



# Dublin Chapter Newsletter

Irish Woodturners Guild

February 2021 (Another Lockdown Edition)



As you are probably aware, due to the outbreak of Covid-19 all meetings of the Dublin Woodturners Chapter have been cancelled until further notice.

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

## Editor's Comment

**Here we are again with another lockdown edition.**

I hope everyone is keeping safe and well during these tough times. It seems like an awfully long time since we had a get together and it looks like it will be awhile yet. Still, Mark is keeping use busy in the workshop by keeping the monthly competitions going and Conkers Live provide us with top class demonstrations.

set up a panel of around four judges to help out, possibly one judge per section or perhaps a different judge every month or even all four collaborating together. Mark has agreed to do the February competition but we will need a volunteer or volunteers for the March competition. If you're not entering the competition yourself email me at [DWI.Newsletter@gmail.com](mailto:DWI.Newsletter@gmail.com) and let me know you're available.

Mark has done a great job so far keeping the monthly competitions going throughout the pandemic singlehandedly. However, at this point we feel he needs a dig out so I would like to

Keep well and stay safe.

*Brendan*

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Who won the monthly competition in February 2011? Answer on page 8.



Advanced



Experienced



Beginners



Artistic

## Results of January Online Competition

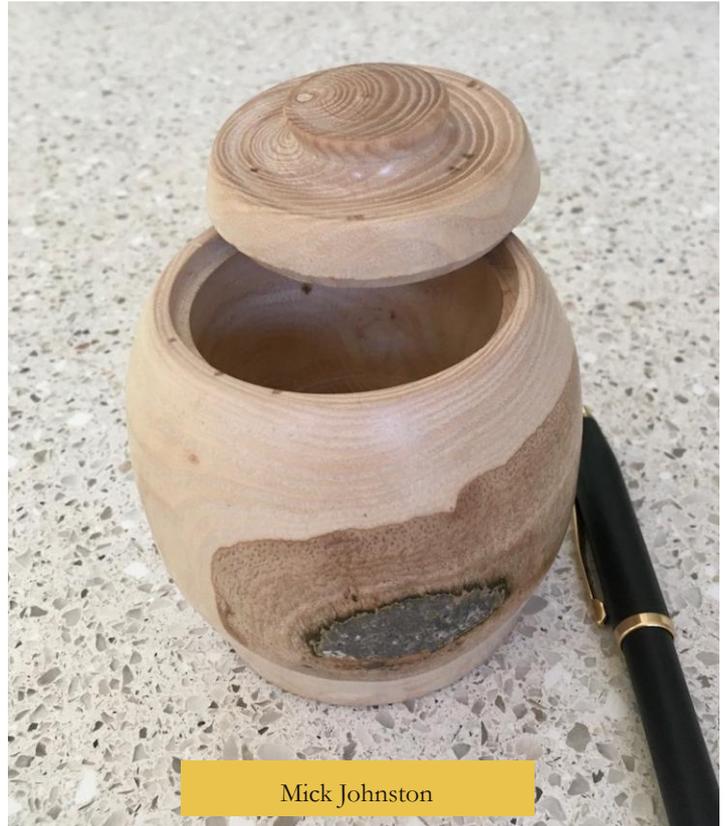
Another day, another dollar. Another year, but God only knows what 2021 has in store for us. We certainly didn't predict most of 2020. One thing that hasn't changed is the enthusiasm and the quality of our members turning. There were a nice few entries this month, but as always I would encourage more of you to submit something.

Entries to the competitions have a number of benefits, firstly they allow the turner to practice, while enjoying that time in the workshop complete with the smell of shavings and the touch of the wood. There is also that sense of pride when you look at the finished piece with the satisfaction of knowing that you created something that may be useful, decorative or both. However don't forget that entries also provide inspiration to the rest of our members as they read the articles and see the photos. It can be a way to feel in touch with some of our friends and fellow woodturners at a time when we don't get to see them for a chat and a laugh at chapter meetings.

When I receive entries to review, and prepare to put some text together for these articles, I do so, imagining the faces, voices and mannerisms of the various turners who submitted the entry. While I would certainly prefer to have that time together at monthly meetings, I take some pleasure from this interim solution.

In the beginners' category this month we have two entries. Mick Johnston has turned a box from a piece of apple wood. I really like the transition across three textures and colours. It certainly keeps that natural feeling. Any time I think of turning a box, I always seem to think about the lid. Does it fit in or on the box? Is it going to get too loose or too tight as the wood shape settles? Will I achieve my favourite 'vacuum' effect when someone removes the lid? And of course, how well will the grain align between the body and the lid? All that before thinking of finials and other decoration.

John O'Neill has taken the time to turn a lovely clock, titled 'Red Sky at Night'. This piece has a number of points to take note of. John has combined, off-center turning with inlays and colouring. Each time I looked at this piece, something new revealed itself.



The experienced entries came from Brendan Kelly, Sean Earls and John Doran. What a load of bowls.

Its not often you see Leyland Cypress (Leylandii) or as Brendan reminds me, "The Gardeners Nightmare". However this bowl displays fantastic patterns and Brendan's application of colour

and gloss finish seems to enhance the natural lines, rather than cover them. I would welcome a few tips on how he achieved this finish.

John Doran has turned a lovely salad bowl. This bowl, turned from beech would look great on any dining table.

Well, OK. Sean Earls entries are not quite bowls, but very nice platters. These three beech brothers, all have great spalting. Sean tells me, that this is his first attempt at platters and I think the result is excellent. I notice also that he has taken the opportunity to experiment with alternative edging and slopes.



Brendan Kelly



John Doran



Sean Earls





Paddy Finn



Frank Maguire



Brendan Phelan



Jonathan Wigham

Seven entries by six turners. The first up in the advanced category is Paddy Finn. This poker (for want of an accurate description) is a tail of two woods, Zebrano for the handle and Walnut for the shaft. I really like the finish on this piece, both the shine and the curves.

Frank Maguire has turned three eggs in eggcups. The Flexcut knife used for scale, almost suggests that they were carved. Now, that would be an achievement. All the eggs are different, as are the cups. Again, there is experimenting of shapes and in my opinion, the eggs look edible.

Brendan Phelan has turned a really interesting tiered Fruit Bowl. The wood is Monkey Puzzle and I think it looks great. Each time I look at this piece, I am fascinated by the pattern on the lower section.

Jonathan Wigham has nailed this bowl after 10 years..... I better explain: Jonathan tells me that this piece of Cherry was in his shed for about ten years. There was a nail in it, however he recently found that the nail wasn't as big as it looked and that he could cut it out. In the end, a result worth waiting for.

Michael Fay has turned two Christmas trees. Made from Sycamore with Acrylic ink, Olive Ash and Pink Ivory, I suspect that Michael's precision comes through and that the diameters, spacing and curves are identical to the eye. One thing I note about the colouring is that the grain still shows through. I particularly like this as it somehow manages to bring out the tree, from the Christmas Tree.



Michael Fay

Cecil Barron has sent in two entries, which are very welcome. Both are bowls and both are very different. The first is a beautifully warm piece of Cherry from Cecil's garden and the second is Elm. While the Elm bowl would be no good for soup, this tree really could tell a story.



Cecil Barron



Cecil Barron

Our Artistic section was well represented with seven entries.

Cecil has turned a beautiful platter; 18 inches of Burmese Teak with a distressed, waxed finish.



Cecil Barron

James Gallagher is making the best of a bad situation and he stresses that he was not the culprit for the broken glass. This lovely piece is made from oak. He has managed to get a local glass workshop to smooth off the stem.



James Gallagher

Brendan Phelan presents us with a natural edge bowl. The wood is Laburnum and he has used green acrylic inserts.

Brendan Kelly presents us with a Bowl turned from Beech crotch. I think this fine piece of wood (and turning) is just as presentable from bottom as from top.

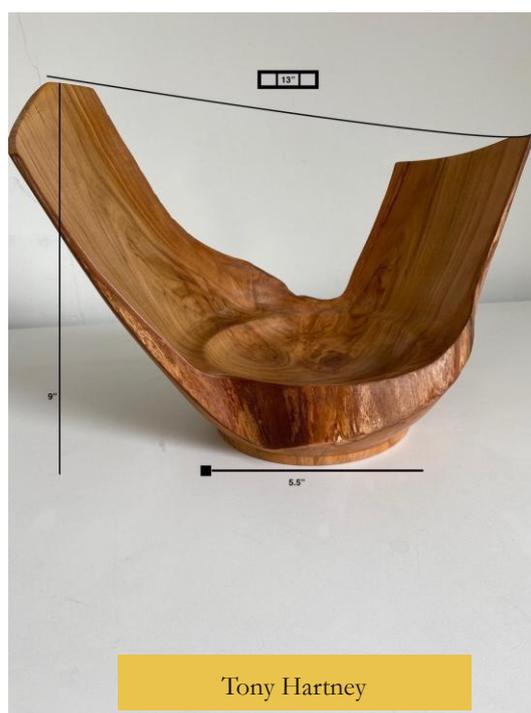


Brendan Phelan



Brendan Kelly

Tony Hartney has taken his life in his hands in my opinion. Tony says he didn't realize how rotten and decayed this piece of Cherry was until he started turning it. Well, I'm glad he survived to see the final product.



Tony Hartney

Colum Murphy has turned a beautifully warm, natural edge piece of Olive Wood. I hope Colum doesn't mind fingerprints, because I suspect this piece will be picked up a lot for inspection. Finally for this round, I am back to Cecil Barron. This time he has turned a fantastic Wall hanging; dimensions 29 inches by 8 inches and made from Elm and Silver. Cecil says it was a bit scary to turn due to the imbalance. I bet!

So that's it for this lot. Yet again a great variety and fine examples of turning.

Stay in, Stay Safe and Stay Turning!

Mark.



Colum Murphy



Cecil Barron



Cecil Barron

### In Memory Of Albert Harrison



It is with sadness that we learned of the passing of Albert Harrison. Not only was Albert a much loved demonstrator at our seminars but many members of the Chapter went to Hollyhead in Wales every year on their annual pilgrimage.

Albert Harrison had a large workshop on Vulcan Street, Hollyhead, with a studio both upstairs and downstairs. Albert organised for turners to come from as far as Birmingham to perform demos. As well as organising woodturning demos we also got a magic show by Albert and Albert was often invited over by the Dublin Chapter to demonstrate in Terenure.

Albert was one of life's true gentlemen as well as a great Turner and tutor. May he rest in peace.

I still need articles for the newsletter. With no meetings or demos it's getting difficult to find interesting content.



So over the lock down can some of you go on Google and research a topic of interest to wood turners. Here are a few possible candidates.

- Hard Vs Softwood
- Best Irish wood for turning
- Great trees of the world
- The Lebanese Cedar
- Wood turning through the ages.
- The Californian Redwood
- African Woodturning
- Georgian stair spindles
- Glues and their uses in wood turning
- Gouge sharpening techniques.

You can probably come up with many more.

I don't expect the Gettysburg address, just a couple of paragraphs will do. I need your support.

### The winners in February 2011 were.



Advanced: Colm McIntyre



Experienced: Rich Varney



Beginners: John Duff



Artistic: Cecil Barron

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## Conkers Live with Emma Cook

Conkers Live on the 4th of February saw Emma Cook (The Tiny Turner) in the hot seat.

Emma chose to demonstrate the turning of a sphere from a 75x75x90mm resin block. Inside the resin block at one end was a Beech Burr.

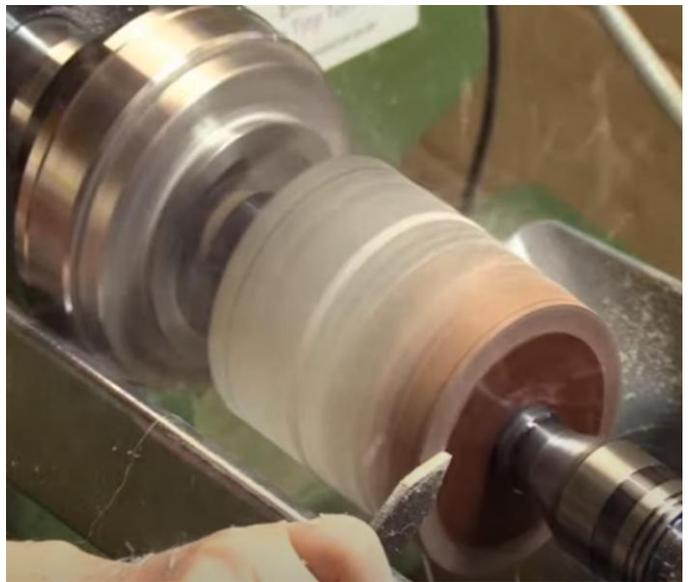
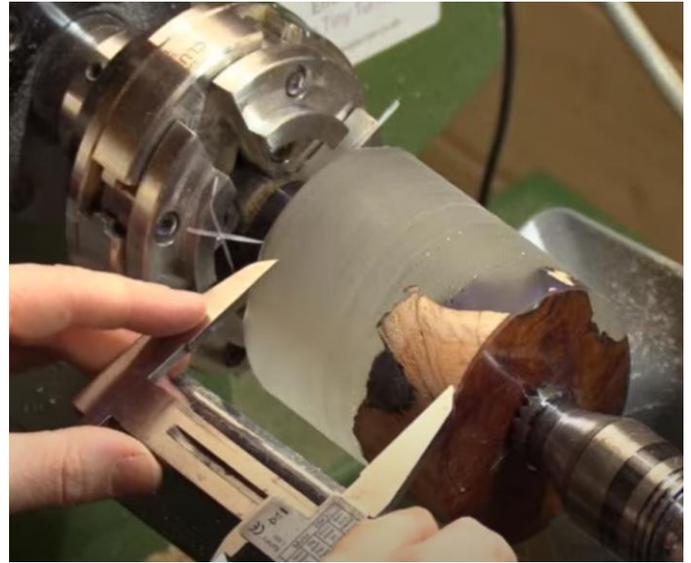
She started by finding the centres at each end of the longer side. The block needs to be a little longer than it is wide in order to allow it to be held securely between centres while turning. The small noggins which will be left on each end will of course be turned off later.



Once mounted on the lathe she began to turn down the edges of the block with a bowl gouge starting at 500rpm and increasing the speed gradually. She continued to turn the piece down to a cylinder while wearing a power cap as turning resin can be very dusty.



Using a calliper Emma measured the diameter of the cylinder at the centre and transferred this measurement along the length of the piece. Using a parting tool she cut down along these lines ensuring enough resin is left to support the noggins. This ensures that the length is equal to the diameter, a requirement for a perfect sphere.

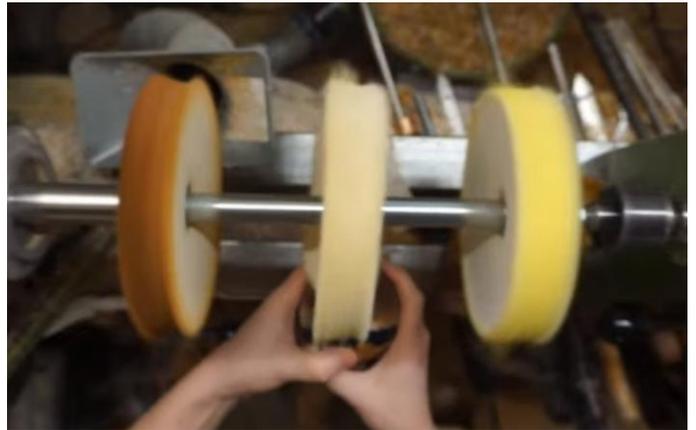


At this point she turned down one side to form a rough circular shape. In order to ensure the perfect sphere Emma used a compass to draw out a circle of the required diameter on to a piece of paper. Cutting out the circle and discarding it, she folded the paper in two and then in two again giving a quadrant. This gave her a template to shape each end of the sphere.



Once happy with the sphere Emma started the sanding process, starting with 120 grit and moving up to 600. You should ensure while sanding not to generate too much heat which would mark the resin. Slow speed and gentle pressure while also turning the sphere 90 degrees several times will ensure a good result. The next step was the application of shellac lacquer with particular attention being paid to areas where the burr protrudes. After mounting a buffing tree on the lathe she buffed up the surface of the sphere turning frequently until the cloudiness disappeared.

Once the piece was turned down Emma went on to show us two cup chucks which she made and used to hold the sphere on the lathe. The cup chucks use silicone O-rings to hold the sphere between centres, one at the headstock and one at the tails stock.



Mounting the sphere between the cup chucks she started to gently remove the noggins left from the previous turning. Once the noggins were removed she repositioned the sphere and removed any flat points that remained. This was done several times, turning the sphere 90 degrees each time to ensure a fully round sphere.



Many thanks to Emma and Chestnut Products for a great demonstration.

*Brendan Kelly*