



Dublin Chapter Newsletter

Irish Woodturners Guild

March 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

Greeting everyone, hope you are all well and staying safe.

20th, so still some time left to get your entries in.

My appeal for judges for the monthly competitions was successful and we now have a panel of three judges, Pat Walsh, Joe O Neill, and Brendan Phelan to get us through the next few months. Mark may even decide to throw his hat in the ring again after a three month break.

Entries this month should be sent to:

brendanrivendell@yahoo.com

on or before the 20th of March. Don't forget to include the category and something which shows scale. (ruler or a pen)

Mark has done an incredible job over the past year keeping the competitions alive and giving us all the more reason to get out to the workshop. On behalf of all the members I wish to thank Mark for all his work and dedication.

Another date for your diary is Friday 19th March for the next Conkers Live online demonstration. This time the demonstrator will be Philip Greenwood. For those of you who have not logged in so far it is well worth it. As the demos go out live on YouTube there is no special software required, simply click on the link I will send you on the day.

Joe is first up and will be judging the March competition. The closing date is Saturday, March

Brendan

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Who won the monthly competition in March 2011? Answer on page 7.



Advanced



Experienced



Beginners



Artistic

Results of February Online Competition



John O'Neill

As the stretch becomes more noticeable in the evenings, it feels like a light at the end of the tunnel. Vaccines rolling out and a touch of spring in the air. Lets not let down our guard quite yet, but certainly head for the workshops and the gardens to welcome some level of normality.

Probably to be expected during the winter months, but there was a modest number of entrants in this month's competition.

The Beginners section had only one entrant, however John O'Neill didn't disappoint. If it were within my power, I would have promoted this piece into the experienced section where it would hold its own very well. This off center bowl, Oak I suspect, presents a fine finish. It is what I would describe as a sunrise design, with nicely routed rays projecting from the bowl center.



Sean Earls

The Experienced section sees entries from Brendan Kelly and Sean Earls.

Sean has turned a sushi bowl. There is nothing fishy about this piece. The finish is suitably smooth for a food bowl, however Sean has stuck with a natural finish rather than the more common lacquer finishes of modern sushi bowls. He is somewhat playing to my soft spot for letting the natural wood patterns do the talking.

Brendan Kelly has also turned a bowl and it may even be suitable for miso or one of the other Japanese soups or noodle dishes. While Brendan presents different shapes and patterns each month, there is certainly something recognizable about his turning. Crisp lines, high gloss finish and beautiful colour contrast, while always leaving the grain show off. It's a little bit like seeing a painting from one of the masters, always recognizable.



Brendan Kelly



It's under the table for Joe O'Neill in the Advanced category. I mean the turning is. A nicely finished drop leaf top covers the leg frame with plenty of spindle turning.

Brendan Phelan is up to his games again with another turning from Monkey-puzzle. If Sean Earls was turning a sushi bowl, Brendan appears to be following a more Tibetan theme, with what reminds me of a singing bowl albeit from wood.

Michael Fay has chosen a more Christian theme with a beautiful Cross necklace. As can be expected from Michael, there is a delicacy about this piece. The Cross is made from one piece of Walnut with a 5mm Beech dowel running through the horizontal section.

Michael explains that this supports the short grain. The ends are capped with Holly and the center dome, which appears on both sides is Bog Oak. The cross is 90mm x 57mm with a diameter of 9mm tapering in to 7mm. (Thank you Michael for the details.)



Joe O'Neill



Michael Fay



Brendan Phelan



Paddy Finn



Jonathon Wigham

garden. The fate of the wood was to go to the fireplace until Jonathon interceded to turn out this beauty.

The phrase goes, first up, best dressed, however this might not be the case all the time. Cecil Barron has provided the final entrant for the Advanced category and it's a sewing box. The box is another piece of stunning Laburnum. Included with the box is a thimble, needle holder and thread cutter with sheath. Along with the Laburnum, the woods used for the accessories were Yew and Apple. For me, this piece falls under the heading "Timeless Classic". An antique before its time.



Cecil Barron

Tony Hartney



Three tasty mushrooms by Paddy Finn. Paddy says his wood stocks are depleting and he is concerned that the furniture will have to go next. Well, if this is a case of the loaves and fishes, he certainly is doing a great job of making the most from limited resources.

Tony Hartney has turned a very appealing bowl, He has coloured and textured, while still leaving the wood to shine through. To me, it looks like a nice piece of Ash, however I'm sure someone, maybe Tony, will correct me.

Another bowl by Jonathon Wigham. This time it's Laburnum. Jonathon tells me that this piece was turned from a fallen tree in a friends back

Finally for the Artistic section.

Cecil Barron has another entry here. This time a vase stand/display table. Made from Zebrano, the top section incorporates a revolving centerpiece.

Brendan Phelan has turned this beautiful piece of Ash. I am mesmerized by the grain structure along with the natural bark edges. I would love to have seen the blank as I suspect, it would have been difficult to imagine the final product before mounting on the lathe and putting tool to wood.

Brendan Kelly presents another wonderful piece. This time, it's a Beech Bowl. At 5 inches diameter, it retains a little natural bark. Finishing off this months entries is Colum Murphy. This is a very tasty 12" platter. The nicely chosen piece of steamed Beech was Ebonised and coloured with iridescent paints before finishing with two coats of Lacquer. I really like the marbled finish.



Cecil Barron

I hope that all of you are staying well and keeping the bright side lit up. It has been a full year since we last had the pleasure of meeting up for demonstrations and workshops. I for one, never imagined it would go on this long. I do think that the arrival of Spring will help lift spirits and really hope that we will be starting to make plans for meeting up in some shape or form later in the year. Fingers crossed, and in the meantime, stay safe!

Mark.

Brendan Kelly



Brendan Phelan



Colum Murphy





In Memory Of Tony Beatty

Tony always had an interest in Woodturning and loved the idea of being able to make items from wood. He first started by taking night classes in Greenhills VEC where the teacher was our own Joe O Neill. Tony took to it like a duck to water and joined our Chapter. Tony was deeply involved in the running of the Chapter and we all have lovely memories of Tony sitting at the table as you came into the scout hall, Tony loved to chat to anyone about anything but the conversation always came back to woodturning. Over the years his health deteriorated and with a troublesome hip his mobility was greatly restricted. I still remember calling to Tony with a copy of the monthly newsletter to his House when he was unable to attend our monthly meetings any longer. Tony will be sadly missed by all, one of life's true gentlemen if there ever was one,

May he rest in Peace.

Vinny Whelan



In Memory Of Albert Sloane

We were all saddened to hear of the passing of Albert Sloane. I got to know Albert when he joined the exhibition committee in 2005. He was very reliable and helpful during his time on it. Albert was a very talented wood turner with great attention to detail and finish, and was a regular winner of our monthly competition for a long number of years. Albert, along with his good friend Henry East and myself were regulars at the Gorey seminar and I have fond memories of those occasions. Keep smiling Albert.

We would all like to pass on condolences to his wife Rhona, son John and daughters Avril and Rhona.

May he rest in peace.

Michael Fay

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

WE NEED YOU!



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 March 2011 were.



Advanced: Michael Fay



Experienced: Graham Brislane



Beginners: Noel White



Artistic: Cecil Barron

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Richard's project for the night was a small walnut box with a pewter disk inserted in the lid. The first thing which needed to be done was to make the pewter insert for the box lid. He mounted a 70mm piece of scrap Tulip wood on to the chuck in order to make a mould to cast the pewter. Any piece of scrap wood will do provided it is perfectly dry. He started by drilling a 18mm hole 30mm deep down the centre of the piece and then hollowed out a 40mm recess, which will be the diameter of the disc. The hole in the centre provides a stem at the base of the disc which can later be mounted on to a chuck.



After melting some pewter in a pot the molten pewter was poured into the mould.



Once set and cooled, after 30 minutes or so, the mushroom shaped piece can be removed by drilling a hole in the base and tapping it out with a drift or screwdriver. In order to save time Richard had one which he made earlier.

Moving on to the box, Richard



mounted a 75x75x100 piece of walnut on to the lathe, rounded it down and cut a tenon on both ends. He marked the piece with a pencil, indicating where to part the piece into the lid and the base. Before parting off completely he roughly shaped the outline of both the box and the lid.



Richard likes to make the lid part first and then make the box to fit the lid. He mounted the lid onto the lathe and hollowed out a dome

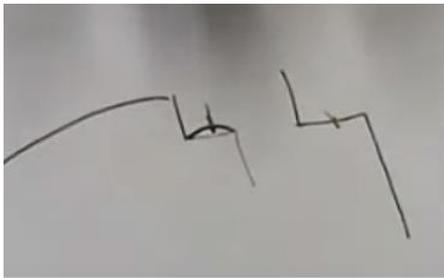
on the underside, finishing with a negative rake scraper before sanding. Moving on he created the recess which will hopefully match up with the box later.



Next Richard mounted the box onto the lathe and began by turning down the lip of the box roughly to the size of the recess on the lid. He then gently turned down the edge of the lip with a slight taper, offering up the lid frequently until it just about bites. This part of box making can't be rushed if you want that perfect fit. At this point the lid does not actually fit but Richard now likes to hollow out the centre and come back to fit the lid later. The reason for this Richard says, is that the wood will relax after the hollowing out process and a nice fitting lid now may be a ill fitting lid afterwards. So after marking the thickness of the wall he went on to hollow out the lid with a spindle gouge, finishing with a scraper and sanding to 240 grit. Richard recommends the piece be left for a day or two in order to settle.



Pretending a few days had passed Richard went on to finish the fitting of the lid. He showed us a trick he uses to make a nice tight fitting lid. He turns the lip of the box slightly convex so that when the lid is pushed tightly on it compresses the wood fibres on the lip to give a very tight fit.



Once the lid was tightly fitted on to the box he cut a recess into the lid to accommodate the pewter insert and finish off the shape of the box. At this point Richard parted off the box and used the remaining piece of wood in the lathe to make a jam chuck which he used to finish off the base of the box.



The next task was to turn the pewter insert. He mounted the pewter into the lathe and turned it down to match the recess in the lid.

Once turned down to the correct size, Richard sanded the pewter to 1200 grit and used burnish cream to remove any remaining scratch marks. He went on to polish the pewter disk with a buffing wheel.



Our Thanks to Richard for a great demo.

The next Conkers Live demo will be on March 16th with Philip Greenwood.

Tony Hartney send in the chart on the following page. It lists all the Chestnut finishes and indicates which are compatable. A very useful chart. It's not quite as easy to read in PDF format as it was indended to be printed out. Many browsers however will allow you to view it in landscape mode.

Chestnut Products Compatibility Chart

How to use this Chart.

Select your first coat from the list, and follow the line across. Y=Yes, you can use the coating indicated as the next coat. Repeat for each change of product.

NEXT COAT/PROCESS

| FIRST COAT | Acrylic Lacquer | Acrylic Sanding Sealer (both) | Burnishing Cream | Cellulose Sanding Sealer | Finishing Oil | Food Safe Finish | French Polish | Friction Polish | Hard Wax Oil | Lemon Oil | Melamine Lacquer | Shellac Sanding Sealer | Tung Oil | Acrylic Gloss Lacquer | Acrylic Satin Lacquer | Ebonising Lacquer | Melamine Gloss Lacquer | Liming Wax | Wood Wax 22 | Microcrystalline Wax | Cut'n'Polish | Woodturners Stick Wax | Carnauba Wax Stick | Microcrystalline Wax Stick | Spirit Stain | Liquid Wax | Pine Stain | Gilt Cream | Iridescent Paint | Buffing Wheel Kit | | |
|----------------------------------|-----------------|-------------------------------|------------------|--------------------------|---------------|------------------|---------------|-----------------|--------------|-----------|------------------|------------------------|----------|-----------------------|-----------------------|-------------------|------------------------|------------|-------------|----------------------|--------------|-----------------------|--------------------|----------------------------|--------------|------------|------------|------------|------------------|-------------------|--|--|
| Acrylic Gloss Lacquer | | | Y | | | | | | | | | | | Y | | | | | | | | | | | | | | | | | | |
| Acrylic Satin Lacquer | | | | | | | | | | | | | | | Y | | | | | | | | | | | | | | | | | |
| Acrylic Sanding Sealer (Aerosol) | Y | | Y | | | | Y | Y | | | | | | Y | Y | | | | | Y | Y | Y | Y | Y | | | | | | | | |
| Acrylic Sanding Sealer | Y | | Y | | | | Y | Y | | | | | | | | | | | | Y | Y | Y | Y | Y | | | | | | | | |
| Acrylic Lacquer | Y | | Y | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Burnishing Cream | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Cellulose Sanding Sealer | Y | | Y | | | | | | | | Y | | | Y | Y | | | | | | | | | | | | | | | | | |
| Cur'n'Polish | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Ebonising Lacquer | | | Y | | | | | Y | | | | | | Y | Y | | | | | | | | | | | | | | | | | |
| Finishing Oil | | | Y | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Food Safe Finish | | | | | | Y | | | | | | | | | | | | | | | | | | | | | | | | | | |
| French Polish | | | Y | | | | Y | | | | | | | | | | | | | | | | | | | | | | | | | |
| Friction Polish | | | Y | | | | | Y | | | | | | | | | | | | | | | | | | | | | | | | |
| Gilt Cream | | | | | | Y | | | Y | Y | | | | | | | | | | | | | | | | | | Y | | | | |
| Hard Wax Oil | | | Y | | | | | | Y | | | | | | | | | | | | | | | | | | | | | | | |
| Iridescent Paint | Y | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Lemon Oil | | | | | | | | | | Y | | | | | | | | | | | | | | | | | | | | | | |
| Liming Wax | | | | | Y | | | | | | | | Y | | | | | | | | | | | | | | | | | | | |
| Liquid Wax Clear | | | | | | | | | | | | | | | | | | | | | | | | | | Y | | | | | | |
| Melamine Lacquer | | | Y | | | | | Y | | | | | | | | | | | | | | | | | | | | | | | | |
| Melamine Gloss Lacquer | | | Y | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Microcrystalline Wax | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Pine Stain | Y | | Y | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Shellac Sanding Sealer | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Spirit Stain | Y | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tung Oil | | | | | | | | | | | | | Y | | | | | | | | | | | | | | | | | | | |
| Wood Wax 22 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |