



Saturday 1st February with Rich Varney

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As Rich intended his demonstration today to focus on sanding and finishing, he started off by explaining the safety requirements which are needed particularly during sanding. He described the dangers under the following headings.

**Long-Term Damage:** Forget about the large chips and visible sawdust, the most damaging element is the invisible fine dust (particles ranging from 2-10 microns). Basically, these tiny bits of sawdust float around the air and linger even after the lathe has stopped running. The immediate effect is unnoticeable, but over long periods of time, this can result in significantly decreased lung capacity, and a number of other health issues.

**Irritants:** The most common way that wood dust affects a

woodworker is by being an irritant. This simply means that it can irritate your skin, your eyes, and your lungs. Resulting in itching, sneezing, coughing, runny nose, rashes, and asthma-like breathing problems.

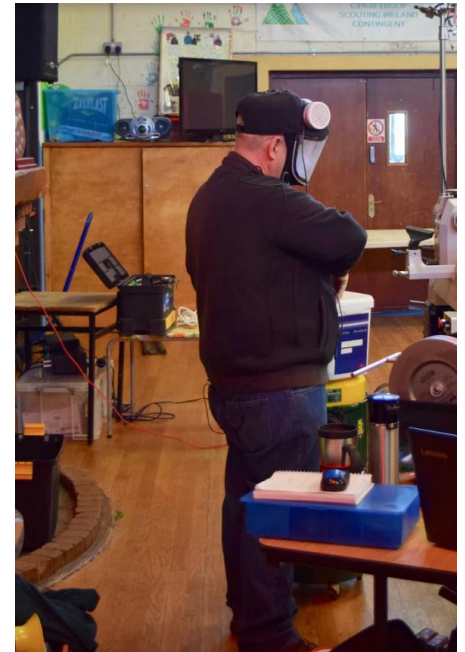
**Sensitizers:** Some woods can make us more and more sensitive upon each successive exposure. So even

if you don't experience any sort of allergic reaction to the wood or its dust upon first exposure, you may build up a sensitivity to it later.

**Toxins:** Not nearly as common, some wood is considered to be directly toxic. Some examples of this are Yew, Cedar, Laburnum and Rosewood. (See article, Wood Allergies and Toxicity at



<https://www.wood-database.com>) was the Shop Vacuum with its 4 inch hose. This enables the suction end to be positioned directly at the point of sanding on the lathe. Next he showed us a range of face masks. Rich said that he still uses a face mask while sanding even if he is using the shop vac. The crème de la crème of the face masks shown was the Power Cap. This incorporates a motor and filter

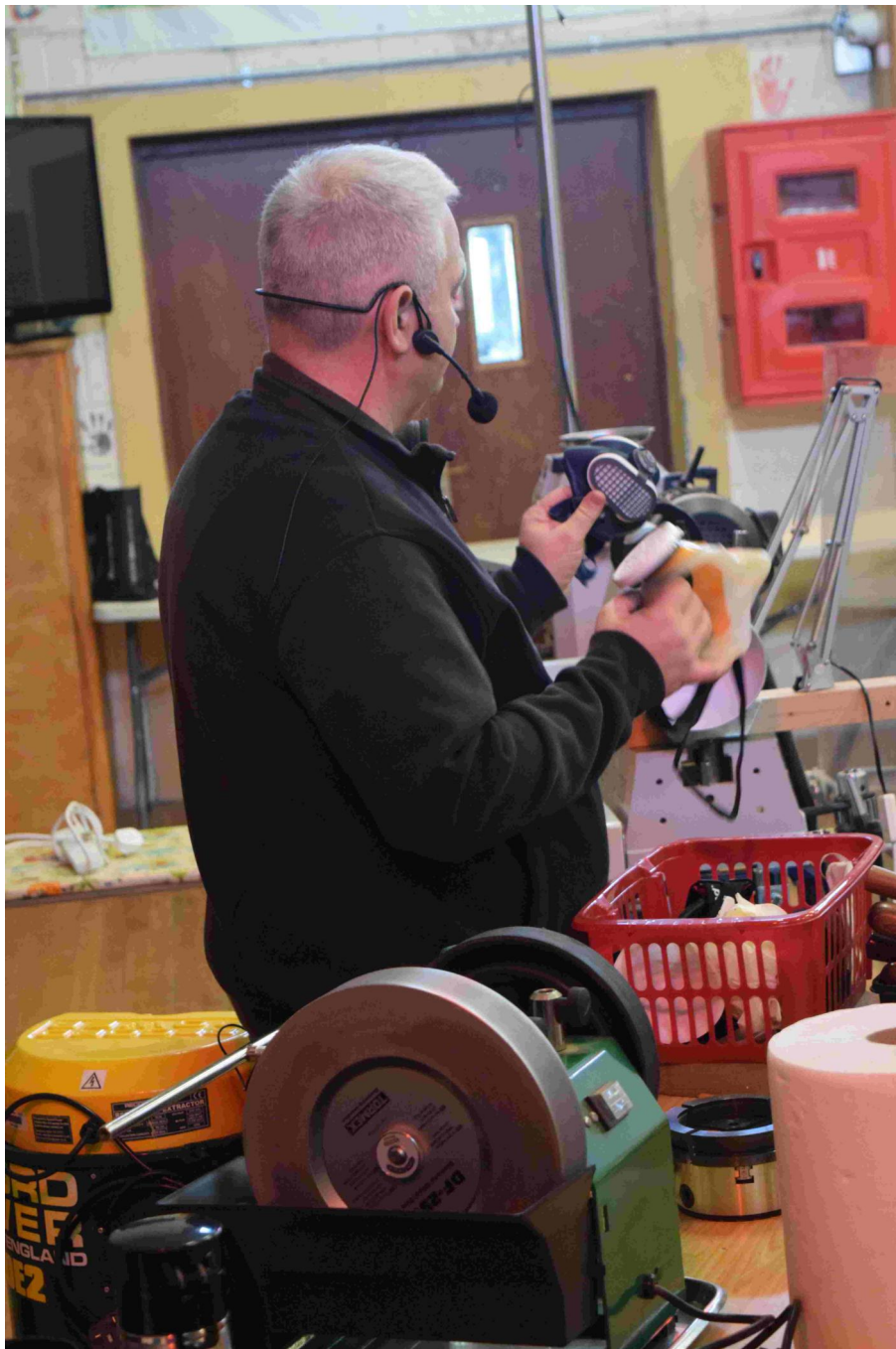


pressure within the face mask and of course the dust out. The only drawback with this is that at this time of year the air blown across the face tends to be quite cold.

Next up was the air filtration unit which is ceiling mounted and capable of filtering 1000 cubic meters of air per hour. The recommended number of air changes per hour for a workshop



is 10, so the unit is sufficient for a workshop up to 100 cubic metres in size.



Rich went on to show us some of the equipment he uses to protect himself in the workshop. First up pack built in to the head set which filters the air and blows it down across the face. This keeps positive



Last but not least, many woodworkers when finished their work, tend to remove the mask, turn off all machines and proceed to sweep out the workshop. This of course defeats the purpose of all your previous precautions. Leave on the face mask, leave the filtration unit running and use the shop vacuum

the edge had gone off the gouge so he took the opportunity to show the audience how he sharpens his gouges using the grinder and jig he brought along for the purpose. Back at the lathe he finished off the face and cut a spigot. After reversing the piece



not a sweeping brush.

Rich then went to the lathe for a

Rich continued by facing off the other side. He shaped a very wide convex rim and proceeded to hollow out the centre finishing up with a scraper. Rich emphasised that light cuts at this point produce the best finish with the least amount of tear out. This will greatly reduce the amount of sanding required later.

Rich told the audience that an abrasive is basically a cutting tool and this includes sand paper. Sand paper that won't cut should be discarded. In a demonstration environment where

practical demonstration on sanding and finishing. He mounted a 10" blank on the lathe. Using a 1/2" bowl gouge he trued up the edge and the face. At this point Rich noticed that

dust collection is difficult Rich uses a light spray of water on the piece in order to reduce the amount of dust generated. The downside to this technique is that the sand paper clogs very quickly. Rich advised starting with 120 grit. The primary object here being to remove any tool marks on the piece. As you move through the grits you are effectively removing scratches left by the previous grit.



Rich also likes to power sand some of his pieces. For this he uses a battery powered hand drill fitted with a 2" sanding disc. Again starting with the lower grits and working your way up. For the finish Rich uses Danish Oil. A liberal coat to start and wiping off the excess with a paper towel after 10 minutes. Leave to dry 10 hours before applying a second coat. So the lessons of the day from Rich were, safety first, sharp tools, light cut, power sanding and quality oil.

Our thanks to Rich for a great demonstration.

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Who were the winners in March 2010. Recognise any?

Answer on page 11.



Advanced



Experienced



Beginners



The Annual Seminar of the Dublin Woodturners will take place on Saturday 25th April 2020. The demonstrator for the day will be well known professional woodturner Donal Ryan.

Registration 9:00am to 9:45am.  
Normal Monthly Competition plus an Open Competition, all entries to the Monthly Competition will be entered into the Open Competition. Monthly Competition subject is a Plate (Advanced: two matching)  
Raffle on the day. Finish 4:00pm.  
Cost: €45, which includes two course Hot Lunch.

Here are the entries and results for the February competition.  
The subject was Off Centre Turning.



1st Advanced: Brendan Phelan



1st Beginners: Ronnie Butler



1st Artistic: Colum Murphy



1st Experienced: Brendan Kelly

Other Entries Were.



## Food Safe Finishes

The topic of food safe finishes is a recurring theme for many woodturners who envision placing their projects in contact with food, drink, or any materials meant to be consumed. Some of the concerns raised about whether something is “food safe” or not stem from invalid assumptions about the nature of the available finishes used to protect the wood, accentuate its figure, and reduce infiltration of moisture and other materials from the food into the wood.

While in their liquid state, most finishes should be considered “toxic” and unsafe for human consumption due to the presence of solvents used to carry the actual finish into or onto the wood surface.

However, once the finish has “matured” to its final state, many would argue that nearly all finishes are “food safe,” specifically with regard to direct contact with food, such that no undesirable chemicals will leach out of the wood and finish into the food material being consumed. If you don’t eat or drink the finish, it’s food safe!

We first need to determine the kind of finish desired, as to whether it forms a film on the surface of the wood, or whether the finish penetrates into the porous structure of the wood. For those pieces that will not be subject to damage from food handling utensils, film finishes, such as polyurethane, lacquer, “varnish,” or even shellac would be acceptable to use, for example, on serving platters. For those pieces where a film finish is likely to be damaged (cutting boards, salad bowls, etc.) a penetrating oil finish is

recommended.

For film finishes, once the carrier solvents have been permitted to fully leave the finish, and the surface has “dried,” one might consider these surfaces food safe. For example, it is necessary to allow polyurethane finishes to fully polymerize and lose their carrier solvents (essentially making a “plastic” film finish), and to allow soluble finishes such as shellac and lacquer to fully evaporate away their solvents.

Assuming you don’t serve food mixes containing high concentrations of alcohol or lacquer thinner, which would dissolve these finishes, the surfaces should also be considered “food safe.” In fact, purified shellac is a frequent ingredient used in various pharmaceutical products (e.g. coated tablets or pills), and is fully ingestible and generally safe.

Similarly, oil finishes are often supplied as dissolved in a solvent which must leave the oil behind in the wood as it evaporates, and then allow the oil to “cure.” That is, if the oil finish used is composed of one of the so-called “drying-oils,” such as linseed, Tung, or walnut oils. These oils do not actually “dry” in the evaporation sense, but actually undergo spontaneous cross-linking of their molecular structures (in the double bonds of their fatty acids) with the incorporation of oxygen from the air.

The fully-cured oils would also be considered food safe. In some commercial preparations of oil finishes (such as those using primarily linseed oil), metal-based chemicals are added to increase the rate of cross-linking with oxygen; without these

“metallic driers” some of these finishes would take quite a long time to cure.

Are the metallic drier chemicals “toxic”? – yes, if they are ingested in their soluble form – however as the oils cure and become cross-linked, very little, if any of these additives should leach out into one’s food. Even if the wood itself is ingested containing the cured, cross-linked oils, it is doubtful that a sufficient amount of metallic drier and cross-linked oil could be considered toxic in any significant concentration.

Finishes sold as “salad bowl” or “butcher block” finishes are chemically related to other penetrating oil finishes that “dry” and should be considered “food safe.” Oils that do not “dry” such as olive, peanut, canola, and “vegetable oil” will turn rancid through degradation of the oil’s fatty acid components, and impart bad odors or flavors in foods used on these surfaces. Although these degradation products are generally not toxic, they are undesirable, and these types of oils should not be used on utilitarian wood products.

Mineral oil, which “never dries or turns rancid” is sometimes used, and as long as a purified (USP) form of mineral oil is used (and replenished as needed), it, too, may be considered a food safe finish.

Finally, waxes such as beeswax and carnauba wax may also be considered food safe, provided any solvents used as a carrier for the wax are allowed to evaporate fully.

My thanks to the West Bay Woodturners for this article.



Mick Byrne brought along this dolls house to the meeting last Wednesday. With its hinged front and roof fully open you can see the intricate staircase and mosaic style flooring, all handmade.



Mick has made about a dozen so far for granddaughters, great granddaughters and friends.

The one pictured is for Crumlin Children's Hospital.



### 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](mailto:DWT.Newsletter@gmail.com)

Anything considered, craft shows or demonstration you have visited, turning tips, funny stories, jokes, cartoons.



**Wednesday 6th February with Paul Murtagh**

Paul, an advanced member of the chapter, took to the stage for a demonstration of bowl and box

turning. He started by mounting a piece of 10" o f walnut between centres on the lathe with the bark facing the tail stock. He turned it to round with a 1/2 inch bowl gouge and proceeded to shape the outside of the bowl leaving a small bit of bark to add character to the piece.



turning. He started by mounting a piece of 10" o f walnut between

Once happy with the outside shape of the bowl he cut a small spigot on the base. Reversing the piece on to a chuck and with the tail stock still in place, Paul faced off the end and start to hollow out the inside. Removing the tail stock he continued to hollow out the centre. Unfortunately a small catch at this



point caused the spigot to crack and the bowl to come off the lathe.

This emphasises the need for us all to check our spigots thoroughly for any imperfections before mounting on to the chuck. At this point Paul thought it best to break for tea.



the box and held it in place with the tail stock. This enabled Paul to ensure perfect alignment between the box and the lid. He then went on to complete an attractive conical shape on the lid and remove the spigot.

Many thanks to Paul for a great afternoon.



Returning after the break Paul started his second piece, a lidded box. He mounted a 6 x 2½ cylinder on to a chuck and with the tail stock in place trued up the outside. After cutting a spigot at the tail stock end he drew a line around the cylinder approx 2/3 along from the head stock. He parted this off with a parting tool and put it to one side for the lid.

With the larger section still in the chuck Paul began to hollow out the base of the box. After completing the base of the box he then mounted the lid part on to the chuck. He matched up the base to the lid and cut a small recess on the lid to accommodate the rim of the box. He went on to remove the lid from the chuck and remount the box section. He put the lid on



Trade Stands 2020	
Jan	The Shed
Feb	The Hut
Mar	The Carpentry Store
Apr	The Shed
25th Apr	The Hut (Seminar)
Jun	The Carpentry Store
Jul	The Shed
Aug	The Hut
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	Cup and Saucer
25th Apr	A Plate (Advanced: two matching ) Seminar: Open
Jun	300x80x80
Jul	A Spinning Top
Aug	A Bowl
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	Eugene Grimley	Colum Murphy
25th April	Seminar with Donal Ryan	Rich Varney
Jun	Tom McCosh	Colum Murphy
Jul	Peter Lyons	Tony Hartney
Aug	Christine Van Bussel	Tommy Hartnett
Sep	Frank Fitzpatrick	Brendan Kelly
Oct	Colum Murphy	Brendan Phelan
Nov	AGM	Cecil Barron
Dec	Joe O Neill	Joe O Neill

The winners in March 2010 were.



Advanced: Colm Hyland



Experienced: Jack O Rourke



Beginners: Bernard Gallagher

## Current Competition Positions

<b>Current Competition Positions</b>													
<b>Beginners</b>													
Name	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Total
John O'Neill	15	15											30
Ronnie Butler			15										15
<b>Experienced</b>													
Brendan Kelly	15	13	15										43
Vincent Whelan		15	13										28
<b>Advanced</b>													
Brendan Phelan	15	15	15										45
Tony Hartney	13	13	7										33
Paddy Finn	11	6	9										26
Tommy Hartnett	9	11	11										31
William Edwards	7	5											12
David Sweeney		9	13										22
Cecil Barron		7											7
Frank Maguire		5											5
John Duff		5											5
<b>Artistic</b>													
Colum Murphy	15	13	15										43
Brendan Phelan	13	15	13										41
Cecil Barron	11												11
Seamus O'Reilly	9												9
Tommy Hartnett	7	11	9										27
Frank Maguire	6												6
Rich Varney			11										11

Notes