



Dublin Chapter Newsletter

Irish Woodturners Guild

August 2020 (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.

The monthly competition for August will again be held online. This will be an open competition with all entrants submitting a photograph of their piece for judging. So get out to the workshop and make something.

Points awarded will NOT count towards the annual awards however all items entered WILL be eligible to be entered in the normal monthly competitions when they resume.

Send a photo of your work by email to Mark Daly at mark@eninserv.com by Saturday 8th August. Include the category (Advanced, Experienced, Beginners or Artistic). Also include something in the photo to show scale (possibly a ruler or pen).



The virrus Continues

July Online Competition Results

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It certainly looks like there is at least some normality coming back into life. July saw a slightly smaller entry than previous months and has taken me longer to review than the previous competitions also. While we encourage everyone to enter, I take heart from the fact that some of the other elements of life are now restarting.

The Beginners' section has three entries. First up, is John O'Neill with his textured flaming bowl. John tells me that the colours on the outside made photographing this piece a little difficult. I am drawn to the contrast between the bronzed edge and the natural wood interior. You can just about

make out a knot on the inside, which for me can be a strong feature on any turned piece. It is also worth noting that this bowl is of modest size, which means that even those of us whose lathes are small diameter shouldn't remove bowls from our repertoire. Time hasn't stood still for Michael Quinn, who has turned a very nice clock. I really like the well-matched colouring of the Clock face with the Oak (I think) surround. Similarly the contrast with the stand works very well in my opinion. My choice for first place this month is Mike Sims. He has turned a very nice box of Elm with a Mahogany finial. The continuity of the grain from body to lid is eye catching, as is the

detail on the inside of the lid. I detect from the photograph that the receiving edge has a subtle oval shape that should produce that nice vacuum effect when opening and closing the box.



John O Neill



1st: Mike Sims

Michael Quinn



Mike Sims: Other View

Who were the winners in July 2010. Recognise any?
Answer on page 10.



Advanced



Experienced



Beginners

Experienced Section

The Experienced category has positioned three entries. John Doran appears to be preparing for the shorter evenings as he turns a lamp. The grain running up the spindle is particularly nice. Vinny Whelan must have similar ideas, although he may be expecting a power cut also. He has turned a very nice tea-light holder. There are three points that stand out for me about this piece. First, the design is uncluttered, it lets the natural wood do the talking, rather than adding lots of bevels, grooves and coving. The second is the well-spaced candles, which appear to be

perfect. Finally rather than simply recessing the candles, Vinny has inserted what appears to be glass tea-light holders which provide both a safety feature and a nice detail. However my experienced choice this month goes to Brendan Kelly. With the lamps switched on and candles lit, Brendan must be ready to relax with a 13"cheese platter (and hopefully a nice Bordeaux). The warm tones of the Oak look great. I can just see the crackers and grapes lining the rim.



Vinny Whelan



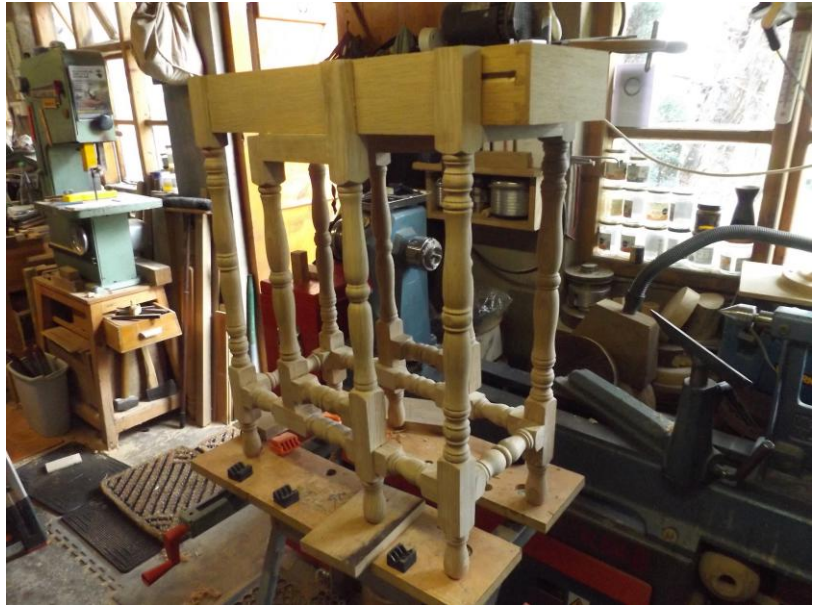
1st: Brendan Kelly



John Doran

Advanced Section

Six entries make up the Advanced category this month. Having mentioned the grapes adorning Brendan's entry in the experienced section it seems fitting to start with Paddy Finns Fruit Plate. Is anyone else getting hungry? The grain pattern along with the crisply cut stems and polished finish make these almost edible. Joe O'Neill is ready to provide the table. His drop leaf table is very nice indeed. While this piece will also hone your joinery skills, it provides for lots of spindle practice also. Not an easy piece by any standard.



Joe O'Neill



Paddy Finn

Cecil Barron is continuing the foodie theme with a Soup Tureen. The choice of yew along with the knot in the lid (not in the bowl) give this the earthenware feeling of its French ancestors.



Joint 1st: Cecil Barron



Cecil Barron: Other View

More Advanced Entries

Brendan Phelan has opted to play rather than eat. Brendan has sent me a short video of this piece rolling, almost waddling across the floor in a perpetual motion kind of way. Don't let the complicated shape turn you off trying this project, just take a closer look at the symmetric join across the centre of the piece.

Michael Fay has opted for precision engineering (or maybe he is just hinting that all this cocooning has been driving us nuts). I am intrigued by how this piece of ebony looks like it is anodized steel turned on an engineering lathe rather than a wood lathe. It is just short of having a CE mark or part number engraved on it. I have no doubt that if I put a verniercaliper on this piece it would be to Michael's usual standard of perfection.

I have so far avoided calling a winner.....two pieces take my eye for completely different reasons. Michael's excellent Ebony Nut and Bolt set, just invites me to pick it up and look for the flaws that I'm sure are not there. The choice of wood for its hardness and its almost invisible grain make it ideal. Cecil on the other hand has turned a warm and inviting piece with naturally beautiful features. In contrast, it is the grain and imperfections (of the wood), that make it wonderful.

Precision engineering or warm homely comfort? Your choice!

Michael Fay: Other View



Brendan Phelan



Joint 1st: Michael Fay



Artistic Section

Six pieces again, make up the Artistic category. I shall start with one of my favourites from last month. Jack Kearney tells me the in-laws came to visit (of last months three witches). Grown to a coven of seven, I am still taken by how each of these seems to have a personality of their own. Maybe the witches put a spell on

Mike Sims, as this month he has brought along their cat. Mike tells me that he saw Albert Harrison demonstrate this at the national seminar and that he turned this piece from plans that Albert handed out. The body of the cat is made from Sapele and the eyes and nose made from polymer clay.



Jack Kearney



Mike Sims

Colum Murphy has presented a fine Spalted Chestnut Burl Bowl. While the shape may work, the size is just too small to be fit too many 'eye of newt and toe of frog, wool of bat and tongue of.....'Ok, enough of that, lets get back to turning. Just under a kilo in weight and just over 13 inches in diameter, the spalting and blemished wood could tell a story of what it has seen and endured (and Colum could let the rest of the family know where the kitchen scales have gone).



Colum Murphy

Colum Murphy: Other View



Continuing on a theme of spalting and perfect imperfections, Brendan Kelly has turned a 12" Sycamore platter. Brendan has opted for a very natural finish, which allows the gradual change in colour and texture, take centre stage. Cecil Barron has turned a set of five Measuring Cups on a

platter. The story behind the cups is great and shows how simple things can create powerful memories (see page 13). I am drawn to the graduated sizing, the uniform shape, but very different and interesting wood choice. Variety makes a great team. My Choice for first place in the

artistic section has to be Brendan Phelan's Pine bowl. This is a beautiful centerpiece, with great colour and grain. The piece appears to be turned from a branch split, giving it great shape and three natural toes.

Cecil Barron



Brendan Kelly



1st: Brendan Phelan

So that's it for this month. DWG would like to emphasis that no animals were hurt in the making of this article. As the review is getting out a little later than usual, I am conscious that there is only a short time to the next competition. Please get turning and get your pieces in. I intend to gather all the entries by the end of the first week in August, so don't worry if you are a couple of days after the

normal deadline, just get the pieces in. Just in case any of your were using my eircom email address, please ensure that you update it to mark@eninserv.com as the eircom address is no longer active. Thanks to Colum Murphy for providing a photo of another hat for last months Owl. This wise fellow has just graduated!



It may not be the world's oldest profession, but woodturning comes pretty close. The bow lathe, which required two people to operate, was in use through the Roman Empire, 2,000 years ago. This was developed further with the introduction of the pole lathe from about the 8th century. As art in the late medieval period and the early renaissance turned its focus from religious scenes to capturing the life of everyday people, we can get an impression of how our forebears did their work, and what they used to do it. The invention of the printing press in modern Germany led to an explosion in book and pamphlet publishing, and luckily for us some of these publications were interested in the work of Germany's craftsmen.

Our first image is from the 16th century and the pole lathe is still in use, having not changed very much in 800 years. At this time Nuremberg was the commercial centre of Germany and indeed all Europe. This success was built on its merchants and tradesmen. Tradesmen were held in high regard and in 1568 a book was published in Nuremberg called "The Book of Trades" (in German 'Standebuch'). This book illustrates the trades in the city, all craftsmen belonging to trade guilds who regulated the trades. And of course it includes a description of a woodturner, the next image is from the Book of Trades.

The verse underneath reads "the turner makes little jewel boxes of boxwood, cases, pulpits, bed-posts, hammer handles, bowling pins,

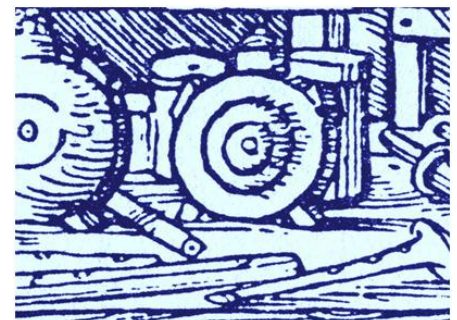


Ich dreh von Buchsbaum büchlein
 Zu kleinot vnd Edlem gestein/ (klein
 Auch Futteral/ zu Gilden Scheutorn/
 Predigstül / dran man sich kan steuern/
 Köstlich Stolln / zu Tisch vnd Betten/
 Hämmerstiel / so die Goldschmid hetten/
 Auch für die Bautorn Kugel vnd Regl/
 Wellen / vnd auch Steynmeh Schlegel.

Der Holzdrechsler, The Book of Trades, 1568, Jost Amman and Hans Sachs.

mallets". These probably were his 'good earners' but it is suspected that he did much more. Note that he is using a pole lathe and is facing out onto the street.

On the lower shelf at left of lathe we can see boxes and two drinking flasks. The drink flasks have feet

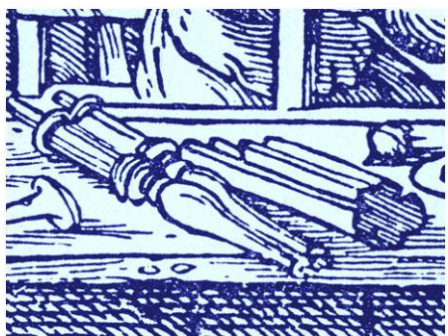


and handles, all possible with the

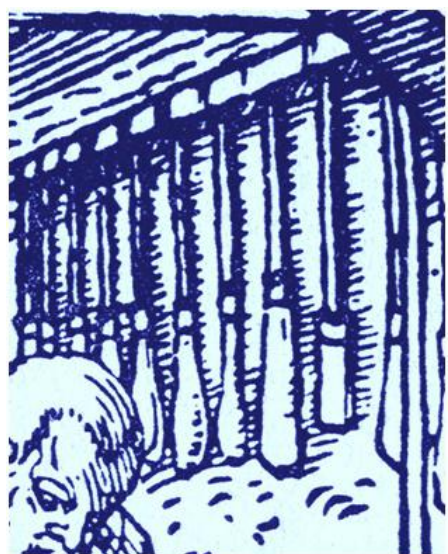
pole lathe; with skill the turner can rotate the lathe just enough to remove the waste between the feet, a lot of skill involved.



On the right of the picture we see a selection of plates and bowls, the artist didn't get into too much detail with the bowls but we can see that the plate has flat rims with curved sides, an aesthetic looking piece.

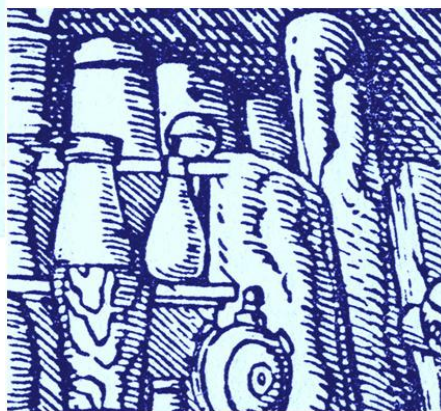


In the centre we see some chair legs or bed posts with a spinning top, making toys would have been a large part of the turners output, no plastic toys in those days!



At the top right behind the turners

head we see the turners toolset hanging upside down. There is not enough detail to determine what kind they are, the artist didn't want to draw 10 different tools, easier to draw them all the same!



Left of the turner on the centre of top shelf is a little round lidded box with a highlighted line between top and base, similar line on the lidded vessel at centre right. All the shapes and form of the turnings are pleasing to the eye indicating that yer man knew a bit about shape and form. His items are all functional, for sale items, if they didn't sell he probably didn't eat!

Around the lidded box we see various lidded vessels, a flask in lower middle of image, similar to earlier mentioned flask, there must have been a good demand for these flasks. The woodturner may have been engaging in a bit of product promotion.

Our next image dates from some point in the 17th century. The artist, Jan Joris van Vliet, was a pupil of

Rembrandt born in 1610, and this piece was likely made in the Netherlands during the 1630s. The etching illustrates a turner at work with examples of his tools and finished work. It would appear that he has 8 tools (or maybe the artist was lazy), no gouges as we would know them, but his scrapers are similar to today's tools. Many of these may have been used in skew mode, he had to end up with a good finish as sandpaper was not an option. Two of the tools on the lathe bed look like rasps. He has turned a chair and is in the process of doing a saxony wheel wool spinner, a complex item to turn indicating that he was an accomplished craftsman. He probably produced mainly functional items, cash paying items a priority!

John O'Neill



The Woodturner, 1600s, Jan Joris Van Vliet.

Trade Stands 2020	
Jan	The Shed
Feb	The Hut
Mar	The Carpentry Store
Apr	Cancelled
May	Cancelled
Jun	Cancelled
Jul	Cancelled
Aug	Cancelled
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	Open (online)
May	Open (online)
Jun	Open (online)
Jul	Open (online)
Aug	Open (online)
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	Cancelled	Cancelled
May	Cancelled	Cancelled
Jun	Cancelled	Cancelled
Jul	Cancelled	Cancelled
Aug	Cancelled	Cancelled
Sep	Frank Fitzpatrick	Brendan Kelly
Oct	Colum Murphy	Brendan Phelan
Nov	AGM	Cecil Barron
Dec	Joe O Neill	Joe O Neill

Cecil Barron found an interesting video on YouTube.

It's currently up on the website on the Useful Links page or you can enter the following link into your browser.
<https://www.youtube.com/watch?v=DCknuoShUtQ>

The winners in August 2010 were.



Advanced: Frank Gallagher



Experienced: Tony Hartney



Beginners: Mark Daly

Current Competition Positions

Current Competition Positions													
Beginners													
Name	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Total
John O'Neill	15	15		15									45
Ronnie Butler			15										15
Experienced													
Brendan Kelly	15	13	15	15									58
Vincent Whelan		15	13	13									41
Advanced													
Brendan Phelan	15	15	15	15									60
Tony Hartney	13	13	7	9									42
Paddy Finn	11	6	9										26
Tommy Hartnett	9	11	11	11									42
William Edwards	7	5											12
David Sweeney		9	13	13									35
Cecil Barron		7											7
Frank Maguire		5											5
John Duff		5											5
Artistic													
Colum Murphy	15	13	15	15									58
Brendan Phelan	13	15	13	13									54
Cecil Barron	11												11
Seamus O'Reilly	9												9
Tommy Hartnett	7	11	9										27
Frank Maguire	6												6
Rich Varney			11										11

New Lamps For Old By Mike Sims

Unlike the well-known story of Aladdin, the sorcerer and the magic lamp, no trickery was involved in the making of a new candle-holder from an old one.

Whilst browsing an objet d'art emporium in Dublin's Temple Bar, I came across a pair of dejected candle-holders. They were made from a silver-plated metal alloy, and I thought to myself "I wonder what they would look like polished clean and with a nice piece of wood for a base?"

Back in the workshop, I decided that the size of the original metal base was too big. So, I removed some of it with a hacksaw, knowing that my new wooden base would bring back the proportionality. I made sure the metal base was filed flat and smooth, and went looking for some wood.



I had some nice pieces of American black walnut, and in this case I thought that the walnut would complement the silver nicely.

You can turn the wooden base to whatever shape you like. With my first attempt, I made the two bases the same diameter overall, but the detail was different on each one – I am not a good copy-turner.

When it came to the top of the wooden base, it was to be attached to the metal base of the candle-holder with glue, so a reasonable fit was required. I cut a cardboard template the shape of the inside of the metal base, which was then reversed onto a second template to reflect the shape that was required on the top of the wooden base. The wooden base was sanded and finished, glued with epoxy and left overnight.

And there you are. I have made several of these and they make a nice addition to a dinner table. So, the next time you are browsing your local antique or charity shop, look out for some tired objects that need a second lease on life.



Mike Sims.



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

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

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Grannies Love Cups

Grannie Bloomer, my Mothers Mother died in 1964. She lived in Edgeworthstown in a thatched cottage on a small farm. They did not have much. One of her prized possessions was a set of measuring cups that she brought from her parents' home in Ballinalee when she married my Granddad and moved to his family home.

They were kept on display on the dresser in the kitchen seldom used and much admired.

She, as a great favour, would let me play cooking with them when as a child I stayed with her on summer holidays.

The set I have entered in the competition were made to commemorate her death fifty years ago.

I do not know what happened to the originals, but these, every time I look at them, remind me of my Grannie and how kind she was to me.

Cecil Barron

