



Dublin Chapter Newsletter

Irish Woodturners Guild

August 2021



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.

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It's midsummer and things are beginning to brighten up. Hopefully we will all be back together again before the end of the year. In the meantime it's important to keep in contact and keep turning. The online competitions help us to keep focused and to show some of our work.

The next online competition will close on the 14th of August. As of yet I have no judge lined up so if you are not entering yourself then email me and volunteer.

Dates for Conkers Live in August are the 2nd and the 26th. I'll email direct links to the demo beforehand.

Brendan

July competition Results:
Our guest judge this month was Pat Walsh.



Let's start with the easiest section, in that there are only two entries. First up is a Maple and Bog Oak box from Michael Quinn. Although the photos provided are not close up, they are good enough to show the attractive shape and excellent finish. The paleness of the Maple is accented perfectly by the darkness of the Bog Oak finial.



Michael Quinn

Michael Quinn



Renee Kennedy

The second entry is a selection of Photo Frames in Ash and Mahogany from Renee Kennedy. The smaller ones are 12 cm outside diameter and the larger ones are 20 cm outside diameter. They look well finished, and are attractive as a group of 4, as pairs of the same wood, or, as pairs of one of each wood.

I'm boxing off this section by opting for Michael Quinn's Maple and Bog Oak box as my choice.

Only three experienced entries in this section this month. We have an 8-inch Ash bowl from Brendan Kelly. It is a wide based functional bowl and looks to be very well finished. A wee bit of bark inclusion is left in place to add interest.



Brendan Kelly

Next is a small two-tone vessel from Pat Costigan. It is 3 inches by 5 inches and the two woods are not specified. The lamination joint on this piece looks impeccable as does the finish. It is an attractive shape and has a nice bit of detail at the base.



Pat Costigan

Finally, we have a Clock in Mahogany with a printed tile clockface by Vinnie Whelan. I normally zoom in on photo to see some of the detail, but for some reason this photo would not zoom. These types of clocks are always popular as the images of vintage cars and tractors can evoke pleasant memories.



Vinny Whelan

My first place in this section goes to Pat Costigan for his small two-tone vessel. Well done Pat.



We have 6 members with entries in this advanced section, including 1 member with two entries, for a total of 7 entries.

First, we have a vase in Laburnum from Brendan Phelan. It looks to be about 6 inches in diameter by about 9 inches high and shows a nice contrast in the colours of Laburnum. As with everything Brendan does the finish is flawless.



Brendan Phelan

Next is a lidded box from Joe O'Neill. I can't determine the size but the shape and proportions are attractive.

John Duff bowl has an unusual shape and certainly the first picture of it did not do it justice. The second photo shows it off much better. John doesn't specify the wood but says it was difficult to work and full of cracks.



Michael Fay

An unusual entry next from Michael Fay – 10 matching Stair Spindles in Poplar. The photo is impressive showing the spindles lined and every element of them matching perfectly in line. I always admire the skill and patience that goes into this kind of work, it is the kind of work I would run a mile from.



John Duff



Joe O'Neill

Paddy Finn's bowl in an unspecified wood, I'd guess Sycamore or plain Beech, is an attractive piece. Given the light tone of the wood a flaw in finishing would stand out like a sore thumb, and this piece has no sore thumbs.



Paddy Finn

Tommy Hartnett is attempting to throw some light on things with 2 entries of Tealight Holders. First is a pair of Ash Tealight Holders that includes elements of natural edge, that add interest to such small items. Tommy's second entry is a single Ash Tealight Holder, again with bark inclusion but with a different design that has a protruding holder.



This is a difficult section to decide a preference as there is such variety in the entries. There are several entries that are candidates for first. I have opted to chicken out a decided on a joint preference of Brendan Phelan's Laburnum Vase and Michael Fay's 10 Matching Stair Spindles.



Tommy Hartnett

We have 5 entries in the Artistic section.

Brendan Kelly presents a small bowl in Bay wood. Brendan says it has several cracks and a hole, so he used red and blue sparkly hot melt glue to fill the voids. This certainly adds interest and it's a piece I would like to see in the flesh as I suspect the photo does not do it justice.



Brendan Kelly

Next is another competition stalwart – Colum Murphy with a Table Lamp in Monkey Puzzle. It is a lovely piece of wood and the shape shows off the wood at its best. Colum has provided plenty of photos that show great attention to detail, with several elements of texture to add interest.

John Duff's Clock in stunning Spalted Beech is a real eye catcher. John has cleverly used the figuring in the wood as a landscape and has added a pyrographed tree. In addition, unless it is an illusion in the photos, he has offset the clock within the piece.



John Duff



Colum Murphy

Sean Earls entry is a pair of small boxes that are different but somehow are an ideal pair and do in fact match each other – if that makes sense. They are made from Beech. For added interest Sean has included an inset of an old Irish coin (from the days of Punts) in each lid.

The final entry from Tommy Hartnett is a Pocket Watch on a Chain. It is made from Ash with inlay of Padauk and black Wavin pipe. The contrast of the colours on the rear between the black pipe, the padauk and the pale ash is striking, as is the front of the piece with the gold watch and the pale Ash.

All that remains is for me to decide on a preference. This section has been the one that has been most difficult to adjudicate. I have hovered back and forth between three pieces, then two and finally forced myself to choose a first (preferred). In this category I have opted for Colum Murphy's Table Lamp, for overall quality of finish, shape that makes the best of the characteristics of the wood, and, attention to detail with the elements of texture that he included that added interest without dominating the piece.

Finally . . .

It is good to see the competition is still getting entries, but I would urge more people to submit entries – make the judges job harder. The competition is a bit of fun that attempts to keep you engaged with the Chapter and woodturning. It is likely all that we will have for the next few months – the consensus from people I have spoken to is that we'll be lucky if we are back to meetings early in the new year.

I for one appreciate the efforts of Brendan Kelly in keeping in touch with all of us and trying to keep us all interested. He is putting considerable effort into this initiative so we should all be grateful – well done Brendan.

Pat



Sean Earls



Tommy Hartnett

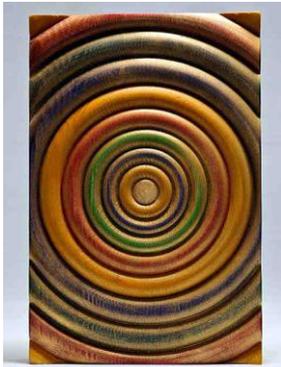
Who were the winners of the monthly competition ten years ago?
Answers on page 10.



Advanced



Experienced



Beginners



Artistic

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Editor's Appeal

WE NEED YOU!



Many thanks to John O Neill for contributing an article to this month's newsletter

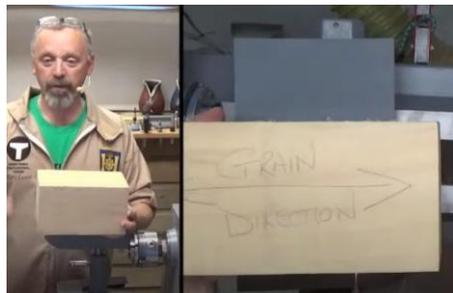
I still need articles for the newsletter. With no meetings or demos it's getting difficult to find interesting content.

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

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

Tonight Gary demonstrated for us an artistic open hollow form or vase. He started with a block of lime 220x130x130mm. This he said was a spindle blank with the grain running along its length.

After marking the centre points at



each end he mounted the piece between centres on the lathe. He then turned it down to a cylinder with a 25mm roughing gouge. Using a parting tool he cut a spigot, 50mm in diameter at the headstock end before going on to mount the piece in the jaws of his chuck. Using the roughing gouge again he roughly shape the vase, finishing off with a spindle gouge followed by a Robert Sorby teardrop scraper to remove any tear out. A light sanding at 100 followed by 180 was enough as the piece was to be textured later.

Next Gary moved on to the



hollowing out. He started by mounting a 25mm drill bit in the tailstock, pre-marked with a piece of tape to indicate the depth required. Then at 300rpm proceeded to slowly drill down the centre of the vase, pulling the drill bit back frequently to clear the flute. Using a 10mm carbide tool at a 45 degree angle he enlarged the hole, working from the centre out towards the edge. He then moved on to his favourite hollowing tool, the Woodcut Pro-Form Master. This is basically a hook or scraper tool with a shroud, used in the same way as the carbide tool, centre to edge, but gives a much finer cut.

Gary continued to hollow out the



centre of the vase, targeting a wall thickness of 5 to 6mm. To smooth off the inside of the vase he again used the teardrop scraper. Once the hollowing was complete, and Gary was happy with the uniform wall thickness it was time to move on to finishing the outside of the vase.

He started by drawing a V shape at

the top of the vase. Using a jigsaw he cut out the V shape. Then with a pencil he then drew a line around the top edge of the vase, including the V, about 6mm in from the edge. Picking up a compass, set at 15mm he marked along this line where the lace holes were to be drilled. Using a power drill he drilled a few of the holes required but as time was pressing he move on to a piece which he had completed earlier that was now ready for texturing.



For the texturing Gary used a power drill fitted with a flexi drive unit and a small knurled drill bit. He ran the tool along the length of the vase, with the front edge of the bit in contact with the wood, revolving the piece by hand as he went. As this tool tends to leave a small amount of tear out he ran along the piece afterward with a circular fibre brush fitted to a drill, starting with a course brush and moving on to a finer one.



The whole texturing process can take up to an hour so Gary again picked up a piece which he had prepared earlier. The next job was colouring. He started with some black ebonising spray, giving two light coat while the lathe was revolving slowly. From a selection of iridescent paints he selected Blue, Turquoise, Metallic Green and Yellow. The colours were applied in the above order using a soft cloth in a dabbing motion.



To add the finish touch to the vase Gary used some Raffia (a type of dried grass used in basket making). Twisting the Raffia into a thin rope like shape, just thick enough to cover the thickness of the vase, he sewed it on to the edge of the vase with some thin leather strips.

To add some final bling Gary took leather strip, 4 beads, 4 copper spring coils and 2 feather to create the final decoration.

A great demonstration from Gary on artistic turning. Thank you Gary and thanks also to Chestnut Products for keeping the live demonstrations going during these hard times.



Brendan Kelly

These were the winners of the monthly competition in August 2011.



Advanced: Michael Fay



Experienced: Gerry Ryan



Beginners: Paul Murtagh



Artistic: Seamus O Reilly



I recently visited Florence Court in County Fermanagh. This 18th Century home with lovely estate and gardens is managed by the National Trust and is less than two hours from Dublin. I was struck by the array of outbuildings around the estate that related to the work that would have been required in its building and maintenance. Sadly, for obvious reasons, the tour of the house is curtailed and many of the out buildings are inaccessible at the moment. However there is still plenty of interest to be seen by peering through the windows of the old carpentry shop, the forge and even the laundry. My favourite building was the sawmill, which is partially accessible. It is powered by a water wheel fed from a mill pond across an aqueduct and incredibly well preserved. It would be great to see it in action.



Rich Varney

Wizardry in Wood

ART | BEAUTY | SKILL | MYSTERY

2021

Competitions Call for entries

**Call for entries to
Turners' Company Competitions 2021**

**Wednesday 13th October
to Saturday 16th October 2021**

Carpenters' Hall
1 Throgmorton Ave
London EC2N 2JJ

Timings:
Exhibition open to the public
10am–4pm each day

Tickets:
Early-bird tickets available through Eventbrite



2021

Competitions
Call for entries



Wizardry in Wood

ART | BEAUTY | SKILL | MYSTERY

The largest competitions of contemporary woodturning in Europe.

Be inspired and stretch your boundaries with themed competitions, including the Master's Open – Music.

Be seen Your opportunity to showcase your work to the public, the City and the woodturning community.

Win Over 40 prizes across 13 categories for all levels, including young turners, first-timers up to advanced professionals.

Prizes of up to £1,250 each, as well as tools and trophies.

Sell All submissions can be offered for sale.



Full details and online entry forms from competition section of the Company website:

turnersco.com/turning/turning-competitions-2021

Organised and supported by the Turners' Company with the:

- Association of Woodturners of Great Britain
- Society of Ornamental Turners
- Association of Pole Lathe Turners and Greenwood Workers

Closing date for entry forms:

Monday 4th October 2021

#wizardryinwood



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