring oil which comes from the flax plant (flowering flax pictured on above right). it is used in food and health supplements. It is helpful in reducing colesterol and blood pressure. It has high Omega-3 levels which are good for general health.

It has serious side effects in some people and there is a long list of minor possible side effects. It can cause allergic reactions such as rashes, swelling and breating problems. It may interfere with the blood clotting ability of the body, may effect people who are already on blood thinning medications. The regulation covering substances in contact with food is 'Regulation (EC) No 1935/2004' and its being updated. As far as the EU is concerned it looks like linseed oil is considered safe for food contact items and is one of the safest drying oils for use by the

woodturner. Give it 30 days to fully cure before use.

The regulation concerning mineral oils in the EU was changed in 2022 to severely limit the level of mineral oil in food as these are extremely dangerous to health, cause cancer and are genotoxic (affect the internal working of human cells). The next round of regulation on mineral oils will set the acceptable limits in food to zero. When this happens woodturners will not be allowed to use mineral oil on food containers at all!

The PAFF (plant, animals, food & feed) committee in the EU have legislated to remove completely mineral oil hydrocarbons (MOH) from foods in the EU, the limits are currently effective but not legally binding as they have yet to be ratified by each member state. When this happens no mineral oil or substances containing mineral oil will be allowed near the food chain. Relevant EU legislation can be found @ <https://eur-lex.europa.eu/eli/reco/2017/84/oj>

Other constituents of Danish oil.

Hydrocarbons, C9-C11, n-alkanes, isoalkanes, cyclics, <2% aromatics.

Information on these obtained from the European chemical agency website.

These are widely used in industry, industrial polishes, engine oil, brake fluid, adhesives, sealers, refrigeration, just a few of their uses. They are NOT intended for human consumption at all and are not meant to be released into the environment as they are extremely polluting.

Avoid all contact with skin as it can lead to burns and allergic reactions. They can lead to death if swallowed or enters ones airways. Inhaling small amounts may cause dizziness and if in contact with skin they should be washed away immediately. If leaked into rivers may cause long lasting damage.

Like mineral oil this stuff is not natural and most of it came out of an oil well, it is highly toxic and inflammable.

When handling these you should wear appropriate gloves (nitrile rubber/nitrile latex, fluoro carbon rubber - FKM or polychloroprene). Do it in a well ventilated area, preferably outside.

Wear safety glasses as they are extremely harmful to the eyes, this is written on the danish oil can!

This stuff and the containers it came in should not go to landfill but disposed of in the same way as waste engine oil and oil containers, this is EU law. We may be dealing with small amounts in woodturning but the law still applies, zero tolerance on these ever entering the food chain.

Finally we have to mention the B word, brexit. The UK has and will be relaxing further many of the EU laws and regulations, it was after all one of the main aims of brexit, i.e. deregulation.

The EU is going the opposite way, health and safety of the european population is paramount in the european union, they are adopting a zero tolerance policy to substances which have negative health implications and intend to prevent such substances getting into the food chain .

What's OK in the UK now may not be so in the EU, regulations are in place in EU but enforcement is currently lagging a bit, enforcement across the EU will catch up.

Traditionally many of our woodturning products originated in the UK and many still do. This will change over time as EU regulatory regime tightens up as regards food safety. The information on the back of a can of oil coming from the UK indicating the health and safety aspects of a product may not be in accordance with EU law and is likely to be less so in the future. UK companies may declare that something is food safe but they can now only speak for within the UK market, the EU will have a much more cautious view.

SEMINAR TIMETABLE

09:00 - Registration
09:30 - Demo 1
11:00 - Coffee
11:30 - Demo 2
13:00 - Lunch & Competition Judging
14:15 - Demo 3 Part 1
15:15 - Coffee & Raffle
16:00 - Demo 3 Part 2
16:30 - Competition Results
17:00 - CLOSE

Competition Pieces for 2023

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

Demonstrators 2023

May	Sat 6th	Robert O'Connor	Wed Vincent Whelan
Jun	Sat 3rd	Kieran Reynolds	Wed John O'Neill
Jul	Sat 1st	Danny McGeever	Wed Noel White & Sean McMorrow
Aug	Sat 5th	Pat Carroll	
Sep	Sat 2nd	Joe :Laird	Wed Frank Gallagher
Oct		National Seminar	Wed Willie Edwards
Nov	Sat 4th	Michael Fay	Wed Willie Reville
Dec	Sat 2nd	Joe O'Neill	Wed Joe O'Neill

Chapter Officers

President	Joe	McLoughlin	0872610803	
Chairman	John	Doran	0876393081	DWT.Chair@gmail.com
Secretary	Tommy	Hartnett	0868284178	DWT.Secretary@gmail.com
Treasurer	Vincent	Whelan	0877604918	DWT.Treasurer@gmail.com
Membership	Mark	Daly	0879484051	DWT.Membership@gmail.com
Competitions	Brigie	DeCoursey	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								67
Graham Hunter		15	11	13									39
Michael Stephens	15		9	11									35
Declan Corrigan			6	9	13								28
Maria Jennings			13		15								28
Brian Houlahan		11	5	7									23
Pat McCartin			7										7
Experienced													
Charlie Byrne	15	11	13	15	11								65
Hugh Nolan		15	7	13	15								50
Ray Ivers	13		11	7	13								44
John O'Neill		13	9	9	7								38
Mark Daly			15	11	9								35
Sean Earls			6										6
Advanced													
Brendan Phelan	9	13	11	15	15								63
David Sweeney		15	15	13	11								54
Sean Ryan	15	9		9	7								40
Frank Gallagher	5	6	13	5	5								34
Tony Hartney	6	11	7	6									30
John Duff	13				13								26
Tommy Hartnett	11		6		5								22
Vincent Whelan	5	5		5	5								20
Paddy Finn	7	7			5								19
Willie Edwards			9	7									16
James Gallagher				11									11
Frank Maguire					6								6
Artistic													
Frank Gallagher	11	9	11	9	11								51
Diarmuid Dooley	15	13		15									43
Hugh Nolan			15	11	15								41
John O'Neill		11	13	7	9								40
Michael Stephens	13		9	5	13								40
Rich Varney		15											15
Tony Hartney				13									13
Michael Jordan	9												9
Ray Ivers					7								7
Willie Edwards				6									6

From the web

<https://bealtaine.ie/> for whats on in May

<https://www.lavieenbois.com/> Pascal Oudet , French artistic woodturner

Land/Marks exhibition in Kilkenny design centre, ends 20th May 2023, ceramics ireland present the works of 42 ceramicists.

check carloskota.woodturning on instagram, mexican woodturner