



# Dublin Chapter Newsletter

Irish Woodturners Guild

April 2022



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



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At our last Saturday meeting our chairman read out the list of members who passed away over the two years of the pandemic. Those members lost were

Frank McCarthy	Matt Maher	John Ownes	John Holmes
Tony Beatty	Lorcan Dunne	Albert Sloane	Charlie Ryan
Eugene Dwyer	Joseph FitzGerald		

We remember these woodturners who have passed and offer our condolences to their families.

"A master craftsman makes his crafts  
with all his heart and soul  
There's a magical essence that comes within it  
don't you know?  
Everyone a special feel  
a piece of himself was left  
Some would say it has mojo  
a bit of soul I guess  
Fortunate are the few  
that have this special gift  
for he is gone  
but his work lives on  
through your fingertips"

a poem by Kathleen Callahan

This month we will be doing our bit for the people of Ukraine who are suffering hugely due to the invasion by Russia. Keep those competition pieces coming in!

John O'Neill

March Competition

1st advanced  
David Sweeney  
The wood used is mahogany for base, stem and lid. Flowering cherry was used for the bowl.



2nd Advanced Joe O'Neill  
The wood used was yew, labournam and boxwood. Chain was from hobby shop in US, ring from the woodshed and insert from the hut

3rd advanced  
Frank Maguire  
Wood used was pine and finish is mylands transparent polish which gives it some sheen without being overdone



4th advanced  
Tony Hartney  
Made from lime which was stored for 2 years and had started spalping. Finished with sanding sealer and microcrystalline wax. Design preplanned and grain auto presented itself

1st experienced  
Kevin Milton

2nd Experienced  
Vincent Whelan``

1st beginners  
Ray Ivers

1st Artistic  
Brendan Phelan



Seasoned cherry, 25% moisture content, turned and allowed dry for 3 months, nature did final shaping and finished with shellac

## Earring by Mike Sims

Earrings have been with us for over 7000 years. Originating in ancient Asia, they have signified wealth, social class, they were banned in the 13th century by the Catholic Church, and have featured in many popular songs. Golden Earrings was recorded by Willie Nelson and others, and Don't Make Me Take My Earrings Out was recorded by Gretchen Wilson, a well-known country artist, in 2009.

I started making earrings after reading several articles on jewellery-making in the AAW American Woodturner magazines, particularly one written by Michael Hamilton-Clark, where he describes many aspects of earring making. Below are some of Michael's earrings.



There are several styles of earrings and different types of fittings (findings) to attach to the ear. This article describes making long, dangly earrings that use hook findings for pierced ears.

Blanks for earrings can be made from most woods. But those with a closer, straight grain are more successful, particularly if fine detail is to be added such as small beads. The box of scraps is a good source and off-cuts from pen blanks are a particularly suitable size. Pieces that are about 2 in (5 cm) long by  $\frac{3}{4}$  in (19 mm) square are perfect.

Start by mounting the blank between a chuck and a live centre. If you have pin jaws for your chuck, they will grip the blank securely, but I use the smallest of my O'Donnell dovetail jaws to hold the blank, so I have to firstly grip the blank by its flat sides and cut a small tenon on the

tailstock end. The blank can now be reversed, gripping the tenon in the chuck. However you chuck your blank, before commencing to turn, replace the live centre with a Jacobs chuck fitted with a drill bit and drill the hole that will take the stem of the earring finding (Photo right). The finding stem that I use is 0.7 mm, so a 1 mm drill suffices, when glued in place. Drill the hole at least  $\frac{1}{2}$  in deep at low speed, clearing shavings as you go. It is better to do this now, rather than later when the earring has been turned down to a very small diameter. Replace the Jacobs chuck with the live centre and secure the blank.



At this point you need to decide the shape of the earring. For this article I will describe making a simple elongated teardrop with a rounded top and bottom. It will be 10 mm diameter at the bottom and 2-3 mm diameter at the top. True the blank to whatever your maximum diameter is going to be, in my case 10 mm. I intend the length of the finished earring to be around 1  $\frac{1}{4}$  in (32 mm), so



mark this on the blank in pencil, allowing for the intrusion of the live centre at the tailstock end. I like to make this somewhat permanent by using a thin parting tool to further mark the two ends with a cut about 2 mm deep on the pencil marks( photo previous page)

Then begin the shaping. Reduce the tailstock end to the intended minimum diameter, in my case 2-3 mm. The elongated teardrop shape can then be completed by joining the minimum diameter at the top end with the maximum diameter just above the bottom end. At this point



the bottom (at the chuck end) can be rounded as much as the possible, given that the parting tool cut is only 2 mm deep. Remember that sufficient material needs to be left at the bottom in order to support the work to be completed at the top. Remove the tailstock and finish the rounding of the top, using light cuts (Photo left).

You can now sand and finish the piece that has been completed so far. Sand carefully by lightly gripping opposite sides of the work with the sandpaper, rather than pushing against one side. You can finish the piece with whatever you favour. My only advice here is to be

aware that an earring, although not being handle very much, it may be worn for extensive periods and exposed to natural oils of the skin. For this reason, do not use soft waxes.

The earring can now be parted off, or as I prefer, sawn off. Use a saw blade that is narrower than the parting off cut and saw off on the side of the cut away from the earring. This minimises that chance of tear-out at the centre. The sanding of the bottom is done by hand, as is the finish. The earrings in photo (right) are the result. They are made from ebony, finished with carnauba wax and yes, I did make two! All that remains is to attach the findings



The findings can be glued in place with CA-glue or two-part epoxy. Roughen the stem before gluing, and apply the glue to the stem, rather than the earring where the glue will inevitably spill over onto the wood. Findings can be bought online or in your local craft shop. And if you really want get into jewellery, it is cheaper to buy the wire and make your own.



The earrings can be further embellished with beads. Some woods are striking on their own, such as olive or Zebrano. Plainer woods such as pear, lime or some beeches benefit from being jazzed up with coloured beads. These can be placed on the top, or if big enough, the bottom. Additionally these woods can be brought more to life by using spirit stain to colour them prior to finishing. The earrings in photo (right) are an example of wood (beech), beads and findings.

Whatever you chose to make, the small size of earrings will test your turning skills, particularly making the second of the pair. They make good gifts and are rewarding to make. The shapes and sizes are only limited by your own imagination.

## Saturdays demo

Demonstrator: Michael Fay  
Article by Pacelli O'Rourke  
pics by Rich Varney  
Item: Auctioneers Gavel and Block



Firstly, what a joy to see the Templeogue Scout Den full of members for the monthly meeting, chatting away and bringing each other up to date since our last gathering. The only moment of sadness was when our chairman asked for silence while he read out the Obituary-List. God rest all our departed colleagues and friends. Michael described the item as a "beginners project." It comprises three parts: the gavel-head, the handle and the striking block. Since there are no hard and fast dimensions for this item, there will be few measurements referred to.

### The Gavel Head

Michael used a piece of beech about 50mmx100mm. The centres are marked on each end and the blank is mounted between Steb centres and is rounded using a small roughing-out gouge. Michael notes the changing noise of the cut and very light placing of the hand over the spinning blank to ascertain when rounding is complete. Both ends are now squared off with the parting tool and sized using callipers.

The mid point of the length of the blank is now marked. In this case it measured 28mm+28mm. The direction of the end grain is noted because our demonstrator wants to have the hole for insertion of the handle to be drilled at 90 degrees to this direction. Michael had made a jig for holding the blank securely for the drilling. It provides a vee shaped 'cradle' for the blank to sit in. There is no need for the drill bit to emerge fully; just as long as the point appears. With characteristic thoroughness, Michael uses a threaded bar device which goes through the headstock to prevent the Jacobs chuck from working loose.



### Profiling the Gavel Head

The position of coves, beads and fillets is marked and sized, again using parting tool and callipers. The 3/8th spindle gouge is deployed to turn any curves. The finished item may be best compared to a thread spool with the main parallel section in the middle, and two convex ends.

### The Handle

The short tool rest is exchanged for one which is slightly longer than the blank. The blank itself is not unlike a pen blank. This is mounted between centres and rounded quite fast with the small roughing out gouge. Not for the first time I hear a demonstrator lauding the versatility of this tool! The bottom end needs to be sized to fit into the 15mm hole in the gavel head. The mid point which is the widest point is lightly pencil marked. This mark should remain visible until sanding time.

A very light touch is required for this stage of the project, with constant checking for fit. Final tightness of fit involves use of a wedge. Michael gave one of his novel tips now with regard to



creating the channel for the wedge. He uses a hacksaw fitted with two blades. This widens the width of the wedge channel and discourages 'wandering' cut. The wedge itself can be fashioned from any piece of hardwood which is available. 'A vice or suitable jig can serve as a hold-steady.



#### The Block

We now move from spindle to faceplate turning. Again Michael is using a blank of beech. This is mounted in the headstock on a faceplate. Hot melt glue on a backing piece also works very well. The striking surface needs to be perfectly flat for functional reasons. Michael created a pleasing, shallow concave taper, with bead, top and bottom.

As I said at the outset, Michael referred to today's item as a 'beginner's project'. Yet once he is demonstrating, all can witness the great amount of precision with which he approaches each phase of the work. Added to that, he is constantly throwing out little gems of knowledge and insight whereby we can all raise our game!



Many thanks, Michael.

### Wednesday 9th March Demo by Vincent Whelan

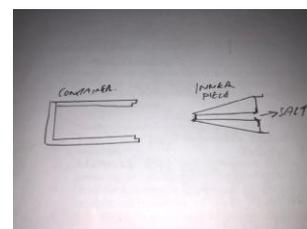
Vincent turned a salt dispenser.

The design is a two part piece with an internal funnel for salt dispersion. Two blanks were used for the piece. Work was divided



into two parts, one for outside shell and one for internal salt dome.

One blank was turned to a cylinder with roughing gouge at a speed of 1300rpm. Parting tool was used to make a tenon, there was a crack in the wood which had to be taken into account.



Blank was mounted in chuck to allow drilling of hole in cylinder, a forstner bit used to drill hole. Michael Fay advised that as this was end grain a sawtooth bit was best for the job.

Parting tool used to make groove for in base to allow snug fit into receiver cylinder as on right image.



The second piece was turned to a funnel shape. Hole drilled with bit for salt channel. The he shaped insert to fit receiver, a slight recess had to be turned on the insert to allow it fit snugly.

The idea is that you invert the piece, top of funnel fills with salt, turn it around to spread salt on your dinner



## 2022 Competition Table, Demonstrators

Competition Table

	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Totals
<b>Beginners</b>													
John O'Neill	15	15											30
Ronnie Butler			15										15
Ray Ivers				15									15
<b>Experienced</b>													
Brendan Kelly	15	13	15										43
Vincent Whelan		15	13	13									41
Kevin Milton				15									15
<b>Advanced</b>													
Brendan Phelan	15	15	15										45
Tony Hartney	13	13	7	9									42
Paddy Finn	11	6	9										26
Tommy Hartnett	9	11	11										31
Willie Edwards	7	5											12
David Sweeney		9	13	15									37
Cecil Barron		7											7
Frank Maguire		5		11									16
John Duff		5											5
Joe O'Neill				13									13
<b>Artistic</b>													
Colum Murphy	15	13	15										43
Brendan Phelan	13	15	13	15									56
Cecil Barron	11												11
Seamus O'Reilly	9												9
Tommy Hartnett	7	11	9										27
Frank Maguire	6												6
Rich Varney			11										11

### 2022 Demonstrators

Month	Saturday	Wednesday
April	Francis Corr	Paul Murtagh
May	Willie Edwards	John Doran
June	David Sweeney	Willie Reville
July	John Earls	Tony Hartney
August	Irene Christie	Tommy Hartnett
September	Rich Varney	Noel White
October	Colm Murphy	Brendan Phelan
November	Jack Kearney	Jonathan Wigham
December	Joe O'Neill	Cecil Barron

Interesting items from the web.....  
Ireland's Native Trees - EPISODE 4 BIRCH  
[https://www.youtube.com/watch?v=jE1CfZv\\_cBE](https://www.youtube.com/watch?v=jE1CfZv_cBE)

Horizon Furniture, Fergal O'Leary in Cork doing wonderful furniture designs  
<http://horizonfurniture.ie/about.html>

Solas Project, looking for volunteer woodturners as well as full time personnel  
<https://solasproject.com/>

**Upcoming Dates:**

Saturday April 2nd: Cottage Market Drogheda, St. Peter's Parish Centre, Drogheda. 11-4pm.  
Sunday April 7th: Farmleigh Food & Craft Fair, Farmleigh House, Phoenix Park, Dublin.  
Monday April 8th: Farmleigh Food & Craft Fair, Farmleigh House, Phoenix Park, Dublin.  
Sunday May 1st: Farmleigh Food & Craft Fair, Farmleigh House, Phoenix Park, Dublin.  
Monday May 2nd: Farmleigh Food & Craft Fair, Farmleigh House, Phoenix Park, Dublin..  
Saturday July 2nd & Sunday 3rd: Flavours of Fingal, Newbridge House, Portrane, Co. Dublin



**I still need articles for the newsletter.**

Not looking for novels but if you have learned or figured out something or skill that may be useful to others, share it with us!

Go on Google and research a topic of interest to wood turners, then write about it.

Woodturners are always interested in how the other guy turns his pieces so if you have something that you think may be unique or novel jot down a few notes, take a few pictures and send them on.

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